

# international musician

October 1955

Howard Mitchell • see page 18

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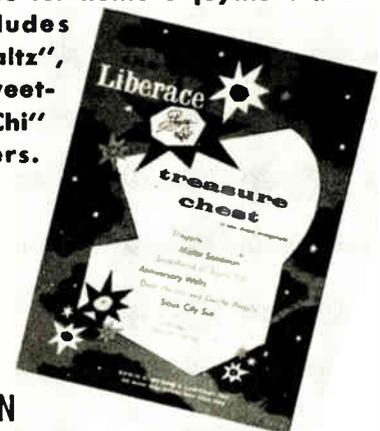
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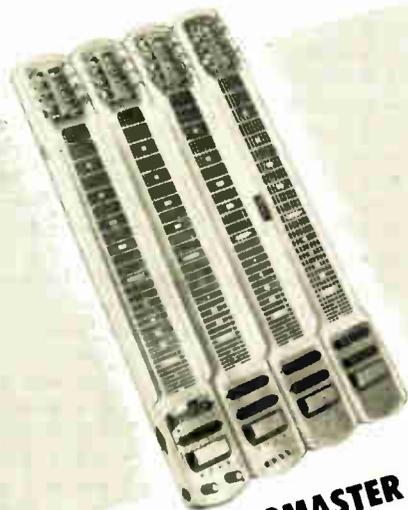
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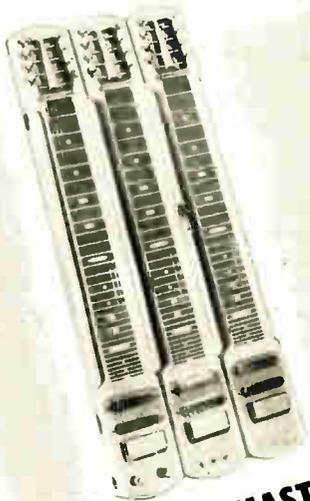
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# THE MUSICIAN'S FIGHT

BY PRESIDENT JAMES C. PETRILLO

Reprinted from "The American Federationist" for June, 1955

● To the man in the street, canned music means a catchy tune from a phonograph or jukebox, a brand-new number offered by a disc jockey or background music on television. To my ears, as president of the American Federation of Musicians, and to those of 252,000 member musicians, canned music means trouble—and it has meant trouble ever since Thomas Edison invented the phonograph. For canned music, whether on recording or tape, when it's used commercially proves a destructive force to the professional musician. It takes his job.

Nowhere else in this mechanical age does the workman create the machine which destroys him, but that's what happens to the musician when he plays for a recording. The iceman didn't create the refrigerator and the coachman didn't build the automobile. But the musician plays his music into a recorder and a short time later the radio station manager comes around and says, "Sorry, Joe, we've got all your stuff on records, so we don't need you any more." And Joe's out of a job.

That's what's been happening all over this country.

In 1944 there were no more musicians making a living from music than there were back after the First World War, although the population of our country has grown some fifty millions. It's true we have more members. The union has grown from around 100,000 to some 252,000. But fewer than 100,000 can say that they are permanently employed in their profession.

The union has grown in spite of its inability to insure economic security for a majority of its members. Love for music and the desire to have a part in its survival have caused musicians to seek strength in numbers, based on the hope that collectively we may find some solution to our problems.

When I was a kid in Chicago, there was music everywhere. There were street bands, orchestras in beer gardens and restaurants, concerts on Sundays, music at picnics, weddings and funerals. I used to get a nickel for carrying the front end of a drum in the parade.

I grew up to love music and when I was eight years old I got my first instrument. A lovely lady named Jane Addams at Chicago's famous Hull House gave me a cornet—we had no trumpets in those days—and I learned to play the hard way, by heart and by head. That was my introduction to the music

business. One day Jane Addams came to me personally and asked me to learn "The Rosary" for a special concert and I practiced like mad for two months.

The day came and I think I'm all ready for it because I know it by heart. She brings in fifty friends from school and I play with a couple of guys behind me on the fiddle and cello. In the middle I stopped to get a breath, but when I started again I lost everything but the blue notes. My mistake was to stop. Then she came up to me and told me what a wonderful trumpet player I'd make. The difference between her saying it was good and not bad is the fact that I'm in the American Federation of Labor today. Otherwise I'd have been out of the music business.

The kids of today have very little chance to hear music unless it's on the radio, phonograph or jukebox. They play a wind instrument in the school band and when they get out find no opportunity to play because there are no jobs. It might be different if they played a string instrument, but school bands have rapidly displaced school orchestras. There's more glamour marching around the football field behind strutting majorettes than there is playing a sonata in the school orchestra. And so strings have suffered. That's why so many of our local unions get requests from small symphonies which can't find good string players any more. Who's going to practice four hours every day when you can't even make a living from it?

I've outlined a few of the problems facing the union musician, but in order that our plight may be more fully understood and the steps we are taking to save the musician may get more support, I'd better start at the beginning and present the musician's story. It's important to explain how successive crises of the last twenty-five years have forced us to make bold decisions and to fight some hard and tough battles to preserve our Federation and the very foundation of the professional musician's world.

The American Federation of Musicians of the United States and Canada was formed October 19, 1896, in Indianapolis. It became a member of the American Federation of Labor one year later. It was the result of the banding together of groups of Musicians' Clubs from various cities. Twenty-five locals that totaled 6,000 members formed one union to resist being exploited in an employment field dominated by small and often irresponsible employers.

The Federation prospered until the development of the amplification tube and the microphone in the early 1920's. But since 1929, when the introduction of the sound track caused many thousands of theater musicians to be thrown out of work, technological employment in the forms of recordings, electrical transcriptions, jukeboxes and wired music has created havoc with employment.

Our chief problem today, as for the past twenty-five years, continues to be the growth of these mechanical means of reproducing on tape, or records, or on film, the music which the live musician creates. It's the main threat to our livelihood.

Back in 1940 when I became president of the international union the members had already recognized the threat of canned music and had voted the machinery to do something about it. It needed only someone to carry on the fight. The next year the convention unanimously instructed our International Executive Board to take action against mechanized music. In June, 1942, the Board informed all recording and transcription companies that, effective August 1, musicians would stop recording. After all, there was no law that said a musician had to fiddle if he didn't want to.

Right away the industry chose me for its whipping boy. I was cussed and discussed, cartooned by about every paper in the country, blasted editorially, called Caesar, because that's my middle name, accused of being a czar and of stopping progress.

That was a silly charge. No man or organization can stop progress, because progress is a part of our free enterprise system.

We knew what we wanted and we stuck to it until we got it. Early in the battle we had established the principle which later both industry and our union agreed upon. Briefly, we felt that a musician's single performance should not be repeated over and over again commercially without continuing payment to the musician displaced by the recording, even if it was only a token payment.

We felt that those who exploited the machine had a social duty to the workers who were exploited by the machine. We proposed that this responsibility should be discharged by setting up a form of royalty fund based on the sales of records and transcriptions. It was a new principle in labor-management relations, and our union was the first to propose it. It has a familiar ring today when practically every union is feeling the effects of the electronic

*(Continued on page thirty-one)*

# AFFAIRS OF THE FEDERATION

## NOTICE TO MEMBERS

The settlement of the dispute between the American Federation of Musicians and the American Guild of Variety Artists does not mean that our locals should close their eyes to this situation. We must forever be on the alert to see that no mistakes are made and no misunderstandings occur. Please do not make any move in connection with AGVA without consulting the President's office in the matter.

The following telegram was sent by President Petrillo to President Eisenhower, wishing him a speedy recovery.

Honorable Dwight David Eisenhower,  
The President of the United States,  
White House, Denver, Colorado.

Dear Mr. President:

252,000 members of the American Federation of Musicians of the United States and Canada join me in the most sincere prayers for your speedy recovery and early return to vigorous leadership of the nation and the world.

Sincerely yours,

JAMES C. PETRILLO, President.

## HOW TO COMBAT JUVENILE DELINQUENCY

● South Texas, in particular Corpus Christi, is the scene of a musical experiment which may have far-reaching beneficial effects on live dance music. As the method is more widely applied, it may well result, in time, in a marked gain throughout the country of the live orchestra over the "canned" variety in providing dance music.

Ground work for this venture began in 1948 when a group of parents from the Corpus Christi Parent and Teachers' Association organized a city-wide dance program for junior high students. It was called the "Hi-Jive." From 300 to 400 students attended these early dances. But this attendance grew until current crowds often exceed 2,500 students. That first year the music was "canned." In the

spring of 1949, a live orchestra first played for a Hi-Jive dance. The orchestra provided a certain glamour, dignity, excitement—certainly more danceable music than they'd ever had before. It was also noted that the young people's conduct was more adult and festive. Students, for instance, sat at the tables between dances, did not stand in the middle of the dance area. Mrs. Allie Roddy, assistant superintendent of the City Recreation Division, regretted that the Hi-Jive's modest treasury was too limited to hire competent union orchestras for more of their dances.

This set Terry Ferrell, secretary of Local 644, Corpus Christi, to thinking. He decided it would be a worthwhile means of using the Music Performance Trust Funds of the Re-

coding Industry to have live dance bands play for the combined Hi-Jive dance which is held each fall at the close of the football season by the rival Corpus Christi high schools the evening after their traditional play-off game of the year. Mr. Ferrell called these schools and asked if they would like to have a live orchestra for this big dance. It sounded exciting, they told him, but limited finances prohibited it. Then Mr. Ferrell offered to provide a band without expense to the school on the stipulation that they would not charge the students who attended.

The dance was a great success and the orchestra which had been used got some other jobs through it. This set Mr. Ferrell to thinking again. Suppose this were done on a larger scale. It was certainly worth a try.

In 1954, Local 644 provided music for three of the city's Hi-Jive dances. In the fall of that year Mr. Ferrell made an offer to Bill Witt, city recreational director, and Mrs.

*(Continued on page twelve)*



Two thousand five hundred teen-agers attended this Local 644 dance

### IMPORTANT NOTICE

Former members of 102nd Infantry, 528th and 529th Air Force Bands World War II—It is to your advantage to forward your name and address to William Grab, Secretary - Treasurer, 102-528-529 Bands Association, 156 London Drive, Hamden 17, Conn.

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

# Seven towns with Seven Symphonies

## ...ALL OF THEM IN WISCONSIN

Because of the great mass of material which has come in during our preparation of the article, "Music in Wisconsin," we are presenting this article in two installments. The material in the present issue deals with some of the more important symphony orchestras which function in that state. The "Pops" of Milwaukee and other musical enterprises in the state will be dealt with in a subsequent issue.



Milton Weber

### WAUKESHA

● Back in 1947, a certain Milton Weber canvassed the city of Waukesha, calling on one leading citizen after another, patiently repeating his theme: "We simply must create the atmosphere in which our talented youth can grow." On a blizzardy night in the same year, the Waukesha Symphony assembled for its first concert.

Today home critics describe the orchestral enterprise as "safe and well established as a bank," and Milwaukee papers praise its "vigor, warmth and bite." Waukesha looks forward this 1955-56 season to two performances of Beethoven's Ninth, one in home town and one in Milwaukee, presented with the assistance of the Arions (a choral society) of Milwaukee.

The more to Waukesha's credit are these developments, in that it is a city with a population of no more than 25,000 and situated twenty miles from Milwaukee, one which might have been content to bask in reflected cultural rays of the larger metropolis.

Though the Waukesha Symphony may have been formulated in the collective heads and hearts of the citizenry of Waukesha, the dream would scarcely have materialized in its present form without the zeal and inspiration of Mr. Weber. A word about his career is therefore in order. Born in Graz, Austria, on May 30, 1910, he was trained in violin and conducting at the Conservatory there and at the State Academy in Vienna. He arrived in America in 1941, just missing the devastating effects of the Hitler invasion. After spending four years in the American infantry and medical corps (and starting a music school, with 130 students a day, in the rehabilitation center where he was a patient) he obtained his Master of Arts degree at the University of Michigan. Then

tucking in several summers as a pupil of Pierre Monteux in the latter's conducting classes in Maine, he joined the faculty of Carroll College in Waukesha. He hadn't been there two months before he was putting one of his chief ideas to work—with the help of the president of the college and the officers of Local 193—namely that of forming an orchestra from the combined forces of college and town.

By 1947, the Waukesha Symphony had been formed and by March, 1948, its first concert presented. In 1949 the budget rose from \$5,000 to \$10,000 and a "Symphony Fair" was inaugurated, a money-raiser which has become an annual event. In 1950 the Wisconsin State broadcasting system began to give air coverage to the concerts and the orchestra began to bestow scholarships on gifted students. In 1951, state-wide competitions began to be held to find suitable players. In 1952, the story of the Waukesha Orchestra was appearing in national magazines and was being told over the CBS network. In 1953 opera productions began, and in 1954 an Opera Guild was formed to give annual presentations. In 1956 *Die Fledermaus* will be presented February 18 and 19.

The extensive program for young people, broadened in scope each year, is under the aegis of the Women's Auxiliary of the symphony and is underwritten by funds raised at the annual Symphony Fair held each May.

One idea of Weber's which Waukesha has taken particularly to heart is this: "A nation that can afford and so ably organize a baseball farm system—from the sandlot on to major league—must do the same in the arts. All this can be achieved by nothing else than honest and hard work; by work that is not geared to publicity but to an almost sacred awareness of the duty toward music and musicians."



Harold Arentsen

### OSHKOSH

● The Oshkosh Civic Symphony, now in its fourteenth season, was organized to provide an opportunity for music-making by instrumental groups after the graduation of their members from high school. It makes five appearances a year, counting the "pop" concerts presented in January. An arrangement by which musicians are exchanged with other orchestras in the locality makes possible a wider complement of instruments.

The orchestra's conductor, Harold W. Arentsen, a native of Waseca, Minnesota, received his B.A. in music from MacPhail College of Music in Minneapolis. Later, having earned his B.S. and M.M. degrees, he engaged in music education in Minneapolis and Alexandria, Minnesota. In the latter town he organized the Alexandria Symphony, conducting it for twelve years before moving to Oshkosh. In 1941 he organized the Oshkosh Civic Symphony. He also conducts the Civic Chorus in two annual performances. Other activities of his include his direction of music education in the public schools of Oshkosh and direction of the Oshkosh Civic Band.



Ralph Holter

### GREEN BAY

● Early in 1947, a group of sixteen string players, led by the late Herman Daumler, decided to form a small chamber orchestra. Sparked by welcome financial aid from the Recording and Transcription Fund, this group played several concerts during the 1947 season, each succeeding

program better musically than its predecessor and drawing larger audiences. The Green Bay Recreation Department, under the direction of Vernon Krieser, gave assistance in providing rehearsal room, music, and a place in which to give concerts, and continues to do so today.

Encouraged by their reception, the fledgling orchestra had become, by the fall of 1947, a thirty-three-piece ensemble, with balanced instrumentation. By 1950 it had expanded to a fifty-piece unit. Then, about two weeks before the beginning of rehearsals for the 1952 season, the Symphonette lost its conductor. Daumler's death was a severe blow to the orchestra and to the musical life of the entire community.

Ralph B. Holter, who had been the orchestra's concert master for four years, was chosen to replace him. Holter, a native of Minneapolis, had studied violin and conducting in that city, graduated from the State Teachers' College at St. Cloud, Minnesota, and had done graduate work at the University of Minnesota and at the MacPhail College of Music. Further, as director of orchestra at Green Bay West High School, he stood in close relationship to the community.

Since Holter's appointment in 1952, the orchestra has continued the procedure initiated by Daumler, giving four concerts per season and at least two extra concerts, spon-

sored by Local 205 and the MPTF. During the season of 1953-54 the orchestra premiered two new works, Henry Cowell's *Symphony No. 9* and Otto Luening's *Wisconsin Suite*. Both were written for the orchestra on commission of Otto Kaap, veteran tympanist and one of the orchestra's most ardent supporters.



Harold Newton

## KENOSHA

● "All will be pleased to know," ran an item in the program notes of the Kenosha Symphony Orchestra early this year, "that we have managed to make both ends meet this season—but only just!" This symphony "only just" solves its

problems through ticket sales, individual donations and through its operation under the jurisdiction of the Department of Public Recreation. From the latter it does not receive actual money. The department, however, does provide it with rehearsal and concert space, and furnishes, as well, the necessary clerical help.

The orchestra in this highly industrialized city is also lucky in its conductor, Harold Newton, whose career has included membership as viola player in the Chicago Symphony, Toscanini's NBC Symphony and the Kansas City Philharmonic, and whose present schedule comprises conductorship both of the Kenosha Symphony and of the Twin City Symphony (Benton Harbor and St. Joseph, Michigan). Born in Chicago in 1906, he obtained his M.M. degree at the Chicago Conservatory, then trained in violin and conducting under Richard Czerwonky. After completing his studies in Europe, he taught in various universities in this country and held positions in various orchestras. Now as conductor of two orchestras he finds that for a conductor to be shared by two communities "is certainly more feasible economically, since many communities simply cannot afford the full support of a conductor without a very mature and expansive program. Also from the conductor's point of view, he is able to serve several communities with more freshness of approach than if he were to dig and dig in one area. By the nature of his experience, he has a broader perspective. Also, the several communities in which the conductor works can share in the use of purchased materials. They can call on each other for supplementary players, and they can even exchange concerts, or combine for festivals—which is exactly what is being planned for Kenosha and the Twin Cities next season."

This Kenosha orchestra, which Mr. Newton is furthering so happily, was organized in September, 1940, when the Recreation Department of the town called together interested persons to work on the problem. Richard Czerwonky was secured as their director, and the Recreation Department agreed to underwrite any losses which might occur during the first season. Those early concerts were so well attended that it was decided to put the orchestra on a permanent basis. When Mr. Czerwonky passed away in the Spring of 1949, Harold Newton was engaged to take over. He has been at the helm ever since.

The orchestra presents three concerts each season plus an annual Christmas concert and a youth concert.

## LA CROSSE

● La Crosse, in the extreme western portion of the State, forms a cultural nucleus of its own. In the early days steamboats and railroads often brought large crowds from the surrounding territory to attend German *Sängerfeste* and concerts of the *Normanna Sängerkor*. Today also it has its thriving musical enterprise—namely, the La Crosse Symphony of sixty-five to seventy-five members which gives each season three pairs of regular concerts and a pair of popular concerts.

The La Crosse orchestra had very simple beginnings. Twenty years ago John Coleman, director of the Vocational School, offered the opportunity to instrumentalists of playing together as one of the school's evening courses. A sufficient number of musicians turned up to constitute an orchestra. Frederick Rawstrum was the first conductor, followed by Father Oscar Kramer and Rudolph Kreutz. Then, fourteen years ago, Leigh Elder took over. A native of La Crosse, he is a graduate of the New England Conservatory of Music and studied as well in Europe on a scholarship. He is a cellist of no ordinary attainments.



Walter Heermann

## MADISON

● I have before me the program of the Madison Civic Symphony Orchestra at its concert of March 27, 1955, presented in part, as the program notes read, "through the co-operation of Local 166, A. F. of M., via a grant from the Music Performance Trust Fund of the Record-

ing Industry." The concert consisted of two choral works, R. Vaughan Williams' *Dona Nobis Pacem* and G. Rossini's *Stabat Mater*. The Madison Civic Chorus as well as soloists—outstanding singers in the community—took part. Walter Heermann, the orchestra's regular conductor, directed the ensemble.

The Madison Civic Music Association, now in its thirtieth year, presents six concerts a season (all free to the public), four of which are purely symphonic, one of which features ballet with orchestra and one of which combines choral and symphonic forces. Its conductor, Walter Heermann, was born in Frankfurt, Germany, February 6, 1890, and attended the Goethe Gymnasium, in Frankfurt am Main. As the son of the eminent violinist Hugo Heermann and a brother of the late Emil Heermann, former concert master of the Cincinnati Symphony, he grew up in an atmosphere of great music. He came to the United States in his seventeenth year, and, after studying music in Philadelphia and New York, joined the Cincinnati Symphony Orchestra as cellist in 1909.

Heermann had his first chance to conduct in the United States Army during World War I. In 1919 when he was stationed at Camp Sheridan, Alabama, with the Army, he became conductor of the first United States Army Symphony orchestra. After rejoining

the Cincinnati Orchestra, he became a member of the teaching staff of the Cincinnati College of Music and conductor of the college orchestra. Added to the teaching and conducting program were tours Heermann made with his trio and string quartet.

In 1929 Mr. Heermann organized the Cincinnati "Little Symphony" and toured extensively with the group till about 1935. In 1931 he was appointed musical director of the Charleston, West Virginia, biennial Musical Festivals. In 1938, he became assistant conductor and solo cellist of the Cincinnati Orchestra. From 1946 to 1948 he served as conductor of the Springfield (Ohio) Orchestra, and became as well associate conductor and teacher of cello and ensemble at Deerwood Music Foundation, Lake Saranac, New York, and a member of the Lake Placid Little Symphony. In 1948 he resigned from the Cincinnati Association and succeeded Dr. Sigfrid Prager as musical director of the Madison Civic Symphony Orchestra and Chorus and Supervisor of Music at the Vocational and Adult School there. He is also employed as lecturer at the University of Wisconsin and teacher of cello at the Milwaukee, Wisconsin, College of Music.

Let us hear what Mr. Heermann has to say of an orchestra made up largely of volunteer effort—i.e., a community orchestra: "In evaluating the work of a completely volunteer participation program," he says, "you must be prepared to accept in good spirit the gamble in available personnel. Last fall I counted nineteen resignations and twenty-four new applications. You must also be prepared to accept the tremendous competition for the time and energies of volunteer participants toward families, friends and organizations with which they are affiliated."

The Madison Civic Orchestra has continued now for thirty years. The seventy players which make it up, if they vary from season to season, remain fairly constant as to total, and somehow or other the six concerts per season always come off.

## RACINE

● Twenty-five years ago, Frederick Schulte organized the "little symphony" in Racine, which through the years has gradually developed into the present sixty-piece Racine Symphony. It plays four subscription concerts a season and is staffed with musicians from Racine and nearby cities. It engages eminent soloists. It is underwritten by Racine business and industrial houses.

The name "Schulte" began to figure prominently in Racine's musical history back in 1876 when bandsmen still wore plumed hats and horse-drawn "band chariots" brightened every circus parade. It was that year that six brothers, sons of a German cabinet-maker who had immigrated from Germany and settled in Racine, organized the Schulte band. One of these brothers, Henry Schulte, became the band's conductor in 1881, and held the post fifty-one years, that is, until his death

(Continued on the following page)



Frederick Schulte

## How to Combat Juvenile Delinquency

(Continued from page nine)

Roddy: "How would you like to have live orchestras for all your dances?" They were delighted. Then he went to civic-minded business men with this proposition:

"The Hi-Jive dances are worth-while civic functions. They teach manners to young people and help them adjust themselves to society. Most important, they are a wholesome, chaperoned form of entertainment that keeps the young people off the streets and out of questionable public ha's where they are most apt to get into trouble. Now, if you will finance one or more Hi-Jive dances, the musicians through their Music Performance Trust Funds will match each dance that you pay for with one they pay for. If you will meet us half way on this thing, we will be able to furnish live music for all the Hi-Jive dances."

Practically every business man approached responded with one or more dances. They reacted enthusiastically to the plan both because of its good effect on the young and because, since the musicians were matching each dance, it seemed to them an excellent

business proposition. The local daily newspaper sponsored a month's dances, one each week, on this basis. The first five months of 1955 saw a total of twenty-seven co-sponsored teen-age dances held in the Corpus Christi area, each using a six- to ten-piece band.

The results? The most immediate was double the amount of work for local bands. Even more important though was the effect "live" music has had on the youth of the town. They are being trained at an early age to appreciate live music. They aren't going to be content with juke-boxes as their parents were. In a few years these young people will be the citizens who run the town, belong to the club, hire the entertainment for country club and private functions. They will be demanding live orchestras because at an early age they were shown how much more fun a live orchestra can be.

Invaluable favorable publicity for Local 644 has grown out of this civic project. The local paper has devoted much space to stories and pictures about these dances, giving the local full credit for their share of the work. The local Chamber of Commerce, in their newsletter publication which goes to the leading

business men in the community, said in the December issue: "Local 644 is thus making a major contribution to the health and welfare of the city by providing live dance bands for the youngsters and is certainly due the gratitude of all who are interested in the development of the city."

On February 7, 1955, the City of Corpus Christi Recreation Division wrote the following letter to Mr. Ferrell:

"The City Recreation staff wishes to express their sincere appreciation to you, the Musicians' Association and the business concerns for contributing an orchestra each Friday night at our Hi-Jive Club.

"We feel that such fine spirit as your association and our business friends have shown in helping our division provide wholesome entertainment for our young people will pay future dividends in the citizens of tomorrow."

Terry Ferrell, secretary of Local 644, in speaking of the above developments in his town, likes to point out that if it "had not been for the Music Performance Trust Funds of the Recording Industry, this program would not have been possible, and had it not been for James C. Petrillo we would not have had such a fund."

