

official journal of the american federation of musicians of the united states and canada

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July, 1949

International Musician



48-49
July, 1949 - June, 1951

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OFFICIAL JOURNAL OF THE
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OF THE UNITED STATES AND CANADA

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Notify Secretary Leo Cluesmann,
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Club 11, Waukegan, Ill., has been
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retary, Roger T. Gott, 357 Main St.,
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—President, Elliott Bowman, 3048
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Local 223, Steubenville, Ohio—
Secretary, Arthur H. Arbaugh, 319
National Exchange Bank Building.

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Secretary, Elmo Dillon, P. O. Box
1375.

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Local 463, Lincoln, Neb.—Secre-
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312, 116 South 15th St.

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Fields, 1501 Argyle Ave., Baltimore
17, Md.

Local 743, Sioux City, Iowa—Sec-
retary, Ashnel F. Bizsett, 512 Cook
St.

Local 770, Hagerstown, Md.—Sec-
retary, Albert L. Baltzley, 1029
Beechwood Drive.

DEFAULTERS

The following are in default of
payment to members of the Ameri-
can Federation of Musicians.

Hawaiian Gardens and Nick Oneb,
manager-owner, San Pedro, Calif.,
\$200.00.

Cavalcade of Amusements, and Al
Wagner, owner and producer, Mo-
bile, Ala., \$275.46.

Alcazar Temple Patrol of the
Shriners, Fred Waldo, Captain,
Montgomery, Ala., \$285.00.

California Productions, and Edw.
Kovacs, Hollywood, Calif., \$83.95.

Key Starr, Hollywood, Calif.,
\$100.00.

Edw. W. Bailey, Los Angeles,
Calif., \$300.00.

Leon Hefflin, Promoter, Los Ange-
les, Calif., \$600.00.

Otis Jackson, Jacksonville, Fla.,
\$237.00.

Copa City, and Murray Weinger,
employer, Miami Beach, Fla.,
\$708.00.

Marine Room of Victory Hotel,
and G. W. Sutton, employer, Stuart,
Fla., \$2,400.00.

1001 Club, and Harry L. Larocco
and Lillian F. Parrish, West Palm
Beach, Fla., no amount given.

J Neal Montgomery, Atlanta, Ga.,
\$250.00.

Frank A. Dilworth, Jr., and Gus
Hayes, Savannah, Ga., \$125.00.

Mickey Weinstein Theatrical
Agency, Chicago, Ill., \$32.25.

Music Bowl (formerly China
Doll), and A. D. Blumenthal, Chi-
cago, Ill., \$2,250.00.

Music Bowl and Jack Perets and
Louis Capanola, employers, Chi-
cago, Ill., \$1,388.45.

Wm. Resnick, and Billy Waldron,
Boston, Mass., \$2,860.00.

Wm. (Bill) H. Babbitt, Kansas
City, Mo., \$138.00.

(Continued on page thirty-three)

CORRECTION

Due to a mechanical imperfection in the manufacturing of a printing
plate used in the June issue of the International Musician, the price
of the following book appeared incorrectly in our advertisement:

MODERN CHORD CONSTRUCTION and ANALYSIS
For All Instruments. . . . George A. Gibbs, Jr.

The CORRECT Price Is \$1.25

MILLS MUSIC, INC., 1619 Broadway, New York 19, N. Y.

San Francisco Convention

By CHAUNCEY A. WEAVER

*"What is so rare as a day in June"
When union brothers and sisters meet,
And knowing themselves in perfect tune—
Find their joy is once more complete*

*They take up issues—both weal and woe;
With earnest zeal to their task they go;
They toil from morn until setting sun;
And trust the verdict will be—"Well done!"*

THE GOLDEN GATE swung inward on Monday, June 6, 1949, and San Francisco, California, gave welcome to the Fifty-second Annual Convention of the American Federation of Musicians. Over nine hundred delegates had journeyed from far-flung sections of the national domain—from Atlantic coast, from rolling prairie, and from mountain fastness—some by train, some by aeroplane, and some by automobile.

It did not snow, but overcoats were in evidence; and not a fan did we discern in hotel, on the street, or within the spacious auditorium where Convention deliberations took place.

Delegates and visitors entered the Civic Auditorium to the stirring music of a fine band under the leadership of the well-known baton wielder, Phil Sapiro.

Promptly at 2 P. M. the Petrillo gavel sounded and President Edward S. Moore, with clear enunciation, as official head of Local 6, opened the Convention. Rt. Rev. Karl Morgan Block, D.D., LL.D., invoked the Divine blessing.

Hon. Elmer E. Robinson, Mayor of San Francisco, gave a cordial address of welcome. The Mayor, being an honorary member of Local 6, eulogized President Petrillo as a great leader and as one deserving high credit for his efforts in behalf of musicians. As a young man the Mayor had been a member of Local 6—a connection which enabled him to work his way through law school. Welcoming keynotes were also sounded in cordial phraseology by Jack Goldberger, president of the San Francisco Central Labor Council; by John T. Shelley, secretary of the Council; by Jack Hassler, city man-

ager of Oakland, and by C. J. Hagerty, secretary of the California State Federation of Labor.

A joyous thrill was imparted when the following White House message was handed to President Petrillo:

Dear Mr. Petrillo:

Please extend my cordial greetings to the officers, delegates and members attending the 52nd Annual Convention of the American Federation of Musicians. I wish you every success in your deliberations and a continuation throughout the year in all your forward-looking activities in the interest of the public and the labor movement in general.

HARRY S. TRUMAN,
President, U. S. A.

Receipt of the White House message brought a rousing cheer.

The usual committees were appointed, and, without unnecessary delay the Fifty-second Annual Convention of the American Federation of Musicians got down to business.

THE FIFTY-SECOND CONVENTION OF THE AMERICAN FEDERATION OF MUSICIANS IN SESSION



New Laws and Changes

The following are important new laws and changes in the Constitution and By-Laws of the American Federation of Musicians adopted by the 1949 Convention.

They will become effective September 15, 1949, unless otherwise specified.

All members are directed to govern themselves accordingly.

Cancellation Notice Must be in Writing

Section 15 of Article 16 has been amended to read:

"All contracts between leaders and members of traveling orchestras and bands wherein a specified number of weeks is not named can be cancelled by either party giving two weeks' WRITTEN notice to the other."

A Transfer Member Cannot Leave Jurisdiction in Which His Card Is on Deposit Without Consent of the Local.

Section 11 of Article 14 has been changed to read:

"A member who has deposited his transfer card in a Local cannot leave same while his card is on deposit without the consent of that Local. A member who is guilty of such violation shall have his transfer card revoked by that Local."

Secretaries Must Notify the Home Local When Travelling Member Presents Traveling Book.

Add to Section 7 of Article 17:

"When a traveling member enters a jurisdiction on an engagement of more than two weeks, the Secretary of the Local shall notify the home Local which issued the book."

Persons Performing With an Orchestra Must Be Members of the Federation.

Any person performing with an orchestra is prohibited from using any kind of contraption or device that lends background rhythm to the rendition of the orchestra, unless he or she is a member of the A. F. of M.

Traveling Theatrical Engagements Include Any Establishments in Which Traveling Theatrical Engagements Take Place.

Article 18: The word "theatre" as used in this article shall be deemed to include any establishment in which traveling theatrical engagements are booked to appear.

Application Blank to Contain Question Indicating Applicant's Position on Communism:

The following question is to be added to the application blank:

"(9-a) Do you have any leanings toward the Communist party or assist that party

by any action that might further the progress of that party knowingly? Answer yes or no."

Agents Must Insert on Reverse Side of Contracts the Name, Address and Telephone Number of Local Collecting Agent.

All licensed bookers are required to insert on the reverse side of each contract the name, address and telephone number of the local collecting agent of the A. F. of M. in whose jurisdiction the engagement covered by the contract is to be played.

Resolutions of Convention Referred to President or International Executive Board to Be Published in "International Musician" When Acted Upon.

If any Resolutions of the Convention are referred to the office of the President or the International Executive Board for action or change, the results of such action shall be published in the next issue of the "International Musician."

In Order to Bring the By-Laws Up to Date, on Recommendation of the International Executive Board, Sections 3 and 4 of Article 24 Were Eliminated and the Following Substitute Adopted:

"Section 3. No member or members of the American Federation of Musicians shall take engagements or employment or become engaged or employed in the making and manufacturing of records or transcriptions unless the person, firm or corporation providing such engagement or employment shall have previously entered into a written agreement with the Federation relating thereto."

Local Reports and Mailing Lists No Longer Need Be Sent by Registered Mail.

Sections 2 and 5 of Article 11 are amended by striking out the word "registered."

Per Capita Tax and Journal Subscription Increased.

Section 7 of Article 2 of the By-Laws was amended to provide that six months' per capita tax is increased from 47½c to 50c.

Section 8 of Article 2 was amended to provide that six months' journal subscription is increased from 15c to 30c.

This becomes effective January 1, 1950.

Change in Distribution of 10% Tax.

Section 7 of Article 15 is changed to read:

"Four-tenths to the A. F. of M. Four-tenths to Locals. Two-tenths to the members who played the engagements."

Per Diem for Delegates to All Sessions of Convention to Be Not Less Than Six Days Instead of Seven.

The per diem allowed each delegate shall be \$30.00 per day, and Section 15, Article 28, shall be changed to read:

"Each delegate attending all sessions of the Convention shall be entitled to not less than six days' per diem."

Financial Secretary-Treasurer Now Designated as Treasurer.

It was decided to eliminate the words "Financial Secretary" from the title "Financial Secretary-Treasurer", so that the office will be known as "Treasurer".

This is effective immediately.

Pension Voted for Former Treasurer Thomas F. Gamble.

WHEREAS, Thomas F. Gamble has served the American Federation of Musicians for approximately 35 years past as Executive Officer, Assistant to the President, and as Financial Secretary-Treasurer, and

WHEREAS, Said Thomas F. Gamble is now, at the age of 83, gravely ill and by reason thereof was compelled to relinquish the office of Financial Secretary-Treasurer, and

WHEREAS, The International Executive Board of the Federation has recommended that a pension of \$7,500.00 per annum be paid to said Thomas F. Gamble during the remainder of his life; Now, Therefore,

BE IT RESOLVED, That in grateful appreciation of his long and faithful services, said Thomas F. Gamble be paid from the funds of the Federation a pension of \$7,500.00 per annum for and during his lifetime, same to be paid in equal monthly installments from and after June 13, 1949.

International Musician

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HIGH-LIGHTS OF THE CONVENTION

THE ACCENT was strongly on business at the 1949 Convention, but the business was carried on in an atmosphere of hospitality and good cheer provided by San Francisco Local 6. Six bands played the delegates in and out of the sessions, performing also in Union Square: Ralph Murray and the Golden Gate Park Band; Phil Sapiro and the San Francisco Municipal Band; Herman Trutner and the Oakland Municipal Band; Henry Auerbach and his band; Joe Weiss and the Musicians' Post American Legion Band; Dante Perfumo and his band.

In turning over the gold key of the city to President Petrillo, Mayor Robinson recalled his youthful experiences as a performing musician, and told how he had put himself through law school with his music; he also expressed his lively appreciation for the strong support which his fellow-members of Local 6 had given him in all progressive causes. Jack Shelley, president of the California State Federation of Labor, continued in the same vein, indicating that the musicians in the Bay area had always backed his efforts, as State Senator, to forward the cause of labor in the legislature. So altogether it was a good "old home week" for the A. F. of M. delegates, returning for their second convention in San Francisco, the first having met there in 1915.

THE PRESIDENT'S ADDRESS

President Petrillo began his address to the Convention by recalling that on this same platform in 1947 Joseph W. Padway, noted labor attorney and then general counsel of the Musicians' Federation, suffered a fatal stroke while protesting the Taft-Hartley law.

The President went on to quickly dispose of published columnists' reports that he might not run for reelection as president of the musicians.

"If I ever decide to do such a thing you will hear it from me first, not through the press or from a radio commentator," Petrillo said. Then he added flatly: "I will keep the job so long as the delegates elect me and so long as my health permits."

The President next said he wished to impress upon all delegates the threat existing in what he said was a jurisdictional war being attempted by the American Guild of Variety Artists. All was serene, the musicians' chief said, until "someone got the crazy idea that when a musician plays under a spotlight it makes him an actor and he must belong to AGVA."

"No musician anywhere, any time need belong to another trade union," he stated with emphasis.

He told how in 1937 the A. F. of M. had helped the vaudeville actors unionize. That, he said, was evidence



President Petrillo wielding the gavel at the Fifty-second A. F. of M. Convention

enough of early musicians' cooperation, but now, said Petrillo: "We are going to stop this raiding at the outset because we won't give ground."

He closed his discussion of the jurisdictional dispute by instructing delegates to inform all AFM Locals of any attempt by AGVA to raid in their respective territories and to inform him immediately.

(An account of the message from President Truman, which followed, will be found in Chauncey Weaver's story on page 5.)

Turning next to political issues, President Petrillo said, "I wonder why some of our labor

leaders saw fit to desert a party that was so kind and good to labor."

Characterizing the late President Roosevelt as "the greatest business agent the labor movement ever had," he continued, "we have a man who is going all the way out for labor."

Discussing the Truman election, he said, "I would rather go down with the party that was good to the labor movement than go on and win with a party that would slip labor down to where they think labor should be."

"The Republicans united labor—at least most of labor—in politics," he said. "The handwriting is on the wall if we don't unite."

He spoke of Senator Taft as representative of the Republican philosophy that would have prevailed if Dewey had won. Taft he described ironically as "that great humanitarian."

Election day was the answer, he pointed out. If the Republicans had won the first order of the day would have been the appointment of a Republican attorney-general with orders to "indict, indict, indict" until "we'd have gone broke defending ourselves in the courts." "Taft warns us," he continued, "that if we return to the Wagner Act, we go back to machine guns—operated by labor goons."

He next recited a list of strike clashes in which workers had been injured and killed and said he couldn't remember that a single employer had ever died in this kind of strike, or even gone to the hospital. He mentioned the recent knifing in New York City of an organizer for the International Ladies Garment Workers Union which he said had been described by the Garment Workers' president as the act of employer-hired thugs.

He next decried the emphasis by some labor leaders on organizing abroad. "Labor's organizing job is at home—not in Europe. Out of

55 million workers only some 16 million are organized but I'd like to remind you that the American Federation of Musicians is 100 per cent organized."

Referring to the "new labor bill" coming up in Congress, he launched into a bitter attack on those he termed as reactionaries in Congress. He criticized Senators Byrd and Ellender, and declared that any labor bill bearing such co-authorship or support would be "some labor bill!"

President Petrillo next described the Democratic Party Convention's unequivocal repudiation of Taft-Hartley from the close-up of a delegate. Then, recalled Petrillo, there was not a dissenting vote against T-H repeal. But today, he said, the reactionaries of that very party in the Congress have "double-crossed their President and the people of America."

"Men of honor," Petrillo said, "don't double-cross. Some of



A. F. of L. President William Green at the Convention with Jack Shelley (left), President of the California State Federation of Labor, and Charles L. Bagley (right), A. F. of M. Vice-President.



President Petrillo receives keys to city from Mayor Robinson.



At the dinner honoring the President and International Executive Board given by Local 6.



President Petrillo greets Senator Claude Pepper, Convention speaker.



A. F. of L. President William Green being interviewed by the press.

the various Senators who investigated me asked me if I had ever repudiated a contract, and I could answer them, "No, we never broke a contract—whether written or verbal. Ask the employers if that isn't the truth."

President Petrillo said he had far more respect for Taft than for "the reactionary Dixiecrats." At least the Republicans were honest, Petrillo said; they didn't promise things they never intended to perform.

He closed with what he said was a "personal message" from President Truman to the musicians. He recalled that when he presented the President of the United States with a gold card evidencing his honorary life membership in the A. F. of M., Mr. Truman was very, very proud and appreciated the opportunity of becoming a member of the Federation. "I would like to say to President Truman now," said Petrillo, "that we are very, very proud to have him as a member; he is the first President of the United States, I believe, to become a member of a labor union."

has become mechanized to an alarming extent. Therefore, the nation's musicians, who, because of their skill and training and interpretative talent, are entitled to consider themselves members of an honored profession, have now found themselves faced with problems and economic pressures closely akin to those that confront the great mass of industrial workers. New inventions and technological changes in the field of public entertainment have wiped out the jobs of thousands of good musicians. Over wide areas, canned music has almost totally displaced live music. And the brutal fact is that no section of the music-making industry has volunteered to take any steps to prevent the threat of heavy unemployment among musicians, nor showed even the slightest concern over their plight . . . Big business interests which dominate the entertainment industries, without any regard for human needs and entirely obsessed with greed for higher and still higher profits, fought your union's efforts ferociously. In all my experience in public life, I have seldom seen a more bitter, savage and wicked propaganda campaign unleashed against a trade union than the one which was directed against yours.

Tuesday, June 7th, with no general sessions scheduled, the standing committees on Laws, Good and Welfare, etc., held long and arduous sessions, conducting hearings at which the proponents of various resolutions presented their arguments and views.

On Wednesday, in the intervals of transacting official business, the Convention heard a number of speakers.

President William Green, of the American Federation of Labor, in a ringing and challenging address, put the musicians' case before the public, in carefully reasoned and moving fashion:

"Music in America today is not only an art—it is also a huge industry, an industry which

"Nor did the big business interests stop there. They conducted an expensive lobbying campaign in Congress for special legislation against your union and succeeded in obtaining passage of the Lea Act, long before the 80th Congress cracked down upon the entire labor movement with the Taft-Hartley Act . . ."

"Both of those notorious laws constitute barefaced attempts to rescue special interests at the expense of the workers of this country . . . Employers, starting their campaign on a piecemeal basis in the state legislatures, when the 80th Congress came into power, carried out their strategy on a national basis by bringing about the enactment of the Taft-Hartley Act.

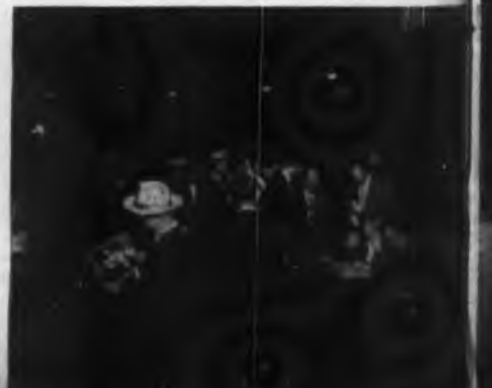


Local 6 President Ed. Moore gets leis from Honolulu.

So do Convention delegates:

Re-elected officers of the Federation take oath of office.

Convention delegates exercising their franchise at election of officers.





The Chef shows President Petrillo his masterpiece at Local 6 dinner.



Miami delegates show their press book to President Petrillo.



California American Legion citation for Local 6 presented by Commander.

"In the same way, trade unions for many years have bargained with employers over the number of workers or the amount of time required to do a particular job. The American Federation of Musicians, faced with the gradual displacement of live orchestras by recorded music in theatres and radio stations, found it necessary to take up the question of the number of musicians required in its collective bargaining with such employers. Court decisions have emphasized that such questions should not be left to the sole discretion of employers but are properly a matter for collective bargaining. But then Congress passed the Lea Act for the one and only purpose of forbidding your particular union to do this any longer . . ."

(President Green then congratulated the A. F. of M. on securing the Recording and Transcription Fund, and the progress made during the past year, especially in the field of gaining the good-will of the American public.)

"Despite the storm of propoganda and confusion raised against your organization by its enemies, the public has begun to understand the truth. The honesty, integrity and high objectives of your union are gaining public respect. A good union, like a good orchestra, must operate in unison under a leader who knows the score—and from my own experiences with him I can testify that Jimmy Petrillo knows the score! . . ."

"It is too early yet for any accurate predictions on what the 81st Congress will eventually do about sweeping out the anti-labor legislation enacted by its predecessor. Despite the crushing repudiation of the 80th Congress and its anti-labor policies by the American voters in the 1948 elections, despite the clear mandate of the American people for prompt repeal of the Taft-Hartley Act, we have made little progress to date in the new Congress.

"The reason is not hard to find. The surviving reactionaries from both parties in Congress have teamed up together to block any progressive action in Congress. They are trying to hamstring President Truman and his Fair Deal program. They are desperately resisting the expressed will of the American people, in the hope that the voters will forget all about the issues by 1950.

"That is where the reactionaries are making a fatal mistake. We of labor hope and trust that the 81st Congress will finally repeal the Taft-Hartley Act and adopt other progressive laws recommended by the President and endorsed by us. But if it fails—we will be ready in 1950 with the greatest outpouring of voters ever witnessed in this country in an off-year election to throw out of office those Senators and Congressmen who have betrayed the trust of the American people.

"I know that Labor's League for Political Education, the political arm of the American Federation of Labor which did such a wonderful job in the 1948 campaign, will be ready to do an even better job in 1950. We are proceeding to organize on a precinct-by-precinct basis in every Congressional district in the country. We are going to see to it that the workers of this country go to the polls and vote on Election Day next year and we know that when they do the reactionary coalitionists will lose their seats in Congress.

