

International musician

JUNE 1954

**ARTURO
TOSCANINI**

see page 10

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CONTENTS

Taft-Hartley Law Amendments 5
Recording Companies Signed 6
Report of Delegates to the
AFL Convention—C. L. Bagley 7
Music in Oregon 8
One Hundred Men and One Job!... 10
Viola: Views and Reviews—Babitz.. 20
Local Highlights 22
Opera Made in America 24
Guide to Accordion Playing—Mayor 26
Technique of Percussion—Steno..... 28
Closing Chord 30
News Nuggets 31
Official Business 33
Defaulters List 41
Unfair List 45

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Taft-Hartley Law Amendments

The following are a few of the replies received from Members of Congress in answer to my letter concerning the amendments to the Taft-Hartley Law, which appeared on page 6 of the January, 1954, issue of the International Musician. These are the proposed amendments:

- (1) to permit secondary boycotts needed to protect union members from being forced to scab on fellow members,
- (2) to permit a union to demand increased employment opportunities for its members, and
- (3) to permit employers to contribute to welfare funds giving benefits to persons displaced by their products.

These letters are merely published for your information and to give you an idea how the Congress of the United States reacts to requests sent to them by organizations and individuals.

Space does not permit publishing all received, but these will give you a general idea of their contents.

JAMES C. PETRILLO,
President, A. F. of M.

UNITED STATES SENATE
Committee on Foreign Relations
January 13, 1954

Dear Mr. Petrillo:

Thank you very much for your most splendid letter of January 7 which will prove to be extremely helpful to me in the course of the Senate debate on the operation of the Taft-Hartley Act. I know from my previous study as chairman of the Senate Labor and Labor-Management Relations Subcommittee that the Taft-Hartley Act has affected your union adversely.

I was interested in learning today that the President's message on Taft-Hartley attempts to deal somewhat with the secondary boycott provisions. He does not go far enough, however, and certainly does not cover meritorious cases such as the one you described in your letter.

The American Federation of Musicians has supplied a great service to the musicians of America. I know that from my own personal experience and my own personal observation of the work of your organization in Minnesota. I can assure you of my efforts to try to protect your right to organize, your right to defend yourselves, and your right to care for your members as they reach old age and they are displaced from the working force in the industry.

I was particularly interested in the description of your letter as to how the Taft-Hartley Act affects the record and transcription fund which you have established. This certainly should be brought to the attention of the Senate and to the particular attention of the Senate Labor and Public Welfare Committee which will now consider the changes in the Taft-Hartley Act. I can assure you of my support for your objectives.

I am looking forward to my participation at your next convention of the American Federation of Musicians. Thank you for the rain check.

Sincerely,
HUBERT H. HUMPHREY,
Senator from Minnesota.

UNITED STATES SENATE
Committee on the Judiciary
January 28, 1954

Dear Mr. Petrillo:

This will acknowledge and thank you for your recent letter, with which you enclosed a copy of an article from the "Weekly Labor News Digest."

I appreciate very much your writing me so fully concerning the Taft-Hartley Act, and the possibility of certain changes being made as a result of the President's recommendations. I am glad to know how you feel, and you may be certain I will watch this very closely.

With just every good wish and kindest regards, I am

Sincerely,
WILLIAM LANGER,
Senator from North Dakota.

UNITED STATES SENATE
Committees: Labor and Public Welfare
Banking and Currency
January 19, 1954

Dear Mr. Petrillo:

I appreciate your writing me in regard to three items involving the Taft-Hartley Law which are of importance to members of the American Federation of Musicians, and enclosing a copy of an article which appeared in the "Weekly Labor News Digest."

As you undoubtedly know, in President Eisenhower's message to Congress last week on amendments to the Taft-Hartley Act, he made two recommendations which would ease somewhat the present restrictions on secondary boycotts. However, I do not believe that these specific amendments would affect the type of boycotts which you mentioned, involving a strike of this kind against radio stations. His specific recommendations on welfare funds are to await another message to Congress, while he made no mention of any amendments involving "feather-bedding."

In any case, the Senate Labor and Public Welfare Committee, of which I am a member, will begin hearings on these recommendations beginning on the 25th for at least two weeks. I have strongly advocated these hearings for as long as is necessary to bring out relevant testimony of responsible leaders in this field. You may be assured that at the time amendments are being considered in the Committee and on the floor I will keep in mind your statements in regard to the effect of these three items on members of the A. F. M.

Thank you again for presenting your views to me on this important issue.

Yours very sincerely,
HERBERT H. LEHMAN,
Senator from New York.

UNITED STATES SENATE
Committees: Labor and Public Welfare
Government Operations
January 19, 1954

Dear Mr. Petrillo:

Thank you very much for your recent letter relative to amendments to the Taft-Hartley Act.

I believe that the issues raised by such proposed legislation deserve careful consideration and you may be sure that when this matter comes before me

for action, I shall bear in mind the views expressed in your letter. I appreciate very much receiving your views on this important subject.

With every good wish,

Sincerely yours,
JOHN F. KENNEDY,
Senator from Massachusetts.

UNITED STATES SENATE
Committee on Public Works
January 19, 1954

Dear Mr. Petrillo:

I have your letter of January 7 concerning the President's proposals for amendment to the Taft-Hartley Act.

The President's message on Taft-Hartley was totally inadequate, as should have been expected. Enclosed you will find a copy of the press release I issued commenting upon it.

With kindest regards,

Sincerely yours,
WAYNE MORSE,
Senator from Oregon.

Enclosure:

January 11, 1954.

**STATEMENT OF
SENATOR WAYNE MORSE
(Ind., Oregon)
on
PRESIDENT EISENHOWER'S
TAFT-HARTLEY MESSAGE**

The President's recommendations for amending the Taft-Hartley Act are unfortunately unsubstantial.

It is particularly weak on the four most controversial and unfair portions of the present law—injunctions, secondary boycotts, the voting rights of economic strikers and national emergency disputes.

The President recommends changes in the injunction provision only as it applies to situations where a "bargaining relationship exists between the parties," and that in such cases "the application for an injunction be made discretionary." These proposals are ambiguous and unclear.

In the interests of fairness and economic use of Government facilities, the present mandatory injunction provision should be changed to vest discretion in the Board's General Counsel as to whether any application should be made. The present law is a strait-jacket. The President apparently proposes to loosen the top button only.

Of the two proposed exceptions to the secondary boycott prohibitions, one is already recognized by the courts. The second would help clarify the law. But, the whole section needs revision with full protection to employees against working on struck goods.

The economic strike vote proposal is round about and does not deal with employee initiated decertification petitions, which can be used to circumvent the proposed ban on employer petitions during an economic strike.

The National Emergency section proposals are fragmentary. The total inadequacy of the present section should have been demonstrated by the threatening situation which now exists on the New York waterfront. All of the Taft-Hartley emergency provisions were used up by Christmas day. There is no further authority to meet new developments.

I intend to urge consideration of a proposal to adopt a more flexible system which would

(Continued on page thirty-four)

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

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 contains the names of all companies up to and including May 15. 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 No. 1—Cincinnati, Ohio

Empirical Recording
Royal Plastics Corp.
Federal Records
DeLuxe Record Company, Inc.
Hilltop Records

Local No. 2—St. Louis, Missouri

Carter, Emmett A.
Ballad Record Co.

Local No. 3—Indianapolis, Indiana

Parker Publications

Local No. 4—Cleveland, Ohio

Schneider Recording
S & S Records
Euclid Recording Company

Local No. 5—Detroit, Michigan

Schooner Records (Liberty Hymns)
Bandland, Inc.
Studio Records
Lucky Star Record Company
Prize Record Company
Floral Records
Horoscope Record Company
Silhouette Records
Sweet-Tone Recording Co.
Professional Recording Studio
F. J. C. Artist Records
Park Avenue Record Distributing Co.

Local No. 6—San Francisco, California

Gabriel Moulin Studios
Cavalier Records, Inc.

Local No. 8—Milwaukee, Wisconsin

Raynard Sound Service
Demo Records
Pflau Sound Equipment Company

Local No. 9—Boston, Massachusetts

Copley Records
Storyville Records, Inc.
Boston Records, Inc.
Radax Recording Studios
Mystic Records
Boston Record Company

Local No. 10—Chicago, Illinois

Mercury Record Corporation
J. O. B. Record Company
Windin' Ball Recordings
Rondo Records, Inc.
United Record Company
Amijo Music
Parrot Recording Company
Vee-Jay Records, Inc.
Don Rob
Singtime Records
Concertapes, Inc.
S. D. Records
Vancel Enterprises
Drexel Record Corporation

Local No. 11—Louisville, Kentucky

Acme Records, Inc.

Local No. 12—Sacramento, California

State Calla Records

Local No. 14—Albany, New York

Micor Musical Services

Local No. 16—Newark, New Jersey

Savoy Record Company, Inc.
Regent Records, Inc.
Vitam Phono & Recording Company
Kem Records

C. E. S. Recordings, Inc.

Jamison Music & Record Company

Anchor Record Company

Slate Enterprises, Inc.

Prom Record Company

Local No. 23—San Antonio, Texas

Seajan Recording Company

Local No. 30—St. Paul, Minnesota

North Star Music Company

Local No. 34—Kansas City, Missouri

Magic Record Company

Robin Records, Inc.

Damon Recording Studios, Inc.

Local No. 42—Racine, Wisconsin

Panda Records

Local No. 43—Buffalo, New York

Marvin Records

Local No. 47—Los Angeles, California

Vito Recording Company
Spark Record Company
Gene Norman Presents, Inc.
Skyway Records & Music Publishing Co.

Hamblen Music Company

Marvello Records

Alma Records, Inc.

Gold Star Recording Studios

Tempo Record Company of America

Pacific Jazz Enterprises, Inc.

Oroco Records, Inc.

Film Town Records

Nocturne Records

Universal Recorders

Palace Records

Sacred Music Society

Modern Records, Inc.

Melody Record Company

Calcord & Central Records

Accent Records, Inc.

Blue Mill Records

T & M Records

Specialty Records

Superior Records

Lucky Records

Ambassador Record Company

Jazz Man Distributing Company

(Continued on page thirty-nine)

Renold Schilke, CHICAGO SYMPHONY ARTIST chooses Holton.

At the age of 9, Renold Schilke was already a trumpet pupil of Del Wright of the U. S. Marine Band. He continued his studies with Edward B. Llewellyn of Chicago, George Mager of Boston, and Herbert L. Clark of Long Beach, Calif.

Mr. Schilke has been a member of the faculty of Northwestern University and of Roosevelt College for the past fifteen years. He has played with the Chicago Civic Orchestra, WGN Symphony, Grant Park Symphony and joined the Chicago Symphony in 1936.

One of the popular activities from which Mr. Schilke derives much pleasure and inspiration is the Chicago Symphony Brass Ensemble. His trumpet is a Holton, as are all the instruments in the Ensemble. See your Holton dealer for complete details on Holton instruments.



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REPORT OF DELEGATES TO THE AFL CONVENTION

BY C. L. BAGLEY
Vice-President, A. F. of M.

THE Seventy-second Annual Convention of the American Federation of Labor was called to order in the Gold Room of the Jefferson Hotel, St. Louis, Missouri, at 10:10 A. M., Monday, September 21, 1954, by Louis J. Renschen, President of the Central Trades and Labor Union of St. Louis, as Temporary Chairman. In the absence of Bishop Cody, who was to have delivered the invocation, that duty was well performed by Matthew Woll, First Vice-President of the American Federation of Labor.

An excellent military band, all members of our Local No. 2, directed by Brother Jules Blattner, had entertained the delegates before the gavel fell and continued to function successfully at periods during the morning ceremonies. After the national anthems of the United States and the Dominion of Canada had been heard, and the chorus of the International Ladies Garment Workers had presented some beautifully rendered numbers, the usual welcome speeches were forthcoming from State, City and Labor officials.

A gavel and striking plate of Missouri wood was presented to President George Meany, who made a fine impression in replying to all the speakers. He was enthusiastically applauded.

William Green who had served as President since the demise of Samuel Gompers in 1924 had passed away during the preceding year. With the appearance of George Meany as President, it at once became apparent that a strong and able hand had grasped the helm of Presidential authority; that in his going from the office of Secretary of the Federation to the chief executive position, the door had opened for the coming in of another very sincere and able gentleman as Secretary—Brother William F. Schnitzler. They certainly are a pair from whom much can be expected.

The last convention of the A. F. of L. held in St. Louis was in 1910. Before the session of this one was called to order I had picked up a copy of the St. Louis *Labor Tribune* and found the following on the front page concerning that event:

On Monday morning, November 14, 1910, at 10:30 A. M., Owen Miller, President of the Missouri State Federation of Labor, pounded his gavel; and the 30th annual convention of the American Federation of Labor held at Liederkreis Hall in St. Louis, got under way for an intensive eleven-day meeting.

For the next thirty minutes the 387 delegates listened to a diversified musical program presented by the St. Louis Symphony Orchestra under the direction of conductor Max Zach. After which Temporary Chairman Miller introduced permanent Chairman Samuel Gompers, President of the American Federation of Labor.

Besides being President of the Missouri State Federation of Labor, Miller was at the time President of our Local No. 2; Secretary of the American Federation of Musicians and

a member of the Missouri State Senate. It will be recalled also that Brother Miller was the first President of the American Federation of Musicians, serving from October, 1896, to June, 1900.

The report of the Committee on Credentials showed the instant convention to be composed of 707 delegates.

The Fraternal Delegates were Charles J. Geddes and Edwin Hall from the British Trades Union Congress, and Gordon G. Cushing from the Canadian Trades and Labor Congress. Later in the convention they each made interesting addresses.

The total membership of the Federation was stated to be 8,654,921. On roll call our delegation was entitled to 2,418 votes.

COMMITTEE ASSIGNMENTS

In the order of their announcement our delegation was given places on committees as follows:

Rules and Order of
Business
Laws
Adjustment
Education
Legislation

FRANK B. FIELD
HARRY J. STEEPER
CHARLES L. BAGLEY
JAMES C. PETRILLO
EDWARD P. RINGIUS

REPORT OF EXECUTIVE COUNCIL

This was a booklet of approximately 340 pages of detailed matter very nicely put together. It also included the Auditor's Report.

RESOLUTIONS

About 152 resolutions and a considerable number of Executive Council recommendations were disposed of by the convention. Among them was one resolution introduced by our delegation. The text thereof is as follows:

OPPOSITION TO REPORT OF THE FINE ARTS COMMISSION

Resolution No. 140—By Delegates James C. Petrillo, Edward P. Ringius, Frank B. Field, Harry J. Steeper, Charles L. Bagley, Pete Kleinkauf, Edward Charette, American Federation of Musicians.

WHEREAS, The Commission of Fine Arts has recently published a report entitled "Art and Government" on the activities of the Federal Government in the field of art, and

WHEREAS, In conducting its investigation the said Fine Arts Commission arbitrarily limited its inquiries to a few, favored individuals and conspicuously failed to consult accredited representatives of numerous organizations having direct and enduring interest in the cultural and artistic life of the country, and

WHEREAS, Organizations in the fields of music, opera, theater, dance, libraries and other fine arts are a source of employment for many thousands of workers and a source of enjoyment for millions of citizens, and

WHEREAS, Appointments to the Fine Arts Commission have unduly failed to include representatives of workers or of the fine arts of music, opera, theater, dance, libraries and others, therefore, be it

RESOLVED, That this convention of the American Federation of Labor register its criticism of the glaring inadequacy and bias of the aforementioned report of the Fine Arts Commission and its vigorous opposition to the recommendations therein made, and be it further

RESOLVED, That the President of the United States be requested to appoint representatives of the A. F. of L. and of the heretofore neglected fine arts to the Commission of Fine Arts, and be it further

RESOLVED, That this convention call upon the Congress of the United States to enact S. 1109 and H. R. 5397, introduced by Senator Murray and Congressman Howell, respectively, since these proposals would assign to Government the desirable and necessary function of promoting and stimulating the cultural and artistic progress of America in a manner consistent with our traditional ideals of democracy and free enterprise.

Referred to Committee on Resolutions.

The foregoing resolution was reported favorably by the Committee on Resolutions and was unanimously adopted by the convention on September 25, 1953.

SPEAKERS — MESSAGES

Speakers were numerous. Among them outstanding utterances came from such notables as United States Senators Stuart Symington and Thomas C. Hennings (Missouri); Wayne Morse (Oregon); Mrs. Mary Ryder, known as the "Mother Jones" of St. Louis; Richard Nixon, Vice-President of the United States; Mrs. Oveta Culp Hobby, Secretary of Health and Welfare (new cabinet position in the United States); John Foster Dulles, Secretary of State; Albert Woll, general counsel; Arthur J. Connell, National Commander of the American Legion; and several other officials and dignitaries from our own and foreign countries. Innumerable telegrams were received—a long one from Dwight D. Eisenhower, President of the United States.

A HIGHLIGHT

The Honorable Martin P. Durkin, former Secretary of Labor in Washington, graphically
(Continued on page sixteen)

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

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



MUSIC IN OREGON

THE State of Oregon, which joined the United States of America on February 14, 1859, is regarded by some Easterners as a natural outpost for vacationers and little more: others consider it (at most) slightly provincial in the field of culture, or (at least) a sort of evergreen Garden of Eden wherein the arts are forbidden fruit.

In truth, Oregon's 1,521,341 citizens (1950 census figures) support an expanding series of music festivals and pageants, a major symphony orchestra, several opera companies, dozens of bands, many score dance orchestras, an amazingly progressive roster of musical educators, and—specifically—ten locals of the American Federation of Musicians, representing 2,225 members.

Music in Oregon follows the national pattern in that its highest activity flourishes within metropolitan Portland (population 373,628), with corresponding enthusiasm elsewhere in the State in direct proportion to population. Notable for their musical zeal are Eugene (35,379), Salem (43,140), Medford (17,305), and Pendleton (12,291).

Also following the relatively new tradition of creating American equivalents of Bayreuth, Prades, and Salzburg in such hamlets as Aspen, Colorado, Oregon has attracted national attention during the past decade with its annual Shakespearean Festival at Ashland (7,739), which incorporates concerts of Elizabethan airs, and in Hood River (3,701), which premiered William Schroeder's opera *Bridge of the Gods* in 1951.

Beauty for Beauty

Oregon's musical institutions have been neither emulative nor imitative. They are imbued now as in their beginnings with a locally-rooted and inspired thirst for the aesthetic. The only motivating ingredient imported to this Pacific Coast State was the pioneer desire which accompanied the Oregon Territory's first white settlers in 1811—a wish

that this land of natural beauty should contain man-made beauty as well.

For example, the birth of Portland's Symphony Orchestra dates to a post-Civil War choral group (singing during the 1860's was the chief musical activity throughout the nation). The originating Philharmonic Society was formed in 1866.

Portland had also during this period a small businessman's orchestra which met regularly for rehearsals, and presented concerts at rather widely-spaced intervals. These usually took the form of a "benefit" concert, since music in those Puritan-minded days became palatable to many only when served up as a "worthy cause." One such concert was presented on August 19, 1873, for the relief of victims of a fire which razed twenty-two city blocks in Portland.

In the '80's another amateur group emerged, under the direction of one of the city's current musical leading lights, W. H. Kinross, but was forced to disband, after presenting but one concert, for the simple reason that members couldn't be got out to rehearsals.

During its brief life the group did, however, achieve the title "Portland Symphony Orchestra."

In 1899, citizens were treated to a "surprise concert"—a free program by thirty-five musicians directed by Charles L. Brown. This group, also called "The Portland Symphony," was heard on and off, Edgar E. Coursen succeeding to Brown, during a space of four years, when it also returned to the limbo of lost enterprises.

Festivals Come to Portland

Then Portland developed that No. 1 stimulator of symphony orchestras, the Music Festival. This movement, that at one time swept the whole United States, occurred rather late in this city—April 10, 11, 12, 1908, as against the 1873 date for Cincinnati. However, once started, it ran true to form. Citizens, at first content to use a visiting unit—the Chicago Orchestra—to supplement the effect of the augmented chorus, began soon to clamor for an orchestra of their own. In 1911, Mose Christenson, a dance instructor and violinist, got



Ariel Rubenstein,
musical director,
Portland Civic
Opera Association

together a group of interested citizens and began rehearsals. On November 12 of that year they gave the first of five concerts. This orchestra worked along lines quite similar to the New York Philharmonic in its mid-nineteenth century beginnings. That is, the fifty-five members "owned" the orchestra cooperatively, voted themselves in and out, and divided the take at the end of the season. (The first year it came to \$1.75 per member!) They also elected five conductors. This overabundance in conductors rose from the fact that as leaders of small units in local hotels and theaters, these five men felt they couldn't afford to be seen as mere member musicians throughout an entire season. Also to avoid professional embarrassment, all the members were listed alphabetically, and no "first" chairs were allowed. The men drew straws for positions. Democracy in orchestral administration could go no further.

In the 1917-18 Festivals, Portland could—and did—use her own symphony orchestra—and an ample building to boot, since by then Portland's Civic Auditorium had been erected.

The cooperative venture—for reasons all too obvious—was unsatisfactory, and ended with the appointment in 1919 of a single conductor, Carl Denton. During his six-year tenure ticket sales increased from \$1,500 to \$13,000.

Another development during these six years: the Portland Junior Symphony was formed by the late Jacques Gerszkovitch. Under his leadership it proved for thirty years not only a feeder to the mature organization but a cultural force in its own right, since it "graduated" 2,000 young musicians and built up a repertoire which closely parallels those of our major symphony orchestras. Its thirtieth anniversary concert, February 27, 1954, held in memory of Dr. Gerszkovitch (he died in 1953), was conducted by the protege and foster son of its founder, and one of the orchestra's alumni, Jacob Avshalomov, who was recently named as the conductor of the orchestra during its 1954-1955 season. Also Mr. Avshalomov's composition, *The Taking of Tung Kuan*, was featured on the program, as well as the performance of the Beethoven Violin Concerto by another "alumnus," Robert Mann, now a member of the Juilliard String Quartet. Other Junior Orchestra "graduates" have been Beverly LeBeck, first violinist in the Los Angeles Philharmonic; Eugene Linden, conductor of the Tacoma Philharmonic, Director of the Opera Company of Seattle and former conductor of the Seattle Symphony; and Geraldine Peterson, violinist in the Los Angeles Philharmonic.

But back to the 1920's and the struggling Portland Symphony. When Mr. Denton resigned in 1925, Willem van Hoogstraten became its conductor. Also in 1926, the Portland Symphony Society, a group of Portland citizens who devote time and money to the administration and maintenance of the orchestra—it had been organized in 1920—was incorporated.

Despite his unquestioned abilities, Van Hoogstraten's conductorship presented difficulties. "No leader who remains so clearly

a transient is apt to inspire consistently fine performances from his orchestra," was the way one board member put it. On this conductor's resignation in 1938, the orchestra went into rapid decline. That there may have been extenuating circumstances was hinted in a statement by another member of the board: "When the Society during the 1937-38 season faced a deficit of close to \$20,000, it was too late to turn for aid to the 'man on the street' who regarded the Symphony as the private property of a few wealthy individuals."

In the Spring of 1940 the Federal Music Project of the WPA revived symphonic music briefly, with an orchestra under the direction of Leslie Hodge.

For almost ten years thereafter there was no symphony organization in Portland. On several occasions during the ten-year lapse, Local 99, to keep alive the yen for music among Portland residents and the desire to make music among its own members, reassembled the orchestra, or most of it, to participate in broadcasts, in summer band concerts, in music festivals. Even so, some of the best players began to scatter to other cities.

On the orchestra's reestablishment in 1947, again through the cooperation of Local 99, as well as other interested organizations and individuals, Werner Janssen, who was engaged as conductor, felt it necessary to import some new players.

Now the board was ready to face up to the facts: the age of "angels" had passed. No symphony could hope to exist permanently on the returns of its box-office alone. Never again must the orchestra be allowed to appear as the personal property of "Society." In a word, the entire city—with emphasis on its younger quota—must be represented in the sponsoring organization.

At this rejuvenation of the orchestra, memberships in the Symphony Society, selling for a minimum of \$10, were purchased by some 2,300 persons—a step toward spreading the support for this civic venture over a wide base. Contributions varied between \$10 and \$10,000.

In 1949 came the resignation of Werner Janssen, and another crisis. (The cry had been raised, "too expensive," especially in



Eugene String Quartet at rehearsal. Left to right: Mollie Hardin, Connie Elkins, Helen Johnston, Kathryn Ascy, Roberts Lathrop, Ernest Bloch, Gwendolen Lampshire Hayden.

regard to the "import" musicians.) To keep the orchestra from imminent break-up, the members of the orchestra agreed to let the Society raise enough money to pay all the expenses but their salaries. James Sample, assistant to Pierre Monteux in San Francisco, was chosen as conductor. After their one season of "cooperation," the orchestra functioned on a professional basis—that is, the members got paid something approximating a living wage.

At the end of the 1952-53 season, James Sample resigned, and for the next year, 1953-54, Portland audiences heard a series of guest conductors: Arthur Fiedler, Milton Katims, Eugene Fuerst, Dimitri Mitropoulos, Paul Strauss, Boris Sirpo, Fabien Sevitzky, Igor Stravinsky.

Which brings us down to the present.