## Seven Symphonies

(Continued from the preceding page)

in 1932. He also in the 1880's began bringing up a musical family of his own. Two of his four sons, Karl Schulte (now conductor of the West Suburban Symphony in the environs of Chicago) and the aforementioned Frederick, made music their career.

An interesting item in Henry Schulte's life: as a delegate representing Local 42 at the early conventions of the A. F. of M. he introduced the resolution to found the *International Musician*. The resolution was adopted and the magazine, at first called *The American Musician*, became the official organ of the Federation.

Frederick Schulte, who was born in Racine in 1891, was playing professionally by the time he was sixteen, both as a pianist and as a drummer. When he served in the Navy in World War I, he played French horn in a Great Lakes Band under John Philip Sousa. His serious teaching career began in 1920; by 1921 he was instructor in the public schools. Today he is full-time music consultant to the city's six junior and senior high schools and has charge, besides, of instrumental music in the fourteen elementary schools.

In 1924 Frederick Schulte started his twenty-year association as musical director of Racine's American Legion drum and bugle corps.

In the early 1930's he took the corps to an exhibition in Louisville, Kentucky, and his group, as an innovation, played a classical selection. (Before that the drum corps music was almost entirely made up of hackneyed march tunes.) This enterprising step brought him a suspension from that competition but it caused a new movement toward a more varied repertoire on the part of drum corps. Today drum corps play their own version of almost anything from popular tunes to concertos.

Carrying on the tradition of his family, Schulte, besides conducting the Racine Symphony, wears the uniforms of several bands and enjoys parading with them as much as he did forty years ago.

### FISH CREEK

● All this symphonic enterprise in Wisconsin might well mean, besides much exhilarating fall and winter activity, summer layoffs on a rather alarming scale. This situation has latterly also been dealt with, however, and in a most effective way. Conductor Thor Johnson, having been born in Wisconsin Rapids, has always felt especially beholden to that State. Some five years ago, casting about for a way to tide orchestra men over the lean summer months, he hit upon the idea of a musical festival, with Door Peninsula as the locale.

He could not have chosen a more propitious place. For in this peninsula, which protrudes slenderly (twelve miles in width and around one hundred in length) into the waters of Lake Michigan, and which is blessed with both crystal-clear air and a lake-and-wood clustered landscape of rare beauty, Wisconsin had long had both a resort center and an art colony. Mr. Johnson soon convinced the Peninsula Arts Association that it not only would be doing a good piece of work in instituting a Peninsula Music Festival but a gainful piece of work as well.

So now people come to Door Peninsula not only to boat, fish, swim, bathe, ride, hike and marvel at the miles on miles of cherry blossoms, but also to hear good music ably performed.

In the summer just past—the fourth for the festivals—were heard pianist Grant Johannesen, violinist Isidore Cohen, cellist Richard Kapuscinski and other noted soloists. Here the forty-piece orchestra (Johnson purposely keeps it down to this number) gave American premieres of Seven Variations on a Theme from the opera *Camille* by La Guirlande de Campra; *Rubensiana*, by Otmar Mussio, and

world premieres of Symphony No. 2 by Robert Latham, Partita in D Major by Galuppi, and "Harvest Star" and "Castor and Pollux" by Uno Nyman, a citizen of Ellison Bay in Door County. The Nyman works were commissioned especially by the Peninsula Music Festival. Henry Cowell's Symphony No. 9, commissioned by the Green Bay Symphony, rounded out the works of American derivation.

So many works played, and played skillfully, in this settlement of shiny white cottages interlaced with blue harbors, has added, music-wise, to the prestige of Wisconsin. Already plans for next season have been announced. The period from August 11 to 26, 1956, will see Door County again a sanctuary for—besides rare birds and animals—human beings from all over the United States and Canada who like to combine excellent vacation facilities with beautiful music.

*Editor's note:* Information regarding the two following orchestras was received just as the magazine was going to press. Perhaps in a subsequent issue we may be able to publish more information regarding them:

### SHEBOYGAN

● Local 95, Sheboygan, sends us word that this town has a Civic Symphony, a unit formerly sponsored by the Vocational Adult Education group, but now supported by the editor of the *Sheboygan Press*. The orchestra gives two concerts a year which are free to the public. Otto Huettner, its conductor, is also principal of the Junior High School in Sheboygan.

### FOND DU LAC

● The Badger Symphony Orchestra, an outgrowth of the former Fond du Lac Civic Orchestra, was formed and presented its first concert in 1939 under the direction of the late Luigi Lombardi. The orchestra is now under the direction of Kenneth Byler of Lawrence College Conservatory of Music in Appleton.

# SPEAKING of MUSIC

## Empire State Festival

It was August 26 when I sat in the wide tent which forms the concert hall at the Empire State Festival at Ellenville, New York, but the memory of the evening is still vivid with me. My car had climbed the broad road up the hill to the wide flat paved area on top, on which was erected a huge oval tent, with small clustering circular tents about. All were topped with gayly floating pennants, giving the grounds the look of a medieval tournament.

Inside the tent—it held 2,000—one had the feeling of spaciousness, and, when the Symphony of the Air men began taking their places in the wide place reserved for them in an arc in front of the stage, a sense of satisfaction that they had found a summer home which offered them both good sound-projection and some means of financial security during the lean months. The men themselves were no end pleased with this chance

The Symphony of the Air as it appeared at the Empire State Festival, Ellenville, New York.



to make music during the heat of the summer in the heart of the Rip Van Winkle country.

Hugh Ross was the conductor of the evening. The first offering was a delightfully rendered pocket-sized opera, *Love Triumphant*, music by Domenico Cimarosa, in an adaptation by Giulio Confalonieri, the English translation by George and Phyllis Mead. Then came José Limon and Company. This dancer has learned—and has presumably taught the others—a very special skill, that is, slow motion brought to such perfection that it seems like a natural force such as earth slowly upheaving or cloud drifting. The audience applauded *The Moor's Pavane* to the echo—would have, that is, if an echo could have been roused in this acoustically perfect enclosure.

In spite of the full moon gazing down placidly on the slumbering Catskills, there was an air of suppressed excitement about this Empire State Festival. It may have been an aftermath of the rush with which it was got together—the wide roadway bulldozed in a matter of a few weeks, the tents set up, the news sent around. It may have been the imminence of hurricane and flood. It may have been the dynamic qualities of those in charge—directors Frank E. Forest, John Brownlee, Jerome Hershon, Jascha S. Rushkin, and business manager Albert B. Gins, and of the galaxy of conductors of caliber: Eduard van Beinum, Emerson Buckley, Morton Gould, Alfred Wallenstein, Erich Leinsdorf, Leroy Anderson, Hugh Ross, Simon Sadoff, Tibor Kozma, Arthur Fiedler, Thomas Scherman and Izler Solomon. Whatever it was it brought out audiences night after night through the five weeks of the Festival from August 3 to September 4, and it made possible the starting of plans immediately for another festival next summer.

The project began when Jascha Rushkin, a former violinist in the N. B. C. Symphony, offered his grounds, near New Paltz, to the orchestra for a summer series. New Paltz residents, however, were not too cooperative; so the Ulster County Resort Association

stepped in, guaranteeing to underwrite part of the expenses. The site thus became Ellenville, and the Catskill Mountain Civic Association came through with \$65,000. The Empire State Music Festival was incorporated as a non-profit organization and purchased the 110-acre property on which the concerts are presented. Another \$80,000 was obtained from private sources.

## Music Made on the Spot

So often do the two halves of music—the composing half and the performing half—come split apart like two sides of a peach, that it is a pleasure to hear them rounded, supplementary and succulent. This opportunity was granted the present writer on August 29, on a visit made to the Composers' Conference at Bennington, Vermont. Here in a reconstituted carriage barn with a balcony around where listeners can sit and see—hear the instrumentalists clustered at floor level, all varieties of instrumental combinations play over compositions hot from the pens of young composers, themselves seated but a few feet from the players.

The readings are expert and are done with the explicit purpose not of pleasing the audience but of carrying out the composers' intentions. Trios, quartets, quintets thus emerge in audible state for the first time anywhere, while the composers discover whether they have been able to get across, through those stubborn black marks on lined paper, their inner urges.

The staff of extremely expert musicians who so conscientiously transmit notes to audibility consists of Robert Bloom, oboist; Max Pollikoff, violinist; Virginia de Blasiis, violinist; George Grossman, viola; George Finckel, cellist.

The associate members are Gerald Gelbloom, violin; Richard Geise, flute; Wallace Shapiro, clarinet; Bert Bial, bassoon; Albert Richman, horn; Irwin Shainman, trumpet; Robert Gladstone, bass.

Alan Carter is the Director of the Conference.

Mr. Carter is likewise the Director of the Chamber Music Center, also located on Bennington College campus and also stimulating in its effects. Here foregather strings and wind instrumentalists with an urge to play in groups and to go through vast areas of musical literature. They're at it morning, noon and night. They leave the dinner table early to get viola placing in a quartet, or to make a third as flute. They play on for hours with an absorption almost hypnotic. At meal-time conversational wisps such as this drift to one's ears: "Pianists are a forgotten race! . . . Composers should not play down . . . Are you a clarinet? We're looking for a clarinet . . . It needs a cello tone to stabilize the phrase."

It is one of the pleasantest of my summer memories—those low white buildings set in the midst of acres and acres of forests, meadows and lawns, resounding with music—an isolated French horn going over a phrase, or a quartet playing Schumann, while the crickets chirp in the grass and emulatory birds perching on branches forking across windows sing their hearts out. —H. E. S.



● **Boyd Neel:** Currently making a tour of Canada and the United States with the Hart House Orchestra, Boyd Neel, dean of the Royal Conservatory of Music in Toronto, is known for being in considerable part responsible for creating the new interest in music for the chamber orchestra which has developed during the past twenty years. His pioneering work has brought about an expansion of the repertoire for small orchestras, both by his revival of the neglected works of the old masters and by his fostering the creation of new music.

Born in England on July 19, 1905, Mr. Neel was educated at Dartmouth Naval College and at Caius College, Cambridge. After studying both for the Navy and for a medical career, he turned to music and, in 1933, founded the Boyd Neel Orchestra. He conducted the orchestra on tour throughout Europe and appeared at Salzburg Festival in 1937. He has also conducted the B.B.C. Symphony, the Royal Philharmonic, the London Philharmonic, the London Symphony and the Philharmonic orchestras.

From 1945 to 1947, Mr. Neel was conductor of the Sadler's Wells Opera Company, and, in the 1948-49 season, the D'Oyly Carte Opera Company. In 1947 he took his orchestra to Australia and New Zealand, and from 1948 to 1954 toured Europe annually with it. In January, 1953, in recognition of his services to British music, he was made Commander of the British Empire (C.B.E.).

In 1953 he was appointed Dean of the Royal Conservatory of Music of Toronto, and since then has guest-conducted the Toronto Symphony and the C.B.C. Symphony on tour across Canada. In May, 1954, he conducted at the Los Angeles Music Festival, and in September of that year became regular conductor of the Hart House Orchestra, a group of leading Toronto musicians giving concerts on the campus of the University of Toronto, and in outlying districts. In January, 1955, he was named principal conductor for the Festival of Music held annually at Stratford, Ontario.

● **Richard Duncan:** As conductor of the Omaha Symphony, Richard Duncan is about as American in his approach to problems of conducting as any podium occupant in the country. He was born in Rochester, N. Y., on January 15, 1913; on the completion of his high school course, and on winning a four-year award at the Eastman School of Music, he decided his profession was to be music. He

had previously been studying violin with Ludwig Schenck and with the composer-conductor Dr. Paul White.

While a student at Eastman he organized a little symphony and presented a few concerts. After his graduation he was awarded a fellowship at Ohio State University, and in 1935 became head of the violin department there, conductor of the Ohio State Little Symphony and assistant conductor and concert master of the Ohio State Symphony.

Deciding to make conducting his chief pursuit, he accepted a position in Hastings, Nebraska, in 1937 to reorganize and conduct that city's "Dime Symphony." He also founded and conducted the Hastings Civic Chorus.

In 1939 Duncan became head of the Instrumental and Choral Departments at the University of Omaha and founded the Omaha Little Symphony. This was the year also of his marriage to Milka Pavlus. (They have two daughters.) In 1940, he returned east to study with Serge Koussevitzky. There followed a period in the United States Army when he was commanding officer of a company of engineers. When he returned to Omaha in 1946, he reorganized the orchestra—it had disbanded—and has consistently developed it (with two years out for post-graduate work at Eastman School of Music of the University of Rochester) since that time. In 1950 he founded the Omaha Light Opera Company.

Most of his work for a Doctor of Philosophy degree at the Eastman School was done in the field of opera production, this in preparation for the establishment of a lyric theater in Omaha.

● **Moshe Paranov:** When from May 4 to 7, 1955, the Opera Department of the Hartt College of Music produced, in Hartford, Connecticut, *The Touchstone* by Gioacchino Rossini, in its American premiere, musical interests in the region, though gratified, took it well in stride. It was what was to be expected of the Opera Department of this college and of its musical director, Moshe Paranov. In fact they have been making musical news in that city for some thirty-five years.

Moshe Paranov was born in Hartford in 1895, of Russian-born parents. At five his violin lessons were begun, but at eight he switched to the piano. He was a pupil of Julius Hartt and Harold Bauer on the latter instrument and of Ernst Bloch and Rubin Goldmark in theory and composition. By the time he was sixteen he was playing concertos with symphony orchestras and appearing in concerts with such "greats" as Harold Bauer and Ossip Gabrilowitsch.

During World War I he was a bandmaster of the 73rd Infantry Band in the 12th Division.

A few years after his release from the Army he married Pauline Hartt, daughter of Julius Hartt. They have two daughters.

In 1920 Mr. Paranov was co-founder of the Julius Hartt School of Music, and served as its associate director until 1932 when he was named its dean. In 1938 he relinquished this position to become director of the Julius Hartt Musical Foundation.

Early in 1945, a group of Hartford citizens, feeling that the brilliant performance of the Opera Department of the Hartt Musical Foundation deserved further recognition, formed the Hartt Opera Guild for the purpose of building a wider audience for these operas. Mr. Paranov became the Guild's musical director, in which capacity he has conducted nearly 200 performances of entire operas. He directed these, that is, as full operatic productions. He also conducted the first full-length opera to be given on television, Humperdinck's *Hansel and Gretel* on Station WRGB, Schenectady, December 23, 1943.

He was regular conductor of the concert orchestra of radio Station WTIC until its discontinuance in 1949, and was from 1947 to 1953 conductor of the Hartford Symphony Orchestra. Since June, 1954, he has been musical director and conductor of the Brockton Orchestral Society, in that Massachusetts city.

Moshe Paranov



Richard Duncan



Boyd Neel



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

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies up to and including September 18, 1955. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

**Local 5—Detroit, Michigan**  
Reel Rhythms Recording Co.  
Forte Music Enterprises

**Local 6—San Francisco, California**  
Woodmont Records

**Local 9—Boston, Massachusetts**  
Transition Pre-Recorded Tapes, Inc.

**Local 10—Chicago, Illinois**  
Eko Recording Co.  
Beam Records, Ltd.  
Rembreese Recording Co., Inc.  
Timelight Melodies

**Local 24—Akron, Ohio**  
The Summit Sound Systems Co.

**Local 34—Kansas City, Missouri**  
Loren Records

**Local 35—Evansville, Indiana**  
Sparkle Records, Inc.

**Local 37—Joliet, Illinois**  
Jopz, Records

**Local 40—Baltimore, Maryland**  
Rick Record Co.

**Local 47—Los Angeles, California**  
Beverly Hills Records  
Vantage Records  
The Paty Publishing Co.  
Debs Recording  
4 Star Record Co. (Reinstatement)  
Koss Music Company  
La-Noar Records  
Eastman Records  
Prince Record Co., Inc.

**Local 66—Pittsburgh, Pennsylvania**  
Aurien Record Co.

**Local 77—Philadelphia, Pennsylvania**  
Media Records

**Local 151—Elizabeth, New Jersey**  
Premium Records, Inc.

**Local 203—Hammond, Indiana**  
Hi-Hat Records

**Local 410—West Frankfort, Illinois**  
Golish Record Co., Inc.

**Local 466—El Paso, Texas**  
Cal-Tex Record Co.

**Local 484—Chester, Pennsylvania**  
D. & S. Recording Co.

**Local 586—Phoenix, Arizona**  
Viv Records

**Local 802—New York, New York**  
Pleasure Records, Inc.  
Keynote Productions, Inc.  
Venus Records Co.  
Am-Par Record Corp.  
Richcraft Recording Co.  
Mansfield Records  
Life Music, Inc.  
Hudson Record Co.  
Dora Records

### CANCELLATIONS:

Acme Records, Inc.  
Liberty Hymns (Schooner Records)  
Eureka Records  
Melody Lane Records  
Fulton Recording Corp.  
Hi-Lo Records  
L. & T. Records  
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## Roy Harris Symphony



Roy Harris

The Seventh Symphony of Roy Harris has been scheduled by Eugene Ormandy for six performances during October and November with the Philadelphia Symphony Orchestra playing in Philadelphia, New York, Washington and Baltimore. This Symphony, commissioned by the Koussevitsky Foundation, was awarded the Walter W. Naumberg Musical Foundation Award in New York last February. Since the world premiere with the Chicago Symphony, the work has been performed by the Concertgebouw Orchestra in Amsterdam, the Pittsburgh Symphony, the Boston Symphony, the American Music Festival in Rochester, the St. Louis Symphony and the Denmark State Symphony. In this symphony, says Rafael Kubelik, "Roy Harris has achieved the architectural line of the great tradition."

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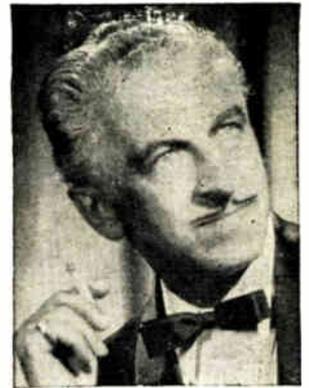
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### EAST

Al Postal and His Music are booked until June, 1956, for weddings, country clubs, dinner dances and shows in New York State... The Georgie Kaye Duo, with Georgie Kaye on vibes, accordion and vocals, and Joe Gilanti on guitar and vocals, is being held over at Bob Sassi's, Long Island, N. Y. . . . Bob Ellis Trio (Bob Ellis, bass and vocals; Mickey Mascia, accordion; Bob Miranda, guitar) entertains six nights a week at Cosmo's Lounge, Farmingdale, Long Island... Eddie Ashman celebrated his eighth year at Grossinger's, Grossinger, N. Y. . . . The Three Charms are currently entertaining at the Orchid Room, Jackson Heights, Queens, N. Y.

The Kenny Sheldon Orchestra recently made a showing at the West End Casino in West End, N. J. . . . Singing comedian-musician Dan Shilling is holding forth at the 53 Club, Bayonne, N. J., with his entertaining group... The Johnny Dee Trio is appearing nightly at the Flamingo Cocktail Lounge in Newark, N. J. . . . Frank Dailey signed the Dorsey Brothers into his Meadowbrook, Cedar Grove, N. J., spot for a three-month period starting October 1 on a six-day-a-week basis... Trumpeter Ronny Andrews and his Orchestra are playing proms, hotels, and one-night ballroom engagements in South Jersey and Pennsylvania.

Morrey Allen and his Recording Orchestra opened their second fall and winter season in the Vogue Room of the Vogue Terrace Supper Club, McKeesport, Pa. . . . "The Two Queens"—Sylvia Shearer, piano and vocals, and Evelyn Corez, bongo and vocals—at the Bon Bon in Philadelphia, Pa., since June.

Arden Clar has returned to Bob Force's Town House in Greenwich, Conn., for his fourth year...

Victor and Franklin Tibaldeo are playing at the Villa Rosa in Woodmont, Conn.

### NEW YORK CITY

"Jazz at the Philharmonic" was held at Carnegie Hall for two Saturday evening concerts during September. The sold-out house had such jazz stylists as Dizzy Gillespie, Roy Eldridge, Lester Young, Flip Phillips, Illinois Jacquet, Buddy Rich, Ray Brown, Herb Ellis, Ella Fitzgerald, Gene Krupa Quartet and Oscar Peterson Trio... Sol Yaged's Jazz Combo opened at the Metropole the beginning of September... Cal Gilford and his Orchestra are performing in the cocktail lounge of the Hotel Statler for an indefinite run.

### MIDWEST

Pianist-organist Gladys Keyes completed a month's engagement at McBride's Emerald Lounge in Canton, Ohio.

The Stardust Trio (Jim O'Donnell, piano and solovox; Andy Karagish, saxophone; Hank Moldraski, drums) play for country club dances, night clubs and banquets in Indiana.

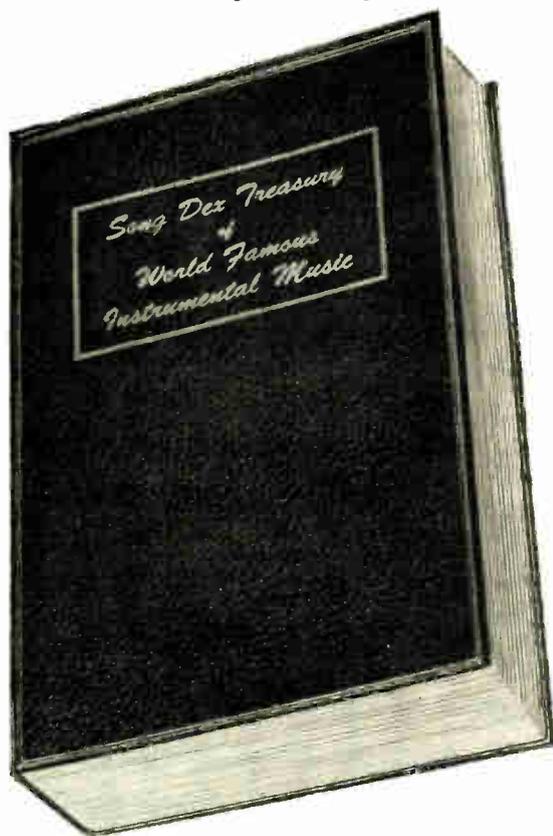
Marvin Teske, currently in his third year entertaining nightly on the piano and organo at Alioto's Supper Club in Milwaukee, Wis.,

(Continued on page thirty-three)

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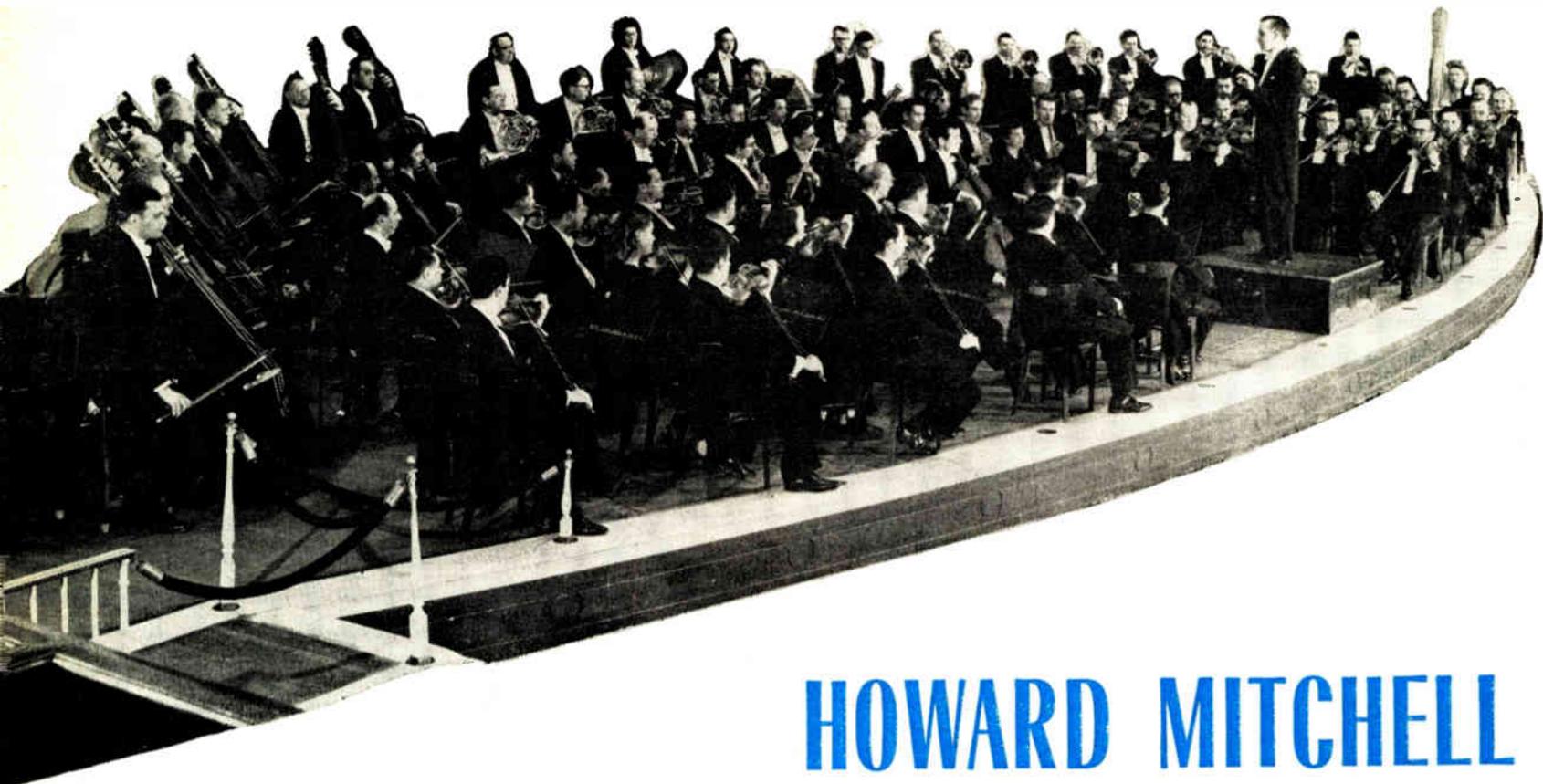
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# HOWARD MITCHELL

## ... home-grown conductor

The National Symphony Orchestra, which celebrates its twenty-fifth anniversary this season, is particularly proud of its conductor. He on his side has shown a loyalty to the orchestra and an aptitude for conducting which have brought recognition both to him and to the orchestra. The following interview points up the personality of the conductor and reveals the special difficulties involved in making orchestral wheels go round in the Nation's capital.

