

INTERNATIONAL MUSICIAN



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS
OF THE UNITED STATES AND CANADA



STACEY

JACQUES SINGER (see page twenty-one)

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FEBR

James C. Petrillo, President of the American Federation of Musicians of the United States and Canada, explains why members of the American Federation of Musicians have not been making recordings since January 1, 1948.*

IT IS NOT intended that this article cover all of the ramifications of the struggle between musicians and the recording industry. To do so in any great detail would require several volumes. This article will serve its purpose if it will give the reader a basic, elementary understanding of this all-important topic. Contrary to popular belief, this struggle is not one of man versus machine. There is no question here of the musician trying to retard technological progress of methods or techniques of manufacture. The musician is not opposed to the record or the phonograph machine as such, because neither the record nor the phonograph destroys the need for the musician. If records are to be made, musicians will always be needed, because in their manufacture, no one has ever evolved a way to play a fiddle or blow a horn mechanically. In other cases of technological development the workers have fought the very machine which displaces them; but in this instance the musician is fighting against the uses to which his services are put by enterprises in other fields, which not only contribute nothing to his economic welfare, but affirmatively destroy the opportunity for his continued services.

HISTORY OF THE PHONOGRAPH

A brief history of the mechanical developments and improvements in the recording field will clearly show the ingenious uses to which recordings are put, and the resultant impact on the economic life of the musician.

In 1877 Thomas Edison patented a little device, which he chose to call the gramophone. The model filed with the Patent Office cost about \$18.00. It consisted of a small cylinder, around which was a tin foil covering, rotated by a hand crank. This device was capable for the first time, of capturing and reproducing sound.

The cylindrical record subsequently gave way to the flat type of platter which is in common use now. Refinements, innovations and improvements continued to be made from time to time, to such an extent that today recordings and phonographs have become almost household necessities.

Symphonic, operatic, semi-classical and popular music have become available to millions of families which hitherto could not afford to hear such music because of their limited incomes. As the number of records sold during the period 1900 to 1920 mounted into the millions, more and more people came to know and like good music. Such developments were welcomed by the professional musician.

For a long period of time there was peace between the record and the musician. In fact, the record in itself was a strong ally of the professional musician, stimulating in thousands of people a desire for more and more music, and thus creating greater employment opportunities for the performing artist. The general public, with the stimulant furnished by recordings, became more music-minded, with a resultant incentive to see and hear the live artist whom they had listened to on recordings.

This tie-in was extraordinarily real and resulted in the advancement, not only of the economic and artistic life of the musician, but also in the industrial and financial welfare of the phonograph record manufacturer. This relationship continued on this level because no commercial usages of recordings had as yet been exploited. Records were manufactured exclusively for home use, and were so used. Records were not used extensively for commercial purposes, nor had anyone attempted to use them to any extent in public performances for private profit.

A RIFT IN THE LUTE

This peaceful association between the musician and the record was rudely shattered with the advent of the microphone and the amplification tube. The microphone made it possible to record music with higher fidelity, and the tube was responsible for amplifying the record to almost any degree. Prior to this development the phonograph record could just about be heard satisfactorily by a few people in a normal-sized living room. The amplification tube made it possible to fill dance halls, theatres, auditoriums, stadiums, and, to an almost unlimited degree, the outdoors itself.

This improvement, while welcomed artistically by the musician, revolutionized the use to which records would be put in the future. The musician did not complain or find fault with the machine, but rather with the use made of its output.

With this new medium of recording and amplification there began extensive, unauthorized, commercial uses of the phonograph record by groups which made no direct or indirect contribution to its production. They immediately foresaw the fabulous profits which they could realize from the almost unlimited commercial uses to which these recordings could now be put.

Thus came to an end the tranquil relationship that existed between the professional musician and the recording industry. From that time on these commercial exploiters have been systematically and unconscionably using these records, and, in so doing, have pocketed millions of dollars in profit without consideration or any obligation, moral or otherwise, to the artist who created the record. While the musician rightfully feels deprived of profits which should accrue to him because of these unauthorized usages, he feels even more keenly the work opportunities which he and his colleagues have lost, and are still losing, because of the very record which he has created, and which these commercial users employ to supplant him. **THIS VICIOUS TREND IN THE DESTRUCTION OF MUSICIANS' EMPLOYMENT OPPORTUNITIES IS CONSTANTLY INCREASING.** More and more fields are found in which recordings are used to displace live musicians, and there is no end to the trend in sight.

EIGHTEEN THOUSAND MUSICIANS THROWN OUT OF THEATRES WITH ADVENT OF SOUND

The most tragic moment in the recent history of the professional musician came about with the advent of sound pictures. In 1929 practically every theatre employed live musicians, and, in the large metropolitan areas, de luxe motion picture houses employed orchestras of symphonic calibre. Thousands of musicians found lucrative theatrical employment.

Almost overnight, some eighteen thousand competent, PROFESSIONAL, FULL-TIME musicians were completely dispossessed of their jobs. Why did this happen? How did this come about? The answer is mechanized music—mechanized music made by a handful of musicians in Hollywood! A few orchestras, making motion picture recordings, displaced almost every live orchestra in almost every theatre in the country. So, musicians throughout the land witnessed the spectacle of a few orchestral units, through the medium of recorded sound faithfully reproduced and sufficiently amplified to reach all parts of a theatre, completely obliterating the livelihoods of thousands of their fellow live musicians in the very field of endeavor in which all these men earned their bread and butter on a PROFESSIONAL, FULL-TIME BASIS.

How did these men combat this almost mortal blow? They pooled their funds and instituted an advertising campaign in the American and Canadian newspapers, appealing to and imploring the public to patronize theatres which employed live musicians. They sank more than one million dollars in this newspaper campaign. The campaign was a colossal flop. Not one theatre re-employed its orchestra. Thousands of highly skilled musicians had to give up their profession and seek work at some other calling. Thousands of others remained only partially in the professional musical field, making of their former full-time profession only a part-time avocation.

This terrible and cruel blow experienced by the musician proved to him, first, that in order to survive he must employ different methods than he futilely used in the theatres, and second, that he must depend solely upon his own resources, since public feelings had had little effect in alleviating his plight.

(Continued on page seven)

*Editor's Note: A second article by Milton Diamond, recently appointed general counsel to the American Federation of Musicians, dealing with the problem of the musicians created by canned music, will appear in the next issue of the International Musician.

INTERNATIONAL MUSICIAN

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pher, 1414 Shorter Ave., Charlotte
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DEFAULTERS

The following are in default of
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Opera Association of San Bernar-
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Herb Ward Restaurant, and Herb
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ATTENTION, MEMBERS!

In accordance with a motion
passed by the International Ex-
ecutive Board, on and after April
30, 1948, the Financial Secretary-
Treasurer will NOT honor any
Federation check presented for
payment after two years from
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Colosimo's Theatre Restaurant,
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cago, Ill., \$585.00.

Monte Carlo Lounge, Mrs. Ann
Hughes, owner, Chicago, Ill., \$585.00.

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William Neill, New York, N. Y.,
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liam Reutemann, New York, N. Y.,
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Charles Bloce Post No. 157, Ameri-
can Legion, Columbus, Ohio,
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J. H. Fuller, Danville, Va., no
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B. McClain, Newport News, Va.,
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(Continued on page twenty-two)

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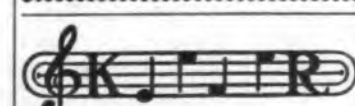
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BILLY ROSE SAYS — *Send for the Lawyers!*

In response to numerous requests by our members, the following article which appeared in the December, 1947, issue is reprinted herewith. It was originally published in hundreds of newspapers throughout the country as a syndicated column by Billy Rose, the theatrical manager and impresario.

I'VE BEEN trying to figure out what Jimmy Petrillo really wants. On December 31 his boys are going to stop making phonograph records. Is Jimmy on the level with his shatter-the-platter program? Is he serious about his threat to close down the recording industry for keeps? I don't think so. I think James is smart enough to know he can't get away with that—for long. It involves too many unions, too many jobs, and too many people who want to listen to phonograph records.

Well, then, what is he after?

Here's how I figure it.

Jimmy has no serious quarrel with the recording companies. If he wants a raise for the few hundred musicians who make records, he knows he can get it. His real beef is against the juke-box syndicates and the radio stations which are grossing several hundred million a year by substituting records for live musicians. Under the Taft-Hartley and Lea acts there's no legal way for Jimmy to get at his real targets except through the guys in the middle—the recording fellows.

Find a Way

I think James figures it this way: "I'll tell my boys to stop making records. When these juke-box and radio guys use up their stockpile of old records, they'll send for their lawyers and tell them to find a legal way to do what's right by my musicians."

Maybe I can explain in a few easy paragraphs what the musicians are beefing about and why I think they're right.

In 1909 the present copyright law was passed. It set up certain ground rules for recorded music. At that time music was being put on wax "For Home Use Only"—for mom, pop and the kids. At that time there were no such things as juke boxes and broadcasting stations. The gents who wrote the law in 1909 couldn't foresee that some day records would be played over millions of loud-speakers and would be the entertainment bait for hundreds of millions of advertising dollars. It never occurred to them that thousands of small orchestras would be oontzed out of jobs by juke boxes.

But ever since the Victor dog first cocked its head, corporations have been doping out ways to replace fingers and lungs with needles and wax. The line, "For Home Use Only," still appears on many record labels, but

there's no law to stop anybody from buying a record and playing it for profit. "For Home Use Only" has been a joke for years.

Today there are 450,000 juke boxes. Their yearly take is estimated to be \$500,000,000. Of the 1,300 radio stations in this country, close to 500 have never hired a live musician. Practically all of them play records. Out of the 10-figure sugar grossed by the juke box and the radio, the musicians who make it all possible get the interesting sum of exactly nothing.

Let me scale these statistics down to one human being.

Over in Jersey there's a middle-aged man waiting on tables. He used to be one of our great jazz trumpeters. Twenty years ago he made a blues record which is now a collector's item. Almost every night he hears his old record on the radio in the hash joint in which he works. A certain disc jockey has been featuring it for months. This record is usually sandwiched between a couple of commercials.

Now the take-home pay of this particular disc-jockey is about \$5,000 a month. Over the years the phonograph company has sold several hundred thousand copies of this platter. The old-time trumpet man, whose lip muscles went bad after years of blowing, got \$50.00 for the original recording session. Is that all he rates? Well, not in Petrillo's book. And not in mine.

The Kibosh

The last time Petrillo pulled his boys out of the recording studios they stayed out for 27 months. The companies finally agreed to pay an over-all royalty into the union's mutual-aid kitty. And for a couple of years they did. Now the Taft-Hartley Act has put the kibosh on these royalties.

This mess can only be cleaned up by the juke-box barons and the radio station boys. It's up to them to figure out some legitimate way of paying for the cake that makes them fat.

How can they do it without violating the Taft-Hartley and Lea acts? Well, I wouldn't worry about that. If they want to give the musicians a square shake, their smart lawyers will figure out a way.

By this time the outfits that play records for profit should have learned that Jimmy is nobody's fool and doesn't scare easy. I think they can save a lot of wear and tear on their nerves and pocketbooks by sending for their lawyers right away.

OPERA and OPERETTA

METROPOLITAN MUSINGS

The special Wagner evening cycle of the "Ring of the Nibelungen" being presented this month—February 6th, 10th, 18th and 24th—is under the musical direction of Fritz Stiedry.

The Metropolitan Spring Tour, which will occupy a two-month period, the longest since 1901, and will cover more territory than any year since 1905 with more performances than any season since 1910, will open in Boston, where the company will play from March 15th through 20th. The fifteen cities scheduled will include Denver and Lincoln, neither of which has been visited since 1900.

After its post-season week in New York from March 22nd through 27th, the company will begin its tour in real earnest, playing Baltimore March 29th through 30th; Richmond, March 31st; Atlanta, April 1st through 3rd; Chattanooga, April 5th; Memphis, April 5th and 6th, and Dallas, April 8th through 10th.

The February 12th performance of Benjamin Britten's "Peter Grimes" at the Metropolitan, conducted by Emil Cooper, was a most refreshing vindication of the Metropolitan's ability to recognize and further contemporary operatic output of a high standard. The work is dramatic as well as singable, and bids fair to become a permanent part of the repertory. On this occasion Polyna Stoska took the role of Ellen Orford, the school teacher, and Lawrence Tibbett sang the role of Captain Balstrode. The title role was in the entirely adequate hands of Brian Sullivan, last heard in "Street Scene."

CURTAIN CALLS

The revised version of Benjamin Britten's "The Rape of Lucretia" will be performed for the first time in the United States on April 3rd and 5th by the St. Louis Grand Opera Guild Workshop, conducted by Stanley Chapple, as one in their Spring series. The other operas will be Donizetti's "Don Pasquale," Purcell's "Dido and Aeneas" and Pergolesi's "La Serva Padrona."

Edgar Lee Masters' "Spoon River Anthology" has been used for a one-act Italian opera by Mario Peragallo entitled "La Collina." Given its first performance in Venice last Fall, the opera setting is a cemetery, the dead returning to re-enact scenes from their lives.

"The Student Marching Song," "Drinking Song," "Deep in My Heart," "Come, Boys, Let's Be Gay Boys" and "Serenade" are still echoing in the air around the Paper Mill Playhouse, Millburn, New Jersey, after their successful six-week run of "Student Prince" recently ended. The voice of Frank Hornaday as Karl Franz, the Prince, is one especially to vibrate in the memory, but the evening's whole texture was one of sheer tunefulness. When George Britton as Dr. Engel, the Prince's old teacher, sang "Golden Days" it was something really to grow nostalgic over.

Astrid Varnay is to sing at least four leading soprano roles of the Italian repertory with the Opera Nacional of Mexico City between May 25th and June 20th.



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James C. Petrillo Explains Why Members of the A. F. of M. Have Not Been Making Recordings Since January 1, 1948

(Continued from page three)

JUKE BOXES

One of the most important commercial usages of recorded music is the juke box. There are some four hundred thousand juke boxes located in thousands of establishments throughout the United States and Canada. There are also some two hundred and twenty-five thousand professional musicians in the American Federation of Musicians. There is a ratio, then, of two juke boxes to every professional musician in the American Federation of Musicians. It has been estimated that the juke box industry grosses approximately five hundred million dollars annually; yet not one penny of this is paid to the musician who makes it possible for this industry to thrive. These juke boxes, as every one well knows, have displaced thousands of musicians in taverns, restaurants and similar places.

The demand for juke boxes continues. This is understandable because the employment of live musicians is more costly than the installation of a juke box. In addition, the operator of an establishment profits directly from all the nickels that are dropped in the juke box by his patrons. Unquestionably, within a short period of time, unless some way is found to minimize this competition with musicians' jobs, the ratio between juke boxes and professional musicians employed will catapult to five, or even ten, to one.

RADIO WON'T PAY THE PIPER

Radio, despite all its lush profits, has wilfully failed to meet its obligation to the government and to the public in shirking its responsibility to employ live musicians. While music forms the basic fare of the majority of all programs, the percentage of live musicians employed in the industry is shamefully inadequate.

Much has been alleged about the power of the American Federation of Musicians, and its authority of life and death over radio. Yet the facts are that out of a grand total of over eighteen hundred radio stations presently licensed by the Federal Communications Commission in the United States, and some one hundred and fourteen licensed by the Department of Transport of the Canadian Government, only some three hundred stations employ live staff musicians. While music in one form or another is played on approximately 75 per cent of all programs, the employment of live staff musicians in the industry averages one-third of a musician per station. Radio stations persistently refuse to recognize their legal and moral obligation to employ live talent.