With all its fluctuations, the Portland Symphony has a praiseworthy record of accomplishment. Not only has it through the years provided inspiration to the community and acquainted them with the literature of symphonic music—it even gave the world premiere in concert form of home-towners David and Alex Tamkin's *The Dybbuk* in 1949—but it also has done yeoman service in the surrounding communities. For instance, as early as 1947, it was visiting Eugene, Corvallis, Bend, Salem, Albany and Newberg, in Oregon. In 1950, aided by Local 608, Astoria, Local

(Continued on page fourteen)



Portland Summer Band, conductor this summer, John Richards.



Toscanini and the orchestra which he fashioned into a superb instrument

one hundred
men and

ONE JOB!

ON April 4, 1954, Arturo Toscanini appeared for the last time as the conductor of the NBC Symphony Orchestra. Though but one or two in the audience and in the great body of radio listeners, and none of the members of the orchestra were aware that this was his farewell concert, everyone knew that it was the season's last Toscanini-conducted program. It followed that Carnegie Hall was packed to the doors. Tickets had been given out as singles and one was lucky to get one anywhere in the house. I was among this lucky number.

In the all-Wagnerian program, Toscanini seemed less propelling than customarily, with less directional force, as though he were listening from outside, as a spectator, to the music. As if to balance this, it seemed the instrumentalists were exerting themselves individually more even than usual.

With the end of the final number, Prelude to *Die Meistersinger*, Toscanini let his arms fall, and almost immediately stepped from the platform. It was said that he dropped his baton and that one of the orchestra members leaned over, picked it up and restored it to him. If this occurred, I did not see it. However, such an incident fits so well into the picture that it will soon no doubt be woven into a legend, will be elaborated and amplified, be finally told as though Toscanini cast

his baton dramatically aside, then received it back indifferently, like a child with an outworn toy.

As the music stopped, someone clapped, nakedly, against the stillness of the house. Then the whole audience was applauding wildly. Toscanini continued to trudge off the stage, and, though the clapping continued for a good ten minutes, that small, stooped, white-haired figure did not reappear. Perhaps for the only time in his whole career, barring spurts of anger at unmannerly audiences, Toscanini did not receive or answer applause for himself and his men. They said he went to his room backstage, shut the door and would see no one for a long interval.

What his thoughts were in that period, it is beyond anyone to know. Perhaps he thought—this old man sitting in the small room at Carnegie Hall—of that June day sixty-eight years before when as a cellist in a Rio de Janeiro orchestra he was asked to substitute for a conductor who had suddenly resigned, and, for all he was only nineteen years old, had mounted the podium and led them triumphantly in *Aida* without referring once to the score—had, moreover, led then in eighteen other works throughout the remainder of the season.

Perhaps he thought of his work as conductor in the 1890's in Turin, when he launched

into the world *Madame Butterfly*, *Manon Lescaut*, *La Boheme*, and *I Pagliacci*; of his directorship at La Scala in Milan in 1898 where he spread the fame of Wagner and of Richard Strauss; of his first meeting with Verdi and the strong ties that developed therefrom; of the ceremony at Verdi's death in 1910 in which he took part.

Perhaps his thoughts ran to that day November 16, 1908, when he first conducted at the Metropolitan Opera House, initiating, with Gatti-Casazza, an era of great artistic success, or of the time when, after eleven years of conductorship of the New York Philharmonic-Symphony, he gave his farewell concert on April 29, 1936, of the 5,000 music lovers who lined up along 57th from Sixth and Seventh avenues, camping out there from seven o'clock in the morning, blocking traffic, waiting for a chance to stand and hear him.

Perhaps he thought of his return to his native country after World War II—released by the downfall of Fascism from his vow never during that hated regime to set foot on its soil—and of his conducting there with an overflow of 10,000 listening outside to the performance over loudspeakers. Or he may have remembered the time some years before that when he was bodily attacked on the streets of Bologna, Italy, because he had refused to play the Fascist hymn.

He may have thought of the transcontinental tour he made with the NBC Orchestra when he was already eighty-three years old, covering twenty cities, coming face to face with thousands who had for years been enjoying his music over the air.

This all may have flashed through his mind as he sat there alone—faces of the great ones passing before him, times of stress, times of triumph, the celebrations, the hails and the farewells.

Or, instead of all these outward incidents, he may have remembered the high moments when he had achieved a pure interpretation of some great work: a Brahms Overture rendered with nobility; Wagner played as Wagner was meant to be played; Verdi as that composer would have wanted to be interpreted. He may have thought of the time his men stood and clapped for very appreciation after he had rehearsed them in Beethoven's Ninth and of how he stemmed their applause with tears in his eyes: "It isn't me, men . . . It's Beethoven. Toscanini is nothing!"

Now as he sat, small and alone, the house lights in Carnegie Hall went on, and the members of the orchestra, on a word from someone coming from back-stage, left the platform. The audience gave over its clapping and calling and slowly massed toward the doors. Why hadn't he returned? Had he been taken ill? Had they done something? Just about that time the great radio audience was receiving the news: "Toscanini has said farewell to his conductorship of the NBC."

Who Carry on the Tradition

Now, as this great conductor, sitting in his locked room, heard the orchestra members passing his door, his thoughts must have turned to the present and to them: the orchestra, founded for him seventeen years before, the beloved child of his old age! These men who were now to disperse after years of superb concert-giving, who, for all his own magnetism, for all his own skill and fervor, were the final makers of the music—what of them? He must have thought of them, he who wrote to his men after the end of a tour, "While writing I feel sad at heart, and it will always be so when beautiful things come to an end."

He thought about his men—as so many others have been thinking about them since that April 4th concert. For, in their dispersal, in the orchestra's break-up, is revealed a type of ruthlessness which could be possible only in the world of music: the very instrument creating a great work of art, the final manifestation of the work of art—destroyed with the departure of the painter. The Stradivarius buried with its player!

For here is an orchestra which was built up with infinite care and shaped to extreme sensitivity. Its members—artists every one of them—had learned the secret of orchestral expressiveness, had made themselves malleable in the hands of the conductor, had mastered to the very last turn of phrase and lilt of measure the ability to respond, until they could interpret the very thought-waves, catch the very heart-throbs of the conductor. Not a one of them but was a virtuoso in his own right. Yet, being true musicians, they knew that the rightful projection of the composer's will is the test, and that it is always the conductor's genius which makes this possible, and

thus were satisfied to have the glory go to Toscanini. Other great conductors who had stood on the podium, and there have been many of the highest calibre—Leopold Stokowski, Dimitri Mitropoulos, Charles Munch, Erich Leinsdorf, Fritz Reiner and others—had found the orchestra adept at allowing the leader's will to speak.

Harvest Discarded

Now it seems that this fabulous troupe of seventeen years, this *dramatis personae* of a thousand theatricals, this set of perfectly matched tools, is to be broken up, that this channel for music of a superb order is no longer to be allowed to function, that one of America's greatest cultural achievements is to be left to disintegrate. The National Broadcasting Company which has sponsored the orchestra, periodically assisted by General Motors, United States Steel and Socony Vacuum, considers it is now too expensive. Not that any expense was ever spared by NBC to bring the orchestra to its height. First-desk players from all over the country made themselves available and were engaged as members of it. Employment for most of them was on a year-round basis, and there were extra dates, recording and such like. But even outweighing these was the glory of making music under Toscanini. The satisfaction was mutual. Toscanini knew they were good, and did not hesitate to say so. Moreover he permitted only highly skilled guest conductors to preside over them. The orchestra's virtuoso calibre, its unqualified integrity, was never

allowed to suffer the least diminution. Toscanini liked to show it off—took it on tours, one to South America in 1940, one across-country in 1950. He led it in great works—operatic and choral—which formed milestones in the annals of symphony orchestra programming.

Little wonder that its loss is considered a tragedy not only for the members of the orchestra but also for the whole American public. "Along with thousands of others I was horrified to learn that, with the resignation of Arturo Toscanini, New York is to lose a major orchestra," wrote Marion Bauer. Other correspondents have written, "Like an old shoe, the orchestra was discarded" . . . "This breezy disbanding of a well-knit group of excellent musicians follows a pattern adopted by other stations" . . . "The elimination of the NBC Symphony is another step in the wiping out of live music and eventually, therefore, of musicians . . ."

The Trend Is Downward

This disintegration of one of our greatest orchestras gives shocking clarity to a trend that had already been indicated with the cancellation in mid-season of the Aero-Willys



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The photographs on this end and the next two pages are those of the first-desk members of the NBC Symphony. We were unable to procure photographs of the first flute, Paul Renzi, Jr., and the first bassoon, Elias Carman. (1) Frank Miller, (2) Daniel Guilet, concert master, (3) Karl Glassman, (4) Edwin Bachmann.



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contract with the New York Philharmonic-Symphony Orchestra of New York, on January 1, 1954; of the Voice of Firestone being stilled after twenty-five years of radio and five years in television; of plummetings from the air-waves of the symphony orchestras of Cleveland, Detroit, Philadelphia and Chicago, and the orchestras of the CBS and the WOR stations, the latter firing its entire staff of forty musicians. True, NBC has contracted the Boston Symphony Orchestra to present a concert series exclusively over its radio network, beginning with the Fall of 1954, a contract, incidentally, which comes thousands of dollars cheaper than the NBC one, and means an impetus to record sales from RCA-Victor, parent organization of NBC.

But what of the one hundred or so members of the NBC Orchestra? What of that group that compositely has superbly painted master works of Wagner and Beethoven and Brahms? These men, many of them with seventeen years under the master—seventeen years which in one way, at least, has been like any other seventeen years, namely in that it has left them that much older—are now walking the pavements, cooling their heels in executive anterooms, consuming reams of letter paper penning application letters—in a word, adding their number to the already swollen ranks of unemployed musicians.

The notice of disbandment came at a most unfortunate time. Symphony orchestras usually have hired men for the next season by

the first of March; therefore orchestral complements in major orchestras were tightly filled by April 5. Besides this, some twenty of the NBC men have contracts running until October and do not therefore know what is in store for them. NBC reports that some of the musicians will be employed in various of its studio positions, in smaller units to purvey salon music, dinner music, jazz for a variety of purposes. If this action of NBC sounds magnanimous to some, to others it sounds like demotion without cause.

In any case, these virtuoso players, with, besides their Toscanini training, master degrees

months to have a business of his own. Drummer Harry Stitman, who was offered a position with a major orchestra two years ago but turned it down thinking at that time that "when Toscanini retired somebody else would take over," now is at sea as to his plans. Violist Herbert Fuchs, who has a Bachelor of Music at New York University and who studied via scholarships under William Primrose, Leon Barzin and Milton Katims, besides his Toscanini years, has "no prospects." Filippo Ghignatti, with the NBC for twenty-seven years, seventeen of which were with Toscanini, is "waiting for a job as an oboe and



Harry Glantz

Alexander Williams

Philip Sklar

Carlton Cooley

in America's outstanding music colleges, and first-desk experience in many major orchestras, now face unsettled futures. "I'll do whatever is necessary to secure a living for my family," says bass player Murray Grodner, who held a Juilliard Scholarship and first-chair positions in the Pittsburgh Symphony and the Houston Symphony. Cellist Paul Clement, who was first-desk player of the Pittsburgh Symphony as well as possessor of a Master of Arts degree at Columbia University, is, at the age of thirty-four, "looking for another symphony job which I could combine with campus teaching." "I expect for the present to teach and to make contacts for possible recordings, concerts and radio and television dates," says bass player Samuel Levitan, who has held a first-desk position under Toscanini for the past seventeen years, that is, since he was twenty-one. A. Reines, famous contra-bassoonist of a family of famous contra-bassoonists, now under contract until October 10, feels that after playing with the NBC for over twenty years and "sort of disengaging ourselves from the outside music world, it is hard to foretell what the future has in store for us." Clarinetist Harold Freeman, with excellent experience behind him as a member of the Kansas City Philharmonic and the Chicago Symphony, as well as fifteen years under Toscanini, hopes "to find a teaching or chamber music position." Bassist John Mancini, who "saw the handwriting on the wall a few years ago and prepared himself for a profession outside of music," expects in a few

English horn player or as a teacher of those two instruments." Karl Glassman, tympanist with the New York Symphony until it merged with the Philharmonic, then engaged for the NBC Staff Orchestra, is unable to make any definite commitments since his contract with NBC does not expire until the second week of October and he is not aware of their plans.

Considering their training and their experience, the desire of most of these men is obviously to become members of major symphony orchestras. To date, one—just one—is reported to have succeeded in this purpose. Nathan Gordon has accepted the post of solo violist in the Pittsburgh Symphony.

If all the others—the thirty-two violins, eleven violas, twelve cellos, nine basses, one piccolo, two flutes, two oboes, one English horn, three clarinets, two bassoons, one contrabassoon, five horns, three trumpets, three trombones, one tuba, one tympani, two percussion, and one harp—managed to pin down jobs in major symphony orchestras, it would solve their problems, but, alas, not the problems of some hundred string and wind players fresh from music colleges, or graduating from community to major orchestras. It would not answer the problem of general job scarcity.

Brave and exhilarating is the enterprise of five of the members who have gone into the conducting field: Frank Miller, first cellist, who has been named conductor of the Florida Symphony at Orlando; violinist Samuel Antek, who has now for seven years been conductor of the New Jersey Symphony; violist Milton Katims, who became conductor of the Seattle Symphony as of early this year; violist Emanuel Vardi, who in October will produce and conduct *Histoire du Soldat* by Stravinsky at the YMHA Kaufman Auditorium in New York, and, in November, conduct and play solo there in an all-Bloch concert; and Charles Jaffe, with Philadelphia



Orchestra and Curtis String Quartet experience behind him, who has become musical director of the Symphony Society of Long Island, sponsored and managed by a board of directors composed of prominent citizens of the Island and dedicated to the cultural and educational growth of that area.

But this quintuple venturing into conductorial fields does not solve the employment problem either. Memberships in the Florida, Seattle and New Jersey orchestras are fairly stable and few changes in instrumentation are apt to occur; and the Vardi and Jaffe projects will, we hazard a guess, be organizations of the highest musical standards, but ones which, at first at least, will operate on less-than-living wages to members.

Put it plainly: the future looks dark indeed for symphony players. There are over a thousand symphony orchestras operating currently in colleges, communities and large cities in the United States and Canada today, with around 65,000 capable players numbered in their memberships. Thirty-eight of these orchestras are "major," with around 3,750 members at near-virtuoso level functioning therein at union scale and possessed of yearly contracts. The 962 orchestras not blessed with budgets which include adequate salaries for musicians are seething with 60,000 instrumentalists aspiring toward major symphony jobs. A bare 600 of these aspirants will ever make it. There just aren't enough paid positions to go around. If all 100 NBC members this year get jobs with major symphony orchestras, there will be exactly 100 more disappointed young applicants.

NBC players, however, will not be in such a competitive position this year. Symphony jobs, as we noted, were closed as of March. NBC members are going to have to wait another year at least. For the older ones, this could well mean forever.

The members are solving the dilemma as best they can. Bassists Harold Shachner and Murray Grodner are at present playing musical shows, and the latter is working meanwhile for a degree of Master in Music Education; Sol Nemkov (violin) is giving talks on music at a small radio station; Joseph J. Novotny (tuba) has resumed his position with the TV show "Mr. Peepers," and will play with the Goldman Band during the summer. Most of the others are "staying in the New York area and hoping for something to turn up."

But it begins to appear that that "something" may never turn up. Jobs for musicians at the higher level are steadily decreasing. Channels that have been coursing live music are being clogged up with the canned variety. "It used to be axiomatic that to have music you needed musicians," stated Howard Taubman in a New York Times article on April 18, 1954. "The rule can now be revised: To have music it is only necessary to have had musicians." He goes on to say, "The trend seems to be a steady decline in opportunities for musicians to earn a living at their craft. The irony of it is that all this is happening in a country where more good music is being heard by more people than anywhere else in history."

The whole problem resolves itself into a question of "who pays the piper?"—in this case, one of the world's greatest symphony

orchestras. In a land of high-powered industrial achievement, great corporations, art galleries, libraries, and thousands of miles of superb roadways, we cannot get the funds to hold this one master orchestra together.

If NBC kept it going for seventeen years for Toscanini's sake—and a highly magnanimous, as well as a highly politic gesture this was, not to say a remunerative one, since the recordings which Toscanini and his orchestra made will realize income for RCA for many years to come—surely some music-minded group will think it worth while to keep the orchestra together for its own sake!

It begins to look, however, as though this might not happen. "Everyone is aware," states Mr. Taubman, in the close of his article, "how much radio time is taken by disks. Even on big television shows, where huge sums are spent on productions, musical background is supplied by records. There is money for everything but musicians."

But perhaps in this impasse, it is the NBC members themselves who become the best spokesmen of their own problems. Violist Herbert Fuchs speaks for all of them, undoubtedly, when he says, "The disbanding of the NBC Symphony is a tragic thing for the members of the orchestra personally, and also a sad commentary on the cultural state of our country." Bassist John Mancini puts it more personally when he says, "When you have traveled the course for twenty-five years and then you are suddenly shipwrecked in the middle of a vast sea, it's not easy to reorient yourself."

Then there are those with such unquenchable enthusiasm that one believes they and their ideals will prevail no matter what. Says tuba player Novotny, "When I accepted the NBC position, it was my main ambition to play under Maestro Toscanini as long as possible. During the last five years I have turned down several fine offers but I am happy to say that I have no regrets. I now face my musical future with greater knowledge, for I have played with the Maestro."

The words of the orchestra's first double-bass player, Philip Sklar, if they provide no solution, still do give a sense of courage which may in itself work wonders. "While I feel badly, seeing as fine a symphony orchestra as the NBC being dissolved," he says, "I do feel that the world of good music and the finer things in life will go on. Those of us who are willing and able to adjust to the circumstances of the moment, will survive, even if the powers that be don't appreciate what they are discarding. It has been a great honor and privilege to have had the association of Maestro Toscanini and the fine artists of his great ensemble."

Postscript or Prelude?

A bill (called HR 5397) now before Congress has for its purpose the encouragement (not the stemming) of private sponsorship, and of community effort, since it would assist only such musical organizations as could obtain at least 75 per cent of their funds from local sources. Congressman Charles R. Howell who introduced the bill describes it as "primarily a pump-priming measure which would recognize the national interest in the fine arts," and further explains, "There is a philosophical difference in viewpoint which must

Neal diSessa



Joseph Novotny



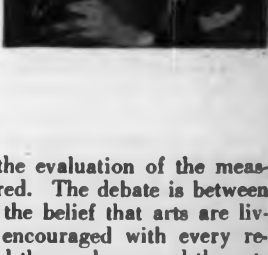
Arthur Berv



Paolo Renzi



Edward Vho



be considered in the evaluation of the measure I have sponsored. The debate is between the proponents of the belief that arts are living and must be encouraged with every resource at hand, and those who regard the arts basically as the product of a past age which must be preserved rather than encouraged. More and more, however, with increasing urgency, cultural leaders and Mr. Average Citizen are demanding that we conserve artistic talent as an important and priceless part of our national heritage. What is imperatively needed is national leadership in the arts."

Bills get passed, as everyone knows, because a sufficient number of citizens agitate for them. One of the ways each citizen can agitate for this bill is by writing to his Congressman and Senator, stating his belief in it and urging its passage. —H. E. S.



Jacob Avshalomov, conductor,
Portland Junior
Symphony Orchestra

MUSIC IN OREGON

(Continued from page nine)

99, Portland, and the Clatsop County American Legion, it traveled to Astoria to give that town (population 12,331) its first "real live" performance of a symphony orchestra. It may be a small thing—this initiation of some thousand persons into the beauties of Mozart, Wagner, Copland, Tchaikovsky and Sibelius—but to many it must certainly have spelled the beginning of a fuller life.

The Grande Ronde Symphony, which began as a small group in the Fall of 1946, is today a sixty-three-piece self-supporting organization. The Eastern Oregon College makes available to the orchestra the practice room, instruments for playing and its auditorium. In 1949, L. Rhodes Lewis took over direction of the group, and the season 1949-50 marked its emergence as an organized orchestra with regular rehearsals and two public performances. A fund of \$1,050 donated by the disbanded La Grande Municipal Band was turned over to the orchestra and gave it financial stability. An association, formed in 1951, developed it still further. In 1952-53 the orchestra made eleven concert appearances.

The present leadership continuing, the day when the orchestra attains its sought-for strength of eighty-five members and a full season of concert appearances does not appear far off.

The little town of Hood River, situated in a fruit-growing valley about sixty miles up the Columbia Gorge from Portland, manifests pride in equal amounts for its internationally-known apples and its locally-appreciated junior symphony orchestra of twenty-five pieces. Hood River music began in earnest during 1942, when Finnish composer, teacher and conductor Boris Sirpo came to the valley and undertook teaching the violin to seven children in the town. Within a year his group had doubled, offering the roots of a full-scale orchestra.

Parents, relatives, and friends formed the community's Hood River Music Association, enabling Mr. Sirpo to purchase scores for his organization. This zealous support from its agrarian-minded sponsors won for music an exciting role during the first (1948) Hood

River Music Festival, four days of music-making on a grand scale with towering, snow-capped Mt. Hood and Mt. Adams as a superlative back-drop. Attended by 20,000, the festival offered a leading Metropolitan Opera singer in a "first" performance of an opera inspired by Indian legend, *Bridge of the Gods*, as well as Honegger's *King David*, and compositions by Sibelius to commemorate his eighty-fifth birth anniversary year.

Symphonic pioneering in Oregon nicely dovetails with operatic development.

"Our penniless persistence won't wane" is the wry if worthy motto of opera lovers in Portland, Oregon. To date they give every indication of living up to it. Since August, 1949, when the Civic Opera Company came into being, in name at least, this group has presented ten productions, ranging from Menotti to Verdi, to 100,000 listeners (one-third of Portland's population) in gymnasiums, theaters and public parks—anywhere, in fact, where the immense crowds that flock to the enterprise can be accommodated. It sounds like success. It is! A poverty-stricken artistic success.

But to begin at the beginning.

Portland's Civic Opera Company started, like so many musical enterprises, in the gathering of a group of young people who wanted "to put on an opera." Ariel Rubstein, director of the Portland School of Music, vocal coach, piano teacher and the motivating force in this enterprise, began rehearsing the principals practically on the spot, and, by August 21, 1949, had put on *L'Enfant Prodigue* and *The Telephone* at the Washington Park's natural amphitheater.

The Civic Opera Company dates its actual beginning as an incorporated body to July 18, 1951, when five interested Portland residents—Julius S. Zell (a jeweler), Joseph T. Hallock (a radio announcer), Winifred W. Newberry (a housewife), Helmer O. Huseth (Secretary of Local 99), Harry J. Lewis (a butcher), and Donald Eva (an attorney and voice student), assembled in Eva's office and drew up its corporate charter.

Under this charter, the Association can finance its projects with "fees, dues, contributions and admissions." Payment for opera

"ads" from programs constitute the fees; various categories of memberships pay various types of dues; and the contributions and admissions are open to the whole wide world. There are two tricky little clauses in the charter: one says that in the event of its dissolution, residue monies shall be paid to some other public interest and *not* back to the members; and the charter provides that any monies in excess of cost will be retained as a working fund for future projects. To date neither of these clauses has been of much use, however. In the October 23, 1953, production, the Portland Civic Opera Association was working under a \$5,000 deficit, with five of its board members personally underwriting a \$1,000 loss on that month's presentation, *La Traviata*.

Three elements have made this civic venture possible. Local 99, the Park Recreation Bureau of the City of Portland, and the cooperation of resident talent. In other words, the bandstand given free, the forty-piece orchestra, and the sixty-voice chorus all have been elements of its success.

Since the purpose of the enterprise is to give operatic experience to as many capable singers as possible—it's either that, for most of them, or go to Europe for the training, and why should America miss the fun?—casts are not identical from opera to opera. At present the Association's singing ranks are made up of a baritone who sells acoustical tile, a bass who is a hotel doorman, and a soprano who is an office worker—singers, in short, who sing because they have the urge, and who work days at other jobs because they must. Also, a pool of approximately 100 interested and able principals exists, with a further, eager waiting list of 500 to 1,000 choral enthusiasts, and a like number of dancers and general supernumeraries.

Deficits and thrills have proved good running mates all along the way—through *The Medium*, *The Telephone*, *Carmen*, *The Consul* (1951), *Faust* (1952), *Amahl and the Night Visitors*, *Trovatore* and *La Traviata* (1953).

The Association plans an August presentation of *Samson and Delilah*—their persistence—and their penury—never waning.

Oregon has had a long and lusty band tradition. Even before railroads began to trav-

Portland Symphonic Brass Ensemble. Left to right: James Smith and Parks Wightman, trumpets; Charles Dietz, French horn; George Phillips, trombone; John Trudeau, trombone.



INTERNATIONAL MUSICIAN



Grande Ronde Symphony Orchestra, L. Rhodes Lewis, conductor

John K. Richards, conductor of the Portland Summer Band

erse the State in 1870 that is, bands were gracing all sorts of events—one of the most notable of which was organized by Henry Conrad Finck, father of music critic Henry T. Finck. The elder Finck had journeyed to Oregon in 1862 with five youngsters (the mother had died shortly before) by what was then the "shortest" route to the West Coast. That is, they entrained from St. Louis to New York, then took ship to the Isthmus of Panama, which they crossed by railroad "through the tropical jungle and past thatched huts with scantily-clad natives," from thence shipping to San Francisco, and from there, also by steamer, to Portland. Thus they reached their goal in five weeks as against the five months it would have taken them to travel via covered wagon!