● Whoever thinks one enters a special esoteric sphere when one crosses the threshold into the conductor's world must make a quick turnabout on meeting Howard Mitchell. This conductor is a clear-thinking, quick-answering, up-to-the-minute conversationalist. He looks outward. He deals in people. He is extremely happy in his family life, with his wife whom he married twenty-five years ago and his five children. His recreations are really re-creative. He is an expert golf player, has within the past few years won prizes in this field in the District of Columbia. He deals with business men directly and with a hard-hitting decisiveness. He is as aware of the world of supply and demand as he is of the world of Bach and Brahms. He looks on orchestral situations not only as a musician but as an economist; knows how competition among major orchestras can help and can harm; realizes the value of publicity; senses to the last decibel the volume of sound the box office gives off. He

believes that hard work and enterprise gets one where one wants to go. He knows that confidence breeds confidence and treats his men accordingly. His cause-to-result reasoning hits the nail squarely on the head. He has a serviceable amount of righteous indignation, knows a wrong when he sees one, puts his finger on the culprit, be he visiting soloist, second violinist or member of the board.

His childhood is a refutation once and for all that musicianship cannot thrive on a normal background and with a middle western accent. It is also a refutation that conductors cannot rise from the orchestra ranks. He was chosen for his present job as conductor of the National Symphony after playing in the orchestra as cellist for sixteen years.

It is with a middle western heartiness that he tells about his career. One can hardly get questions out before he is tumbling into the answers. The readers of this article must fill in the conversation with a picture of him as he talks—his face lighting up as he recalls this and that incident; his jumping up to walk back and forth, as his energy overflows; his rich, full laugh, with his head leaning back and his whole spirit entering in.

"The first time I conducted an orchestra—a big orchestra? It was in the Fall of 1941 for some pop concerts, when I was twenty-nine years old. It was about this time that the orchestra wanted to expand its activities by having a series of pop concerts at Riverside Stadium. Even though those concerts didn't last—they made the indoor stadium into a roller

skating rink—it meant something. It started me in the conducting field. A little later in that same year another significant thing happened. The manager of the orchestra, Pat Hayes, was trying to discover a way to get the schools to become members of the Symphony Association at \$25 per year a member. One night he and I happened to be traveling on the same bus. Pat was mulling over his worries. I said, 'Pat, I'll tell you what I'll do. I'll play in any school that will become a member of the association. Play for free. They must become a member, though. And you'll have to pay my accompanist.'

"'You mean it?' asked Pat.

"'Of course I mean it!'

"First year Pat booked me for twenty-four schools. Many of them became members at \$100. They could charge the children a small admission. That was up to them. But they got my cello recital free.

"It was a good thing all around. Many schools that became members wanted me back. Finally I could draw my own terms. A very wholesome thing—willingness to start something, willingness to throw yourself into life. Today there is too much feeling of getting out of things rather than of getting into things. Make your own way, I say.

"That's what I tell new orchestra players. 'You have to get yourself ahead. You have the gifts to become a fine trumpet player (or any instrument you wish to mention)—to go as far as you wish. Throw yourself into it!'

"Anyway, it worked with me. I feel from

the success of those cello concerts there was a direct relationship to the assistant conductorship in 1944, when I was to assume responsibility for young people and neighborhood concerts for the National Symphony Orchestra."

I asked him at this point, "Weren't you in some doubt about your ability to conduct?"

Without a moment's hesitation Mitchell came back with the answer: "I never had any doubts about it in my life. I think I could almost lead an orchestra with my eyes."

### What Makes a Conductor

But now he is launched into an explanation of what makes a conductor. "The first requisite—he has to be a good musician. But he has to be more. He must not only be musician enough to know when a thing is not right, but to be able to tell *why* it is not right. He has to get it across to the players. He doesn't have to have instruments at his fingertips, but he must know how each instrument can be made to sound and tell the player, 'You can get it nearer than that.' Mind you, the men are skilled instrumentalists. You're not teaching them. You're showing them how the overall effect has to sound and how they can help to make it sound that way."

Mitchell likes to recall his childhood, rich in music.

"I started studying piano on my sixth birthday. It was a ritual in our house. Every one of us—I had four brothers and one sister—started piano lessons on his sixth birthday. I had just moved with the family to Sioux City, Iowa, from Lyons, Nebraska, where I had been born in 1911. My other brothers? One is a member of the San Francisco Symphony, and one is dean of the music department of Westchester State Teachers College, Westchester, Pennsylvania. The others went into business."

At first young Mitchell's education wasn't all smooth sailing.

"I didn't like piano. My parents told me any time I got another instrument I could give it up. I was nine when a man who worked for father gave me a tenor tuba (baritone). That ended the piano for me. I took the tuba two years. At eleven I got a yen for the trumpet. I bought a trumpet and started playing dances at twelve. Made money. Was in demand.

"In my high school days I came in contact with Arthur Poister, an organist and a fine teacher, as well as an inspiring conductor. I was first trumpet in his orchestra and band. He needed a cello, and persuaded me to take it up. I bought my first cello for thirty dollars when I was fifteen years old. Soon I was playing it in the orchestra. After six months I entered a cello contest—came out third, although I could play only in the first position.

"I was winning prizes with my golf, too. A well-known cellist out there, Lorenz DeMinter, presented a proposition to me. He would teach me cello if I would teach him golf. It was a deal. For two years we exchanged lessons. At sixteen I won two contests: the state contest for cello and the city golf championship.

"In 1928, though, I got to thinking—it was shortly after I had graduated from Central High School—just what did I want to do? A brother of mine was studying at Peabody

Conservatory in Baltimore. I decided to go there. At the school I had my audition and won a scholarship. I studied there two and a half years. In 1930 I went to Curtis Institute in Philadelphia. There my teacher was the English cellist, Felix Salmond. He told me, 'You're too tight in the wrist. Are you a baseball player?' I told him 'No.' 'An American,' he said, 'and not a baseball player? What do you play, then?' I told him 'Golf.' He couldn't wait to get me out on the golf course. We had a good relationship those years both in the studio and on the course. I was at Curtis, remember, in the golden days. I got \$90 a month and free schooling. In my cello class were Frank Miller, Leonard Rose, Sammy Mayes, Orlando Cole and Victor Gottlieb—quite a class! They've all made their mark."

While still at Curtis, Mitchell became first cellist in the National Symphony, commuting between Washington and Philadelphia the two years before his graduation in 1935. In 1944, Hans Kindler, the orchestra's conductor, felt the need of a helping hand with his heavy schedule. He asked Mitchell to take over the children's concerts and to become the orchestra's assistant conductor. Because of the occasional illness of Kindler, more and more responsibilities devolved on Mitchell. Many days, Mitchell relates, he would get scores at five o'clock and conduct them that same night. Then in February, 1948, just as the southern tour was to start, Kindler realized he could not make it. Mitchell was asked to take over. In the 1948-49 season Mitchell was appointed associate conductor. With Kindler's death in August, 1949, he was appointed permanent conductor.

Mr. Mitchell's tenure has borne fruit. Today the number of people who give to the orchestra has doubled. The amount of the drive has increased from \$165,000 (1948-49), to \$300,000: the season from twenty-four to twenty-six weeks; the minimum scale from \$72 to \$92. Seventy-seven concerts were presented in 1947-48, against 105 concerts in 1954-55. Seven children's programs were played to 10,000 children in 1947-48; in the 1954-55 season, thirty young people's concerts were presented before 100,000.

### Anniversary Offerings

Mitchell expands the scope of the orchestra in its repertoire as in its membership and audiences. In the coming twenty-fifth anniversary season he will program two American premieres, commissioned by him especially for this anniversary year: Paul Creston's Fifth Symphony and Dello Joio's Piano Concerto. The former composition, the National Symphony is paying for itself; the latter comes through the Koussevitzky Foundation. The orchestra is also giving, through the Filene Foundation, a five-thousand-dollar prize for three compositions—a symphony, a tone poem, an overture.

The National Symphony Orchestra, as the resident orchestra in our nation's capital, has developed a semi-official status, a situation to which Mitchell has responded with alacrity and resourcefulness. One concert will be a function for the foreign Ministers of the American Republics, their names on the program, their presence in the circle of boxes acknowledged by the evening's soloists. An-

other concert will be a welcoming gesture for a foreign head of state, with the appropriate national anthem preceding the regular program. Another will be a presidential affair, such as an inauguration concert. Last season the opening concert had among the members of the sold-out audience President and Mrs. Eisenhower, Chief Justice Earl Warren and many cabinet members. Mr. Mitchell had the foresight to inquire of President Eisenhower what sort of music he liked. The answer had been "bass singing," and Mitchell had been happy to oblige. He had procured George London as soloist. The press reported that "the orchestra played brilliantly and produced impressive shadings of tonal color." The concert was all that the audience—including the President—could wish.

During the year the orchestra gives several "International Nights," in which the programs are devoted, for instance, to England, to France, to Germany.

Perhaps here it would not be beside the point to say that in Washington, where diplomacy is an art in itself and world-shaking problems are decided at the bowling alley and on the golf links quite as often as in Congressional halls, it is not exactly a liability on Mitchell's part that he can tour Washington's golf courses with the best in the current Administration.

### Budget Problems

Although the orchestra is semi-official in its function and "national" in its name, it gets no financial support either from the national or the federally-supported local government. Nor does it have any endowment fund. It is one of Mitchell's concerns—or he makes it his concern—to see that the \$500,000 budget gets raised. About half is realized through ticket sales and concerts for children which are sponsored by business firms and individuals. The other half must be raised from scratch through the efforts of volunteer workers. Every kind of promotional scheme is used—fashion shows, guided tours of the embassies, and "benefits" of an extraordinary wide appeal. A ball held every year, in the fall, wherein society of every stratum dances to Strauss waltzes played by the symphony, in the past year raised \$52,000. Summer concerts give entertainment for twelve weeks in the Carter-Barron Amphitheatre in Rock Creek Park, this through the management of the Fell Brothers, Irving and Isidor. Mitchell conducts many of these concerts, too.

A heavy schedule and extra-curricular duties which would floor a less energetic conductor are all in the order of business for Mr. Mitchell, who has never been one to avoid issues or to escape work. Still today, as one of the most resourceful conductors on our podiums, he believes as fully as he did when he volunteered for cello recitals in the schools of the city back fifteen years ago that it should be one's aim to get into things rather than to get out of things. He still is the mid-westerner making his own way after his own fashion and very glad to be able to carry along with him in his upward climb a whole symphony orchestra of some ninety men. Washington, on its side, is proud to have achieved the feat of bringing a conductor up from the ranks to occupy one of the important podiums of the nation.

—Hope Stoddard.

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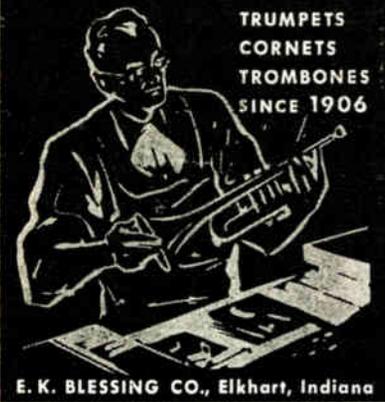
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**BANDS IN THE SPOTLIGHT**

**In Praise of Open-air Concerts**

The following letter is reprinted from the *Newark Evening News* of Newark, New Jersey, for August 27, 1955.

To the Editor:

Sir—The other night I learned that one could spend a very pleasant summer evening listening to the band concerts in Branch Brook Park. There is something refreshing about listening to music played in the open air. There was a cool breeze blowing and everyone, including many families who gathered there, seemed to be caught in its beauty. Those responsible for these concerts from year to year are to be thanked many times. It has been said that music is a universal language and through these concerts is presented an excellent means of improving community and family spirit.

—Harry C. Bauder, Jr.

The *Newark Evening News* of the same date also printed the following item about these concerts:

"The Branch Brook Park concerts are sponsored jointly by Essex County Park Commission and Local 16, Newark. The Wednesday night series, held in Concert Grove, south of Park avenue, will end August 31. Concerts in the West Side, Vailsburg and Independence parks, which ended last week, were sponsored by Newark and were in charge of the Board of Education's music department."

**Nine Months Season**

Caesar La Monaca and his City of Miami (Florida) Municipal Band is one of the few professional bands playing free concerts nine months of the year. The season begins in December and continues until the end of August. These concerts, played in Bayfront Park open-air amphitheater, have been sponsored for over twenty-five years by the



Caesar La Monaca receiving the silver baton given him by the City of Miami on the twenty-fifth anniversary of his conductorship of Caesar La Monaca and his City of Miami Municipal Band. Left to right: Patsy Carpinelli, clarinet; Frank Velardi, French horn; Virgil Purnell, trumpet; Chelsie J. Senerchia (ex-mayor and now city commissioner), Caesar La Monaca, conductor; James Elliott, tympani. Carpinelli, Velardi, Purnell and Elliott have played with Caesar La Monaca the entire twenty-five years at the Miami Bayfront Park Amphitheater.

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**INTERNATIONAL MUSICIAN**

City of Miami. Caesar La Monaca is now in his twenty-fifth year as conductor of the band. On June 22, 1955, the band program was designated as "Caesar La Monaca Night"—this "in honor of the band-leader's achievements, accomplishments and faithful service to the citizens and tourists of the Greater Miami area." An audience of approximately 6,000 listened to the program.

### Summer and Winter

Every Thursday during the past summer, the Chester Elks Band of Chester, Pennsylvania, has been presenting concerts at the Amphitheater, a sloping field of green with shade trees and shrubs, with benches spread in front of a bandstand. This free entertainment is under the sponsorship of the Delaware County Park and Recreation Board. The band is conducted by Thomas G. Leeson, Sr. This band, first organized in 1928, has gone far from the days when they whipped themselves into shape in an abandoned Linwood, Pennsylvania, school building. For their precision, for their excellent soloists, for their wide repertoire and their fine appearance, they are one of the most sought after groups in the section.

The end of the summer season does not mean a cessation of their activities. For one thing, they continue their Monday night rehearsals to build up and perfect their repertoire for the coming summer. Then, all the year around, they are in demand for parades and for special events.

### Birthday Party

The Belle Isle Concert Band, Leonard B. Smith, conductor, had a birthday party in August. When they presented their concert as usual on Tuesday, August 2, they were halted as they walked off the stage at intermission by a huge ovation. Rev. E. J. Rollings, pastor of the Metropolitan Baptist Tabernacle of Detroit, came to the center of the platform and announced, "We want to help you celebrate your ten years as a band." Then from the side of the shell, was brought a beautifully trimmed yellow, blue and white three-tier cake, followed by another table holding a shining new coffee urn. "These are little tributes," Mr. Rollings told the group, "come from your hundreds

of loyal followers. We want to thank you for making us happy with your music during these last ten years." Then the audience sang "Happy Anniversary to You."

It is a point of pride among the bandsmen that eighteen of their original number are still serving with the organization.

### Return of the Band Concert

A successful revival of the summer evening band concerts has been accomplished in Valley Stream, Long Island, New York. During the past summer on Tuesday evenings, free concerts have been presented at the new music shell in Memorial Park by the seventy-five-piece Valley Stream Community Band.

Five thousand persons turn out to sit in the bleachers, on stools and on the grass to hear the hour-long concert. The program includes a starting interlude of organ music, a variety of popular and semi-classical numbers, and lusty community singing. The band is under the direction of Dr. John Smith. Bert Keller, a member of the school system's music faculty, is assistant director of the band and serves also at the console of the organ.

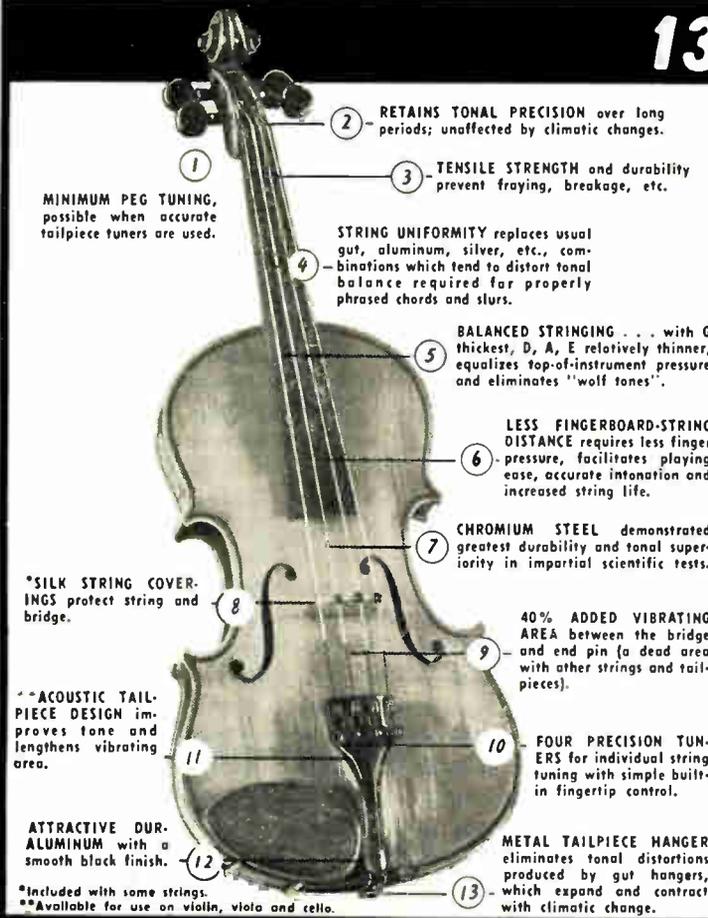
The \$45,000 music shell in which the band gives its performances was completed last spring. The concerts are sponsored by the Village Board and the Valley Stream Central High School Board of Education.

### Band Notes

The Greenfield Recorder-Gazette of August 17 contained an editorial in praise of bands, particularly citing the home-town unit. "Greenfield's Military Band." "Band concerts in the park, on the lawn or merely on the school grounds," reads the editorial, "are an institution which American sociability has kept alive. Other traditions may drift and fade, but this is one which is almost as promising today as it was one hundred years ago."

Some of the musicians in Alfonso D'Avino's concert band of Boston have been members of that organization for fifty years. The

(Continued on page twenty-seven)



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Julia Klumpkey, teacher and composer of San Francisco, has sent in a series of whole tone scale fingerings which differ from the conventional 1.2.3.4 fingerings in employing hand contractions for greater ease. True, this type of fingering requires a little more mental concentration, and individual variants are possible, but there can be no doubt as to their value:

1st pos. D A E F

2nd pos.

3rd pos.

4th pos.

Progress in Spokane

The musical notation consists of several staves of music. The first staff is labeled '1st pos.' and shows a whole tone scale starting on D. The second staff is labeled '2nd pos.' and starts on A. The third staff is labeled '3rd pos.' and starts on E. The fourth staff is labeled '4th pos.' and starts on F. The notation includes various fingerings and accents, with some notes marked with 'acc.' and 'svz.'. The final staff is labeled 'Progress in Spokane' and shows a sequence of notes with fingerings: 2 1 3 3 2 1 2 1 7 2 2 1 4 3 2.

The Greater Spokane Music Festival invited me recently to act as adjudicator in the String Division. Over a period of three days I listened to some 120 of the better string players from grade school through university. Most of the players revealed talent, earnestness and, most important of all, a level of training equal to that found in our largest cities. It is encouraging to see a city of less than 200,000 population producing promising young musicians on such a large scale. In the Northwest and especially in Spokane progress has been

INTERNATIONAL MUSICIAN

so great is this field that the rest of the country might well take this city as a model.

As in many other cities some of the youngsters start to study in the schools and after a year or two switch to a private teacher. Most of these would never have started without the aid of the school, which should help prove that the schools rather than hurting the private teacher are actually helping him, and that cooperation between the two is beneficial for all concerned.

The Spokane All-City Grade School Orchestra, led by Robert Armstrong, was the best group of the kind I had ever heard. I was astonished to learn that this group actually receives very little aid from the school system—the mothers of the children raised the money for the instruments, sewed the uniforms, etc.

If other cities were as devoted to music as Spokane our nation would be raising a generation of fine professionals and enthusiastic amateurs.

Those nations which have the largest audience for good live music

are the nations where there is widespread amateur participation in musical performance. It is true that there is a symphony orchestra and opera house in every small town in Germany, because the government provides financial support; but this support is provided because so many of the citizens are performing amateurs whose interest in music is so vital that they place the support of fine art in the category of essentials. It has been said that in the average gathering of doctors and lawyers in Germany one will find material for at least one good amateur string quartet.

It is quite possible that a similar civilized situation is in the making in the United States. Dealers report that where hundreds of instruments were being sold a few years ago, thousands are being sold today. Those thousands who are studying merely "for fun" will provide the nucleus for an audience for the few who play professionally.

This I believe is the best answer to the threat of mechanization. The large musical participation of cities like Spokane will provide the professional outlet as well as the audience.

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# IT'S IN THE NEWS!

★★ Fairmont, West Virginia, is very proud of its Symphony Orchestra, which has never gone in the hole financially and which presents summer as well as winter concerts. The community has even constructed an outdoor platform for its Summer Pops Concerts.

It all began back in May, 1948, when a meeting was called at the Y.W.C.A. by musically minded persons in Fairmont to talk over the possibility of organizing a symphony orchestra. The talk bore fruit and on November 14, 1948, the first symphony concert was held, this under the direction of David Daniels, who has continued to act as its conductor throughout the history of the organization. An outstanding violinist, Mr. Daniels came to America in 1914 from Warsaw, Poland. He studied in Vienna and Berlin.

He helped in organizing the Wheeling Symphony and also organized the Parkersburg (West Virginia) Symphony. He is vice-president of Local 507, Fairmont.

Now a sixty-member organization, the Fairmont Symphony offers programs of wide appeal to residents of the town and to many music lovers who drive in from communities thereabouts for the concerts.

A photograph of the orchestra appeared on page twenty-one of the August, 1955, issue of *The International Musician*.

★★ The formation of a new choral group to sing with the Philadelphia Orchestra has been announced by Donald L. Engle, orchestra manager. The fifty-voice volunteer ensemble, to be known as the Philadelphia Orchestra Chorus, will be directed by William R. Smith, assistant to Eugene Ormandy.

★★ Adrien Bezdechi, pianist, has been appointed to the faculty of the University of Portland.

★★ David Montagu, violinist, is this year taking a leave of absence from his position with the National Broadcasting Company, to become concert master of the Boston "Pops" Orchestra on its first transcontinental tour. He will take with him the priceless Stradivarius which he has recently acquired from the collection of Max Adler.

★★ William Primrose has joined the faculty of the Juilliard School of Music, New York City.



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Joseph Szigeti

★★ Ross Pratt, pianist, has recently been elected a Fellow of the Royal Academy of Music, London.

★★ Pianist Alexander Uninsky has been appointed to the faculty of the Royal Conservatory of Music, University of Toronto.

★★ Dr. Richard Warner, Rochester organist and member of the Eastman School of Music faculty, has been named head of the Kent State University School of Music at Kent, Ohio.

★★ Clayton Hare has been appointed head of the string department at the University of Portland, and to conduct its orchestra. In recognition of his "outstanding contribution to music in Calgary" during his conductorship of the Calgary Symphony for the past decade the directors presented him with a \$1,500 check.