"I know that the American Federation of Musicians and all its members will join wholeheartedly with the rest of the trade union movement in this great, progressive cause."

On Wednesday also Henry Kaiser, of counsel for the Federation in Washington, gave a graphic account of the actual workings of the Taft-Hartley Act, and a blow-by-blow account of the backstairs maneuvers which have so far



Board members (with backs to camera) watch the citation presented.



Spike Jones and his boys parading down Market Street, honoring their Chief.

Presidential Staff: A. Rex Riccardi, Neta Henderson, Clair Meeder, George Gibbs, J. Wharton Gootes.



Delegates putting their votes for officers into ballot box.



Spike makes President Petrillo a "City Slicker" and invests him with robes of office.



frustrated efforts to repeal or modify it. Milton Diamond told of the shift over from the Federation-administered Recording Fund to the new public administered Music Performance Trust Fund; while the trustee, Samuel R. Rosenbaum, set forth the way in which the new fund is to be administered. Trustee Rosenbaum paid substantial tribute to the union's conduct of the predecessor fund as "a public service and not a feed-bag." He indicated that he would rely heavily on the A. F. of M. for assistance in carrying out the purposes of the new trust fund.

Mr. Rosenbaum, an attorney of Philadelphia, had a distinguished war record as commander of Radio Luxembourg in Europe. For many years he was president of Station WFIL in Philadelphia and chairman of the Independent Radio Network Affiliates. He is a director and past vice-president of the Philadelphia Orchestra Association.

Exploiter of Musicians

Significant excerpts from his speech follow:

"With all the advances of science and the ingenuity of inventors, no machine has yet been devised that can create music. No machine can replace the performing musician. The machine can only reproduce—it cannot produce.

"While the machine cannot replace the performer, it can, however, *displace* him. It can take what he creates and then drop him on the rubbish heap, unless it is regulated.

"As I see it, the new arrangements, which have been commenced between the music industries and the organized musicians, are an effort to regulate the impersonal voracity of the machine to the mutual benefit of both.

"These arrangements will help to assure some incentive for a continuing supply of performers, as well as to counteract loss of employment caused by the machine. Without them the supply of performers could well dwindle to a mere trickle, to the permanent injury of both the craft, the art and the industry."

(A detailed account of the Trustee's plans for administering the new fund will be found on page 11.)

On Thursday, June 9th, Woodruff Randolph, president of the International Typographical Union, gave an account of the difficulties faced by the ITU under the Taft-Hartley Act, telling of the struggle in Chicago, and analyzing the significance of the fight all along the line.

The ITU chief said Taft-Hartley had cost his union more than \$12,000,000 to date in strike benefits and other defending costs. "This," Randolph said, "has been the price of staying alive."

Call for United Front

Randolph closed with a plea for the united labor action to banish the Taft-Hartley Act and safeguard the workers' rights against any further encroachment.

A colorful event of Thursday afternoon was the presentation of a citation of honor to San Francisco Local 6 by the California Department of the American Legion.

The state commander, Max F. Whittemore, entered the Convention Hall with his staff, and escorted by the Legion Band, came to the platform with his entourage, to be greeted by Treasurer Harry F. Steeper, to whom President Petrillo had turned over the gavel. In a spirited

and colorful ceremony, Commander Whittemore then presented the citation to Albert Morris of Local 6, honoring the members of the organization for their "constant, close, and unselfish cooperation with the San Francisco Musicians' Post 499, the American Legion . . . and their untiring efforts in behalf of the American way of life . . ."

Toward the end of the Friday morning business session there was a sudden stir at the back of the Auditorium and word was spread around that Senator Pepper had arrived.

A CHALLENGE TO JOHN L. LEWIS

Late Friday afternoon, in a surprise speech to the delegates who had given him a standing, cheering ovation following his election, President Petrillo said:

"Thank you for the large vote you gave me. Sure I had opposition for the first time and the press made much of it. Opposition is all right. Ours is a democratic convention—none better in the labor movement. In some of these international conventions 60 per cent of the delegates are appointed by the President. That's not the way it is here. I never know in advance who's coming to our conventions.

"You may have noticed that I've been quiet for a long while. There's a time to be quiet. But, with the Taft-Hartley legislation before Congress a certain labor leader says to his men, 'Take a vacation!'

"So far as I'm concerned—and I invite the press to record this—I think John L. Lewis is nuts.

"I say to him: 'You are not a faithful labor leader, nor are you faithful to the people of America.'

"There it is. Somebody had to say it, so I did. I have a right to say it—I'm a sincere labor leader.

"He tells those poor miners to take a week off. And they're hungry. I'm not criticizing anyone but Lewis.

"I'll take him on here—on the radio—any place in America."

Senator Pepper was introduced by President Petrillo as "one of the very great men to serve in the U. S. Senate."

Pepper said he had come to the Convention "to rejoice with you in our progress and counsel with you on some of our problems."

A Vicious Measure

The Florida Senator launched into an attack on the Taft-Hartley Act by explaining that his mother had always cautioned him against the "use of bad words"; nevertheless, he said, he felt compelled to utter "Taft-Hartley." He said he had rejoiced in the privilege only yesterday of telling Senator Taft what he thought of this legislation.

"It seems the Senator from Ohio is again attempting to drive American labor to a Golgotha. I told him he could be assured labor

will never surrender to this evil law. We will fight in the Congress and in the courts until we have freed ourselves of the shackles of this monstrous law."

Pepper recalled the mandate of the people expressed in the November elections. He said this was for repeal, not amendment of Taft-Hartley. The proof that this mandate will be fulfilled is reflected, he said, in the presence of President Truman in the White House and the significant fact that Senator Taft himself is asking 28 changes in his act.

Battle on Wide Front

The battle is not only labor's, Pepper reminded, but the concern of the little businessman and the farmer as well. Together they will win not only repeal of Taft-Hartley, but correction of other oppressive measures that react against the masses.

Pepper assailed the "hands across the aisle" coalition of conservative Southern Democrats and the Republicans. The picture is "discouraging," he said, and called on the Democratic party to remain true "to its long and honorable tradition as the party of the people."

Turning to the economic situation, he pointed out that "the toboggan has started." He declared that the government should say to labor, business and the farmer: "Go ahead; this is the voice of your government speaking. Forward—that's where America's face has ever been turned."

Once our efforts through ECA have put Europe on her feet, Pepper said, we must start in to rebuild America. "The battle ebbs against us in Washington; we shall lose unless the people wake up and demand that America not be sold short."

The Senator urged that every member of the Musicians' Federation qualify to vote and exercise that right in the interest of a liberal, prosperous America.

Concluding, Senator Pepper urged the delegates to follow inspired leadership like that of President Petrillo and march solidly "toward that future that lies within us."

All Out for the Next Election!

As this magazine goes to press news is received that the Senate, by a vote of fifty-one to forty-two, has wrecked the Administration's six-months' effort to repeal the Taft-Hartley Labor Act. This defeat was brought about by a Republican-Dixiecrat coalition to adopt a modified version of this anti-labor law. President Truman emphasized that he will continue to fight as hard as he can to repeal the Taft-Hartley law. Senator Claude Pepper stated that "We can now take the issue to the American people" and denounced the new version as "nothing but a bob-tailed edition of the Taft-Hartley Act enacted by the Eightieth Congress."

This latest disregard of the will of the people as shown by the last election clearly indicates that all members of organized labor must continue united and at the next opportunity elect representatives who really represent us.

Administration of Recording Fund

The following letter explains the manner in which the Trustee intends to administer the Music Performance Trust Fund, which is the successor to the Recording and Transcription Fund.

May 17, 1949

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York City

Dear Sir:

The terms of the Trust Agreements signed in December, 1948, by the manufacturers in the recording and the transcription industries of the United States and Canada, have been published in your journal, the *International Musician*. The opinions of the Solicitor of the U. S. Department of Labor and of the Attorney General of the United States, approving the Trust Agreements, have also been published in the *International Musician*. It is therefore probable that the Locals of the Federation are, in general, familiar with these documents.

The approval opinions contain this sentence: "If the Trustee should in fact become a representative of employees by his own actions, it would, of course, be a breach of the Trust Agreement."

It goes without saying that the Trustee will at all times exercise his independent judgment in the administration of the new fund. In this basic respect the administration of the Music Performance Trust Fund, as the Trustee has designated the new fund, will differ from the administration by the A. F. of M. of the Recording and Transcription Fund over which the Federation has sole control.

However, in many respects the purposes, objectives and procedures prescribed by the Trust Agreements are in accord with the general principles and procedures now being applied by the International Executive Board of the A. F. of M. for the R. and T. Fund. The Trustee calls attention to several of these.

1. The Trust Agreements emphasize the duty of the Trustee to expend the Fund in a manner to contribute to the public knowledge and appreciation of music, on the sole basis of the public interest, and guided solely by the terms and conditions of the Trust Agreements.

The Trustee has carefully studied the operation of the R. and T. Fund in the National Office of the A. F. of M., from the original resolutions creating it adopted in the 1946 Convention, to the regulations, forms and allocations promulgated under them for 1947, 1948, and 1949, and from the collection of the contributions from the manufacturers to the approvals extended to the Locals for the detailed projects and expenditures. The Trustee has also studied the methods and operations of a number of the larger Locals in selecting projects and performers as recipients of the funds expended. As you are aware, the actual expenditures for services of musicians in 1947 were approximately

\$1,445,000, and in 1948 approximately \$1,586,000, and another approximately \$1,400,000 has been allocated for 1949.

The Trustee has been gratified to ascertain that the guiding principle of the National Office in approving projects submitted by the Locals has been substantially to render a public service, rather than to emphasize unemployment relief, and to insist at all times on quality of performance, not merely the making of employment.

In this respect, therefore, the Trustee finds that, while, in certain details, his ideas of public service may vary from those adopted by the R. and T. Fund, nevertheless, in general, the approach of the R. and T. Fund is substantially similar to that required by the Trust Agreements. This is not news to your Locals, who have learned the requirements of the R. and T. Fund, though it may be to others who may have been sceptical of its purposes and uses.

2. The Trust Agreements require the allocation and distribution of the total expenditures in each calendar year on a fixed formula basis among 654 specified geographical areas covering the entire area of the United States and Canada, including Alaska and Hawaii. These areas are, in fact, coordinate with the jurisdictions of the active Locals of the A. F. of M. To each of the 654 defined areas the Trust Agreements assign a fixed percentage of the total annual expenditure. These percentages were established on the basis of the proportions fixed by the R. and T. Fund for the same areas in its 1948 allocation.

In this respect, therefore, the geographical distribution of the Trustee's expenditures will conform exactly to that of the R. and T. Fund as established for the year 1948. He has no discretion to vary this formula. He must arrange to expend in each area the exact amount allotted to it.

In most areas of the country, by reason of this requirement, the sums available will be comparatively small. For instance, there are 444 areas in which the annual expenditure must be under \$1,000 per million dollars of overall distribution, and in seven of these areas it must be actually under \$100 per annum. In 198 areas the annual sum available is from \$1,000 to \$10,000, and in only seventeen of these is it over \$5,000. There are only twelve areas (cities) in the entire United States and Canada in which the Trust Fund is permitted to spend \$10,000 or upwards per annum per million dollars of overall expenditure, and in only five of these is the sum available over \$25,000.

SUMMARY

(Per million dollars overall)

7 areas	\$ 100 or less	per annum.
437 "	100 to \$ 1,000	" "
181 "	1,000 to 5,000	" "
17 "	5,000 to 10,000	" "
7 "	10,000 to 25,000	" "
4 "	25,000 to 40,000	" "
1 "	51,400	" "

From current conditions in the record business it is possible the total sum available for expenditure in 1950 will not greatly exceed \$1,000,000.

3. The Trust Agreements limit the projects of the Trust Fund to occasions when no entrance fee is charged to the public. This is identical with the R. and T. Fund.

4. The Trust Agreements require the performances to be in connection with activities of patriotic, charitable, educational, civic and general public nature, such as, but not limited to, veterans' hospital entertainment programs, juvenile and adolescent social programs, educational programs in schools and institutions of higher learning, patriotic and recruiting drives, symphony society or other musical activities of a non-profit nature, and similar programs and activities, entirely without profit to the Trust Fund. This is identical with the R. and T. Fund.

5. The Trust Agreements limit the compensation paid to performers to the union scale in force in the area. This is identical with the R. and T. Fund.

6. The Trust Agreements limit the expenditures for musicians to instrumental performers. This is identical with the R. and T. Fund.

7. The Trust Agreements make the calendar year the program year or allocation year. This is identical with the R. and T. Fund.

It will be seen from this outline that the underlying objectives and the general procedures established by the Federation's R. and T. Fund will be carried over to the Trust Fund, with the basic exception that the Trustee's discretion will replace the Federation's control.

In the details of administration, however, there will be a number of differences.

1. To assist the Trustee in making his determination of projects, he is required by the Trust Agreements to consult with and receive the advice of qualified institutions and organizations, including business groups and organizations, public authorities, musical schools and institutions, the A. F. of M. and other civic, patriotic, charitable and welfare organizations, and such other persons and organizations as the Trustee shall consider useful and suitable. Under the R. and T. Fund, the Locals of the Federation, subject to approval in the National Office, are the sole judges of the suitability of projects to be performed in their areas.

2. Under the Trust Agreements the Trustee is the employer of every musician paid out of the Trust Fund. The Trust Fund is setting up procedures by which every performer on every project will be paid separately by check out of the New York office of the Trust Fund, and the Trust Fund office will withhold the Federal tax as required and pay it to the Bureau of Internal Revenue. This will impose a heavy clerical and accounting burden on the Trust

Fund office, but, to the same extent, will relieve the Locals of the labor and expense they are now contributing under the R. and T. Fund.

3. Under the Trust Agreements the allocations to areas will be made semi-annually, not, as under the R. and T. Fund, annually. The agreements require the Trustee to arrange for the expenditure, in each calendar half-year, of 90 per cent of the balance standing in the Fund thirty days before the half-year begins.

Obviously the Trustee cannot be personally present in 654 areas, all over North America and Hawaii, to select projects for performance or musicians to perform them. He will have to rely on the best advice and recommendations he can get, within a general framework of policy. On the other hand, it is equally impractical for the Trust Fund to designate paid representatives in all these areas to make investigations locally and forward recommendations to the Trustee. To do so would consume so large a portion of the Trust Fund as to defeat its purpose.

Necessity for Cooperation

The Trustee therefore proposes to request the cooperation of, among others, the A. F. of M. and its Locals in their respective jurisdictions, which are coordinate with the areas to which allocations will be made. It is self-evident that these Locals are likely to have considerable knowledge of what opportunities there are to serve the public with music in the area, and what musicians are available for employment. Their experience under the R. and T. Fund, now in its third year of operation, is a valuable guide for the operation of the Trust Fund, by

reason of the similarities above described. In addition, the Trust Agreements require and the Trustee will consult, among others, with the A. F. of M. of which the Locals are a part.

Advance Notice

The Trustee will notify the A. F. of M. of the semi-annual allocation made to the area of each Local as soon as it has been computed, and will request that you authorize the Locals, by appropriate procedures adopted by you, to submit recommendations to the Trustee for an overall distribution of that sum, covering the semi-annual period, among the various types of projects described in the Trust Agreements. The Trustee will request the opinion and advice of the Local on projects initiated by the Trustee or requested or recommended by others in the area. The Trustee will request the assistance of the Local in selecting leaders for the performance of each project and in the selection by those leaders of the sidemen to play the project. The Trustee will request the Local to assist the selected leaders in preparing the pay roll sheets against which payments will be made out of the New York office of the Trust Fund. To facilitate this service, the Local will be furnished by the Trustee with the necessary printed forms; these will include "Recommendations for Projects" and "Performance Work Sheets," substantially identical with those now used by the R. and T. Fund, and with which the Locals are familiar.

For the first year it will be the policy of the Trustee to continue, so far as possible, the type of public service being rendered in each area

by the R. and T. Fund at present, with the observation, however, that in most areas it is the desire of the Trustee to increase somewhat the proportion of the expenditure for music in connection with the school system of each area and to reduce somewhat the proportion devoted to purely therapeutic and entertainment activities. Without attempting in advance to prescribe hard and fast rules, the Trustee believes that his suggestions and his approval of recommendations submitted will gradually supply a pattern that will emerge.

Allocation Dates

The Trust Fund allocations for expenditure during the second calendar half-year 1949 (July 1 to December 31) will be made in June, based on contributions received from sales of records and transcriptions made only in the last quarter of 1948. The total available will probably be something under \$300,000. The allocations for the first half of 1950 will be made in December, 1949, based on sales made in the first half of 1949, and will probably be less than double that amount, owing to decline in the business as reported.

The Trustee will be glad to meet with or to correspond with representatives of the Locals at the Convention in June, or elsewhere, and to furnish such further comments and explanations as will be helpful.

Very truly yours,

SAMUEL R. ROSENBAUM,
Trustee.

Fraternal Gesture in Philadelphia

The Philadelphia local is one of the few locals which has its parent body still in existence and functioning as a separate organization at a separate address and with its own officers. This parent body is the "Philadelphia Musical Association." (Local 77 itself is called "The Philadelphia Musical Society.") Since it was instituted October 28, 1863, it is probably the oldest union in the United States. The celebration on May 15th of its eighty-fifth anniversary in the headquarters of Local 77—such an event takes place once a year—was an old-fashioned get-together with a banquet served free to the members and a chance to talk over old days and review the progress the cause of the professional musician has made.

President William Lodholz opened the evening with a toast to the association's departed brothers, after which he addressed John Lotz, a former president, on the subject of local management. Brother Lotz in answering paid high tribute to the memory of Antonio Saulino who died in 1898. This humanitarian established a trust fund, the income from which was to be distributed among members in distress. He also exactly stipulated the manner of distribution and named the Philadelphia Musical Association as trustee to carry out his desires. His wishes have been religiously adhered to. The trust fund established by Saulino amounted to about \$32,000. The amount distributed to needy members in distress has been well over \$40,000.

The association frugally invested in bonds and stocks, the income from which, augmented by dues, has made it possible for the association to pay death benefits to its members and wives, besides being entitled to benefits from the Saulino Fund. (The original membership of about 800 has been reduced by death to about 153 at the present time.) The association is proud of its heritage and grateful to the men who conceived

the idea of organizing it. Well over \$200,000 has been paid out in death benefits throughout the eighty-six years of the local's existence.



The above photograph shows officers past and present swapping anecdotes and recalling memories. Left to right: John Lotz, past president; William Lodholz, president; Harry Kammerer, secretary.

The Band Strikes Up!

WHEN ON the morning of June 20th the American Band struck up at the commencement ceremonies of Brown University (Providence, Rhode Island), the student body and visitors listened to an organization quite as august in its way as that august institution of learning. For the American Band traces its origin back to the mid-1820's, and it has played at Brown graduations since at least 1847.

The Providence Brass Band (as it was called in the early days) was founded about 1826 by Joe Greene. Mementos and instruments of the original band, including Greene's now obsolete gold- and silver-keyed bugle, are at present to be seen at the Historical Society. In 1837 the band reorganized under the name of the American Brass Band, but it was not until after the Civil War (in which the band lost its big drum during the retreat at the first battle of Bull Run), that it became more than locally famous.

When in 1866 David Wallis (Wallie) Reeves became its leader, the band won international prestige and was acclaimed by military men as superior to all others for marching. Reeves, whom Sousa called "the father of band music in America," was the initiator of the modern military march, composing more than 100 for the use of his own band. The Brown Commencement March, a tune which may be traced back as far as 1869, was "adapted" by Reeves in 1891. "The Second Connecticut Regiment," his greatest march, is traditionally played as the commencement procession returns from the Meeting House to the campus.

Under Reeves the band toured the United States and Canada for thirty years, playing six-week engagements as far away as Oregon.

Monuments to Reeves and to cornetist Bowen R. Church stand in Roger Williams Park—tributes to their contribution to American music.

Debut Concert in Detroit

The American Band of Providence is around 123 years old. The Leonard Smith Band of Detroit is scarcely more than that many days

old officially. Yet the bands both stand as significant contributions to the American musical scene. The formal debut performance of the latter band in April packed the Masonic Temple in Detroit and brought press comment of so rosy a tinge that one reading them was under the impression a short, stocky, bearded man again stood on the podium. But the conductor that night was tall, clean-shaven and young, and he had already won fame as "the young man with the horn."

The aim of the Leonard Smith Band is "to progress in the great tradition of Sousa and Pryor and Goldman." In the debut concert it got off to a good start in this direction, for its fifty musicians played Bach, Haydn, Goldman, Herbert and Sousa in a manner worthy of comparison with any of those other bands.

On July 3rd Leonard Smith will return for his fourth season as conductor of the Belle Isle summer series of concerts in Detroit, starting on July 3rd. This series of forty-five concerts is sponsored by the City of Detroit and funds from the Recording and Transcription Fund of the American Federation of Musicians.