Once in Aurora, Oregon, Mr. Finck found time not only to build up an apothecary's trade but to start a band, which, as the Aurora Band, became speedily a popular unit, in demand through the region for fairs, picnics, "butcher frolics" and political rallies. In April, 1869, the then vast sum of \$500 was paid to the community for the services of the band on the voyage of a Portland party to Puget Sound. The young Henry T. soon enjoyed membership in the band. He writes in his "My Adventures in the Golden Age of Music": "The snare-drum was my chosen instrument because I could learn that in a few weeks. When I chose it I did not know that I would be the most popular member of the band. In remote regions where most of the settlers and their young folks had never heard any real music, the rhythmic rattle of the side-drum appealed to them even more than the cornet. I was therefore always surrounded by a gaping multitude who greatly admired my deft manipulation of the drum-sticks. I felt as proud as if I had been a Caruso or a Chaliapin."

Bands are still indispensable for public gatherings of many sorts in Oregon, their chief usefulness the entertainment of park gatherings during the Summer months.

The Portland Summer band concerts of today became a reality through sheer determination on the part of a small group of individuals in that city. In February, 1947, Herb Hamilton, Earl Caine, John Dykstra, Napoleon Dufresne and Erna Hoefs met and laid the groundwork for what later was to become the Portland Summer Band Concert Association. In May, 1947, the organizers incorpo-

rated and Mr. Dufresne was chosen as the first conductor, while Mr. Caine became the assistant conductor. During the first Summer, enough funds were obtained to finance a free concert in Portland Civic Auditorium, and one in the Laurelhurst Park, the latter under the auspices of Local 99. For a series of twenty-two concerts given in the various parks in 1948, Local 99 agreed to finance the first eleven from their allocation of the Recording Trust Fund, and the City of Portland the second half. When Mr. Dufresne resigned in mid-season because of ill health, Mr. Caine and William Weber were selected to conduct the remainder of the concerts. Each Summer since then concerts have been given in three Portland parks: Tuesdays and Thursdays in Columbia and Sellwood, and Sunday afternoons in Laurelhurst. Many prominent citizens, including Mayor Fred Peterson, serve on the board of directors. The conductor for the coming Summer will be John Richards, director of the Lewis and Clark College Symphonic Band. It has been found that these band concerts in Portland's beautiful public parks promote not only good music but better family and community relations.

The Portland Police Drum and Bugle Corps was organized by former Chief of Police Harry M. Niles with the aid of several public-spirited citizens. In 1939 the unit toured Mexico as representative of the International Association of Law Enforcement Officers, and has since been shown in practically every large city in the West, from British Columbia to Mexico. Membership consists of all ranks in the Police Department from patrolmen to assistant chief (including six sergeants, three lieutenants, one captain, one deputy chief, and the assistant chief). The corps was inactive during World War II since at least seventy-five per cent of its membership were in the Armed Forces.

The Al Kader Shrine Band, organized in Portland in 1912, is comprised of about thirty members of the Al Kader Temple. Its current conductor is Leon L. Handzlik, a member of Local 99 and Local 60. The Elks Band and the Musicians Legion Post Band are other enterprising organizations in Portland.

Local 560, Pendleton, is sponsoring a Summer band in a series of five concerts in hopes that the city next season will contribute something to its support.

In Eugene also, band business picks up when Summer comes around. One of the old-

est union organizations in the area, the Summer Band of thirty members directed by Douglas Orme—it was formed in 1946—gives two concerts each week during the season, under the dual sponsorship of the MPTF of the Recording Industry as allocated by Local 689, and the city recreational department. The average attendance is 2,500 per concert. The Elks Band and the Eagles Band, numbering respectively thirty-five and thirty members, render services for lodge activities and for city functions.

The Elks support bands in other Oregon cities, too—for instance, in Ashland and in Astoria where they have a twenty-five-piece band, all members of Local 608. Three or four concerts per season are under the sponsorship of MPTF of the Recording Industry.

Quartet of the Seventies

In the chamber music field, Oregon is surprisingly active. Again the tradition traces from away back, and again to the Fincks. This family had a chamber ensemble within its own circle, the elder Finck as violinist, his son Edward as flute (and piano) and Henry as cello (and piano). Two young neighbors in Aurora, Lawrence Ehlen and William Schwaderer, often helped to make up a string quartet, coming to the house even when the rain poured down in torrents and their wagon had to plow through mud more than a foot deep. The quartet played Haydn, Mozart and Beethoven—not so bad for a pioneer town back in the 1870's! Since the father was also kept busy giving music lessons to the young fry in Aurora, other ensembles soon sprang up.

Today Eugene is the home of three chamber groups. A brass septet gives "instrumental caroling" at Christmas time (via Local 689 sponsorship) at the town's two hospitals. A string quintet formed about two years ago

(Continued on page eighteen)

Report of Delegates to the AFL Convention

(Continued from page seven)

described his experience in that office, and in simple language explained the reasons for resigning his post. His statements were dignified and without rancor or recrimination of any kind. He received an ovation. This matter was so prominently in the press of the country that there would seem to be no use of elaborating on the situation in this report.

LEAGUE FOR POLITICAL EDUCATION

The Executive Council had a considerable report on this organization and James L. McDevitt, director thereof, made a full report of its operations. A statement of its receipts and expenditures was made, and the work will be continued.

GENERAL MEMORIAL OBSERVANCE

The names of nearly thirty former officers of the Federation or its affiliates now deceased were read and the convention stood in silence in respect to their memory.

WILLIAM GREEN MEMORIAL

Many members of the family of the late President were present. Very fine eulogies of the deceased were spoken by President Meany and First Vice-President Matthew

Woll. The Rev. John H. Shanley, from Coshocton, Ohio, who conducted the funeral of the deceased in that city, delivered a touching address. Last of all came former President of the United States, Harry S. Truman, with a magnificent tribute. The Reverend Shanley pronounced the benediction.

ELECTION OF OFFICERS

All the officers were unanimously returned to their respective places in company with two new vice-presidents.

Our own President James C. Petrillo is now twelfth vice-president of the American Federation of Labor.

NEXT CONVENTION

The next convention of the Federation will be held during September of 1954 in Los Angeles, California.

SUMMARY OF OTHER THINGS DONE BY THE CONVENTION

Revoked the charter of the International Longshoremen's Association.

Increased number of vice-presidents from thirteen to fifteen.

Recommended that the Executive Council create a formula for settlement of jurisdic-

tional disputes to be reviewed by international presidents in conference six months hence.

Established "no raiding" pact with CIO.

Called for formation of public advisory group with labor participation re atomic energy committee—also a labor-management committee to make peaceful relations between labor and management.

Demanded full national defense program until world peace is assured.

Urged the government to supplement and regulate the free flow of economic life—and set up a realistic budget and fiscal policy.

Urged the election of a more liberal Congress in 1954.

Urged strengthening of the Social Security system to provide more effectively for elderly people; and requested State legislatures to improve and strengthen unemployment laws.

Authorized a William Green Memorial Fund.

Advocated affiliated locals increase participation in programs for community welfare.

COURTESIES

The officials of our Local 2, St. Louis, were very kind to our delegation. Their attentions were very much appreciated by all of us.

ADJOURNMENT

On Friday, September 25, 1954, after the singing of "God Bless America" and "Auld Lang Syne," the convention passed into history at 5:25 P. M. by adjournment sine die. This was the shortest convention of the American Federation of Labor I have ever attended.



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LEFT: Boris Sirpo, founder and conductor of the Hood River Music Festival and conductor of the Portland Chamber Orchestra.

RIGHT: C. Robert Zimmerman, director, Portland Symphonic Chohr.

MUSIC IN OREGON

(Continued from page fifteen)

consists of Douglas Orme, Edmund Cykler, Howard Jones, Eric Cooper and Jack Williams who are respectively in their *alter egos* City Concert Band Conductor, University Orchestra Conductor, local insurance man, owner of heating firm and log processor. A string quartet, who coached for a period with Ernest Bloch, is made up entirely of women: Mollie Hardin, Connie Elkins, Roberta Lathrop, and Gwendolen Lampshire Hayden.

Another all-woman chamber organization, in fact, one of the oldest and most active all-female groups in the country, is the Alicia McElroy Ensemble, based in Portland. Organized in 1925, and still led by Miss McElroy, who founded it, it plays for teas and banquets, and does some radio work. Its main function, however, is the presentation of two or three concerts annually. The Oregon towns of Salem, Hood River, Newport, Eugene, Corvallis, Oregon City and Camas have stood host to the group, as have Vancouver, in Canada; Western State College in Monmouth, Oregon; and the Washington State Normal School at Bellingham, Washington. In the home city it has been presented in five concerts by the Portland Art Museum, and has been sponsored as well by the MPTF, the Jewish Community Center, the Oregon Federation of Music Clubs, the Music Teachers Association and the Church of Latter Day Saints. During the season just past, the group has added violinist Glenn Reeves to its number, and hence must relinquish its title as an "all-woman ensemble."

To cross over into the category of wind instruments, The Northwest Woodwind Ensemble, organized in 1952 by oboist Joseph Posella, includes besides Mr. Posella, John C. May, flute; Raymond Schaer, bassoon; Charles Dietz, French horn; and Harold Jeans, clarinet—all, with the exception of Jeans (he is director of the Grant High School Band and Orchestra), members of the Portland Symphony Orchestra. It plays at various col-

leges—Walla Walla College in Washington, the University of Portland, and Portland State College—as well as at the Portland Art Museum under the provisions of the MPTF. The quintet plans this year to expand its concertizing itinerary farther east and south in Oregon and Washington.

The Portland Symphony also fathers the Portland Symphonic Brass Ensemble which has opened up new vistas of music for the Northwest and revealed a wide repertoire of original compositions, including works by masters of the Renaissance and Baroque periods, through the twentieth century. The group was organized in February, 1953, by James Smith and John Trudeau, first trumpet and first trombone, respectively, of the Portland Symphony Orchestra. The remainder of

the personnel, also members of the symphony, includes Parks Wightman, trumpet; Charles Dietz, French horn; and George Phillips, bass trombone.

Members of the quintet have widely varied backgrounds. Mr. Smith played with the Los Angeles Philharmonic before being brought to the Portland Symphony in 1951 by its conductor, James Sample. Mr. Wightman studied at University of Oregon and taught at Portland School of Music. Bostonian Trudeau was also brought here by Mr. Sample in 1951. He has played with the New England Philharmonic and the Boston Symphony. He now teaches at Lewis and Clark College. Mr. Phillips, hailing from Butte, Montana, came to Portland to join the Cole McElroy dance band. Mr. Dietz is also personnel manager for the Portland Symphony. Originally from New York, he was brought here sixteen years ago by Willem van Hoogstraten. He has headed the University of Portland's band and is now band director at Pacific University.

The concert debut of the Portland Symphonic Brass Ensemble occurred at Reed College on March 4, 1953, since which time they have been heard at the Portland Art Museum and at the Shakespearean Festival in Ashland, Oregon, where they gave an entire concert of Elizabethan music. Plans for the future include another Shakespearean Festival this August, and, in the immediate future, an all-contemporary music program including the premiere of two works written especially for them, one by Peter Jona Korn of Los Angeles and one by Robert Crowley of Portland.

Rare Works Presented

The Portland Chamber Orchestra, organized in 1946, has for its double purpose to give young regional artists the experience of ensemble and solo playing, and to give composers a chance to hear their works performed. Seldom-played works are given first choice in arranging the programs. Residents thus have an opportunity to hear the works not only of very early composers but also of such contemporaries as Toch, Milhaud, Thomson, Schoenberg and Bloch. The orchestra gives



INTERNATIONAL MUSICIAN

three concerts a year to capacity audiences at the 850-seat Lincoln Auditorium. It is still conducted by its founder, Boris Sirpo.

Schools Make Music

To know music in Oregon, one has to examine also the schools' musical activities. The public school system is amazingly alert to musical progress. In Portland twenty-one elementary instrumental music specialists are teaching classes for students interested in instrumental music. Each of the nine high schools maintains a strong and growing instrumental music department, with instrumental specialists in charge of the band and orchestra. The vocal programs are equally impressive. "All-city" groups are also maintained—an all-city elementary band and orchestra, all-city high school orchestra, band and choir. The Annual Summer Music Camp, sponsored by the Music Department of the Portland Public Schools, is held in three centers—Creston School, Jefferson High School and Lincoln High School for a four-week session each Summer.

Eugene's school system has a well-planned musical program, with chorus, bands, orchestras. The high school string orchestra, numbering thirty members, combines with members of the one-hundred-piece band to form the high school full orchestra. Eugene boasts four junior high bands and four junior high orchestras. In addition, a composite orchestra of Eugene and the surrounding areas, called the junior symphony, presents annually concerts in Eugene, Junction City, Cottage Grove, Drain and other neighboring towns. Formed nineteen years ago, this organization is made up of students in a thirty-mile area.

BELOW, left: Alicia McElroy Ensemble, Portland. Left to right: Mabelle Lilburn, Alicia McElroy, Virginia Shirley Wright, Jennie Hanson Partridge, Doris Wildman Horso, Emma Lou Robinson.

BELOW, right: Portland Chamber Orchestra, conductor, Boris Sirpo.

Each year Local 689 makes an award to the outstanding Eugene high school band and grants a scholarship to the University of Oregon to a graduating high school student.

The State University located at Eugene, in the heart of the Willamette Valley and in the midst of vast timber lands, has a University Concert Orchestra of full symphonic proportions. In Portland, Reed College offers six times a year a "sound experiment" using groups of varying instrumentation, with little-known or heard modern works, or works commissioned from local composers or student-composers. For instance, the Greek play *Antigone*, as set to music by a former Reed student, Robert Crowley, was presented as one of these "sound experiments." The University of Portland has a symphony orchestra, as well as a small instrumental group, two bands, three string quartets, woodwind and brass chamber ensembles, and three choruses. Lewis and Clark College boasts a symphony, a symphonic band of sixty members, a pep band, an a cappella choir of sixty, a group of madrigal singers, and a men's glee club. At Marylhurst College, also in Portland, a chorus of forty, a smaller choral group, a string chamber group with piano, and a woodwind unit have been formed in connection with the various musical courses. The Portland School of Music directed by Ariel Rubstein has been instrumental in bringing into being the Portland Civic Opera Association. The Portland State Extension Center gives a two-year music course preparatory to transferring to the University of Oregon at Eugene.

Clark Junior College in Vancouver, Washington, has a choir, a concert band and several chamber groups. It has also formed an interesting liaison with musical amateurs in the community with joint concerts. Every other Wednesday the college presents its music students in informal recitals for campus listeners.

The Pacific University in Forest Grove, Oregon, is noted for its annual "Music in May" festival during which outstanding high school vocalists and instrumentalists meet on

its campus to rehearse and perform publicly. They split into a symphony orchestra of from 75 to 100 pieces, a band of 100 to 200 pieces, and a chorus of 200 or more. Guest conductors work with the group.

They Sing as They Breathe

All Oregon can be depended on to sing—and to sing in groups. Each city has some sort of choral organization. To Portland, however, goes the credit for an organization of two hundred vocalists, the Symphonic Choir, which, during the eight months of the Winter season rehearses with its director, C. Robert Zimmerman, preparing for its two or three concerts a year. The Choir is now offering many full-scale concerts, oratorios, operas, civic programs and radio appearances. In Eugene, the Bach Society is reportedly rapidly growing in membership.

So near the pioneering days is Oregon that folk music still holds a prominent place—especially in the Basque settlement of Jordan Valley and in the German communities of Clackamas County. There is sure to be singing, and perhaps the strumming of guitars, at such events as the Gold Rush Celebration held in June at Canyon City, at the Fat Lamb Show—also held in June—at Gold Beach, at pioneer reunions, at Old Timers' Picnics.

Dance bands have their innings during such events, too. In Central Oregon, Larry Keown's Band is famous for "smooth rhythms." Coos Bay has about fifteen dance bands to serve the town and environs. Medford lists eighteen "from three to seven pieces."

Of late, Oregon's chief boast, however, has been its symphony and opera development. The lavish natural scenery is finding supplement in the Summer Music Festival, and it is no mere chance that Portland has become known as the "Athens of the West." Oregon's pioneering spirit blended with musical education of a high order will undoubtedly bring about further gains in the symphonic and operatic field in the years to come.

—T. H. and H. E. S.





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IEWS AND REVIEWS

By SOL BABITZ

THE GROWING NEED FOR KNOWLEDGE OF EIGHTEENTH CENTURY MUSIC

Each year the amount of early music which is put on phonograph records increases and multiplies; and as I watch this growing pile of new recordings, I shudder to think of the quantity of mayhem on the music of Corelli, Bach, Vivaldi and others which this represents. Most of these efforts to kill deathless music are perpetrated by those who think that success with nineteenth and twentieth-century music qualifies one to wade into the eighteenth century without adequate knowledge of performance practice.

There are few complaints from the critics and ordinary listeners who do not know more than the performers, and so the situation can be improved only by the voluntary efforts of the musicians themselves to improve their knowledge in this important field. To be sure, everyone will not learn at the same rate of speed. A violinist who has been reading the articles in this column, for example, is likely to know more about eighteenth century bowing and phrasing than the average orchestra conductor. However he cannot apply this knowledge in an orchestral performance because he would be disobeying the wishes of the director. In solo work and chamber music he may try to use authentic ideas, and hope that some will eventually penetrate even to conductors.

One of the most important differences between early and modern bowing practice is the manner of articulation.

CRESCENDO-DIMINUENDO IN EARLY BOWING

As was pointed out in this column last December, the basic difference between the early and modern bow strokes lies in their respective natural articulations. The modern bow stroke is dynamically even whereas the early stroke had a rising and falling dynamic.

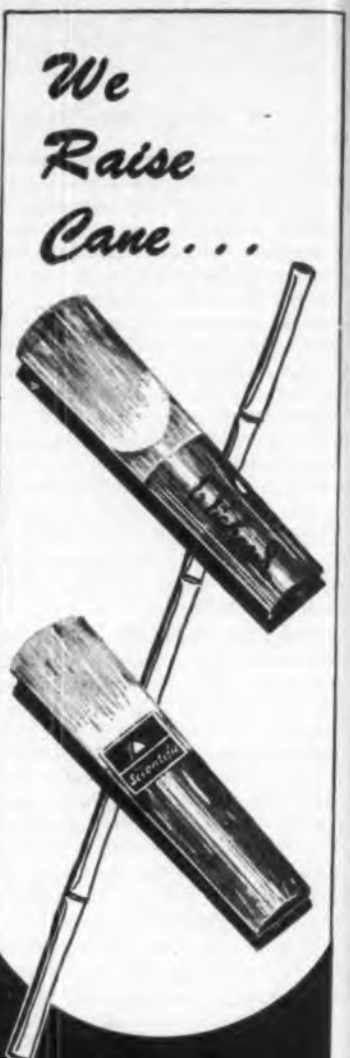
EARLY STROKE



MODERN STROKE

As can be seen, the early stroke tends to produce a small diminuendo between every stroke, whereas the modern even dynamic sustains the sound to give the illusion of an "endless bow." The *crescendos* and *diminuendos* of the early bow were not all identical. They were sometimes very gradual, sometimes sudden and sometimes somewhere between.

A good eighteenth century violinist followed Leopold Mozart's basic instructions (1756): Every tone, even the strongest attack, has a small, even if barely audible, softness at the beginning of the stroke . . . This same softness must also be heard at the end of each stroke . . . By means of pressure and relaxation one produces notes beautifully and touchingly (Ch. IV, No. 3). This unequivocal statement regarding the nature of the bow stroke is corroborated in part or whole by every writer on bowing of that period and contradicted by no one. L. Mozart describes four ways of dividing the bow between "pressure and relaxation," all of which ways are merely *versions* of the basic stroke; the basic softness at the beginning and end of each stroke had to be used not only on *long* strokes but also to separate and articulate notes at *every* speed (Ch. IV, No. 10).



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In this type of stroke we see the origin of the term *detache*, and in the development of modern bowing we see how *detache* deteriorated until today it means mostly a legato stroke! According to Quantz and others, the only way in which legato could be produced on the early bow was by slurring notes on one bow. Bow connection for the sake of concealing the sound of bow changing was unknown and unneeded.

DIFFERENCES IN ACCENTED BOWINGS

In the eighteenth century the terms *spiccato* and *staccato* were synonymous. The reason for this can be found in the above quoted statement of L. Mozart, that every tone "even the strongest attack, has a small softness at the beginning." Obviously it is impossible to produce the modern hard, biting *staccato* attack while there is "a small softness at the beginning of the stroke." Thus all short accented strokes were bounced onto the string, and inasmuch as *staccato* had not acquired the biting significance which it has today, it meant the same as *spiccato*.

The following musical example sums up the chief differences between modern and eighteenth century accented bowing:

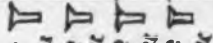
EARLY BOW


NOTE SHORTENED: 

DYNAMIC: 



MODERN BOW

NOTE SHORTENED: 

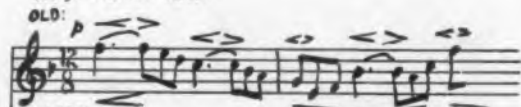
DYNAMIC: 


1. Early stroke shortens notes to a greater degree than modern stroke.
2. Early bow's dynamic starts softly to a sudden loudness in the middle of the stroke, whereas modern bow starts with greatest volume at the beginning—such great volume, in fact, that if it were sustained it would result in a scratch. The articulation of the early accent sounds "la," the modern one is a hard consonant "ta" or "ka."
3. To do their respective bowings naturally, the early stroke must begin and end with the bow in the air—or slightly lifted—sort of an easy bouncing stroke—whereas the modern stroke starts with a biting into the string.

Observe that I do not advocate one bowing as always superior to the other. I simply believe that the early expression should be used where the early composer intended for it to be used, and later bowing styles for later music. The modern trick of starting chords and practically everything but *saltando* with a biting pressure on the string for modern accuracy is out of place in early music. The gentle attack was universally used, except when special *staccato* at the point was needed, up to Beethoven.

The following musical example from Bach's Double Violin Concerto shows two typical dynamic versions, the first an early one, the second modern:

Largo ma non tanto

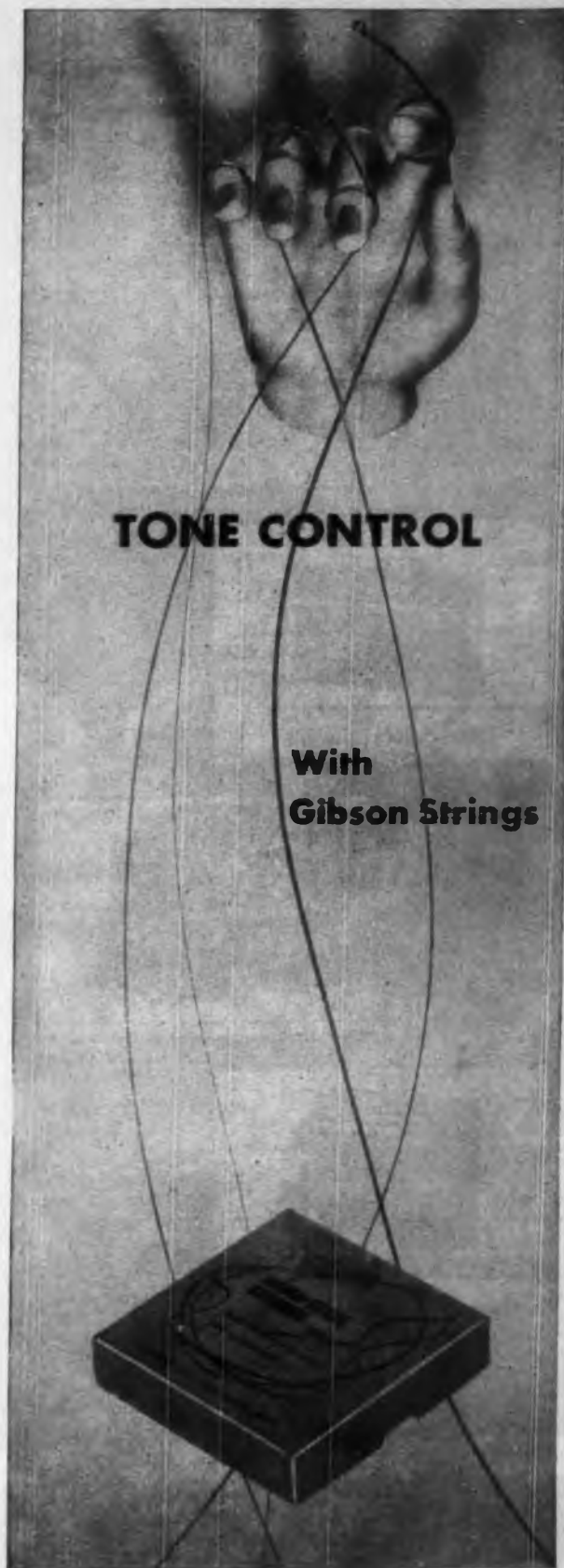
OLD: 

MODERN: 

There is no question of taste involved in choosing between the two dynamics. One is in good taste for modern music, the other for early music. The old dynamic markings indicated above with their gentle rise and fall of volume on long notes, almost separated eighth notes, and slightly held strong beats, convey the musical phrase more or less as visualized by the composer; the modern dynamic trend, on the other hand, destroys the phrase by disobeying some of the basic early rules, as follows:

A note held over to the beginning of the following beat was invariably played *diminuendo* in order to underline the dying breath before the new breath. The modern dynamic on the other hand has a *crescendo* where the *diminuendo* should be in order to present the whole measure as a "long line." But the "long line" is a modern sustaining invention which does violence to the "spoken" phrasing of the baroque era, and is out of place even in the music of W. A. Mozart.