★★ H. A. Wiedemeier, a member of Local 646, Burlington, Iowa, who writes songs under the professional name of "Hugh Lyons," is the proud possessor of an interesting collection of shoes from famous horses and likes to tie in this hobby with his song-writing gifts. For instance, with his co-writer, Del Foster, he wrote "On Derby Day" for the seventy-fifth anniversary of the running of the Kentucky Derby classic.

★★ Traveling around in a trailer containing two Hammond organs, and so constructed that it can be turned into a stage, Mrs. Marian Berdan of Williamsport, Pennsylvania, is at the present writing in Florida, giving concerts in resort areas and at other strategic points. One of the popular aspects of her programs is her playing request

numbers ranging from popular music to standard organ works.

★★ Joseph Szigeti plans to give the new violin sonata by Ralph Vaughan Williams its first performances in the United States during the coming season—at Rochester, New York, November 14, San Francisco, January 10, Vancouver, January 17, and Seattle, January 19. It is Mr. Williams' first work for this form. The veteran composer is now eighty-three years old.

★★ Olin Downes, music critic for thirty-one years of the *New York Times*, has been posthumously honored through the creation of the Olin Downes Fellowship at the MacDowell Colony in Peterborough, New Hampshire. This fellowship will make possible the annual residence of a composer at the colony during the summer or winter season. Also the New York Philharmonic will dedicate its concerts of October 27 and 28 to the critic's memory. During the closing concert of the Pacific Coast Festival at Santa Barbara, September 18, Leopold Stokowski conducted Stravinski's Mass in memory of this forthright critic and great personality.

★★ Ernst Bacon, composer-in-residence at Syracuse University, composed the musical score for the Shakespearean work *The Tempest* presented at the Festival Theatre, Stratford, Connecticut, this summer.

★★ The Carl Nielsen Concerto for Clarinet received its first public performance in the United States (so far as can be ascertained) at the Spring Music Festival of the University of Utah.

★★ The W. W. Kimball Award for the best song written by an American composer has been awarded to Kenneth Lee, Music Department head, Lenoir Rhyne College, Hickory, North Carolina.



Marian Berdan

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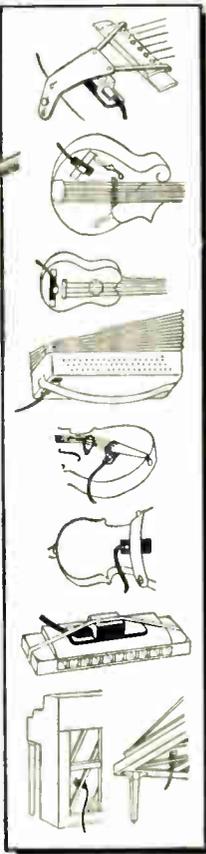
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**LOCAL HIGHLIGHTS**



**BURN-THE-MORTGAGE PARTY**

At the last general meeting of Local 263, Bakersfield, California, one hundred and ninety members and their families celebrated the payment of the balance owed on their building, "The Music Hall," by a "Burning-the-Mortgage" party. Hilo Hattie and her troupe, currently appearing at the Saddle and Sirloin, presented a floor show followed by a buffet dinner. Jack Ordean and his band, also from the Saddle and Sirloin, furnished the music for dancing.

The Music Hall was purchased in 1950 from Dr. Joe Smith and is situated at 802 Union Avenue (also known as Highway 99), Bakersfield, California. It has a large ballroom, completely equipped kitchen, a bar, office and storage rooms. Fraternal, social and labor organizations repeatedly rent the Music Hall for their dances, meetings and parties, this constituting a welcome source of income to the local. Through the excellent management of the finances of the officials of Local 263, the mortgage was paid off seven years in advance of the date it was due.



The mortgage on The Music Hall of Local 263, Bakersfield, California, is burned with the assistance of "hot" music. Left to right, standing: Darrel Schuetz, Ivan Tarr, past presidents and life members of Local 263; Bunky Valdez, president; Charley Cecil, past president and life member; Al Kern, secretary-treasurer. In the foreground, providing the music; Lawrence Foster, Sr., past president and life member; Jack Parlier and Jack Ordean.

# BANDS IN THE SPOTLIGHT

(Continued from page twenty-one)

band made its debut as the fourteen-piece "Banda Ross" at Revere Beach, Boston's "Coney Island," a half century ago.

"Miss Universe of 1956" was crowned to the music of the Long Beach Municipal Band, during the past summer at festivities at that California resort.

## Music Performance Trust Funds Sponsorship

On August 24 a concert sponsored jointly by the West Shore Fire Department and the Music Performance Trust Fund of the Recording Industry was presented at Prospect Beach, West Haven, Connecticut, by the 102nd Army Band. The conductors of the evening were 1st Lieutenant A. R. Teta (the band's regular conductor) and Norman Leyden. Outstanding on the program were several compositions by American composers, namely Colonel J. J. Richards, Frank Skinner, Lee Johnson, and Morton Gould.

It is interesting to note in this connection that the A. F. of M. furnishes the music that supports the Veterans Administration's information program over 2,100 United States radio stations weekly—the only mass means for informing ex-service men of their hospitalization and other benefits. In addition, the A. F. of M. members have contributed thousands of hours of live musical entertainment in wounded veterans' wards, averaging more than 6,000 such performances each year.



Three long-time band conductors are shown above renewing acquaintance before the New Britain (Connecticut) Concert Band program presented on August 17 at Walnut Hill Park. Left to right: D. E. Greco, director of the Dover (Ohio) Concert Band and visiting guest; J. C. Lentini, director of the New Britain Concert Band; Joseph F. Masdea, conductor of the Columbus (Ohio) Municipal Band, who served as guest conductor. After this concert, a surprise gift was presented Mr. Lentini by members of the band.

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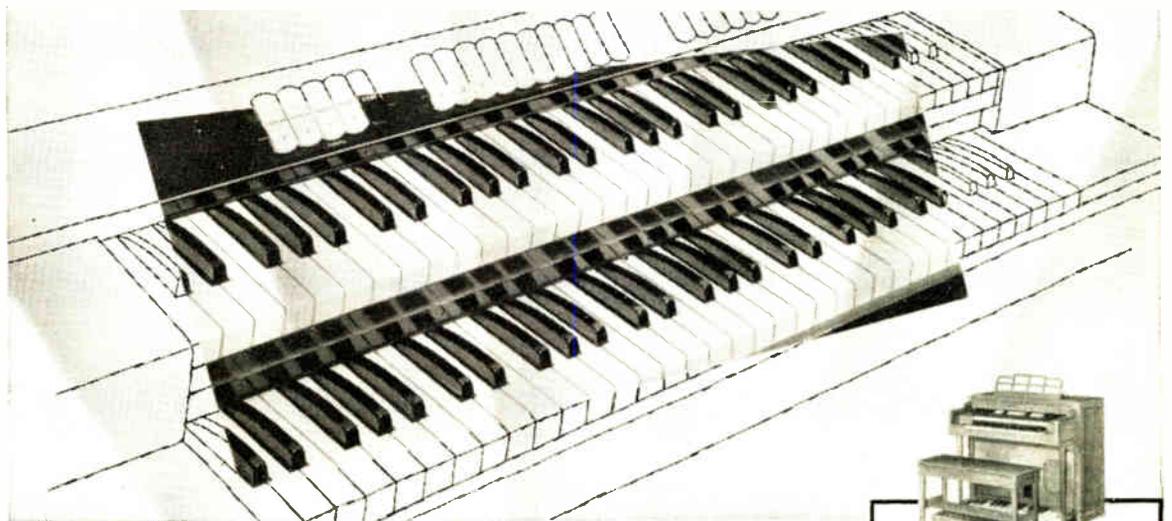
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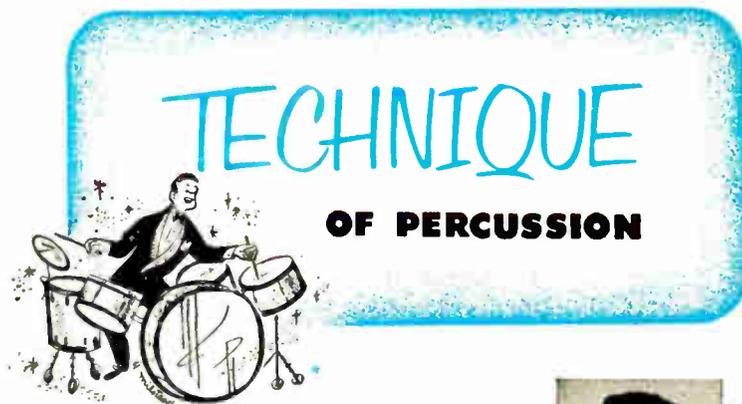
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by George Lawrence Stone



**THERE WOULD BE FEWER CASES OF JUVENILE DELINQUENCY IF MORE BOYS AND GIRLS SPENT SOME OF THEIR IDLE TIME IN LEARNING TO PLAY A MUSICAL INSTRUMENT !**

This conclusion has been reached and voiced before and doubtless will be again, but this time it comes from an outstanding member of our own craft, Bandmaster Paul LaValle, who conducts the Band of America in those worth-while weekly programs over the NBC radio network.

Says the Maestro: "It is not necessary for boys and girls to take up an instrument with the idea of pursuing a musical career. Just playing for the fun of it is a healthy and vital activity. Children should be given every encouragement to learn a musical instrument."

Worthy sentiments, these, and so much needed! Too many kids miss the incentive to stay on the straight and narrow path—miss, too, the joy and satisfaction gained through music of their own making, through the mistaken idea that they can get all they need out of music by reclining on the small of their respective backs in a deep easy chair and simply turning a button or starting a turn-table.

I listen, whenever possible, to the Monday night broadcasts of the Band of America with a great deal of enjoyment. This is a real band playing real band music and the Maestro, by the selection and brilliancy of his programs, is certainly doing his bit to keep the country band-conscious.

The latitude LaValle gives his percussion section, in the numbers where percussion is featured, is soul-satisfying, not only to this writer, who might well be expected to react thusly, but to other musicians as well, many of whom I have heard comment favorably on this feature. I feel that the Maestro must have the conviction that a good solid drum section, while not necessarily the most important one in a band, is indeed a vital one, and the one above all others to furnish the heart-beat of the music. One can hear the beats of LaValle's drummers most distinctly. They are not subordinated as they often are (and rightly so) in lighter types of orchestral music—and the effect, to the appreciator of robust, virile band rendition, is something to write home about.

### LaValle's Drum Section

Being intrigued at the sharp, yet full snare drum tone achieved in the LaValle marches, I sent an SOS to my good friend, Bradley Spinney, one of LaValle's drummers, for the lowdown. "Two drums," fired back Brad, "both size 12 x 15 inches, one equipped with silk wire-wound snares, the other with gut." No wonder the snare drum tone comes out sharp and full. This seems to be an ideal combination.

"We have a three-man percussion section," explains Brad, "and though we all have considerable jumping around to do from one instrument to another, our regular stations are as follows:

"Chauncey Morehouse—tympani (four of them), with a 16 x 32 inch bass drum and a mounted cymbal (concert style) alongside.

"Arthur Marotti—mallet-played instruments (glockenspiel, xylophone solos, chimes, etc.). When not busy with the mallets, Arthur works with me on the other 12 x 15 parade snare drum. He also does the open sounding cymbal crashes.

"Brad Spinney—I have a regular dance trap set-up with hi-hat, etc. Also I use one of the deep parade snare drums in the marches. That buzz you detected in some of the numbers (What an ear you have!) comes from a special little snare drum I had made to order: all copper, size 6 x 13 inches, with crinkled wire snares. I use this for special effects, behind vocalists, etc. To my knowledge, this is the only drum of its kind in existence: only six rods, and no tone control."

#### Mutual Admiration Society

"Chauncy is the dean of the section. We all go to him with our problems. This man must rank with the great all-time percussionists. Many people will remember him for his work with Jean Goldkette's dance band. Arthur is one of the very top mallet men in the business, as well as being a top-flight all-round percussionist. The less said about the country boy in the band from Kittery, Maine, b'gosh, the better."

Thanks, Brad, for your lowdown. Personally I think it very interesting. Too bad, since you are so modest about your own qualifications, that we couldn't have had this last sentence of yours written by someone else.

#### That Ubiquitous Flam

From St. Pete comes the query: "Why teach the elementary pupil to use flams freely in practice, then to discard them in favor of single sticking in actual playing?"

That isn't exactly the way it is done, old top. We teach the use of discretion in the treatment of flams in actual playing, employing them according to taste, judgment and the character of the music.

We teach the flam to the beginner primarily because it is more or less one of the basic drum rudiments. Its study develops perception and added control to the playing muscles. It is the stepping-stone to the development and control of the *ruff*, another rudiment. While, to be sure, the flam plays an inconspicuous part in modern soloing on the drum set, the ruff is indeed an important figure for the modern, since in one form or another it enters into a thousand and one soloing combinations. See how simple these rudiments are, when notated:

#### Flams



#### Ruffs



A drummer who is well schooled in their execution can, with little or no effort, change these rudiments into single sticking merely by eliminating the grace-notes involved. Conversely, it's difficult—practically impossible—for one whose practice has been limited to single sticking to execute flams and ruffs handily if and when the occasion demands.

The ambitious drummer will do well to be prepared for something more than four-beat, bop or Latin-American, with his own particular band. His group, or he alone, may be called into a better job in which, say, the cutting of a floor-show is a factor. I have seen more than one otherwise smart cookie lose out on an advantageous job in a big spot just because his playing technique had been limited to single sticking and *sounds*.

In military work the use of flams is of course a "must." Ruffs too, by the way. In lighter types of concert playing these rudiments should be played as they appear in the score. I say this latter with reservations, for frequently, when drum notes are matched to those of other players, flams, even when notated, may sound out of place. Here is where the *taste, judgment, etc.*, referred to above, enter into the picture. An example of this occurs in, say, a delicate passage where a trumpeter plays a series of staccato notes, *tut tut tut*, and the matching drum notes are marked to be flammed. Here, the music-conscious drummer, after an apprehensive side glance at that big, bad wolf who wields the baton, takes matters into his own hands and single sticks his matching notes, thus producing a *tut tut tut* on the drum, rather than the *flub flub flub* indicated in the score, which latter interpretation ruins the staccato effect of the figure.

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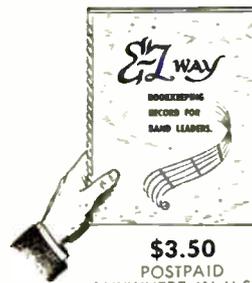


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# THE MUSICIAN'S FIGHT

(Continued from page eight)

age which they call "automation" and are trying to find the solution to it. It may be automation now, but to the musician it's still canned music.

That's why the industry people objected so strongly at first. They used the same arguments you hear today. They couldn't oppose the cost because the small fee stipulated in the negotiations didn't increase the cost of a single record. There were two features they objected to. They refused to contribute to a fund to be spent at "the union's uncontrolled discretion" and they rejected the "dangerous fallacy" that a "specific industry owes a special obligation to persons not wholly employed by it."

But the American Federation of Musicians stood firm, and in the fall of 1943 all but two companies accepted the A. F. of M. conditions. We signed contracts and went to work. The other two companies came in a short time later.

It didn't come easy. We were accused of being unpatriotic in war-time while we were furnishing millions of dollars of free live music for bond sales, recruiting drives and for V-discs which were being sent all over the world to our armed services.

Operating as the Recording and Transcription Fund, as it was called then, we were able to accomplish three things. We provided a sizable public service, we demonstrated to hundreds of thousands of music lovers that live music is the best in music and, finally, we were able to distribute \$1,000,000 a year to musicians whose earnings were hard hit by canned music. All this was done at the administrative expense of less than 1 per cent. We provided band concerts, music in public hospitals and institutions and public concerts whereby the unemployed musician was paid for his efforts and the public heard this music at no charge. We became the largest single purchaser of music in the whole country.

But the industry didn't give up easily. Our Fund survived three unfriendly Congressional investigations. Right in the middle of all this, President Roosevelt summoned me to Washington. When I got there the taxi driver let me off at the wrong gate and the guards refused to believe I was Petrillo or that the President wanted to see me. They held me about an hour before I was rescued, and when I finally got to see the President, I had forgotten my speech. But I didn't need any speech. He made me feel right at home and asked if our union would help out with the wartime effort. At that point I would have done anything, so I said "yes" before I even knew what he wanted. He asked us to supply symphony orchestras to make a tour of the country and to bring music to the people. He knew the value of music to help people bear their wartime burdens, and we gladly did it for him. He was a great man and a great President.

We had a celebration in Washington a few years later when we gave President Truman a gold card as a full-fledged member of the Musicians' Union. He earned that one. He won a battle when everyone said he was licked. He was in the same boat as the musicians. But I'm already ahead of my story.

In three years of operation the Recording and Transcription Fund furnished \$4,500,000

in free public music, given by nearly 700 A. F. of M. locals in more than 32,500 separate performances. Our agreement with the industry remained in force until December 31, 1947, when its renewal was obstructed by the provisions of the Taft-Hartley Act, which ruled that a union could not administer its own welfare fund. In June, 1947, the A. F. of M. convention unanimously voted a second recording ban which remained in effect from January 1 until December 15, 1948.

On that date we signed up again, setting up the Music Performance Fund, administered by the recording industry with a single trustee. The agreement was declared legal by the Department of Justice and assured continuation of free public music. A similar contract was negotiated March 16, 1951, with the major networks whereby the trust fund receives a percentage of the gross revenues from TV film sound-tracks and tape recordings. Last year these contracts were renewed with the industry for a five-year period.

This fund makes work and provides the finest in free community musical entertainment. In 1954 it spent some \$2,350,000 in the public welfare for 16,997 public performances in which nearly 189,000 musicians took part.

Thus a plan which started out as a means to force employment for exploited musicians has been directed into channels of continuing public service, bringing praise from the forty-eight states and Canada, from governmental agencies, from the armed forces and national welfare groups everywhere as tokens of widespread public appreciation. Neither I nor the members of our union believe this formula is the complete answer to job losses by musicians resulting from canned music. But it does make the machine compensate in some degree for the job it displaces. And it's interesting to note that the International Labor Organization at Geneva, Switzerland, is studying the so-called "Petrillo Plan" as part of its world research into the continuing right of employees to payment for work done.

Many people ask me what I think is the complete solution to the musician's problem in this era of canned music and automation. I do not profess to have the answer to this tragic problem. I wish I did. I only know that the musician must not go the way of the iceman. The iceman was replaced by the mechanical refrigerator, but those who reproduce music mechanically forget that it requires a live musician to create what they have to sell. When the musician is gone there won't be any music. The machine cannot create. It can only reproduce. Sadly enough, it's the musician who is playing at his own funeral.

People speak of public support of music. Today such support can be traced to three sources. One is the generosity of wealthy people whose ranks are being thinned by death and taxes. Another is through the efforts of public-spirited communities. The third is by the American Federation of Musicians through the free public music fund created in cooperation with the recording and transcription industry.

This is not enough. It cannot be disputed that if the public does not awaken to its responsibility to maintain the best in live music the sources that nourish and develop great music will eventually shrink and disappear.

Then we'll all be slaves to the continuous artificial sounds of the record or tape.

Our classical musician is the hardest hit of all. Our great symphonies scratch along from year to year, never out of debt and paying players who have studied for years about the same wage as a plumber's helper, and even that for only twenty-six weeks a year. This is the type of music from which all of our creative expression is derived. It is in serious danger of degenerating unless we get some help from somewhere.

Our country is the only democratic nation in the world which has failed to set up some form of subsidy for our arts. This point was brought out recently by Rudolf Bing, manager of the Metropolitan Opera, in a speech before the National Press Club in Washington. He informed us that there are fifty opera companies in Germany and only two or three in this country. He urged that we form a dozen operas in as many cities to take care of a reservoir of talent much greater than anywhere in Europe. He came right out and said that all opera must be subsidized in some fashion, pointing out that Covent Garden in London gets an annual government subsidy of \$700,000, while La Scala in Milan and the West Berlin Opera receive state subsidies amounting to approximately \$1,000,000 a year.

Classical music is a TV orphan to us, according to Howard Taubman, music critic of the *New York Times*. He reports that in Britain, Sir John Barbirolli will conduct his Halle Orchestra in bi-weekly concerts on video. The only symphony we have on the airwaves in this country is the Chicago Symphony, here in a country where we have fifty times as much TV as they have in England.

I know "subsidy" is not a pretty word in our language. But subsidies are not new in our nation. Subsidies are granted right along to support our standards of living in agriculture, education, hospitals and shipping, just to mention a few. We don't ask it for the musicians alone. We join with all others in the fields of art and letters in urging such a program for our country.

President Roosevelt and President Truman both were sympathetic to our needs. But wartime was no time to go off on rescue missions in behalf of music and the arts. We do feel that now is the time for a presidentially appointed planning commission to lay the groundwork for the formation of a Federal Department of the Arts at cabinet level. Several bills are before Congress asking for a Fine Arts Commission to foster the cultural interests of our nation in order that we may have a heritage to hand down to future generations. After all, the only evidence our present generation has of the past is contained in the music, sculpture, architecture, and history of the previous civilizations.

On two occasions I have talked with President Eisenhower about the problems of the present-day musician. On my second trip to the White House, just recently, I learned that Mrs. Eisenhower plays the organ. I asked the President if it was so and he said yes. So I told him she should become a member of the union.

"Oh," he said, "she isn't good enough for that."

Then I told him if he had heard me play that trumpet with Harry Truman last summer

(Continued on the following page)

# THE MUSICIAN'S FIGHT

(Continued from the previous page)

at our Milwaukee convention, he wouldn't have thought I was good enough either.

We laughed about that, but he was very much impressed when I discussed with him my plan for the establishment of a United Nations Symphony. Especially when I told him there was one important thing about music—it speaks a universal language.

It is the hope of every musician that with the impact of automation being realized by so many people in our country, there will be some method worked out whereby some benefit will come to those being displaced by the machine.

Merger of the A. F. of L. and the C. I. O. will exert a powerful force in bringing about some sort of control of this trend toward rule by the machine.

One of the major tasks to be accomplished is to get rid of the vicious provisions of the Taft-Hartley law. Employers haven't begun to use the full powers contained in the law. If we have a depression in this country and all its rulings are invoked, the weak unions will go and the strong unions will be weakened.

Under the Taft-Hartley Act you can't even talk to your members without going into the court-room if the employer wants to go after you. As long as the employer is making money he won't use the law, but the minute he starts losing money and he puts that bill into action where the union man has got to live up to its working, there'll be trouble with industries and labor unions. If the labor unions ever go down in this country, it'll be

a sad day for democracy and a sad day for the whole U. S. A.

Unless the labor union sets the wages and conditions, even the guy who doesn't belong to the union won't know what he should get. It's the union man who sets the standards and stabilizes the conditions of work for everyone, because if the union worker gets \$15, then the guy who doesn't belong to the union says, "You should at least pay me \$14."

If Congress were smart, its members would say, "Get rid of all the labor laws and let the unions and employers go to it." The reason I say that is because I think there is more understanding between people today. I preach to my own organization that strikes are no good, but of course the weapon is there if you want to use it. There are many good, honest, strong labor leaders who will stand up and fight with their membership not to strike. They know what can happen under the Taft-Hartley.

I believe there are many good employers in this country who will acknowledge that unions have come to stay. But there are many politicians serving the cause of special interests who are putting road-blocks in the paths of unions. They say the Taft-Hartley Act hasn't caused unions to suffer because membership is growing. Sure, unions are growing because the population is growing. Yet the American Federation of Musicians, with its membership of 252,000 instrumentalists in the U. S. and Canada, has less work than it had when there were only 100,000 members. They've got us so tied down with labor laws that we can't tell an employer how many men he needs in his orchestra. They call that "feather-bedding."

It's the same way when one of our Senators or Congressmen runs a rally in his community. He calls for an Army band or a Navy band and takes the livelihood away from the professional musician. And the minute I raise my voice—just another cartoon. "The Czar Stops the Army." We're not trying to stop anybody. All we're doing is to try to keep people from taking jobs away from our people.

Looking at the labor horizon at the present time, I think unity of the great labor federations will work out all right and the musician will benefit by it. My belief is so because of a great labor leader by the name of George Meany, president of the American Federation of Labor—a fine man, an honest man and a hard working man, who has brought this plan about. And I've talked to Walter Reuther, president of the C. I. O., a man for whom I have a lot of respect.

Between the two of these great men I am satisfied this plan will develop into one huge labor movement.

Union men on all sides are inquiring as to labor's position in the political scene following the merger. To those I talk with I say that, more and more every day, government moves into unions and business. That means that today, more than ever before, unions are being forced into politics. And it brings to my mind the famous saying of a famous labor leader, Samuel Gompers, first president of the American Federation of Labor. He said:

"Don't tie up with any party, but go out and help your friends and defeat your enemies."