It can be seen that through the medium of chain broadcasting and recordings, both affiliate and independent radio stations are receiving music free of charge. Not content with this gratuity, and, in an effort to hold onto it for as long as possible, they are busily whipping up public opinion to a white heat in support of their claim that musicians are renegades. In so doing they conceal the shameful fact that over fifteen hundred radio stations which obtain music gratuitously in one form or another, on the average are not employing even one musician. The unconscionable use of records by radio stations was typified at the recent Congressional hearing. Testimony developed there indicated that a radio station in Chicago played recordings for 90 per cent of its air time and that it earned \$200,000 per year before taxes. Despite this huge income this station failed to employ a single instrumental musician.

Radio stations in this country are licensed by the Federal Communications Commission, and in Canada, by the Department of Transport. This license gives them a monopoly of the air for broadcasting purposes on a specific wave length, which provides them with an opportunity to sell their time for the advertising of various products. This privilege, given gratuitously to them by the Government, also carries with it certain responsibilities. Before being given a license, the station must indicate that it is willing and able to employ and develop local talent in its community, such as musicians, actors and singers. Failure to meet this obligation may subject the station to revocation of its franchise.

While this sounds good on paper, the great majority of radio stations in the United States and Canada are violating this provision by failing to employ live musicians. Yet there is no record of a single radio station ever having its license revoked by the FCC or the Department of Transport because of its failure to meet this requirement.

It might be well to illustrate the basic unfairness of most affiliate radio stations insofar as their obligation to employ live musicians is concerned. Let us take a radio station of fifty-thousand-watt power. It has a contract with a network to receive whatever commercial chain programs the network itself assigns to it. This affiliate station receives pay for the

time that these programs are carried. These programs may be of any and all types, musical, dramatic or newscasts.

In any event, the station receives from the network the finest musical programs, and it does not pay one cent for them. Conversely, it receives pay from the sponsors for carrying them. The musician, whose performance the local station is broadcasting, receives nothing from it for this service other than the single fee paid by the station from which the network program originates.

The affiliate station's best time, of course, is taken up by these chain programs. The other available time is filled in with transcriptions and recordings. Hence, it can be seen that between chain broadcasting and recorded music, all available time is completely taken up, without the slightest possibility of employment for the local musician who resides in that community.

When the musician suggests to this local station that it has certain obligations to meet in the community which it serves, he is flatly rebuffed and told that no musicians are "needed." If they are not "needed" it is because, through the use of recordings and chain broadcasts, other musicians are supplying *free of charge* all the music which the local station broadcasts.

It is not inconceivable, therefore, that in the not too distant future all of radio's live music, or whatever is left of it, will be confined to two or three metropolitan areas. Local radio stations will not employ local musicians because the key network stations in these metropolitan areas will be feeding them musical programs without charge. The local broadcaster who is affiliated with any one of the chains cold-bloodedly takes the position that so long as music can be piped in to him by a chain station there is no "need" of live musicians locally. Just so long as he can supplement the chain broadcasts with all of the recorded music he wants, he indignantly takes the position that live musicians in his station are superfluous.

The approximately six hundred independent stations not affiliated with networks similarly make tremendous profits through the broadcast of recorded musical programs. Despite this fact, these stations, in the main, fail to employ a single live musician. The same situation exists in Canada. Recorded programs, consisting of phonograph records, transcriptions and jingles, occupy almost all of these stations' time on the air.

Radio has grown from almost nothing into an industry that is staggering in size, with gross revenues in 1946 of \$322,552,711 and estimated receipts in 1947 of \$356,296,000, representing an increase of eight and two-tenths per cent over 1946.

The musician has been largely responsible for its growth and development. He rendered free services to help build it when it was an infant industry, at a time when there was little, if any, income derived from advertising. Now that the radio industry has grown to tremendous size and has attained great stability, it has established a "not needed" attitude toward live musicians. Musicians will recall the early days of radio, when many promises were made them by the broadcasters that if they cooperated with the industry in its infancy, when the industry developed to full stature the musician would share in its prosperity. The facts belie the promises.

DISC JOCKEYS

Radio, during the past two years, has witnessed the growth of the so-called disc jockey. Like a forest fire, this rage has swept the entire country. Almost every station employs a disc jockey. Some of the more renowned of these disc jockeys earn fabulous salaries. One of them is credited with being a bigger money maker than such stars as Jack Benny, Fred Allen and Walter Winchell. In the main, their only claim to stardom is their ability to read the labels on phonograph records and to give out with snappy commercials.

On these programs we find the finest musical fare served via records without the employment of a single live musician. The disc jockey rage has caused some sponsors to displace live orchestral programs with this type of show, and so the competition goes on endlessly.

WIRED MUSIC SERVICE

Most people are familiar with what is commonly known as "Wired Music Service." This music may be heard in very subdued tones in many restaurants, cafes, hotels and taprooms. This music is piped, by means of a telephone line which emanates from a phonograph machine in a central location, into hundreds of commercial establishments. There are several very large companies which furnish this type of service all over the United States and Canada. They charge a regular monthly fee for the use of this recorded music. Not only does the musician fail to receive

(Continued on page nine)



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James C. Petrillo Explains Why Members of the A. F. of M. Have Not Been Making Recordings Since January 1, 1948

(Continued from page seven)

any monetary consideration for this commercial use, but, as a matter of fact, he must compete with it for a job in the establishments it serves.

This wired music service has practically supplanted all of the salon orchestral music which the finer hotels and restaurants utilized some years ago. Very little of this type of employment has been left for the live musician. It has practically been destroyed by this use of records, and the hundreds of hotel and restaurant musicians who depended on this type of work for a livelihood have been forced to become part-time musicians, or have given up the profession entirely.

MISCELLANEOUS USES OF RECORDED MUSIC

Recorded music may now be had for almost any occasion. Some undertakers are servicing funerals with concealed music boxes in the funeral car, which play suitable dirges for the funeral procession. Weddings, dances, skating rinks, swimming pools, country clubs, political meetings, and all sorts of miscellaneous affairs are now serviced by commercial companies which supply suitable recorded music for each specific occasion. Almost every phase of the entertainment field has been invaded by the commercial user and profiteer of recorded music.

Not too long ago an opera company of live singers was put on the road to play in various cities, and the only musical accompaniment used was a phonograph machine in the orchestra pit, which played the accompaniment to the opera.

Nothing will show more pointedly the unfairness of the entire situation than the case of a band which was employed by a permanent circus company. A dispute arose over wages and working conditions which was not resolved and a strike developed. Live musicians walked the streets while the strike continued, and the circus continued to perform with records.

It can be seen, therefore, that almost every community in the United States and Canada having radio stations, dance halls, cafes and hotels, with the expenditure of a pittance for recorded music, has availed itself of an instrument which eliminates live musicians. The musician has been overly patient and self-sacrificing in continuing to make recordings, in view of the destructive uses to which they are put by these exploiters and profiteers. Finally, the inhuman continuance and increase of this exploitation has exhausted his patience.

TELEVISION

Television offers another example of the potential use of recorded music in supplanting live musicians. Television does not employ a single live musician. Phonograph records, transcriptions and motion picture sound tracks exclusively provide the musical content of telecasts. Recently practically the entire opera "Aida" was televised with live performers merely mouthing the performances, and the actual singing and orchestral accompaniment being supplied by recordings. Televisers would employ live musicians only on a casual basis and have indicated no present inclination to staff their stations with live musicians.

CAMPAIGN OF VILIFICATION AGAINST THE MUSICIAN

These are facts which cannot be challenged, yet the general public has been fed a systematic campaign of vituperation against the professional musicians and their President. This campaign was not spontaneous, but was carefully planned, paid for and executed by the radio industry and their subsidiary recording companies.

Trade papers just recently reported that these same interests have employed public relations counsel to carry on the current campaign against the Federation. This is nothing new, as the same thing was done during the previous controversy with the recording industry, and that campaign was unquestionably successful. The average person, in thinking of musicians, thinks of them, not as down-trodden humans who have been unmercifully exploited, but rather as arbitrary, capricious and unreasonable characters. These smear campaigns are not too difficult to carry on, because practically all of the means of public dissemination of news are owned and controlled by the very interests which desire to continue to exploit recorded music.

Hundreds of radio stations are owned by newspapers, hence the newspaper columnists, reporters and radio commentators are daily pounding out the theme fed them by the industry, and join in castigating the musicians for refusing any longer to submit to these abuses.

It must be remembered that the musicians' organization dates back to 1896. Historically and currently it is an honorable organization, and



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it is also one of the most democratic in the entire labor movement. It has held an annual election and convention since its creation, with the exception of two war years when conventions were called off due to war reasons.

Why has this smear campaign been generated in recent years? The obvious reason is that the radio stations and their subsidiary recording companies, which are interested in the continuance of their system of chain broadcasting, as well as the unlimited use of recordings, in order to perpetuate these uses, have used their immense power and control of the press and radio to inflame the public against the musician.

LEA ACT IS THROWING MUSICIANS OUT OF WORK

The first concrete result of this carefully prepared campaign against the American Federation of Musicians and its President was embodied in the so-called Lea Act, more popularly and realistically termed the "Anti-Petrillo Bill." Practically for the first time in the history of the United States the Congress was impelled by these interests to pass specific legislation against a single individual—in effect, a bill of economic attainder.

The Act attempts to make it a crime for the musician to seek to expand the area of his employment opportunities. The general intent and purpose of the act is to forbid to the musicians the ordinary means of economic action, which unions historically have enjoyed, and to rob them of every bargaining position at their command in negotiating with radio stations.

It is interesting to note, for example, that under the Act a broadcaster may arbitrarily bar the performance of a foreign orchestra from his station, or, if he wishes, he is free to broadcast any number of foreign orchestras he desires. The musician, on the other hand, dare not raise his voice in protest against this invasion of his job, or to use in any way his economic strength to resist it. If he does, he is criminally liable to a year's imprisonment under the act.

The Lea Act attempts to place the American musician at the mercy of the station owner. This provision of the act will unquestionably encourage the use of foreign musicians, whose music can be had much cheaper, despite the fact that other federal laws are especially designed to protect American labor against the unfair competition of foreign labor.

Similar examples of the one-sided effect of this law are to be found in every section. In all the provisions of the Lea Act the objective itself is lawful for the broadcaster, but the Act attempts to make it unlawful for the musicians to achieve or prevent the same objectives.

THE TAFT-HARTLEY BILL AND THE RECORDING FUND

The Taft-Hartley Bill also is evidence of the fruition of a successful campaign of vilification. The Taft-Hartley Bill specifically outlaws the recording fund, which the American Federation of Musicians and the recording industry by mutual agreement created some three and one-half years ago.

This fund was created by payment of a small royalty fee ranging from one-quarter cent per thirty-five-cent record; one-half cent per fifty-cent record; three-quarters cent per seventy-five-cent record; one cent per one dollar record; two and one-half cents per one and one-half dollar record; five cents per two-dollar record, and two and one-half per cent per record over two dollars, on all pressings sold.

This was the first recognition on the part of the recording industry of the injustices visited upon musicians by the commercial uses of records.

When this fund was created industry let loose an avalanche of propaganda and publicity against it. The general theme was that this fund was to be used as a "slush fund" to pay high salaries to officers of the American Federation of Musicians. This fund has been, since its inception, under the microscopic examination of Congress, industry and the press.

The record shows that the slush fund accusation has been proved a lie. During the past year \$1,498,304 has been expended in the employment of live musicians in hundreds of cities and towns throughout the United States and Canada. These musicians, for the greater part, were unemployed, or were employed part-time, and they gave concerts gratuitously to the general public, in veterans' hospitals, in public schools, dances in connection with programs to combat juvenile delinquency, and similar instances.

In simple figures, during the year 1947 more than eleven thousand free concerts were given to the public. The musicians playing these concerts were paid the prescribed union scale for their services out of monies that accrued in the Recording and Transcription Fund. The nature of the music played at these concerts ran the entire gamut of the music field, from hill-billy music to symphonic concerts.

It is pleasing to note at this time that the cost of administering this fund was less than one per cent of the gross, and *not one penny has been*

INTERNATIONAL MUSICIAN

paid to an officer of the Federation. This fund, like all the funds of the Federation, is audited by the firm of Lybrand, Ross Brothers and Montgomery, and copies of their audit may be found in the major public libraries.

The Taft-Hartley Law now makes it a criminal offense, punishable by one year's jail sentence and ten thousand dollars' fine, for any employer to pay, or any union to receive, monies of this kind, so that the small royalties which the musicians accepted in order partly to compensate them for the loss of employment opportunities, has been taken from them by the Congress of the United States.

NUMBER OF MUSICIANS IN RECORDING FIELD

A question often asked is, how many musicians are employed in the recording field, and what do they earn?

Statistics of the American Federation of Musicians show that there is no such thing as permanent or regular employment in the recording field. All musicians are employed on a "casual" basis, usually for a basic session of three or six hours. **NOT A SINGLE MUSICIAN IS PERMANENTLY EMPLOYED AS AN INSTRUMENTALIST IN THE RECORDING FIELD.**

As is generally known, the recording musician represents the cream of the musical profession; yet the recording industry cannot and does not provide him with sufficient employment to feed or clothe him. The musician, in order to procure even this meagre amount of employment, must always keep himself at the highest possible artistic level because of the rigidly high standards controlling this field. In other words, the recording companies have, at their beck and call fifty-two weeks a year, the greatest artists in the American Federation of Musicians, to whom they furnish an infinitesimal amount of employment. These musicians, in turn, must seek employment in other fields to sustain themselves.

In connection with this, the following figures may prove interesting:

Out of some two hundred and twenty-five thousand professional musicians, fewer than ten thousand have ever made a single record. Some three to four thousand have played one recording session, and the remaining six or seven thousand have played a few more.

The average income, based on union scale, for each recording musician employed during the year 1946, by a group of the largest record manufacturers, was \$153.25.

While the above figures might appear startling to the average reader, still more startling are the talent costs of a record and their corresponding retail worth. In the year 1946 the entire phonograph recording industry paid to all of the musicians employed (all figures based on union scale) \$2,318,162, and they in turn sold records in the amount of \$156,445,721. These figures do not in any way include the millions of dollars derived annually from the commercial uses of recorded performances.

From an economic point of view, it can readily be seen that all of the damage done by commercial uses of records can be attributed to a handful of musicians who earn a mere pittance from recordings, and whose activities, through no fault of their own, are directly responsible for the unemployment of their colleagues.

The average professional life of the musician is short at best, and when he does work he rarely is employed fifty-two weeks a year. Even the largest symphony orchestras provide only some thirty weeks' employment, and the greater number of symphonies supply a great deal less. Is it any wonder, therefore, that because of the ravages caused by recorded music more and more musicians are turning to other fields?

THE PROBLEM CAN BE SOLVED BY CONGRESSIONAL ACTION

Congress, through inertia or negligence, has failed to awaken to the competitive distress caused the musician by the commercial uses of recorded music, and has refused to give recognition to this basic need. Conversely, it has gone out of its way to place all sorts of legislative obstacles in the path of the professional musician in his effort to find a solution to the problem.

Legislation on this matter should be of the kind that protects the employment opportunities of the musician and his colleagues. If such legislation were passed, it would be a comparatively simple matter for musicians to make records for home use, and for such other uses as would not interfere with their employment opportunities. Even records for commercial purposes could then be made if the commercial uses to which they were put did not supplant the musician or interfere with his livelihood, or if such commercial users were required to recognize their obligation to keep the profession alive.

(Continued on page fifteen)

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Boston

Leonard Bernstein introduced a new work, Harold Shapero's Symphony for Classical Orchestra, in his guest conductorship of the Boston Symphony Orchestra late last month.

Bridgeport, Connecticut

Daniel Saidenberg conducted the Connecticut Symphony Orchestra in its fourth subscription concert in Bridgeport on January 21st, when the soloist was the orchestra's concert master, Paul Bernard.

Rochester

Erich Leinsdorf, conductor of the Rochester Philharmonic Orchestra, is taking it on three separate tours this season, the longest traveling experience in the organization's history. The first was made last December, and the other two are scheduled for March and April. The second tour will bring the Rochester Philharmonic to New York's Carnegie Hall on March 13th for a concert in which Isaac Stern will be soloist.