Municipally Supported

Now in its twenty-sixth year, the Racine Park Board Band provides the city of Racine, Wisconsin, with wholesome entertainment through a series of free concerts made possible by municipal appropriation. Twenty-two concerts are the quota for this year—twice as many as were given six years ago. Also on the increase during the past half-dozen years, the attendance per concert is now three times as great as in 1943. The band's director is John T. Opferkuch.

Up Boston Way

Critic Redfern Mason had this to say of Alfonso D'Avino and his Commonwealth Symphonic Band of Boston after a recent concert, "The director . . . has subtlety of nuance; he does not mistake uproar for music, and he has the saving grace of rhythm. His band consists of good musicians . . . The Symphonic Band

ought to be a permanent institution and, if music were made on the Common every day it would be good for the souls of many Bostonians."

A Show for a Showman

At the Barnum Festival held June 11th to 14th in Bridgeport, Connecticut, in honor of P. T. Barnum—he made his home and winter quarters for his circus in that city—a big parade took place which had forty-eight bands and drum corps in line of march. The Veterans of Foreign Wars band of Bridgeport, under the leadership of Harold H. Brown, won first prize—a gold cup—in the brass band division.

Challenging Program

On June 30th the Goldman Band in its concert in Prospect Park, Brooklyn, New York, devoted a whole program to works written originally for band. For the highly interesting content of the program we list it in its entirety:

1. Slow March, Scipio
George Frederick Handel
2. Fireworks Overture
George Frederick Handel
3. Funeral Symphony.....Richard Wagner
4. Morning Music, for Brasses. Paul Hindemith
 - I. Moderato
 - II. Slow (Lied)
 - III. Con Moto
5. Symphony No. 19 for Band
Nicholas Miaskovsky
First Movement—Allegro
6. Classic Overture in C
Francois Joseph Gossec
7. Waltz, Sweet Memories.....George Wiegand
James F. Burke, Cornetist
8. A Glorious Day.....Albert Roussel
9. (a) March, Sea Songs
Ralph Vaughan-Williams
(b) March for Band, Opus 99
Sergei Prokofiev
(c) March, Semper Fidelis
John Philip Sousa

We challenge symphony orchestras to show a program of wider scope and greater variety.



LEONARD SMITH BAND, DETROIT, MICHIGAN—LEONARD SMITH, CONDUCTOR

Board Member Honored

PUBLIC recognition for fifteen years of service in behalf of music in his home city of Cincinnati came to Oscar F. Hild, American Federation of Musicians international executive officer, on June 9th, when he was awarded the honorary degree of Doctor of Music by the College of Music of Cincinnati.

The degree was conferred in absentia by Walter S. Schmidt, president of the board of



Oscar Hild receiving his cap and gown and scroll from Dr. Martin G. Dumler, Vice-President of the Board of Trustees of the Cincinnati College of Music.

trustees of the long-established music institution, because Mr. Hild was in attendance at the fifty-second annual Convention of the Federation at San Francisco. It is said to be the first "honoris causa" degree ever conferred by the college upon a local musician.

The citation accompanying the degree recited Mr. Hild's long and successful public service as managing director of Cincinnati's Summer

Opera Association, a civic duty he fulfills without remuneration.

Cincinnati's summer opera project, frequently cited as a model operation of grand opera, is largely the story of Mr. Hild's managerial ability and devotion to community music promotion. Starting in 1920, Cincinnati's struggle to preserve this fine form of music had been one of dogged perseverance against the obstacles that confront such cultural promotions. It was in 1934, after summer opera had suffered a second relapse, that Mr. Hild was called from his desk as president of the Cincinnati Music Association (Local 1, A. F. of M.) and asked to assume the task of establishing summer grand opera on a firm footing.

The A. F. of M. executive came up with a plan for a series of programs to include condensed operatic versions, preceded by band and short symphonic concerts the first year. This permitted the use of a large number of unemployed musicians and justified financial support by the Cincinnati local. However, this plan soon gave way to regular seasons of from six to ten weeks of full-length operas employing up to seventy musicians. In the fifteen years of Mr. Hild's managership, summer opera has not only supplied substantial employment to musicians, but has brought to Cincinnati nearly every great voice of the day. Since Mr. Hild assumed direction, the chorus of the summer opera has always come from the Metropolitan Opera Company. His summer opera has also been the "discoverer" of some of the Met's best-liked singers. Thus, under his management, the Cincinnati Summer Opera has come to enjoy national recognition.

Today, thanks to Oscar Hild, the Cincinnati Opera plays the second longest season of any grand opera company in the United States; it pays its way and is no longer an expensive luxury to music patrons; it has become a steady employment factor for musicians and artists and a subject of civic pride to all Cincinnatians.

For the Information Of All Members

All instrumental musicians, whether or not they supplement their playing by singing, must be members of the American Federation of Musicians. All services of members of the American Federation of Musicians must be contracted for on the official Federation form.

Under no circumstances may an American Guild of Variety Artists contract, or any other form, be used for such members.

All locals are advised to be on the alert for any raiding that the American Guild of Variety Artists might again attempt on our members. In many jurisdictions the American Guild of Variety Artists has had the colossal gall to force into their membership instrumental musicians who merely play a solo on an instrument in a cafe floor show, where they do no singing or dancing.

As far as we know, all members of the American Federation of Musicians who are only instrumentalists have resigned from the American Guild of Variety Artists.

If any raid of this nature is attempted in any jurisdiction, kindly advise me immediately.

JAMES C. PETRILLO,
President.

Union Label Week, which occurs September 3-10, will stress the importance of purchasing goods which bear the Union Label. This is important because it is the one way everyone may attest his union loyalty to his everyday activities.

Morale Through Music in Seattle

As one of the many projects made possible by its Recording and Transcription Fund allocation, Seattle's Local 76 recently provided music—"Evelyn Jones and Her Girls" band—for the junior prom of the House of the Good Shepherd, home for delinquent girls in that city. (Although partially self-sustaining, this home is a Red Feather Agency of the Community Chest and offers custodial home care, an accredited school program, vocational training, social activities and complete medical care.) Live music is a treat seldom enjoyed, except for occasional programs by the school orchestra, and the girls bubbled with enthusiasm as they saw the musical instruments brought into the ballroom.

As one gay dance tune after another echoed through the hall, mingling with the laughter and gay chatter of the girls, one felt that here was a group enjoying an evening of music to the full. Between numbers the girls clustered about the members of the band thanking them, praising their music, begging for favorite numbers. Their enthusiasm was heart-stirring. The band members played as they had never played before. When they departed, hours later, they carried with them the sense of satisfaction in having brought pleasure to others and at the same time experienced themselves an evening of real enjoyment.



Evelyn Jones, piano; Selma Lamille, guitar; Frances Krauland, saxophone; Elizabeth Finlon, violin; Josephine Brameche, bass; Patricia McCullough, drums.

Speaking of Music



Richard Franco Goldman, composer, and Joseph Bloch, pianist, discuss Mr. Goldman's new piano piece, "Aubades."

The Crowd is Back on the Mall

ORIGINAL compositions written for band were featured at the opening summer concert of the Goldman Band in Central Park on Friday, June 17th. Starting its thirty-second season of Guggenheim Memorial Concerts on the Mall, the organization, founded by Edwin Franko Goldman, played its 1,797th program to an audience of over 5,000.

Four conductors took part in the performance, including the founder and permanent conductor, Dr. Goldman; his son, the associate conductor, Richard Franko Goldman; Virgil Thomson, who conducted a new work of his commissioned by the League of Composers; and Robert Russell Bennett, who also directed the band in the first performance of his own composition.

Richard Wagner's Funeral Symphony was heard for the first time in America in its original band version. This work was written for an impressive ceremony in Dresden in 1844, marking the reburial of Carl Maria von Weber in his native land. Based on themes from Weber's opera, "Euryanthe," the composition is one of Wagner's most eloquent creations.

Virgil Thomson's "A Solemn Music for Band" is the composer's first work in this medium. It should prove a distinctive addition to band repertoire, since the work is concise, deeply expressive, and richly colored.

In another mood, but equally distinctive, was the "Suite of Old American Dances" by Robert Russell Bennett. Written as an entertaining version of some of the dance moods of his early youth, Mr. Bennett's Suite is in five parts—Cake-Walk, Schottische, Western One-Step, Wall-Flower Waltz, and Rag. The music has

infectious good humor, imaginative and masterful scoring, and creates a nostalgically pleasant mood.

Premiere performances were also given Miaszkovsky's "Triumphal March" and two of Dr. Goldman's own compositions, "Introduction and Tarantella," and "The Golden Rule" march. The "Introduction and Tarantella" was written for the famous cornet soloist, James F. Burke, and was enthusiastically received by the audience.

Heard also on the program was Percy E. Fletcher's "Grand March in F," and John Philip Sousa's famous march, "Semper Fidelis." Additional numbers at the end of the program concluded with "On the Mall," which sent the audience away happily whistling through the park. Concerts will be held in Central Park and in Prospect Park through August 15th.

"An Outdoor Overture" by Aaron Copland, transcribed for band by the composer, was directed by Richard Franko Goldman. The first part of the program closed with the individual and colorful "English Folksong Suite" by Ralph Vaughan Williams.—S. S. S.

Debut as Narrator

UNITED STATES STEEL inaugurated its sponsorship of the N. B. C. Symphony Orchestra on June 12th with a fine flourish (it has its own orchestral fanfare theme), Dorothy Maynor as soloist, her voice as limpid as ever, and Fritz Reiner on the podium. Brief, staccato in his gestures—the hand shaken like an empty glove, the forward-thrusting fist, the pointed finger, the whipped baton—Reiner has force—dynamic, uncontrovertible force. One senses a strong rooting in the earthy elements of the music and an almost ferocious zeal—the feet stamping, the jowls puffing out, the body leaning forward—for getting the ultimate from each member of the orchestra.

And he succeeds. Here is no whipped-up concoction to look pretty and taste insipid. The fare is meaty and sustaining.

That perfect miniature symphonic piece, "Peter and the Wolf," and that perfect gargantuan tenor, Lauritz Melchior, were brought together through the services of the sponsors at the concert on June 19th.

It is reserved, thank heaven, for all of us to have a certain niche in the cold corridors of our adult workaday existence reserved as a child's playroom. Most of us, though, leave this niche untenanted and untended. Not so Melchior. His child's phrase is as truly a part of him as his heroic Wagnerian outpourings and his tender serenadings. More so, we decided, when we heard him narrate "Peter and the Wolf" with that mixture of gusto, wonder, naivete and delight reserved for the very young. Every phrase was a phrase first spoken. Every nuance was breathed from where the breath of wonder has its source. Every word was Melchior-being-Peter roaming in the fabulous fields of childhood.

We sat in the first row at the N. B. C. broad-



LAURITZ MELCHIOR

cast studios just in front of Melchior as he told of Peter's adventures—"The duck scolded, too—but safely, from the middle of the pond . . . Guess what! the wolf *did* come out of the forest! . . . In his excitement he had swallowed the duck *alive* . . . Grandfather, walking at the end of the procession, grumbled, but nobody paid any attention!"—and we vow we never in our very childhood enjoyed the game of fox-and-geese half so much.

United States Steel, wave your amalgam wand, we pray, and bring back Melchior in another installment! —H. S.

Chamber Society Revival

The New Chamber Music Society of New York with Paul Wolfe conducting gave on June 19 over Station WNYC a notable first reading of Meyer Kupferman's "Music for Strings," a highly poetic and admirably integrated piece of music, which transforms the jangled and troubled mood of our era into a kind of strange beauty. Paul Wolfe got fine sonorities and great expressiveness out of the twenty-four string players who make up his organization. The other numbers on his program were Tchaikovsky's "Serenade for Strings" (one movement); "Night Silliloquy," by Kent Kennaw; and (as an encore) Bach's "Suite in B minor for Flute and Strings," in which the flute solo was played by Paul Renzi. To all these works, Wolfe gave moving and colorful readings.

This radio program, the first of a series planned, marks the revival of the New Chamber Music Society which Wolfe organized before he left for wartime service in 1944 to act as concert master and assistant conductor for the U. S. Air Force Symphony in Washington, D. C.

—S. S. S.

The Share Plan in Toronto

By Harry Warlow

TORONTO, Canada, has one of the most interesting series of summer concerts on this continent—the Promenade Symphony Concerts, which are operated by the Toronto Local 149 on a share plan arrangement. The series is now in its sixteenth season.

In 1932, two years before the Proms began the weekly concerts in Varsity Arena, the local elected Ernest Johnson, a violinist and orchestra leader, to try out summer concerts to create work for symphony musicians during the summer months. The T. Eaton Company made their auditorium available, musicians pooled their efforts, and various conductors and soloists were invited to donate their services. Ernest Johnson was the manager and concert master. Admission was 25 cents and shares from the proceeds were small. However, the few concerts which were presented during the two summers paved the way to more ambitious efforts.

In 1934 the Promenade Symphony Concerts opened their first season in the University of Toronto's Varsity Arena through the courtesy of the Board of Governors. Reginald Stewart became the permanent conductor, Ernest Johnson continued as manager, and the share plan was designed to include conductor, manager and committee of three, elected annually at a general meeting of the local. From the seating capacity of 1,500 at Eaton Auditorium to a maximum of 7,500 at Varsity Arena and with the admission scaled from 25 cents to 75 cents, the orchestral players' share was substantially increased. Famous guest soloists were engaged and public interest continued to grow.

At this time the Toronto Symphony Orchestra conducted by Sir Ernest MacMillan in Massey Hall was presenting about ten subscription concerts during the winter season, and it seems logical to believe that the Prom Concerts have, during the past sixteen summers, created a vast audience of music lovers which have been responsible for the growth of the winter series by the Toronto Symphony (which is operated by

a Symphony Association) to its present high level of performance, and its annual season of eighty concerts. Thus the Prom has not only created summer employment for orchestral musicians and provided a valuable training ground for young musicians, but has helped to increase the earnings of the members of the Toronto Symphony. There is close cooperation between the two organizations. Each loans the other music and equipment, a substantial percentage of TSO members play in the Proms, and series do not overlap in the spring or fall.

Since 1941, when Reginald Stewart was appointed director of the Peabody Institute in Baltimore, the Proms have operated with guest conductors. This arrangement has been very successful, bringing as it does outstanding personalities and new music to Toronto. Usually each conductor comes for two concerts, but sometimes for four and occasionally for a single concert. The orchestra numbers about 150 musicians. About eighty-five are used for each concert on a rotating basis. There are two three-hour rehearsals for each concert—Wednesday and Thursday mornings, with the performances on Thursday evenings. A few seasons ago the admission price was readjusted and the house scaled between 25 cents and \$1.00. There are a large number of subscribers for the season (twenty-two concerts this year). The price is the same for subscribers, but the advantage is the retention of the same seat location for the entire season.

There have been many advocates of outdoor Proms throughout the past sixteen years, but a check on the weather over a long period of time indicated that the disadvantages such as variable acoustics and the risk of rain far outweighed the advantages of presenting the concerts indoors where surprisingly good acoustics are obtained as well as a permanent set-up for the orchestra. Also the stadium football field is available for "promenading" during the twenty-minute intermission. Four large exhaust fans were installed in the peak of the roof by the

Prom management a few years ago and these assist in expelling the smoke and drawing in fresh air. Smoking is permitted during the concert and pop and ice cream are available during intermission.

This season's conductors include Sir Ernest MacMillan, Dr. Frieder Weissmann, Cesar Borré, Paul Scherman, Sir Adrian Boult, Victor Kolar, Samuel Hershoren, Guy Fraser Harrison, Fritz Mahler and Andre Kostelanetz. Soloists include Mark Hambourg, Lubka Kolessa, Patsy Parr, pianists; Uta Graf, Jane Pickens, Mary Bothwell, Vivian Della Chiesa, Jean Dickenson, sopranos; Donna Grescoe, Robert Graham, violinists; Kenneth Spencer, basso; Conrad Thibault, William Van Zandt, baritones; Volkoff Canadian Ballet, Svetlova and Roland Ballet, Iva Kitchell, dance satirist, and others.

Revenue is obtained from the ticket sale, a small city grant, and the proceeds from the annual "Prom Ball." This event has become one of the most popular balls of the season. The entire convention floor of the Royal York Hotel is the scene of this great musical evening. Three ballrooms accommodate over 4,000 dancers who have a wide choice of music—the modern dance bands in various styles alternating with three sections of the Prom orchestra playing Strauss waltzes which are enthusiastically received and which often attract larger crowds than the modern bands in the adjoining ballrooms.

This, then, is the brief history of the Toronto Proms. Many details have been omitted—the endless work, triumphs and disappointments. But the success of the Promenade Symphony Concerts is the manifestation of the loyalty of the members of Local 149, the priceless assistance of countless friends (such as Heintzman & Co., Ltd., who supply their fine concert grands and who built a ticket office on their main floor for the Proms), but above all, the tireless work of the manager, Ernest Johnson, and his faith in an idea.



GUY FRASER HARRISON CONDUCTS A PROMENADE SYMPHONY CONCERT

With the Dance Bands

East. Atlantic City's Steel Pier (Giant Marine Ballroom) using Alex Bartha's ork as house band alternating with these names: Clinton, Beneke, Kaye, Prima, Monroe, Krupa, and Cavallaro. Tommy Dorsey finishes the terpery's season, through Labor Day. Tony Pastor and Larry Green set for the Pier during early September . . . Duke Ellington reviving his musical, "Jump for Joy," for presentation this fall on Broadway . . . Bob Halprin ork picked to provide music during the warm stanzas at Hartford's Colt's Park . . . Westchester County Center (N. Y.) using novelty bands (a la Red Ingle) and acts for weekends . . . Hunt's Starlight Ballroom, Wildwood, N. J., operating weekends, with territory orks now and names slated for later in the season.

Three Peppers (Bob Bell, Roy Branker, Walter Williams) again in business . . . Guy Lombardo definitely inked by Decca for five more years . . . Tommy Reynolds broke out with an all-New England unit, claiming that his band had discovered a "new sound" . . . Pianist Hazel Scott inked by managers Goldfarb, Mirenborg and Vallon . . . Al Vega heads house ork at the Red Roof, Revere, Mass. . . Boston's Danny Kent batoning a local, bop-styled jobbing unit . . . Roy Stevens' band holds at the Million Dollar Pier, Atlantic City, through mid-September . . . Altoist Ray Beller now owns half of the Rock Gardens Restaurant, Willimantic, Connecticut, where Ray's quintet plays nightly.

Tenorman Arnett Cobb, out of the hospital, rebuilding his band, renewed his Apollo waxing pact . . . Gene Williams' ork being handled by the Willard Alexander agency . . . Cornetist Bobby Sherwood should have, by this time, organized a new crew in Gotham . . . Shep Fields returned to GAC from MCA. GAC also signed Raymond Scott . . . Tenorist Illinois Jacquet tours abroad as of August. He'll play concerts for two months . . . Elliot Lawrence, who has recorded using the theremin, plans to add that instrument to his orchestra.

William Morris office, at press time, still scratching its head over how to dop its two remaining band properties—Duke Ellington and

Charlie Spivak . . . Ex-Sammy Kaye arranger Carroll Lucas now fronting his own outfit, which will record for the King label and be booked by GAC . . . Larry Steel producing shows and hiring bands for the Club Harlem, Atlantic City . . . Jimmy Mosher heading house unit at Boston's Parkway Club . . . Beantown's King Phillip Ballroom again using names . . . Horace Heidt may cut his band to seven pieces . . . Bop scorer Gil Fuller still working on a group of his own.

Sammy Kaye and personal manager Mike Nidorf split . . . Pianist Maurice Rocco signed by RCA Victor . . . Drummer Shelly Manne joined Woody Herman . . . Ed de Luna ork holds at the Stardust Ballroom, Bronx, New York . . . Ronnie Bartley's ten-piece crew will cut for the Mar label . . . Tex Beneke set to record for Thesaurus transcriptions . . . Joe Glaser's Associated Booking Corporation signed Artie Shaw. Office will book the tootler and a forty-piece band for sixteen weeks of concert dates between September 19 and Christmas, and between February and May. After the Yule season Shaw will single with symphony orchestras until February. Big band will work under monicker "American Symphony," though Artie's Gramercy Five will be featured . . . Drummer Buddy Rich joined Les Brown, will stick as \$450-a-week sideman until at least mid-August . . . Pittsburgh's Hollywood Show Bar out of business until late August . . . Glen Island Casino, New Rochelle, N. Y., may drop names as of this month, substituting non-name units of about a dozen pieces.

MANHATTAN: Phil Napoleon's Original Memphis Five playing at Nick's indefinitely . . . Fordham University, in a recent contract with Hal McIntyre, offered a \$100 bonus if the altoist refrained from bopping. Bonus was payable after the dance, but the pact didn't stipulate who would judge just what was bop . . . Cotillion Room, Hotel Pierre, closed for the summer . . . Three Suns hold at the Roosevelt Grill indefinitely, alternating with Paul Sparr ork. Room may shutter for the summer . . . Cascades Roof, Biltmore Hotel, open for the hot

months, using Jack Edwards and Harold Nagel orks . . . Guy Lombardo opens at the Roosevelt Hotel September 26. Hostelry will celebrate with a party. Guy signed a new three-year pact, still getting 25 per cent of the Grill's take.