That's good enough for me.

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OCTOBER, 1955

## Where They Are Playing

(Continued from page sixteen)

is also featured on his own television show, WSAU-TV, Wausau, Wis.

Paul Moorhead's contract at the Paxton Hotel in Omaha, Neb., has been stretched to September, 1956. The Moorhead Orchestra was hired at the Paxton Hotel for three weeks on February 26, 1942, and has been there ever since.

Buddy Laine and his Whispering Music of Tomorrow scheduled to appear at the Chevy Chase Country Club in Wheeling, Ill., for three one-nighters—October 15, 22, and 29... The Four Notes (Lloyd Jones, piano; Wes Eddy, alto sax and clarinet; Howard Breese, tenor sax and violin; Dick Bates, leader and drums) are booked through July 5, 1956, at the Smart Tiger Club in Aurora, Ill. It's their third consecutive season at this spot.

### CHICAGO

Dick Carlton and his Orchestra were recently featured at the Edgewater Beach Hotel... Organist Russ Bishop at the Celtic Room of the Sherman Hotel for a long-term engagement... Included in the fall lineup at the Blue Note is Mugsy Spanier with a two-week stay beginning November 2.

### SOUTH

The O'Brien and Evans Duo opened at the Hotel Chamberlin, Old Point Comfort, Va., on October 4 for the entire fall season.

Milton Slosser is now in his third year playing at the organ in the Willard Hotel Lounge, Washington, D. C.... The Ben Arden Orchestra is based at the Mayflower Hotel in Washington, D. C., until mid-November.

### WEST

Following their stay at the Manor Hotel in Wildwood, N. J., the Frantic Four ensconced at the Riviera Hotel in Las Vegas, Nev., until November 4.

Curley Gold and his Texas Tune

Twisters Western Swing Band play for dances throughout the state of California, as well as entertain veterans. Members include Prince Wahn, Marvin Fried, Pete Visich, Diahl Graham, Curley Gold, and Dottie Johnson... The Collegiates (Dick Martin and Bob Hughes) are heading the show at the San Diego Hotel in Calif.... Hammond organist Rose Diamond is celebrating her third anniversary at the Serrano Restaurant in Los Angeles, Calif.

The Jack Medell Orchestra opened in mid-September at the Club Cipango in Dallas, Texas, for four weeks with option... Jimmy Heap and the Melody Masters continue playing for dances and radio shows around Taylor, Texas.

### CANADA

On August 24 members of Local 130, Ottawa, Ontario, through a grant from the Music Performance Trust Funds of the Recording Industry, provided a full evening of musical entertainment at the Kiwanis Club of Ottawa. This club operates a summer camp for diabetic children.

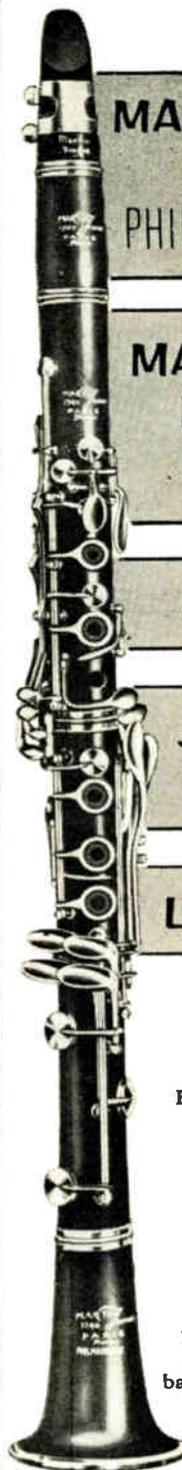
\* \* \* \* \*

Recently Chester Markert, organist and member of Local 103, Columbus, Ohio, was engaged to play an old-fashioned steam calliope at the Ohio State Fair. This instrument, as any calliapist can tell you, has such limitations that only the simplest performance is possible. While Brother Markert was warming up the instrument—"cooking up a storm" as they call it—a "bopster" wearing a beret, a goatee, ascot tie, ruffled shirt and "crazy" pants and shoes, approached him after he had finished playing "Big Yellow Tulip." The bopster said to him, "Man, I been diggin' you! Man, it's crazy. Man, it's cool. Man, it's a fallout, solid! Tell me, man, can you do 'progressive' on that thing?" Markert's answer is not recorded.



Nick Karel and his Orchestra, Charleston, West Virginia

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The Barry Townley Strings have been on tour of the Province of Quebec, including the Downbeat Club in Montreal and clubs in Quebec City, Three Rivers and Val d'Or.

The Frankie Fairfax Quartet has played a summer-long engagement at the Chez Paree on the boardwalk of Atlantic City, New Jersey.



# TRAVELERS' GUIDE TO LIVE MUSIC

Don Broder and his Orchestra are appearing at leading society affairs and various hotels and halls throughout New York City and Long Island.



Pictures for this department should be sent to the International Musician, 39 Division St., 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.



The Stylists are in their third year at Paul Aloy's Venetian Room, Garden Restaurant, Poughkeepsie, New York. Left to right: Don Scofield, trumpet; Don Priest, drums and vocals; Lou Giunta, bass; Quimby Heotzler, piano.



Gordon Baxter and his Orchestra are playing at the Silver Bell Supper Club near Los Angeles, California. Left to right: Gordon Baxter, bass viol and leader; Clare Lenard, piano; Jim Weishuhn, drums; Wally Bunker, tenor sax.



Babe Barnes' Orchestra at Tantilla Garden, Richmond, Virginia. Front row, left to right: Charlie Wakefield, Babe Barnes, Emile Cahen, Ozzie Holtz, Guy Kilgore. Back row, Bob Melton, Galen Snoko, Tony Cantalupo.



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Anyone knowing the whereabouts of the above is asked to communicate immediately with Wm. R. Lockwood, Secretary, Local 526, A. F. of M., 130 Central Ave., Jersey City, N. J.

**WANTED TO LOCATE**

Candy, Louis (Bass), former member of Local 168, Dallas, Texas.

Crawley, Jim, member of Local 802, New York, N. Y.

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

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Frederick P. Train, trumpet, member of Local 40. Last known address: 6 West Mt. Vernon Place, Baltimore, Md. Anyone knowing the whereabouts of the above is asked to immediately advise Secretary V. W. Fuentelba, Local 40, A. F. of M., 817 North Eutaw St., Baltimore 1, Md.

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The mid-year meeting of the Southern Conference of Locals will be held on Saturday and Sunday, November 12-13, 1955. Sessions will be in Parlor E, of the Read House, Chattanooga, Tenn.

All Southern Locals are invited and urged to send delegates.

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Montreal, Que., Can., Local 406—Herbert Cook, Jerry Coughlin, Jacques Delorme, Paul Gaudet, Ls. Philippe Hebert, Erik Jansevikis, Jean-Louis Lalonde, Patrick Lee, Nikki Mckelatos, James Perkins, Chuck Smith, Robert White, Warren Joiret, Vicky Attier, Joseph de Cizby, Jean Delplace, Dvora Goldberg, Louise Hebert, Jacques Joly, Claude Landry, Gilles Lefebvre, Dennis Molins, Guy Picard, James Evans Ware, Stan Tom Wood, John Robb, John Charles, Marcelle Delcenserie, Steve Dwyer, Guy Lafond, Gisele Hetu, Raymond Joly, Jean-Yves Landry, Rodolphe Mathieu, Therese Paulin, Jose Scott, Richard Thomas, Norman Robertson.

Mt. Vernon, Ill., Local 465—Donald Bullock, Elzie Hickey, Stanley C. Locke, Paul Bethel, Omar White, Lewis Hutson, Ray Russell, Oscar Wolfe, Paul Bellamy, Norma Cole, Dick Foster, James L. Foster, John W. Greene, Charles W. Gregg, Eddie James, Mrs. Merle McCormick, Richard McCoy, Robert N. Smith, Lambert Sydes.

Providence, R. I., Local 198—James M. Smith, Norman R. Trudeau, Anthony Lobato, Norman DiSandro, Pasquale Florio, Barbara Ann Lacour, Leroy Ketterling, James W. Montgomery, Ralph Talercio (Tella), Loren M. Thomas, Anthony

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## Suspensions, Expulsions, Erasures, Terminations

These Terminations omitted from September issue due to lack of space

### TERMINATIONS

Bridgeport, Conn., Local 549—Herbert Williams.

Baton Rouge, La., Local 538—Willard R. Asford, Jr., Gayle Gonsoulin Breaux, Herbert H. Gassie, Kenneth G. Weems.

Cleveland, Ohio, Local 4—James J. Adams, Vito San Arrigo, Robert Asmus, Dolores J. Baker, John R. Banks, Rodger D. Bartlett, Herman H. Bergenstein, Jr., Frank Briganti, Jr., Frank Catanzaro, Kathryn Cumber, Edgar A. DeVault, John Dubnicki, Edward W. Luna, Norwood R. Ellis, Anthony Farace, Carl R. Geister, Jr., Nickie Green, Sanford M. Greenwald, James Hovan, Gilbert J. Kalsic, James A. Kohn, Edward Kruck, Neil L. McIntosh, Raymond Marsh, August R. Mosnik, Jr., John H. Nebe, Jr., Ray Paulson, Vinson S. Petry, Salvatore Pizzoferrato, Willis Reinhardt, Carl J. Rocco, Sarosi Sandor, Richard Searso, Marshall R. Stottlemeyer, Glenn E. Vandall, Dennis L. Vavro, Jack Ventura.

Dubuque, Iowa, Local 289—Lewis W. Jones.

Honolulu, Hawaii, Local 677—Henry J. Akana, Raymond Andrade, Alfred Apaka, Jerry Asami, Eloise Baldwin, Eldred Benz, John Castello, Arvis E. Collier, Samuel D'Andrea, James Day, Marlene Frazier, Elizabeth Hall, Edward Holloway, Sr., Pauline Isaacs, Josephine Jordan, Dan Kaeka, Herman Kahua, Eva Kaiu, Shirley Kauanoo, Arthur Kaub, Albert Kealoha, Mae E. Lima, Elizabeth Lui, Craig Michimoto, Dick McKibbin, Samuel Nakaganeku, David Paishon, Samuel Pang, Helen Rezenates, Lorraine Rodrigues, Benjamin Rogers, Dolores Semner, Eddie Sereno, Pearl K. Souza, Phil Suter.

Jersey City, N. J., Local 526—Murray Botwinik, Eugene Feury.

Los Angeles, Calif., Local 47—Elizabeth Bello, Nate Capalbo, Louis Benson, Pec Wee Crayton,

(Chich) Vitale, Stanley J. Gryzenia, Walter J. Procopio.

Richmond, Calif., Local 424—W. Fett.  
Toronto, Ont., Can., Local 149—Donald R. Allen, John Ayton, Jas. H. Bailey, Horace Beard, G. H. Branton, Victor W. Brinkman, Eunice Caley (Bonnie Miller), Hilda Carlson, Gaspare Chiarelli, Francis Cormier, Laurie Cormier, Ralph W. Cornish, Anne Davidson, Alan C. Detenbeck, Roy Dickinson, Nathan Dubinsky, Mrs. C. W. Gallimore, Steve Garrick, Tish Goode, Lawrence Gray, F. C. Humphries, Douglas H. Inglis, Margaret Ann Ireland, Evan J. Jenkins (John Evans), Lyle Johnson, Jack Kash, Thos. Kellerer, Austin Kitchen, Miss V. Knott, G. D. Lewis, John Long, Geo. W. McCormick, John Mandar, Tim Maurice, Nicholas Monti, Geo. O'Gannon, Marie Peaker, Gladys Plummer (Honey Hines), Helen A. Purcell, Robert Purcell, Carl Rosen, David Russell, C. Santoferrara, Denise Sauriol, David Gordon Sider, Chester Smith, Nolan E. Smith, Howard W. Snowball, Al Stagg, Dorothy Stagg, Kenneth Steele, David Geo. Todd, Geo. C. Trowsdale, Jas. Vance, Warren VanEvera, Denny Vlach, Cameron Warner, W. J. Watkins, F. J. Webb (Bill), Tom Young, Albert Zippoli.

Worcester, Mass., Local 143—Richard W. Moore, John K. Royal, Arthur W. Rudman, Russell E. Upstrom.

York, Pa., Local 472—Chas. N. Bernecker, David Boyer, James R. Boyer, James T. Bradley, Carl L. Brown, Clifford Brown, Robert B. Cerutti, Dale B. Cole, Elizabeth Delmonte, Henry Delmonte, Stephen A. Eucalano, Delores V. Gohn, Earl F. Hake, George W. Hake, Dewitt A. Harp, George E. Hedrick, Jr., Clarence H. Krow, John W. Miller, Jr., Hanson A. Perry, Wm. C. Six, Robert G. Slenker, Clair W. Snyder, H. K. Schminkey, Stewart J. Stambaugh, Patricia Stambaugh, Wm. C. Tipton.

### EXPULSIONS

Braford, Pa., Local 84—Alexander Mascia, Ronald Mealey.

Belleville, Ill., Local 29—William T. Burns, Wilbur A. Davis, Bernard L. Fuchs, John J. Hubschmidt, Wesley M. Wilke, Alan R. Miller, Lloyd Schmalensee.

Detroit, Mich., Local 5—Oliver Jackson, Abraham Woodley.

Elizabeth, N. J., Local 151—David Londino.

Fond du Lac, Wis., Local 309—Herbert Kleinfeldt.

Kansas City, Mo., Local 34—Wm. R. Jackson.

La Porte, Ind., Local 421—Mark L. Bear, Pete Costello, Joe Davie, Charles Haag, Wilma McCalmant, Merle Hobart, Irwin Jenks, Charles R. Petry, Don Wilkin, Howard Wilcox, Nancy Wilcox, Louis Clemens, Richard Miller, Stanley Szyrnal, Betty Perkins.

Mt. Vernon, Ill., Local 465—Wm. C. Rander, Neal Newell, Geo. Perry, Stanley E. Seglinski, Claude Ralston, Andy Cameron, Clarence Orr, David McReynolds, Billie Wilson Stannett, Patricia Karch, George Irwin, Gale Elker, Norman Gibbs.

New London, Conn., Local 285—Joseph Burns, Lawrence Budlong, Jr., Glenn Cowben, Joseph DiPaola, Peter Felleggy, Florence Fleming, Raymond Gorton, Arthur A. Guarino, John Hefferman, Richard Hague, Andrew Holland, Harold Haynes, Jr., James Howard, John Kuzmenko, Leo Luchappelle, Norman Lamontague, Kenneth W. LaFlamine, Paul Mayerson, Robert F. Mellon, Walter Nott, Ermelindo Onativia, Sigfrid Pearson, Leonard Prue, Jr., William L. Preischel, Walter Rochette, Jr., Ruth Sanders, Shirley Sanders, Rudolph Saunders, Seymour Schonberger, Alfred Wood.

### ERASURES

Beaver Falls, Pa., Local 82—Ulise Brown, James E. Javens, Edward Keppen, John Lepner, Gene Lesondak, David Rosensteel, Albert Rubino, Hobart J. Miller, Francis Partridge, Chas. L. Navolio, Raymond Baron, Louis Beckman, Nick Bernardi, Gregor Betz, Joseph Scaright, David Fields, John Havronek, Walter Eaton, Lewis Carlisle, Harold Paulson.

Baton Rouge, La., Local 538—Steve Babin, Gerald Burton, John S. Chambers, Lee B. Cook, Pat Cornacchione, Charles Cross, Jose F. Gonzales, Oran Guidry, Joe Houston, Gene Landry, Carl H. Orillion, LeRoy Patterson, Raymond Sibley, Weston (Ab) Sonnier, Charles R. Watson, Stephen Zumo.

Boston, Mass., Local 9—Ralph Scozzafava, Jr.  
Denver, Colo., Local 20—John J. Carraway, James Diamond, Anita Hamilton, James L. Hood, Jr., Marifred Lehardt, Joseph Lopo, John Pizzitola, Norman Prentice, Howard Ranum, Louis Valdez, Ralph Verrone, Dwight K. Priddy, Barbara Jean Snapp, Francis von B. Specht, Barbara A. Winslow.

Hollywood, Calif., Local 47—Amanda Ambrose, Chet Baker, Jesus Castillon, Marie Jordan, Paul L. Madison, Victor J. Rosi, T. Texas Tyler, Jimmy Witherspoon.

Indianapolis, Ind., Local 3—William L. Adams, LeLand C. Beck, Leonard Dale Graves, Naomi Kurtz (Thomas), Wm. F. Melick, Gene C. Robinson, Wm. C. Russell, Charlotte Schwartz (Fox), Alexander Shaw, Jas. Edw. Smith, Kenneth Woods, Jr.

Ithaca, N. Y., Local 132—Eugene Leggins.  
Richmond, Calif., Local 424—Helen Embry, G. Embry, K. Thompson, D. Kelley, L. Hulseby, L. Hooping, G. Lenning, L. Mortara, Wm. Rather, R. Shepard.

San Francisco, Calif., Local 6—Betty Hollan, Robert Twiss, Frank Myers, Roy Roselli, Donald Sargent, Donald J. Barrett, Asa C. Bullock, Juan M. Gomez.

San Jose, Calif., Local 153—Gene Bender, Raymond Carter, Peter Catalina, David Chavel, Fred Cloud, Sanford Debow, Joseph Cunha, Roy Keith, Wilma Mitchell, Tom Mondada, Raymond O'Brien, Howard Reading, Sammy Samuels, Grace Santangelo, Leroy Stryker, Dominic Sunseri, Ed Swaney, O. W. Thompson, Robert N. Wilson, Peter Van Dine, Robert A. Taylor, Wharton A. Ralstin, Rowland Curry, Nick Albanese, James Anderson, Chris Asimos.

Toronto, Ont., Can., Local 149—Robt. W. Armstrong, Louise Buchan, Alexander Colloco, Bernard Byfield, Marie Daggett, V. Esposito, Tom (Gimly) Giometello, M. Jarrett, Wm. Kemp, Yvonne Lanauze, Roger T. McGhie, Glenn Newans, Lillian Nickoloff, Jacob Gordon Reid, John Sone, Jorge Jazquez, Gordon H. Wetterick.

New York, N. Y., Local 802—Charles Spivak, Irvin Trotman, Horacio Zito, Anthony J. Bucciero, William Hunter Green, Frank S. Hubbeil, Moises Vivanco, Cesare Chet Tyler Tricarico, Charles R. Tirado, Jr., Peter Benedetto, Al Lombardi, Gladstone Wiltshire, Jesse Benny Powell, Gandolfo Monifletto, Robert B. Chapman, Anthony Ciarella, Georgia St. George, Buddy Johnson, Raymond J. Groll, Ray Eberle, Sam K. Donahue, Kelly Bruce Owens, Maria Marini.

### TERMINATIONS

New York, N. Y., Local 802—Jose Ramon Cardona, John Bruttaniti, John Balkin, Edgar M. Fox, Mario Gambino, Raymond F. Maldonado, Louis M. Laurita, Harry H. Miller, William McIntyre, Carmelo Rosado Ruiz, Gordon Powell, John R. Sawyer, Joseph Scott, Leonard Tristano, Thomas M. Watson, Carmine (Robert) Marino, Jr., Oliver C. Wilson, Murry Lazar, Elden Johnson, Edward R. Crew, Henry Middleton, Ralph M. Ambrosio Ernest E. Edwards, Jr., Archie Bradley, Robert C. Bank, John Stoney, George Morris, Norman Thorpe.

## CLOSING CHORD

### GUY O. COMSTOCK

Guy O. Comstock, secretary of Local 429, Miles City, Montana, for twenty-two years, died suddenly at his home on June 18. He was fifty-nine years old.

Early in life he was one of those instrumental in having the charter restored and helped build Local 429 into a strong organization. He attended the Convention as a delegate in 1954 and 1955.

As well as being a drummer in

his dance orchestra, Mr. Comstock was one of the initial members and supporters of the Miles City Elks Band.

### E. HERMAN MAGNUSON

E. Herman Magnuson passed away suddenly on July 16 while vacationing in Sweden. Mr. Magnuson was president of Local 134, Jamestown, New York, for several years, during which time he attended the annual Conventions. In January, 1955, he was made a life member of the local.

## STOLEN

Rudy Drieling, a member of Local 30, St. Paul, Minn., when he was playing a two-week engagement in Chicago in late July, had several items taken from his car, a Selmer alto saxophone, No. 15833, a Penzel-Mueller B-flat clarinet, a Briskin movie camera and four uniform coats—two blue coats and two red-and-black plaid coats—as well as other articles of men's and women's clothing.

Any information regarding the theft should be sent to the office of the *International Musician*, 39 Division Street, Newark 2, New Jersey.

## NOTICE

### TO LOCAL SECRETARIES

You are urged to send the orders for your local's 1956 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

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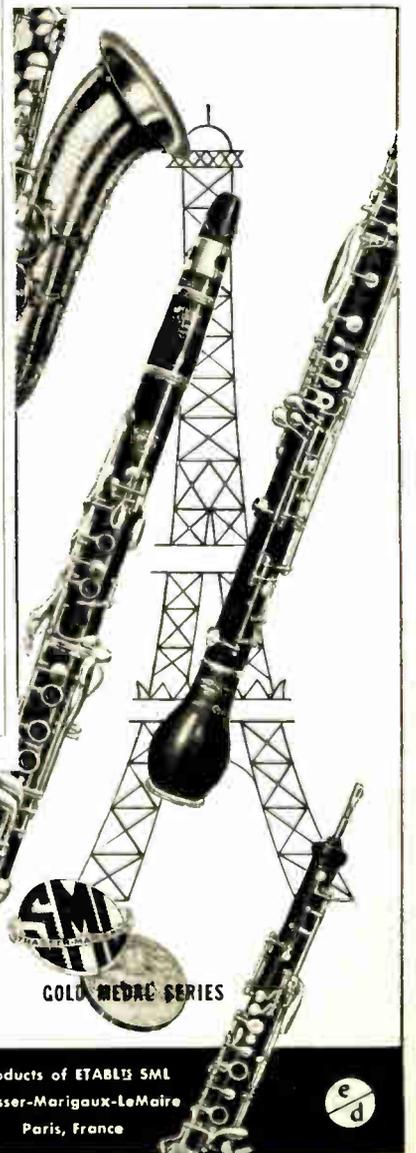
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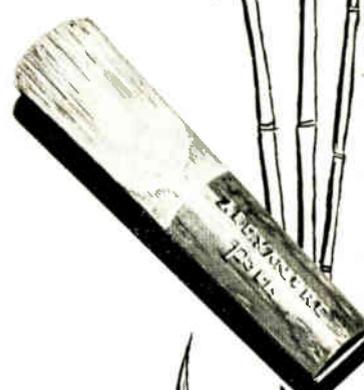
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Cunningham, Ralph  
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Fishman, Edward I.  
Freeman-Siegel Artists Corp.  
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Gayle, Tim  
Gray, Lew, and Magic Record Company  
Kappa Records, Inc., Raymond L. Krauss  
Kolb, Clarence  
Lanza, Mirie  
Morris, Boris  
National Booking Corporation  
Patterson, Trent  
Robitsek, Kurt (Ken Robey)  
Six Bros. Circus, and George McCall  
Harry S. Taylor Agency  
Royal Room, and Irving King, Mrs. Thelma King, Bob King, Employers  
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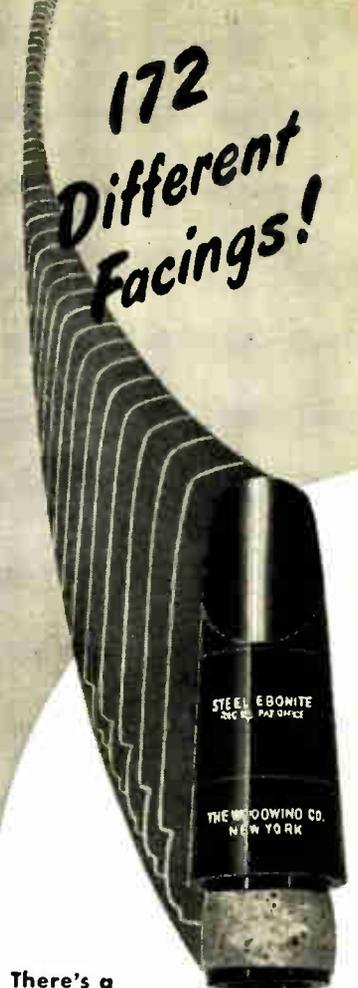
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Donaldson, Bill  
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Club Shipper, and Jos. Conforto  
and Mildred Murphy Con-  
forto  
Dog House, and Grice Mir-  
tinez, Owner  
Gilbert, Julie  
Hurricane, The, Percy Stovill  
LeBlanc, Tudley I.  
Monnie, George

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

**SHREVEPORT:**  
Reeves, Harry A.  
Ropollo, Angelo  
Stewart, Willie

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

**MAINE**

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

**FORT FAIRFIELD:**  
Paul's Arena, Giddy Seaborne

**SACO:**  
Gordon, Nick

**MARYLAND**

**BALTIMORE:**  
Blue Danube, and Wm. Kasar-  
sky, Proprietor  
Byrd, Olive J.  
Carter, Charles  
Cox, M. L.  
Forbes, Kenneth (Skin)  
Gay 90's Club, Lou Belmont,  
Proprietor, Henry Epstein,  
Owner  
Greber, Ben  
Jolly Post, and Armand Moe  
singer, Prop.  
LeBlanc Corporation of Maryland  
Bernie Lit Theatrical Agency  
(formerly Playboy Talent  
Agency)  
Perkins, Richard, of Associated  
Enterprises  
Weiss, Harry

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

**CUMBERLAND:**  
Wangold, Louis

**EASTON:**  
Hannah, John

**FENWICK:**  
Reppich, Albert

**HAGERSTOWN:**  
Bauer, Harry A.  
Glass, David  
Rainbow Room of the Hamilton  
Hotel, and Chris Trantules

**HAVRE DE GRACE:**  
Bond, Norvel

**NORTH BEACH:**  
Alta Hotel, Mr. and Mrs. Larry  
Hines, Owners, Bernard Men-  
del, former manager

**OCEAN CITY:**  
Belmont, Lou, Gay Nineties  
Club, and Henry Epstein,  
Gay Nineties Club, Lou Bel-  
mont, Prop., Henry Epstein,  
Owner

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

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

**MASSACHUSETTS**

**AMHERST:**  
Murphy, Charles  
Russell, William

**BLACKSTONE:**  
Stefano, Joseph

**BOSTON:**  
Ada Bullock's (also known as  
The Coral Room), Ada Carlos,  
Employer  
Bay State News Service, Bay  
State Amusement Co., Bay  
State Distributors, and James  
H. McIvaine, President  
Brosnahan, James J.  
Coral Room (also known as Ada  
Bullock's), Ada Carlos, Em-  
ployer  
Crowford House Theatrical  
Lounge  
Hargod Concerts, and Harry  
Goodman  
Harratt, Eric  
L. J. B. Productions, and Lou  
Brudnick  
F. M. Loew's Theatres  
Regency Corp., and Joseph R.  
Weisser  
Sunbrook, Larry, and his Rodeo  
Show  
Wadron, Billy  
Walker, Julian  
Younger Citizens Coordinating  
Committee, and George  
Mouzon

**BUZZARDS BAY:**  
Blue Moon, and Alexander and  
Chris Byron, Owners  
Mutt's Steak House, and Henry  
M. K. Arenovski, and Canal  
Enterprises, Inc.