New York

A Concerto Grosso for String Orchestra and Piano Obligato by Ernest Bloch was included in the February 5th and 6th program of the New York Philharmonic-Symphony Orchestra in connection with the fourth annual Jewish Music Festival. Charles Muench conducted.

George Szell presented the premiere of David Diamond's Third Symphony on March 4th when he conducted the orchestra in its performance.

Town of Babylon, New York

William Masselos appeared in the second concert of the Town of Babylon Symphony series in Long Island on February 5th. The orchestra is conducted by Christos Vrionides.

New Jersey

The New Jersey Symphony Orchestra, Samuel Antek conductor, made its radio debut with the second concert of its twenty-sixth season on January 26th. The soloist, Mischa Mischakoff, played the D major Violin Concerto No. 2 of Wieniawski. The program, which was presented in Orange, New Jersey, also included a new arrangement by Mr. Antek of the Veracini "Largo."

On February 14th Bruno Walter conducted the New York Philharmonic-Symphony Orchestra in Newark in a program of works by Beethoven, Wagner, Mendelssohn and Dvorak.

Pittsburgh

Alfred Casella's "Paganiniana" and Normas Dello Joio's Three Symphonic Dances were introduced to America late in January when they were presented by the Pittsburgh Symphony Orchestra.

Eric

The Erie Philharmonic Orchestra, under Fritz Mahler, gave the first American performance of Jaromir Weinberger's Overture to the Opera, "The Beloved Voice," on February 15th. The Prokofiev Symphonic Suite 1941 is planned for March 22nd.

Washington, D. C.

Two world premieres within the period of one week were the record of the National Symphony Orchestra recently. On January 25th Dr. Hans Kindler conducted the orchestra in Robert Ward's "Second Symphony," and on February 1st, in a symphony by Dr. George Wargo, chairman of the Fine Arts Division of the Washington Missionary College, Takoma Park, Maryland.

Baltimore

The realistic and score-faithful reading of George Gershwin's "An American in Paris" by the Baltimore Symphony Orchestra on February 1st, was partly due to the fact that Paris taxicab horns were actually put into use. The orchestra's conductor, Reginald Stewart, insistent on this point of authenticity, had been looking for such horns since last Summer, a search rewarded through the good offices of a friend who rounded up in Paris six of assorted pitch and had them flown across the Atlantic in time for the performance.

Nashville, Tennessee

Local talent featured the January 27th concert presented by the Nashville Symphony Orchestra. Wilda Tinsley, acting concert mistress, and Andrew Ponder, assistant musical director for the Nashville Civic Music Association, were soloists in the Mozart Concertina for Violin and Viola. For its February 24th program Gregor Piatigorsky is to be soloist with the orchestra.

Now in its second year, the Nashville Civic Music Association under the conductorship of William Strickland is developing rapidly.

Charleston, West Virginia

The March 7th and 8th concerts of the Charleston Symphony Orchestra will present as soloist Lewis Haddad, baritone.

Chicago

The Board of Directors of the Chicago Symphony announces that Artur Rodzinski will terminate his conductorship of that orchestra with the present season. During the 1948-49 season the orchestra is planning to obtain the services of guest conductors.

Wichita, Kansas

At the concerts of March 11th and 12th, which will bring to a close the season of the Wichita Symphony Orchestra, Rose Bampton will appear as soloist, and a work by a member of the orchestra, Verne Nydegger, "Song for Strings," will be presented. The Wichita Symphony is made up of ninety members, all, even to the conductor, Orien Dalley, selected from the town's citizenry.

Houston, Texas

Dorothy Dow, former Galveston soprano who has concertized extensively in the East since her discovery by Eugene Ormandy last Spring, heads the quartet of soloists who have been engaged for the Houston Symphony's presentation of the Verdi "Requiem" on March 14th, the performance of which will be a highlight in the Texas Creative Arts Festival which will be held March 11th through 14th. The three other singers will be Mary Van Kirk, contralto; Andrew McKinley, tenor, and Edwin Steffe, baritone. Frederick Fennell will be guest conductor on this occasion.

Los Angeles

Two local premieres were features of the February 5th and 6th concerts of the Los Angeles Philharmonic Orchestra under Alfred Wallenstein. One of these, "Tom Paine Overture," was composed by the Nebraska-born Burrill Phillips, and the other "Variations on a Theme by Frank Bridge" for strings, by Benjamin Britten.

Musicians Used \$1,500,000 Welfare Fund for Free Concerts

Record and Radio Royalties Provided 11,000 Recitals in 514 Towns and Cities

The American Federation of Musicians yesterday opened the books of its 1947 welfare fund—now banned by a clause in the Taft-Hartley law which forbids such funds—in an effort to prove its sincerity in its current battle with the recording and broadcasting companies. It was this fund, made up of millions of dollars received from recording and transcription, which James C. Petrillo, the union's president, said last week must be restored before any arrangement could be made for resumption of recording by the musicians.

During 1947, the union disclosed, it used \$1,500,000—nearly all of the money received from recording and transcription in the previous year—to provide more than 11,000 free concerts, dances and other musical services in 514 communities in the United States and Canada, more than half of them for veterans. The musicians who participated were union members and were paid union scales, the money coming from the union's welfare fund and, in some cases, from co-sponsors such as civic organizations, service clubs, newspapers and universities.

Regardless of whether the union is right or wrong in its refusal to continue recording music, the program of musical events provides an interesting insight into its policy "to provide more employment for musicians and to advance American musical culture." Considering the number of teen-age dances (2,437) and similar events which it gave, the union appears to have interpreted culture in a liberal sense.

From royalties paid by recording and transcription—from a quarter of a cent on 35-cent records, one cent on \$1.00 records, up to five cents on \$2.00 records—the Federation sponsored a wide variety of free musical services.

30,000 Musicians Helped

National records of the Union, audited by the Boston accounting firm of Lybrand, Ross Brothers & Montgomery, show that the Federation footed the bill for the services of more than 30,000 of its members. Local co-sponsors, among them the Red Cross, the Y. W. C. A., the National Guard, the American Legion, city and state departments, port authorities, junior leagues, schools, universities, churches, and newspapers, provided additional necessary outlays.

Locals of the Union promoted and furnished music for teen-age dances

in most of the major cities, with the blessing of mayors, police chiefs, and juvenile court judges. Forty-two were given in Newark, N. J.; forty in Cincinnati, thirty-three in Minneapolis, and so on for a total of 2,437 in the country.

This jazz diet was supplemented by symphonic concerts of semi-classical music, while in many of the hospitals and welfare institutions of children chamber music proved highly popular.

Fan mail—and the Federation needed hay-baling equipment to handle the volume—was particularly full of gusto when it came in from the youthful audiences. From the Toledo, Ohio, Child Study Institute,

Concerto" with the orchestra. His cure began at that point, the medical director wrote.

In the Los Angeles area a "Music for the Wounded" program was set up, with broad community backing, and the \$63,000 allocated to that Local by the Federation was augmented by benefit concerts, so that still more musical service could be made available for the veterans. On this phase of the program General Dwight D. Eisenhower wrote to the vice-president of the Los Angeles Local, expressing thanks to the artists who had participated, adding, "Music is of great recreational value to the sick and wounded in our hospitals, and it is my earnest hope that

A break-down of the figures indicates that half the funds went for popular music and half for music commonly called serious or "high-brow."

The largest musicians' local in the country, in New York City, featured groups of "strolling players," who visited veterans' hospitals in the metropolitan area, playing and singing request numbers at the patients' bedside. Nearly 60 per cent of the Local's allocation of \$91,000 (to which the Local added \$10,000 for overhead expenses) was spent in this and other types of musical entertainment for veterans.

New York Program

The New York program furnished employment, at one time or another, for some 5,000 of Local 802's 25,000 members. One hundred symphony players performed at a memorial concert in honor of the late Mayor F. H. La Guardia, playing under the baton of Alexander Smallens, the Mayor's favorites: Wagner's "Siegfried Funeral March," Bach's choral prelude, "Come Sweet Death," and the adagio movement of his Toccata in C major, and Beethoven's Fifth Symphony.

In Philadelphia the Union revived the 20-year dormant tradition of outdoor concerts in the Labor Plaza, which is equipped with an admirable shell for band and symphony performances. A symphonic band was used to bridge the gap between low-brow and highbrow music; how successfully, is indicated by the fact that summer audiences exceeded 175,000.

In many other communities the Federation's funds had a pump-priming effect on the musical life of the community. One major and several minor symphony orchestras were revived. In one instance the Union's allocation of \$10,000 for free symphony performances resulted in the raising of an additional \$120,000 budget for the orchestra by other musically interested groups in the city.

The Federation has paid particular attention to smaller communities and rural areas. In general the allocation of funds was \$10.43 a member. For the large locals in New York, Chicago and Los Angeles this figure held only for the first 5,000 on the roster; beyond that number only \$2.00 a head was granted. Account was taken of the fact that the larger centers already have much free music.

(Reprinted with permission of the New York Herald Tribune.)



One of the free concerts given last summer in Labor Plaza, Philadelphia, by the American Federation of Musicians to provide work for its unemployed musicians. These concerts attracted 175,000 listeners during the summer and revived a Philadelphia custom dormant since 1927.

one girl wrote the conductor of a string orchestra: "It was one concert that I enjoyed without getting bored." A boy, festooning his letter with crayon drawings of horns, said, "It was the first string orchestra I ever heard, and I liked it very much."

High on the priority list of the Union came music for veterans' hospitals. The 2,317 performances by symphony, band and chamber music groups were primarily for enjoyment. But the medical directors' letters indicated that the music often had real therapeutic value. In one instance, a young soldier who had been a concert pianist was pulled out of his apathy when the visiting symphony conductor persuaded him to come forward and play the "Warsaw

the success of this year's concert in the Hollywood Bowl will assure a continuation of your splendid program."

Program Fills a Gap

A yard-long work sheet detailing the activities of the musicians' union in Detroit showed that in general they provided music where otherwise there would have been none: 71-piece symphony orchestra concerts in the State Fair Grounds, nightly band concerts during August in Belle Isle Park, 17-piece gypsy string music for veterans' hospitals, Christmas party music for underprivileged children, a concert by a 40-piece symphonic band, and four performances by 10-piece dance orchestras.

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FEBR

**James C. Petrillo Explains Why Members of the A. F. of M. Have
Not Been Making Recordings Since January 1, 1948**

(Continued from page eleven)

It is not the desire of the musician to stop or prevent the use of his work, any more than it is the desire of the writer, composer or inventor to prevent the use of his creative efforts. The musician merely desires the means to regulate commercial exploitation of his work and to prevent the unjust enrichment of these commercial exploiters.

THE MUSICIAN AND THE FRIGIDAIRE

The iceman lost his job because of the development of the Frigidaire, but the iceman in no way contributed toward the making of the Frigidaire which destroyed his job. Unlike the phonograph, the Frigidaire destroyed the need for the iceman. Big business certainly would not under any circumstances manufacture a product which would destroy it; but the musician is being asked to play at his own funeral.

BAN WAS A LAST RESORT

Many people have said that musicians are trying to retard technological progress and attempting to destroy an industry. The truth of the matter is that the industry and the technological progress are inexorably destroying both the art of music and the musician himself. This is particularly so because of the failure of the Congress of this country, and the courts, to regulate and restrict the commercial use of records in fields competitive with the performing musician. Is it any wonder, therefore, that the musician in desperation has finally and conclusively decided to resist and refuse to continue to commit economic and artistic suicide?

The public, the Congress, the radio, the recording and juke box industries must recognize and realize that unless something is done to stop the ravages of unemployment among the musicians, not only will the art of music die, but there certainly will be no incentive on the part of coming generations to adopt music as a profession, and the sources from which are now drawn our great artists will diminish until they are completely destroyed. If recordings are permitted to go unchecked, theoretically and realistically, a handful of musicians can supply the musical needs of the United States and Canada, either through recordings or through chain broadcasting.

Throughout the years the musician was patient and forbearing before taking any drastic action to combat this evil. He proceeded to voice his resentment in an orderly and modest manner within the conclaves of his own organization. His representatives made these protestations known to the industry in general; however, nothing came of these justifiable complaints. Instead, new methods were ingeniously discovered by the commercial interests to utilize further the recording against him.

While the unemployment in the theatres came about suddenly and catastrophically, the unemployment caused by the unauthorized usages of recordings generally, though not as sudden, is just as vicious and constant.

Thousands of well-trained young musicians, graduates of conservatories and music schools, today finish their courses and stand on the threshold of their careers with nothing but unemployment staring them in the face. Many of them cannot and do not remain in the professional field because of the limited employment opportunities, and, of necessity, others must remain part-time musicians and seek employment in other fields in order to exist. In sheer desperation, therefore, the musician must do something, not only to protect his economic interests, but also to protect the artistry of which he is rightfully proud.

The present ban on recordings was not imposed by a single individual. It represents the culmination of years of suffering and years of pleading by the musicians to their parent organization for help to escape this self-destructive process. Year in and year out in annual conventions of his organization he has protested against these abuses which were destroying him. These representations were well known to the industry, to radio and to Congress. They have been met by a campaign of vilification against the musician and the leaders of his organization.

There was no course of action left open to the musician except to abandon completely all employment in the recording field. This action was not capricious or hasty. It was made in complete desperation, and only after all efforts through the years for a just settlement had failed.

It cannot be contradicted that the action of the musician in refusing to make records any longer represents the unified thought and wishes of more than two hundred and twenty-five thousand musicians in the United States and Canada, who are all proud members of the American Federation of Musicians, and to whom, up until now, records have meant starvation.

FEBRUARY, 1948

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INTERNATIONAL MUSICAL

EDITORIAL COMMENT

The Why of the Recording Ban

THE article explaining why members of the American Federation of Musicians have reached the decision they have concerning recordings deserves special editorial comment. Following is an enumeration of its salient points with pertinent comments thereon.

1. *The musician is not opposed to the record or the phonograph machine as such.*

It cannot be made clear enough that the phonograph does not displace the musician since the musician is still needed in the production of recorded music. Therefore his case is not parallel with that of the hand-weavers fighting the machine which can manufacture textiles without their help. What the musician is opposed to is the uses to which the phonograph is being put.

2. *The peaceful association between the musician and the record was suddenly shattered with the advent of the microphone and the amplification tube.*

It is the machine superimposed on the machine which is doing the damage. These inventions made it possible to project music to practically any distance, made it possible to have a record heard, so to speak, around the world by all the inhabitants thereof at a single playing.

3. *Commercial exploiters . . . have pocketed millions of dollars in profit without consideration or any obligation, moral or otherwise, to the artist who created the record.*

A sense of ethics, as is well known, does not spring up spontaneously in the field of business. It is a plant encouraged only through legislative enactments with actual powers of enforcement. Those who use records for profit without employing or in any way recompensing live musicians must be firmly shown that they are as surely utilizing unpaid labor as if they were to line up a chain gang and whip them into action. They can be so shown only by being meted out punishment fitted to their deeds.

4. *They (the musicians) pooled their funds and instituted an advertising campaign in the American and Canadian newspapers, appealing to and imploring the public to patronize theatres which employ live musicians.*

As many will remember, pledges were inserted in the newspapers throughout the country during those disastrous years, to be signed by readers, in the manner of tectotaler vows, to the effect that these readers would not patronize moving picture houses using mechanized music. These pledges were mailed into the Federation office by the thousands. What actually happened was that the pledge-ee, after basking in a complacent sense of well-doing for about a week, noticed a good feature advertised at his neighborhood movie-house and went blithely in to see it (and, incidentally, to hear the mechanized music).