Royal Roost, operating under a variety, non-bop policy, folded. Ops may return to a diet of flatted fifths, which paid off before . . . Vincent Lopez now in the booking biz, at 420 Madison Avenue . . . Vaughn Monroe into the Hotel Statler in October, followed by Sammy Kaye, November 14, for five weeks. Henry Busse enters the spot's Cafe Rouge August 1 for six weeks. Jimmy Dorsey may return in September, with TD a possible bet for later in the fall . . . Consolidated Edison again backing open-air dancing, through September 9, to the tune of \$50,000. GAC skeds talent, using orks from all agencies, playing bands in all five boroughs . . . Patio Theatre, Brooklyn, now running flesh a full week. Vincent Travers has house band . . . Dave Barbour may enter Bop City for two August weeks. Likewise, Louis Armstrong might play the spot. Bop City hoped at press time to debut the band everyone looked to Stan Kenton for, also wanted Artie Shaw to return. South. Rudy Vallee may organize a band this fall to tour the South, starting in Texas . . . Trocadero Club, Corpus Christi, importing names . . . Murray Weinger to open Copa City, Miami Beach, soon . . . Art Kassel set for the Trocadero, Henderson, Kentucky, July 29, for four weeks . . . Bill Tieber, ex-Heidt reedman, formed his own combo to play the Colony Club, Dallas . . . Three Deuces, spot in New Orleans' French Quarter, signed a Dixieland unit . . . Louis Jordan starts southern one-nighters September 28. He'll play thirty-two dates, through November 2, for guarantees totaling \$65,000. Midwest. Eastwood Gardens, Detroit, have set summer sked: July 29, Johnny Long; August 5, Eddy Howard; 12, Louis Prima; 19, Sammy Kaye; 26, Ray McKinley; September 2, Ray Anthony . . . Deshler-Wallick Hotel, Columbus, Ohio, inked Elliot Lawrence for two weeks beginning November 7, and Ray Anthony for a double stanza as of December 19 . . . RKO

ALONG TIN PAN ALLEY

A MILLION MILES AWAY	Faxton	EYE GOT MY LOVE TO KEEP ME WARM	Irving Berlin
A WONDERFUL GUY	Chappel	LITTLE CHURCH NEAR BIGGESTER SQUARE	Oxford
AGAIN	Robbins	LOOK AT ME	Jewel
BALI HAI	Chappel	LORA-BELLE LEE	Santty-Joy
BALLIN' THE JACK	E. B. Marks	LOVERS GOLD	Oxford
BEAUTIFUL BLONDE FROM BASHFUL BEND	Millet	MERRY GO ROUND WALTZ	Shapiro-Bernstein
CANDY KISSES	Hill & Range	MY HEART BEATS FASTER	Miller
EVERY TIME I MEET YOU	Leo Feist	MY ONE AND ONLY MIDLAND FLING	Warren
FIVE FOOT TWO, EYES OF BLUE	Feist	PUT YOUR SHOES ON, LUCKY	Bourne
FOREVER AND EVER	Robbins	SAULT ST. MARIE	Mellin Music
FOURTEEN HUNDRED DREAM STREET	Martin	SAY IT ISN'T THE NIGHT	Cavaller
GIRL FROM JONES BEACH	Harms	SINGLE SADDLE	Jefferson
HEART OF LOCH LOMOND	Crawford	SWISS LULLABY	Southern
HOLLYWOOD SQUARE DANCE	Santty-Joy	THERE'S SOMETHING ABOUT PAREE	Jefferson
HURRY, HURRY, HURRY	Dreyer	WEDDIN' DAY	Famous
IF I EVER FALL IN LOVE AGAIN	J. J. Robbins	WHO DO YOU KNOW IN HEAVEN?	Robbins
IT'S A BIG WIDE WONDERFUL WORLD	R. M. I.	YOU'RE SO UNDERSTANDING	Leo Feist

Shubert Theatre, Cincinnati, to use flesh . . . Detroit's Trianon Ballroom open again, using live music . . . Griff Williams' band signed by the Tower label . . . Two more Cleveland theatres using names: Mayland and RKO Palace . . . State Theatre, Cincy, using vaude on a four-day basis.

Cal Gilford band holds at Detroit's Athletic Club . . . Jimmy Featherstone returns to Chicago's Trianon Ballroom August 23 for one month . . . Jimmy Stier holds at Tippecanoe Gardens, Leesburgh, Indiana, through September 4 . . . Bob Chester quit disc jockeying to start another band . . . In the Windy City, four more spots dropped live music: Band Box, Capitol Lounge, Music Box, Tailspin . . . Saxie Dowell gave up his orchestra to get into promotion in Chicago . . . Cozy Cole now drumming with Louis Armstrong's combo, having replaced ailing Sid Catlett . . . Peony Park, Omaha, setting names for one-nighters, which are tied-in with NBC remotes.

West. Portland's Castle Jazz Band holding forth at the Rose City's Press Club, Sabbath eves, all the while recording regularly for the Castle label, which the sidemen own cooperatively . . . Tenor saxophonist Herb Haymer killed in an L. A. auto crash . . . Tenorist Vido Musso working with Earle Spencer and Earle's old sidemen to form new ok . . . Cafe Society, San Francisco, folded . . . Russ Morgan into S. F.'s Mark Hopkins Hotel, August 6, for six weeks . . . Lionel Hampton was guaranteed \$5,500 for an Oakland one-nighter, July 3, by op John Bur-Ton . . . Dixieland maestro Jack Sheedy drawing so well at S. F.'s Sir Francis Drake Hotel that he may snag a contract from the

hostel assuring him three months' employment every year.

Jimmy Witherspoon ork began its current road tour this month . . . Guitarist Saunders King signed by Aladdin discery . . . Palladium Ballroom (L. A.) using square dance gimmick Sunday afternoons, maybe Mondays too . . . Vic Distad combo holds at Cal-Ore Club, near Klamath Falls, Oregon . . . Bay City's Palace Hotel may drop music. Too much red ink . . . Jan Garber snagged summer job at Casino, Catalina Island.

Canada. Don Carlos Casino, Winnipeg, has opened its outdoor show place, is using some GAC names . . . John Dobson ork waxed four Canadian tunes in CKEY (Toronto) studios recently . . . Flesh shows in store for the Empire Theatre, St. John, N. B. . . . Wonderful unit had recent remote CBC wire from the Casa Loma, Toronto: Benny Lewis' band, whose lead alto is sensational, and whose book is likewise. Radio. Frank DeVol, who conducts for the Jack Smith ainer, vacationing abroad . . . Guy Lombardo subbing for the Harris-Faye show (NBC) during its hiatus . . . Pianist Abe Burrows (who is also funny) snagged by CBS for AM, TV, and what-have-you. Abe's seg (on video and AM simultaneously) will feature accordionist Milt Delugg too . . . Trombonist Warren Covington leading a bop quartet on CBS, which agent Dick Gabbe is building for tele . . . New Orleans' WNOE sold a thirty-minute Dixieland seg to a national winery, for one year . . . CBS may spot pianist-maestro Meredith Wilson (as a single) across-the-board weekday afternoons.

Miscellaneous Dates. Barclay Allen, Flamingo

Hotel, Las Vegas, Aug. 25-Sept. 7 . . . Charlie Bañet, Rendezvous Ballroom, Balboa, California, July 29-Aug. 28 . . . Blue Barron, Paramount Theatre, Toledo, Aug. 4-7 . . . Bob Berkey, Arcadia Ballroom, NYC, through Aug. 4 . . . Nat Brandwynne, Ambassador Hotel, L. A., Sept. 6-Oct. 2 . . . Les Brown, Edgewater Hotel, San Francisco, Sept. 2-4 . . . Russ Coleman, Shadow Lake Club, Noel, Missouri, through Sept. 5 . . . Tony DiPardo, Riverside Ballroom, Des Moines, Aug. 26-Sept. 5 . . . Al Donahue, Rice Hotel, Houston, Aug. 26-Sept. 26 . . . Jack Fina, Highlands Ballroom, St. Louis, Aug. 7-13 . . . Lionel Hampton, Million Dollar Theatre, L. A., Aug. 2-8 . . . Johnny Hart, Ten Pin Inn, Walpole, Mass., through Sept. 5 . . . Spike Jones, Flamingo Hotel, Las Vegas, Aug. 4-24 . . . Dick Jurgens, Elitch's, Denver, Aug. 17-Sept. 5 . . . Jack Kerns, Stockmen's Hotel, Elko, Nev., Aug. 14-Nov. 12 . . . Freddy Martin, Waldorf-Astoria, NYC, Aug. 4-31.

Frankie Masters, Stevens Hotel, Chicago, through Aug. 23 . . . Buddy Moreno, Elitch's, Denver, Aug. 3-16 . . . Paul Neighbors, Claremont Hotel, Berkeley, Calif., until Aug. 21 . . . Teddy Phillips, Riverview Ballroom, Des Moines, Aug. 9-25 . . . Don Reid, Peony Park, Omaha, Aug. 9-14 . . . Jack Staulcup, Pla-Mor Ballroom, Kansas City, through Aug. 4 . . . Benny Strong, Peony Park, Omaha, through Aug. 7 . . . Orrin Tucker, Cavalier Hotel, Virginia Beach, Va., Aug. 5-18 . . . Ted Weems, Claridge Hotel, Memphis, through Aug. 11 . . . Lawrence Welk, Trianon Ballroom, Chicago, Aug. 9-21 . . . Griff Williams, Cavalier Hotel, Virginia Beach, Va., Aug. 8-14.

—TED HALLOCK.

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Technique of Percussion

By GEORGE LAWRENCE STONE

ANTICIPATING THE BEAT

J. W. W., San Francisco, writes: "I play bass drum in a concert band and the leader complains that I drag the tempos. He tells me to *anticipate the beat*. How is this done?"

To anticipate the beat you must strike your notes a split-second ahead of the leader's baton-beats. Players of quickly responding instruments (trumpets, clarinets, lighter brass and woodwind) ordinarily make their attack at the instant the down-beat of the baton is at its lowest level. In order not to drag the tempo, players of instruments which are slower in responding (bass drum, tuba, heavy brass and woodwind) must make their attack when the baton is between high and low levels. When, with due regard to acoustical conditions, proximity, etc., the proper balance of attack is achieved between the different sections, the band may be said to play "as one man." It falls upon you, the bass drummer, more than any other member (I think) to "lift" the band tempos by your constant anticipation.

In a dance band, such anticipation of the beat is one of the drummer's methods of what the jazz man terms "backing up the band." While the degree of anticipation varies with conditions, I instruct a pupil to practice it by striking his notes at about the same distance ahead of the beat that the grace-note precedes its principal note in a *closed flam*. However, the thing to be remembered by any drummer who follows this practice is to maintain an even anticipation and still not rush the tempo, which is a different matter entirely.

HARRIS - GUSIKOFF

Had several most interesting drumming sessions in the studio with Sam Harris, drummer with the *Oklahoma* show, and Dave Gusikoff of the *South Pacific*, when the two shows played concurrently in Boston recently. Both Sam and Dave are veteran drummers with varied experience and plenty of it. Following the general pattern set by drummers when they get together, we alternately played and talked—long, loud and fast. The way these two handled their drumsticks was, as might be expected, marvelous. The conversation, with Sam relating experiences with Morris Gest, Griffith, M. G. M., Fox Film, and others, and Dave telling about playing at the Capitol and Roxy Theatres, at Radio City Music Hall and with the N. B. C. Symphony under Toscanini, was hardly less interesting. Sam has been with *Oklahoma* for five and a half years so far and he told me that the show is booked solid until 1955. By that time he should have the show well memorized. The warm-up exercises appearing below are among those used by Gusikoff in his daily practice.



ZIZZ

H. S. T., Miami, recently purchased a new snare drum with pearl, chrome and stuff, and a set of wire snares that go *zizz* when they shouldn't. "This is a remarkably snappy drum," wails H. S. T., "but whenever the

sax player who sits next to me blows certain tones these snares sing and this just about breaks up the combo. Is there another snare you would recommend which will not sing at the wrong time?"

Snares that are extremely sensitive to the tap of a stick are also susceptible to certain vibrations from other instruments, and if these instruments, when played, are near enough to vibrate the snares of your drum, there is nothing much you can do about it except to operate the snare-release for the time being.

Gut or coiled wire with a silk core might be used, but these will not produce the sharp, brilliant tone that the dance boys must have.

Why don't you try changing the set-up of your band so that you and the sax man are farther apart?

EDWARD B. STRAIGHT

I note with deep regret the passing of "Eddie" Straight, popularly known as Chicago's dean of drummers. Eddie played drums, taught their playing to others and wrote textbooks about them for the better part of his seventy-seven-year span. He was, by the way, one of the thirteen original founders of our National Association of Rudimental Drummers.

Eddie's renown includes his having been an outstanding vaudeville drummer. Vaudeville, as any musician will testify, is a business by itself and the duties of the drummer in the vaudeville pit are exceedingly exacting. Eddie once told me that he was happiest when playing a vaudeville theatre in the winter, doing band concerts in the summer and filling in the rest of the time with pupils. For years he did exactly this, and his year-round schedule was invariably a full one.

He was fond of recounting his many experiences in playing the big-time acts of early days. It occurs to me that some of these experiences might be interesting to present-day players and, also, their telling might serve, in a small way, as a eulogy to this lovable character. Hence the following:

"Vaudeville," Eddie once said, "makes a drummer work hard. You have to know every act in its entirety—and you can make an act or ruin it. Then there are a lot of tricks to vaudeville drumming, and you have to know them all. For instance, I played W. C. Fields when, around 1890, he was doing his tramp juggler act. In my opinion, he was the greatest of them all in skill and comedy. Yet a lot of his laughs depended upon his drummer.

"Fields would enter, his fingers loaded with rings, and say to the maid who took his hat and coat, 'Now you can tell the value of these rings by their sound.' Then I would produce a different sound for each ring as he dropped it on the tray. For the last one I would drop the cowbell and Fields would look around for *the big diamond*. This doesn't sound very funny and, to a vaudeville man, it's as old as the hills, but the way Fields put it over laid them out in the aisles."

As pit drummer, Eddie saw the start and rise of many stellar entertainers, such as Williams and Walker, George Primrose (the Primrose of the early days before his partnership with Lew Dockstader) and Barney Fagin. Also, there was a talented young boy named George M. Cohan who sang and danced. He was the son in an act called "The Four Cohans"—father, mother, son, and daughter.

THE CHERRY SISTERS

Then there was the act called "The Cherry Sisters," about which much has been written and told. Here it is in a nutshell, coming from a pit man who worked their act: "For a real riot," said Eddie, "I think the Cherry Sisters' act beat anything I ever saw. It was in the early 90's when they made their first appearance in the variety theatre in Chicago on Clark street just across the river. They were so rotten they were good. They actually dazed the audience that first night—but not so the second. The management had to put a wire netting from the floor to the ceiling to protect its musicians and the sisters from the vegetable volleys.

"They would sing (all four of them) but you couldn't tell what. One of them came out dressed as a man—tight pants, big tie, hair done up in a ball and sticking out from behind the little dicer she wore. She sang and recited a monologue but nobody could understand her. And when we tried to play you couldn't hear us for the noise. How the crowd would hoot them—and then keep calling them back. Were the sisters hoobs? We fellows in the pit figured it was a wise act. They were always in demand. Their act drew the highest salary in the business. They always played to packed houses."

Accompanist — On and Off Stage

Joseph Levine, the accompanist for Joseph Szigeti, is as well director of the Philadelphia Chamber Opera Company. He also appears frequently as soloist. Here he discusses the on- and off-stage problems of the accompanist.

AT A DINNER presided over by the ticking of a large watch—a Szigeti concert was pending and an accompanist, as I was soon to learn, is never late—Joseph Levine outlined the accompanist's chores. But first he spoke of how delighted he was to be the companion of Mr. Szigeti on his tours. Mentioned the many conversations he and that artist engage in over the fine points of the compositions they are interpreting, over the current news headlines, over mutual acquaintances in the world of music. Spoke of how fortunate it was that this violinist's programs are of so varied a nature and of such high musical calibre that preparing programs never becomes monotonous. Brought up the fact that neither of them smoked—"such small matters can be very important when you're thrown together a lot."

"And you are thrown a lot together," he amplified. "In the Pullman, in the hotel, at the cocktail party, at the Philharmonic Society's get-together, in the music store, at the restaurant, on shipboard. Diet, wardrobes, train schedules and laundry are common problems. You examine the same menus, shave before the same mirrors, shop at the same stores. And when the time comes for the soloist to be headlined, be lionized, the accompanist, in real life as in his keyboard existence, knows how to disappear while remaining available."

The Presence That Calms

Then Mr. Levine pointed out that it is necessary for accompanist and soloist to be friends in a fundamental sense. "The accompanist must get real satisfaction from making things easier for the soloist. The calmness of the accompanist has an effect on the soloist. In moments of stress he craves serene companions. Also, the accompanist must be flexible, must grasp the smallest nuances. If there is a difference in opinion as to interpretation, the accompanist of course realizes that he is the one to adjust. One isn't stubborn in these matters. When the 'feel' of the composition is come at as a whole, then the small parts fit in readily enough."

There was also praise for Szigeti's temperamental stability. "Some violinists play entirely differently at concert from the way they play during rehearsal—and of course blame the accompanist if he is not prepared for the sudden change. Szigeti never does that. He is more even than any violinist I have ever played with."

"In fact, from a musical standpoint, my life as his accompanist is just about ideal. It's the things that don't concern music at all that are the headaches!"

"But what is there for the accompanist to worry about but matters concerning music?" I asked, I hope with an innocent air. That was match to the fuse all right. Mr. Levine glanced at me commiseratingly.

Extra-Musical Difficulties

"There's the page-turner, for one thing," he began grimly. "The accompanist has to be prepared for page-turners who are either cross-eyed or turn two pages at once or turn too fast or too slow—oh, yes, and for the ones who get so interested they don't turn at all. Then he's got to



JOSEPH LEVINE

know at a glance if his music pages are the kind that open flat and stay flat. He's got to have a psychic sense for wayward breezes and a lightning lurch for skimming pages."

I made a comforting clucking sound.

"And the electrician who turns off not only the auditorium lights but the stage lights as well during a concert—the accompanist must be prepared for him. He must inure himself to spots and floods on the stage which are carefully calculated to shine in his eyes instead of on the music." Here Mr. Levine carefully adjusted his glasses. "The optometrist likes those glares!" he added thoughtfully.

"And the accompanist's got to get used to playing on a piano on wheels with a low stool one night and on a piano with no wheels and a high stool the next night. At the afternoon concert he plays in the air at shoulder level, then, a few hours later, at knee level." Mr. Levine gave a graphic jack-knife jerk to illustrate.

"And that's not all! Those pianos! Pianos with accelerated action! Pianos with unaccelerated action! Pianos with no action at all!" He looked off into space as if viewing an interminable line of pianos. "Not to mention locked pianos," he finished grimly.

"But off-stage?" I urged. "Have you any special problems to meet there?"

"Have I!" he snorted. "Just take back-stage. Before concert you learn to warm your fingers by blowing on them, for soon you're to face a cold piano, while the lucky soloist comes on after warming up his instrument backstage."

"Then the music—the right music—has to be in your hands. Encores are the biggest problem. You've got to lay hands on them the minute the soloist tosses directions over his shoulder to you as he walks onto the stage."

"And on the train! You've got to be prepared for the discovery that your two train tickets are marked for different destinations, and argue it out in every station along the way. You must never miss a train. I mean never!" Mr. Levine buttered a bun and bit into it doggedly. "Once en route to Corvallis, Oregon, during last winter's snowstorm, right behind the City of Los Angeles' derailment, the train was delayed eight hours. I got to Corvallis one hour before concert time. That's the nearest I ever came to being late. But even that shouldn't have happened. You must never be on a train that's going to be delayed!"

"Then you've got to be prepared for hotels that haven't received your reservations, for auditoriums that are locked, for restaurants that are closed. You've got to learn to find the principal music store in a matter of minutes, and arrange for practice rooms. You've got to check suitcases, consult time-tables, relish and digest strange concoctions served by ladies' clubs. And you've got to watch the clock." Here Mr. Levine hastily consulted the watch lying by his salad plate.

Between-Encore Chores

"We've still got four and a half minutes," he said with relief. "I'll tell you about that time in San Antonio, Texas. We were playing a concert there. The only train that would take us to our next stop left approximately at 10:30. The manager of the concerts arranged for the train to wait for us twenty minutes. No more. We played our concert. It was very successful. The audience wanted more and more encores. If they could have seen what took place back stage that night they would have readjusted their ideas about the artist's dreamy life."