Thus we see that no great knowledge of early phrasing is needed if we merely observe the rules of *bowing* and permit the natural *diminuendo* which L. Mozart said should occur at the end of the stroke. I should mention in closing that vibrato followed the rise and fall of dynamics, increasing and decreasing accordingly.





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LOCAL HIGHLIGHTS



Members of Local 599, Greenville, Ohio, who were presented at a recent celebration with gold cards for twenty-five-year membership in the local. Reading left to right: Dan M. Brown, Carl Duebner, William Kurz, John Weaver and Ralph M. Slonaker.

LOCAL 172 CREATES AWARD

Frank R. Craven, Secretary-Treasurer of Local 172, East Liverpool, Ohio, has announced that that local will present an annual award to the outstanding senior musician of each high school in its jurisdiction, which includes East Liverpool, Chester, Newell, Wellsville, Salineville, Irondale, East Palestine and New Waterford.

The students will be selected each year by the supervisor of the instrumental music department in each school. The award, which consists of a scroll and lapel pin bearing the name of the American Federation of Musicians, and a paid-up membership in the local for a year, will be presented at graduation exercises or at the close of the annual band and orchestra concert.



At the annual banquet of Local 214, New Bedford, Massachusetts, a framed Life Membership Certificate was presented to Frank Cass, the only living charter member of that local. Standing in the photograph left to right are: President A. "Doc" Coimbra, Frank Cass and Mayor Arthur N. Harriman.

INTERNATIONAL MUSICIAN

In making this announcement, Mr. Craven explained, "Local 172 is interested in encouraging these young musicians after leaving school to continue playing their instruments. Those winning these awards will have an opportunity to become acquainted with the musicians in their various communities and the possibilities of band or orchestra engagements."

Local 172 hopes this award will create through the years more interest in the instrumental department of the schools and an earnest endeavor on the part of the students to deserve it.

QUARTER CENTURY OF SERVICE

On February 15, 1954, the Board of Directors of Local 20, Denver, Colorado, gave a testimonial dinner at the Woolhurst Club in honor of Michael Muro, who, as of January 19, 1954, had completed twenty-five years of service as President of that local. The guests of honor, Mr. and Mrs. Muro, were the recipients of several silver articles, one of which, presented to them by charter member James A. Gould, was appropriately engraved to commemorate "Mike's" twenty-five years of faithful service as President of Local 20.



President Muro was first installed as President on January 19, 1929 (the year that the A. F. of M. convention was held in Denver), and has been re-elected to that office by a large majority in every election held since.

Speeches given at the banquet had as their keynote the wish that Brother Muro may enjoy many more years of good health and uninterrupted service.

A MAYOR'S CONTRIBUTION

The board of directors of Local 11, Louisville, Kentucky, has by resolution acknowledged Charles Farnsley's "valuable contributions to the cultural and art program of the city, among these the very successful program of the Louisville Symphony Orchestra, during his term as Mayor of Louisville."

"On more than one occasion," the resolution reads, "Mayor Farnsley has literally saved the symphony orchestra from disbandment and financial collapse; and, by obtaining a substantial grant of funds from the Rockefeller Foundation, he has, it seems likely, placed the orchestra in the position of becoming a self-supporting institution, thereby establishing a precedent in nationwide symphonic activities."

"The Board of Directors, on behalf of the local membership and the members of the Louisville Orchestra, extend to ex-Mayor Farnsley our sincere vote of gratitude and thanks for his untiring efforts and numerous contributions to the success of the orchestra as well as to the over-all art and cultural program of the city of Louisville."

ELECTIONS

Local 494, Southbridge, Massachusetts, has changed its headquarters to 38 Central Street of that city. At its election on May 10, at which Henry Zaccardi was the principal speaker, it installed as president (for his fourth term), Ernest Tessier; as vice-president, Paul Hetu; as secretary and business agent (for his eleventh term), Del Derosier; as treasurer, Frank Prince, and as recording secretary, Lee Thomas. The executive

(Continued on page thirty-six)

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A scene from a production of Mozart's "Marriage of Figaro," by the Washington University Opera Theatre, St. Louis, Missouri

The St. Paul Civic Opera Company, started twenty-two years ago, has survived a depression, a war and periodic lapses into deep apathy. For many years its season of two grand operas and a musical comedy was supported only by ticket sales and the St. Paul Summer pop concerts, in connection with ice-skating. Since production costs have soared a guarantee fund of \$14,000, annually subscribed by the city's businessmen, has taken up the slack. They have found that for the musicals they need no big names—"musicals sell anyway"—but that for the grand operas they need imports. Here again is that curious distinction, possible only where audiences have not yet really accepted the "grand" variety: light opera is to be understood, is to be intimate, is to be part of the living scene, while grand opera is to be foreign, exotic, imported, apart.

Los Angeles boasts a Guild Opera Company with able directors—Carl Ebert, Dr. Richard Lert, Wolfgang Martin, Dr. Jan Popper. It is made up of resident young singers. Its orchestra averages forty musicians, chosen from the Los Angeles Philharmonic. An annual feature is a season of opera for the schools, attended by around 30,000 children. All performances are presented in English.

To give opportunities to local talent is the avowed purpose of two opera groups in Cleveland. The Cafarelli Opera Company, a benefit scholarship organization, celebrated its twentieth anniversary last September 27 with a production of *Madame Butterfly*. The Karamu Playhouse Company, a division of a community project of some forty years' standing, puts on modern operas, among them Wilder's *The Lowland Sea*, Antheil's *Volpone* and von Einem's *The Trial*, each for a run of at least thirty performances. This latter company is housed in a building erected with the aid of the Rockefeller Foundation, and thus has some right to the title it proudly claims as "the first permanent regional lyric theater in this country."

The Jackson, Mississippi, Opera Guild since 1946 has given one grand opera yearly for two consecutive days during Thanksgiving week—its slogan, "no dues, no complimentary tickets for members, and every member actively engaged in some work of the production."

The Newport News Operatic Society (Virginia) was formed in 1935 by a group of singers who lean in their performances to grand opera—*Carmen*, *Lucia*, *Martha*. Their orchestra of fifteen to twenty-five members and their regular Spring schedule bring them into the professional field, as do the thirty-seven-member orchestra and the six-performance-a-season schedule of the Delaware Philharmonic.

Typical of the way smaller companies spring up is the birth and growth of the Chattanooga (Tennessee) Opera Association, founded in 1943. Refugees Dr. Werner Wolff and his wife Emma Land Wolff settled in Chattanooga, began to teach in the music department of Tennessee Wesleyan College, got bored with the recital routine, wanted something new, decided to put on an opera. *Der Freischütz*—the first choice, with Dr. Wolff acting as coach, conductor and pianist, crowded the college auditorium to capacity. Next they tried *Il Trovatore* and then *Carmen*. All very successful. Thereupon the civic leaders of Chattanooga established the Opera Association and within ten days sponsors, donors and guarantors made it possible to arrange for three performances a year. A good orchestra was got together—from a group that had been giving concerts in a desultory way. Operas are presented in English, this in compliance with the wishes of the townspeople.

Since most American towns can or will absorb only a few repetitions of one work, and only about one month all told of opera annually,

an opera company is almost forced to take to the road to lengthen the season, to forage for new audiences, to balance the budget.

Some companies tour constantly. One of this type, managed by Fortune Gallo, has set some sort of record for mobility. In 1911, Gallo was general manager of the Lombardi Opera Company which traveled for thirty consecutive weeks throughout the United States and Canada—even played three weeks in Honolulu. In 1912 his Pacific Coast Opera Company toured throughout that region as well as in Vancouver and Victoria. For thirty-eight years beginning in 1913, his San Carlo Grand Opera Company toured for twenty-five to forty-five weeks annually throughout the United States and Canada. The company all this while was supported wholly from its seven to eight performances a week. Enough said for the financial advantages of touring!

Charles L. Wagner, another trouper extraordinary, has been transporting seventy-five American singers and players in two air-conditioned buses—singers in one, musicians in the other—with one twenty-eight-foot trailer truck for stage sets, costumes and instruments, now for fourteen years, booking them for six or seven performances a week in cities 100 to 350 miles apart. During the eighteen- or nineteen-week season the company plays 120 different theaters. Lest the imagination ~~quail~~ before this picture, imagine "superlatively comfortable" buses with much card-playing and even guitar-strumming en route. Wagner concentrates on just one operatic work during each Fall or Spring season. He himself, though he now boasts the ripe age of eighty-six, not only travels with the troupe but dashes betimes by bus or plane to points north, south, east and west to line up singers for the next season's productions. The attraction, so reads the prospectus, "sells at \$3,000 to \$3,500 a performance." (The Metropolitan comes at \$18,000 to \$20,000 a production on the road.)

The rehearsal of "La Bohème" for the San Antonio Grand Opera Festival. At the table, left to right: Jan Gbur, Collino; Edwin Dunning, Schauard; Mario del Monaco, Rodolfo; Bidu Sayao, Mimi; Giuseppe Valdengo, Marcello.



Raleigh's Grass Roots Opera Company, through being sponsored by the Extension Department of the University of North Carolina, is able to sell its opera at as little as \$110 the performance. It works this way: a town orders its favorite, and the company fares forth bus-wise and truck-wise over mountains, rivers and valleys to give, complete with singers, scenery and one lone pianist (Aileen Lynn) acting as "orchestra," *Carmen*, *Traviata* or *Pagliacci*. To date it has given over 300 performances before audiences in eighty-one communities, many of which have never before witnessed real opera. This would seem to be the ultimate in portability, adjustability, and kaleidoscopic economy.

Most of the larger opera companies tour for at least part of the year. The New York City Opera Company guests in Chicago, Detroit, East Lansing, Michigan, and Madison, Wisconsin. In its sixth season in Chicago, November 18-29, 1953, it presented fourteen performances. The Detroit Grand Opera Association was host to it for the third consecutive year in eight performances, November 10-16, 1953. The contemplated 1954-55 season of the Philadelphia La Scala Opera Company will include, besides twelve performances in Philadelphia, twenty additional ones on tour. The company in the past has toured cities in twenty-six States and Canada. The Pacific Opera Company, after presenting a Spring season in San Francisco, pays a visit to Reno, Nevada. The Northwest Grand Opera Association, based in Seattle, goes on opera-performing jaunts to Portland, Yakima, Tacoma, Olympia and Everett, Washington. The Los Angeles Conservatory's "Dollar Opera" gives performances (with the cooperation of Local 47) in San Pedro, Long Beach, Santa Ana, and Redlands. The New England Opera Theater, based in Boston, travels just about the length and breadth of the land.

The greatest trouper of all these larger groups, without a doubt, is the Metropolitan Opera Company, and it frankly admits this getting around is what balances its books. It started on the road from its very first season in 1883 and has been going ever since, gradually increasing its radius. That February of the first season they encountered a flood in Cincinnati. The San Francisco earthquake and fire caught them in 1906. But it took more than fire or flood to keep them at home. By 1941 eleven cities were being visited during the regular season and many more outside it. The Spring tour for 1954 includes Cleveland (eight operas), Boston (eight), Atlanta (four), Birmingham (two), Memphis (one), Dallas (four), Oklahoma City (one), St. Louis (one), Des Moines (one), Minneapolis (four), Bloomington (two), Lafayette (one), Chicago (six), and Toronto (six). Also the company makes weekly in-season visits to Philadelphia.

Clearly, the Metropolitan is the greatest thing that happens, operatically speaking, in many of the cities it visits. It starts mass migrations of opera-lovers from adjacent cities; clubs are organized expressly to further its aims; opera houses are built to house its seasons. The Baltimore Opera Club has sponsored seventy-four Metropolitan Opera Nights in their city without a deficit. In Dallas the Metropolitan has been a powerful lure to audiences of out-of-towners as well as localites. In fact, out-of-town ticket purchasers have registered from as many as thirty other states. Parties come bus-wise and even air-wise from Washington, Oregon, Iowa, Kansas, Wisconsin, Colorado, Arizona, New



A scene from Act II of Verdi's "A Masked Ball," presented by the Louisiana State University

Mexico and California. Large delegations appear from Mexico City and Monterrey. In Cleveland in 1927 the Northern Ohio Opera Association was formed just to insure the annual appearance of the Metropolitan Opera. As a result the season of eight performances is a fixture there. The average attendance is 9,000. There has never been a deficit, never a need to call upon the guarantors. Moreover, in recent years the Northern Ohio Opera Association has made a substantial annual donation to the Metropolitan to buy costumes and to refurbish the sets.

This enthusiasm is all as it should be. The Metropolitan, high of standard, broad in scope, representative of America, should be supported, by those it visits train-wise and air-wise, as well as by opera devotees in the home city. Especially so, since it receives not one penny from city, state or national government. Director Rudolph Bing, citing the instances of the Berlin opera which receives a government subsidy of a million dollars and of the Milan opera which receives a subsidy of two million, added with understandable irony, "But the Metropolitan is broke!"

This adoration for the Metropolitan has proved good for the towns, too. For, by bringing operatic perfection (or near-perfection) into many communities, it has worked as a goal and as an incentive. However, it is a fact that this very perfection has sometimes tended to discourage local effort. To make a parallel, it is as if our operatic activities functioned on only two levels: five or six companies members of the "major league" and innumerable campus "teams" (opera workshops) carrying on as adjuncts to the educational system. Nothing in between. School stuff or stardom, and no way of getting from one to the other!

From very desperation, many of our singers have gone to Europe to find permanent niches. At the present time there are twenty-eight young American singers with permanent engagements in the opera houses of Aachen, Augsburg, Bremen, Darmstadt, Duesseldorf, Essen, Flensburg, Freiburg, Hamburg, Karlsruhe, Keil, Krefeld, Mainz, Munich, Nuremberg, Oldenburg, Regensburg, Wiesbaden, Wuerzburg—and this is to mention German cities alone! Three winners of the Blanche Thebom Award, which has been granted now for five years, have been engaged by important German and Swiss opera houses to sing leading roles. In what other field of endeavor would America let her top talent

be siphoned off to give vitality to foreign countries?

Canada is acutely conscious of this problem. For his graduation address at the Royal Conservatory of Music of Toronto, Dean Boyd Neel told the young students, "If you ask a Canadian working, say, in London or Paris why he left Canada you always get the same answer: 'There was not enough work for me at home.' If he be a singer he will tell you that there was no opera for him to join. Well, that won't be true very soon! . . . To see such wonderful talent dissipating over the world's surface, when it might be here enriching the life of this great country, makes one very angry."

For the very survival of the Metropolitan itself, if that were all, we need means of developing American singers. The Metropolitan of pre-World War days was based in European talent, a base which has now corroded and crumbled. Now Americans must build from the ground up. Of the eighty-nine members on the Metropolitan roster in the 1953-54 season, forty-four are American-born. A high average, but not high enough.

Another reason for encouraging professional operas in cities throughout the land is the presence in almost every sizable community of orchestras of symphonic proportions and highly skilled membership. There they sit and play their self-imposed programs, practically begging for a chance to be heard. Yet, far from providing opportunities for these instrumentalists, not to speak of the vocalists, we are leaving them with next to no professional outlets.

We cannot think, however, that the picture will remain so dark. Americans in the long run can be counted on to believe in their communal enterprises, to believe in horizontal as well as vertical democracy, to believe that Fruitland, New Mexico, or Thermopolis, Wyoming, has artistic possibilities as well as New York City. Such being their conviction, it seems not too much to look forward to the development of at least fifty opera companies in larger cities, with many more in the smaller communities, these paying their singers, instrumentalists and other workers living wages. A force for culture, this, which will not only graduate talent to the Metropolitan, but will also determine many talented young people to stay right at home, enriching the life of their communities while they enrich their own.

—Hope Stoddard.



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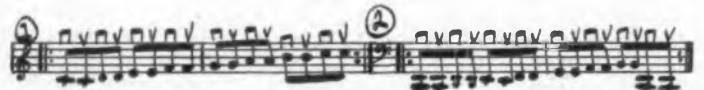
Accordion Playing



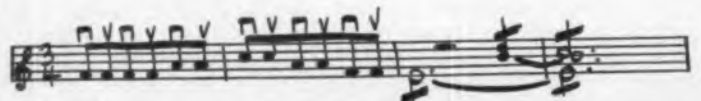
By ALFRED MAYER

THE BELLWS

Most of the TV viewers who have seen accordionists perform are almost certain to see them demonstrating a bagful of flashy tricks. First and foremost in anyone's bag of tricks is the over-done bellows shake. Unfortunately, the *trick* use of the bellows shake is in great favor, whereas the musical possibilities have suffered. The bellows shake is use of the bellows on the accordion to detach and disconnect tones, rather than the use of the fingers or wrists. It is very similar to *tremolo*-type bowing in use on string instruments. Whether one cares to be flashy or not doesn't matter; I believe that everyone should have some sort of a basic knowledge of the *shake* in order to execute some passages and rhythms otherwise impossible. One doesn't learn to do a bellows shake properly in a short period of time. It must be practiced and developed slowly. In fact, one of the big secrets in mastering a shake is to relax and work *slowly*. The finished product would lead one to believe that it takes a great deal of effort and strain, but such is not the case. The first step in developing the shake is usually to practice simple scales very slowly with hands independently and then combined, thus:



Students who are used to practicing with proper bellows *all* the time will find it not too difficult to control them for the bellows shake. Those of us who pull *out* easier than we pull *in* will have to readjust our method and manner of playing. Of prime importance in rendering the bellows shake is the fit of the straps and the position of the accordion. Many of us can get by normally with a slovenly fit and not suffer thereby too much (though I wouldn't recommend it). With a shake, though, the straps must fit perfectly or else the accordion will be moving in all sorts of directions. The left strap should be shorter than the right and the keyboard should be more or less in line with the chin. In a sitting position, the top corner of the keyboard should fit in (if possible) the right shoulder cavity in the area of the *pectoralis major*. (Women and men who are of slight build oftentimes find this physically impossible.) The lower end of the keyboard should be stopped by the inside of the leg down near the knee. With these two points of contact, the instrument will remain a bit more stationary and permit the player to perform without any wasted effort. The bellows shake is produced primarily by the left wrist. This must be loose and flexible at all times. The bass strap should be as tight as is feasible in order to conserve energy expended. The bellows shake may be used for repeated individual tones



INTERNATIONAL MUSICIAN

or in many voices repeated simultaneously:



Also, with the melody below the harmony —



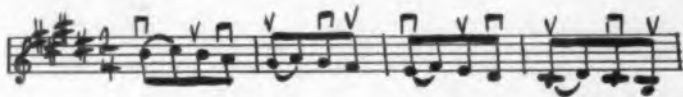
Years ago those in the field who were reluctant to adopt the bellows shake asserted that they could reproduce with their hands anything that could be played with the shake. I don't think they would repeat such a statement today. The bellows shake can also be played with various rhythms:



In addition to all the repeated tones we've talked about, a shake can be used with individual notes for a detached *staccato* far different from the lightest produced by the hand alone:



Shakes may also be used with a combination of normal bellows-ing and alternating between the two:



In many Latin-type compositions where there is a demand for several rapidly repeated chords, the shake is invaluable. This example is not practical without the bellows shake:



Particularly when we try to coordinate the two hands with the same rhythm. Back in vaudeville days, just as the drummers were imitating trains, accordionists imitated the iron horses by depressing several left-hand buttons indiscriminately and simultaneously. The bellows were then used in a shake starting at a *grave* tempo and very gradually increasing it to a *presto*. Pauses were inserted intermittently where with their right hands near the tops of their keyboards they would play a diminished seventh chord to simulate a train whistle. Musically, this was rather low and vulgar, but visually and audience-wise it was a real show-stopper. Personally, I believe the shake is a very useful device when used with *taste*. The late Pietro Frosini gained the admiration and respect of every-

(Continued on page thirty-six)

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TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

PRACTICE PAD POINTERS

We all are interested in getting the most out of our drumming and matching its character to that of the music.

While character in drumming is developed bit by bit as we go along, its natural development begins in elementary lessons and on the practice pad, for the pad, not the drum itself, is the beginner's first instrument. On the pad habits are formed—lasting habits—that could persist throughout a lifetime of playing. The would-be drummer is fortunate indeed if he has an instructor who realizes the vital importance of developing good habits from the beginning, and of taking pains to correct the ever-so-many bad ones that spring up unbidden like weeds in a garden.

The pad itself can be a help or a hindrance, according to the way it is used. First of all, it should be firmly affixed—nailed, screwed, riveted, or merely tied with cord—to the chair-seat, table-top or drum stand on which it is to rest. There is nothing more distracting to pupil or professional than to have to follow a jumping, sliding pad around with a pair of sticks.

The angle of the pad playing surface and that of the drum itself is important too. They should coincide. It is a mistake to practice for long, hard hours on a pad tilted at one angle, then to transfer the beats so painstakingly learned onto a drumhead tilted at a different angle; or perhaps lying flat (horizontally). This transference from pad to drum, and vice versa, involves enough variance in the line-up of playing muscles to be a hindrance to top notch execution for some time to come. A slight hindrance, to be sure, but an unnecessary one.

Many a drummer (and not always a beginner, either) practices with his pad set in the conventional way as shown in the drum catalogs; side-wise, with the high side to his left. But when he arranges his outfit, ten to one he twists his snare drum around until its highest side is nearer him than to his left. This involves a decided change in the line-up of playing muscles, thus constituting a further hindrance. And all this can be so nicely avoided by seeing to it that the *angle and twist* of drum and pad coincide.

PLAYING SPOTS ON THE DRUMHEAD

A Brooklyn reader asks if it is permissible to strike a drumhead off dead centre.

It certainly is permissible to strike the drumhead anywhere and in any way that fits the character of the music involved. Today, in addition to conventional playing, drummers are looking for new *sounds*. By striking the head on different playing spots (areas) we produce different sounds—some new, some otherwise. In some of the Latin-American rhythms we get a really different sound by striking, not the head itself, but on the side of the drum. Indeed, when we consider the many and various ways we are told to strike our respective instruments (snare drum included) in some of the current novelty percussion ensembles, the *sounds*, whether we approve or not, seem to be very important. And, back to the beginning, different sounds are largely produced on a drumhead by striking on different areas.

Conventionally, the ideal playing spot on the drum head is dead centre, with stick tips held at right angles and an inch or so apart.

Here we get the true drum tone and, in military drumming, dead centre is a *must*, for it is on this area that we get maximum power.

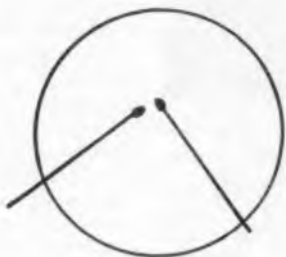
INTERNATIONAL MUSICIAN

IDEAL



In art drumming, which embraces orchestral concert, theatrical, symphonic, and concert band work, many professionals strike a little off-center. This is my own favorite playing spot. Here the drum tone is more musical, the snare action more sensitive and the head more susceptible to delicacy of shading.

PRACTICAL



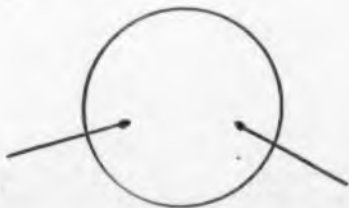
Avoid this, or any other position in which sticks are out of proper alignment and thus strike on different sounding spots on the head.

AVOID



In modern combos playing dance work, many of the boys spread their sticks as shown below and strike the head three or four inches in from the hoop (nearer the center for louder blows). By holding sticks at a low angle, so low that the stick shoulders almost touch the hoop, they can, by the slightest depression of hands, strike head and hoop simultaneously, thus producing rim shots with ease and accuracy. It would appear in the following graph that the playing spots of right and left sticks are quite divergent, but so long as either stick is struck from approximately the same distance in from the hoop the difference in tone, while discernible, is slight.

MODERN



(Continued on page thirty-eight)

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The Sal Salvador name fronts a lively new Blue Note Album (#5035) which displays still other facets of the great Sal Salvador style and versatility. Sal, incidentally, now has his own quintet, makes lots of good records, plays the Birdland-ish niteries as well. He was the one, you may recall, who tickled us pink one day while on tour with the Stan Kenton Organization by calling long distance to say how impressed he was with his new Gretsch guitar. After many months, Sal still claims it's the "fastest, easiest-playing guitar I've ever handled. That extra slim *Miracle Neck* keeps my fingers from tiring. Wonderful!" Send for your FREE Gretsch Album that shows the Gretsch Electronic Cutaway Guitar played by Sal Salvador. And be sure to ask for your FREE autographed photo of Sal also. Write: FREE, GRETSCH, Dept. IM-654, 60 Broadway, Brooklyn 11, New York.

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CLOSING CHORD



Grafton J. Fox

GRAFTON JAMES FOX

Grafton James Fox (Daddy Fox) passed away on April 13 at the age of seventy-nine. He had been Secretary of Local 94, Tulsa, Oklahoma, for forty-one years. At the time of his death he was one of Tulsa's best known leaders in the organized labor movement, a dynamic man who had pounded city commission tables and faced many business executives during his career. He had been Delegate to many Conventions of the A. F. of M. and also served as President of the Southern Conference of Musicians. He had played in many theaters and parades and forty-five years ago landed in Tulsa on a one-performance stand at the Grand Opera House and since then had called Tulsa his home. He was a life member of Local 94, A. F. of M., the Tulsa Trades Council, the Akdar Shrine and the Indiana Consistory at McAlester. He also became a member of the Tulsa Chamber of Commerce, a move which furthered employment for many of the members of the local and generally established better public relations for musicians in that area. He was stricken with a heart condition in March due to which he was confined to the Hillcrest Hospital in Tulsa. He was released the latter part of the month and returned to the office to resume his duties in the local. The strain and his advanced age were probably too much. He will be missed by the local and also at the Conventions.