5. *There is a ration, then, of two juke boxes to every professional musician in the American Federation of Musicians.*

And it is to be remembered also that a juke box displaces not one, but several musicians—takes the place of a whole orchestra. And the head of an establishment containing a juke box does not pay it. It pays him, in the nickels dropped down its gullet by the patrons.

6. *Over twelve hundred radio stations which obtain music gratuitously in one form or another, on the average are not employing even one musician.*

These same stations would hardly expect to get any other service—announcers, entertainers, control-room employees—free. Nor would such workers in their wildest dreams allow the products of their services to replace them in the station.

7. *Radio has grown from almost nothing into an industry that is staggering in size.*

And yet the public is asked to sympathize with the poor radio stations which are being abused by musicians who have the audacity to want to make a bare living for themselves and their families from their art.

8. *It can be seen, therefore, that almost every community in the United States and Canada having radio stations, dance halls, cafes and hotels, with the expenditure of a pittance for recorded music, has availed itself of an instrument which eliminates live musicians.*

One can readily visualize the situation developed to its logical outcome. No live musicians whatever would be employed the length and breadth of the land, save in sound-proof, sight-proof radio studios and recording chambers. The few musicians required for such sessions would be as anonymous as moving picture instrumentalists now are. The glow

and warmth generated by the living performer—his style, his individuality, his special gifts—would obtain no more. There would be no Szigetis, no Benny Goodmans, no Artur Rabinsteins, no Pablo Casals. There would be only the Fifth Symphony of Beethoven, Gershwin's "Rhapsody in Blue," and Copland's "El Salon Mexico," which, divorced from interpreters, would take on an air of unreality, of irrelevancy, would be only half heard and half assimilated, as one hears the background music to moving pictures. Music would be well on the way to becoming an art of the esoteric, relished only by connoisseurs and an initiated few.

9. *Practically all of the means of public dissemination of news are owned and controlled by the very interests which desire to continue to exploit recorded music.*

This is exactly the explanation of the whole campaign waged against President Petrillo. The interests which stood to gain by his being discredited were the very ones which had control of the most powerful channels of propaganda: the radio and the press. Needless to say, such channels were made copious use of for the purpose of defamation.

10. *The Lea Act attempts to make it a crime for the musician to seek to expand the area of his employment opportunities.*

That the Lea Act is special interest legislation on behalf of the radio broadcasters not even its author denies. That it is also punitive legislation aimed at the livelihood opportunities of a professional group is equally apparent. Under the guise of outlawing "featherbedding"—a derogatory term for spreading employment opportunities equably, and endeavoring to prevent the complete replacement of live performers by mechanism—the Lea Act has in effect struck a mortal blow at one segment of the population. However, its doubtful constitutionality and other legal aspects are to be fully discussed in the next (March) issue of this magazine by the General Counsel of the Federation, Milton Diamond; so it is enough to say here that the Lea Act is simply one move, and a deadly one, in a campaign of bitter-end fighting against the musical profession.

11. *As is generally known, the recording musician represents the cream of the musical profession; yet the recording industry cannot and does not provide him with sufficient employment to feed or clothe him . . . These musicians must seek employment in other fields to sustain themselves.*

This situation is comparable, say, to that of a tailor who has as one of his customers a millionaire. This millionaire, by convincing the tailor of the favorable publicity ensuing on outfitting so prominent a person as himself, inveigles him into doing the work for next to nothing. So, to make his living, the tailor must rely on other jobs. When the millionaire is reproached for his lack of consideration, he shrugs, "Well, if *that* tailor does not want my patronage, there are plenty who do, merely for the prestige it gives them."

12. *It is not the desire of the musician to stop or prevent the use of his work any more than it is the desire of the writer, composer or inventor, to prevent the use of his creative efforts. The musician merely desires the means to regulate commercial exploitation of his work . . .*

It must be apparent to all who care to think twice about the matter that no craftsman desires to limit the sale of his products, no artist wishes to put up barriers to the full distribution of his creations. He does so only when such distribution is destroying his means of livelihood. It is the musician's natural tendency to broadcast as often, as extensively and as lavishly as possible. He controls this impulse only because he knows his own products compete with himself and destroy his means of existence.

New Law

Resolution No. 35 which was referred to the International Executive Board by the 1947 Convention in Detroit, Michigan, was considered at the Mid-winter meeting of the Board and was adopted in the following form to take effect March 1, 1948.

ARTICLE X, SECTION 59:

"Members employed on a weekly engagement in any local jurisdiction shall not play another engagement in any other local jurisdiction if, in either of said local jurisdictions playing said other engagement is prohibited by a quota, job spreading or six-day-a-week law."



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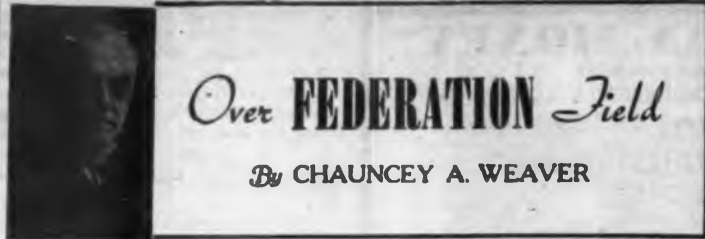
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FEBRUARY, 1948



Over **FEDERATION** Field

By CHAUNCEY A. WEAVER

THE FROZEN RIVER

Surrendering now to Winter's icy hand
Beneath his cold embrace inert you lie;
In frozen silence at his chill command
You hide your face against the frigid sky.

The waters that once stirred with every breeze
Are now imprisoned by the Winter King;
Yet still you feel the lure of distant seas,
And in your hidden depths you dream of spring.

—Kay W.

At long last, Local 802 has been forced to take the Free Music Gentleman Cow by both horny protuberances and assign it to a permanent long-merited stall in the perpetual bovine green stable. There is not the slightest reason to doubt the necessity for the move. New York City is "Greater New York," but greed is as rampant in a metropolis as it is in the smaller cities and towns, and even in the rolling prairies.

Secretary Charles R. Iucci makes plain in the current issue of "The Allegro"—an article reprinted from the New York Times—the following keynote to the long-familiar nightmare of the organized musical profession:

Every day there come across my desk letters which begin like this:
"The X Fraternal and Benevolent Society is holding a dance to raise money for worthy charities. Would you be good enough to contribute an orchestra free for this event? Thank you."

Or—
"Mr. John Smith, one of your members, and a few of his men said they would donate their services for a brunch at the Ritz-Astoria as part of our twenty-million-dollar fund-raising campaign for hospitals and orphanages. We would like permission from you for Mr. Smith and his orchestra to perform."

Of course these enthusiastic promoters expected to pay everybody else—as Secretary Iucci discovered upon careful investigation. For example:

—The hotel where the brunch was to be held was charging \$4.00 a plate.

—The waiters who served the food were paid regular union wages plus tips, of course.

—The printer who made up the invitations was paid for his services.

—The fund-raisers who planned the brunch got regular salaries.

—The electricians who set up the loud-speakers on the dais were paid their regular salaries.

—The butchers who supplied the bacon, the bakers who supplied the rolls, the dairy people who supplied the butter and cream, the grocer who supplied the coffee—all were paid.

It was only the musician who was asked, and is still asked, to contribute his services as a *beau geste*.

Then came the climax: The Local 802 Executive Board decided on the following policy:

Henceforth, applicants for unpaid musical performances will have to dem-

onstrate that they have agreements with hotel managements, caterers, banquet-hall proprietors, printing firms, electrical equipment suppliers and such other firms or individuals without whose services or establishments charity or welfare affairs cannot be held, that these firms or individuals have agreed to give their services, products or rental space gratis.

After this thorough-going campaign the musician will be just as essential to the success of the enterprise as he was before. There will be a new undertone of self-respect. There will be a new meaning to the old-time slogan, "The laborer is worthy of his hire."

The controversy now going on over the merits of the fight in which President James C. Petrillo is a stellar figure is calling forth well-written articles from some of the best pen-pushers in the ranks of the Federation. For example, Elmer Kruse, Local 3, Indianapolis, has a column contribution in the Star of that city in which the fundamental merits of the fight are clearly set forth, and which we are forwarding to headquarters, and which should have a place in some final fusillade when "all our cards are being laid upon the table."

In a recent issue of the Los Angeles Overture (Local 47) we note the following:

"Spike is back. Spike's many friends will be glad to hear that after a long convalescence he is sufficiently recovered to spend several hours a day in his office. His doctor has forbidden him to act as chairman at Board meetings or general meetings or to appear as a witness in court. However, he is able to manage affairs in his office."

After reading President Wallace's virile, straightforward and illuminating contributions to issue after issue of the Overture, we had not dreamed that Spike had gone through such a siege as intimidated. He has been a tower of strength to the Federation cause on the Pacific coast for a long period, and those who know him and appreciate his capabilities will certainly hope for him a complete and rapid restoration to health.

Reno, Nevada, is said to be the noisiest city in the United States.—Mount Morris Kablegram.

It would require several grains of salt for us to swallow that one. The Reno divorce racket may cause more or less of a staccato disturbance, and yet we have been told by those who have been permitted personal observation that courtroom scenes out there are of a decidedly *placido* character. If Reno were given to excessive civic tumult we know of a method by which atmospheric perturbation could be speedily reduced to metropolitan calm. Give Paula Day, the resourceful secretary of Local 368, a commanding position in the city square and her magic

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eloquence would solve the problem. We shall never forget the fashion in which she swayed the Seattle Convention in 1941 from a state of passionate restlessness into an unruffled status of beatific calm. Long may Paula be with us to dispel the untimely tempest and to lull the passing storm into quietness and peace.

Too bad the Balkans can not learn the art of transforming their everlasting "war-clouds" into some semblance of international peace.

In the current issue of the Detroit Keynote we note the following interesting "headline": "Opening in Detroit Police Department for Qualified Musicians." At the rate musicians are constantly being crowded against the wall by adverse interests it may soon be necessary for every Federation member to be wearing a star.

We were certainly shocked to learn of the tragic death which came to President Edward Dale Owens, aged 47 years, widely known band leader and president of the Flint, Michigan, Local 542, Federation of Musicians, as the result of injuries sustained in a traffic collision on what is known as North Dixie highway, three miles north of Mt. Morris.

Owens suffered a skull fracture and arm lacerations when his car collided with one driven by Hubert R. Clark of Flint.

Owens was a veteran of both world wars and had been prominent in Flint musical circles for more than thirty years. He was rated as one of the finest violinists in Michigan and had refused many offers to come East and to go to Hollywood and other circles of attractive employment.

Owens is survived by his widow, Mary E., and four sisters.

On many occasions we have enjoyed the impact of his genial personality, and in his passing feel the loss of an abiding friend.



Analyze Your Teeth and Lips for Wind Instruments

This booklet contains an illustration and suggests WHY and HOW to correct your faults with Non-Pressure System, Tone, and Vibrato. Price \$1.00. Persons with false teeth, including irritation of tissue and suction, \$3.00. Satisfaction or money refunded. Write to Prof. A. Virgilio, 2412 Frenchmen St., New Orleans 19, La.

We appreciate the thoughtfulness of Local Secretary A. A. Clendenin in forwarding the particulars concerning the loss which we have all sustained.

It is an old saying that "Death loves a shining mark." The meaning thereof comes home with telling force to Local 382 of Alton, Illinois, in the passing of Arthur Horn at the noon-time age of forty-nine years. He was a long-time local member, very talented. His services were in constant demand. He was cellist in the Alton Municipal Band, and assistant director as well as treasurer of the band. He had appeared many times with the Horn Trio, a family string organization. Aside from musical activities he was chief accountant of the retirement fund established by the Olin Industries Western Cartridge Company. Brother Horn's death will be long sincerely mourned.

Speaking of "Wallace," although hailing from Iowa—candidate for President of the United States on one or another kind of ticket—we get a bigger thrill in contacting Wallace, Idaho, Local 636 Bulletin Extra, which is rapidly finding its place at the Federation Journalistic table. Thanks for the latest issue. It exhales the genuine Western tang. It breathes a virile spirit. It is placing the home local squarely on the map.

That big Eastern snow-storm cost the city of Greater New York the tidy sum of \$1,614,152 to shovel off the walks. We wonder what they did with the beautiful carpeting? We saw not a flake within its borders upon a recent visit there.

When a boy back East, a common expression often heard was, "We wish he, or she, or it, were in Halifax!" Were we ever guilty? We apologize. We have before us a beautiful Christmas card greeting from Secretary Harry Cochrane, secretary of Local 571, Halifax, Nova Scotia.

By practicing that thrift and economy which is so characteristic of royalty, it is quite possible that Philip and Elizabeth may be able to get along on two hundred thousand dollars a year.

Some people will have opportunity to enjoy the taste of a quadrennial birthday cake on the last day of the present month.

Among other historic distinctions which the month of February is known to enjoy is the uncertain convolutions of Mr. G. Hog.

It is difficult to picture Manhattan, and contiguous territory, as a domain where wild Indians once roamed at will. Today the paleface dominates the scene.

Hardly enough winter in many sections to warrant getting a skate on.

If Stalin were named "Staller" it would be more in accord with the eternal fitness of things.

Forward, March, give us the key to sing—
The sweet tune which never can grow old:
Welcome, once more, O Beautiful Spring!

INTERNATIONAL MUSICIAN

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his appointment as permanent con-
ductor of the Vancouver Symphony.

Trained as a violinist by his father,
young Jacques, who was born in
Przemysl, Poland, and who came
with his family to America in 1921,
was already making public appear-
ances at seven. When he was thir-
teen he gave his first American rec-
ital in Town Hall, New York, and
soon after won a scholarship to study
violin with Carl Flesch. Later in
New York he studied with Leopold
Auer and at the Juilliard School with
Paul Kochanski and Rubin Gold-
mark. At eighteen he became a
member of the Philadelphia Orches-
tra where, under the baton of Leo-
pold Stokowski, the conviction gradu-
ally dawned on him that the instru-
ment for him, the only instrument
that would completely satisfy him,
was the symphony orchestra itself,
with its infinite means for expression.

During the following years, as
violinist under batons of guest con-
ductors Toscanini, Reiner, Coates,
Klemperer and Ormandy, Mr. Sing-
er gained an insight into various
modes of coaxing from this instru-
ment, the orchestra, its full range of
color. He was able to gain practical
experience through his directorship
of the children's programs and of the
orchestra during rehearsal.

Then in 1937 the Dallas Sym-
phony Orchestra, on the lookout for
a conductor, turned to Stokowski,
who recommended Mr. Singer. He
held this post until 1942, when he
was called to the service. After his
release in 1946—he had during the
time of his service received three
battle stars—Mr. Singer became
musical director of the New Orleans
Summer concerts and guest director
of the Toronto Symphony Orchestra.

Since his engagement as conductor
of the Vancouver Symphony Orches-
tra, after two sensational concerts on
January 26th and March 7th of 1947,
Mr. Singer has directed fifty-two
concerts of that organization. Dur-
ing the one week of December 7th
the orchestra played five different
programs ranging from Marc Blitz-
stein's "The Airborne Symphony" to
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PARKS, BEACHES AND GARDENS

Castle Gardens; Youth, Inc., Props., Detroit, Mich.
Granada Gardens, Shannon Shaeffer, Owner; Eugene, Ore.
Midway Park; Joseph Pannes, Niagara Falls, N. Y.
Pleasure Beach, Stan Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.
Rainbow Gardens; A. J. Voss, Manager, Bryant, Iowa.
Rodeo Park, and Amusement Promotions, Inc., and Harry Rein-dollar, Wm. Pyle, Samuel Fisher, Pennington Heights, Pa.
Sni-A-Bar Gardens, Kansas City, Mo.
Summer Gardens and James Webb, Gravenhurst, Ont., Can.
Sunset Park; Baumgart Sisters, Williamsport, Pa.
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.
Woodcliff Park, Poughkeepsie, N. Y.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

AUBURN: Frazier, Whack
BIRMINGHAM: Sellers, Stan, Operator, Pleasure Beach (Bessemer, Ala.).