"After each encore number I would run out with two pieces of luggage, deposit them in the back of the car while Szigeti was taking a bow. Then I'd run back and we'd play an encore. This procedure was repeated until our eight pieces of luggage were deposited in the car. Oh, yes—I forgot—Szigeti made it easy for me by playing a Bach Gavotte, unaccompanied, for one encore. I got three suitcases out during that. After his last bow, in ten seconds flat, we were backstage, dressed, in the car and rushing to the train. We heard the audience still wildly applauding as we skidded around the corner."

"We congratulated ourselves on making the train. As it pulled out—we had barely caught it—a slightly bemused fellow-passenger accosted us with a hiccough. 'You ought to be ashamed of yourselves,' he said, 'for making all these people wait!'"

"Just some of the things," sighed Mr. Levine, gathering up his watch and glancing firmly at my wraps, "that an accompanist has to concern himself with besides music!"

—Hope Stoddard.

INTERNATIONAL MUSICIAN

Violinist as Interpreter

"DON'T limit my modern programs to New York." Joseph Szigeti, already deep in his favorite subject, spoke over his shoulder, as he preceded me to a table in the New York restaurant. Tall and slender of figure, economical of motion yet swift of stride, his head inclined slightly forward as if in the act of listening, he was intent, absorbed. "When I take up a work I play it throughout the country. I don't believe in two attitudes. I believe the West and South are just as entitled to hear the best in music—new and old—as the Eastern seaboard." The humor in his eyes—the left eyelid droops a bit quizzically—gave piquancy to his words.

Over the *hors-d'oeuvres* he amplified his statement. "Audiences appreciate being treated in an adult manner. Last Monday I played in the beautiful art museum in Toledo. My program was Corelli's 'La Folia,' the Bach Partita in E major, the new Prokofiev Sonata in F minor, Op. 80, the Britten Suite and Frederick Mompou's 'Maidens in the Garden.'" He came to a halt as he saw me busy with my notebook. "But eat, please!" he murmured.

As the meal progressed I told him of my habit of dividing violinists into two classes, those who think they are the end of all musical creation and those who hold themselves the channels of the composer's intent. It was because I considered him one of the greatest exponents of the latter sort that I was glad of this opportunity to ask him how he maintained this equilibrium, how he so faithfully projected works of a variety of composers as they meant them to be.

"I try to let the composer speak," he told me simply.

"But how?" I urged.

The Flawless Mirror

He studied a moment. "The power of identification with the composer is the beginning and end of all," he said. "It takes a great deal of discipline to be faithful to a composer's thought—what with the very inadequate indications they often give. It takes, in fact, more technic and mastery of the instrument than spectacular playing does. The violin—like other instruments—is a reproducing art. So you must pursue it as such. Before you start playing you have to have the power of imagining what the composer was after, what his hidden *Wunschtraum*—dream-wish—was. It has of course helped that I have had so many personal contacts with composers."

"But must you know the composer personally—talk with him—to follow his intentions accurately?"

"No, not at all. Every really good interpreter has this kind of second sight, enabling him to read between the lines—to sense what the composer wanted when, for instance, he says 'sostenuto' or 'un poco presto ma con sentimento.' You look at a Brahms score, and you see how he hammers away at 'sempre sotto voce.' The composer is so insistent because he well knows



JOSEPH SZIGETI

how most instrumentalists neglect to delve into inner meanings. Then, in cases in which the composer himself has transcribed his work into another medium, minute examination of both versions is sure to yield precious clues of one sort or another.

No Room for Doubt

"Now Beethoven was incredibly precise—Schnabel calls his markings 'an insurance against misinterpretation.' Never once did he write markings that seem unnecessary or misleading. He knew how prone players are to err. He decided to make his compositions foolproof.

"On the other hand, some composers seem to go out of their way to make things difficult for the players, with obscure markings such as Busoni's indication, *mit absichtlichem Pathos* (with palpably intentional pathos), or over-exuberant directions such as Schumann's 'as fast as possible,' followed later in the same piece by 'still faster.' This insistence on the impossible, however, is not so much an indication of the composer's over-eagerness, as of his contempt for the interpreter's technical and physical limitations—an attitude still better illustrated in Beethoven's outcry, 'I don't consider your lousy fiddles when the spirit comes over me!' True artists have always been thankful for such trail-blazing assertiveness, since it has tended to extend the horizons of their technical means by just so much.

"Modernists are often more articulate than composers of the past. Prokofiev writes over those wonderful scales in his Sonata Op. 80 in F minor: *freddo* (cold). In the same work one also finds: *brusco, eroico*, and the last movement is called *allegrissimo*, by which he means not 'excessive speed' but 'gaiety,' 'lightheartedness.' Never have I seen that indication in works of earlier composers. Yet it is absolutely apt and it gives you the feeling of what he wanted. Henry Cowell marks one place in one of his compositions 'with fervor.' How explicit, how

unmistakable, such an indication is! And how thankful the player is when he comes across such markings as 'like whistling,' 'feathery light,' 'with bite,' 'bouncy.' Jazz composers have a genius for coining the expressive comment, witness their 'with bend,' 'dirty,' and 'sock it.'"

I asked about his sessions with composers themselves—were they always rewarding?

The Perfect "Tell-How"

"The actual discussion with the composer is fruitful just to the extent of his ability to impart. In playing over the work, some composers give only the merest bits, bridging the gaps with talk, gestures; others go all out, like the Hungarian, Pál Kadosa, who brought along a string ensemble to give me a preview of one of his quartets."

"Does the relationship between composer and instrumentalist often become mutually stimulating?" I asked. "Develop even into friendship?"

"Yes, indeed!" Szigeti told me. "I can't tell you how revealing it was to hear the running commentary of William Walton while we listened to a recording of his Symphony or his Viola Concerto, or to sit in on a Koussevitzky rehearsal with Prokofiev or Milhaud! Stravinsky's interest in the instrumental 'know-how' makes working with him delightful even if sometimes pretty strenuous. And I remember vividly the sessions I had with Béla Bartók in his villa in the hills of Buda—his tables, couch and piano littered with those hard-earned discs of folk-fiddlers, mostly unaccompanied, which he had recorded during many years of folk-lore exploration—putting me through my paces to see whether I would recognize the small rhythmic or melodic shreds that went into his Rhapsody No. 1, which he dedicated to me in 1928. Incidentally, it is Bartók who in his Second Piano Concerto actually specified which section of the tympani's taut skin he wanted struck and exactly how—a conclusion he reached, you may be sure, after exhaustive and precise experimentation.

Where Credit Is Due

"When composers actually give you credit for having made them fruitful suggestions, it is, of course, a very special satisfaction to the interpreter. Thus, for instance, Cowell wrote on the fly-leaf of the Sonata, 'To Joseph Szigeti in warm friendship this sonata which was composed for and with him.' Also, in the program notes, he states the fifth movement was composed at my suggestion. I told him it was a necessity—that I felt the summing-up of the whole work should come in just here."

Now I asked Szigeti if he had ever had the desire to compose himself. He looked full at me, as one does when more is to be expressed than the mere verbal answer, and said, "I have always had the desire to compose. I have it all the time. I chose the easier way out because I knew I'd be terribly torn if I were a composer

(Continued on page thirty-four)

Symphonic Sidelights

As stated on its program, "Under the auspices of the American Federation of Musicians and Local 30," the St. Matthew School in St. Paul, Minnesota, last month enjoyed a concert conducted by Peter Lisowsky. The program, writes the principal of the school, Sister Mary, was "truly inspiring"—the conductor received a "tremendous ovation." A Bach Prelude, Chorale and Fugue, Prokofiev's "Classical Symphony," Debussy's "Claire de Lune" and Enesco's "Roumanian Rhapsody" were presented.

Recent additions to the lengthening list of rising American orchestras are the Virginia Orchestra and the Richmond Orchestra, both conducted by William Haaker who founded and for the past two years has directed the Arkansas State Symphony. At the first concert of the former orchestra, on May 19th, Ruth Wylie's "Suite for a Little Nephew" received its Virginia premiere. Next year the Virginia Orchestra will tour the state while the Richmond Orchestra will concentrate on a series in that city, divided between "tried and tested" works and the less familiar numbers of the symphonic repertoire.



WILLIAM HAAKER

Two new works marked the closing program of the formal season of the Mount Vernon, New York, Symphony: "Overture in D-Major" by Adolph Schmidt, and an orchestral arrangement of "Two Polish Folk Songs" by Ludwig Kossakowski, a member of the woodwind section of the orchestra.

Earl F. Forman has been appointed superintendent of the Bureau of Music in Baltimore, Maryland. He is a member of Local 40.

In line with their endeavor to bring live symphonic music to small communities, the San Francisco Sinfonietta, Nathan Koblick conducting, presented a concert at Redwood City, California, May 21st.

The Burbank Symphony Orchestra, which has recently completed its fifth winter concert series under the baton of Leo Damiani, opened

its music festival July 10th. The newly constructed three-lane paved road into the Burbank Bowl will make the Bowl more accessible, and the projected enlargement of the seating capacity to 20,000 will make it more comfortable. To date, the Bowl seats but 8,000 and the seats are simplicity itself—overtuned logs. Also it is planned to remove the present improvised stage with the tarpaulin covering and build a permanent shell. Featured compositions during the July, August and September concerts will be "The Three Elizabeths" by Eric Coates, "Saxophone Concerto" by Haakon Bergh, and works of Alfred Newman, Victor Herbert, Stephen Foster and Johann Strauss.

The Philadelphia Orchestra has already announced the date for the opening concert of its 1949-50 season: October 7th. There will be the usual twenty-eight pairs of concerts Fridays and Saturdays, with a separate series of ten on Mondays. Eugene Ormandy will conduct all but five weeks, when Alexander Hilsberg (the orchestra's associate conductor) and guest conductors will take over.

Hans Schwieger, conductor of the Kansas City Philharmonic, has a novel way of raising the status of the orchestra's membership: husband-and-wife teams. Next season there will be six of these in the personnel, all of them string players except one clarinet (husband) and English horn, and one of oboe (husband) and French horn.

The Dallas Training Orchestra, now in its second year, composed of young professionals and serious students, has already prepared three of its members so that they have been able to procure positions in major symphony orchestras. Says its conductor, Joseph Hawthorne, "the figure will be higher this year."

The Fort Wayne Symphony Orchestra has been brought out of the red—and credit for the achievement must go largely to Igor Buketoff, its new conductor. "He delivered the goods," in the words of E. O'Gorman, "by getting Fort Wayne industry interested in the Philharmonic and then in getting the men of the Philharmonic interested in industry." Practically every member of the orchestra, in other words, has a secure position in a Fort Wayne plant or business house.

Plans for the 1949-50 season of the Vancouver Symphony Orchestra include guest artists Claudio Arrau, Joseph Fuchs, Sidney Foster, Jan Cherniavsky, Alexander Uninsky, and Jasha Davidoff. The newly-formed Vancouver Symphony Chorus will be featured in the "Elijah," Brahms' "Rèquiem" and the opera, "Boris Godounoff." Jacques Singer, the orchestra's conductor, has had his directorship extended by a three-year term.

At the opening of its summer season, June 30th, the Wheeling (West Virginia) Symphonette celebrated the twentieth anniversary of its first appearance. Four members have been with the orchestra since its founding: Tem De Prospero, clarinetist; and violinists Madge MacGregor, Lucy Tomassene, and Earl Summers, concert master.



THE WHEELING (WEST VIRGINIA) SYMPHONY ORCHESTRA. HENRY MAZER, CONDUCTOR



The North Carolina Symphony Orchestra in Rehearsal

The fourth season just completed of the North Carolina Symphony Orchestra included a tour, from February 2nd to May 22nd, which comprised 130 concerts in urban and rural districts of the state, in the mountains and on the coast. The orchestra was aided by the Coast Guard in reaching one of the points of tour, the Outer Banks at Cape Hatteras. The fishing community attended the concerts en masse and, following the final performance, held a square dance in honor of the orchestra.

The North Carolina Symphony, conducted by Benjamin Swalin, is composed of two units. During the first part of the season, the Little Symphony of twenty-three players—a mobile and adjustable unit (good for small halls and for a variety of means of transportation) tours the smaller communities of the state. The full symphony of sixty musicians tours during the latter half of the season, playing in the principal cities.

The Symphony Society is made up of 20,000 members in all parts of the state. Their subscriptions, plus a biennial appropriation by the state legislature, make the tours possible.

Chicago's Ravinia Park is also looking ahead, with a new modern concrete music bowl, including 2,800 permanent seats. An immense canvas cover, which once provided protection for Army B-29s, can be raised as a shelter on rainy days.

The North Carolina Symphony, supported by 20,000 members of the Symphony Society as well as by a state appropriation, now has to its credit 130 concerts, 72 of which have been free programs for children.

Conductors for the New York Stadium Concert series, which opened June 20th, are Fritz Reiner, Sir Adrian Boult, Pierre Monteux, Dimitri Mitropoulos, Efrem Kurtz, Alexander Smallens, and, for the special events, Louis Kroll, Enrico Leide, Robert Stolz, Sigmund Romberg, Maurice Abravanel, and Alfredo Antonini.

New York Stadium Concerts, Inc., has a new permanent stage, set in the center of a building containing rehearsal rooms, dressing rooms, storage rooms, showers and lockers. A canopy extending over the proscenium arch connects with a transparent weather curtain of waterproof material, protecting musical instruments in inclement weather. The 3,480 square feet of platform, which has a wood top floor, can accommodate the most pretentious musical productions, ballets and other stage entertainment.

An orchestra which celebrated its first birthday recently is the Kankakee (Illinois) Symphony. The program for the season's closing concert included Leroy Anderson's "Fiddle-Fiddle," and Mary Lou Wolf's Berceuse for Piano and Orchestra, played with Wayne A. Spalding as soloist.

George E. Morey, conductor of the North Texas Symphony Orchestra, sends us a resume of a most interesting program presented there May 25th: "Louisiana Story" by Virgil Thomson; "Pavane" by Gabriel Faure; and "The Cradle Will Rock" by Marc Blitzstein.



The National Symphony Orchestra's Watergate season opened July 3rd and will continue three times weekly through July 29th. They are the only concerts in the world presented from a floating barge. Scores of listeners paddle up the Potomac River in their canoes and listen to the concert while sitting in them. This season Howard Mitchell will conduct eleven of the twelve concerts. The guest conductor will be Robert Zeller.

Robert Lawrence of New York has been chosen director of the Phoenix (Arizona) Symphony Orchestra, to succeed John Barnett, who is now associate conductor of the Los Angeles Philharmonic Orchestra. Mr. Lawrence has been guest conductor for the Montreal Opera Festival, the Chicago Civic Opera and the New York Philharmonic-Symphony Orchestra, as well as various national radio orchestras. He is author of several books on music.



ROBERT LAWRENCE

The Inglewood (California) Symphony Orchestra will give concerts on the second Sunday of every month this summer, the opening concert, July 10th. Ernst Gebert is the conductor.

A season of twenty-four concerts is scheduled this summer for the members of the Cleveland Summer Orchestra. The series opened June 4th and will run through July and August, with the final concert held August 27th. The summer orchestra, which is being presented in its eleventh season under the capable baton of Dr. Rudolph Ringwall, is composed of seventy musicians.

The opening concert, June 29th, of the Chicago Grant Park Concerts was directed by resident conductor Nicolai Malko. Martial Singher, baritone, was soloist. This, the fifteenth consecutive year of the series, provides for four concerts each week through August 21st, with guest conductors George Lawner, Erich Leinsdorf, Alfredo Antonini, Paul Breisach, Antal Dorati and Leo Kopp successively on the podium.

Henry Denecke, conductor of the Northwest Sinfonietta, hit upon a most stimulating idea when he commissioned five Twin City artists to paint their impressions of a new work to be premiered by his orchestra, Samuel Barber's "Capricorn Concerto." The painters, having listened to the work via phonograph weeks before its presentation, had their canvases ready on the day of the concert. Conductor Denecke and his men presented the Concerto just before the intermission; then the audience was given fifteen minutes to view the paintings newly unveiled in the lobby. When they returned to their seats the concerto was repeated. As critic John H. Harvey put it, "The paintings—by Mac Le Seuer, Lenore Erik-Alt, Syd Fossum, Arthur Kerrick and Bert Old—are diversified in style but surprisingly unanimous in capturing in their respective ways the bright, cheery colors, the swift movement, clear lines, and lyric character of the music."



MARY SPALDING
Indianapolis Symphony Orchestra



BERNARD ZIGHERA
Boston Symphony Orchestra



GERTRUDE MORSE
Vancouver Symphony Orchestra



EDWARD VITO
N.B.C. Symphony Orchestra

The Harp in 'Our Sy

THE HARP is an instrument of paradoxes. It is called the oldest instrument in existence. Yet in its present form it came into being as late as 1811. It is one of the most visually satisfying of instruments. Yet in recent years it has found its widest use in radio. It is an instrument studied more by women than men. Yet—if one thinks of transportation problems alone—it is scarcely of feminine proportions. Lastly, one is supposed to look like an angel playing it. Yet if one is to play it properly, one must work like the—well, very hard indeed.

Beautiful the instrument certainly is, both in the music it transmits and in its form. It would be hard to conceive of a structure more fully realizing beauty through practicability. The sounding board (the side resting against the player) grows broader and fuller toward the base not only for greater resonance but also to allow for the pedal mechanism in the pedestal. The column (the side perpendicular with the floor when the instrument is resting) is pillar-like instead of, say, spike-like, so that its hollow center may accommodate the rods connecting the pedal mechanism with the strings. The neck (the curved bracket at the top) is broad up and down to allow space for the mechanism changing the pitch. The neck is down-curved as it nears the player's side because, high notes requiring but short strings, less space is needed here for stretching

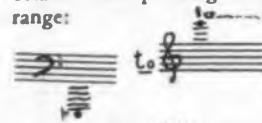


the strings between neck and the other place of attachment, namely the sounding-board. That graceful, triangular form, then, is no artist's flight into fantasy. It is as surely a product of the needful as is a bird's wings.

To put it another way: a square harp would look and would sound less lovely, since it could accommodate only strings of equal length and therefore limited range. A slim-framed harp would mean an instrument devoid of pedal attachment and therefore without its full quota of notes.

That it is short on notes is a criticism that even the bitterest enemy of the harp could not level against it. The harp has more notes—meaning ways of sounding the various musical designations—than even the piano. For the harp has separate devices for playing enharmonic equivalents such as b-flat and a-sharp, or f and e-sharp. In fact, the harp is the only instrument among those of fixed tones (that is, instruments not formed through adjustment of breath or fingers) which has a separate note for each sharp, flat and natural. It thus in its very construction parallels written music more closely than any other instrument.

There are only forty-seven strings on the harp, that is, six and a half octaves corresponding in scale to the white notes of the piano, with a range:



This in itself would be a rather limited outlay of notes. But the pedals serve to triple the number. Each of the seven pedals flaring out from the base (called the pedestal) controls one note in the octave. That is, one pedal controls all the "c" strings on the harp; another pedal controls all the "d" strings, another all the "e" strings, and so on through the scale. When any one pedal is raised, its note—say it is "g"—becomes flatted in all its octaves. When the pedal is lowered all those "g" notes become sharpened.

When the pedal stays in the middle the notes stay all natural.

The pedal action, once it has been transferred by means of the rods running up inside the column, manipulates the strings according to the accompanying diagram. In "a" the string is shown at its longest and therefore its lowest. This

JOSEPH PIZZO

Baltimore Symphony Orchestra

LOIS SPAIN and HOPE HOUSEL

Oklahoma State Symphony Orchestra



EDNA PHILLIPS, from 1930 to 1946 first harpist with the Philadelphia Orchestra





VIRGINIA MORGAN
San Francisco Symphony Orchestra

JANET REMINGTON
Houston Symphony Orchestra

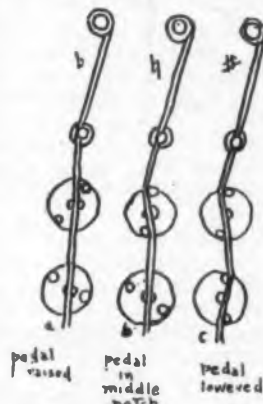
ALICE CHALIFOUX
Cleveland Orchestra

SYLVIA MEYER
National Symphony Orchestra

Symphony Orchestras

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is the "flat" position. Then in "b" the upper disc has turned, shortening the string and thereby raising it in pitch by a semitone. It is now in the natural position. In "c" the lower disc has turned, shortening the string still another semitone and putting it in the sharp position. Thus the actual strings—forty-seven—seven to the octave, lie under the harpist's fingers. If he puts all the pedals (they can be held in place through a latching device) in the raised position, forty-four of the strings (the highest and the two lowest strings have no pedal attachment) become flatted. If he puts all the pedals into the lower notch, the forty-four strings become sharpened. It is evident that on the harp, transposition—quick change from one key to another—is all a matter of mastering the pedaling. In other words, a harp player may repeat a passage in another key using exactly the same fingering. Scale fingering—that bugbear of pianists—is therefore scarcely a problem at all to the harpist.