FRANCIS PATT, JR.

Francis Patt, Jr., President of Local 187, Sharon, Pennsylvania, passed away on April 17.

He was a member of that local's

Examining Board two years, a member of its Executive Board three years, and its President two years, and serving his third term when he passed away. Mr. Patt had attended the past two Conventions and was to be a delegate also at this.

For the past seven years he was supervisor of music in Farrell, Pennsylvania, public schools. He also had played piano with various dance bands in this area.

WARD BEECHER HARRINGTON

Ward Beecher Harrington, native of New York City, died suddenly on January 29.

In 1934 Mr. Harrington was designated a life member of Local 47, Los Angeles. He served as Financial Secretary of the local from May, 1919, to the end of the 1922 term, and again from 1927 to 1940 inclusive.

He was also a director of the Musicians' Club of Los Angeles from 1932 to 1938 both as Vice-President and Trustee.

ANTONIO "TONY" DOMINGUEZ

Antonio "Tony" Dominguez, sixty-one-year-old life member of Local 308, Santa Barbara, California, passed away April 9 after a lengthy illness.

His entire life was devoted to the music profession. He played with many outstanding orchestras, among them Paul Whiteman's original orchestra in Santa Barbara's Potter Hotel.

Prior to his illness he was very active in local affairs, having served on the Executive Board for several years.

RAYMOND F. OTTO

Raymond F. Otto, Vice-President of Local 67, Davenport, Iowa, for the past seventeen years, passed away on March 13 at the age of fifty-four. He had served the local also as its Secretary for six years. Mr. Otto had been a delegate to many A. F. of M. Conventions.

A member of the Tri-City Symphony under its first conductor, Ludwig Becker, and of the late Ernst Otto and Albert Petersen bands, he also played trumpet in local dance orchestras.

Surviving him are his wife, a son, Jack Frederick; a daughter, Roberta Louise; his mother and a sister.

(Continued on page thirty-eight)

INTERNATIONAL MUSICIAN



NEWS NUGGETS

★ Thirteen artist musicians from six famous United States symphony orchestras, and one of the world's best-known saxophonists, Sigurd Rasher, will gather in Springfield, Ohio, June 17-19 to offer instruction in orchestral playing to their less famous colleagues, in a Musicians Workshop presented by the American Symphony Orchestra League.

The workshop is a part of the League's ninth annual national convention, in which the Springfield Symphony Orchestra will serve as host to several hundred symphony orchestra representatives from all parts of the United States and Canada. Included among the delegates will be orchestra conductors, managers, musicians, composers, members of orchestra executive boards and symphony women's committees.

Included on the workshop staff are Richard Burgin, concert master of the Boston Symphony; Samuel Lifschey, solo violist of the Philadelphia Orchestra; Walter Heermann, former solo cellist of the Cincinnati Symphony and present conductor of the Madison Civic Symphony, Wisconsin; Willis Page, bassist of the Boston Symphony; the Chicago Symphony Woodwind Quintet composed of James Stowell, clarinetist; Wilbur Simpson, bassoonist; Philip Farkas, hornist; Ralph Johnson, flutist; and Robert Mayer, oboist; William Vaachiano, solo trumpeter of the New York Philharmonic; L. V. Haney, trombonist of the New York Philharmonic; Saul Goodman, tympanist of the New York Philharmonic; Arthur Coop-

er, percussionist of the Detroit Symphony; and Sigurd Rasher, saxophone artist.

★ E. Power Biggs, concert organist, has just completed a two-month concert tour of twelve countries of Europe, where he introduced works of American composers. He played a minimum of thirty recitals, orchestral performances and broadcasts — many of them in great cathedrals. His recital in Westminster Abbey, London, featured American music.

★ Several special scholarships are open to qualified students in

(Continued on page thirty-two)



Joseph Saprani, who toured with the USO Camp Shows for four months to Japan, Korea and the Pacific Islands, will make an appearance with the Philadelphia Orchestra, on its Students Concerts Series, during the 1954-55 season.



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NEWS NUGGETS

(Continued from page thirty-one)

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Requests for further information are to be made by June 15, 1954, to New England Conservatory of Music, Boston, Mass.

★ From May 28th to 31st the National Song Festival of the Northeastern Singers of America presented at Jersey City Armory a series of concerts which featured a massed chorus of 5,000 voices

singing under the conductorship of Ernest H. Wiemer. The Jersey City Symphony assisted.

★ The Gotham Concert Trio is at present on a tour of the eastern coast, and during the 1954-55 season will make tours throughout the United States and subsequent tours in Canada and New Mexico. The trio is made up of Diana Steiner, violinist; Ruth Condell, cellist; Seymour Bernstein, pianist. Miss Steiner, who made her debut recital at Town Hall in 1952, is a product of the Curtis Institute in Philadelphia. Ruth Condell, a student of the Juilliard and Mannes schools and Yale University School of Music, toured during the 1952-53 season as a member of the

Metropolitan Ensemble. Seymour Bernstein, a pupil of Alexander Brailowsky, attended the Mannes and Juilliard schools. During two years of Army service, he played over one hundred concerts for United Nations troops in Korea and made a solo appearance with the Korean Navy Symphony. Last Summer he captured the Durand Prize in international competitions at Fontainebleau Conservatory.

Delegates to the Milwaukee Convention and their guests are invited to visit the Beihoff Music Company, 5040 West North Avenue, to inspect the sound-proofing and air-conditioning of their studios. Visitors will each receive a useful book entitled, "Music Dictionary and Theory."



Gotham Concert Trio. Left to right: Diana Steiner, violinist; Seymour Bernstein, pianist; Ruth Condell, cellist.

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Northwest Conference of Musicians—President, Leo J. Koutnik, P. O. Box 216, Nampa, Idaho. Secretary, Harry L. Reed, 4127 Fremont Ave., Seattle 3, Wash. Phone ME1906 0606.

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Local 94, Tulsa, Okla.—Secretary, Weymouth B. Young, 911 South Elwood, Phone 2-4510.

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Local 253, Warsaw, Ind.—Secretary, Harvey Collins, Collins Music Store, 24 East Market St., Huntington, Ind. Phone 1447.

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Local 689, Eugene, Ore.—President, Roy M. Morse, 2298 Columbia St.

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Local 145, Vancouver, B. C., Canada—Secretary, George E. Leach, 402 West Pender St., Suite 315, Vancouver 3, B. C., Canada. Phone Tatlow 1564.

Local 194, Abbotsford, Wis.—Secretary, Eugene M. Lindau, Box 232.

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Local 375, Oklahoma City, Okla.—President, A. C. Murphy, 505 North Broadway, Oklahoma City 3, Okla. Secretary, James Whittaker, 505 North Broadway, Oklahoma City 3, Okla.

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Local 572, DeKalb, Ill.—Secretary, Melvin Elliott, 323 East Locust St. Phone 6-3633.

Local 658, San Antonio, Tex. (colored)—President, Robert Charles, 633 East Commerce St., Zone 5.

FORBIDDEN TERRITORY

The Tavern, Steubenville, Ohio, is declared to be Forbidden Territory to all but members of Local 223, Steubenville, Ohio.

WANTED TO LOCATE

Arnold James Barton, former member Local 164, Grand Junction, Colo.

Earl Davis, member Local 295, Pocatello, Idaho.

Ronnie Orland, former member Local 620, Joplin, Mo.

Glenn Williams, former member Local 160, Springfield, Ohio.

Anyone knowing the whereabouts of the above named are requested to communicate with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED TO LOCATE

Fred Waldron, French horn player, formerly member of Local 47. Anyone having information of his whereabouts is requested to communicate with Phil Fischer, International Studio and TV Film Representative, c/o Local 47, A. F. of M., 817 North Vine St., Los Angeles 38, Calif.

WANTED TO LOCATE

Herman Berkowitz, alias Gene Reagan, member Local 161, Washington, D. C. Anyone knowing of his whereabouts is requested to advise Secretary J. Martin Emerson, Local 161, A. F. of M., 1105 16th St., N. W., Washington 6, D. C.

DEFAULTERS

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

Rio Rita Cocktail Lounge and Joe Grbach, manager, and Louise Bryce, owner, Tucson, Ariz., \$2,378.00.

Talk O' Town, Abe Myerson, owner; Jim Hutton, manager, Tucson, Ariz., \$2,275.00.

Guardhouse Tavern and Walter Jarvis, employer, Fairfield, Calif., \$9.78.

Plantation Club, and Joe Cannon, Fresno, Calif., \$120.00.

W. C. Jarrett, Long Beach, Calif., \$264.00.

4-0-4 Club, and Leo Vitello, Ocean-side, Calif., \$43.30.

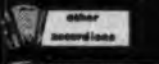
Paradise Gardens, and John A. Gentry and William Carthen, San Francisco, Calif., \$58.00.

Say When Club, and G. J. Nieman, San Francisco, Calif., \$2,916.40.

(Continued on page thirty-seven)

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TAFT - HARTLEY LAW AMENDMENTS

(Continued from page five)

induce unions and employers to bargain rather than subject themselves to Government intervention.

UNITED STATES SENATE
Committee on Public Works
January 12, 1954

Dear Mr. Petrillo:

Your informative, five-page comment on the Taft-Hartley Act is acknowledged and I want you to know I find it very interesting. I believe you know you can count on me to look at this whole thing in a most fair-like manner.

With warmest of wishes, I am

Sincerely,

DENNIS CHAVEZ, U. S. S.
Senator from New Mexico.

UNITED STATES SENATE
Committee on Foreign Relations
January 14, 1954

Dear Mr. Petrillo:

Thank you for your letter of January 7 regarding the Taft-Hartley Law and also for the article which you enclosed from the "Weekly Labor News Digest."

I have read both carefully and with interest. I appreciate very much your thoughtfulness in giving me the benefit of your thinking regarding this law and suggested amendments.

While I am not a member of the Senate Committee on Labor which has jurisdiction over such legislation, you may be assured that if this Committee reports out a proposal and it comes before the Senate for action it will have my most careful attention. I will support only such legislation which I believe fair and equitable not only to labor and management but to the general public as well.

Sincerely,

JOHN SPARKMAN,
Senator from Alabama.

UNITED STATES SENATE
Committee on Banking and Currency
January 9, 1954

Dear Mr. Petrillo:

I very much appreciate the views in your recent communication on the proposed changes in the so-called Taft-Hartley Law.

As you may know, this matter has been under careful study by appropriate committees of both Houses of the Congress for many months and some recommendations are expected early in the new session.

While I am not a member of the Senate Committee considering the proposed changes, I always have and shall continue to maintain a deep interest in a labor-management law designed to serve the best interests of all segments of our economy. Your views will be helpful to me in evaluating any proposed changes in the existing act.

Sincerely,

HOMER CAPEHART,
Senator from Indiana.

UNITED STATES SENATE
Committee on Appropriations
January 11, 1954

Dear Mr. Petrillo:

Thanks ever so much for your letter of January 7 regarding the Taft-Hartley Law and the enclosed release regarding the American Federation of Musicians.

As you undoubtedly know, President Eisenhower will submit the Administration's proposals for labor legislation, including revision of the Taft-Hartley Law, to Congress today.

I expect to give these proposals my closest study from the point of view of assuring the fairest and most workable solutions of the conflicting interests at stake. In this connection, it is particularly helpful to have your thoughtful comments. You may be sure that I will keep them in mind.

Sincerely yours,
LEVERETT SALTONSTALL,
Senator from Massachusetts.

UNITED STATES SENATE
Majority Floor Leader
Committee: Appropriations, Foreign Relations, Joint Committee on Atomic Energy
January 20, 1954

Dear Mr. Petrillo:

I want to thank you for your letter of January 7 in which you advised me of certain difficulties encountered by the American Federation of Musicians in operating under the Labor Management Relations Act of 1947.

I am sure you have studied the President's recommendations for amending this act which were announced on January 11 and noted his comments with respect to union welfare funds. I am enclosing a copy of this message for your consideration.

Sincerely yours,

WILLIAM F. KNOWLAND,
Senator from California.

UNITED STATES SENATE
Committee on the Judiciary
January 11, 1954

Dear Mr. Petrillo:

I have your letter of January 7th concerning proposed changes in the Taft-Hartley Act, and thank you sincerely for writing me.

The details of your letter, as well as the article which appeared in the November 5, 1952, issue of "Weekly Labor News Digest," have been noted carefully, and you may be assured that your views on this important subject will be kept prominently before me.

Your kindness in furnishing me with information about your Federation is indeed appreciated, and I hope you will always feel free to contact me about any questions of government in which you are interested.

With kindest regards, I am

Sincerely yours,

JOHN MARSHALL BUTLER,
Senator from Maryland.

UNITED STATES SENATE
Committee on Agriculture and Forestry
January 11, 1954

Dear Sir:

I have your letter of January 7 in regard to changes which you think should be made in the Taft-Hartley Act.

I shall be glad to give full consideration to this measure when it comes before the Senate for hearing, and I have read with interest the changes which you suggest.

I cannot agree with you with reference to secondary boycotts. I think this is wholly unjustified, and I do not think that a boycott of a playhouse in New York should be justified because of a disagreement between employees of a playhouse in Detroit, even though they are using the product of the same musicians. This is carrying the matter entirely too far. I am opposed to letting any organization tie up the industry or business of the nation.

Yours very truly,

CLYDE R. HOEY,
Senator from North Carolina.

UNITED STATES SENATE
Committee on Banking and Currency
January 12, 1954

Dear Mr. Petrillo:

This will acknowledge your letter of recent date concerning proposed amendments to the Taft-Hartley Act. I appreciate receiving your views on this subject. They are most helpful to me in my consideration of proposed amendments to this law.

Sincerely yours,

IRVING M. IVES,
Senator from New York.

UNITED STATES SENATE
Committee on Finance
January 14, 1954

Dear Mr. Petrillo:

This is to acknowledge a recent letter from your office in regard to the Taft-Hartley Act.

I will give the contents of your letter, and enclosed memorandum, my closest attention just as I have given my full attention to President Eisenhower's recommendations this week.

Thank you for furnishing me the views of your organization. I will give those points you mention every consideration.

Sincerely,

GEORGE W. MALONE,
Senator from Nevada.

UNITED STATES SENATE
Committee on Appropriations
January 19, 1954

Dear Mr. Petrillo:

I have your recent letter concerning the numerous aspects of the Taft-Hartley Act, as it applies to members of your union. I will not comment on each of them, but wish to thank you for making this material available to me.

Kindest regards.

Sincerely,

WARREN G. MAGNUSON, U. S. S.
Senator from Washington.

UNITED STATES SENATE
Committee on Appropriations
January 11, 1954

Dear Mr. Petrillo:

Thank you for your letter of January 7th outlining the views of the American Federation of Musicians with respect to possible changes of the Taft-Hartley Act.

I am very glad to have this detailed expression of the views of your organization and will be glad to keep them in mind when the subject comes up for consideration.

With best wishes, I am

Sincerely,

HOMER FERGUSON,
Senator from Michigan.

UNITED STATES SENATE
Committee on Foreign Relations
January 12, 1954

Dear Mr. Petrillo:

I acknowledge receipt of your letter of January 7th with regard to the Taft-Hartley Act and the attached copy of the November 5, 1952, issue of the "Weekly Labor News Digest" published by the Bureau of Labor Statistics of the Labor Department.

Sincerely,

GUY M. GILLETTE,
Senator from Iowa.

INTERNATIONAL MUSICIAN

Office of the Majority Leader
CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.
January 11, 1954

Dear Mr. Petrillo:

This will acknowledge receipt of your letter of January 7th, which I am filing for appropriate consideration in connection with proposed changes in the Taft-Hartley Act.

I am,

Sincerely yours,
CHARLES A. HALLECK,
Congressman from Indiana.

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.
March 3, 1954

Dear Mr. Petrillo:

Since receiving your letter of January 7, 1954, concerning the proposed revision of the Taft-Hartley Act, I have written to the Chairman of the House Committee on Education and Labor, the Honorable Samuel K. McConnell.

While I am not a member of this Committee, I have recommended to the Chairman that thought be given to an amendment to the Act which would recognize the unique nature of the Recording and Transcription Fund. I am sure that the members of the Committee will give this matter their sympathetic consideration.

With kindest regards,

Sincerely yours,
RICHARD W. HOFFMAN, M. C.,
Congressman from Illinois.

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.
January 21, 1954

My dear Mr. Petrillo:

I have for acknowledgment your letter of January 7th which I found upon my desk when I returned to Washington.

In this letter you discuss the Taft-Hartley Act at some length.

I am, naturally, very happy to have your letter, but may I point out to you that when the original Taft-Hartley Act was before us I voted against it, and I voted against passing it over the President's veto. I think my record is quite clear with respect to my position on the Taft-Hartley Act. I didn't think it was a good law then, and I don't think it's a good law now.

Sincerely,
GEORGE P. MILLER,
Congressman from California.

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.
January 1, 1954

Dear Mr. Petrillo:

I hasten to acknowledge receipt of your communication of January 7th outlining in considerable detail how you are affected by the Taft-Hartley Act.

I also wish to acknowledge receipt of the article which appeared in the November 5, 1952, issue of the "Weekly Labor News Digest" published by the Bureau of Labor Statistics of the Labor Department.

I appreciate having the benefit of your observations concerning your problem and it might interest you to know that the day that the Taft-Hartley bill became a law, over former President Truman's veto and my vote, I committed myself to the repeal of it.

JUNE, 1954

The measure was conceived in a spirit of antagonism towards labor and I am still firmly convinced that outright repeal is a prerequisite to cementing better understanding in labor management relations. I shall therefore continue my efforts to have this obnoxious anti-labor law repealed.

With kindest regards, I am

Sincerely,
JOHN J. ROONEY,
Congressman from New York.

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.
January 11, 1954

Dear Mr. Petrillo:

Many thanks for your communication of January 7th in which you suggest certain amendments to the Taft-Hartley Act.

Like you, I believe Taft-Hartley has failed to deal equitably with the problems of both labor and management, and, therefore, has resulted in strikes, stoppages, and discord. President Eisenhower recognized this fact in his State of the Union Message in 1953 and 1954 when he stated "We have now had five years' experience with the Labor-Management Act of 1947, commonly known as the Taft-Hartley Act. That experience has shown the need for corrective action, and we should promptly proceed to amend that Act."

He had previously stated that "in the field of labor legislation, only a law that merits the respect and support of both labor and management can help reduce the loss of wages and of production through strikes and stoppages, and, thus add to the total economic strength of our nation." Surely, the Taft-Hartley Act does not meet that test.

If by amending, we can achieve the objective, a fair, equitable, and impartial law—one that can serve our nation and our people well—all factors equally—then I certainly would not hesitate to support such amendments. However, if the contemplated changes continue to prejudice the rights of one group—then certainly—I shall stand firmly opposed.

The views which you have expressed on this issue are appreciated.

Sincerely yours,
PETER W. RODINO, JR., M. C.,
Congressman from New Jersey.

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.
January 14, 1954

Dear Mr. Petrillo:

Thanks so much for your most kind and informative letter of January 7 relative to the Taft-Hartley Act.

As a member of the Congress, I shall be better able to approach legislation on this subject because of the valuable suggestions contained in communications such as yours. I appreciate your interest.

Sincerely yours,
DONALD L. JACKSON, M. C.,
Congressman from California.

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.
January 29, 1954

Dear President Petrillo:

Please excuse the tardiness of this reply to your very fine letter of January 7th. I say "very fine" because it certainly sets forth in the most explicit language the plight and problem of the musician of today. I agree 100 per cent with your analysis of the situation, and

I take this opportunity to commend you for the fine arguments set forth in your letter on behalf of the membership of the American Federation of Musicians.

Please be assured that I will do everything in my power to repeal, and if that is not possible, to drastically modify the Taft-Hartley Act and the punitive provisions of that law which have worked such hardship on the members of organized labor. As one who had the privilege, in my former capacity as Secretary of the San Francisco Central Labor Council and also as President of the California State Federation of Labor, of working with the musicians' locals in California (particularly with Local 6 in San Francisco) I have a fairly good understanding of, and certainly a very definite sympathy with, the situation confronting your organization and its members. The problem of amendment of the Taft-Hartley Act and consideration of the President's recommendations to the Congress in that respect are now being considered by the House Committee on Labor and Education and by the similar Committee of the Senate. At this time nobody seems to know definitely what may come out of the Committee in the form of a bill for action on the floor. Personally, however, I am not too hopeful that any great improvement in the law will be proposed by the Committee. I do feel, nevertheless, that this session of the Congress will see a floor fight on the Taft-Hartley law, and there are those of us who will do everything in our power to eliminate as many as possible of the extremely harsh provisions contained in that Act.

With kindest regards and best wishes to you and your organization, I am

Fraternally and cordially,
JACK SHELLEY, M. C.,
Congressman from California.

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.
January 27, 1954

Dear Mr. Petrillo:

Thank you for your letter explaining in detail the situation of the musicians under the Taft-Hartley amendments proposed by the President. As you know I voted against the Taft-Hartley Act, understand the situation of your union and am very sympathetic to it.

I might say I have sponsored legislation here for a national establishment for theatre and music along the lines of the British Arts Council. I agree with you that we should utilize the musical talent we have and give it greater opportunity. You may be sure that I will do all I can to help advance this fundamental objective.

With best wishes, believe me,

Sincerely,
J. K. JAVITS, M. C.,
Congressman from New York.

CONGRESS OF THE UNITED STATES
House of Representatives
Washington, D. C.
January 16, 1954

Dear Mr. Petrillo:

Thank you for your very interesting and informative letter discussing the relationship of your organization to the Taft-Hartley Act.

I shall be very glad to bear your unique situation in mind in the consideration of the proposed changes in this law.

With my thanks for your interest, I am

Sincerely yours,
GEORGE H. BENDER,
Congressman from Ohio.

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Guide to Accordion Playing

(Continued from page twenty-seven)

one for his discovery of the shake and his successful demonstrations of it. Frankly, I don't relish the thought of hearing a shake in every selection rendered, whether necessary or not. In playing a string part, nothing else will do; bending over backward to use it all the time as an attention-getter merely brings discredit to the performer. In hearing many of the amateur hours, I've always wondered what the accordionists would do if they had to play two selections. The shake is mystifying and awe-inspiring in the first selection. However, when the same player goes on to use the same device in a second and then a third number, the gimmick merely becomes monotonous. Though not a shake, here is a more modern usage of the bellows:



LOCAL HIGHLIGHTS

(Continued from page twenty-three)

board comprises the above officers and Tony Lada, Ramould Robert and Lionel Lavallee.

Local 19, Springfield, Illinois, at its meeting of May 11 elected Dewey Blane, president; Howard Wikoff, vice-president; John Gorsek, financial secretary; Horace Sweet, recording secretary; August Rusch, business agent. The board of directors includes: Eugene Bradley, John Underwood, William Moshier and Lou Hahn.



Mayer Robert F. Wagner, New York City, proclaims May 2-9 Music Week. In picture, left to right: Al Knopf, Vice-President, Local 802; Al Manuti, President, Local 802; Mayer Robert F. Wagner; and T. E. Rivers, Secretary, National and Inter-American Music Week Committee.

INTERNATIONAL MUSICIAN

Official Business

(Continued from page thirty-three)

Reg Monroe, Quincy, Fla., \$140.00.
Colony Restaurant, and Fred Muller, manager, Sarasota, Fla., \$530.00.
Kenneth Johnson, Gary, Ind., \$90.00.
Sho-Bar, and Charles Walker, Indianapolis, Ind., \$1,680.00.
Club Sahara, and Harry E. Brown, Salina, Kan., \$200.00.
Angelo Ropollo, Shreveport, La., \$237.50.
Club 49er, and Oscar Pruitt, Detroit, Mich., \$66.67.
Lloyd Ralph, Biloxi, Miss., \$300.00.
Red Rooster, and Alois G. Holenstein, owner, Butte, Mont., \$148.80.
Montana Inn, and Milton Golch, owner, Glendive, Mont., \$1,280.00.
Club 21, Bayonne, N. J., \$31.20.
American Legion Home, and Oscar Hutton, chairman, Burlington, N. J., \$250.00.
Frisco Club, and Tony Cortez, Lodi, N. J., and Michael Croydon, Theatrical Agency, New York, N. Y., \$175.80.
Bill Stover, Binghamton, N. Y., \$6,000.00.
Bridget Browne, New York, N. Y., \$549.60.
Empress, and Ostend Restaurant, Inc., New York, N. Y., no amount given.
Carl LeBow, New York, N. Y., \$262.00.
Billie Holiday, Flushing, L. I., N. Y., \$150.00.
Club Ebony, and Andy Mitchell, owner, Lockland, Ohio, \$75.00.
Hollywood Restaurant, and Showboat, and Gus Athanasoff (Athans), Lorain, Ohio, \$450.00.
E. C. Haar, Sioux Falls, S. D., \$550.00.
Eugene Cavette, Paris, Tenn., \$110.00.
Rio Club, and Samuel Douglas, manager; Vernon D. Bell, owner, Milwaukee, Wis., \$185.00.
Derrick Inn, and Harry Barker, Casper, Wyo., \$2,140.00.
La Coumeur Club, and W. S. Holt, Washington, D. C., \$1,250.00.
New Palomar Supper Club, and Sandy De Santis, Vancouver, B. C., Canada, \$6,170.00.
Radio City Theatre, Jimmy Coston and Jean Grimaldi, owners, Montreal, Quebec, Canada, \$172.00.