ARIZONA

PHOENIX: Hoisler, John
Newberry, Woody, Mgr., and Owner, The Old Country Club.
YUMA: Buckner, Gray, owner "345" Club, El Cajon.

ARKANSAS

ELDORADO: Shivers, Bob
LITTLE ROCK: Stewart, J. H.
Wechs, B. C.
MCGHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E.,
Robertson Rodeo, Inc.
PINE BLUFF: Arkansas State College
Clark, Stanley
Scott, Charles E.

CALIFORNIA

BAKERSFIELD: Charlton, Ned
Conway, Stewart
Cos, Richard
BENICIA: Rodgers, Edw. T.
BEVERLY HILLS: Mestusis, Paris
COMPTON: Vi-Lo Records
FRESNO: Plantation Club, Joe Cannon,
Owner.
HOLLYWOOD: Alison, David
Birwell Corp.
Dempter, Ann
Finn, Jay, and Artists Personal
Mgt., Ltd.
Gray, Lew and Magic
Record Co.
Kolb, Clarence
Morros, Boris
Patterson, Trent
Robitschek, Kurt
Universal Light Opera Co. and
Asa's.
Western Recording Co. and
Douglas Venable.
Wrightman, Neale

LOS ANGELES:

Anderson, John Murray, and
Silver Screen, Inc.
Dalton, Arthur
Freeland, F. D., Al-Dean Circus
Merry Widow Company, and
Eugene Haskell, Raymond E.
Mauro, Managers.
Moore, Cleve
Morris, Joe, operator,
Plantation Club
Mooby, Curtis
New Club Alabam, Curtis Mooby
and M. E. Brandenberg.
Quodbach, Al., Manager,
Granada Club.
Royal Record Co.
Tonkins, Irvan "Van"
Williams, Cargile
Williams, Earl
Wilshire Bowl
MANTECA:
Kaiser, Fred
NORTH HOLLYWOOD:
Lohmuller, Bernard
OAKLAND:
Moore, Harry
Morkin, Roy
OCEAN PARK:
Frontier Club and Robert Moran
ORLAND:
Gates, C. W., Manager, Palace
Dance Hall.
OROVILLE:
Rodgers, Edw. T.,
Palm Grove Ballroom.
PALM SPRINGS:
Hall, Donald H.
PERRIS:
McCaw, E. E., Owner,
Horse Follies of 1946.
SACRAMENTO:
Cole, Joe
Leising, George
SAN BERNARDINO:
Opera Association of San Ber-
nardino, Calif.
SAN DIEGO:
Cotton Club, Benny Curry and
Otis Wimberly.
Miller, Warren
Tricoli, Joseph, Oper.,
Playland.
Young, Mrs. Thomas (Mabel),
and Paradise Club (formerly
known as Silver Slipper Cafe).
SAN FRANCISCO:
Bramy, Al
Brown, Willie H.
Fos, Eddie
Rogers & Chase Co.
Shelton, Earl,
Earl Shelton Productions.
The Civic Light Opera Com-
mittee of San Francisco;
Francis C. Moore, Chairman.
Waldo, Joseph
SANTA ANA:
Theo's Place, and Theo. Osborn
SANTA MONICA:
Herb Ward Restaurant, and
Herb Ward and Duke Garner,
partners.
YREKA:
Legg, Archie

CONNECTICUT

HARTFORD:
Dubinsky, Frank
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony
NEW LONDON:
Johnson, Henry
Patten, Olim
Small, Daniel C.
Williams, Joseph
NIANTIC:
Crescent Beach Ballroom, and
Bud Russell & Bob McQuillan.
STONINGTON:
Whewell, Arthur
WATERBURY:
Derwin, Wm. J.
WEST HAVEN:
Patriello, Alfred

DELAWARE

DOVER:
Apollo Club and Bernard
Parkins, Owner
Chick's Restaurant, A. B.
Williams, Proprietor.

NEW CASTLE:

Lamoo, Ed
WILMINGTON:
Alken, Sylvester,
Kay, Al

FLORIDA

CLEARWATER:
Bardon, Vance
CORAL GABLES:
Hirliman, George A., Hirliman
Florida Productions, Inc.
DAYTONA BEACH:
Charles Hi-Hat Club
Estate of Charles Reese, Jr.
FORT MYERS:
McCutcheon, Pat
HALLANDALE:
Singapore Saddle's
JACKSONVILLE:
Newberry, Earl, and Associated
Artists, Inc.
MIAMI BEACH:
Amron, Jack, Terrace Rest.
Coral Reef Hotel
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Lehnick, Max
Macomba Club
Miller, Irving
Mocamba Restaurant, Jack Fred-
lander, Irving Miller, Max
Lehnick and Michael Rosen-
berg, Employers.
Shanghai Restaurant, and Max
Caldwell, Employer.
Straus, George
Weills, Charles
White House Hotel,
Leo Radoff, Mgr.-Dir.
Wit's End Club, R. E. Reid,
Manager, Charles Leveson,
Owner.
ORLANDO:
Longwood Hotel, Maximilian
Shepard, Owner.
Sunshine Club and D. S. Fryor
PANAMA CITY:
Daniel, Dr. E. R.
PENSACOLA:
Hodges, Earl, of Top Hat
Dance Club.
Keeling, Alec, of National
Orch. Syndicate.
National Orchestra Syndicate
RIVIERA BEACH:
Riviera Club, and Phil Rowe
and Charlie Woodruff,
Owners.
Rowe, Phil
Woodruff, Charlie
SARASOTA:
Walkenda Circus, Jack A. Leon-
tini, Employer.
Walkenda Circus, Inc., Karl
Walkenda, Owner.
STARBU:
Camp Blanding Rec. Center
Goldman, Henry
TAMPA:
Junior Woman's Club
Pegram, Sandra
Williams, Herman

GEORGIA

ATLANTA:
Greater Atlanta Moonlight
Opera Co., Howard C. Jacoby,
Manager.
Herren, Chas., Herren's Ever-
green Farms Supper Club.
AUGUSTA:
Kirland, Fred
J. W. Neely, Jr.
MACON:
Lee, W. C.
SAVANNAH:
Club Royale, and Al Remler,
Owner.
Thompson, Lawrence A., Jr.
VIDALIA:
Pal Amusement Co.

IDAHO

COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse
LEWISTON:
Roachberg, Mrs. R. M.
FOCATELLO:
Reynolds, Bud

ILLINOIS

BLOOMINGTON:
James R. McKinney
CHAMPAIGN:
Robinson, Bennie

CHICAGO:

Brydon, Ray Marsh, of the
Dan Rice 3-Ring Circus
Chicago Artists Bureau.
License 468.
Children's Health & Aid Soc.
Club Plantation, Ernest Brad-
ley, Mgr.; Lawr. Wehdefeld,
Owner.
Cole, Elsie, Gen. Mgr., and
Chicago Artists Bureau, Li-
cense 468.
Colosimo's Theatre Restaurant,
Inc., Mrs. Ann Hughes,
Owner.
Davis, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner.
"Play Girls of 1938"
Fine, Jack, Owner.
"Victory Pollies"
Fitzgerald, P. M., Manager,
Grand Terrace Cafe.
Fox, Albert
Fos, Edward
Glea, Charlie
Gluckman, E. M.
Broadway on Parade.
Hale, Walter, Promoter
Joe's Rhythmogie
Market, Vince
Mason, Leroy
Mays, Chester
Miller, R. H.
Monte Carlo Lounge, Mrs. Ann
Hughes, Owner.
Moore, H. B.
Novak, Serge
Rose, Sam
Stoher, Harlan T.
Taftan, Matthew,
Platinum Blonde Revue
Taftan, Matthew,
"Temptations of 1941"
Teichner, Chas. A., of
T.N.T. Productions.
Thomas, Otis E.
EAST ST. LOUIS:
Davis, C. M.
EFFINGHAM:
Behl, Dan
KANKAKEE:
Havener, Mrs. Theresa, Prop.,
Dreamland.
LA GRANGE:
Haeger, Robert
Klaas Club,
LaGrange High School.
Viner, Joseph W.
MT. VERNON:
Plantation Club, Archie M.
Haines, Owner.
PEORIA:
Brydon, Ray Marsh
Humane Animal Assn.
Rutledge, R. M.
Paul Streeter
POLO:
Clem, Howard A.
QUINCY:
Hammond, W.
ROCKFORD:
Palmer House, Mr. Hall, Owner.
Troadero Theatre Lounge
White Swan Corporation
SANDOVAL:
Palace Nite Club, Mike Rabbit,
Proprietor.
SPRINGFIELD:
Stewart, Leon H., Manager,
Club Congo.

INDIANA

ANDERSON:
Green Lantern
Lanzer, Bob
Lanane, George
AUBURN:
Moore Lodge No. 56
ELWOOD:
Yanket Club, and
Charles Sullivan, Mgr.
EVANSVILLE:
Adams, Jack C.
Fos, Ben
GREENSBURG:
Club 46, Chas. Holzhouse,
Owner and Operator.
INDIANAPOLIS:
Benbow, William and His All-
American Brownshin Models.
Dickerson, Matthew
Richardson, Vaughn,
Pine Ridge Pollies.
Wm. C. Powell Agency,
Bookers' License No. 4150.
MARION:
Horine, W. S.
Idle Hour Recreation Club
NEWCASTLE:
Mount Lawn Ballroom, Stanley
W. Harding, Manager.
RICHMOND:
Newcomer, Charles
SYRACUSE:
Waco Amusement Enterprises

IOWA

BRYANT:
Voss, A. J., Manager,
Rainbow Gardens.
CLARION:
Miller, J. L.
HARLAN:
Gibson, C. Bea
WHEATLAND:
Grubel, Ray, Mgr., Alca Park
Owner.
DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PRATT:
Loreli Club, L. W. Wisby,
Owner; C. J. Clements,
Manager.
TOPEKA:
Mid-West Sportsman Assn.

KENTUCKY

LEXINGTON:
Harper, A. C.
Hinc, Geo. H.
LOUISVILLE:
Greenwell, Allen V., Prop.,
Greenwell's Nite Club
Shelton, Fred
OWENSBORO:
Cristil, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie,
Bookers' License 2611

LOUISIANA

ALEXANDRIA:
Green, Al, Owner and Oper.,
Riverside Bar.
Smith, Mrs. Lawrence, Prop.,
Club Plantation.
Stars & Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner; Jack Tyson,
Manager.
Well, R. L.
LAKE CHARLES:
Veltin, Tony, Mgr., Palma Club
MONROE:
Keith, Jessie
NEW ORLEANS:
Dog House, and Grace
Martinez, Owner.
The Hurricane and
Percy Stovall.
Hyland, Chauncy A.
SHREVEPORT:
Reeves, Harry A.
Riley, Billy

MAINE

SANFORD:
Parent Hall,
E. L. Legere, Manager.

MARYLAND

BALTIMORE:
Byrd, Olive J.
Cox, M. L., and Byrd, Olive J.
Epstein, Henry
Green, Jerry
Rio Restaurant and Harry
Weiss, Manager.
Stage Door Casino
White, David,
Nation Wide Theatrical Agy.
HEADSHAW:
English Supper Club, Ed. De
Waters, Prop.
CUMBERLAND:
Alibi Club, and Louis Waingold,
Manager.
FENWICK:
Seaside Inn, Albert Repsch,
Owner
FREDERICK:
Rev. H. B. Rittenhouse
OCEAN CITY:
Gay Nineties Club, Lou Bel-
mont, Prop.; Henry Epstein,
Owner (of Baltimore, Md.).
SALISBURY:
Twain Lantern,
Elmer B. Dathiehl, Oper.
TURNERS STATION:
Thomas, Dr. Joseph H.
Edgewater Beach.

MINNESOTA

ALEXANDRIA:
Crest Club, Frank Ganner
BEKIDJI:
Foster, Floyd, Owner,
Merry Mixers Taverna.
GAYLORD:
Green, O. M.
RED WING:
Red Wing Grill, Robert A.
Nybo, Operator.
ST. CLOUD:
Geas, Mike
ST. PAUL:
Fos, S. M.
SPRINGFIELD:
Green, O. M.

Mouzon, George
Sayder, Samuel, Boston
Amusement Co.
Sullivan, J. Arnold,
Bookers' License 150.
Sanbrook, Larry and his
Radio Show,
Walker, Julian
Younger Citizens
Coordinating Committee

CAMBRIDGE:

Montgomery, A. Frank, Jr.
Salvato, Joseph

FAIRHAVEN:

Skinner Restaurant, The

FITCHBURG:

Baldin, Henry

HOLYOKE:

Levy, Bernard W.,
Holyoke Theatre.

LOWELL:

Crowe, Francis X.

MONSON:

Monson House and Leo Can-
gello, Employer.

NEW BEDFORD:

Rose, Manuel

NORTH WETMOUTH:

Pearl, Morey

REVERE:

Della Porta, Joseph J.,
Rollaway Ballroom.

WILMINGTON:

Blue Terrace Ballroom and
Anthony Del Torto

MICHIGAN

BAY CITY:
Walter, Dr. Howard
CHEBOCO:
Smith, R. W., and
Mar-Creek Inn.
DETROIT:
Adler, Caesar, and Hoffman,
Sam, Oper., Frontier Ranch.
Amnor Record Company
Bel Aire (formerly Lee 'n' Ed-
die's), and Al Wellman,
Ralph Wellman, Philip Flax,
Sam and Louis Bernstein,
Owners.
Bibb, Allen
Bologna, Sam, Imperial Club
Briggs, Edgar M.
Daniels, James M.
Green, Goldman
Hoffman, Sam, Operator, Pro-
tector Ranch.
Johnson, Ivory
Kosman, Hyman
San Diego Club,
Nose Miranda,
Savoy Promotions, and Howard
G. Pyle.
Schreiber, Raymond, Owner and
Oper., Colonial Theatre.

FLINT:

Carpenter, E. M., Mgr.,
Terrace Gardens.

GRAND RAPIDS:

Huban, Jack
JACKSON:
Paul Bacon Sports Ent., Inc.

LANSING:

Norris, Elmer, Jr.,
Palomar Ballroom.
Tholen, Garry

MARQUETTE:

Loma Farms, Mrs. Carl Touella

SISTER LAKES:

Rendezvous Bowl and Gordon
J. Miller, Owner.

TRAVERSE CITY:

O-At-Ka Beach Pavilion,
Al Lawson.

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner,
Pilot House Night Club.
GREENVILLE:
Pollard, Pleasant
JACKSON:
Ferry, T. G.

MISSOURI

CAPE GIRARD:
Gilkison, Lorence
Moonglow Club

CHILLICOTHE:
Hewes, H. H., Manager,
Windmor Gardens.
KANSAS CITY:
Cra. Mrs. Evelyn
Reguire Productions, Kenneth
Yates, Bobby Henshaw.
Henshaw, Bobby
Kathleen Club, Joe Doe,
Manager.
Thaddeus, H. C., Asst. Mgr.,
Orpheum Theatre.
LEBANON:
Ray, Frank
POPULAR BLUFFS:
Bowers, Merle
ST. LOUIS:
Carroll, James, Oper., Club
Shambogler, Cafe Society,
Browns Bomber Bar.
D'Agostino, Sam

MONTANA

POBYSITE:
Allison, J.

NEBRASKA

COLUMBUS:
Moist, Don
KEARNY:
Field, M. E., Mgr., 1733 Club
OMAHA:
El Morocco Club
Florentine Cafe, and Vance &
Sam Vecchio, Owners.
Rosen, Charles

NEVADA

ELY:
Palmon, Mrs. Baby
LAS VEGAS:
Owens, Ruth
Hoblinger, Ruby
Snoopy, Milo E.
Warner, A. H.
PITTMAN:
Pittman Hotel, and Jimmy
Caronara.
RENO:
Blichman, Mrs. Mary

NEW HAMPSHIRE

JACKSON:
Grag's Inn, Eddie Nelson,
Employer.