This instrument, adequate by all symphonic standards, was a product of the ingenuity of the piano-maker, Sebastian Erard, who in 1810 perfected the "double action" principle. Previous to that the harp,* with an incomplete scale, was hampered by the harpist's having to tune individual notes as he went along, in order to approximate sharps and flats. Not that the harpist hasn't still special problems of his own.

So "set" are the harp's scales that some extra thinking is required when it comes to modulation. In radio work especially, where the harp is rapidly carving an important niche for itself through its ability to create "atmosphere", fill in during interludes, provide a background for dialogue, the ability to make quick mental adjustment, sense enharmonic equivalents is all but indispensable. So when, instead of allowing a blank spot, the radio station employs a harpist to fill in the period, it is careful to employ one who can improvise in any split-second timing required. The enharmonic-minded harpist, who thinks in sounds rather than in notes, who is able to adapt ingenious means toward arriving at the tone needed, can go on indefinitely, changing keys or adjusting himself in any way to the program in progress.

Of course, in symphony orchestras, where the programs are rehearsed and fairly stable, the enharmonic sense does not come so much into play. Here, where sheer beauty of tone and technical facility are the requisites, women harpists have their innings. This is one section of our symphony orchestras in which the women far outnumber the men. Audiences' sense of the rightness of this arrangement rests not on custom, for the practice itself is fairly new. When in 1930 Edna Phillips was appointed by Leopold Stokowski as harpist of the Philadelphia Orchestra, she was the only woman to hold a first harpist position with a major symphony orchestra. The sense of fitness rests rather on the finesse of women's playing and on the manner in which beauty of line in player supplements beauty of line in instrument, on that delicate tilt of head, on that graceful play of hands.

Speaking of hands, though, let us be fair to the men, too. One of the most moving exhibits at the Chicago Art Institute, "Study of Hands," is the painting of the hands, held in harp position, of Edward Vito, first

*The modern harp bears little relationship to the Celtic harp, which will be considered in a later article. Of that early harp we need only mention here that it is the one musical instrument adapted as a national symbol (Eire's). Also that in Wales at one time the harp was the only personal possession which could not be confiscated for debt. Every noble house in Wales was as sure to have its own hereditary harp as its coat of arms, a harp handed down through the centuries for the use of the household's bard.

OLIVIA HALL
San Antonio Symphony Orchestra

EILEEN MALONE
Rochester Civic and Philharmonic

EDWARD VITO (first harpist) and his daughter, GERALDINE VITO (second harpist), with the Chicago Symphony Orchestra





DJINA OSTROWSKA
New York Philharmonic



MARION FOUSE
Portland Symphony



ANN NISBET
Minneapolis Symphony



NORA ROGERS
Toronto Promenade

harpist of the National Broadcasting Company Symphony Orchestra. The harp is represented in every full symphony orchestra. In fact, the harpist is considered one of the thirteen key members in the orchestra. In the major orchestras two or more harpists are usually employed. Not that the harp plays continuously, or even moderately often. For long stretches the harpist may sit silent, may not appear on the stage at all. But then, suddenly he will be called on to play a rather extended solo. As Mr. Vito explains, "Every grocer, no matter how humble, will see to it that at least one tin of caviar is kept on his shelves—for that gala occasion, for that exacting customer. The harp is the caviar of the orchestra."

The problem of tuning is especially acute in orchestral work. This because atmospheric conditions affect not only the harp but the wind instruments as well. This brings up the question of conflicting pitches. For instance, when the harpist plays a passage with the flutist—say Debussy's "Nuages"—he must compare carefully the relative pitch of the two instruments and temper his own to the flutes. Liszt's "Les Préludes" has a passage for harp and French horn which is "open" or "exposed", to use orchestral vernacular. Now the harp luckily has a series of harmonics here for the left hand alone. So, while this hand negotiates these harmonics, the right hand reaches up to the neck of the instrument and tunes (the tuning is done by means of a key) each individual note as the playing progresses. A similar procedure is necessary in Richard Strauss's Tone Poem, "Death and Transfiguration." At the beginning the harp plays with the solo violin, later with the solo flute. By the time the finale of the "Transfiguration" is reached, the winds have warmed up and consequently gone up in pitch. Thus here again both harps have to tune note by note as they go along.

Perhaps Debussy of all composers scores for harp with the deftest touch. Think of his "La Mer", his "The Afternoon of a Faun," his "Dance Sacrée":



and you will hear the harp more pronouncedly than any other instrument. In fact, it is impossible to think of Debussy's music without hearing the harp's drifting arpeggios. Ravel, another Frenchman—members of this nationality seem to have a special affinity for the harp—gives evidence of mastery of the sustained solo-and-arpeggio combination in his Introduction and Allegro Septette:



Saint Saëns has composed an effective fantasia for violin and harp. His "Dance Macabre" is another example of felicitous use of the harp.

Italian composers have good harp sense, too. Puccini, for instance, knew how to utilize harp effects to good purpose, as did Verdi.

German composers do not come off so well. Wagner, though he uses the harp aplenty—at Bayreuth the harp parts were often quadrupled—yet often exploits it, in flourishes and such, for unharpistic effects. And his harp passages often call for a technique verging on the impossible, as in the "Fire Music" passage from "Die Walküre":



which requires most intricate pedalling. However, we forgive him everything when we hear, in the Finale of "Das Rheingold", the six harps each performing an independent scheme of arpeggios to provide heavenly music for the gods entering Valhalla. Arturo Toscanini, when he conducts this work, insists on keeping to the original and sometimes has six or seven harps on the platform of the N. B. C. studio—much to the consternation of the brass and woodwinds, all but lost in this forest of harps.

Strauss mostly confines himself to the old-fashioned arpeggios, a surprising circumstance in view of his customary scoring ingenuity. Mozart gave it grateful treatment in his Concerto for Flute and Harp.



Beethoven scored for it in his "Prometheus" music. Mendelssohn, Schumann and Brahms made but sparing use of it.

Harp concertos are rare since it is not often that a composer is ingenious enough to sustain a solo interest for the requisite time, with the more melodic instruments of the orchestra competing.

Several American composers have given most generous treatment to the harp: Daniel Gregory Mason, in his Suite for Flute, Violin, Viola, Violoncello and Harp; Timothy Mather Spelman, in his "Poem for Violin, Viola, Violoncello, Flute and Harp"; Nicolai Berezowsky in his "Concerto for Harp"; Paul Creston, in his "Poeme"; Harl McDonald in his "Suite from Childhood"; and Don Gillis in his "Rhapsody." Admirable also are Rheinholdt Glier's "Concerto for Harp and Orchestra"; Bernard Wagenaar's "Triple Concerto for Harp, Flute, Cello and Orchestra", and "Sea Chanty" by Paul White.

Expensive as the harp is—it retails at from \$975 to \$4,250—and considerable as its upkeep—strings cost from 40 cents to \$2.00 and periodic conditioning is desirable—it is not usually chosen by parents as an instrument to fill in Johnny's or Janie's idle hours. Harpists are serious individuals—with a determination to meet the requirements of a paid position, come fair, come stormy weather. Be sure the dulcet sounds you hear interweaving behind that radio program, giving the lift to that symphonic concert, holding spellbound at a harp recital, are the result not of desultory flirting with the muse, but of a signed and sealed marriage with hard work—practice painstaking, regular and with eyes held cool and unflinching on the goal.

—Hope Stoddard.

Festival Footnotes

The Brevard Music Festival, the fourth annual event of its kind, will be held August 12th, 13th, 14th, 19th, 20th and 21st at the Transylvania Music Camp in Brevard, North Carolina. Conductor of the orchestra is Lester McCoy, and soloists for the season will be Jacob Latiner, pianist; Mariquita Moll, soprano; Nell Tangeman, mezzo-soprano; Ruggiero Ricci, violinist; Chester Watson, bass-baritone, and William Hess, tenor.

The third annual Red Rocks Music Festival will be presented eighteen miles west of Denver in the Red Rocks Theatre in the front range of the Rocky Mountains during July and early August. The Denver Symphony Orchestra will be conducted by Saul Caston in five Friday evening concerts.

Pronounced "a great success," the third annual Virginia Music Festival included, on May 14th and 15th, concerts of the Norfolk Symphony Orchestra. This orchestra has been augmented recently through the Association's endeavor to find employment for musicians who wish to move to Norfolk.

The Goethe Bicentennial Convocation and Music Festival which opened at Aspen, Colorado, June 27th is offering three types of music: compositions directly based on Goethe's works; monumental music of equal stature to the man, and music contemporary to Goethe or of a previous era and known to have inspired him. The Minneapolis Symphony's selections include Wagner's "A Faust Overture," Mozart's "Jupiter" Symphony, No. 41, Beethoven's "Eroica" Symphony, Schubert's "Overture to Rosamunde," and Berlioz' "The Damnation of Faust."

On the evening of August 20th, Soldiers' Field, Chicago, is to have a gala exhibition, in which contests (band, instrumental, choral, accordion and many others) will be the main feature. This 20th Annual Chicagoland Music Festival is sponsored by Chicago Tribune Charities, Inc.

Included in the summer festival of Brigham Young University, Provo, Utah, will be Menotti's "The Medium," and Mozart's "Bastien and Bastienne," produced by Willard Rhodes, director of Columbia University's Opera Workshop.

Climaxing Serge Koussevitzky's twenty-fifth anniversary season as

conductor of the Boston Symphony Orchestra, the 1949 Berkshire Festival at Tanglewood, Massachusetts, will open July 28th with an orchestral concert in the Shed. Dr. Koussevitzky at that time will commemorate the 200th anniversary of the birth of Goethe with Beethoven's Overture to Goethe's "Egmont" and Liszt's Faust Symphony which was inspired by the text of the German poet.

Sponsored by the city itself, a spring festival closed the season of the San Francisco Symphony Orchestra under the direction of Dimitri Mitropoulos. Famous for his championing of little-known works, Mitropoulos conducted Alban Berg's violin concerto and the "Three Symphonic Dances" of Rachmaninoff, neither of which had ever been played in San Francisco before. Also the city was given a full-dress performance of Arthur Honegger's "King David."

A program of operatic excerpts will be presented by the Canadian chorus, "Les Disciples de Massenet," at the Montreal Music and Drama Festival, August 2nd.

"Rosalinda" will be presented this year at the second National Opera Festival in Milwaukee, August 5th and 6th, under the sponsorship of the National Association for Opera in cooperation with the Milwaukee County Park Commission. Sam Basan of the Milwaukee County Park Commission is the general festival director, and John D. Anello, who directs the Florentine Opera Company of Milwaukee, is the musical director for the Festival.

Two short operas received their premieres at the nineteenth Festival of American Music of the Eastman School of Music, May 5th through 12th, under the direction of Dr. Howard Hanson, the festival's founder. They were "Don't We All" by Burrill Phillips of the Eastman School faculty, and the farce, "In the Name of Culture," by Alberto Bimboni, conductor of the summer opera at Chautauqua.

Benjamin Britten's "Albert Herring," a lyric comedy in three acts, is announced for its first performance in this country when the Opera Department of the Berkshire Music Center produces it in the Theatre at Tanglewood in the Berkshire Hills on August 8th and 9th in the coming Berkshire Festival season.

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Over Federation Field

By CHAUNCEY A. WEAVER

HEART TREASURES

*A scrapbook is a treasure
Unto the owner's heart,
Containing sweet reminders
From which they're loath to part.
Each page is like a story . . .
A story that is true,
Of births and deaths and weddings . . .
A photograph or two,
And often there is pasted
Some poems here and there.
A rose that long has faded . . .
That someone pressed with care.
A place-card from a party,
And programs from a dance;
A valentine of crimson—
An echo of romance.
The wealth between its covers
Cannot be bought or sold . . .
A scrapbook is a treasure
Of memories untold.*

—HILDA BUTLER FARR.

No detail of preparation, no loftiness of purpose was overlooked, or allowed to miscarry in the fine program of going the limit by San Francisco Local 6 to make entertainment of the 52nd Annual Convention a notable and phenomenal success.

As an overture of undertaking let those interested take a look through the June issue of the Convention Issue of the Musical News—official organ of Local 6. To begin with, it is a masterpiece of the printing art. It contains thirty-two pages of reading matter. The outer front page is a fine cut of the entertaining city duly described by Secretary A. Jack Haywood. The first article, "Greetings," by President Ed. S. Moore, is just what it was designed to be—"A cordial welcome to all delegates and Convention visitors."

The committee on arrangements is photographed and named.

The photograph of Albert Morris tells the part played by "Our East Bay Territory," and as Oakland business representative. Photographs of President Petrillo and all members of the National Executive Board are given fine depiction. Picturesque Golden Gate City is set forth in artistic fashion. Our sincere congratulations to the artificers thereof.

Convention delegates and visitors were regaled each day with a high type of band music. From noon adjournment until 2 P. M. a uniformed band of forty men had seats in front of the Civic Auditorium—filling the air with inspiring music. Each day a new director wielded the baton. Scores of Convention delegates and visitors were so en rapport with the music they forgot that lunch hours have wings.

*Corn weather we just did not find;
That type of cool November wind
Might place a blush on maiden's cheek,
But cause a corn planter to weep.*

The Palace Hotel—housing headquarters for most delegates—was not without its hours of musical charm. Two orchestras were there enconced, small numerically, but

"all there" on tonal execution and delivery. The personnel of the one was recorded as follows:

Garden Court ensemble:
Harriet Barnum, leader and violinist.

Joseph Hoffman, violinist.
Maurice Bergen, cellist.
William Voetke, pianist.
The other group consisted of:
Walter Nobrigo, leader, trumpet, and vocalist.

Rene Delmas, saxophone, clarinet, flute and bass clarinet.
George Silva, drums.
Gabriel Junquo, piano, vocal and arranger.

For concert purposes, and for dancing, both orchestras met with genuine appreciation.

We found delightfully cool nights in which to sleep.

We have already referred to the fine noon-hour band concerts, but at first were unable to give the names of the capable and distinguished conductors who functioned as program directors. However, wishing that this omission be rectified, our good friend Secretary A. Jack Haywood came to the rescue with the following data:

Union Square concerts in the evening:

Sunday, Ralph Murray, director, and Golden Gate Park Band.

Monday, Philip H. Sapiro, director, and San Francisco Municipal Band.

Tuesday, Herman Trutner, director, and Oakland Municipal Band.

Wednesday, Ralph Murray, director, and Golden Gate Park Band.

Thursday, Herman Trutner, director, and Oakland Municipal Band.

At the auditorium during the Convention:

Monday, Philip H. Sapiro, director, and San Francisco Municipal Band.

Wednesday, Henry Auerbach, director, and his band.

Thursday, Joseph Weiss, director, and the band of the Musicians' Post No. 499, American Legion.

Friday, Harry Payson, director, and his band.

Henry Auerbach is the leader of the Shrine Band, but of course this band was purely professional. Harry Payson is a very experienced band director and an army band leader of World War I.

The delegate or Convention visitor who missed visiting 230 Jones street missed something worthwhile. The location named is the site of the home of Local 6. It is in the heart of the city commercial district, a four-story structure, without a dollar of indebtedness standing against it, and a bank account of one hundred thousand dollars, dedicated to any emergency cause which might develop. No civic organization stands higher with the

general public. Local officials keep their heads, and the public officials seeking band service know that they will be accorded a square deal. We shall never forget the fine reception accorded when after Convention close we paid 230 Jones street a visit.

The Wisconsin State Conference of May 1st was in harmony with the extended line of similar gatherings held during the long history of the Badger Commonwealth. Seventy delegates were registered from Milwaukee, Racine, Oshkosh, Kenosha, Sheboygan, Madison, Waukesha, Manitowoc, La Crosse, Stevens Point, Shawano, Monroe, Superior, Marshfield, Fond Du Lac, Appleton, Eau Claire, Beaver Dam, Watertown, Wausau, Milwaukee, Wisconsin Rapids and Antigo.

Oshkosh, the home of Local 46, was the entertaining host.

President V. Dahlstrand of Local 8, Milwaukee, who never-grows stale or tiresome, was in his usual place, and kept the official wheels turning to the satisfaction of everybody.

Roty E. Smith of Local 201, La Crosse, acted as secretarial scribe, and, if copy of the minutes forwarded to us is a sample, will doubtless be kept on the job for life.

National Treasurer Harry J. Steeper of Boston was official visitor and gave a clean and lucid analysis of the National Federation picture. There can be no dispute. The Federation has its problems, and no one is better equipped to discuss them than Steeper. He had the earnest attention of the delegates.

Traveling Representative W. B. Hooper of Elkhart, Indiana; Secretary E. P. Ringius of St. Paul, and Secretary Stanley Ballard of Minneapolis brought greetings from the Mid-west Conference.

The Conference was a success from the standpoint of thoroughness of discussion, and delegates returned home with deep impressions of their responsibility to their constituents.

The Oshkosh delegates, Lewis Stridde, Walter E. Smith, Sidney R. Mertz, Al E. Gomoll, Chas. R. Haidlinger, and Spencer Breittruter, were alert to all matters of entertainment, and the Conference was a success.

The next state conference of the Badgerites will be held at Watertown, Local 469.

Many thanks for the resolution of greeting, and to Secretary Roy E. Smith for his splendid copy of the official report.

In a recent issue of our "Over Federation Field" we exulted upon the contents of a statistical portrayal of the ever expanding growth of our national bureaucracy, closing with the more or less coy observation, "not a bassoon player among them." Behold "how great a matter a little fire kindleth." With impressive promptness the mail brought the following letter:

3217 Hull Avenue,
New York.

Mr. Chauncey A. Weaver
International Musician
My Dear Mr. Weaver: .

Knowing your fairness in matters statistical and musical, may I call your attention to the item in last month's magazine. You quote statistics about the U. S. Government having about 2,000,000 employees, yet not one bassoon among them. You are wrong. May I elucidate?

I am a draftsman, employed by the government at the New York Naval Yard; am a member of Local #02 as a bassoonist in good standing.

Now will you sound a fanfare to that effect before you pull in your horns?

In all seriousness, though, am glad to see you hitting on both legs again, and may you continue to fill your monthly quota of good cheer.

Sincerely yours,

LOUIS E. FISK.

The pleasure is surely mine at the discovery that in the far-flung sector of statistical wilderness the heavenly tones of the bassoon are being sounded. May Brother Fisk's reed supply be ever ample and his tone quality as soothing and bewitching as ever caused seraphim and cherubim to bend low and listen.

The recent Illinois State Conference, the thirty-first semi-annual, held at Springfield, brought together delegates from Chicago, Springfield, Peoria, Belleville, Joliet, Benld, Danville, Edwardsville, Jacksonville, Champaign, Lincoln, Alton, Waukegan, Kankakee, Pekin, Coal City, Collinsville, Farmington, Centralia, East St. Louis, and Lamont.

The Conference brought together forty-nine delegates.

The Conference was welcomed by John Gell of Springfield. Mayor Harry A. Ellison made a welcoming address and delivered to President Percy Snow the key to the city.

Sam Bonansinga, president of the Trades and Labor Assembly, spoke.

John W. Parks, of the National Executive Board, of Dallas, discussed the national situation and was given a fine hearing.

Delegates were then called upon for reports covering local conditions. And it was the general verdict that the debates and reports were instructive and beneficial to all.

S. P. Miller of the Labor Press, from Joliet, addressed the Conference.

There was plenty to eat; refreshments were liberal.

The Convention took a crack at the 20 per cent cabaret tax and demanded the repeal thereof.

Delegates Allen and Pierce of Joliet were appointed by President Snow to arrange for a get-together convocation at the San Francisco Convention.

All agreed that the Conference had proven to be a profitable session.

We are pleased to acknowledge receipt of Volume I, Number 1, of "The Major Chord," new official paper of Local 135, of Reading, Pa., a four-page publication full of reading matter, which will undoubtedly be appreciated by the members of that up-to-date organization. May it prosper and steadily increase in popularity and influence.

In journeying westward we could not help wondering if Wyoming would be willing to trade a mountain or two for a few sections of Iowa prairie.

Sunstrokes must be rare in San Francisco. Those hotel bed blankets were a great comfort.

Local 6 has a wealth of fine band timber. Every Convention day a band of forty men gave a two-hour concert in front of Civic Auditorium. The listeners were so rapt with the music that many forgot to go to lunch.

INTERNATIONAL MUSICIAN

News Nuggets

Frederick Jacobi's "Music Hall Overture" had its premiere at Lewisohn Stadium July 2nd. Alexander Smallens conducted.

The \$50 prize in the Alabama Composers' League's first composition contest for college-age students was won by Harry Warner, a senior at the University of Alabama.

Louis Cheslock's "David," orchestral symphonic suite, was performed by the Orlando Civic Orchestra, Dr. Kenneth R. Steady conducting, on May 17th.

On Schoenberg's seventy-fifth birthday, September 13th, a concert will be presented in that composer's honor in Los Angeles.

The 1949 prize for the best work written for the harp and submitted to the Northern California Harpists' Association was awarded April

3rd to Grace Becker Vamos of San Francisco for her composition, "Legend of the Redwoods."