**CAMBRIDGE:**  
Salvato, Joseph

**FALL RIVER:**  
Andrade, William

**FITCHBURG:**  
Baldue, Henry

**HAVERTHILL:**  
Assas, Joe

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

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

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

**MILLERS FALLS:**  
Rhythm Inn, and R. M. Tha-  
beault and James Del Negro,  
Jr.

**MONSON:**  
Canegallo, Leo

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

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

**SALEM:**  
Larkin, George and Mary

**SHREWSBURY:**  
Veterans Council

**TENKSBURY:**  
White Rock Club, Inc., Rocco  
DePasquale, John Connolly,  
Employers

**WAYLAND:**  
Steele, Chauncey Depew

**MICHIGAN**

**ANN ARBOR:**  
Charles, Rex (also known as  
Rex C. Esmond)  
Esmond, Rex C. (also known as  
Rex Charles)  
McLaughlin, Max  
McLaughlin, Ollie

**BATTLE CREEK:**  
Smith, David

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

**CRYSTAL:**  
Palladium Ballroom, M. R.  
Winkelman, Owner

**DETROIT:**  
Alder, Caesar  
Bel Aire (formerly Lee 'N Ed-  
die's), and Al Wellman, Ralph  
Wellman, Philip Flax, Sam  
and Louis Bernstein, Owners  
Bibb, Allen  
Blake, David R.  
Briggs, Edgar M.  
Burgundy Records, Inc., and  
Art Sutton, General Mgr.  
Claybrook, Adolphus  
Club 49er, and Oscar Pruitt  
Connors Lounge, and Joe Pallaz-  
zolo, Operator  
Daniels, James M.  
Dustin Steamship Company,  
N. M. Constans  
Gay Social Club, and Eric  
Scriven  
Green, Goldman  
Harris, Percy N. (Bud)

Hoffman, Sam  
Johnson, Ilyan  
Kosman, Hyman  
Minando, Nono  
Papadimas, Babus  
Payne, Edgar  
Pyle, Howard D., and Savoy  
Promotions  
Robinson, Wm. H.  
Thomas, Matthew B.  
Zakon, A. J.

**DOUGLAS:**  
Harding's Resort, and  
George F. Harding

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

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

**GRAND RAPIDS:**  
Club Chez-Anni, Anthony  
Scalce, Proprietor  
Powers Theatre  
Universal Artist and Phil Simon

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

**MANISTEE:**  
Pines, and Charlie Krizan

**MUSKOGEE HEIGHTS:**  
Griffen, James  
Wilson, Leslie

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

**SISTER LAKES:**  
Rendezvous Bowl, and Rendez-  
vous Inn (or Club), Gordon  
J. "Bazz" Miller

**TRAVERSE CITY:**  
Lawson, Al

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

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

**MINNESOTA**

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

**EASTON:**  
Hannah, John

**HARMONY:**  
Carson, Manford

**MANKATO:**  
Becker, Carl A.

**MINNEAPOLIS:**  
International Food and Home  
Shows  
Northwest Vaudeville Attrac-  
tions, and C. A. McEvoy

**PINE ISLAND:**  
Triumph Ballroom, and Rollo  
Horsman

**PIPESTONE:**  
Coopman, Marvin  
Stolzman, Mr.

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

**ROBBINSDALE:**  
Crystal Point Terrace

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

**SLAYTON:**  
F. E. Iverson  
Iverson Manufacturing Co., Bud  
Iverson

**ST. PAUL:**  
Flame Bar, and Henry Greeve

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

**MISSISSIPPI**

**BILOXI:**  
Joyce, Harry, Owner, Pilot  
House Night Club  
Ralph, Lloyd  
Wesley, John (John W. Rauey)

**CLEVELAND:**  
Hardin, Drexel

**GREENVILLE:**  
Pollard, Flenord

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

**JACKSON:**  
Carpenter, Bob  
Poor Richards, and Richard K.  
Head, Employer  
Smith, C. C., Operator, Rob-  
bins Bros. Circus (Pine Bluff,  
Ark.)

**KOSCIUSKO:**  
Eisher, Jim S.

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

**MERIDIAN:**  
Bishop, James E.

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

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

**MISSOURI**

**BOONEVILLE:**  
Bowden, Rivers  
Williams, Bill

**CHILLICOTHE:**

Hawes, H. H.

**CLAYTON:**

Anderson, F. D.

**FORT LEONARD WOOD:**

Lawhon, Sgt. Harry A.

**INDEPENDENCE:**Allen's Barn, and Harry Allen  
Casino Drive Inn, I. W. John-  
son, Owner**JOPLIN:**

Silver Dollar

**KANSAS CITY:**Am-Vets and Bill Davis, Com-  
mander

Babbit, William H. (Bill)

Canton, L. R.

Esquire Productions, and Ken-  
neth Yates, and Bobby Hen-  
shawMain Street Theatre  
Red's Supper Club, and  
Herbert "Red" Drye  
Zelma Reda Club, Emmett J.  
Scott, Prop.; Bill Christian,  
Manager**MACON:**Macon County Fair Association,  
Mildred Sanford, Employer**NORTH KANSAS CITY:**Schub-Krocker Theatrical  
Agency**OAKWOOD (HANNIBAL):**Club Belvedere, and Charles  
Matlock**POPLAR BLUFFS:**

Brown, Merle

**ST. LOUIS:**All American Speed Derby, and  
King Brady

Barnholz, Mac

Beaumont Cocktail Lounge, Ella  
Ford, OwnerBrown Bombar Bar, James  
Caruth and Fred Guinyard,  
Co-ownersCaruth, James, Operator, Club  
Rhumbogic, Cafe Society,  
Brown Bombar BarCaruth, James, Cafe Society  
Chesterfield Bar, and Sam Baker  
D'Agostino, Sam

Graff, George

Markham, Doyle, and Tune  
Town BallroomNew Show Bar, and John W.  
Green, Walter V. Lay

Nierberg, Sam

Schimmel, Henry J.

Shapiro, Mel

Singer, Andy

**VERSAILLES:**Trade Winds Club, and Marion  
Buchanan, Jr.**MONTANA****BUTTE:**

Welch, Ric

**GLENDIVE:**Montana Inn, and Milton Goich,  
Owner**GREAT FALLS:**J. & A. Rollercoade, and  
James AustinKelly, John, Pacific Northwest  
Attractions**MILES CITY:**

Hudson, Bill

**NEBRASKA****ALEXANDRIA:**Alexandria Volunteer Fire Dept.  
Charles D. Davis**FREMONT:**Wes-Ann Club, and Tanya  
June Barber**KEARNEY:**

Field, H. E.

**LODGEPOLE:**American Legion, and Amer-  
ican Legion Hall, and Robert  
Sprengel, Chairman**MCCOOK:**Gayway Ballroom, and Jim  
CorcoranJunior Chamber of Commerce,  
Richard Gruver, President**OMAHA:**Louie's Market, and Louis  
Paperny

Suchart, J. D.

**PENDER:**Pender Post No. 55, American  
Legion, and John F. Kai,  
Dance Manager**NEVADA****LAS VEGAS:**

Gordon, Ruth

Holtzinger, Ruby

Lawrence, Robert D.

Patio Club, and Max Stettner,  
Sid Slate, Joe Cohen

Ray's Cafe

Stoney, Milo E.

Warner, A. H.

**LOVELOCK:**

Fischer, Harry

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

Blackman, Mrs. Mary

Twomey, Don

**NEW HAMPSHIRE****FABIAN:**

Zaks, James (Zacker)

**JACKSON:**

Nelson, Eddy

Sheirr, James

**NEW JERSEY****ABSECON:**Hart, Charles, President, and  
Eastern March Gras, Inc.**ASBURY PARK:**

Gilmore, James E.

Richardson, Harry

**ATLANTIC CITY:**Blue Angel (formerly Shangri  
La or Wonder Bar), Roy  
Dixon, Henry Brogden, Man-  
agers, Charles Randall, Prop.

Bobbins, Abe

Gasper, Joe

Cheatham, Shelby

Dantzier, G.

Fassa, G.

Goodleman, Charles

Koster, Henry

Little Brown Jug, and Frank A.  
Irby, Operator

Lockman, Harvey

Olshon, Max

Pilgrim, Jacques

Steele, Larry, and Larry Steele's  
Smart Affairs

Yacht Club, and Nate Goldberg

**BAYONNE:**

Club 21

**BEVERLY:**Olympia Lakes, Bernard L.  
Brooks, Melvin Fox, and Mel-  
vin Fox Enterprises**BLOOMFIELD:**

Thompson, Putt

**BRIGANTINE:**Brigantine Hotel Corp., and  
David Josephson, Owner**BURLINGTON:**American Legion Home and  
Oscar Hutton, Chairman**CAMDEN:**Embassy Ballroom, and George  
E. Chips (Geo. DeGeronimo),  
Operator**CAPE MAY:**

Anderson, Charles, Operator

**CLIFTON:**

August F. Buchner

Mike and Nick's Bar, and  
Mike Olivieri, Owner**EAST ORANGE:**

Hutchins, William

**EAST RUTHERFORD:**Club 199, and Angelo Pucci,  
Owner**ELIZABETH:**

Cutro, V.

**FORT LEE:**Bell Club, and Lillian New-  
bauer, Pres.**GARWOOD:**Scandia Hall, John Fernandes,  
Owner**HOBOKEN:**Red Rose Inn, and Thomas  
Monto, Employer

Sportsmen Bar and Grill

**JERSEY CITY:**

Bouto, Benjamin

Buroo, Ferruccio

Triumph Records, and Gerry  
Quenn, present Owner, and  
G. Staturis (Grant) and Bernie  
Levine, former Owners**LAKE HOPATCONG:**

Dunham, Oscar

**LAKEWOOD:**

Seldin, S. H.

Traymore Hotel, Leon Garfinkel,  
Employer**LITTLE FERRY:**

Searne, John

**Lodi:**

Frisco Club, and Tony Cortez

**LONG BRANCH:**

Hoover, Clifford

Kitay, Marvin

McNeely, Leroy J.

McNeil, Bobby, Enterprises

Rappaport, A., Owner, The Blue  
Room

Wright, Wilbur

**McKEE CITY:**Turf Club, and Nellie M. Grace,  
Owner**MONTCLAIR:**Cos-Hay Corporation, and Thos.  
Haynes, and James Costello**MORRISTOWN:**Richard's Tavern, and Raymond  
E. Richard, Proprietor**MT. HOLLY:**

Shinn, Harry

**NEWARK:**

Beadle, Janet

Coleman, Melvin

Fortie, Nicholas

Graham, Alfred

Hall, Emory

Harris, Earl

Hays, Clarence

**Holiday Corner, and Jerry**

Foster, Employer

Johnson, Robert

Jones, Carl W.

Kline, Terri

Levine, Joseph

Lloyds Manor, and Smokey  
McAllister

Mariano, Tom

My Cousin's Bar and Grill  
"Panda," Daniel StraverPecos City, Olde Pecos City,  
Inc., Philip Cortazzo and  
Charles Poitano

Powell, Ted

Prestwood, William

Red Mirror, and Nicholas  
Grande, Proprietor

Rollison, Eugene

Simmons, Charles

Tucker, Frank

Wilson, Leroy

Zaracardi, Jack, Galanti A. A

**NEW BRUNSWICK:**Andy's Hotel, and Harold Klein  
Ebel, Jack**NORTH ARLINGTON:**

Petruzzi, Andrew

**NORTH BERGEN:**Kay Sweeney's Jamboree Room  
(also known as 1200 Club),  
and Kay Sweeney1200 Club (also known as Kay  
Sweeney's Jamboree Room),  
and Kay Sweeney**ORANGE:**

Cook, Wm. (Bill)

**ORLEY:**Loyal Order of Moose Lodge  
899, and Anthony Checchia,  
Employer**PASSAIC:**Tico Tico Club, and Gene  
DiVarglio, Owner**PATERSON:**Club Elena, and Joseph Hauser  
Hatah, Sam

Pyatt, Joseph

Venturingia, Joseph

**PENNSAUKEN:**

Beller, Jack

**PENNS GROVE:**Club Musho, and Joe Rizzo,  
Owner**PLAINFIELD:**

McGowan, Daniel

Nathanson, Joe

**SEASIDE HEIGHTS:**Beachcomber Cafe, and Joe  
Slavin**SOMERVILLE:**

Harrison, Bob

**SOUTH RIVER:**Capitol Lounge, Samuel Nisins  
off. Prop.**SPRING LAKE:**Broaderes and Mrs. Josephine  
Ward, Owner**SUMMIT:**

Ahrons, Mitchell

**TEANECK:**

Suglia, Mrs. Joseph

**UNION CITY:**

Bancamano, Anthony F.

**VAUX HALL:**

Carillo, Manuel R.

**VINELAND:**

Gross, David

**WEST NEW YORK:**B'nai B'rith Organization, and  
Sam Nate, Employer, Harry  
Boorstein, President**WILLIAMSTOWN:**Talk of the Town Cafe, and  
Rocco Pippo, Manager**NEW MEXICO****ALBUQUERQUE:**Mary Green Attractions, Mary  
Green and David Time, Pro-  
motors

Halliday, Finn

LaLoma, Inc., and Margaret  
Ricardi, Employer

White, Parnell

**CLOVIS:**Denton, J. Earl, Owner, Plaza  
Hotel**HOEBB:**Devonian Supper Club, and  
Pete Straface, Employer, and  
Mr. Carson**REYNOSA:**Monte Carlo Gardens, Monte  
Carlo Inn, Ruben Gonzales**ROSWEIL:**

Russell, L. D.

**RUIDOSO:**

Davis, Denny W.

**SANTA FE:**Emil's Night Club, and Emil  
Mignardo, Owner

Valdes, Daniel T.

**NEW YORK****ALBANY:**

Johnson, Floyd

O'Meara Attractions, Jack  
Richard's Bar-B-Que, David  
Richards

Snyder, Robert

States, Jonathan

**ALDER CREEK:**Larke's Manor, and Harold A.  
Burke**AUSABLE CHASM:**

Antler, Nat

Young, Joshua F.

**BINGHAMTON:**

Stover, Bill

**BRONX:**Aloha Inn, Pete Mancuso, Pro-  
prietor and Carl Ranford,  
ManagerClub Delmar, Charles Marce-  
lino and Vincent Delostia,  
Employers

Jugarden, Jacques L.

Katz, Murray

Miller, Joe

New Royal Mansion (formerly  
Royal Mansion), and Joe  
Miller and/or Jacques L.  
JugardenPerry Records, and Sam Rich-  
man

Rosardo, Al

Santoro, E. J.

Sinclair, Carlton (Carl Parker)

Williams, J. W.

**BROOKLYN:**

Beckels, Lionel

Bello-Mar Restaurant, Felix Gar-  
cia, Prop.

Borriello, Carmino

Bowen, Cecil

Byran, Albert

Community Center, and Walter  
C. Pinkston (NYC)

Fan, Jimmy

Globe Promoters of Hackleback  
Revue, Harry Dixon and  
Elmo Obeys

Hall, Edwin C.

Johnston, Clifford

Morris, Philip

Rosenberg, Paul

Roosman, Gus, Hollywood Cafe  
Sigma Tau Delta Sorority,  
Brooklyn College, and Anita  
Birke

Steurer, Eliot

Sussman, Alex

1024 Club, and Albert Friend

Thompson, Ernest

Williams, Melvin

Zaslow, Jack

**BUFFALO:**

Bourne, Edward

Calato, Joe and Teddy

Cosmano, Frank and Anthony

DiStefano, Jimmy

Harmon, Lissa (Mrs. Rosemary  
Humphrey)

Jackson, William

Nelson, Art and Mildred

Paris, Joe

Ray's Bar-D. and Raymond C.  
DemperioSportstovne Bar, and Vern  
Stevenson, and Mr. and Mrs.  
Les Simon

Twentieth Century Theatre

**DRYDEN:**

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

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

**WALDEN:**  
Fireplace Restaurant, Warren  
Gould and Robert Gould

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

**WATERVLIET:**  
Cortes, Rita, James E. Strates  
Snow,  
Kille, Lyan

**WHITEHALL:**  
Jerry-Ann's Chateau, and  
Jerry Rumania

**WHITE PLAINS:**  
Brod, Mario

**WOODBIDGE:**  
Waldorf Hotel, and Morris  
Singer

**WURTSBORO:**  
Mamakating Park Inn, Samuel  
Bliss, Owner

**YONKERS:**  
Babner, William  
Sinclair, Carl

### LONG ISLAND (New York)

**ASTORIA:**  
Hirschler, Rose  
Lobel, John

**ATLANTIC BEACH:**  
Normandie Beach Club, Alexan-  
der DeTico

**BAYSHORE:**  
Moore, James J.

**BAYSIDE:**  
Mirage Room, and Edward S.  
Friedland

**BELMORE:**  
Babner, William J.

**COPIAGUE:**  
Enco Corporation

**ELMHURST:**  
Miele, Mrs. F.

**FLORAL PARK:**  
Black Magic, and Jos. Benigno

**HEMPSTEAD:**  
Manciani, Archille  
Turf Club

**MANHASSET:**  
Caro's Restaurant, and  
Mark Caro

**SAYVILLE:**  
Sayville Hotel and Beach Club,  
Edward A. Horowitz, Owner  
Sam Kalb, Manager

**WEST HEMPSTEAD:**  
Club 33, Arthur Sinclair, and  
Sinclair Enterprises, Inc.

### NORTH CAROLINA

**BEAUFORT:**  
Morkey, Charles

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

**CAROLINA BEACH:**  
Stokes, Gene

**CHARLOTTE:**  
Amusement Corp. of America,  
Edson E. Blackman, Jr.,  
Hal-Mark Distributing Co.,  
Inc., and Sidney Pastner  
Jones, M. P.  
Karston, Joe

**DURHAM:**  
Gordon, Douglas

**FAYETTEVILLE:**  
Parker House of Music, and  
S. A. Parker

**GREENSBORO:**  
Fair Park Casino, and Irish  
Horan  
Ward, Robert  
Weingarten, E., of Sporting  
Events, Inc.

**GREENVILLE:**  
Haggans, William  
Ruth, Therman  
Wilson, Sylvester

**HENDERSONVILLE:**  
Livingston, Buster

**KINSON:**  
Hines, Jimmie  
Parker, David

**MAXTON:**  
Dunn's Auto Sales and  
Jack Dunn

**RALEIGH:**  
Club Carlyle, Robert Carlyle

**REIDSVILLE:**  
Ruth, Therman

**WALLACE:**  
Strawberry Festival, Inc.

**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McEachon, Sam

### NORTH DAKOTA

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

**DICKINSON:**  
Zenker, Art and John

### OHIO

**AKRON:**  
Basford, Doyle

Buddies Club, and Alfred  
Scrutchings, Operator  
Namen, Robert  
Pullman Cafe, George Subrin,  
Owner and Manager

Thomas, Nick  
Tropicana Club, Martin M.  
Wimers, Employer

**BUYRUS:**  
Lutz Sports Arena, Inc., Bryan  
Smith, Promotional Manager

**CANTON:**  
Canton Grille, and Walter W.  
Holtz, Owner  
Huff, Lloyd

**CINCINNATI:**  
Alexander, James  
All Star Boosters Club, and  
James Alexander  
Anderson, Albert  
Bayless, H. W.  
Charles, Mrs. Alberta  
Meadows, Burnest  
McFritridge, James  
Sigma Phi Epsilon Fraternity  
at the University of Cincin-  
nati, and Donald Kudde,  
Pres.  
Smith, James R.  
Smithrick, Larry, and his Rodeo  
Show

**CLEVELAND:**  
Atlas Attractions, and Ray Grair  
Bender, Harvey  
Bonds, Andrew  
Club Ron-day Voo, and U. S.  
Dearing  
Club Trinidad, and Lenny Adel-  
man  
Dixie Grill, and Lenny Adelman  
Dixon, Forrest  
Gleason's Bar of Music, W. A.  
Gleason, Prop.  
King, Ted, Agency  
Lindsay Skybar, Phil Bash,  
Owner  
Lovy, Fred  
Manhattan Lounge Co., and  
Lenny Adelman  
Manuel Bros. Agency, Inc.  
Salanci, Frank J.  
Spero, Herman  
Stutz, E. J., and Circle Theatre  
Swing Club, Wm. McDougall,  
President  
Tucker's Blue Grass Club, and  
A. J. Tucker, Owner  
Uptown Theatre, Urban Ander-  
son, Manager  
Walthers, Carl O.