NEW JERSEY

ASSBURY PARK:
Kingsley Arms Hotel, and Louis
Levesque, Owner, and M. M.
Garfunkel, Employer.
Richardson, Harry
White, William
ATLANTIC CITY:
Athletic City Art League
Danzler, George, Operator,
Pasa's Morocco Restaurant.
Pasa, George, Operator,
Pasa's Morocco Restaurant.
Pasa, H. Paul
Lackman, Harvey
Morocco Restaurant, Geo. Pasa
and Geo. Danzler, Ops.
CAMDEN:
Towers Ballroom, Pearson Leary
and Victor Potamkin, Mgrs.
CAPE MAY:
Mayflower Casino,
Charles Anderson, Operator.
FLOHAM PARK:
Florham Park Country Club,
and Jack Bloom
KEANBURGH:
Sheehan's Beach Palace, Joseph
Callahan, Employer.
LAKEWOOD:
Patt, Arthur, Mgr., Hotel Plaza
Bridin, S. H.
LONG BRANCH:
Rappoport, A., Owner,
The Blue Room.
MONTCLAIR:
Coe-Hay Corporation and Mont-
clair Theatre, Thos. Haynes,
James Costello.
Three Crowns Restaurant
MOUNTAINIDE:
The Chatterbox, Inc.,
Ray DiCarla.
NEWARK:
Colesman, Melvin
Harris, Earl
Jones, Carl W.
Freedwood, William
Red Mirror, Nicholas Grande,
Prop.
Simmons, Charles
Tucker, Frank
NEW BRUNSWICK:
Elliel, Jack
NORTH ARLINGTON:
Petrusani, Andrew
PATERSON:
March, James
Friedman Social Club
Fryer, Joseph
Biverview Casino
PLAINFIELD:
McGowan, Daniel

SEASIDE HEIGHTS:
Hoffmanns House, August C.
Hoffmann.
SEASIDE PARK:
Red Top Bar, William Stock,
Employer.
BONNERS POINT:
Denn, Mrs. Jeanette
Leigh, Stockton
SUMMIT:
Abrams, Mitchell
TRENTON:
Larsmore, J. Dary
UNION CITY:
Head, John H., Owner, and Mr.
Scott, Mgr., Beck Stage Club.
WEST NEW YORK:
British Organization, and
Sam Naze, Employer; Harry
Boorstein, President.

NEW MEXICO

CLOVIS:
Denton, J. Earl, Owner,
Plaza Hotel.

NEW YORK

ALBANY:
Beloghino, Dominick, Owner,
Trout Club.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Goblet, The
BONAVENTURE:
Class of 1941 of the
St. Bonaventure College.
BRONX:
Santoro, E. J.
BROOKLYN:
Aurelia Court, Inc.
Graymont, A. C.
Johnson, Clifford
Morris, Philip
Puma, James
Rader, Michael
Rosenman, Gus, Hollywood Cafe
BUFFALO:
McKay, Louis
Nelson, Art
Nelson, Mrs. Mildred
Rush, Charles E.
EASTCHESTER:
Sterlight Terrace, Carl Del
Tulo and Vincent Pami-
cella, Props.
FLEISCHMANN:
Car's Meow, and Mrs. Irene
Chura, Prop.
GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer.
GLENS FALLS:
Halfway House, Ralph Gottlieb,
Employer; Joel Newman,
Owner.
Tiffany, Harry, Mgr.,
Twin Tree Inn.
GRAND ISLAND:
Williams, Owsan V.
GREENFIELD PARK:
Utopia Lodge
HOPEWELL JUNCTION:
Camp Lakeland, A. Cohen,
Manager.
HUDSON:
Buddy's Tavern, Samuel Quine
and Benny Goldstein.
ITHACA:
Boad, Jack
JAMESTOWN:
Lindstrom & Meyer
LAKE HUNTINGTON:
Green Acres Hotel
LOCH SHELDRAKE:
Fifty-Two Club, Saul Rappin,
Owner.
Hotel Shlenger, David Shl-
enger, Owner.
MT. VERNON:
Raphin, Harry, Prop.,
Wagon Wheel Tavern.
NEW LEBANON:
London, Eleanor
NEW YORK CITY:
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amusement Corp. of America
Baldwin, C. Paul
Beard, M. E., and All-Ameri-
can Entertainment Bureau.
Broadway Swing Publications,
L. Frankel, Owner.
Calman, Carl, and the Calman
Advertising Agency.
Campbell, Norman
Carstein, A.
Chissarini & Co.
Cohen, Alexander, connected
with "Bright Lights".
Collectors' Items Recording Co.,
and Maurice Spivack and
Katherine Gregg.

Cotton Club
Crosen, Ken, and Ken Crosen
Associates
Currie, Robert W., formerly
held Bookers' License 2995.
Deviston, Jules
Denton Boys
Diener & Dorskind, Inc.
Dubois-Friedman Production
Corp.
Evans & Los
Fechta, Stepin
Finn Play, Inc.
Potoshop, Inc.
Fur Dressing & Dyeing
Salesmen's Union.
Glyde Oil Products
Gray, Lew, and Magic
Record Co.
Grisman, Sam
Gross, Gerald, of United
Artist Management.
Hennaway, Phil
Hirliman, George A., Hirliman
Florida Productions, Inc.
Kaye-Martin, Kaye-Martin
Productions.
King, Gene,
Former Bookers' License 3444.
Koch, Fred O.
Koren, Aaron
La Fontaine, Leo
Leigh, Stockton
Leonard, John B.
Lyon, Alice
(also known as Arthur Leo)
Masconi, Charles
McCaffrey, Neill
Mecero, Ed. P.
Montello, R.
Moody, Philip, and Youth
Movement to the Future
Organization.
Murray's
Neill, William
New York Civic Opera Com-
pany, Wm. Reutemann.
New York Ice Fantasy Co.,
Scott Chalfant, James Bis-
zard and Henry Robinson,
Owners.
Prince, Hughie
Mr. Rappoport
Regan, Jack
Rogers, Harry, Owner,
"Frisco Polliex".
Russell, Alfred
Schwartz, Mrs. M.
Singer, John, former Bookers'
License 3326.
Sondi, Mattie
South Sea, Inc.,
Abner J. Rubica.
Spotlight Club
Stein, Ben
Stein, Norman
Steve Murray's Mahogany Club
Strouse, Irving
Sunbrook, Larry, and His
Rodeo Show.
Superior 25 Club, Inc.
Thomson, Sam and Valenti, Inc.
United Artists Management
Watson, Dech, and the
Brown Duo.
Wee & Leventhal, Inc.
Wilder Operating Co.
Wuolaky, S.

NIAGARA FALLS:
Pancos, Joseph,
connected with Midway Park.
ONTARIO:
Shepard, Maximilian, Owner,
New Windsor Hotel.
ROCHESTER:
Don Nieger Theatrical Agency
Lloyd, George
Valenti, Sam
SARATOGA SPRINGS:
Messrs. Stevens and Arthur L.
Clark.
SCHENECTADY:
Edwards, M. C.
Pretto, Joseph
Magill, Andrew
Rudds Beach Nite Klub or Cow
Shed, and Magnus E. Ed-
wards, Manager.
Silverman, Harry, owner,
Music Bar.
SOUTH FALLSBURG:
Majestic Hotel, Messrs. Cohen,
Korfeld and Shore, Owners
and Operator.
Seldin, S. H., Oper.,
Grand View Hotel.
SUFFERN:
Armitage, Walter, Pres.,
County Theatre.
SYRACUSE:
Casablanca Restaurant, Ted
Genovece, Proprietor.
Feingold, Norman
Syracuse Musical Club
TANNERSVILLE:
Rips Inn, Basil Germano,
Owner.
TROY:
DeSina, Manuel

TUCKAHOE:
Birnbaum, Murray
Roden, Walter
UTICA:
Burke's Log Cabin, Nick
Burke, Owner.
VALHALLA:
Twiss Palm Restaurant,
John Masti, Prop.
WHITE PLAINS:
Brod, Mario
Reis, Les Hochris Corp.
YONKERS:
Babner, William

LONG ISLAND (New York)

BAYSIDE, LONG ISLAND:
Mirage Room, and Edw. S.
Freedland
FAR ROCKAWAY:
Town House Restaurant, and
Bernard Kurland, Proprietor.

NORTH CAROLINA

CAROLINA BEACH:
Economides, Chris
CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. P.
PAYETTEVILLE:
The Town Pump, Inc.
GREENSBORO:
Fair Park Casino and
Irish House.
Weingarten, E., Sporting
Events, Inc.
KINSTON:
Courie, E. P.
Parker, David
RALEIGH:
Charles T. Norwood Post,
American Legion.
WALLACE:
Strawberry Festival, Inc.
WILLIAMSTON:
Grey, A. J.
WILSON:
McEachon, Sam
WINSTON-SALEM:
Payne, Miss L.

OHIO

ASHTABULA:
Blue Shies Cafe
AERON:
Basford, Doyle
Millard, Jack, Mgr. and Lessee,
Merry-GO-Round.
Pullman Cafe, George Sobrin,
Owner and Manager.
CANTON:
Holt, Jack
CINCINNATI:
Anderson, Albert,
Bookers' License 2956.
Black, Floyd
Carpenter, Richard
Einhorn, Harry
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Reider, Sam
Smith, James R.
Wunder Bar, James McPartridge,
Owner.
CLEVELAND:
Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th St.
Dimeo, Forrest
Euclid 55th Co.
Manuel Bros. Agency, Inc.,
Bookers' License 3568.
Salanci, Frank J.
Tutstone, Velma
Willis, Elroy
COLUMBUS:
Ashias, Lane
Bell, Edward
Bellinger, C. Robert
Carter, Ingram
Charles Booz Post No. 157,
American Legion.
Mallory, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post No. 567, and Captain
G. W. McDonald.
DELAWARE:
Bellinger, C. Robert
FINDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl,
Oper., Paradise Club.
PKUWA:
Watergarden Ballroom, and
Lee Sedgwick, Operator.
PORTSMOUTH:
Smith, Phil
TOLEDO:
Durham, Henry (Hank), Oper-
ator, Onyx Theatre Ballroom
Agency.
Dutch Village,
A. J. Hand, Oper.

Huntley, Lucius
Nightgale, Homer
YOUNGSTOWN:
Einhorn, Harry
Reider, Sam
ZANESVILLE:
Venner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman
MUSKOGEE:
Gutire, John A., Manager,
Rodeo Show, connected with
Grand National of Muskogee,
Oklahoma.
OKLAHOMA CITY:
Holiday Inn,
Louis Strach, Owner
Louis' Tap Room,
Louis Strach, Owner,
Southwestern Attractions and
M. K. Boldman and Jack
Swiger.
The 29 Club,
Louis Strach, Owner.
TULSA:
Angel, Alfred
Dares, John
Goltry, Charles
Horn, O. B.
McHunt, Arthur
Moosa Company, The
Shunston, Chief Joe
Williams, Cargile (Jimmy)

RHODE ISLAND

PROVIDENCE:
Allen, George
Belanger, Lucian
SOUTH CAROLINA
GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr.,
The Pines
Jackson, Rufus
National Home Show
MULLENVILLE:
Wurthmann, Geo. W., Jr.
ROCK HILLS:
Rolaz, Kid
SPARTANBURG:
Holcome, H. C.

PENNSYLVANIA

ALTOONA:
Gunn, Otis
BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director.
BIRDSBORO:
Birdsboro Oriole Home Assn.
BRYN MAWR:
Foard, Mrs. H. J. M.
CLARION:
Birocco, J. E.
Smith, Richard
Reading, Albert A.
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EASTON:
Caltichio, E. J., and Matino,
Michael, Mgrs., Victory Ball-
room.
Green, Morris
Jacobson, Benjamin
Koury, Joseph, Owner,
The Y. M. I. D. Club
FAIRMOUNT PARK:
Riverside Inn,
Samuel Steinberg, Prop.
HARRISBURG:
Reeves, William T.
Waters, B. N.
MARSHALLTOWN:
Willard, Weldon D.
MEADVILLE:
Noll, Carl
MIDLAND:
Mason, Bill
NEW CASTLE:
Boudurant, Harry
FENNINGTON HEIGHTS:
Amusement Promotions, Inc.,
and Harry Reinold, Wm.
Pyle, Samuel Fisher, and
Rodeo Park.
PHILADELPHIA:
Associated Artists Bureau
Benny-the-Burns,
Benjamin Fogelman, Prop.
Bilcore Hotel, and Wm. Clow,
Operator.
Bryant, G. Hodges
Bubeck, Carl P.
Davis, Russell L., and Trianon
Ballroom
DuPre, Reece
Fabiani, Ray
Garcia, Lou, formerly held
Bookers' License 2620.
McShain, John
Philadelphia Gardens, Inc.
Raymond, Don G., of Creative
Entertainment Bureau, Book-
ers' License 3402.
Rothe, Otto
Stanley, Frank
PITTSBURGH:
Anania, Flores
Pickin, Thomas

Matthews, Lee A., and New
Artist Service, Bookers' Li-
cense 2521.
Reight, C. H.
Sala, Joseph M., Owner,
El Chico Cafe.

POTTSTOWN:

Schnoyer, Mrs. Irma
READING:
Nally, Bernard
SLATINGTON:
Walter H. Flick, Operator,
Edgemont Park.
STRAFFORD:
Poinette, Walter
UPPER DARBY:
Wallace, Jerry
WASHINGTON:
Athens, Peter, Mgr.,
Washington Cocktail Lounge.
WILLIAMSPORT:
Circle Hotel and James Pinell,
Pennell, James
WORTHINGTON:
Conwell, J. R.

RHODE ISLAND

PROVIDENCE:
Allen, George
Belanger, Lucian
SOUTH CAROLINA
GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr.,
The Pines
Jackson, Rufus
National Home Show
MULLENVILLE:
Wurthmann, Geo. W., Jr.
ROCK HILLS:
Rolaz, Kid
SPARTANBURG:
Holcome, H. C.

RHODE ISLAND

PROVIDENCE:
Allen, George
Belanger, Lucian
SOUTH CAROLINA
GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr.,
The Pines
Jackson, Rufus
National Home Show
MULLENVILLE:
Wurthmann, Geo. W., Jr.
ROCK HILLS:
Rolaz, Kid
SPARTANBURG:
Holcome, H. C.