THE DEATH ROLL

Akron, Ohio, Local 24—Leroy W. Henry.
Albert Lea, Minn., Local 567—Harlan Tuchtenhagen.
Beaver Dam, Wis., Local 422—Alvin "Blackie" Marthaler.
Bethlehem, Pa., Local 411—Jacob Fetzer.
Boston, Mass., Local 9—Robert M. Smith, Arthur E. Harris, Arvi Sastamoinen, Abraham Sorocka.
Bradford, Pa., Local 84—John Kramer.
Chicago, Ill., Local 10—Lynn Hutton, Paul F. Lein Weber, Joseph Conklin, Lawrence J. Cotter, Jay J. Guzman, Marie Ofenlock, Wm. B. Malinski, Leon Benditsky, Ben Miller, Louis V. Rogers, Richard W. Everett.
Cleveland, Ohio, Local 4—Bert M. Unger.
Detroit, Mich., Local 5—Charles A. Altman, Paul L. Specht, Hyman Stern, Clifford Fred Weber.
Houston, Texas, Local 65—Eunice J. Gorlach, Wm. H. Lower.
Jersey City, N. J., Local 526—John Schilling.

Los Angeles, Calif., Local 47—W. G. Bailey, Edwin P. Lewis, Max Mendeloff, Isabel Perry, Leonora A. Phillbrook, Dorothy Jean Robards, Arthur L. Schoepp, Phillips Stewart.
Louisville, Ky., Local 11—Jack Gozenbach.
Miami, Fla., Local 655—George Florent Halbwegs.
Montreal, Que., Canada, Local 406—Sylvia Gaudette.
Newark, N. J., Local 16—Jacques Glockner, Charles P. Schuh.
Pottsville, Pa., Local 515—Earl W. Geary, Leo F. Minnichbach.
Rochester, N. Y., Local 66—Chas. Donnelly.
St. Louis, Mo., Local 2—Joseph M. Marceno.
St. Paul, Minn., Local 30—Donald H. Henneman, Henry Tetzner, Orlando Teschion.
San Francisco, Calif., Local 6—Felix Gregoire, Herman Hoffman.
Toledo, Ohio, Local 286—Larry Simmons.
Tulsa, Okla., Local 94—John M. Tomlin, Eddie Gambill, Grafton J. Fox.
York, Pa., Local 472—Walter R. Bailey.

THE UNION LABOR LIFE INSURANCE COMPANY'S RECORD FOR 1953

During 1953, The Union Labor Life Insurance Company achieved the best year in its history from the standpoint of growth, service and counsel to its policyholders, reports its President, Matthew Woll. He notes the following company accomplishments during the past year: Group Life Insurance in force in 1953 amounted to over \$503 million at the close of the year, almost tripling the total amount of five years ago. Premium income for accident and health coverages rose to \$10,832,326. In one year the company almost doubled its income from these policies and, over a five-year period, income was increased seven-fold.

The continued gain in the payment of living benefits to policyholders was indicated by the payment of \$10,999,278 as against death claim payments of \$4,152,698. Income from premiums, investments and other sources increased to \$19,270,817, representing an increase over 1952 of 55 per cent.

"The most important reflection of these figures," commented President Woll, "are the testimonials in the company files from those who have been spared financial hardship, or are today enjoying well earned retirement through the insurance to which they are educated and sold. Life insurance is, indeed, a business which deals with human life and values."

To the officers of The Union Labor Life, President Meany pledged the assistance and cooperation of the American Federation

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of Labor to "the end that welfare programs will provide the benefits that they were rightly intended to do without any corruption, dishonesty or division of these benefits either within or without our movement."

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CLOSING CHORD

(Continued from page thirty)

J. E. PETERSON

J. E. Peterson, Secretary of Local 264, Keokuk, Iowa, for thirty-one years, passed away on February 9, 1954. He was stricken with a heart attack several days before, but until then had had no indication of the seriousness of his condition. He had been delegate to many conventions of the Federation and had looked forward to attending the next one in Milwaukee. His wife, to whom he was married for forty-three years, died on September 2, 1953, which was a great blow to him and no doubt was in part responsible for his condition. He was a capable officer of his local and his passing away will be a loss not only to the local but to the Federation.

GLENN E. TOWN

Glenn E. Town, Secretary of Local 268, Lincoln, Illinois, passed away suddenly at his home on April 3 at the age of sixty-two.

Brother Town joined Local 268 in 1923 and for most of the ensuing years served as its Secretary. He also served as delegate to a number of conventions.

He was very active in dance orchestras as leader and sideman in the 20's and early 30's, and was also formerly a member of French's Military Band.

At the time of his death he was Executive Member of the Board of the Illinois Conference of Musicians.

PAUL C. LEHMAN

Paul C. Lehman, aged eighty-four, died at his home in Columbus, Ohio, on March the 24th. Brother Lehman joined Local 103, Columbus, on December 28, 1899—just three days before the local received its charter.

He was the head of the violin department of the Capitol College of Music, where he had taught since 1898—in fact until within a few days of his death.

JOHN F. CAM

John F. Cam, Vice-President of Local 486, New Haven, Connecticut, passed away on May 5 of a heart attack. Born in Woodbury, Connecticut, June 14, 1867, he started his musical career at the age of nine, playing stringed bass. After many years of association with his brother, he organized his own dance band which was very popular. He was well known for his square dances and his calling throughout New England and New York State till 1925, at which time he disbanded to become associated with New Haven bands. He joined Local 486 in 1929. He became vice-president of the local about 1936, which office he held until his unexpected death.

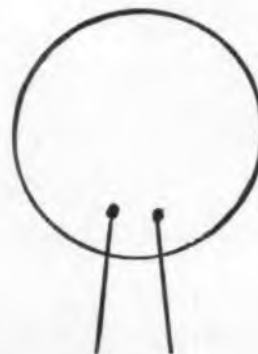
TECHNIQUE OF PERCUSSION

(Continued from page twenty-nine)

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SANTA CRUZ:
Santa Cruz Hotel, and John Righetti

SANTA MONICA:
Lake, Arthur, and Arthur (Dagwood) Lake Show
McRae, H. D.

SEASIDE:
Corral Night Club, and Al Leroy

SHERMAN OAKS:
Gilson, Lee
Kraft, Orzie

SIGNAL HILL:
Moeller, Al, Signal Hill

SOUTH GATE:
Silver Horn Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred Stagnaro

VENTURA:
Cheney, Al and Lee

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Bennell, Edward
Jones, Bill

JULESBURG:
Cummins, Kenneth

MOBRISON:
Clarke, Al

TRINIDAD:
El Moro Club, and Pete Langoni

CONNECTICUT

BRIDGEPORT:
Lunin, Edward

EAST HAMPTON:
Hotel Gerraamagus

EAST HAVEN:
Carnevale, A. J.

HARTFORD:
Dubinsky, Frank

NEW HAVEN:
Madigan Entertainment Service

NEW LONDON:
Andreoli, Harold
Biscotti, Anthony, Jr.
Marino, Mike
Schwartz, Milton
Williams, Joseph

NIAHTIC:
McQuillan, Bob
Ruscill, Bud

POQUONNOCK BRIDGE:
Johnson, Samuel

STAMFORD:
Glenn Acres Country Club and Charlie Bucy, Pres., Mr. Soumers, Sec.-Treas.

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

WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard Perkins, Owner
Veterans of Foreign Wars, Le-Roy Rench, Commander
Williams, A. B.

GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

WILMINGTON:
Allen, Sylvester
Burt, Mrs. Mary (Warren)
Cooper, Mr. and Mrs. Alexander

FLORIDA

BRADENTON:
Strong, Merle, Bernice and Ronald

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse

DANIA:
Paradise Club, and Michael P. Slavin

DAYTONA BEACH:
Bethune, Albert
Trade Winds Club, and Virgil (Vic) Summers

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

PORT MYERS:
Bailey, Bill—All Star Minstrels, Inc., and Sid Rubens
McCutcheon, Pat

MALLANDALE:
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus

JACKSONVILLE:
Blane, Paul
Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Faya Club
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Ben Managing Agent
Forrest Inn, and Florida Amusements, Inc., and Ben J., Mary and Joel Spector, and Joe Allen
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.
Zumpt Huff Associates

KEY WEST:
Club Mardi Gras, and A. G. Thomas, Employer
Regan, Marge
Weavers Cafe, Joseph Bucks and Joseph Stabinski

LAKELAND:
King, R. E.

MIAMI:
Brooks, Sam
Club Jewel Box, Charles Nasio, owner, Danny Brown, president
Donaldson, Bill
Flame Club, and Frank Corbis, Owner
Prior, Bill (W. H. P. Corp.)
Robert Clay Hotel, and Fred T. Quinn, Manager, Nicholas Girard, Promoter
Smart, Paul D.
Talavera, Remon
36 Club, Tony Aboyou, Employer

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Parce, Mickey Grasso, and Irving Bivkin
Circus Bar, and Charles Bogan
Edwards Hotel, and Julius Fielding, Manager
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Island Club, and Sam Cohen, Owner-Manager
Lesnick, Max
Macomba Club
Mocamba Restaurant, and Jack Freidlander, Irving Miller, Max Lesnick, and Michael Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poinciana Hotel, and Bernie Lessorand
Straus, George
Weills, Charles

ORLANDO:
Club Cabana, and Elmer and Jake Gaither, Owners
Club Surrocco, Roy Baisden
El Patio Club, and Arthur Kars, Owner
Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.
Fryor, D. S.
Redman, Arthur J.
Rhythm Club, and Arthur J. Redman, former Proprietor

ORMOND BEACH:
Jul's Club, and Morgan Jul

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

PANAMA CITY:
Daniels, Dr. E. R.

PENSACOLA:
Hedges, Earl, of the Top Hat Dance Club
Keeling, Alex (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions
Miss Texas Club, and Richard Cooper, Owner and Prop.
Southland Restaurant, and J. Ollie Tidwell

QUINCY:
Montrose, Reg

SARASOTA:
Calony Restaurant, and Fred Muller, Manager

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

STARKE:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

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

TAMPA:
Brown, Russ
Carousel Club, and Abe Barlow, and Norman Karn, Employers
Merry-Go-Round Club, and Larry Ford
Rich, Don and Jean
Williams, Herman

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

WEST PALM BEACH:
Ballerna Club, and Bill Harris, Operator
Larocco, Harry L.
Parrish, Lillian F.
Patio Grill, and Charles J. Pappas, Owner-Manager

GEORGIA

ALBANY:
Guale Corporation

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

AUGUSTA:
Baxter, Joe
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
Dawson, Robert H., and Caribe Lounge in Plaza Hotel
Foster, Mr.
Kirklund, Fred
Minnick Attractions, Joe Minnick
J. W. Neely, Jr.
Revel, Bob

BRUNSWICK:
Joe's Blue Room, and Earl Hill and W. Lee
Wigfall's Cafe, and W. Lee

MINESVILLE:
Plantation Club, S. C. Kline and F. W. Taylor

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

SAVANNAH:
Hayes, Gus
Model Shows, Inc., and David Eddy, Owner, Charles Barnea, Manager
Palms Club, and Andrew Brady
Lawrence, Lawrence A., Jr.

ST. SIMONS ISLAND:
Golden Isles Club, and Clayton Vance (Vanclette), Mgr., and Guale Corporation (Albany, Ga.)

THOMASVILLE:
Club Thomas, and Terry Mazy, Operator

VIDALIA:
Pal Amusements Co.

WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse

IDAHO FALLS:
Griffiths, Larry, and Big Chief Corp., and Updown Lounge

LEWISTON:
Canner, Sam
Rosenberg, Mrs. R. M.
Via Villa, and Fred Walker

POCAHELLO:
Fred Frontier Club, Stan Hverka and Bob Cummins
Pullos, Dan
Reynolds, Bud

SPIRIT LAKE:
Fireside Lodge, and R. E. Berg

ILLINOIS

BELLEVEILLE: Davis, C. M. BLOOMINGTON: McKinney, James R. ... CHICAGO: Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice 3-Ring Circus ... INDIANAPOLIS: Smith, Mrs. Lawrence, Proprietor Club Plantation ... MISSOURI: Booneville: Bowden, Rivers Williams, Bill ... NEW HAMPSHIRE: Fabian: Zaks (Zackert), James Jackson: Nelson, Eddy Schirr, James ...

Levitt's Supper Club, and Roy D. Levitt, Proprietor BEECH GROVE: Mills, Bud CENTERVILLE: Hagen-Wallace Circus, and Frank Martin, Owner ... KANSAS: Brewster: Whirlwind Ballroom, G. M. Linkel, Operator ... MISSOURI: Booneville: Bowden, Rivers Williams, Bill ... NEW HAMPSHIRE: Fabian: Zaks (Zackert), James Jackson: Nelson, Eddy Schirr, James ...

Holiday, Art Key Club, and/or G. W. Moore KENTUCKY: Bowling Green: Bonatroc, Upton Taylor, Roy D. Lexington: Harper, A. C. Rankin Enterprises, and Pres. F. Rankin ... LOUISIANA: Alexandria: Smith, Mrs. Lawrence, Proprietor Club Plantation ... MISSOURI: Booneville: Bowden, Rivers Williams, Bill ... NEW HAMPSHIRE: Fabian: Zaks (Zackert), James Jackson: Nelson, Eddy Schirr, James ...

SALISBURY: Twin Lanterns, Elmer B. Dashiell, Operator TURNERS STATION: Thomas, Dr. Joseph H., Edgewater Beach MASSACHUSETTS: Amherst: Murphy, Charles Russell, William Blackstone: Stefano, Joseph Boston: Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President ... MINNESOTA: Detroit Lakes: Johnson, Allan V. Easton: Hannab, John ... MISSOURI: Booneville: Bowden, Rivers Williams, Bill ... NEW HAMPSHIRE: Fabian: Zaks (Zackert), James Jackson: Nelson, Eddy Schirr, James ...

NORTH KANSAS CITY: Schult-Krocker Theatrical Agency OAKWOOD (HANNIBAL): Club Belvedere, and Charles Mattlock ... MINNESOTA: Detroit Lakes: Johnson, Allan V. Easton: Hannab, John ... MISSOURI: Booneville: Bowden, Rivers Williams, Bill ... NEW HAMPSHIRE: Fabian: Zaks (Zackert), James Jackson: Nelson, Eddy Schirr, James ...

NEBRASKA: Alexandria: Alexandria Volunteer Fire Dept., and Charles D. Davis Fremont: We-Ann Club, and Traya June Barber Kearney: Field, H. E. Lodgepole: American Legion, and American Legion Hall, and Robert Sprengel, Chairman ... MISSOURI: Booneville: Bowden, Rivers Williams, Bill ... NEW HAMPSHIRE: Fabian: Zaks (Zackert), James Jackson: Nelson, Eddy Schirr, James ...

ALBANY: 400 Casino, and Herman Halpern, Proprietor
ALBUQUERQUE: Mary Green Attractions, Mary Green and David Time, Promoters
ALBUQUERQUE: Halliday, Plan LaLoma, Inc., and Margaret Ricardi, Employer
ALBUQUERQUE: Deaton, J. Earl, Owner Plaza Hotel
ALBUQUERQUE: Monte Carlo Gardens, Monte Carlo Ian, Ruben Gonzalez
ALBUQUERQUE: Russell, L. D.
ALBUQUERQUE: Davis, Dennis W.
ALBUQUERQUE: Santa Fe, Emil's Night Club, and Emil Mignardo, Owner Valdes, Daniel T.
ALBUQUERQUE: Steak House, and Dave Oppenheim, Owner
ALBUQUERQUE: Loch Shields, Chester, Abe Mardenfeld, Isadore, Jr., Restaurants
ALBUQUERQUE: Club Restaurant, and Louis Goldberg, Manager
ALBUQUERQUE: Monticello, Congress Hotel, and Gene Zee and Mr. Hoag
ALBUQUERQUE: MT. VERNON, Rapkin, Harry, Proprietor, Wagon Wheel Tavern
ALBUQUERQUE: NEW YORK CITY, Alexander, Wm. D., and Associated Producers of Negro Music
ALBUQUERQUE: Allegro Records, and Paul Finer And, John R. (Indonesian Consul)
ALBUQUERQUE: Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karsner
ALBUQUERQUE: Bamboo Room, and Joe Burn
ALBUQUERQUE: Beverly Green Agency
ALBUQUERQUE: Blue Note, and J. C. Clarke, Employer, 227 Restaurant Corp.
ALBUQUERQUE: Broadway Hofbrau, Inc., and Walter Kirsch, Owner
ALBUQUERQUE: Broadway Swing Publications, L. Frankel, Owner
ALBUQUERQUE: Browne, Bridget
ALBUQUERQUE: Bruley, Jesse
ALBUQUERQUE: Cafe La Mer, and Phil Rosen
ALBUQUERQUE: Calman, Carl, and the Calman Advertising Agency
ALBUQUERQUE: Camera, Rocco
ALBUQUERQUE: Canfield Productions, and Spitz
ALBUQUERQUE: Carer, Raymond
ALBUQUERQUE: Castleholm Swedish Restaurant and Henry Ziegler
ALBUQUERQUE: Chanson, Inc., Monte Gardner and Mr. Rodriguez
ALBUQUERQUE: Charles, Marvin, and Knights of Magic
ALBUQUERQUE: Coffey, Jack
ALBUQUERQUE: Cohen, Marty
ALBUQUERQUE: Collectors' Items Recording Co.
ALBUQUERQUE: Maurice Spivack and Katherine Gtegg
ALBUQUERQUE: "Come and Get It" Company
ALBUQUERQUE: Common Cause, Inc., and Mrs. Payne
ALBUQUERQUE: Cook, David
ALBUQUERQUE: Ralph Cooper Agency
ALBUQUERQUE: Courtney, Robert
ALBUQUERQUE: Crockett, Mr.
ALBUQUERQUE: Crose, James
ALBUQUERQUE: Crossen, Ken, and Ken Crossen Associates
ALBUQUERQUE: Crown Records, Inc.
ALBUQUERQUE: Michael Croydon Theatrical Agency
ALBUQUERQUE: Currie, Lou
ALBUQUERQUE: Delta Productions, and Leonard M. Burton
ALBUQUERQUE: DuBois-Friedman Production Corporation
ALBUQUERQUE: Dubonnet Records, and Jerry (Jerome) Lipkin
ALBUQUERQUE: Dynamic Records, Ulysses Smith
ALBUQUERQUE: 85 Club, Kent Restaurant Corp., Anthony Kourtos and Joe Russo
ALBUQUERQUE: Empress and Ostend Restaurant, Inc.
ALBUQUERQUE: Fontaine, Lon & Don
ALBUQUERQUE: Goldberg (Garrett), Sam
ALBUQUERQUE: Golden Gate Quartet
ALBUQUERQUE: Goldstein, Robert
ALBUQUERQUE: Grand, Budd
ALBUQUERQUE: Gray, Lew, and Magic Record Company
ALBUQUERQUE: Gross, Gerald, of United Artists Management
ALBUQUERQUE: Harris, Cathy
ALBUQUERQUE: Hemingway, Phil
ALBUQUERQUE: Home's Famous Hippodrome
ALBUQUERQUE: Circus, Arthur and Hyman
ALBUQUERQUE: Burmah
ALBUQUERQUE: Insley, William
ALBUQUERQUE: Johnson, Donald E.
ALBUQUERQUE: Kaye-Martin, Kaye-Martin Productions
ALBUQUERQUE: Kenny, Herbert C.
ALBUQUERQUE: Kent Music Co., and Nick Kentros
ALBUQUERQUE: King, Gene
ALBUQUERQUE: Knight, Raymond
ALBUQUERQUE: Kushner, Jack and David
ALBUQUERQUE: La Rue, James
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ALBUQUERQUE: Little Gypsy, Inc., and Rom Hirschler and John Lobel
ALBUQUERQUE: Manhattan Recording Corp., and Walter H. Brown, Jr.
ALBUQUERQUE: Manning, Sam
ALBUQUERQUE: Montague, Dewey "Pigment"
ALBUQUERQUE: Mayo, Melvin E.
ALBUQUERQUE: McCaffrey, Neill
ALBUQUERQUE: McMahon, Jess
ALBUQUERQUE: Metro Coat and Suit Co., and Joseph Lupia
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ALBUQUERQUE: Millman, Mory
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ALBUQUERQUE: Singer, John
ALBUQUERQUE: Sloyer, Mrs.
ALBUQUERQUE: Small, Tommy
ALBUQUERQUE: Southland Recording Co., and Rose Santos
ALBUQUERQUE: South Seas, Inc., Abner J. Rubin
ALBUQUERQUE: Spolite Club
ALBUQUERQUE: Steve Murray's Mahogany Club
ALBUQUERQUE: Stromberg, Mint, Jr.
ALBUQUERQUE: Strouse, Irving
ALBUQUERQUE: Summers and Tenenbaum
ALBUQUERQUE: Sunbrook, Larry, and his Rodos Show
ALBUQUERQUE: Talent Corp. of America, Harry Weisman
ALBUQUERQUE: Teddy McCar Theatrical Agency, Inc.
ALBUQUERQUE: Television Exposition Productions, Inc., and Edward A. Cornes, President
ALBUQUERQUE: Thomson, Sava and Valenti, Incorporated
ALBUQUERQUE: United Artists Management
ALBUQUERQUE: Variety Entertainers, Inc., and Herbert Rubin
ALBUQUERQUE: Venus Star Social Club, and Paul Barrington, Manager
ALBUQUERQUE: Walker, Aubrey, Maine State Social Club
ALBUQUERQUE: Wanderman, George
ALBUQUERQUE: Watercapers, Inc.
ALBUQUERQUE: Wee and Lewenthal, Inc.
ALBUQUERQUE: Wellish, Samuel
ALBUQUERQUE: Wilder Operating Company
ALBUQUERQUE: Zaks (Zackers), James
ALBUQUERQUE: NIAGARA FALLS:
ALBUQUERQUE: Flory's Melody Bar, Joe and Nick Florio, Proprietors
ALBUQUERQUE: Greene, Willie
ALBUQUERQUE: Kliment, Robert F.
ALBUQUERQUE: NORWICH:
ALBUQUERQUE: McLean, C. F.
ALBUQUERQUE: OLEANS:
ALBUQUERQUE: Old Mill Restaurant, and Daniel and Margaret Ferraro
ALBUQUERQUE: PATCHOQUE:
ALBUQUERQUE: Kay's Swing Club, Kay Anglerio
ALBUQUERQUE: RAQUETTE LAKE:
ALBUQUERQUE: Antler Hotel, Abe Weinstein, Employer
ALBUQUERQUE: ROCHESTER:
ALBUQUERQUE: Quonset Inn, and Raymond J. Moore
ALBUQUERQUE: Valenti, Sam
ALBUQUERQUE: Willows, and Milo Thomas, Owner
ALBUQUERQUE: ROME:
ALBUQUERQUE: Marks, Al
ALBUQUERQUE: SABATTIS:
ALBUQUERQUE: Sabatis Club, and Mrs. Verna V. Coleman
ALBUQUERQUE: SABANAC LAKE:
ALBUQUERQUE: Birches, The, More LaPonstein, Employer, C. Randall, Mgr.
ALBUQUERQUE: Dargans Grill
ALBUQUERQUE: SABATOGA SPRINGS:
ALBUQUERQUE: Clark, Stevens and Arthur

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ALBUQUERQUE: OLEANS:
ALBUQUERQUE: Old Mill Restaurant, and Daniel and Margaret Ferraro
ALBUQUERQUE: PATCHOQUE:
ALBUQUERQUE: Kay's Swing Club, Kay Anglerio
ALBUQUERQUE: RAQUETTE LAKE:
ALBUQUERQUE: Antler Hotel, Abe Weinstein, Employer
ALBUQUERQUE: ROCHESTER:
ALBUQUERQUE: Quonset Inn, and Raymond J. Moore
ALBUQUERQUE: Valenti, Sam
ALBUQUERQUE: Willows, and Milo Thomas, Owner
ALBUQUERQUE: ROME:
ALBUQUERQUE: Marks, Al
ALBUQUERQUE: SABATTIS:
ALBUQUERQUE: Sabatis Club, and Mrs. Verna V. Coleman
ALBUQUERQUE: SABANAC LAKE:
ALBUQUERQUE: Birches, The, More LaPonstein, Employer, C. Randall, Mgr.
ALBUQUERQUE: Dargans Grill
ALBUQUERQUE: SABATOGA SPRINGS:
ALBUQUERQUE: Clark, Stevens and Arthur