**COLUMBUS:**  
Askins, William  
Bell, Edward  
Beta Nu Bldg. Association, and  
Mrs. Emerson Cheek, President  
Charles Bloce Post No. 157,  
American Legion  
Carter, Ingram  
Mallory, William  
McDade, Phil  
Paul D. Robinson Fire Fighters  
Post 567, and Captain G. W.  
McDonald  
Turt Club, and Ralph Steven-  
son, Proprietor

**DAYTON:**  
Blue Angel, and Zimmer Ablon,  
Owner  
Boucher, Roy D.  
Daytona Club, and William  
Carpenter  
Rec Club, and Wm. L. Jackson,  
James Childs and Mr. Stone  
Taylor, Earl

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

**EUCLID:**  
Kado, Gerald

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

**GERMANTOWN:**  
Beechwood Grove Club, and  
Mr. Wilson  
RoMar Roller Rink, and Mr.  
and Mrs. Roscoe Yarger

**HOLGATE:**  
Swiss Gardens, and George K.  
Bronson

**LIMA:**  
Colored Elks Club, and Gus Hall

**PIQUA:**  
Sedgwick, Lee, Operator

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

**SANDUSKY:**  
Eagles Club  
Mathews, S. D.  
Sallee, Henry

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

**STEBENVILLE:**  
Hawkins, Fritz

**TOLEDO:**  
Barnet, W. E.  
Durlam, Henry (Hank)  
LaCasa Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Secretary  
National Athletic Club, Roy  
Finn and Archie Miller  
Nightingale, Homer

Rutkowski, Ted. T. A. R. Re-  
cording Company  
Tripodii, Joseph A., President,  
Italian Opera Association

**VIENNA:**  
Hull, Russ

**WARREN:**  
Wragg, Herbert, Jr.

**YOUNGSTOWN:**  
Freeman, Dusty  
Summers, Virgil (Vic)

**ZANESVILLE:**  
Venner, Pierre

### OKLAHOMA

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

**ENID:**  
Norris, Gene

**HUGO:**  
Stevens Brothers Circus, and  
Robert A. Stevens, Manager

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

**OKLAHOMA CITY:**  
Leonard's Club, and Leonard  
Dunlap  
Randolph, Taylor  
Simms, Aaron  
Southwestern Attractions, M.  
K. Boldman and Jack Swiger

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

**SHAWNEE:**  
DeMarco, Frank

**TULSA:**  
Berns, Harry B.  
Hollywood Supper Club, and  
Owen C. Glass  
Love's Cocktail Lounge, and  
Clarence Love  
Williams, Cargile

### OREGON

**EUGENE:**  
Granada Gardens, Shannon  
Shaeffer, Owner  
Weinstein, Archie, Commercial  
Club

**GARIBALDI:**  
Marty de Joe Agency  
Pirates' Den, and Sue Walker

**HERMISTON:**  
Rosenberg, Mrs. R. M.

**LAKESIDE:**  
Bates, E. P.

**MEDFORD:**  
Hendricks, Cecil

**PORTLAND:**  
Acme Club Lounge, and A. W.  
Denton, Manager  
Harry's Club 1500, and Wm.  
McClendon  
Ozark Supper Club, and Fred  
Baker  
Stadium, Shirley H.  
Yank Club of Oregon, Inc., and  
R. C. Bartlett, President

**ROGUE RIVER:**  
Arnold, Ida Mae

**ROSEBURG:**  
Duffy, R. J.

**SALEM:**  
Lope, Mr.

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

### PENNSYLVANIA

**ALTIQUIPPA:**  
Quinn, Otis

**ALLENTOWN:**  
Hugo's and George Fidler and  
Alexander Alteri, Props.

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

**BLAIRSVILLE:**  
Moose Club, and A. P. Sundry,  
Employer

**BRAEBURN:**  
Mazur, John

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

**CARLISLE:**  
Grand View Hotel, and Arthur  
Nydyck, Employer

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

**COOPERSBURG:**  
Hoff Brau, Adolph Toffel,  
Owner

**DEVON:**  
Jones, Martin

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

**ERIE:**  
Hamilton, Margaret

**EVERTON:**  
King, Mr. and Mrs. Walter

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

**GLENOLDEN:**  
Barone, Joseph A., Owner,  
202 Musical Bar (West  
Chester, Pa.)

**GREENSBURG:**  
Michaelle Music Publishing Co.,  
and Matt Furin and Michael  
Flas

**HARRISBURG:**  
Ickes, Robert N.  
Knipple, Ollie, and Ollie  
Knipple's Lounge  
Melody Inn Supper Club, Mil-  
dred A. Shultz, Employer  
P. T. K. Fraternity of John  
Harris High School, and  
Robert Spittler, Chairman  
Reeves, William T.  
Waters, B. N.

**HAVERFORD:**  
Fielding, Ed.

**JOHNSTOWN:**  
The Club 12, and Berrell  
Hasselrig

**KINGSTON:**  
Johns, Robert

**LANCASTER:**  
Freed, Murray  
Sainuels, John Parker  
Sunset Carson's Ranch, and  
Sunset (Michael) Carson

**LANSFORD:**  
Richard's Hotel and Cate,  
and Richard Artuso

**LEWISTON:**  
Temple, Carl E.

**LUZERNE:**  
Fogarty's Nite Club, and Mrs.  
Thomas Fogarty

**MEADVILLE:**  
Noll, Carl  
Power, Donald W.  
Simmons, Al, Jr.

**MIDLAND:**  
Mason, Bill

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

**NEW CASTLE:**  
Natale, Tommy

**PHILADELPHIA:**  
Allen, Jimmy  
Amvets Post 178, and Norman  
G. Andrews  
Associated Artists Bureau  
Bilcore Hotel, and Wm. Clore,  
Operator  
Boots, Tubby  
Bubeck, Carl F.  
Cabana Club, Morty Gold, Prop.  
Click Club  
Chateau Crillon, and Edmund  
Mancini  
Davis, Russell  
Davis, Samuel  
Dupree, Hiram K.  
DuPree, Reese  
Erlanger Ballroom  
Gordon, Mrs. Margaret  
Loyal Order of Moose, Lodge  
No. 54, and George Aten,  
Secretary  
Masucci, Benjamin P.  
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  
Stiefel, Alexander  
Ukrainian Junior League, Branch  
52, and Helen Strait, Secy.  
Victoria Melnick, Chairman  
of Music  
Music  
Warwick, Lee W.

**PHILADELPHIA:**  
Allen, Jimmy  
Amvets Post 178, and Norman  
G. Andrews  
Associated Artists Bureau  
Bilcore Hotel, and Wm. Clore,  
Operator  
Boots, Tubby  
Bubeck, Carl F.  
Cabana Club, Morty Gold, Prop.  
Click Club  
Chateau Crillon, and Edmund  
Mancini  
Davis, Russell  
Davis, Samuel  
Dupree, Hiram K.  
DuPree, Reese  
Erlanger Ballroom  
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Muziani, Joseph  
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Click Club  
Chateau Crillon, and Edmund  
Mancini  
Davis, Russell  
Davis, Samuel  
Dupree, Hiram K.  
DuPree, Reese  
Erlanger Ballroom  
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Muziani, Joseph  
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Pinsky, Harry  
Raymond, Don G., of Creative  
Entertainment Bureau  
Stanley, Frank  
Stiefel, Alexander  
Ukrainian Junior League, Branch  
52, and Helen Strait, Secy.  
Victoria Melnick, Chairman  
of Music  
Music  
Warwick, Lee W.

**PHOENIXVILLE:**  
Melody Bar, and George A.  
Mule

**PITTSBURGH:**  
Ficklin, Thomas  
Matthews, Lee A., and New  
Artist Service  
Oasis Club, and Joe DeFran-  
cisco, Owner  
Reight, C. H.  
Sala, Joseph M., Owner, El  
Chico Cafe

**POTTSTOWN:**  
Schmoyer, Mrs. Irma

**READING:**  
Military Order of the Purple  
Heart, Berks County Chapter  
231, and Austin F. Schaeffer,  
H. Edward Stafford, Chapter  
Slovenszki, Employers

**SCRANTON:**  
McDonough, Frank

**SLATINGTON:**  
Flick, Walter H.

**STRAFFORD:**  
Poinette, Walter

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

**WASHINGTON:**  
Athens, Pete, Manager Wash-  
ington Cocktail Lounge  
Lee, Edward

**WEST CHESTER:**  
202 Musical Bar, and Joseph A.  
Barone, Owner (Glenolden,  
Pa.), and Michael Ierzi, Co-  
Owner

**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Pinella, James

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

**YORK:**  
Daniels, William Lopez

### RHODE ISLAND

**WOONSOCKET:**  
One O'Clock Club, and Charles  
E. Nicholson, Manager

### SOUTH CAROLINA

**CHARLESTON:**  
Hampton Supper Club and  
John Ballavikas  
Kline, George H.

**CHESTER:**  
Mack's Old Tyme Minstrels,  
and Harry Mick

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

**GREENVILLE:**  
Forest Hills Supper Club, R. K.  
and Mary Rickey, Lessees, J.  
K. Mosely, and Sue Ellison,  
former Owner and Manager  
Harlem Theatre, and Joe  
Gibson

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

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

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

**SPARTANBURG:**  
Holtzombe, H. C.

**UNION:**  
Dale Bros. Circus

### SOUTH DAKOTA

**SIOUX FALLS:**  
Haar, E. C.  
Mataya, Irene

### TENNESSEE

**CLARKSVILLE:**  
Harris, William

**HUMBOLDT:**  
Ballard, Egbert

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

**KNOXVILLE:**  
Cavalcade on Ice, John J.  
Denton  
Grecal Enterprises (also known  
as Dixie Recording Co.)  
Henderson, John

**MEMPHIS:**  
Beck, Harry E.  
Goodenough, Johnny  
Lepley, John

**NASHVILLE:**  
Brentwood Dinner Club, and H.  
L. Waxman, Owner  
Carrethers, Harold  
Chavez, Chick  
Coconut Lounge Club, and Mrs.  
Pearl Hunter  
Coure, Alexander  
Fessic, Bill  
Grady's Dinner Club, and  
Grady Floss, Owner  
Hayes, Billie and Floyd, Club  
Zanzibar  
Jackson, Dr. R. B.  
Roberts, John Porter

**PARIS:**  
Cavette, Eugene

### TEXAS

**AMARILLO:**  
Carter, Percy  
Mays, Willie B.

**AUSTIN:**  
El Morocco  
Funk, E. M.  
Von, Tony  
Williams, James  
Williams, Mark, Promoter

**BEAUMONT:**  
Bishop, E. W.

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

**BROWNWOOD:**  
Junior Chamber of Commerce,  
and R. N. Leggett and Chas.  
D. Wright

**CORPUS CHRISTI:**  
Carnahan, R. H., Sr.  
Kirk, Town

**DALLAS:**  
Beck, Jim, Agency  
Embassy Club, Helen Askew,  
and James L. Dixon, Sr., Co-  
owners  
Hobbs, Willford, Vice-President,  
Artists Booking Corp. (Holly-  
wood, Calif.)  
Lee, Don, Owner of Script and  
Score Productions and Opera-  
tor of "Sawdust and Swing-  
time"

Linskie (Skippy Lynn), Owner  
of Script and Score Produc-  
tions and Operator of "Saw-  
dust and Swingtime"  
May, Oscar P., and Harry E.  
Morgan, J. C.

**DENISON:**  
Club Rendezvous  
EL PASO:  
Bowden, Rivers  
Gateway Lodge 855, and C. F.  
Walker  
Marlin, Coyal J.  
Peacock Bar, and C. F. Walker  
Williams, Bill

**FORT WORTH:**  
Clemons, James E.  
Famous Door, and Joe Earl,  
Operator  
Florence, F. A., Jr.  
Jenkins, J. W., and Parrish Inn  
Rendezvous Club, and C. T.  
Boyd, Operator  
Snyder, Chuc

**GALVESTON:**  
Evans, Bob  
Shiro, Charles

**GONZALES:**  
Dailey Bros. Circus

**GRAND PRAIRIE:**  
Club Bagdad, R. P. Bridges and  
Miriam Teague, Operators

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Coats, Paul  
Jenson, Oscar  
McMullen, E. L.  
Revis, Bouldin  
Singerly, J. A.  
World Amusements, Inc., Thos.  
A. Wood, President

**LEVELLAND:**  
Collins, Dee

**LONGVIEW:**  
Club 26 (formerly Rendezvous  
Club), and B. D. Holman,  
Employer  
Curley's Restaurant, and M. E.  
(Curley) Smith  
Ryan, A. L.

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

**ODESSA:**  
Baker, George  
The Rose Club, and Mrs. Har-  
vey Kellar, Bill Grant and  
Andy Rice, Jr.

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

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

**PORT ARTHUR:**  
Demland, William

**ROUND ROCK:**  
Rice's Hall, Jerry Rice, Em-  
ployer

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

**SAN ANTONIO:**  
Forrest, Thomas  
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:**  
Circle R Ranch, and A. C.  
Solberg  
Cooper, Morton

**WICHITA FALLS:**  
Dibles, C.  
Johnson, Thurmon  
Whately, Mike

### UTAH

**SALT LAKE CITY:**  
Sutherland, M. F.

### VERMONT

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

### VIRGINIA

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

**BUENA VISTA:**  
Rockbridge Theatre

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

**EXMORE:**  
Downing, I. Edward

**HAMPTON:**  
Maxey, Terry

**LYNCHBURG:**  
Bailey, Clarence A.

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

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

- NORFOLK:**  
Big Trzcek Diner, Percy Simon, Proprietor  
Cashvan, Irwin  
Meyer, Morris  
Ruhanna, George  
Winfree, Leonard
- PETERSBURG:**  
Williams Enterprises, and J. Harriell Williams
- PORTSMOUTH:**  
Rountree, G. T.
- RICHMOND:**  
American Legion Post No. 151  
Knight, Allen, Jr.
- SUFFOLK:**  
Clark, W. H.
- VIRGINIA BEACH:**  
Bass, Milton  
Fox, Paul J., Jim and Charles  
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
- WILLIAMSBURG:**  
Log Cabin Beach, and W. H. (Fats) Jackson
- WASHINGTON**
- SEATTLE:**  
Grove, Sirls  
Harverson, R. S.
- SPOKANE:**  
Lyndel, Jimmy (James Delagel)
- WEST VIRGINIA**
- CHARLESTON:**  
Club Congo, Paul Daley, Owner  
El Patio Boat Club, and Charles Powell, Operator  
White, Ernest B.
- CHARLES TOWN:**  
Bishop, Mrs. Sylvia
- HUNTINGTON:**  
Brewer, D. C.
- INSTITUTE:**  
Hawkins, Charles
- LOGAN:**  
Coats, A. J.
- MARTENSBURG:**  
Miller, George E.
- MORGANTOWN:**  
Niner, Leonard
- WELLSBURG:**  
Club 67, and Mrs. Shirley Davies, Manager
- WHEELING:**  
Mardi Gras
- WISCONSIN**
- BAILEY'S HARBOR:**  
House of Mr. "C." and C. Clarkowski, Employer
- BEAR CREEK:**  
Schwacler, Leroy
- BOWLER:**  
Reinke, Mr. and Mrs.
- GREEN BAY:**  
Franklin, Allen  
Galst, Erwin  
Pensley, Charles W.
- GREENVILLE:**  
Reed, Jimmie
- HAYWARD:**  
The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator
- HURLEY:**  
Club Francis, and James Francis Fontecchio, Mrs. Eley, Club Fiesta
- MILWAUKEE:**  
Betha, Nick Williams  
Continental Theatre Bar  
Cupps, Arthur, Jr.  
Dimaggio, Jerome  
Fun House Lounge, and Ray Howard  
Gentili, Nick  
Goor, Seymour  
Mancini, Vince  
Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner  
Rizzo, Jack D.  
Scaler's House of Jazz, and Mike Albano  
Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando  
Suber, Bill
- Tin Pan Alley, Tom Bruno, Operator  
Weinberger, A. J.
- NEOPIT:**  
American Legion, Sam Dickenson, Vice-Commander
- RACINE:**  
Miller, Jerry
- RHINELANDER:**  
Kendall, Mr., Manager, Holly Wood Lodge
- ROSHOLT:**  
Akavickas, Edward
- SHEBOYGAN:**  
Sicilia, N.
- SUN PRAIRIE:**  
Hulsizer, Herb, Tropical Gardens  
Tropical Gardens, and Herb Hulsizer
- TOMAIL:**  
Veterans of Foreign Wars
- WYOMING**
- CASPER:**  
S & M Enterprises, and Sylvester Hill
- CHEYENNE:**  
Kline, Hazel  
Wagner, George F.
- EVANSTON:**  
Jolly Roger Nite Club, and Joe D. Wheeler, Owner and Manager
- ROCK SPRINGS:**  
Smoke House Lounge, Del K. James, Employer
- DISTRICT OF COLUMBIA**
- WASHINGTON:**  
Adelman, Ben  
Alvis, Ray C.  
Archer, Pat  
Cabana Club, and Jack Staples  
Celebrity Club, and Lewis Clark Cherry Foundation Recreation Center and Rev. Robert T. Cherry, Pres., and Oscar Russell  
China Clipper, Sam Wong, Owner  
Clare's Musical Bar, and Jean Clare  
Club Afrique, and Charles Liburd, Employer  
Club Cimmarron, and Lloyd Von Blaine and Cornelius R. Powell  
Club Trinidad, Harry Gordon and Jennie Whalen  
Cosmopolitan Room of the Windsor-Park Hotel  
D. E. Corporation, Herb Sachs, President  
Dykes, Stockade, and John Dykes, Owner  
duVal, Anne  
Five O'Clock Club, and Jack Staples, Owner  
Gold, Sol  
Hoberman, John Price, Pres., Washington Aviation Country Club  
Hoffman, Edward F., Hoffman's 3 Ring Circus  
Kirsch, Fred  
Kavakos Grill and Restaurant, and Wm. Kavakos  
La Comeur Restaurant, and W. S. Holt  
Little Dutch Tavern, and El Brookman, Employer  
Loren, Frederick  
Mansfield, Emanuel  
Maynard's Restaurant, Michael Friedman and Morton Foreman, owners  
Moore, Frank, Owner, Star Dust Club  
Motley, Bert  
Murray, Lewis, and Lou and Alex Club, and Club Bengasi  
Perruso's Restaurant, and Vito Perruso, Employer  
Purple Iris, Chris D. Cassimus and Joseph Cannon
- Robinson, Robert L.  
Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager  
Rosa, Thomas N.  
Rumpus Room, and Elmer Cooke, Owner  
Smith, J. A.  
Steven's Cafe, Herbert Kelsler, owner.  
T. & W. Corporation, Al Simonds, Paul Mann  
Wilson, Alfred  
Wilson, John  
Wong, Hing  
Yesterday Club
- CANADA ALBERTA**
- CALGARY:**  
Fort Brishois Chapter of the Imperial Order Daughters of the Empire  
Simmons, Gordon A.
- EDMONTON:**  
Eckersley, Frank J. C.
- BRITISH COLUMBIA**
- VANCOUVER:**  
DeSantis, Sandy  
Gaylorde Enterprises, and L. Carrigan, Manager  
H. Singer and Co. Enterprises, and H. Singer  
Stars of Harlem Revue, and E. Lyle Baker and Joseph Kowan Attractions, Operators
- NOVA SCOTIA**
- GLACE BAY:**  
McDonald, Marty
- ONTARIO**
- CHATHAM:**  
Taylor, Dan
- COBOURG:**  
International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh
- GALT:**  
Duval, T. J. (Dubby)
- GRAVENHURST:**  
Webb, James
- GUELPH:**  
Naval Veterans Association, and Louis C. Janke, President
- HAMILTON:**  
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)
- HASTINGS:**  
Bassman, George, and Riverside Pavilion
- LONDON:**  
Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
- SOUTH SHORE:**  
MUSSELMAN'S LAKE:  
Glendale Pavilion, Ted Bingham
- NEW TORONTO:**  
Leslie, George
- OTTAWA:**  
Avotte, John  
Parker, Hugh
- OWEN SOUND:**  
Sargent, Eddie  
Thomas, Howard M. (Doc)
- PORT ARTHUR:**  
Curtin, M.
- TORONTO:**  
Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff  
Habier, Peter  
Kesten, Bob  
Langford, Karl  
Local Union 1452, CIO Steel Workers Organizing Committee  
Miquelon, V.  
Mitford, Bert  
Radio Station CHUM  
Weinberg, Simon  
Wetham, Katherine
- WEST TORONTO:**  
Ugo's Italian Restaurant
- WINCHESTER:**  
Blow, Hilliare
- QUEBEC**
- CHICOUTIMI:**  
Chicoutimi Coliseum, Ltd., Hebert Roland, Manager
- DRUMMONDVILLE:**  
Grenk, Marshall
- GRANBY:**  
Ritz Hotel, and Mr. Fontaine, Owner
- HULL:**  
Warren, Gilbert, Promoter
- HUNTINGTON:**  
Peters, Hank
- MONTREAL:**  
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor  
"Auberger du Cap" and Rene Deschamps, Owner  
Auger, Henry  
Beriau, Maurice, and LaSociete Artistique  
Carmel, Andre  
Coulombe, Charles  
Daoust, Hubert and Raymond  
Emond, Roger  
Haskett, Don (Martin York)  
Laurin, Camille  
Lussier, Pierre  
Pappas, Charles  
Sunbrook, Larry, and his Rodeo Show
- POINTE-CLAIRE:**  
Oliver, William
- QUEBEC:**  
Gregoire, Gilles  
Sunbrook, Larry, and his Rodeo Show
- QUEBEC CITY:**  
LaChance, Mr.
- ST. EMILE:**  
Monte Carlo Hotel, and Rene Lord
- THREE RIVERS:**  
St. Maurice Club
- SASKATCHEWAN**
- REGINA:**  
Judith Enterprises, and G. W. Haddad
- CUBA**
- HAVANA:**  
Sans Souci, M. Triay
- ALASKA**
- ANCHORAGE:**  
Capper, Keith
- FAIRBANKS:**  
Brewer, Warren  
Casa Blanca, and A. G. Muldoon  
Cowtown Club, and Thornton R. Wright, Employer  
Glen A. Elder (Glen Alvin)  
Grayson, Phil  
Johnson, John W.
- HAWAII**
- HONOLULU:**  
Kennison, Mrs. Ruth, Owner, Pango Pango Club  
Thomas Puna Lake
- WAIKIKI:**  
Walker, Jimmie, and Marine Restaurant at Hotel Del Mar
- SOUTH AMERICA BRAZIL**
- SAO PAULO:**  
Alvarez, Baltasar
- MISCELLANEOUS**
- Abernathy, George  
Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
All American Speed Derby, and King Brady, Promoter  
Allen, Everett
- Anderson, Albert  
Andros, George D.  
Anthe, John  
Arnett, Eddie  
Arwood, Ross  
Aulger, J. H.  
Aulger Bros. Stock Co.  
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon  
Ball, Ray, Owner, All Star Hit Parade  
Baugh, Mrs. Mary  
N. Edward Beck, Employer, Rhapsody on Ice  
Blumenfeld, Nate  
Bologhino, Dominick  
Bolster, Norman  
Bosserman, Herbert (Tiny)  
Brandhorst, E.  
Braunstein, B. Frank  
Bruce, Howard, Manager, "Crazy Hollywood Co."  
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus  
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers  
Burns, L. L., and Partners  
Bur-Ton, John  
Capell Brothers Circus  
Carlson, Ernest  
Carroll, Sam  
Charles, Mrs. Alberta  
Cheney, Aland Lee  
Chew, J. H.  
Collins, Dee  
Conway, Stewart  
Cooper, Morton  
Curry, Benny  
Dale Bros. Circus  
Davis, Clarence  
deLys, William  
Deviller, Donald  
DiCarlo, Ray  
Dolan, Ruby  
Drake, Jack B.  
Eckhart, Robert  
Edwards, James, of James Edwards Productions  
Feehan, Gordon F.  
Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"  
Field, Scott  
Finklestine, Harry  
Forrest, Thomas  
Fox, Jesse Lee  
Freich, Joe C.  
Friendship League of America, and A. L. Nelson  
Garnes, C. M.  
George, Wally  
Gibbs, Charles  
Goldberg (Garrett), Samuel  
Goodenough, Johnny  
Gould, Hal  
Grayson, Phil  
Gutire, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.  
Hall, Mr.  
Hewlett, Ralph J.  
Hoffman, Edward F., Hoffman's 3-Ring Circus  
Hollander, Frank, D. C. Restaurant Corp.  
Horan, Irish  
Horit, O. B.  
Hoskins, Jack  
Howard, LeRoy  
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  
Jones, Charles  
Kay, Bert  
Kelly, John, Pacific Northwest Attractions  
Kelton, Wallace  
Kent, Jack  
Kirk, Edwin  
Kline, Hazel  
Kosman, Hyman  
Larry Steele and Larry Steele's Smart Affairs  
Larson, Norman J.  
Law, Edward
- Leathy, J. W. (Lee)  
Levcson, Charles  
Levin, Harry  
Low Leslie and his "Blackbirds"  
Mack, Bee  
Magen, Roy  
Magee, Floyd  
Mann, Paul  
Markham, Dewey (Pigmeat)  
Matthews, John  
Maurice, Ralph  
McCarthy, E. J.  
McCaw, E. E., Owner, Horse Follies of 1946  
McGowan, Everett  
Meeks, D. C.  
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Pagnessa, Managers  
Miller, George E., Jr., former Booker's License 1129  
Ken Miller Productions, and Ken Miller  
Miquelon, V.  
Mitchell, John  
Montalvo, Santos  
Nelson, A. L.  
New York Ice Fantasy Co., Scott Challant, James Blizzard and Henry Robinson, Owners  
Olson, Buddy  
Osborn, Theodore  
O'Toole, J. T., Promoter  
Otto, Jim  
Ouellette, Louis  
Pappas, Charles  
Patterson, Charles  
Peth, Iron N.  
Plau, William H.  
Pinter, Frank  
Polkowitz, Samuel  
Pope, Marion  
Raney, John W.  
Rayburn, Charles  
Rayfield, Jerry  
Rea, John  
Redd, Murray  
Reid, R. R.  
Rhapsody on Ice, and N. Edwards, Beck, Employer  
Roberts, Harry E. (Hap Roberts of Doc Mel Roy)  
Robertson, T. E., Robertson Rodeo, Inc.  
Rodgers, Edw. T.  
Rogers, C. D.  
Ross, Hal J., Enterprises  
Salzman, Arthur (Art Henry)  
Sargent, Selwyn G.  
Scott, Nelson  
Seldin, S. H.  
Shuster, Harold  
Shuster, H. H.  
Singer, Leo, Singer's Midgets  
Six Brothers Circus, and George McCall  
Bert Smith Revue  
Smith, Ora T.  
Specialty Productions  
Stevens Bros. Circus, and Robert A. Stevens, Manager  
Stone, Louis, Promoter  
Stover, Bill (also of Binghamton, N. Y.)  
Stover, William  
Straus, George  
Stump & Stumpy (Harold Crommer and James Cross)  
Summerlin, Jerry (Mars)  
Summers, Virgil (Vic)  
Sunbrook, Larry, and his Rodeo Show  
Tabar, Jacob W.  
Taylor, R. J.  
Thomas, Mac  
Thomas, Ward  
Travers, Albert A.  
Walters, Alfred  
Walner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Weills, Charles  
Wesley, John  
White, Robert  
Williams, Bill  
Williams, Cargile  
Williams, Frederick  
Williams, Ward (Flash)  
Wilson, Ray  
Wimberly, Otis  
Young, Robert

## UNFAIR LIST of the American Federation of Musicians

### INDIVIDUALS, CLUBS HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

### ALABAMA

**MOBILE:**  
Cargyle, Lee and his Orchestra

McGee, Montey  
Parks, Arnold

### ARIZONA

**DOUGLAS:**  
Top Hat Club

**NOGALES:**  
Colonial House

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

**TUCSON:**  
El Tanque Bar  
Gerrard, Edward Barron

### ARKANSAS

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

### CALIFORNIA

**BAKERSFIELD:**  
Jurcz Salon, and George Benton

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

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

**CARDIFF:**  
Beacon Inn, and Mike Mouzas

### CHULA VISTA:

San Diego Country Club

**CORONADO:**  
Coronado Yacht Club

**EL CAJON:**  
Caspers Rancho  
El Naderero Country Club

**HOLLYWOOD:**  
Norris, Jorge

**IONE:**  
Watts, Don, Orchestra

**JACKSON:**  
Watts, Don, Orchestra

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

### LONG BEACH:

Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors  
Tabone, Sam  
Workman, Dale C.