TENNESSEE

CHATTANOOGA:
Wonder Bar, and Ralph Miller,
Manager.
JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Henderson, John
NASHVILLE:
Club Zanibar, and Billie and
Floyd Hayes

TEXAS

AMARILLO:
Cox, Milton
AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter
DALLAS:
Caranahan, R. H.
Lee, Don, and Linskie (Shippy
Lynn), owners of Script a
Score Productions and oper-
ator of "Sawdust and Swing-
time."
May, Oscar P. and Harry E.
Morgan, J. C.
PORT WORTH:
Airfield Circuit
Bowers, J. W., also known as
Bill Bauer or Gret Boarke
Caranahan, Robert
Coo Coa Club
Famous Door and Joe Earl,
Operator
Smith, J. F.
GALVESTON:
Evans, Bob
HENDERSON:
Wright, Robert
HOUSTON:
Jetson, Oscar
Revis, Boudina
World Amusement, Inc.,
Thomas A. Wood, Pres.
KILGORE:
Club Plantation
Mathews, Edna
LONGVIEW:
Ryan, A. L.
PALESTINE:
Earl, J. W.
PARISS:
Roo-De-Voo, and Frederick J.
Merkle, Employer.
SAN ANGELO:
Specialty Productions, and Nel-
son Scott and Wallace Kelton

INTERNATIONAL MUSICIAN

SAN AN
Moore
Rockie
J. V
TYLER:
Giffith
Tyler
WACO:
Pacoc
E. C
WICHTI
Dibbles
Whale
BURLIN
Thoma
ALEXAN
Dove,
Amu
DANVIL
Fuller,
LYNCHB
Bailey,
NEWPOB
Kay, B.
McClain
NORFOLK
Big Tri
PORTSM
Whiting
BOANOK
Harris,
SUFFOLK
Clark, V
WJ
MAPLE V
Rustic I
TACOMA:
Dittbeas
King, J
WEI
BLUEPIL
Brooks,
Thomps
CHARLES
Club Co
Owner
Corey, I
Hargrea
White, I
MORGANT
Atomic
Niner
Leone, J
Morga
W
EAGLE R'
Denoyer,
GREEN BA
Franklin,
Galst, Er
Peasley,
GREENVIL
Reed, J
HAYWARD
The Chic
Runner
KESHENA:
American
Long, M.
LA CROSSE
Took, T
Dandy
MADISON:
White, Ed
MILWAUKI
Weinberg
NEOPIT:
American
Sam Di
RHINELAN
Kendall, J
Holly W
Khoury, T
SHROYGA
Sicilia, N
STURGEON
Larshid, C
Carman
DIST'
CO
WASHINGTON
Alvia, Ray
Arcadia I
Mescerole
Archer, Pa
Broova De
Cabana Cl
S O'Clock
Speaks,
Fratoone, J
Paredy, E
Trane L
Hoberman,
dent, W
Country
P E B U

SAN ANTONIO:
Moore, Alex
Rocking M Dude Ranch and
J. W. Lee Leathy.

TYLER:
Gillilan, Max
Tyler Entertainment Co.

WACO:
Peacock Club,
E. C. Cramer and B. E. Cass.

WICHITA FALLS:
Dibbles, C.
Whitley, Mike

VERMONT
BULLINGTON:
Thomas, Ray

VIRGINIA
ALEXANDRIA:
Dove, Julius M., Capitol
Amusement Attractions.

DANVILLE:
Fuller, J. H.

LYNCHBURG:
Bailey, Clarence A.

NEWPORT NEWS:
Kay, Bert, Owner, "The Bar"
McClain, B.

NORFOLK:
Big Traxx Diner, Percy Simon,
Prop.

PORTSMOUTH:
Whiting, R. D.

ROANOKE:
Harris, Stanley

SUFFOLK:
Clark, W. H.

WASHINGTON
MAPLE VALLEY:
Rustic Inn

TACOMA:
Dittbener, Charles
King, Jan

WEST VIRGINIA
BLUEFIELD:
Brooks, Lawson
Thompson, Charles G.

CHARLESTON:
Club Congo, Paul Daley,
Owner.
Corey, LaBee
Hargrave, Paul
White, Ernest B.

MORGANTOWN:
Atomic Inn and Leonard
Nixon
Leone, Tony, former manager,
Morgantown Country Club.

WISCONSIN
EAGLE RIVER:
Denoyer, A. J.

GREEN BAY:
Franklin, Alice
Galst, Erwin
Peasley, Chas. W.

GREENVILLE:
Reed, Jimmie

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

KESHENA:
American Legion Auxiliary
Long, Matilda

LA CROSSE:
Toole, Thomas, and Little
Dandy Taverns.

MADISON:
White, Edw. B.

MILWAUKEE:
Weinberger, A. J.

NEOFT:
American Legion,
Sam Dickenson, Vice-Com.

SHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khoury, Tony

SHEBOYGAN:
Sicilia, N.

STURGEON BAY:
Larshad, Mrs. Geo., Prop.
Carmax Hotel

DISTRICT OF COLUMBIA
WASHINGTON:
Alvis, Ray C.
Arcadia Ballroom, Edw. P.,
Meserole, Owner and Oper.
Archer, Pat
Brown Derby
Cabana Club and Jack Staples
5 O'clock Club and Jack
Staples, Owner
Prattone, James
Paredy, E. S., Mgr.,
Trans Lux Hour Glass.
Hoberman, John Price, President,
Washington Aviation
Country Club.

Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Kirsch, Fred
McDonald, Earl H.
Moore, Frank, Owner,
Star Durr Inn.
O'Brien, John T.
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. B.
Rosa, Thomas N.
Smith, J. A.
Trans Lux Hour Glass,
E. S. Paredy, Mgr.

HAWAII
MONOLULU:
The Woodland, Alexander
Asam, Proprietor.

CANADA
ALBERTA
CALGARY:
Port Brisis Chapter of the
Imperial Order Daughters of
the Empire.
Simmons, Gordon A. (Bookers'
License No. 4090)

BRITISH COLUMBIA
VANCOUVER:
H. Singer & Co. Enterprises,
and H. Singer.

ONTARIO
BRANTFORD:
Newman, Charles

CHATHAM:
Taylor, Dan

GRAVENHURST:
Webb, James, and Summer
Gardens

HASTINGS:
Busman, George, and
Riverside Pavilion.

LONDON:
Seven Dwarfs Inn

PORT ARTHUR:
Curtin, M.

TORONTO:
Chin Up Producers, Ltd.,
Boly Young, Mgr.
Leslie, George
Local Union 1452, CIO Steel
Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM

QUEBEC
MONTREAL:
Auger, Henry
Beriau, Maurice, and La
Societe Artistique.
Clover Cafe, and Jack Hora,
Operator.
Danis, Claude
Daoust, Hubert
Daoust, Raymond
DeSautels, C. B.
Dioro, John
Emery, Marcel
Emond, Roger
Horn, Jack, Operator, Vienna
Grill.

Lusser, Pierre
Sourkes, Irving

QUEBEC CITY:
Sourkes, Irving

VERDUN:
Senecal, Leo

MISCELLANEOUS
Alberts, Joe
Al-Dean Circus, F. D. Preland
Arwood, Ross
Aulger, J. H.,
Aulger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bigley, Mel. O.
Blake, Milton (also known as
Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as
Milton Blake and Tom Kent).
Braunstein, H. Frank
Rice, Howard, Mgr.,
"Crazy Hollywood Co."
Brugler, Harold
Byrdon, Ray Marsh, of the
Dan Rice 3-Ring Circus.
Buffalo Ranch Wild West Circus,
Art Mix, R. C. (Bob) Grooms,
Owners and Managers.
Burns, L. L., and Partners
Carroll, Sam
Conway, Stewart
Cornish, D. H.
Coroneso, Jimm
DeSbois, Mr.
Eckhart, Robert
Farrance, B. P.
Febban, Gordon P.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzke, Daniel
Fon, Jess
Fon, Sam M.
Freeland, F. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Follies Gay Parade
Freich, Joe C.
George, Wally
Grego, Pete
Giture, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Horan, Irish
International Magicians, Produc-
ers of "Magic in the Air".
Johnson, Sandy
Johnston, Clifford
Kelton, Wallace
Keat, Tom (also known as
Manuel Blanke and Milton
Blake).
Keys, Ray
Kimball, Dude (or Romair)
Kosman, Hyman
Larson, Norman J.
Levin, Harry
Magee, Floyd
Matthews, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Home Follies of 1946.
Merry Widow Company, and
Eugene Haskell, Raymond
E. Mauro, Ralph Pooness,
Managers.
Miller, George E., Jr., former
Bookers' License 1129.

Miquelon, V.
Mosher, Woody (Paul Woody)
New York Ice Fantasy Co., Scott
Chaifant, James Blizard and
Henry Robinson, Owners.
Ouellette, Louis
Patterson, Chas.
Platinum Blood Revue
Richardson, Vaughan,
Fine Ridge Follies
Roberts, Harry E. (also known as
Hap Roberts or Doc Mel Ray)
Robertson, T. E.,
Robertson Rodeo, Inc.
Ross, Hal I.
Ross, Hal J., Enterprises
Sargeant, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgett
Smith, Ora T.,
Specialty Productions
Stone, Louis, Promoter
Straus, George
Sunbrock, Larry, and His
Rodeo Show.
Tadan, Mathew
Temptations of 1941
Thomas, Mac
Travers, Albert A.
Waltzer, Marie, Promoter
Ward, W. W.
Watson, N. C.
Wells, Charles
Williams, Cargie
Williams, Frederick
Woody, Paul (Woody Mosher)

THEATRES AND PICTURE HOUSES
Arranged alphabetically
as to States and
Canada

MASSACHUSETTS
BOSTON:
E. M. Loew's Theatres

HOLYOKE:
Holyoke Theatre, B. W. Levy

MICHIGAN
DETROIT:
Colonial Theatre, Raymond
Schreiber, Owner and Oper.

GRAND RAPIDS:
Powers Theatre

MISSOURI
KANSAS CITY:
Main Street Theatre

NEW JERSEY
MONTCLAIR:
Montclair Theatre and Cos-Hay
Corp., Thomas Haynes, James
Cottello.

OHIO
CLEVELAND:
Metropolitan Theatre
Emanuel Stutz, Oper.

KNOXVILLE:
Bijou Theatre

TENNESSEE
BUENA VISTA:
Rockbridge Theatre

ARKANSAS
HOT SPRINGS:
Forest Club, and Markell
Hardage, Proprietor.

CALIFORNIA
BIG BEAR LAKE:
Navajo Ballroom, Harry Cross-
man, Owner.

CONCORD:
Rendezvous Bend

SAN BERNARDINO:
Sierra Park Ballroom.
Clark Rogers, Mgr.

SAN LUIS OBISPO:
Seaton, Don

SANTA ROSA:
Austin's Resort, Lake County

CONNECTICUT
HARTFORD:
Buck's Tavern,
Frank S. DeLucco, Prop.

TORRINGTON:
Vinnie's Restaurant and Vinnie
DiLullo, Proprietor.

FLORIDA
JACKSONVILLE:
Floridan Hotel
Pier

KEY WEST:
Delmonico Bar, and Artura Boza

MIAMI:
Columbus Hotel

MIAMI BEACH:
Coronado Hotel

SARASOTA:
Bobby Jones Golf Club
"400" Club
Lido Beach Casino
Sarasota Municipal Auditorium
Sarasota Municipal Trailer Park

TAMPA:
Grand Oregon, Oscar Leon Mgr.

ILLINOIS
CHAMPAIGN:
Urbana-Lincoln Hotel

EUREKA:
Haecher, George

MATTOON:
U. S. Grant Hotel

STERLING:
Moore Lodge, E. J. Yeager,
Gov.; John E. Bowman, Sec.
Moore Lodge of Sterling, Mo.,
726

INDIANA
SOUTH BEND:
St. Casimir Ballroom

IOWA
BOONE:
Mines' Hall

DUBUQUE:
Julius Dubuque Hotel

KANSAS
WICHITA:
Green Tree Inn, and Frank J.
Schulze and Homer R. Mos-
ley, owners.
Monastery Cafe, and Frank J.
Schulze and Homer R. Mos-
ley, Owners.
Shadowland Dance Club
Swingland Cafe, and A. R.
(Bob) Brunch, owner.
21 Club and A. R.
(Bob) Brunch, owner.

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

BROADSTOWN:
Masonic Hall

LOUISIANA
NEW ORLEANS:
Club Rocket
Happy Landing Club

MARYLAND
HAGERSTOWN:
Rabasco, C. A., and Baldwin
Cafe.

MASSACHUSETTS
FALL RIVER:
Faria, Gilbert

METHUEN:
Central Cafe, and Messrs. Yana-
konis, Driscoll & Gagnon,
Owners and Managers.
Diamond Mirror

WORCESTER:
Gedymin, Walter

MICHIGAN
FLINT:
Central High School Audi.
INTERLOCKEN:
National Music Camp
MARQUETTE:
Jobstson, Martin M.

MINNESOTA
ST. PAUL:
Berk, Jay

MISSISSIPPI
MERIDIAN:
Woodland Inn

MISSOURI
ST. JOSEPH:
Rock Island Hall

NEBRASKA
MILLARD:
Millrose Ballroom, Mr. and Mrs.
Hagerty, Operators.

OMAHA:
Whitney, John B.

NEW JERSEY
ATLANTIC CITY:
Hotel Lafayette

BAYONNE:
Chester's Bar & Grill

CLIFTON:
Boeckman, Jacob

ELIZABETH:
Polish Falcons of America,
Ness 126.

JERSEY CITY:
Band Box Agency, Vince
Giaccinto, Director
Ukrainian National Home

NEW YORK
SUFFALO:
Hall, Art
Williams, Buddy
Williams, Ossian

CERES:
Coliseum

COLLEGE POINT:
Muehler's Hall

ITHACA:
Elks Lodge No. 636

LOCKPORT:
Tioga Tribe No. 299, Fraternal
Order of Redmen.

MECHANICVILLE:
Cole, Harold

MOHAWK:
Hurdic, Leslie, and
Vineyado Dance Hall.

MT. VERNON:
Studio Club

NEW YORK CITY:
Kingsbridge Armory Midget
Auto Races.
Sammy's Bowery Follies, Sam
Fuchs, Owner.

OLCOTT:
Olcotts Restaurant

OLEAN:
Rollerland Rink

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

STATEN ISLAND:
Lincoln Hotel

SYRACUSE:
Club Royale

YONKERS:
Polish Community Center

NORTH CAROLINA
KINSTON:
New Recreational Center
Parker, David
Shepherd's Warehouse

WILMINGTON:
Village Bar, and K. A.
Lehto, Owner.

OHIO
CONNEAUT:
MacDowell Music Club

IRONTON:
Club Riviera

OKLAHOMA
HUDD:
Al. O. Kelly-Miller Bros. Circus,
Obert Miller, General Man.

OKLAHOMA CITY:
Orwig, William, Booking Agent

VINITA:
Bodes Association

PENNSYLVANIA
ALLENTOWN:
Park Valley Inn, and Bill (Dine)
Bauder, Proprietor.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Florence Rangers Band, Gardner,
Mass.
Heywood-Wakefield Band, Gard-
ner, Mass.
Ridley Township High School and
Band, Maude W. Sidorsky, Div.,
Chester, Pa.
Wuerli's Concert Band, Chas. M.
Faulhaber, Director, Sheboygan,
Wis.

ORCHESTRAS

Ber, Stephen S., Orchestra,
Reading, Pa.
Bianchi, Al, Orchestra,
Oakridge, N. J.
Capps, Roy, Orchestra,
Sacramento, Calif.
Cargyle, Lee and His Orchestra,
Mobile, Ala.

Coleman, Joe, and His Orch.,
Galveston, Texas.
Downs, Red, Orchestra,
Topeka, Kan.
Fox River Valley Boys Orch.,
Pardeeville, Wis.
Jones, Stevie, and his Orchestra,
Catskill, N. Y.
Kryl, Bohumir, and his Symphony
Orchestra.
Lee, Duke Doyle, and his Orches-
tra, "The Brown Bombers",
Poplar Bluff, Mo.
Maria, Pablo, and his Tipica Or-
chestra, Mexico City, Mexico.
Nevchols, Ed., Orchestra,
Moore, Wis.
O'Neil, Kermit and Ray, Orches-
tra, Westfield, Wis.
Samczyk, Casimir, Orchestra,
Chicago, Ill.
Startt, Lou and His Orchestra,
Fasson, Md.

Van Brundt, Stanley, Orchestra,
Oakridge, N. J.
Wetzl, Orchestra,
Kitchener, Ont., Canada
Young, Buddy, Orchestra,
Denville, N. J.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous

ALASKA

PORT RICHARDSON:
Birch-Johnson Lyric Company

ARIZONA

DOUGLAS:
Top Hat

AMBRIDGE:
Marine Bar
BEAVER FALLS:
Minor Club
CARBONDALE:
Cave Hotel (also known as
Asas Nite Club).