ALBUQUERQUE: King, Gene
ALBUQUERQUE: Knight, Raymond
ALBUQUERQUE: Kushner, Jack and David
ALBUQUERQUE: La Rue, James
ALBUQUERQUE: Law, Jerry
ALBUQUERQUE: Lebow, Carl
ALBUQUERQUE: Levy, John
ALBUQUERQUE: Lew Leslie and his "Blackbirds"
ALBUQUERQUE: Little Gypsy, Inc., and Rom Hirschler and John Lobel
ALBUQUERQUE: Manhattan Recording Corp., and Walter H. Brown, Jr.
ALBUQUERQUE: Manning, Sam
ALBUQUERQUE: Montague, Dewey "Pigment"
ALBUQUERQUE: Mayo, Melvin E.
ALBUQUERQUE: McCaffrey, Neill
ALBUQUERQUE: McMahon, Jess
ALBUQUERQUE: Metro Coat and Suit Co., and Joseph Lupia
ALBUQUERQUE: Meyers, Jerry
ALBUQUERQUE: Millman, Mory
ALBUQUERQUE: Montague, Pedro
ALBUQUERQUE: Moody, Philip, and Youth Monument to the Future Organization
ALBUQUERQUE: Murray's
ALBUQUERQUE: Nassau Symphony Orchestra, Inc., Benjamin J. Pieder and Clinton P. Sheehy
ALBUQUERQUE: Neill, William
ALBUQUERQUE: New Friends of Music, and Horace Mouth
ALBUQUERQUE: Newman, Nathan
ALBUQUERQUE: New York Civic Opera Company, Wm. Reutemann
ALBUQUERQUE: New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners
ALBUQUERQUE: Orpheus Record Co.
ALBUQUERQUE: O'Shaughnessy, Meg
ALBUQUERQUE: Pargas, Orlando
ALBUQUERQUE: Parmentier, David
ALBUQUERQUE: Phillips, Robert
ALBUQUERQUE: Place, The, and Theodore Costello, Manager
ALBUQUERQUE: Prince, Hughie
ALBUQUERQUE: Ray, Queen, Inc.
ALBUQUERQUE: Regan, Jack
ALBUQUERQUE: Riley, Eugene
ALBUQUERQUE: Robinson, Charles
ALBUQUERQUE: Rogers, Harry, Owner "Prisco Follies"
ALBUQUERQUE: Rosen, Philip, Owner and Operator Penthouse Restaurant
ALBUQUERQUE: Sandy Hook S. S. Co., and Charles Gardner
ALBUQUERQUE: Schwartz, Mrs. Morris
ALBUQUERQUE: Singer, John
ALBUQUERQUE: Sloyer, Mrs.
ALBUQUERQUE: Small, Tommy
ALBUQUERQUE: Southland Recording Co., and Rose Santos
ALBUQUERQUE: South Seas, Inc., Abner J. Rubin
ALBUQUERQUE: Spolite Club
ALBUQUERQUE: Steve Murray's Mahogany Club
ALBUQUERQUE: Stromberg, Mint, Jr.
ALBUQUERQUE: Strouse, Irving
ALBUQUERQUE: Summers and Tenenbaum
ALBUQUERQUE: Sunbrook, Larry, and his Rodos Show
ALBUQUERQUE: Talent Corp. of America, Harry Weisman
ALBUQUERQUE: Teddy McCar Theatrical Agency, Inc.
ALBUQUERQUE: Television Exposition Productions, Inc., and Edward A. Cornes, President
ALBUQUERQUE: Thomson, Sava and Valenti, Incorporated
ALBUQUERQUE: United Artists Management
ALBUQUERQUE: Variety Entertainers, Inc., and Herbert Rubin
ALBUQUERQUE: Venus Star Social Club, and Paul Barrington, Manager
ALBUQUERQUE: Walker, Aubrey, Maine State Social Club
ALBUQUERQUE: Wanderman, George
ALBUQUERQUE: Watercapers, Inc.
ALBUQUERQUE: Wee and Lewenthal, Inc.
ALBUQUERQUE: Wellish, Samuel
ALBUQUERQUE: Wilder Operating Company
ALBUQUERQUE: Zaks (Zackers), James
ALBUQUERQUE: NIAGARA FALLS:
ALBUQUERQUE: Flory's Melody Bar, Joe and Nick Florio, Proprietors
ALBUQUERQUE: Greene, Willie
ALBUQUERQUE: Kliment, Robert F.
ALBUQUERQUE: NORWICH:
ALBUQUERQUE: McLean, C. F.
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ALBUQUERQUE: Dargans Grill
ALBUQUERQUE: SABATOGA SPRINGS:
ALBUQUERQUE: Clark, Stevens and Arthur

WARREN:
Wragg, Herbert, Jr.
YOUNGSTOWN:
Colony Night Club, and Floyd
Haynes
Summers, Virgil (Vic)
ZANESVILLE:
Vannoy, Pierre

OKLAHOMA

ARDMORE:
George R. Anderson Post No.
85, American Legion, and
Floyd Longbridge
ENID:
Norris, Gene
HUGON:
Burgess Brothers Circus, and
Robert A. Stevens, Manager
MUSKOGEE:
Gentry, 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.
Baldman and Jack Swiger
OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons
SHAWNEE:
DeMarco, Frank
TULSA:
Beras, Harry B.
Love's Cocktail Lounge, and
Clarence Love
Williams, Cargile

OREGON

EUGENE:
Grassdale Gardens, Shannon
Shaeffer, Owner
Weinert, Archie, Commercial
Club
HERMISTON:
Rosenberg, Mrs. B. M.
LAKESIDE:
Bates, E. P.
PORTLAND:
Acme Club Lounge, and A. W.
Deaton, Manager
McClendon's Rhythm Room, and
Wm. McClendon
Ozark Supper Club, and Fred
Baker
Yank Club of Oregon, Inc., and
R. C. Bartlett, President
ROOSE VETERAN:
Arnold, Ida Mae
SALEM:
Lowe, Mr.
SHERIDAN:
American Legion Post No. 75,
Melvin Ages

PENNSYLVANIA

ALTOONA:
Guina, Otis
ALLENTOWN:
Hugo's and George Fidler and
Alexander Ahneri, Props.
BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director
BLAIRSVILLE:
Moore Club, and A. P. Sundry,
Employer
BRIDLE:
Marur, John
BRANDONVILLE:
Vanderbilt Country Club, and
Terry McCovern, Employer
BRYN MAWR:
K. P. Cafe, and George Papiain
CARLEISLE:
Grand View Hotel, and Arthur
Nydyck, Employer
CHESTER:
Blue Heaven Room, Bob Lager,
Employer
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
ERIE:
Pope Hotel, and Ernest Wright
EVERSON:
King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel
Ostenberg, President
GLENOLDEN:
Barone, Joseph A., Owner,
202 Musical Bar (West
Chester, Pa.)
HARRISBURG:
Ickes, Robert N.
Knipple, Ollie, and Ollie
Knipple's Lounge
P. T. K. Fraternity of John
Harris High School, and
Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.
HAVERTOWN:
Fielding, Ed
HAZLETON:
Yanuzzi Restaurant, and
Angelo Yanuzzi
JORDINTOWN:
Boots and Saddle Club, and
Everett Allen

The Club 12, and Burrell
Haezlig
KINGSTON:
Johns, Robert
LANCASTER:
Freed, Murray
Samuels, John Parker
LANSDALE:
Ricardo's Hotel and Cafe, and
Richard Arturo
LIVESTOWN:
Temple Theatre, and
Carl E. Temple
LUZERN:
Fogarty's Club, and Mrs.
Jeanne Fogarty
MEADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al., Jr.
MIDLAND:
Mason, Bill
NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton, Owner
NEW CASTLE:
Natalie, Tommy
OIL CITY:
Friendship League of America,
and A. L. Nelson
PHILADELPHIA:
Allegheny
Associated Artists Bureau
Birklore Hotel, and Wm. Clout
Operator
Buback, Carl P.
Click Club
Davis, Russell
Davis, Samuel
Dupree, Hiram E.
DuPre, Reese
Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Musiani, Joseph
Philadelphia Lab. Company, and
Luis Colantano, Manager
Pinsky, Harry
Raymond, Don G., of Creative
Entertainment Bureau
Stanley, Frank
Stiefel, Alexander
PITTSBURGH:
Pichlin, 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
SCRANTON:
McDonough, Frank
SHENANDALE:
Mikita, John
SLATINGTON:
Flick, Walter M.
STRAFFORD:
Poinette, Walter
TANNERSVILLE:
Toffel, Adolph
UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelazo
WASHINGTON:
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward
WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, owner (Glenolden,
Pa.), and Michael Iezzi,
co-owner
WILKES-BARRE:
Kahan, Samuel
WILLIAMSPORT:
Pincella, James
WORTHINGTON:
Conwell, J. B.
YORK:
Daniels, William Lopez

SOUTH CAROLINA
CHARLESTON:
Hampton Supper Club and
John Ballastikas
CHESTER:
Mack's Old Tyme Minstrels,
and Harry Mack
COLUMBIA:
Block C Club, University of
South Carolina
FLORENCE:
City Recreation Commission,
and James C. Putnam
GREENVILLE:
Forest Hills Supper Club, R. K.
and Mary Richey, lessee, I.
K. Moseley, and Sue Ellisca,
former Owner and Manager
MARIETTA:
"Bring on the Girls," and
Don Mendors, Owner
MOULTONVILLE:
Wurthmann, George W., Jr. (of
the Pavilion, Isle of Palms,
South Carolina)
MYRTLE BEACH:
Hewlett, Ralph J.
SPARTANBURG:
Holcombe, H. C.
UNION:
Dale Bros. Circus

SOUTH DAKOTA

LANE:
Rainbow Ballroom, and Andrew
Pfeason, Employer
SOUX FALLS:
Haar, E. C.
Mataya, Irene

TENNESSEE

CLARKSVILLE:
Harris, William
HUMBOLDT:
Barard, Robert
JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Cavalcade on Ice, John J.
Deaton
Greal Enterprises (also known
as Dixie Recording Co.)
Henderson, John
MEMPHIS:
Goodenough, Johnny
NASHVILLE:
Brentwood Diner Club, and H.
L. Waxman, Owner
Carrethers, Harold
Chavez, Chick
Cocoanut Lounge Club, and
Mrs. Pearl Hunter
Coate, Alexander
Feste, Bill
Grady's Diner Club, and
Grady Flom, Owner
Hayes, Billie and Floyd, Club
Zantibar
Jackson, Dr. R. B.
Nocturne Club, and John
Porter Roberts, operator
PARIS:
Cavette, Eugene

TEXAS

AMARILLO:
Mays, Willie B.
AUSTIN:
El Morocco
Voo, Tony
Williams, James
Williams, Mark, Promoter
BEAUMONT:
Bishop, E. W.
BOLINGBROOK:
Fails, Isaac A., Manager Spot-
light Band Booking Cooper-
ative (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)
BRENHAM:
The Myeraville Hall, Johnny
Grabarscheck, Manager
BROWNWOOD:
Junior Chamber of Commerce,
and R. N. Leggett and Cham.
D. Wright
CORPUS CHRISTI:
Kirk, Edwin
DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Askew,
and James L. Dixon, Sr., co-
owners
Lee, Don, Owner of Script and
Score Productions and Operator
of "Sawdust and Swing-
time"
Linskie (Shippy Lynn), Owner
of Script and Score Pro-
ductions and Operator of
"Sawdust and Swingtime"
May, Oscar P. and Harry E.
Morgan, J. C.
DENISON:
Club Rendezvous
EL PASO:
Bowden, Rivers
Marlin, Coyal J.
Walker, C. P.
Williams, Bill
PORT WORTH:
Clemons, James E.
Famous Door, and Joe Earl,
Operator
Floresce, P. A., Jr.
Jenkins, J. W., and Parrish Inn
Snyder, Chic
Stripling, Howard
GALVESTON:
Evans, Bob
Shiro, Charles
GONZALES:
Daley Bros. Circus
GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and
Marian Teague, Operators
HENDERSON:
Wright, Robert
HOUSTON:
Costs, Paul
Iscam, Oscar
McMullen, E. L.
Revis, Bouldin
Singletary, J. A.
World Amusements, Inc., The.
A. Wood, President
LEVELLAND:
Cullins, Dee
LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Hollman,
Employer
Ryan, A. L.
MEXIA:
Payne, M. D.

UTAH
SALT LAKE CITY:
Velvet Club, and M. S. Suther-
land, employer
VERMONT
RUTLAND:
Rock Hotel, and Mrs. Evelle
Duffie, Employer
VIRGINIA
ALEXANDRIA:
Commonwealth Club, Joseph
Burke, and Seymour Spielman
SUENA VISTA:
Rockbridge Theatre
DANVILLE:
Fuller, J. H.
EDMONT:
Downing, J. Edward
HAMPTON:
Mantz, Terry
LIGHTFOOT:
Yorkie's Tavern and
Chauncey Batchelor
LYNCHBURG:
Bailey, Clarence A.
MARTINSVILLE:
Hutchens, M. E.
NEWPORT NEWS:
Isaac Burro
McClain, B.
Terry's Supper Club
NORFOLK:
Big Track Diner, Percy
Simons, Proprietor
Cashvan, Irwin
Meyer, Morris
Robinson, George
Winfree, Leonard
PORTSMOUTH:
Rountree, G. T.
RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Rendez-vous, and Oscar Blech
SUPPLIF:
Clark, W. H.
VIRGINIA BEACH:
Bass, Milton
Melody Inn (formerly Harry's
The Spot), Harry L. Sizem,
Jr., Employer
Fox, Paul
White, William A.
WILLIAMSBURG:
Log Cabin Beach, and W. H.
(Fats) Jackson

WASHINGTON

SEATTLE:
Grove, Sirlas
Harverson, A. 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:
Orchard Inn, and Mrs. Sylvia
Bishop
HUNTINGTON:
Brewer, D. C.
INSTITUTION:
Hawkins, Charles
LOGAN:
Crest, A. J.
MARTINSBURG:
Miller, George E.
MORGANTOWN:
Ninet, Leonard
WELLSBURG:
Club 67 and Mrs. Shirley
Davies, Manager
WHEELING:
Mardi Gras

WISCONSIN

BEAR CREEK:
Schwartzler, Leroy
DELUER:
Reinke, Mr. and Mrs.
GREEN BAY:
Franklin, Allen
Galst, Erwin
Peasley, Charles W.
GREENVILLE:
Reed, Jimmie
HAYWARD:
The Chicago Inn, and Mr.
Louis O. Runner, Owner
and Operator
HURLEY:
Club Francis, and James Francis
Fontecchia, Mrs. Elcy, Club
Pieta
LA CROSSE:
Tooke, Thomas, and Little
Dandy Tavern
MARSHFIELD:
Uotowa Bar, and Eddie Arnett
MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Gentilli, Nick
Marianci, Vince
Rio Club, and Samuel Douglas,
Manager, Vernon D. Bell,
Owner
Rizzo, Jack D.
Singers Rendezvous, and Joe
Sorco, Frank Balistreri and
Peter Orlando
Weinberger, A. J.
NEOPIT:
American Legion, Sam Dick-
son, Vice-Commander
RACINE:
Miller, Jerry
RHINECLAND:
Kendall, Mr., Manager Holly
Wood Lodge
ROSHARON:
Abavogian, Edward
SHEBOYGAN:
Scida, N.
SUN PRAIRIE:
Hulstzer, Herb, Tropical
Gardens
Tropical Gardens, and Herb
Hulstzer
TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
Derrick Inn, and Harry Barker
S & M Enterprises, and Syl-
vester Hill
CHEYENNE:
Shy-Ann Nite Club, and Hazel
Kline, Manager
DUBOIS:
Rustic Pine Tavern, and
Bob Harter
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
Columbia Club, and Jack Staples
Celebrity Club, and Lewis Clark
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 Coraelius R.
Powell
Club Ellington (D. E. Corp.),
and Herb Sachs, President
D. E. Corporation, and Herb
Sachs
duVal, Anne
Five O'Clock Club, and Jack
Staples, Owner
Gold, Sam
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward P., Hoffman's
3 Ring Circus
Kirsch, Fred
La Coumeur Club, and
W. S. Holt
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cami-
nante and Joseph Cannon

Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Byron,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
Spring Road Cafe, and
Cassimer Zera
T. & W. Corporation, Al
Simonds, Paul Mann
Walters, Alfred
Wong, Hing

CANADA ALBERTA

CALGARY:
Fort Brisbane Chapter of the
Imperial Order Daughters of the Empire
Simmons, Gordon A.
EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
Gaylorde Enterprises, and L.
Carrigan, Manager
New Palomar Supper Club, and
Sandy DeSantis
H. Singer and Co. Enterprises,
and H. Singer
Stars of Harlem Revue, and B.
Lyle Baker and Joseph Kowm
Attractions, Operators

ONTARIO

CHATHAM:
Taylor, Dan
COBURG:
International Ice Revue, Robt.
White, Jerry Rayfield and J.
J. Walsh
GALT:
Doval, T. J. "Dobby"
GRAVENHURST:
Summer Gardens, and James
Webb
ROSELPH:
Naval Veterans Association, and
Louis C. Janke, President
HAMILTON:
Nutting, M. R., Pres. Merrick
Bros. Circus (Circus Pro-
ductions, Ltd.)
HASTINGS:
Bastman, George, and Riverside
Pavilion
LONDON:
Merrick Bros. Circus (Circus
Productions, Ltd.), and M.
R. Nutting, President
SOUTH SHORE:
MUSSELMAN'S LAKE:
Glendale Pavilion, Ted Blag-
ham
NEW TORONTO:
Leslie, George
OTTAWA:
Parker, Hugh
OWEN SOUND:
Thomas, Howard M. (Doc)
PORT ARTHUR:
Curtis, M.
TORONTO:
Ambassador and Monogram
Records, Messrs. Darwyn
and Sokoloff
Haber, Peter
Kestun, Bob
Langford, Karl
Local Union
Workers Organizing Com-
mittee
Miquelon, V.
Mitford, Bert
Radio Station CHUM
Weinberg, Simon
Wetham, Katherine
WEST TORONTO:
Ugo's Italian Restaurant
WINCHESTER:
Bilow, Hilliare

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall
MONTREAL:
Association des Concerts Clas-
siques, Mrs. Edward Blouin,
and Antoine Dufor
Auger, Henry
Beriau, Maurice, and LaSociete
Artistique
Coulombe, Charles
Daoust, Hubert and Raymond
Edmond, Roger
Gypsy Cafe
Haukett, Don (Martin York)
Lussier, Pierre
Radio City Theatre and Jimmy
Coston and Jean Grimaldi,
Owners
Sunbrock, Larry, and his Rodeo
Show
Vic's Restaurant
POINTE-CLAIRE:
Oliver, William
QUEBEC:
Sunbrock, Larry, and his Rodeo
Show
QUEBEC CITY:
LaChance, Mr.

THREE RIVERS:
St. Maurice Club
Sutton CHLN

SASKATCHEWAN
REGINA:
Judith Enterprises, and
G. W. Haddad

CUBA

HAVANA:
Sana Souci, M. Trisy

ALASKA

ANCHORAGE:
Capper, Keith
FAIRBANKS:
Casa Blanca, and A. C. Mul-
doon
Glen A. Elder (Glen Alvin)
Johnson, John W.
Swing Club, and Benny Johnson
The Flamingo Club, John Harris
and George Walton, Prop.

HAWAII

HONOLULU:
Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas Puns Lake
WAIKIKI:
Walker, Jimmie, and Marine
Restaurant at Hotel Del Mar

SOUTH AMERICA

BRAZIL
SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Aberathy, George
Alberts, Joe
Al-Dean Circus, P. D. Freeland
Andros, George D.
Anthe, John
Aract, 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
Boserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager
"Crazy Hollywood Co."
Bryce, Ray Marsh, of the Dan
Rice 3-Ring Circus
Buffalo Ranch Wild West Circus,
Art Miz, R. C. (Bob) Grooms,
Owners and Managers
Burns, L. L., and Partners
Bur-Too, John

Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Chesney, Al and Lee

Chew, J. H.
Collins, Doc
Conway, Stewart
Dale Bros. Circus
Davis, Clarence
Davis, Oscar
deLys, William
Deviller, Donald
DiCarlo, Ray
Drake, Jack B.

Eckhart, Robert
Edwards, James, of James Ed-
wards Productions
Frehan, Gordon P.
Ferris, Mickey, Owner and Mgr.
"American Beauties on Parade"
Field, Scott
Finkhtuac, Harry
Forrest, Thomas
Fox, Jesse Lee
Fried, Joe C.
Friendship League of America,
and A. L. Nelson

Garces, C. M.
George, Wally
Gibbs, Charles
Gilbert, Paul and Paula (Ray)
Goldberg (Garrett), Samuel
Goodenough, Johnny
Gould, Hal
Gutrie, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.

Hewlett, Ralph J.
Hoffman, Edward F.,
Hoffman's 3-Ring Circus

Hollander, Frank,
D. C. Restaurant Corp.
Horn, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturnak
Huga, James
International Ice Revue, Robert
White, Jerry Rayfield and J. J.
Walsh

Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kimball, Duke (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Lew Leslie and his "Blackbirds"

Mack, Ber
Magee, Floyd
Magen, Roy
Mann, Paul
Markham, Dewey "Pigment"
Matthews, John
Maurice, Ralph

McCarthy, E. J.
McCaw, E. E., Owner
Horse Follicles of 1946

McGowan, Everett
Meeks, D. C.
Merry Widow Company, Eugene
Haskell, Raymond E. Mauro,
and Ralph Pionessa, Managers
Miller, George E., Jr., former
Bookers License 1129
Ken Miller Productions, and
Ken Miller
Miqueloni, V.
Montalvo, Santos

New York Ice Fantasy Co., Scott
Chalfant, James Blizard and
Henry Robinson, Owners
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Plau, William H.
Pinter, Frank
Pope, Marion

Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw.
Beck, Employer
Roberts, Harry E. (Map Roberts
or Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Rogers, C. D.

Ross, Hal J., Enterprise
Salsmann, Arthur (Art Henry)
Sargeant, Selwyn G.
Scott, Nelson
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midguts
Six Brothers Circus, and
George McCall
Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert
A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of Birmingham,
N. Y.)
Stover, William
Straus, George
Summerlin, Jerry (Maris)
Sunbrook, Larry, and his Rodeo
Show

Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Walker, Marie, Promoter
Ward, W. W.
Watson, N. C.
Wells, Charles
Whiz, Robert
Williams, Bill
Williams, Cordell
Williams, Frederick
Wilson, Ray
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Cargyle, Lee, and his Orchestra
Club Manor, and Arnold Parks

ARIZONA

PHOENIX:
Plantation Ballroom
PICACHO:
1 Tavern, and Dave Hill,
Manager

ARIZONA

TUCSON:
El Tanque Bar
Gerrard, Edward Barrow

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hard-
age, Prop.