**LOS ANGELES:**  
Fouce Enterprises, and Million Dollar Theatre and Mayan Theatre

**NATIONAL CITY:**  
Hj-15 Club  
National City Maytime Band Review

### OCEANSIDE:

Town House Cafe, and James Guenza, Owner

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

**PITTSBURG:**  
Bernie's Club  
Litrenta, Bennie (Tiny)

**PORT CHICAGO:**  
Bank Club, W. E. Williams, Owner  
Bungalow Cafe

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

**RICHMOND:**  
Galleway, Kenneth, Orchestra

**SACRAMENTO:**  
Capps, Roy, Orchestra

**SAN DIEGO:**  
American Legion Post 6 Hall  
Black and Tan Cafe  
Carl's Cafe  
Cobra Cafe, and Jerome  
O'Connor, Owner  
La Bamba Cafe  
San Diego Speedboat Club  
San Diego Yacht Club  
Southwestern Yacht Club  
Spanish Village No. 2, and  
Belas Sanchez  
Thursday Club  
Town and Country Hotel  
University Club  
Uptown Hall  
Vasa Club House  
Wednesday Club

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

**SAN LUIS OBISPO:**  
Seaton, Don

**TULARE:**  
T D E S Hall

**UKIAH:**  
Forest Club

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

**SARASOTA:**  
"400" Club

**TAMPA:**  
Diamond Horseshoe Night Club,  
Joe Spicola, Owner and  
Manager  
Grand Oregon, Oscar Leon,  
Manager

**WINTER PARK:**  
Park Avenue Bar, and Albert  
Kausek

## GEORGIA

**MACON:**  
Jay, A. Wingate  
Lowe, Al  
Weather, Jim

**SAVANNAH:**  
Shamrock Club, and Gene A.  
Deen, Owner and Operator

## IDAHO

**BOISE:**  
Emerald Club  
Simmons, Mr. and Mrs. James  
L. (Known as Chico and  
Connie)

**MOUNTAIN HOME:**  
Hi-Way 30 Club

**TWIN FALLS:**  
Radio Rendezvous

**WEISER:**  
Sportsman Club, and P. L. Bar-  
ton and Mesty Braun, Owners

## ILLINOIS

**CAIRO:**  
The Spot, Al Dennis, Prop.

**CHICAGO:**  
Kryl, Bohannan, and his Sym-  
phony Orchestra

**CHICAGO HEIGHTS:**  
Swing Bar

**DANVILLE:**  
Knights, Willie

**DARMSBACH:**  
Sinn's Inn, and Sylvester Sinn,  
Operator

**EAST ST. LOUIS:**  
Sportsman's Night Club

**FAIRFIELD:**  
Eagles Club

**GALSBURG:**  
Carson's Orchestra  
Meeker's Orchestra  
Townsend Club No. 2

**JACKSONVILLE:**  
Chick's Tavern, in the Illinois  
Hotel

**MARISSA:**  
Treyenbach Brothers Orchestra

**NASHVILLE:**  
Smith, Arthur

**OLIVE BRANCH:**  
44 Club, and Harold Babb

**ONEIDA:**  
Royal Amvet Hall

**PEORIA:**  
Reimont Lounge, and Troy  
Palmer  
Harold's Club, and Harold  
Parker  
Mecca Restaurant, and Gladys  
and Joe Glacyszynski, Mgrs.  
Rhapsody Club, Delbert Ja-  
cobs, Mgr.

**SCHILLER:**  
Andy's Place, and Andy Kryger

**SOUTH STANDARD:**  
Malway Tavern, Frank A. Sum-  
mers, Prop.

**STERLING:**  
Bowman, John E.  
Sigman, Arlie

## COLORADO

**DENVER:**  
Fraternal Order of Eagles,  
Aerie 2063

**LOVELAND:**  
Westgate Ballroom

**RIFLE:**  
Wiley, Leford

## CONNECTICUT

**DANIELSON:**  
Pine Grove

**HARTFORD:**  
Bock's Tavern, Frank S. De-  
Luca, Prop.

**MOOSUP:**  
American Legion  
Club 30

**NAUGATUCK:**  
Zemke's, Victor-Polish  
Puffs, Band

**NORWICH:**  
Polish American Club  
Womler Bar, and Roger A.  
Bennet, Owner

**SAYBROOK:**  
Peach House

**SOUTH LYME:**  
Colton's Restaurant

## DELAWARE

**WILMINGTON:**  
Bandywine Post No. 12,  
American Legion  
Conson, Lee and his Hill Billy  
Band

## FLORIDA

**CLEARWATER:**  
Crystal Bar  
Plym's Inn  
Sea Horse Grill and Bar

**CLEARWATER BEACH:**  
Sundbar

**DAYTONA BEACH:**  
El Rio Club, and F. C. Phillips  
Lido Club  
Martini Club  
Tabou Club, and Maurice  
Wagner, Owner  
Uncle Tom's Tavern

**DELAND:**  
Bamboo Club  
Lake Beresford Yacht Club

**FORT MYERS:**  
Rendezvous Club

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

**JACKSONVILLE:**  
Standor Bar and Cocktail  
Lounge

**KENDALL:**  
Dixie Belle Inn

**KEY WEST:**  
Cabana Bar  
Cecil's Bar  
Downowner Club  
Duffy's Tavern, and Mr. Stern,  
Owner  
Jack and Bonnie's  
La Comcha Hotel  
Preview Lounge  
Sloppy Joe's  
Starlight Bar

**MIAMI:**  
Heller, Joseph

**MIAMI BEACH:**  
Fried, Erwin

**PENSACOLA:**  
Stork Club, and F. L. Doggett,  
Owner

## INDIANA

**ALEXANDRIA:**  
Ballroom and Bar of Eagles  
Lodge

**ANDERSON:**  
Adams Tavern, John Adams  
Owner  
Bomany Grill

**INDIANAPOLIS:**  
Udell Club, and Hardy  
Edwards, Owner

**MISHAWAKA:**  
VFW Post 360

**SOUTH BEND:**  
Bendix Post 284, American  
Legion  
Chain O'Lakes Conversation  
Club  
D. V. F. German Club  
Downtown Cafe, and Richard  
Gagan and Glen Lutew,  
Owners  
PNA Group 83 (Polish National  
Alliance)  
St. Joe Valley Boat Club, and  
Bob Zaff, Manager

## IOWA

**BOONE:**  
Meyer's Hall

**BURLINGTON:**  
Burlington-Hawkeye (Des  
Moines County) Fair, and  
Fair Ground

**CEDAR FALLS:**  
Armory Ballroom  
Women's Club

**COUNCIL BLUFFS:**  
Smoky Mountain Rangers

**DUBUQUE:**  
Hansen Family Orchestra  
(formerly Ray Hansen Orches-  
tra of Key West, Iowa)

**FILLMORE:**  
Fillmore School Hall

**PEOSTA:**  
Peosta Hall

**SIoux CITY:**  
Eagles Lodge Club

**ZWINGLE:**  
Zwingle Hall

## KANSAS

**MANHATTAN:**  
Fraternal Order of the Eagles  
Lodge, Aerie No. 2468

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

**SALINA:**  
Rainbow Gardens Club, and  
Leonard J. Johnson  
Wagon Wheel Club, and  
Wayne Wise  
Woodman Hall, and Kirk Van  
Clee

**WICHITA:**  
Silver Moon

## KENTUCKY

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

**PADUCAH:**  
Copa Casana Club, and Red  
Tinscher, Proprietor

## LOUISIANA

**LEESVILLE:**  
Capell Brothers Circus

**NEW ORLEANS:**  
Five O'Clock Club  
Forte, Frank  
4th Bar and Lounge, and  
Al Bresnahan, Prop.  
Fun Bar  
Happy Landing Club  
Opera House Bar  
Treasure Chest Lounge

**SHREVEPORT:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

## MAINE

**LEWISTON:**  
Pastime Club

**SCOWHEGAN:**  
O Sol Mio Hotel

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

## MARYLAND

**BALTIMORE:**  
Knowles, Nolan F. (Aetna  
Music Corp.)

**BLADENSBURG:**  
Bladensburg Arena (America  
on Wheels)

**EASTON:**  
Siartt, Lou, and his Orchestra

**FREDERICK:**  
Fraternal Order of Eagles  
Loyal Order of Moose

**MIDDLETOWN:**  
Am Vets Club

## MASSACHUSETTS

**BOSTON:**  
Brown Derby, Mr. Ginsburg,  
Prop.

**CHICOPEE:**  
Palais D'Or Social and Civic  
Club

**FALL RIVER:**  
Durtce Theatre

**GARDNER:**  
Florence Rangers Band  
Heywood-Wakefield Band

**HOLYOKE:**  
Walek's Inn

**LAWRENCE:**  
Zuec, Fred, and his Polka Band

**LYNN:**  
Pickfair Cafe, Rinaldo Cheve-  
rini, Prop.  
Simpson, Frank

**METHUEN:**  
Central Cafe, and Messrs. Yana-  
kous, Driscoll and Gagnon,  
Owners and Managers

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

**NORTH READING:**  
Levaggi Club, Inc.

**SHIRLEY:**  
Rice's Cafe, and Albert Rice

**SPENCER:**  
Spencer Fair, and Bernard  
Reardon

**WEST WARREN:**  
Quabog Hotel, Ernest Droz-  
dall, Operator

**WORCESTER:**  
Gedyma, Walter

Rio Restaurant  
Theatre-in-the-Round, and Alan  
Gray Holmes

## MICHIGAN

**ALGONAC:**  
Sid's Place

**INTERLOCHEN:**  
National Music Camp

**ISHPEMING:**  
Congress Bar, and Guido  
Bouetta, Proprietor

**MARQUETTE:**  
Johnson, Martin M.

**NEGAUNEE:**  
Branch Bros. Orchestra, and  
Peter Branch

**MINNESOTA**

**DEER RIVER:**  
Hi-Hat Club

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

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

## MISSISSIPPI

**VICKSBURG:**  
Rogers' Ark

## MISSOURI

**KANSAS CITY:**  
Club Matinee  
Coates, Lou, Orchestra  
El Captain Tavern, Marvin  
King, Owner  
Gay Lad Club, and Johnny  
Young, Owner and Proprietor  
Green, Charles A.  
Mel-D Lane Ballroom, and  
Leonard (Mel-D Lane) Rob-  
inson

**LOUISIANA:**  
Rollins, Tommy, Orchestra

**POPLAR BLUFF:**  
Lee, Duke Doyle, and his Or-  
chestra "The Brown Bombers"

**ST. JOSEPH:**  
Rock Island Hall

## NEBRASKA

**GURLEY:**  
American Legion Hall, Harold  
Lessing, Manager

**KEARNEY:**  
Fraternal Order of Eagles

**KIMBALL:**  
Service men's Center and/or  
Veterans Building

**LINCOLN:**  
Avena Roller Skating Club  
Dance-Mor  
Royal Grove  
Sunset Party House

**OMAHA:**  
Famous Bar, and Max  
Delrough, Proprietor  
Marsh, Al  
Melody Ballroom

**SIONEY:**  
City Auditorium

## NEVADA

**ELY:**  
Little Casino Bar, and  
Frank Pace

## NEW HAMPSHIRE

**BOSCAWEN:**  
Colby's Orchestra, Myron Colby,  
Leader

**PITTSFIELD:**  
Pittsfield Community Band,  
George Freese, Leader

**WARNER:**  
Flinders' Orchestra, Hugh  
Flinders, Leader

## NEW JERSEY

**ATLANTIC CITY:**  
Bogatin Cafe  
Mossman Cafe  
Surf Bar

**BAYONNE:**  
Sonny's Hall, and Sonny  
Montane

**STARKE, John, and his Orchestra**

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

**CLIFTON:**  
Boeckmann, Jacob

**DENVILLE:**  
Young, Buddy, Orchestra

**EAST PATERSON:**  
Gold Star Inn

**ELIZABETH:**  
Matulews, Mike  
Reilly's Lounge, and John  
Reilly  
Swyka, Julius

Twin Cities Arena, William  
Schmitz, Manager

**FAIRVIEW:**  
Dian, Lenny

**HACKENSACK:**  
Mancini's Concert Band,  
M. Mancini, Leader

**HACKETTSTOWN:**  
Hackettstown Fireman's Band

**JERSEY CITY:**  
Band Box Agency, Vince Gra-  
cinto, Director

**MAPLEWOOD:**  
Maplewood Theatre

**MILFORD:**  
Meadowbrook Tavern, R. M.  
Jones, Prop.

**MONTCLAIR:**  
Montclair Theatre

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

**NEWARK:**  
House of Brides  
Palma House  
Pelican Bar

**NEW BRUNSWICK:**  
Carlano, John  
Krus, George S.

**OAK RIDGE:**  
Van Brunt, Stanley, Orchestra

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

**PATERSON:**  
Airship  
American Legion Band,  
B. Selitta, Leader  
Pateron Symphony Band  
St. Michaels Grove

**RICHMOND PARK:**  
Swiss Club

**SOUTH RIVER:**  
Summers, Lee, Orchestra, Leo  
Meken, Leader

## NEW MEXICO

**ANAPRA:**  
Stanford Club

**CARLSBAD:**  
Lobby Club

**CLOVIS:**  
Williamson Amusement Agency,  
Howard Williamson

**RUIDOSO:**  
Davis Bar

## NEW YORK

**BRONX:**  
Mohr Inn, Pete Mancuso, Pro-  
prietor, and Carl Ramford,  
Manager  
Revolving Bar, and Mr. Alex-  
ander, Prop.

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

**BUFFALO:**  
Hall, Art  
Lafayette Theatre  
Dance-Mor  
Webb, Jack  
Williams, Buddy  
Williams, Ossian

**CATSKILL:**  
Jones, Stevie, and his Orchestra

**COHOES:**  
Sports Arena, and Charles Gup-  
till

**COLLIER POINT, L. I.:**  
Muehler's Hall

**ELMIRA:**  
Hollywood Restaurant

**ENDICOTT:**  
The Casino

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

**FREEPORT, L. I.:**  
Freeport Elks Club, and Carl  
V. Anton, Mgr.

**GENEVA:**  
Atom Bar

**HARRISVILLE:**  
Cheesman, Virgil

**HUDSON:**  
Federation of Polish Sportsmen  
New York Villa Restaurant,  
and Hazel Unson, Proprietor

**KENMORE:**  
Basil Bros. Theatres Circuit, in-  
cluding Colvin Theatre

**KINGSTON:**  
Killmer, Parl, and his Orches-  
tra (Lester Marks)

**MAMARONECK:**  
Seven Pines Restaurant

**MECHANICVILLE:**  
Cole, Harold

**MOHAWK:**  
Hurdie, Leslie, and Vineyards  
Dance Hall

**MT. VERNON:**  
Hartley Hotel

**NEW YORK CITY:**  
Disc Company of America  
(Asch Recordings)  
Norman King Enterprises, and  
Norman King  
Manor Record Co., and Irving  
N. Berman  
Morales, Cruz  
Paramount Theatrical Agency  
and A. & B. Dow

Richman, William L.  
Solidaires (Eddy Gold and  
Jerry Isaacson)  
Willis, Stanley

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

**OLEAN:**  
Wheel Restaurant

**RAVENA:**  
VFW Ravenna Band

**RIDGEWOOD, L. I.:**  
Joseph B. Garity Post 562,  
American Legion, Commander  
Edmund Rady

**ROCHESTER:**  
Loew's Rochester Theatre, and  
Lester Pollack  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe

**SALAMANCA:**  
Lime Lake Grill  
State Restaurant

**SCHENECTADY:**  
Top Hats Orchestra

**SYRACUSE:**  
Miller, Gene

**UTICA:**  
Russell Ross Trio (Salvatore  
Coriale, Leader, and Frank  
Figaro)

**VALATIE:**  
Martin Glynn High School  
Auditorium

**VESTAL:**  
Vestal American Legion Post 89

**YORK TOWN HEIGHTS:**  
Chalet Restaurant, and Eric  
Mier, Prop.

## NORTH CAROLINA

**ASHEVILLE:**  
Joppes, Fitzhugh Lee

**KINSTON:**  
Parker, David

**WILMINGTON:**  
Village Inn, and K. A. Lehto,  
Owner

## OHIO

**ALLIANCE:**  
Lexington Grange Hall

**AUSTINBURG:**  
Jewell's Dance Hall

**CANTON:**  
Palace Theatre

**CINCINNATI:**  
Cincinnati Country Club  
Highland Country Club  
Steamer Avalon  
Summit Hills Country Club  
Twin Oaks Country Club

**DAYTON:**  
Mayfar Theatre, and Dwan  
Esper  
The Ring, Maura Paul, Operat-  
or

**ELYRIA:**  
Palladium Ballroom

**GENEVA:**  
Blue Bird Orchestra and Leroy  
Parks  
Municipal Building

**HARRISBURG:**  
Hubba-Hubba Night Club

**JEFFERSON:**  
Larko's Circle I, Ranch

**HOLGATE:**  
Swiss Gardens, George K. Bron-  
son

**LIMA:**  
Bilger, Lucille

**MASSILLON:**  
VFW

**MILON:**  
Andy's, Ralph Ackerman, Mgr.

**NEW LYME:**  
Fawn Ballroom

**PAINESVILLE:**  
Chagrin Tavern

**PIERPONT:**  
Lake, Danny, Orchestra

**RAVENNA:**  
Ravenna Theatre

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

**TOLEDO:**  
Blue Heaven Night Club  
VAN WERT:  
B. P. O. Elks  
Underwood, Don, and his  
Orchestra

**WAPAKONETA:**  
Veterans of Foreign Wars

**YOUNGSTOWN:**  
Smokey Grille Night Club,  
and Joe Stuphar

## OKLAHOMA

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

## OREGON

**GRANT'S PASS:**  
Fruit Dale Grange

**SAMS VALLEY:**  
Sam Valley Grange, Mr. Peffley,  
Grange Master

## PENNSYLVANIA

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

**ANNVILLE:**  
Washington Band

**ASHLAND:**  
Eagles Club  
VFW Home Association,  
Post 7654

**BADEN:**  
Byersdale Hotel

**BEAVER FALLS:**  
Sportsman's Bar, and Rhythm  
Room

VFW Post No. 48  
White Township Inn

**BIG RUN:**  
Big Run War Memorial  
Gymnasium

**BRADFORD:**  
Evan's Roller Rink, and John  
Evan

**BUTLER:**  
Skateland

**CARBONDALE:**  
Loftus Playground Drum Corps,  
and Max Levine, President

**CENTERPORT:**  
Centerport Band

**CLARITON:**  
Schmidt Hotel, and Mr. Harris,  
Owner, Mr. Kilgore, Mgr.

**EAST STROUBURG:**  
Locust Grove House

**FALLSTON:**  
Valley Hotel

**FREDERICKSBURG:**  
Vernon Volunteer Fire Co.

**FREEDOM:**  
Sully's Inn

**GIRARDVILLE:**  
St. Vincent's Church Hall

**LATROBE:**  
White Eagles

**LEBANON:**  
Mt. Zion Fire Company and  
Grounds

**LEHIGHTON:**  
Zimmerman's Hotel, and Wm.  
Zimmerman, Prop.

**MEADVILLE:**  
I. O. O. F. Hall

**MOUNTAIN HOME:**  
Constanzo, Vince, Orchestra  
Onawa Lodge, B. Shinnin, Prop.

**NEW KENSINGTON:**  
Gable Inn

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

**PITTSBURGH:**  
Club 22  
New Penn Inn, Louis, Alex and  
Jim Passarella, Proprietors

**READING:**  
Baer, Stephen S., Orchestra

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Brewer, Edgar, Roulette House

**SHAMOKIN:**  
Maize Fire Company

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Sigel Hotel, and Mrs. Tillie  
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Hall

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**WILKINSBURG:**  
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**YORK:**  
14 Karat Room, Gene Spangler,  
Proprietor  
Reliance Cafe, Robert Kline-  
Kunst, Proprietor

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**NEWPORT:**  
Frank Simmons and his  
Orchestra

**WOONSOCKET:**  
Jacob, Valmore

## TENNESSEE

**BRISTOL:**  
Knights of Templar

**NASHVILLE:**  
Hippodrome Roller Rink

## TEXAS

**ALICE:**  
La Villita Club

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

**EL PASO:**  
Club Society, and Melvin Gar-  
rett, Owner-manager  
Rusty's Place, and Everett  
(Rusty) Kelly, Owner-  
manager

Rusty's Playhouse, and Everett  
(Rusty) Kelly, Owner-man-  
ager

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Crystal Springs Pavilion, H. H.  
Cunningham

**GALVESTON:**  
Sons of Herman Hall

**PORT ARTHUR:**  
DeGrasse, Lenore

**SAN ANGELO:**  
Club Acapulco

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

## UTAH

**SALT LAKE CITY:**  
Avalon Ballroom

## VIRGINIA

**ALEXANDRIA:**  
Alexandria Arena (America on  
Wheels)

Nightingale Club, and Geo.  
Davis, Prop., Jas. Davis  
Manager

**BRISTOL:**  
Knights of Templar

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

## WASHINGTON

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Tuxedo Club, C. Battee, Owner

**SEQUIM:**  
King's Tavern

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**ELKINS:**  
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**EVANSVILLE:**  
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Prop.

**FAIRMONT:**  
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Fireside Inn, and John Boyce  
Gay Spots, and Adda Davis and  
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Ullom

**GRAFTON:**  
City View, Tony and Daisy  
Olivio, Prop.

**KEYSTONE:**  
Calloway, Franklin

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Tune Twisters Orchestra, Jas. J.  
Jeske, leader

**APPLETON:**  
Kochne's Hall

**AVOCA:**  
Avoca Community Hall  
Melody Kings Orchestra, John  
Marshall, Leader

**BLOOMINGTON:**  
McLane, Jack, Orchestra

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

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

**CUSTER:**  
Truda, Mrs.

**DURAND:**  
Weiss Orchestra

**KENOSHIA:**  
Rite Spot Tavern

**MENASHIA:**  
Trader's Tavern, and Herb  
Trader, Owner

**MILWAUKEE:**  
Moede, Mel, Band

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Midway Tavern and Hall, Al  
Lavery, Proprietor

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American Legion Hall

**OREGON:**  
Village Hall

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Fox River Valley Boys Orches-  
tra, and Phil Edwards

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High School

**SOLDIER'S GROVE:**  
Gorman, Ken, Band

**STOUGHTON:**  
Stoughton Country Club, Dr.  
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Stork Club, and Mr. Aide

**WISCONSIN RAPIDS:**  
National Cranborce Festival

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Hayseed Orchestra

**BRANTFORD:**  
Silver Hill Dance Hall

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Maple Leaf Hall

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Green Valley Pavilion, Leo  
Lajoie, Proprietor

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Polymer Cafeteria

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Crest Theatre  
Lambert, Laurence A., and Na-  
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Miford, Bert  
Mercury Club  
Three Hundred Club

**WOODSTOCK:**  
Capitol Theatre, and Thomas  
Naylor, Manager  
Gregory, Ken, and Royal Vaga-  
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