Jacob Weinberg's "Hechalutz" was performed in Newark, New Jersey, on February 13th, 1949. This opera, composed in 1924 in Jerusalem, was published in 1932, and received its first performance on November 25th, 1934, in New York City.

Collaborating with Eric Crozier as librettist, Benjamin Britten has composed an opera for children. The work, called "Let's Make an Opera," tells—in story-within-story fashion—about an apprentice chimney sweep who is rescued from a harsh master. Eight children, aged seven to fifteen, five adults and an orchestra of six members are sufficient to produce it.

Miriam Gideon has been selected as "composer-in-residence" at the Dyer-Bennett Studio in Aspen, Colorado, this summer.

Aaron Copland is currently visiting European cities, where he is presenting lectures on music.

Recent winner of the radio quiz show, "Stop the Music" (by virtue of identifying the tune, "Are You a Buffalo?") is Frank J. Lu Bein, 61-year-old guitar craftsman, who works at the Kay Musical Instrument Company in Chicago. Mr. Lu Bein says he will share some of the gifts with his seven children, but that he and his wife will claim at least one prize—the trip to Ireland. Value of the prizes totals more than \$30,000 and includes a



Kay Musical Instrument Company employer, M. K. Kuhmeyer, congratulates Frank Lu Bein.

United States Savings Bond, television set, clothing, jewelry, furniture, piano, automobile, flowers to be delivered every week, food, and even a cook to come in on Sundays.

THE CLOSING CHORD

On May 12th, the final concert of the Syracuse University was given with Andre Polah conducting. He left his hospital bed on borrowed time to fulfill the engagement. On May 19th he was no longer among the living.

Two weeks prior to his death he was trout fishing in the running waters of Chittenango. To him it was not the joy of the catch, but merely to be out in nature, knee-deep in cool waters with the heavens full above his head. He loved the sound of the brooks as they rambled over rock and moss, the splash of the trout, the swish of the tackle and the sound of the birds on the treetops. But his life—so overflowing with joy—was cut short as he made plans for summer concerts, the presentation of opera under the stars in the Thornden Park Amphitheatre and for a small symphonic group of eighteen musicians which he named "The Syracuse Friends of Music."

He loved music as he loved life itself! Always he was striving for perfection in his art as a violinist, conductor, composer and pedagogue. He was head of the violin and ensemble department of the College of Fine Arts at Syracuse University. He managed to win distinction as one of the outstanding conductors of today in the realm of music with his keen musical insight, his lofty and sincere interpretations, his facility and unflinching exactness in accompanying instrumentalists and vocalists of every temperament, and his sensitiveness to the many different elements combining in a great symphonic or operatic performance.

When a boy of twelve, Andre Polah won the much coveted gold

medal of the Royal Conservatory of the Hague. In his early teens and thereafter he appeared as violin soloist in many capitals of Europe. In the United States he was guest artist with the New York Philharmonic, the Detroit Symphony and other orchestral organizations. He studied



ANDRE POLAH

violin with the great Eugene Ysaie in Belgium, composition with Massenet in France and conducting under the great Artur Nikisch.

He came to the United States in 1917, where he took his place among the outstanding violinists of the day. He taught as well, two years in Chicago, two years in Rochester, where he gave frequent recitals at the home of George Eastman. In 1923 he opened his own studio in New York City, where he taught for five years. In 1928 he joined the faculty of the College of Fine Arts at Syracuse University as professor of violin and ensemble.

As conductor of the Syracuse Symphony, the Syracuse Civic Orchestra and the University Orchestra, Andre Polah delved into modern works and gave aspiring composers the opportunity to be heard. He particularly emphasized American works and gave the American composer the chance to have his works performed, as well as giving the opportunity to young aspiring instrumentalists and vocalists to appear in public.

Andre Polah loved humanity. He seemed to have the power to penetrate into the hearts of his pupils and understand them, their temperamental make-up, their artistic capacities. He was able to see the humor in life itself, its paradox. He left as heritage to those with whom he came in contact his attitude of sincerity in everything he did and his deep love for music.

—Harris Pine.

Wendell W. Doherty, who passed away on May 12th at his home in Portland, Maine, was born at Mechanic Falls in that state June 21st, 1888. He was secretary-treasurer of Local 364 of that city for thirty years. In fact, during this time the professional music business in that city centered around Mr. Doherty. He saw the musicians through the days of the silent pictures, road shows, vaudeville. He was a member of all of Portland's professional bands. He was an able teacher. He was a delegate to many National Conventions.

Joseph F. Cambra, late president of Local 214, New Bedford, Massachusetts, was born on December 3rd,

1909, in that city. As trumpet player he was connected with many musical organizations and was also a teacher. He attended four Conventions.

William Lewis, born in Atchison, Kansas, in 1869, settled in Omaha, Nebraska, when he was still a young man. With Dan Desdunes he formed the band of that name and managed it for many years. He also organized an orchestra for St. John's A. M. E. Church, of which he was a member for twenty or more years. He was president of Local 558 from 1934 to 1937. He passed away April 7, 1949.

Alfred H. Pettinelly, who became a member of Local 372 on November 2, 1924, was born in Lawrence, Massachusetts, June 19, 1907. His instruments were the saxophone, clarinet, piano and vibraphone. He was elected president of Local 372 of that city on January 9, 1949, only a short time before his death, which occurred May 15th.

Joe Maughan, president of Local 685 for eleven years, passed away at Cathlamet, Washington, October 26, 1948. Born at Tasthill, England, he came to the United States when he was four years old. He, with his six brothers, began his music career playing the bass viol and tuba when he was nine years old, with his father's circus band, dog and pony show in the West. Later he was associated with several outstanding dance bands. He and his brothers were members of one of the first musicians' unions organized in the West. They received their A. F. of M. charter in 1903.

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OFFICIAL PROCEEDINGS

Of the Fifty-second Annual Convention of the
American Federation of Musicians

OPENING SESSION

CIVIC AUDITORIUM, SAN FRANCISCO, CALIF.

June 6, 1949.

Preceding the opening of the Convention there was a concert by a band of Local 6 under the leadership of Phil Sapiro.

President Petrillo calls the Convention to order at 2:00 P. M.

troubles with AGVA and gives the delegates information regarding taking steps to protect our jurisdictional rights. He then reads a letter from President Truman as follows:

THE WHITE HOUSE
Washington

May 26, 1949.

Mr. James C. Petrillo, President American Federation of Musicians Palace Hotel San Francisco, California

Dear Mr. Petrillo:

Please extend my cordial greetings to the officers, delegates, and members attending the 52nd Annual Convention of the American Federation of Musicians. I wish you every success in your deliberations and a continuation throughout the year of all your forward-looking activities in the interest of the public and the labor movement in general.

Very sincerely yours,
(s) HARRY S. TRUMAN,
President, U. S. A.

After the playing of the Star-Spangled Banner and God Save the King by a band of Local 6, San Francisco, Calif., President Petrillo introduces Ed. S. Moore, President of Local 6, who welcomes the delegates on behalf of the Local. He then calls on The Rt. Rev. Karl Morgan Block, D.D., LL.D., Bishop of California, who delivers the invocation. He then introduces the Hon. Elmer E. Robinson, Mayor of San Francisco, who welcomes the Convention on behalf of the city. He states that he is an honorary member of Local 6, of which he is very proud. He refers to President Petrillo as a great leader of the Federation who deserves credit for his efforts on behalf of musicians. He also stresses how necessary music is in the life of the country and that San Francisco has cultivated a high standard in music, and praises the good results on behalf of culture stemming from the concerts given under the auspices of the Recording and Transcription Fund.

He mentions that as a young man he was an active member of Local 6, which membership gave him an opportunity to work his way through law school. He hopes that the deliberations of the Convention will be beneficial to the musicians of the United States and Canada and then presents a key to the City to President Petrillo. His address is received with great applause. Jack Goldberger, President of the San Francisco Central Labor Council, then addresses the Convention on behalf of that organization, upon which John T. Shelley, Secretary of the San Francisco Central Labor Council, also extends the good wishes of that organization. Jack Hassler, City Manager of Oakland, Calif., welcomes the Convention on behalf of that city and extends a cordial invitation to the delegates to visit his municipality. C. J. Haggerty, Secretary of the California State Federation of Labor, also addresses the Convention and stresses the serious problems confronting the labor movement in California.

President Moore of Local 6 then turns the Convention over to President Petrillo.

President Petrillo mentions that our late Counsel, Joseph A. Padway, was stricken in this same hall in 1947 while addressing a Convention of the American Federation of Labor. He gives an outline of our

President Petrillo mentions the growth of the labor movement under a liberal Democratic administration. He tells of the evils of the Taft-Hartley Law and the obstacles which are placed in the path of labor under that piece of legislation. He then relates how he presented to President Truman a plaque expressing the appreciation of the Federation, together with a gold membership card, and that President Truman had advised him that he was very proud to be a member of our organization. President Petrillo stated we are very proud to have him as an honorary member.

The delegates are then entertained by a delegation from Hawaii, during which leis are presented to President Petrillo, the members of the International Executive Board and all the delegates.

The following Committee on Credentials is appointed:

CREDENTIALS

Paula Day, Gus Fischer, Fred Agne, R. C. Light, Jerome D. Edie, Leon Knapp, James Perri, James Foley, James R. Hurley, Mada Cetta, Donald A. MacLuskie, George E. Gallagher, Ray Kranz, Carl S. Schnipp, Sydney M. Byrne, Ramsay Eversoll, Fred W. Stitzel, R. T. Payne, Ernest William Horner, H. Kenneth Watson, Edward B. Wheeler, Leroy Brown and Alvah E. Shirley.

The Committee on Credentials reports through Chairman Paula Day:

INTERNATIONAL MUSICIAN

The Credentials Committee has examined all credentials and compared same with the books of the Financial Secretary-Treasurer, and we find that all delegates whose credentials have been presented are entitled to seats at this Convention, with the exception of the delegates from the following locals: 537, 651, and 694.

The delegates from those Locals must consult with the Financial Secretary-Treasurer, Harry J. Steeper, before they can be seated.

LIST OF DELEGATES

Local No. 1, Cincinnati, Ohio—Arthur Bowen, Robert L. Sidell, Alvin Weisman.
 Local No. 2, St. Louis, Mo.—Ken J. Farmer, Clarence E. Maurer, Samuel P. Meyers.
 Local No. 3, Indianapolis, Ind.—Paul Collins, John H. Goll, James P. Robinson.
 Local No. 4, Cleveland, Ohio—B. W. Costello, Don Duprey, Lee Repp.
 Local No. 5, Detroit, Mich.—Merle Alvey, Fred Crissey, Jack Ferentz.
 Local No. 6, San Francisco, Calif.—A. Jack Hayward, Albert (Al) Morris, James J. Voss.
 Local No. 8, Milwaukee, Wis.—Volmer Dahlstrand, Walter L. Hermann, Roland Kohler.
 Local No. 9, Boston, Mass.—Gustave F. Fischer, Pat LaSelva, Ralph C. Scott.
 Local No. 10, Chicago, Ill.—Edward A. Benkert, David Katz, James J. Petrillo.
 Local No. 11, Louisville, Ky.—Harry S. Currie, Joe C. Stone, Adam W. Stuebeling.
 Local No. 12, Sacramento, Calif.—Ray E. Nelson, John E. Deus, Rodney W. McWilliams.
 Local No. 13, Troy, N. Y.—Henry W. Bayliss, George Burger, Harry Murnane.
 Local No. 14, Albany, N. Y.—Irving Doling.
 Local No. 15, Toledo, Ohio—Hal R. Carr.
 Local No. 16, Newark, N. J.—Fred C. Agne, James Buono, Matty Franklin.
 Local No. 17, Erie, Pa.—Oscar L. Nutter.
 Local No. 18, Duluth, Minn.—Roy Flaaten, Alfred Moroni, Russell Ronning.
 Local No. 19, Springfield, Ill.—John C. Gell, John Gorsek, Frank E. Leeder.
 Local No. 20, Denver, Colo.—R. J. Ekander, Charles C. Keys, Michael Muro.
 Local No. 22, Sedalia, Mo.—T. H. Yount.
 Local No. 23, San Antonio, Texas—Irwin P. Scott, George W. Southall, Jerome Zoeller.
 Local No. 24, Akron, Ohio—Gilbert W. Dilley, Reg. C. Light, Logan O. Teagle.
 Local No. 25, Terre Haute, Ind.—Virgil E. Dean, Paul D. Johnson.
 Local No. 26, Peoria, Ill.—J. D. Edie, Alvin T. McCormick, Robert A. Wilhelm.
 Local No. 28, Leadville, Colo.—William Pesdirc.
 Local No. 29, Belleville, Ill.—Henry J. Eitzenhefer, Walter D. Hurst, Earl W. Lorenz.
 Local No. 30, St. Paul, Minn.—F. R. (Dick) Kadrie, Edw. P. Ringius, Joe Vavro.
 Local No. 31, Hamilton, Ohio—Charles E. Fordyce.

Local No. 32, Anderson, Ind.—Glen Hancock, Scott W. Parker, Eugene Slick.
 Local No. 33, Port Huron, Mich.—William J. Dart.
 Local No. 34, Kansas City, Mo.—Ted Dreher, Frank K. Lott, Hubert Willis.
 Local No. 35, Evansville, Ind.—Russell King, David Holzman, R. H. Zachary.
 Local No. 36, Topeka, Kans.—Wendell Brown, Louis H. Eversole, E. R. Gunnerson.
 Local No. 37, Joliet, Ill.—Darwin Allen, Roy Carlross, Robert H. Pierce.
 Local No. 38, Larchmont, N. Y.—Ralph Foster, Philip Masl, Thomas Minichino.
 Local No. 39, Marinette, Wis.—Menominee, Mich.—Forrest Ames.
 Local No. 40, Baltimore, Md.—Oscar Apple, J. Elmer Martin, Thomas E. Wright.
 Local No. 42, Racine, Wis.—W. Clayton Dow, Robert J. Matheson, Ernest J. Prialux.
 Local No. 43, Buffalo, N. Y.—Charles Bufalino, Walter Raszeja, Salvatore A. Rizzo.
 Local No. 45, Marion, Indiana—Wayne Stroup.
 Local No. 46, Oshkosh, Wis.—Alfred E. Gomoll, George Johnston.
 Local No. 47, Los Angeles, Calif.—Phil Fischer, Ray G. Menhennick, J. K. Wallace.
 Local No. 48, Elgin, Ill.—R. F. Frish, F. J. Miller.
 Local No. 49, Hanover, Pa.—Albert F. Shanabrook, Raymond C. Spangler.
 Local No. 51, Utica, N. Y.—O. C. Bergner.
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 Local No. 65, Houston, Texas—Lawrence R. Lambert, Leo F. Mosler, E. E. Stokes.
 Local No. 66, Rochester, N. Y.—Leonard Campbell, Charles L. Van Haute.
 Local No. 67, Davenport, Iowa—Erman A. Meyers, Raymond F. Otto, Arthur A. Petersen.
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Local No. 154, Colorado Springs, Colo.—Ray Kranz, C. C. Mishey.
Local No. 155, Barnstable, Mass.—Melvin von Rosenvinge.
Local No. 156, International Falls, Minn.—Clarence Jorlin.
Local No. 157, Lynchburg, Va.—Darrin O'Brien.

(Continued on page thirty-five)

INTERNATIONAL MUSICIAN

On Records and Recording

FACADE (Columbia Set MM-829) Edith Sitwell reading her own poems to the music of William Walton. The Chamber Orchestra is conducted by Frederick Prausnitz.

The wonderful thing about *Facade* is that for once words and music have been successfully recorded. The music suits the words and the words suit the music. Miss Sitwell speaks in a most rhythmical fashion. Every word is chiselled out with theadroitness of a sculptress. Mr. Walton's music is charming and gay with subtleties galore.

LATIN AMERICAN SONGS by de PAUR'S INFANTRY CHORUS (Columbia Set MM-831) Leonard de Paur, Conductor.

This chorus was organized during the war in 1942, and since has continued its concerts under the direction of Leonard de Paur. They have toured throughout the United States with great success. In this album there are seven beautiful songs, Mexican, Argentine, Brazilian, and West Indian. Perhaps the most beautiful are "Casinha Pequena," "Vidalita," and "Mourning Song." All but one were arranged by de Paur.

CINQ POEMES de CHARLES BAUDLAIRE by Claude Debussy (Columbia Set MM-828) Jennie Tourel with Erich Itor Kahn at the Piano.

These songs are most compelling in their wistfulness and gentle melancholy. Miss Tourel's singing is in impeccable good taste with complete understanding of the text and requirements of the music. Excellent accompaniments by Erich Itor Kahn.

THE MISSOURI WALTZ and BEAUTIFUL OHIO (Columbia) sung by Helen Traubel with an orchestra and male chorus conducted by Charles O'Connell.

Both these songs are sung in true spirit by Helen Traubel with the fine assistance of the male chorus.

SOUTH PACIFIC (Decca Album No. A-714) Sung by Bing Crosby, Danny Kaye, Evelyn Knight and Ella Fitzgerald.

If it's more of "South Pacific" you want sung in the style of Crosby, Kaye, Knight and Fitzgerald this will satisfy you completely.

QUINTET IN C MINOR (K. 406) by Mozart (Columbia Set MM-830) Budapest String Quartet with Milton Katims, Viola.

The Budapest String Quartet, the most distinguished quartet on records today, scores again in the Quintet in C Minor with Milton Katims. This work was originally the Serenade for Wind Instruments (K. 388) but in 1787 Mozart rearranged the music for string quintet. It is a dramatic work filled with highs and lows of emotional intensities. The first movement is factual, stating what is to come; the second movement pensive and contemplative; the third contrapuntal; the fourth is a set of variations in both major and minor keys. It is complete in its fulfillment of purpose, and the men play with that "oneness" that can come only from years of association, and artistic unity of great artists.

PIANO PARTY (Columbia Set C-180) Eddy Duchin with rhythm accompaniment.

Here is Eddy Duchin playing simply and simply terrifically in his intimate unaffected style some of the best tunes ever written.

YOU TOLD A LIE and YOU'RE MINE (Columbia) Marjorie Hughes with orchestra under the direction of Hugo Winterhalter.

Marjorie Hughes, daughter of Frankie Carle, does her first job on her own, and it's plenty good.

LOVER'S GOLD (Victor, Decca, Columbia, Capitol) Green; Fitzgerald; Shore; MacRae.

All good, take your pick. Gordon Jenkin's accompaniment to Ella Fitzgerald on Decca may have a slight edge.

AGAIN (Decca) Gordon Jenkins and his Orchestra.

This song will be in the top "groove" for a long time. It has everything.

SKIP TO MY LOU (Decca) Gordon Jenkins and his Orchestra and Chorus.

The old square dance in full swing.

YOU CAN HAVE HIM (Victor) Fran Warren. Fran Warren makes it with "You Can Have Him" from Miss Liberty. The little gal has charm.

WEDDIN' DAY (Victor) Freddy Martin and his Orchestra with vocals by Mery Griffin and The Martin Men.

Freddy tosses this off like nothing.

IT HAPPENS EVERY SPRING (Victor) Freddy Martin and his Orchestra. Vocal by Mery Griffin.

There are "Springs" all over town, but this is the one.

LOOK AT ME (Columbia) Buddy Clark Orchestra under the direction of Ted Dale.

Buddy Clark can really sell a song. Has a gift for telling.

EVERY TIME I MEET YOU (Columbia) Buddy Clark Orchestra conducted by Nathan Van Cleave.

This side rings the same.

THE FOUR WINDS AND THE SEVEN SEAS (Columbia) Herb Jeffries. Orchestra under the direction of Hugo Winterhalter.

Herb Jeffries sings his best and the echo effect is wonderful.

HOLLYWOOD SQUARE DANCE (Columbia) Dick Jurgens and His Orchestra.

Peppy novelty, well done.

STRAUSS WALTZES (Columbia) MX-315 Tales From the Vienna Woods and Blue Danube. The Philadelphia Orchestra under the direction of Eugene Ormandy.

There is room in any library for a set like this one.

Official Business

(Continued from page four)

400 Club and Geo. Graff, St. Louis, Mo., \$2,745.70.

Bar of Music and Robert D. Lawrence, Las Vegas, Nev., \$1,320.00.

Delaware Inn and Nathaniel C. Spencer, proprietor, Atlantic City, N. J., \$800.00.

Clifford Hoover, Marvin Kitay, Wilbur Wright, Long Branch, N. J., \$126.00.

David Gross, Vineland, N. J., \$472.00.

Martin Atman, Bronx, N. Y., no amount given.

Metro Anglers Social Club and Aaron Murray, Bronx, N. Y., no amount given.

Kingsborough Athletic Club, George Chandler, Brooklyn, N. Y., no amount given.

Paul S. Wurga, Glendale, L. I., N. Y., no amount given.

Broadway Hofbrau, Inc. and Walter Kirsch, owner, New York, N. Y., \$105.75.