CALIFORNIA

BAKERSFIELD:
Jurez Saloon, and George Benton
BEVERLY HILLS:
White, William B.
BIG BEAR LAKE:
Cressman, Harry E.
IONE:
Watts, Don, Orchestra
JACKSON:
Watts, Don, Orchestra
LAKE COUNTY:
Cobb Mountain Lodge, Mr.
Montmarquet, Prop.
LONG BEACH:
Chatter Box Cafe, and Robert
Holstun, Prop.
Cinderella Ballroom, John A.
Burley and Jack P. Merrick,
Proprietors
LOS ANGELES:
Fouze Enterprises, and Million
Dollar Theatre and Mayan
Theatre
Hancock, Hunter
NATIONAL CITY:
National City Maytime
Band Review
OCEANSIDE:
Towa House Cafe, and James
Casenza, Owner
PINOLE:
Pinole Brass Band, and Frank
E. Lewis, Director
PITTSBURG:
Litrenta, Bennie (Tiny)
PORT CHICAGO:
Bungalow Cafe
SACRAMENTO:
Capps, Roy, Orchestra
RICHMOND:
Lavender, Willie, Orchestra
SAN DIEGO:
Cobra Cafe, and Jerome
O'Connor, Owner
SAN FRANCISCO:
Prestas, Carl (also known as An-
thony Carle)

Jones, Cliff
Kelly, Noel
SAN LUIS OBISPO:
Sutton, Don
SANTA ROSA, LAKE COUNTY:
Rendezvous
TULARE:
T D E S Hall

COLORADO

DENVER:
Fraternl Order of Eagles,
Aerie 2063
LOVELAND:
Westgate Ballroom
RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House
HARTFORD:
Buck's Tavern, Frank S. De-
Luco, Prop.
MOOSUP:
American Legion
Club 91
NORWICH:
Polish Veteran's Club
Wooder Bar, and Roger A.
Bernier, Owner

DELAWARE

WILMINGTON:
Brandywine Post No. 12, Ameri-
can Legion
Cousin Lee and his Hill Billy
Band

FLORIDA

CLEARWATER:
Crystal Bar
Flynn's Inn
Sea Horse Grill and Bar
CLEARWATER BEACH:
Sandbar
DAYTONA BEACH:
Marrinque Club
Tic Toc Bar & Grill
Towa Club
HALLANDALE:
Ben's Place, Charles Dreises
JACKSONVILLE:
Standor Bar and Cocktail
Lounge
KEY WEST:
Cecil's Bar
Duffy's Tavern, and Mr. Stern,
owner
Jack and Bonnie's
Starlight Bar
MIAMI:
Calypso Club, and Pasquale
J. Meola
ORLANDO:
El Patio Club, and Arthur
Karst, Owner
PANAMA CITY:
Plaza Night Club and Bar
PARKEE:
Fuller's Bar
PENSACOLA:
Stork Club, and F. L. Doggett,
owner
ST. PETERSBURG:
St. Petersburg Yacht Club
SARASOTA:
"400" Club

TAMPA:
Diamond Horseshoe Night Club,
Joe Spicola, owner and
manager
Grand Oregon, Oscar Leon,
Manager

GEORGIA

MACON:
Jay, A. Wingatz
Lowe, Al
Weather, Jim
SALAMANCA:
Shamrock Club, and Gene A.
Deen, owner and operator
Sportsmen's Club, Ben J. Alex-
ander

IDAHO

BOISE:
Simmons, Mr. and Mrs. James
L. (known as Chico and
Connie)
LEWISTON:
Bollinger Hotel, and Sportsman's
Club
Circle Inn, and Delbert De-
Lores, Owner
MOUNTAIN HOME:
Hi-Way 30 Club
PAYETTE:
Joe's Club, Joe Morris, Prop.
TWIN FALLS:
Radio Rendezvous

ILLINOIS

BENTON:
Clove's Club, and Sam Sweet,
owner
CAIRO:
The Spot, Al Dennis, Prop.
CHICAGO:
Chicago Defender, and John H.
Sengstaeck
Kryl, Bohumir, and his Sym-
phony Orchestra
Samczyk, Casimir, Orchestra
DARMSTADT:
Sinn's Inn, and Sylvester Sinn,
Operator
GALESBURG:
Carson's Orchestra
Mreker's Orchestra
Townsend Club No. 2
JACKSONVILLE:
Chalet Tavern, in the Illinois
Hotel
MARISSA:
Triefenbach Brothers Orchestra
NASHVILLE:
Smith, Arthur
OLIVE BRANCH:
44 Club, and Harold Babb
ONEIDA:
Rova Amvet Hall
STERLING:
Bowman, John E.
Sigman, Arlie
WEST CITY:
Whitehouse Tavern

INDIANA

ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill

INDIANAPOLIS:
Udell Club, and Hardy Edwards,
Owner
MUNCIE:
Delaware County Fair
Muncie Fair Association
SOUTH BEND:
Bendix Post 284, American
Legion
Chain O'Lakes Conversation
Club
Downtown Cafe, and Richard
Cogan and Glen Lutes,
Owner
Haller's Post 125
PNA Group 83 (Polish National
Alliance)
St. Joe Valley Boat Club, and
Bob Zafi, Manager

IOWA

BOONE:
Miner's Hall
BURLINGTON:
Des Moines County Rural Youth
Organization
411 Quonset Building, Hawkeye
Fair Grounds
CEDAR FALLS:
Armory Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers
FILLMORE:
Fillmore School Hall
GRUNDY CENTER:
Harm's Supper Club, and
Harm Kruger
KEY WEST:
Ray Hanten Orchestra
PROSTA:
Prosta Hall
SIoux CITY:
Eagles Lodge Club
ZWINGLER:
Zwingle Hall

KANSAS

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

KENTUCKY

BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.
MAYFIELD:
Fancy Farms Picnic, W. L.
Cash
PADUCAH:
Copa Cabana Club, and Red
Thrasher, Proprietor
Masonic Temple, F. & A. M. 92,
and Peg Mason

LOUISIANA

LEZAVILLE:
Capell Brothers Circus
NEW ORLEANS:
Five O'Clock Club
Fortie, Frank
418 Bar and Lounge, and Al
Brenshaw, Prop.
Pua Bar
Happy Landing Club

Opera House Bar
Treasure Chest Lounge
SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MAINE

LEWISTON:
Pastime Club
WATERVILLE:
Jefferson Hotel, and Mr. Shiro,
Owner and Manager

MARYLAND

BALTIMORE:
Blue Room, of the Mayfair
Hotel
Knowles, Nolan P. (Aetna
Music Corp.)
State Theatre
Summit
BLADENBURG:
Bladenburg Arena (America
on Wheels)
EASTON:
Startt, Lou and his Orchestra

MASSACHUSETTS

FALL RIVER:
Durfee Theatre
GARDNER:
Florence Rangers Band
Heywood-Walshfield Band
GLOUCESTER:
Youth Council, YMCA, and
Floyd J. (Chuck) Farrar,
Secretary
HOLYOKE:
Walek's Inn
LYNN:
Pickfair Cafe, Rinaldo Chev-
roni, Prop.
METHUEN:
Central Cafe, and Messrs. Yana-
konis, Driscoll and Gagnon,
Owners and Managers
NEW BEDFORD:
Polka, The, and Louis Garston,
Owner
SIBLEY:
Rice's Cafe, and Albert Rice
SOUTHBRIDGE:
Pilsudski Polish Hall
SPENCER:
Spencer Fair, and Bernard
Reardon
WEST WARREN:
Quabog Hotel, Viola Dudch,
Operator
WORCESTER:
Coronado Hotel, and Charles
Moschos, Proprietor
Gedymia, Walter
Theatre-in-the-Round, and Alan
Gray Holmes

NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi

MINNESOTA

BRainerd:
210 Tavern
DEER RIVER:
Hi-Hat Club
MINNEAPOLIS:
Milnes, C. C.
Twin City Amusement Co., and
Frank W. Patterson
ST. PAUL:
Burt, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSISSIPPI

VIKESBURG:
Rogers' Ark

MISSOURI

KANSAS CITY:
Coates, Lou, Orchestra
El Capitain Tavern, Marvia
King, Owner
Gay Fod Club, and Johnny
Young, Owner and Prop.
Green, Charles A.
Mell-O-Lane Ballroom, and
Leonard (Mell-O-Lane) Rob-
inson
POPLAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clar-
ence Golder
HAYES:
Helve Theatre, Emil Don Tigny
SHELBY:
Alibi Club, and Alan Turk

NEBRASKA

HASTINGS:
Brick Pile
KEARNY:
American Legion Club
Fraternl Order of Eagles
LINCOLN:
Dance-Mor
OMAHA:
Rechman, Ray
Famous Bar, and Max Delrough,
Proprietor
Pozbek, Frank
Marsh, Al
Melody Ballroom
Planes Bar, and Irene Bolchki

NEVADA

ELY:
Little Casino Bar, and Frank
Fass

NEW HAMPSHIRE

DOVER:
Colby's Orchestra, Myron Colby,
Leader

PITTSFIELD:
Pittsfield Community Band,
George Pross, Leader
WARREN:
Pleaders' Orchestra, Hugh
Pleaders, Leader

NEW JERSEY

ATLANTIC CITY:
Clock Bar
Mooseman Cafe
Surf Bar
BAYONNE:
Sonny's Hall, and Sonny
Montana
Sarkis, John and his Orchestra
CAMDEN:
Polish American Citizens Club
St. Lucia Choir of St. Joseph's
Parish
CLIFTON:
Boeckmann, Jacob
DENVILLE:
Young, Buddy, Orchestra
HACKENSACK:
Musicians Concert Band,
M. Manciani, leader
HACKETTSTOWN:
Hackensack Fireman's Band
MOOREHEAD:
Swing Club
HERSEY CITY:
Band Box Agency, Vince Gio-
cino, Director
LAKELWOOD:
Morgan, Jerry
MAPLEWOOD:
Maplewood Theatre
MONTCLAIR:
Montclair Theatre
MT. HOLLY:
Golden Moon Cafe
NETCONG:
Kieran's Restaurant, and Frank
Kieran, Prop.
NEWARK:
House of Brides
Van Brunt, Stanley, Orchestra
PASSAIC:
Blue Room, and Mr. John
Hudson Hall Orchestra,
J. Baron, leader
PATERSON:
American Legion Band,
B. Scilitti, leader
Pateron Symphonic Band and
F. Panatiere, leader
St. Michael's Grove
ROSELLE PARK:
Swiss Chabot
WANAMASSA:
Stage Coach and Lon Vaccaro

NEW MEXICO

ANAPRA:
Sunland Club
CARLSBAD:
Lobby Club
BUIDOSO:
Davis Bar

NEW YORK

BINGHAMTON:
Begni, Al, Orchestra
BROOK:
Albino Inn, Pete Mancuso Pro-
prietor and Carl Bradford,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.
BRONX:
All Ireland Ballroom, Mrs.
Paddy Griffin and Mr.
Patrick Gillespie
BUFFALO:
Hall, Art
Jean's Clipper Post No. 430,
American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL:
Joce, Steve, and his Orchestra
COBESCO:
Sports Arena, and Charles
Guptill
COLLEGE POINT, L. I.
Muehler's Hall
ELMIRA:
Hollywood Restaurant
ENDICOTT:
The Casino
FISHKILL:
Cavalcioni's Farm Restaurant,
Edw. and Daniel Cavalcioni,
Managers
GENEVA:
Atom Bar
HARRISVILLE:
Chaseman, Virgil
HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor
JEFFERSON VALLEY:
Nino's Italian Casino
KENMORE:
Basil Bros. Theatre Circuit, in-
cluding Colvin Theatre
KINGSTON:
Kilmer, Paul, and his Orches-
tra (Lester Marks)
MAMARONECK:
Seven Pines Restaurant

MECHANICVILLE:
Cole, Harold
MORA WICK:
Hardie, Leslie, and Vasey's
Dance Hall
MT. VERNON:
Hartley Hotel
NEW YORK CITY:
Civic Drama Guild of New York
Disc Company of America
(Auch Recordings)
Embassy Club, and Martin Na-
tala, Vice-Pres., East 57th St.,
Amusement Corp.
Norman King Enterprises, and
Norman King
Manor Record Co., and Irving
N. Bertram
Morales, Cruz
Richman, William L.
Solidaires (Eddy Gold and
Jerry Isacson)
Willis, Stanley
NOBOLSK:
Joe's Bar and Grill, and Joseph
Briggs, Prop.
OLEAN:
Wheel Restaurant
BAVENA:
VFW Bavena Band
ROCHESTER:
Mach, Henry, and City Hall
Cafe, and Wheel Cafe
SALAMANCA:
Lime Lake Grill
State Restaurant
SCHENECTADY:
Polish Community Home
(PWA Hall)
Top Hats Orchestra
SYRACUSE:
Miller, Gene
UTICA:
Russell Ross Trio, and Salvo-
re Coriale, leader, Frank Pi-
cerra, Angelo Picerno
VALATH:
Martin Glynn High School
Auditorium
VESTAL:
Vestal American Legion Post 89

NORTH CAROLINA

ASHEVILLE:
Propp, Fitzhugh Lee
KINGTON:
Parker, David
WILMINGTON:
Village Bar, and K. A. Lohso,
Owner

OHIO

AERON:
German-American Club
Obert Road Inn
ALLIANCE:
Lexington Grange Hall
AUSTINBURG:
Jewel's Dance Hall
CANTON:
Palace Theatre
CINCINNATI:
Cincinnati Country Club
Copper Stallion Restaurant, and
Mr. and Mrs. Claude Jackson
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twins Oaks Country Club
COLUMBUS:
Fraternal Order of Eagles,
Aerie 297
DATTON:
The Ring, Mauri Paul, Op.
EAST PALESTINE:
Moose Club
ELVIRA:
Palladium Ballroom
GENEVA:
Blue Bird Orchestra, and Larry
Parks
Municipal Building
HARRISBURG:
Harrisburg Inn
Hubbs-Hubbs Night Club
JEFFERSON:
Lerbo's Circle L. Beach
LIMA:
Billger, Lucille
MABILLON:
VFW
MILON:
Andy's, Ralph Acherman Mgr.
PIERPONT:
Lake Danny, Orchestra
RAVENNA:
Ravenna Theatre
RUSSELL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner
VAN WERT:
B. P. O. Elko
Underwood, Don, and his
Orchestra
YOUNGSTOWN:
Shamrock Grille Night Club,
and Joe Stuphar

OKLAHOMA

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

OREGON

GRANTS PASS:
DeGrass, Lesore
SAN ANGELO:
Fruit Dale Grange
PRINEVILLE:
Prineville Casino, and Norman
Ovens, Proprietor
SALEM:
Swan Organettes
SAMS VALLEY:
Sams Valley Grange, Mr. Pe-
bey, Grange Master

PENNSYLVANIA

ALTIQUPPA:
Bar Hotel
AMBRIDGE:
Loyal Order of Moose No. 77
VFW Post 165
ANNVILLE:
Washington Band
ASHLAND:
Fagles Club
VFW Home Association,
Post 7654
BADEN:
Byersdale Hotel
BARTONSVILLE:
Hotel Bartonville
BEAVER FALLS:
VFW Post No. 48
White Township Inn
BIG RUN:
Big Run War Memorial
Gymnasium
BRADFORD:
Evan's Roller Rink, and
John Egan
CARBONDALE:
Lofus Playground Drum Corps,
and Max Levine, President
CENTERPORT:
Centerport Band
CLARIFTON:
Schmidt Hotel, and Mr. Harris,
owner, Mr. Kilgore, mgr.
PALLSTON:
Bradys Run Hotel
Valley Hotel
FORD CITY:
Atlantic City Inn
FRACKVILLE:
American Legion Post No. 101
FREEDOM:
Sully's Inn
GIRARDVILLE:
St. Vincent's Church Hall
NEW BRIGHTON:
Bradys Run Hotel
NEW CASTLE:
Gables Hotel, and
Frank Giamarino
NEW KENSINGTON:
Gable Inn
PHILADELPHIA:
Dupree, Hiram
PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and
Jim Passarella, Props.
READING:
Beer, Stephen S., Orchestra
ROCHESTER:
Loyal Order of Moose No. 331
ROULETTE:
Brewer, Edgar, Roulette House
SHAMOKIN:
Maine Fire Co.
SIGEL:
Signal Hotel, and Mrs. Tillie
Newhouse, Owner
SUNBURY:
Shamokin Dam Fire Co.
WILKINSBURG:
Lunt, Grace
YORK:
10 Kurat Room, Gene Spangler,
Prop.
Reliance Cafe, Robert Kline-
kist, Prop.

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra
WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

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

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar
NASHVILLE:
Hippodrome Roller Rink

TENNESSEE

BRISTOL:
Knights of Templar
NASHVILLE:
Hippodrome Roller Rink

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Knights of Templar
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BRISTOL:
Knights of Templar
NASHVILLE:
Hippodrome Roller Rink

TENNESSEE

BRISTOL:
Knights of Templar
NASHVILLE:
Hippodrome Roller Rink

PORT ARTHUR:
DeGrass, Lesore
SAN ANGELO:
Fruit Dale Grange
SAN ANTONIO:
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH

SALT LAKE CITY:
Velvet Club, and M. S.
Sutherland, Manager

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
NOBFOLK:
Holiday Inn, and Les
Hogard, operator
RICHMOND:
Starlight Club, and William
Eddleton, Owner and Oper-
ator
ROANOKE:
Krisch, Adolph
WASHINGTON
SEATTLE:
Tuzedo Club, C. Battee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flopp" Thompson
and Louise Risk, Operators
FAIRMONT:
Amber, Post No. 1
Fire-side Inn, and John Boyce
Gay Spot, and Adda Davis and
Howard Weekly
West End Tavern, and
A. B. Ullom
KEYSTONE:
Calloway, Franklin

WISCONSIN

APPLETON:
Koshak's Hall
ARKANSAW:
Arkansaw Recreation Dance
Hall, George W. Bauer,
Manager
AVOCA:
Avoca Community Hall
BEAVER DAM:
Beaver Dam American Legion
Band, Frederick A. Parfrey
BLOOMINGTON:
McLane, Jack, Orchestra
BOSCOREL:
Miller, Earl, Orchestra
Pechman, Harley
Sid Earl Orchestra
BROOKFIELD:
Log Cabin Cafe, and Ball Room
COTTAGE GROVE:
Cottage Grove Town Hall, John
Galvin, Operator

FOR SALE or EXCHANGE

FOR SALE—French Besson Baritone, \$40. Also complete Brass Band Library, over 400 pieces; with 36" Bass Drum and 15" Zildjian Cymbals, \$300. All are used. Ray Lambert, 12 Joy Terrace, Methuen, Mass.
FOR SALE—Viola, Gaspar da Salo reproduction, large 17 1/2" pattern, reddish-brown varnish. Also four Violin and Viola Bows. Ted Wadl, 1878 Fairmount Ave., Cincinnati, Ohio.
FOR SALE—Original French Besson C Trumpet, silver, used. Will ship on trial. Robert Weatherly, % St. Louis Symphony, Arcade Building, St. Louis 1, Mo.
FOR SALE—Bass Trombone, Bach 50B Stradivarius, \$250. Trumpet, French Besson, used, \$150. Write William Gibson, 328 Garlow Drive, Pittsburgh 35, Pa.
FOR SALE—Kay Double Bass and Bow, used, \$175. Ronald L. Carlson, 10857 Avenue "L", Chicago 17, Ill. Phone: 30-8-0858.
FOR SALE—Retired from the music business; am selling my entire library of dance orchestration (over 12,000) dating back forty years; all or any part at \$2.00 per dozen postpaid. John L. Sbraccia, 837 N. W. 4th St., Miami 36, Fla.
FOR SALE—Perd. August Homolka, Prague, 1864, Violin, \$200; Antonio Palumbo-Palmer, 1902, Violin, \$200; also John Juzek 16" Viola, \$75; and York corset, \$50. All are used. Peter Loro, 58 Vernon St., New Haven, Conn.
FOR SALE—Used hand Tympani; sizes 29" and 25", French make. Also one 24" hand Tympani, German make. Joseph Marra, 216 Broadway, Schenectady, N. Y. Phone 3-3111.

CUSTER:
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Bembach
Truda, Mrs.
DURAND:
Weiss Orchestra
EAST DEPERE:
Northeastern Wisconsin Fair
Association
EAU CLAIRE:
Conley's Nite Club
Wildwood Nite Club, and
John Stone, Manager
GERMAN TOWN:
Town Bowl Cafe, Bowling
Alleys and Restaurant, Mr.
Buchner, Owner and Manager
MANITOWOC:
Herb's Bar, and Herbert
Duvall, Owner
MENASHA:
Trader's Tavern, and Herb
Trader, Owner
MILWAUKEE:
Noede, Mel, Band
MINERAL POINT:
Midway Tavern and Hall,
Al Lavery, Proprietor
NORTH FREEDOM:
American Legion Hall
OREGON:
Village Hall
PARDESVILLE:
Fox River Valley Boys Orchestra
REWEY:
High School
SOLDIER'S GROVE:
Gorman, Ken, Band
STOUGHTON:
Stoughton Country Club, Dr.
O. A. Gregerson, Pres.
TREVOR:
Stork Club, and Mr. Aide
TWO RIVERS:
Club 42, and Mr. Casper, Mgr.
Timms Hall and Tavern

WESTFIELD:
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Orchestra
WASHINGTON:
Club Nightingale
National Arena (America on
Wheels)
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Star Dust Club, Frank Moore,
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bonds Orchestra

QUEBEC

BERTHIER:
Chateau Berthelet
BERTHIERVILLE:
Manoir Berthier, and Bruce
Cady, Manager
GRAND:
Windor Hotel
MONTREAL:
Gagnon, L.
Gauthier, O.
Gypsy Cafe
Mexico Cafe
Moderne Hotel
QUEBEC:
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ST. JEROME:
Maurice Hotel, and Mrs. Blusa,
Prop.
SHERBROOKE:
Sherbrooke Arena

MEXICO

MEXICO CITY:
Maria, Pablo, and his Tipica
Orchestra

MISCELLANEOUS

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

FOR SALE—Used Selmer By Boehm Clarinet and case, \$160. Dr. W. Schulman, 406 East 63rd St., Chicago 37, Illinois.
FOR SALE—Fine Double Bass, well back. A. G. Haines, 175 Dartmouth St., Boston, Mass.
FOR SALE—Used Martin Alto Saxophone; gold lacquer, also de luxe case, \$265. V. Rawitt, Lowell, Nebraska.
FOR SALE—Used Bundy Flute (made by Selmer), closed G#, "C", silver, \$95. Charles Costa, 1558 Unionport Rd., Bronx, Phone Talmadge 8-5456.
FOR SALE—Epiphone Amp, \$45; also Masco Amp, with 12" speakers, \$40; both are used. Al Russo, 1410 Hancock St., Brooklyn, N. Y.
FOR SALE—Viola made by August Glast, 1849. M. H. Berdan, 1812 Vista Ave., Williamsport, Pa.
FOR SALE—30 inch symphony hand-screw Tympani; also Taylor trunk. Both are used, \$300. Wolf Kalinowsky, 1662 Vyse Ave., Bronx 60, N. Y. Phone DAYTON 9-3216.
FOR SALE—Selmer Super Action Baritone Sax, gold lacquer; used, \$325. Edward A. Laisy, 722 Perry St., Flint 4, Mich.
FOR SALE—Used Olds Trombone, gold lacquer, \$85. J. Perry, 535 Slocum Road, North Dartmouth, Mass.
FOR SALE—Used Apex Accordion, 120 bass with three treble shifts and de luxe case, \$120. P. Macri, 7905 6th Ave., Brooklyn 9, N. Y.
FOR SALE—My personal collection of 25 Violins. Some are Italian make; also several good bows, \$1,000. John Stromp, 449 Summer Ave., Newark 4, N. J.
FOR SALE—Used Gibson Guitar, Les Paul Model; with case, \$130. R. C. Wickham, 109 Highland Ave. S. W., Roanoke 16, Va.
FOR SALE—Conn 10M Tenor Sax, used, \$165. J. D. Snyder, R. F. D. Box 471, Leeburg, Pa.

INTERNATIONAL MUSICIAN

FOR SALE—Bach Stradivarius D Trumpet, used, \$100 or will trade for French Besson or Mcha Trumpet. Ted Crager, 3714 28th St., Lubbock, Texas.

FOR SALE—Used Excelsior Italian Accordion, 120 bass, \$450. A. Marggraf, P. O. Box 28, Gravesend Station, Brooklyn 23, N. Y.

FOR SALE—Used Accordion—Super-Maestro Dal-lape, mother of pearl; \$375 or another accordion and cash. Joe Taylor, R.F.D. 3, Fort Wayne, Ind.

FOR SALE—Conn 8H Trombone, red brass, used. Ed Riemer, 73-16 41st Ave., Jackson Heights, L. I. HI 6-8731.

WANTED

WANTED—Joseph Hawthorne, musical director of the Chattanooga Philharmonic, plans during the summer to revive the Cape Cod Summer Symphony. Qualified instrumentalists who expect to spend the summer at this resort should get in touch with him — Hunter Gallery of Art, Ten Blue View, Chattanooga 3, Tenn.

WANTED—Mobile Symphony desires first oboe, first clarinet, first and second bassoons, first trumpet, second horn, double-bass—on part-time basis, willing to work in other employments, for 1954-55 season. Contact Personnel Chairman, Mobile Symphony, Box 1403, Mobile, Ala.

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

WANTED—Oboe in perfect condition. State age, make, condition and price. L. Weiner, 310 West 97th St., Apt. 63, New York 25. Phone Academy 2-7719.

AT LIBERTY

AT LIBERTY—Trumpet, reliable, fully experienced, interested in summer resort work. Location near New York City preferred. Call Johnny Vincent, PResident 8-3436, 51 Remsen Ave., Brooklyn 12, N. Y.

AT LIBERTY—Progressive style Drummer, 802 card, aged 30; read and cut shows. Prefer small combo work near New York or Long Island. New car available. Contact Burton Harris, 150-61 77th Ave., Flushing, N. Y. AXtel 7-6103.

AT LIBERTY—Violinist desires to contact all-girl orchestra, popular dance and waltz music. Member Local 47; will travel. Grace Dumas, P. O. Box 105, Hollywood 28, Calif.

AT LIBERTY—Drummer with 326 card, read or fake, wishes steady work: will travel. C. Davies, 404 First St., Vandalia, Ill.

AT LIBERTY—Colored organ trio; available after Labor Day for bookings anywhere. Neat, excellent musicians; 802 cards. Reginald Smith, P. O. Box 978, Grand Central Station, New York, N. Y.

AT LIBERTY—Drummer, blind, member of Local 802, well experienced; can sing and play some accordion. Would like work in vicinity of New York City. Charles Entes, 1680 East 17th St., Brooklyn, N. Y. ESplanade 6-1247.

AT LIBERTY—Drummer, twelve years semi-name and show experience. Productions, 2 or 4-beat jazz. Tumbales-Latin-Dixieland. Specialize "soft style" drums, go anywhere. Frank Kestler, 215 N. W. 79th St., Miami, Fla. Phone 89-1377.

AT LIBERTY—Organist with own Hammond organ now available; prefers summer resort or steady hotel work. J. G. Spiker, 204 South Graham St., Pittsburgh 6, Pa.

AT LIBERTY—Hammond organist with own Hammond organ and speaker, alone or with vocalist. Marian H. Berdan, 1812 Vista Ave., Williamsport, Pa.

AT LIBERTY—Drummer, 5 years experience, all styles, dance, modern or Western. Like work in Seattle area, Local 76. Tom Cranney, 11749 40th N. E., Seattle, Wash. Phone GL 0834.

AT LIBERTY—Pianist, many years experience, society, dance, concert, shows. W. Speer, 922 East 15th St., Brooklyn 30, N. Y. Phone ES 7-0761, or CL 2-1995.

AT LIBERTY—Violinist, arranger, pop concert, cocktail lounge, 802 and 47 card; single, will travel. A. J. Franchini, 1211 West St. Mary's Road, Tucson, Arizona. Tel. 21668.

CORRECTION

It was mentioned in the March, 1954, issue that "the Mannes College of Music in New York City premiered *Eastward in Eden* (based on the life of Emily Dickinson) by Jan Meyerowitz." The Mannes College in fact gave only the local premiere. The world premiere was given by the Wayne University Theatre on November 16, 1951.

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