FOLLANSBEE:
Follansbee Community Center
FAREBURGH:
Silver Grille, E. D. Hiley,
Owner.
WELLSBURG:
Loyal Order of Moose, No. 1564

OTTAWA:
Avalon Club
FORT STANLEY:
Melody Ranch Dance Floor
TORONTO:
Echo Recording Co., and
Clement Hambourg.
WAINFLEET:
Long Beach Dance Pavilion

WISCONSIN

DUNMORE:
Arcadia Bar & Grill, and
Wm. Sobocin, Prop.
Charlie's Cafe,
Charlie DeMaron, Prop.
ETHON:
Hogers Hall, and Stanley
Hogers, Proprietor.

BARABOO:
Devils Lake Chateau, James
Husted, Manager.
DARLINGTON:
American Legion Hall
GRAND MARSH:
Patrick's Lake Pavilion,
Milo Cushman.

QUEBEC
AYLMER:
Lakeshore Inn
MONTREAL:
Harry Feldman

MISCELLANEOUS

PHILADELPHIA:
Morgan, R. Duke
Stanton Hall
PITTSBURGH:
Club 22
Flamingo Roller Palace,
J. C. Navari, Oper.
New Penn Inn, Louis, Alex and
Jim Passarella, Props.

LOUISBURG:
Dreanon's Hall
MADISON:
Village Hall
MANITOWOC:
Freddie Brick's Hall
Pekel's Colonial Inn

AL. G. Kelly-Miller Bros. Circus.
Obert Miller, General Manager

THEATRES AND PICTURE HOUSES

LOUISIANA

BOULETTE:
Brewer, Edgar, Roulette House
SCRANTON:
P. O. S. of A. Hall, and
Chas. A. Ziegler, Manager.

POWERS LAKE:
Powers Lake Pavilion,
Casimir Fec, Owner.
RICE LAKE:
Victor Sokop Dance Pavilion
TRUEDDELL:
Blazdorf, Julius, Tavern

SHERBROOK:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

SOUTH CAROLINA
CHARLESTON:
Eisenmann, James F. (Bank)

TWO RIVERS:
Club 42 and Mr. Gauger,
Manager
Eastwin Hall, and Roy
Kanzelberger
Timms Hall & Tavern

BALTIMORE:
State Theatre
MASSACHUSETTS
FALL RIVER:
Durfec Theatre

MICHIGAN

PORT ARTHUR:
DeGrasse, Lenore
SAN ANGELO:
Club Acapulco
SAN ANTONIO:
San Antonio Civic Opera Co.,
and Mrs. Krane-Beck, Pres.

WASHINGTON:
Star Dust Club,
Frank Moore, Prop.

DETROIT:
Shubert Lafayette Theatre
ST. LOUIS:
Fox Theatre

NEW YORK

TENNESSEE
BRISTOL:
Knights of Templar
PORT ARTHUR:
DeGrasse, Lenore
SAN ANGELO:
Club Acapulco
SAN ANTONIO:
San Antonio Civic Opera Co.,
and Mrs. Krane-Beck, Pres.

TRUEDDELL:
Blazdorf, Julius, Tavern
TWO RIVERS:
Club 42 and Mr. Gauger,
Manager
Eastwin Hall, and Roy
Kanzelberger
Timms Hall & Tavern

BUFFALO:
Basil Bros. Theatres Circuit, in-
cluding: Lafayette, Apollo,
Broadway, Genesee, Roxy,
Strand, Variety, Victoria.
Shea Theatres Circuit, in-
cluding: Buffalo, Elmwood, Great
Lakes, Hippodrome, Kenmore,
Kensington, Niagara, North
Park, Roosevelt, Seneca, Tech,
20th Century Theatres.

CANADA

ALBERTA
EDMONTON:
Lake View Dance Pavilion,
Cooking Lake.

BRITISH COLUMBIA
VICTORIA:
Lantern Inn

KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre.
LACKAWANNA:
Shea Theatres Circuit, including
Lackawanna Theatre.

CANADA

WEST VIRGINIA
CAMERON:
Loyal Order of Moose Club
CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Risk, Oper.

WINNIPEG:
Roeland Dance Gardens, and
John P. McGer, Manager.

WINNIPEG:
Odeon Theatre

CANADA

KEYSTONE:
Calloway, Franklin
FAIRMONT:
Adda Davis, Howard Weekly,
Gay Spot

HAMILTON:
Hamilton Arena,
Percy Thompson, Mgr.
HAWKESBURY:
Century Inn, and Mr. Descham-
bault, Manager.

WINNIPEG:
Odeon Theatre

FOR SALE OR EXCHANGE

LIBRARY FOR SALE—30,000 titles, classic, modern, social, instrumental, concert, dance, American, foreign, solos, a capella, piano teaching material, violin teaching material, novelties, collectors' items, arrangements used on network radio shows. Send your list to W. C. Dellers, 7215 Oak Ave., River Forest, Ill.

FOR SALE—Violin, beautiful Johannes Baptista Guadagnini, 1770; no cracks or sound post patch, etc.; known as Millant. Write Theodore Marchetti, 472 East Fifth Ave., Columbus, Ohio.

FOR SALE—Wm. S. Haynes sterling silver C Boehm flute, series 9151, French model, open holes, closed G sharp key; Penzel-Mueller silver 1/2 Boehm piccolo, series H-93, closed G sharp key; both reconitioned by Vera Q. Powell, Boston; in excellent condition; flute, piccolo in double case with canvas carrying bag, \$300.00 C.O.D., express; three days' trial. F. D. Roessler, 1809 Britain St., Wichita Falls, Texas.

FOR SALE—Selmer (Paris) Eb alto clarinet, single automatic octave key, covered finger holes; Selmer sterling silver flute; both late models, like new. Maurice Reinhardt, 1598 1/2 Central Ave., Dubuque, Iowa.

FOR SALE—Contra bassoon in case, Eiled; used one week; \$750.00; or will take bassoon in trade. Edward Grimes, 3944 Flower Drive, Los Angeles 27, Calif.

FOR SALE—Selmer (French) cigar cutter model also saxophone; just overhauled with Tones pad by an expert; new genuine leather strap-pac case; \$275.00. John Kent, 318 Gibson St., Buffalo, N. Y.

FOR SALE—Conn BH (symphony) trombone, red brass. Write W. Gibson, 148 West 91st St., New York 24, N. Y.

FOR SALE—Tenor saxophone, King, gold lacquered; very good condition; with case, \$125.00. Darby Sulter, Chesapeake, Ohio.

FOR SALE—One Jenco vibraphone; like new, excellent condition; willing to sell cheap. Write Jack Weaver, 222 Norfolk St., Springfield 4, Mass.

FOR SALE—Conn mezzo-soprano saxophone pitched in F; silver and gold bell finish; \$125.00. Marvin Kam, 182 Wallace Ave., Buffalo 16, N. Y.

FOR SALE—Selmer Bb clarinet, wood, Boehm system, with case, \$150.00; Conn tenor saxophone, gold-plated, like new; model M-171957, with case, \$210.00. James Gerard, 3903 46th Ave., Long Island City, N. Y. Tel. IRonsides 6-4661.

FOR SALE—Cellos, Claude Pierray, 1710; Edward Withers, London; cello bows, Dodd, Lamy, Joseph Voirin, Tubbs, Gutter and others; prices on request. Joseph Page, 1439 West Fifth St., Brooklyn 4, N. Y. ES 6-5296.

FOR SALE—Matched set Bb and A Buffet clarinets, perfect condition in double case, \$295.00; also pre-war Bundy bassoon, used only three months, perfect condition, \$445.00. Helca Knapiak, 1635 Avenue A, Schenectady 8, N. Y.

FOR SALE—Am retiring; will sell my three cellos, Tomaso Carcassi, Gasparo da Salo and Pizzoni; exceptional opportunity for solo cellists. Michael Lambert, 30 Van Ness Ave., Rutherford, N. J.

FOR SALE—Bach corne" latest model, excellent condition, \$165.00; present work requires trumpet. Vic Ford, 1107 Whitesboro, Utica, N. Y.

FOR SALE—Tuba, in C, Sander; fine tone, copper-brass finish; in A-1 condition. Write Musician, 255 North Craig St., Pittsburgh 13, Pa.

FOR SALE—Orchestra concert library, 1,000 numbers comprising overtures, fantasies, grand opera selections, suites, concert waltzes, dances, ballets, large and small galaxy editions, marches, operetta and show selections, characteristic and miscellaneous music; value \$1,500; will sacrifice list furnished. William J. Berger, 309 Stratford Ave., Pittsburgh 6, Pa.

FOR SALE—Sebastian Evaros harp, \$75.00. 12-string mandolin, \$25.00. French Colin-Meun violas, made 1885, \$200.00. Tourte-Vaillanme-Bausch-Bar violin bows. Anthony Fiorillo, 171 Ward St., New Haven, Conn.

FOR SALE—Marimbas, Deagan "Imperial" 3 1/2 octaves, in fine condition, \$325.00; also Deagan xylophone, 3 1/2 octaves, wheels, resonators, etc., in good condition, \$100.00. James J. Ross, 708 North St. Clair St., Pittsburgh 6, Pa.

FOR SALE—Josef Rubner bass viol, 7/8 size, round back, very fine tone and good condition; price \$650.00, bow and cover included. John Stromp, 449 Summer Ave., Newark 4, N. J. HU 3-0312.

FOR SALE—Set red white Ludwig drums (pearl), base, snare, two tom toms, all double tension; high hat, cymbals, rail, side arms, zipper covers, carrying case, \$400.00; consider cheap set as trade-in. John Buccigross, 80 New St., Catskill, N. Y.

FOR SALE—Conn model 8D (symphony) double French horn; new in 1943 and used less than a year; not a scratch or mark on it; \$395.00 cash or best offer. Mrs. Willard Shelton, 1106 South Main St., Goshen, Ind.

FOR SALE—Like new Conn bassoon and case, model 8R; latest model, fine intonation; price \$600.00. Peter Cerrullo, 931 Chartres St., New Orleans, La.

FOR SALE—String bass, made in 1934, John Sutek, \$250.00; American plywood oboe, rosewood fingerboard, \$75.00; Gemunder art violin in perfect condition, made in 1896, \$300.00. Anthony Fiorillo, 171 Ward St., New Haven, Conn.

FOR SALE—Trumpet, Martin Committee, with case and zipper cover; used six weeks; absolutely like new; not reconitioned; \$120.00; cannot ship. Wallace, 681 Crown St., Brooklyn, N. Y. SLOcum 6-4639.

FOR SALE—Accordions: Acme Dial, model 26, cost \$1,250.00; Excelsior OO model, cost \$1,100.00. 18 shifts, both black; used six months, like new; \$695.00 each. Victor Tibaldeo, 27 Perkins St., New Haven, Conn.

FOR SALE—Five blue orchestra uniforms; very fine condition; pants and jackets, \$40.00; also C melody sax, Buscher, in good condition, \$35.00; C.O.D. will send. Paul J. Ezman, 1242 Green St., Reading, Pa.

FOR SALE—New Cabart oboe and English horn, worth \$1,275.00 (with cases); full conservatory plateau model, double octave, perfect set; extra low Bb resonance key and special vent for high low notes on oboe; best offer takes either or both. Write Musician, 82 Aldine St., Rochester 11, N. Y.

FOR SALE—Fine French oboe, high tone, excellent condition; played in major symphony for 13 years; price \$250.00. Ray Gerkowski, 15811 Chadbourne Road, Shaker Heights, Ohio.

FOR SALE—String bass, swell back, fine tone quality; in excellent condition; have also a few fine French horns; price reasonable. Apply Musician, 666 Rheinlander Ave., Bronx 60, N. Y.

FOR SALE—Standard Deagan orchestra bells, 2 1/2 octaves, steel bars. Jennings Saumeng, 3640 Shaw Ave., Cincinnati 8, Ohio.

WANTED

WANTED—Harp, will pay cash; address K. Atti, 1030 Bush St., San Francisco 9, Calif.

WANTED—Jacques Albert Bb Boehm system clarinet; must have three days' trial; will pay big price for good instrument. Send C.O.D. to George W. Smith, 4534 Atoll Ave., Van Nuys, Calif.

WANTED—Fine violin such as Strad., Guadagnini, Bergonzi, etc.; the price is no object; write at once. Chester Cheiro, 1275 Westwood Ave., Columbus, Ohio.

WANTED—Set of good indoor church chimes for pipe organ; Deagan preferred. Dr. Neal Kirkpatrick, First Methodist Church, Rochester, Minn.

WANTED—Lyon & Healy harp, model 17, 22 or 23; must be perfect. Glenn Wilder, Chardon, Ohio.

WANTED—Good used oboe and English horn, either Loree or Louis make; solid, no cracks, perfect intonation, plateaus; send complete description. Ven Pitoni, 5 Bulls Head Station, Rochester, N. Y.

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WANTED—Selmer tenor super or Conn tenor, gold plated, in good condition; reasonable for cash; call after 8 P. M. J. Frumia, 140-11 Ash Ave., Flushing, N. Y. Phone, Flushing 3-6521.
WANTED—Good used celeste. For sale—Deagan vibraphone in excellent condition, P to F, concert (large) model. Reynolds, KOMA, Oklahoma City, Okla.

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AT LIBERTY—Ace arranger, experience with radio, theatre, bands and music publishers; will work by correspondence. Bernard Goldstein, 93 Jefferson Ave., Chelsea 50, Mass.

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AT LIBERTY—Violinist, member of Local 802, experienced for dance and classic, also can fake, for small strolling combination trio, etc. Don Gerard, 7612 16th Ave., Brooklyn, N. Y.

AT LIBERTY—Drummer, name band experience, 25 years old, sober, reliable; will travel, on location; new drums and timbales. Norman Cogan, 412 West Seventh St., Jacksonville, Fla.

AT LIBERTY—Colored, bass player and arranger, experienced in small combo and vocal arrangements; own car; nothing South; 802 card. Harold Jackson, 825 Palwood Ave., Toledo, Ohio. Phone, Main 3428.

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Suspensions, Expulsions and Reinstatements

(Continued from page twenty-six)

Roach (Pensalt), Freddie Slack, Ernie Sanchez, Ruby Whitaker.

Matson, Ill., Local 224—Wm. G. Henning. Milwaukee, Wis., Local 8—Ralph Copsy, Paul Franconi, Eugene Lukaszewski, Jack Bundy, Edward Sobczak, Otto Meyer.

Montreal, Canada, Local 406—Harrison Jones, Buster Monroe, Frank Sergi, Tommy Duchene, Steve Rusnack, Arnold Messacar, James Lyttle.

Newark, N. J., Local 16—Al Holmes, Frederick H. Foster, John W. Bell, Rocco Sisto, Sam Astorino, Edward Grisai, Nellie Grisai, Count Lowell Hastings, Victor Franco.

Northampton, Mass., Local 20—Charles W. McClain.

Omaha, Neb., Local 70—John R. McBride, Tommy Marino, John Carleman.

Penn., Local 26—Chester L. Haines. Pittsburgh, Pa., Local 60—Salvatore DePiero, Robert L. Neu.

Redding, Calif., Local 113—Frank Lewis, Reed Rhea, Don Ray, Elva Cotton Ray, Jackie (Phillips) Bowers.

St. Catharines, Ont., Local 299—Wm. Tattamio, Grace Caselman, Victor Goodridge.

St. Paul, Minn., Local 30—Ira T. Pettiford, Louis R. Humphrey, Floyd E. Petersdorf, Violet Goetzke Jackson.

San Antonio, Texas, Local 23—Eva Jo Allpress, Robert Symons, Dan N. Forestier, Robert S. Howell.

San Francisco, Calif., Local 6—Theodore W. Scott, Roy W. Bronson.

San Jose, Calif., Local 133—Austin Ham. Seattle, Wash., Local 76—Leonard L. Ball, Harry Foley.

Toronto, Ontario, Local 149—Geza DeKren, Jack Heath, C. F. Legge, Arthur Shergold, Solly (Sunny) Sherman, Edgar Van De Walker, Eddie Whyte.



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