Manhattan Recording Corp., and

Walter H. Brown, Jr., New York, N. Y., \$330.00.

Rain Queen, Inc., New York, N. Y., \$30.00.

Idle Hour, Phil Massa, Staten Island, N. Y., no amount given.

Turf Club, and Ralph Stevenson, proprietor, Columbus, Ohio, \$905.20.

Dance Theatre, Inc., and A. W. Jewell, president, Elyria, Ohio, \$1,194.18.

Guy Hotel and Guy Leach, owner, Springfield, Ohio, \$141.67.

Brandonville Country Club, \$471.55.

Vanderbilt Country Club, Brandonville, Pa., \$350.00.

Claremont Country Club, Hazleton, Pa., and Terry McGovern, employer, \$821.55.

Boots and Saddle Club, and Everett Allen, Johnstown, Pa., \$974.00.

James E. Clemons, Fort Worth, Texas, \$500.00.

J. W. "Lee" Leathy, San Antonio, Texas, \$450.00.

Almers Ballroom, and Al Schwalbach, proprietor, Elderon, Wis., \$200.00.

Club Ellington (D. E. Corp.), and Herb Sachs, president, Washington, D. C., \$600.00.

Name Bands, Inc., and Kay Ford and Alfred Walters, employers, Washington, D. C., \$1,230.60.

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Chicago, Ill., Local 10—Joseph Podlesak, Walter B. Brown, Rocco L. Dell Aquilla, Maurice Feller, Edward J. Bros, Bruno Steindel, S. P. Nelson, James Kozak.

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Jamestown, N. Y., Local 134—Charles R. Hirst.

Jersey City, N. J., Local 526—Carl Starke.

Minneapolis, Minn., Local 73—Robert B. Volencic, Frank M. Potter, Clare Lindemer.

Miami, Fla., Local 655—Herschel Holsinger.

New York, N. Y., Local 802—Henri Vandersanden, Alexander Wood, Agostino Caporaso, Jeanette Hollenback, Dave Newman, Frederick A. Peters, Maurice I. Stark, Harry Davis, M. Feller, Gerald B. Hopson, David Meadow, Arthur S. Shaw.

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San Francisco, Calif., Local 6—Maurice Feller, Ausiene C. Harris (Ausiene C. Clausen), George J. Price.

Toronto, Ont., Canada, Local 149—John A. Currie, Wm. Aspden.

Utica, N. Y., Local 51—August Bornholdt, Leo Fleischman.

Vancouver, B. C., Canada, Local 145—Daniel Green, G. A. Collison.

Worcester, Mass., Local 143—Peter J. Morgan.



Modern Harmony

By OTTO CESANA

Greetings to my fellow members!

It is my intention to place before you as clearly and as thoroughly as possible all the elements that go into the making of a musical work; whether it be an arrangement or an original composition. Foremost is the study of harmony.

The various subjects are carefully explained and an assignment is indicated at the end of each lesson. It is extremely important that every assignment be worked out on paper. If any lesson is dismissed as too elementary, it will, in due time, work to the disadvantage of the student.

LESSON NO. 1—SCALES

THE TWO most important scales in modern music are the diatonic major and minor. Diatonic means pertaining to the key.

Each scale consists of eight consecutive degrees with whole and half steps as indicated below.

The 6th degree in major is the seat of the relative minor scale.

*The 6th degree in major may be lowered a half-tone accidentally, and chiefly for harmonic purposes, without destroying the major tonality.

Likewise, the 6th degree in minor may be raised a half-tone. This last operation converts the harmonic minor into the melodic minor scale, the descending form of which contains a whole tone from the 8th to the 7th degrees.

Two other scales, which however for the moment have no harmonic importance, are the chromatic, which consists of thirteen consecutive

degrees a half-tone apart, and the whole-tone, which consists of seven consecutive degrees a whole-tone apart.

Names of the degrees of the major and minor scales:

- 1st degree—Tonic
- 2nd degree—Super-Tonic
- 3rd degree—Mediant
- 4th degree—Sub-Dominant
- 5th degree—Dominant
- 6th degree—Sub-Mediant
- 7th degree—Leading Tone
- 8th degree—Octave

Exercise: Write all the major and minor (Relative Harmonic) scales, beginning with C, as above, then in the key of one sharp, through to seven sharps; then, in the key of one flat through to seven flats.

Use the proper key signature for each example.

LESSON NO. 2—INTERVALS

The interval created by the 1st and 1st degrees is called a prime. The interval created by the 1st and 2nd degrees is called a 2nd. The interval created by the 1st and 3rd degrees is called a 3rd. The interval created by the 1st and 4th degrees is called a 4th. The interval created by the 1st and 5th degrees is called a 5th. The interval created by the 1st and 6th degrees is called a 6th. The interval created by the 1st and 7th degrees is called a 7th. The interval created by the 1st and 8th degrees is called an 8va. The interval created by the 1st and 9th degrees is called a 9th. The interval created by the 1st and 10th degrees is called a 10th. The interval created by the 1st and 11th degrees is called an 11th. The interval created by the 1st and 12th degrees is called a 12th. The interval created by the 1st and 13th degrees is called a 13th. The interval created by the 1st and 14th degrees is called a 14th. The interval created by the 1st and 15th degrees is called a 15th.

Observe the compass of the various intervals in terms of whole and half-tones.

The difference in size between the intervals in the major and those in the minor keys is due to the fact that the scales themselves vary, being constructed of various whole and half steps.

Large intervals are a half-tone larger than small intervals.

Small intervals are a half-tone smaller than large intervals.

*As the terms Major and Minor are best suited to describe the modes of scales, chords and keys, rather than the compass of intervals, the terms Large and Small are here used to describe the Major and Minor intervals respectively.

Exercise: Write the intervals in all the keys, in the same manner as the scales. (To be continued in August issue)

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When he was told of Chopin's dying, Berlioz shrugged, "But he has been a'dying all his life!" Reading the present volume we could wish that hale and hearty individuals cluttering life's stage with their ineffectualities could be half as life-breathing as the eternally ailing Chopin—Chopin who wrote melodies impregnated with immortality between fainting spells, from the sick-bed, in damp cubbyholes of rooms, amid unending social engagements, on board storm-tossed vessels. Chopin who allowed not one phrase to come jarred or misconceived.

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ments, in the stormy episodes of his professional life, in his liaison with George Sand. So shattering is the latter impact, however, that for several chapters we get the impression the book's main theme is the doings of this dynamic woman, Chopin's, the subsidiary one of protegee and patient.

By the time we have reached the latter half of the volume, however, the portion devoted to his music, we are in no doubt at all of Chopin's role as central figure. Written with cool, all but scientific, detachment, the discussion makes the truth come clear. For here, in his compositions, appears the virile, intent, uncompromising man, knowing exactly what he wants, knowing how to attain it. Here are scherzos and sonatas and mazurkas and nocturnes that gush out eternity as a mountain gushes out spring water. Here is a Chopin who lives, youthful and vigorous still today, with most of the world around him a'dying.

Szigeti on Interpretation

(Continued from page twenty-one)

and player, too. Probably my critical faculties would have been in constant conflict with what I produced."

I spoke then of the sadness, the irony of things—that no matter how high one gets in a particular field, one yet has unfulfilled desires.

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Measures and Benefits 23
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International Musician 23
President's Report 23
Secretary's Report 23
Finance 23
Location 23
Organization and Legislation 23
The resolution is adopted by the
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On motion of Delegate E. E.
—Stokes of Local 65 the time limit
for sessions of the Convention, ef-
—fective June 8th, was set as fol-
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On motion made and passed the Convention decides to reconvene on Wednesday, June 8th, at 9:30 A. M.

The following resolution is introduced by Delegate Scott of Local 9:

WHEREAS, Accommodations could not be obtained in San Francisco, California, for the holding of the Fifty-Second Annual Convention of the American Federation of Musicians during the week commencing with the second Monday in June, 1949, but could be obtained for the week commencing with the first Monday in June, 1949;

WHEREAS, As a result of such situation the International Executive Board of the Federation requested the President thereof to issue an Executive Order pursuant to the By-Laws of the Federation, providing that for the year 1949, the annual convention of the Federation be held commencing on the first Monday in June, and in accordance therewith, the President issued such Executive Order;

I, THEREFORE move that the action of the President of the Federation in issuing an Executive Order providing for the holding of the Fifty-second Annual Convention of the Federation commencing on the first Monday in June, 1949, be and the same is in all respects approved, ratified and confirmed.

On motion made and passed the Resolution is adopted.

On motion of Delegate Casciano, Local 466, the time limit for the introduction of resolutions was fixed at 30 minutes after the close of the morning session on Wednesday, June 8.

The motion is adopted.

The following communications are read and spread on the minutes of the session:

James C. Petrillo, President
American Federation of Musicians
Palace Hotel, Market Street
San Francisco, Calif.

Please convey my warmest personal greetings to the members of the Executive Board and to the assembled delegates on the occasion of the Fifty-Second Annual Convention of the American Federation of Musicians.

Your members have reason to be proud of the accomplishments of their officers. They are especially fortunate in having your leadership. Your inspired efforts have resulted in immeasurable contributions to the Federation's progress.

FRANKLIN D. ROOSEVELT, JR.,
Congressman.

James C. Petrillo, President
American Federation of Musicians
Civic Auditorium
San Francisco, Calif.

Warm fraternal greetings and best wishes for success of Convention. Hope for ever closer cooperation with you and your Federation in interests of British and American musicians.

HARDIE RATCLIFFE,
Musicians Union, Britain.

James C. Petrillo, President
American Federation of Musicians
Convention Hall, San Francisco

Aloha from Hawaii. Hope you accept our invitation next year. Everybody willing to help in plan-

ning wonderful convention. Regards.

JOHN WILSON,
Mayor of Honolulu.

James C. Petrillo, President
American Federation of Musicians
Convention Hall, San Francisco

Please extend best wishes from Hawaii to Convention assembled and assure them of complete cooperation this office if you accept Hawaii invitation for next year or year after. Sincere regards.

INGRAM STAINBACK,
Governor of Hawaii.

James C. Petrillo, President
American Federation of Musicians
Palace Hotel, Market Street
San Francisco, Calif.

My very best wishes to you all for a most successful Convention and kindest personal regards to your good self.

S. P. DUNLOP.

James C. Petrillo, President
American Federation of Musicians
Civic Auditorium, 61 Grove St.
San Francisco, Calif.

Best wishes to officers and delegates from Rapid City Central Labor Union which today is host to State Convention of South Dakota State Federation of Labor.

CARL W. SCHICK,
Secy. Treas. Central Labor Union.

James C. Petrillo, President
American Federation of Musicians
Civic Auditorium, San Francisco

Sincere good wishes for successful and constructive Convention. Deeply regret unavoidable circumstances prevent my attending as delegate. Kindest regards to all.

OSCAR APPLE,
President, Local 40.

James C. Petrillo, President
American Federation of Musicians
Civic Auditorium, San Francisco

Please present my cordial greetings to the Convention and my best wishes for continued success.

HENRY A. FRIEDMAN.

James C. Petrillo, President
American Federation of Musicians
Convention Hall, San Francisco

Wishing you a successful Convention. Regards to all the officers.

GEORGE W. HYDER,
Ex-President, Local 274.

James C. Petrillo, President
American Federation of Musicians
Convention Hall, San Francisco

Sincerely regret that circumstances beyond my control prevent my being with you. Larry Richardson will support the resolutions entered on behalf of Local 132. Best wishes for a successful Convention and the continued leadership of President James C. Petrillo. Fraternally,

EDWARD J. MOORE, JR.,
Secy. and Delegate, Local 132.

James C. Petrillo, President
American Federation of Musicians
Civic Auditorium, San Francisco

The Reno Central Trades and Labor Council wish to extend to you in convention assembled in the City of San Francisco the most successful and constructive convention ever

held. We extend to you and your delegates an invitation to convene here in Reno where the one-arm bandits are as bad as the Taft-Hartley Bill. Wishing you success, we remain, fraternally yours.

ANGUS E. CAUBLE,
President.

James C. Petrillo, President
American Federation of Musicians
San Francisco, Calif.

The Nevada State Federation of Labor extend to you assembled in convention in San Francisco, greetings and wishing you great deliberation and successful convention ever assembled. We are appreciative of the fact that Paula Day has been chosen as chairman of the Credential Committee, an honor extended to her as she is also one of the vice-presidents of the Nevada State Federation of Labor and an ardent worker.

HARRY A. DEPOLI,
President.

James C. Petrillo, President
American Federation of Musicians
San Francisco, Calif.

Due to conditions beyond my control, I regret to inform you that I will be unable to attend the Convention. Wishing you and all the delegates a successful Convention. Fraternally yours,

JOSEPH CARRAFIELLO,
President, Local 248,
Paterson, N. J.

James C. Petrillo, President
American Federation of Musicians
Civic Auditorium, San Francisco

On behalf of the National Organization Masters, Mates and Pilots, we extend to you, the officers and delegates of your Fifty-Second Annual Conventions, greetings and wishes for a most profitable Convention, and further success for your great organization and its members. These are momentous times, and organized Labor under the banner of the American Federation of Labor, of which your organization is such a strong link, carries no small share of responsibility for the successful continuance of the American way of life.

We hope your deliberations and decisions taken at this Convention will greatly benefit the members of your organization and organized labor as a whole.

C. F. MAY, President,
National Organization Masters,
Mates and Pilots of America.

Mr. James C. Petrillo, President,
American Federation of Musicians,
San Francisco, Calif.

Hi Jim:

I have delayed writing this letter to you because I wasn't sure whether or not I could make the Convention this year. A while ago my brother passed away, and the business now being operated by his widow needs my constant attention. I thought it might possibly be that I could fly to the Convention, but last-minute upheavals have made that impossible. Because I have been chairman for the last few Conventions of your committee on Organization and Legislation, I thought it wise that I inform you as soon as it was possible that I will be unable to be there, so that you might delegate another for the

position I have been most happy to serve in.

Please be assured that I shall miss every minute of next week, and kindly give my best respects to the entire membership.

Hoping this Convention will be as fruitful as those in the past have been, and congratulating you in advance on your unanimous reelection, I beg to remain,

Yours very truly,
JOHN L. SULLIVAN.

James C. Petrillo, President
American Federation of Musicians
Palace Hotel, Market St.
San Francisco, Calif.

Advise Mr. Gamble taken to hospital this morning.

SADIE GAMBLE.

Announcements are made.

Delegate Gillette of Local 241 makes a motion that the Convention convey its best wishes to former Treasurer and Mrs. Gamble.

The Secretary sends the following telegram:

Mr. and Mrs. Thos. F. Gamble
Gardner Neck Road
Swansea, Mass.

The officers and delegates of the 52nd Annual Convention of the American Federation of Musicians extends its best wishes to you both with sincere regret that you are unable to be present on this occasion.

Sincerely and fraternally,
LEO CLUESMANN,
Secretary, A. F. of M.

President Petrillo announces the necessity of considering the holding of bi-annual conventions. He gives a description of other labor organizations which hold conventions every two years. He explains the problems connected with the present difficulty in holding conventions every year due to the tremendous expense involved. He states that the International Executive Board will present a resolution providing for bi-annual conventions and that it is the unanimous opinion of the Board that favorable action should be taken thereon. He requests the delegates to discuss the matter among themselves in the interim before the resolution comes before the Convention.

Honorary President Weber then addresses the Convention on the same subject matter and points out the seriousness of the decision to be made.

The session adjourns at 5:15 P. M.
(To be continued)

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SUSPENSIONS

Bloomington, Ill., Local 102—Ray Besmer, John Clegg, John Chambers, Ray Andrews, John Hunt.
Decatur, Ill., Local 89—Frank C. Jennings, Nina Moschenrou, Marilyn Rollins, Glenn Watson.
Ithaca, N. Y., Local 132—Milo Kouf, Ambrose Kouf, Earl Fox.
Jamestown, N. Y., Local 134—Jack Baldwin, Frank E. Caffoe, Sebastian Campos, Wilma A. Lowe, Andrew Johnson, Jack Nelan, Albin T. Nyberg, Arvid S. Olofson, Norman F. Paduano, Bernard P. Snyder, Leonard Falbriski, Robert H. Flemming.

La Crosse, Wis., Local 201—LaVern Bentzen, Roland Gutknecht, Floyd C. Hess, Chester Lewis, E. D. Poon, Dolores Benz, John S. Furrer, Vernon Halmrast, Edw. M. Hawkins, Peter A. Nelson, John (Jack) Sweet, Warren A. Wade.
Larchmont, N. Y., Local 38—Quentin Thompson.
Meriden, Conn., Local 55—Howard Handy (Pappy Howard).

Norwood, Mass., Local 343—A. M. D'Amico, Gladys Bedard, L. Bedard, Sr., N. Berezin, L. Bright, J. H. Griffin, D. E. Crow, A. Holton, Jr., E. Hutcheon, G. Orlando.

Oswego, N. Y., Local 441—Herb Brock, Leonard A. Carwell, Nat Minnow, Lyman Otmann, George Phancy.

Plainfield, N. J., Local 746—Norman Hooper, Milton Jones, Howard Kelly, George Lewis, D. McCormick, Vincent Sabo, Douglas Simcoe, Richard Spach, Stanley Thompson, Ernest Van Hall, Margaret Chusano, Virginia Franke, Robert Harshorn, Clifford E. Knudson, William Singleton, Ozzie Resch.

Plymouth, Mass., Local 281—Aldo Forniciari, Battista Gallerani, Robert Nichols, Alberta M. Winslow.

Providence, R. I., Local 198—Henry Vallese, Therese Kuzrian, Gerald Meyers, Anthony Mco.

Paterson, N. J., Local 248—Louis De Caprio, Louis Civiatres, Ted Librizzi, Donald Palmieri, John Tlumac, Fred Von Barthold, Steve Benovic, Umberto Ciliberti, Robert Duerk, James Gillis, William Griffiths, Adie King, Vincent Gennaro.

Superior, Wis., Local 260—Wm. (Scotty) MacGregor.

Utica, N. Y., Local 51—Francis E. Rodio, Daniel Zammieello, Lloyd F. Dawet, Samuel L. Demma, Charles Howard, Frank Banville, Rocco D'Onofrio, Herbert Dowd, Vincent Eterno, Joseph Peters, Steve Gentile, Joseph Lutowski, Fred B. O'Brien, Salvatore Amico, Harry Phillips, Charles Peters, Vincent Roth, Frank Zammieello, Don Roberts, Calvin Teachout, Sam Coriale, Albert Contento, Fred Zito, Jr.

Vancouver, B. C., Canada, Local 145—Douglas Allan, Doreen Allen, Jennie Anderson, Ragnar Anderson, Ronald Atkinson, Harold L. Baker, Wm. Barr, Richard Bevan, Glen Blackstock, Jack Bourne, J. Bowman, Anthony Braden, J. Brady, J. Brockington, Geo. Bryson, E. Buchanan, Ron Burke, Dean Cairns, Alan Carmichael, Fred Carter, Robert Cawston, V. Centaro, Roy Chapman, Jan Cherniavsky, M. Cherniavsky, C. Chiorando, J. Cohen, K. C. Commons, E. Cornefeld, R. Cotton, A. Cranwick, Don Cromie, B. Custance, G. E. Davies, Betty Davison, June Daye, Gordon Delmont, A. Donaghy, F. O. Dowie, B. Dowling, Bob Dressler, Al Ferris, D. Ferris, Les Forbes, Reg. Forbes, Jerry Fuller, P. Gale, Louis Gallop, G. Garbovitsky, Tom Gardner, H. Gomez, S. Grant, Geo. Griffin, W. C. Griffiths, Cecil Hall, Bud Hamer, J. P. Hamilton, Lorna Harling, A.

Harrod, C. Harworth, Robert Hay, Wm. Hayes, John Hill, Doris Hingley, J. Humrovich, D. J. Hodges, J. B. Horner, A. Howard, S. Humphrey, R. Hyslop, S. Jackson, G. Jarvis, J. deJausserand, Geo. Jenkins, M. Johnson, Roy Johnson, L. Just-rabo, Alex Keenay, C. Kellett, S. Kennelley, E. A. King, J. Kronhaus, M. Kuhnir, R. LaPlamme, V. Lane, Al Laumillet, H. Lazzari, C. J. Lewis, J. G. Lewis, R. Lowdon, I. Lozier, Ina McCartney, O. McComb, T. McConkey, B. McElheron, W. MacGillivray, V. McInnes, A. Melntyre, E. J. McLeod, A. Mallett, R. Marsden, M. Martin, P. Miki, V. Mock, P. Montgomery, Glen Mackey, Gertrude Morse, J. C. Moulton, Dorothy Murray, Leo Norris, T. O'Brien, E. P. O'Connor.

Worcester, Mass., Local 4—Alan H. Amidon, Andrew B. Anderson, Marshall J. Arnold, Catherine M. Benoit, Harold R. Blanchard, Andrew Chester, Frank A. Conlin, Paul Cooney, John W. Demill, Richard L. Goodwin, Bertrin R. Harden, Paul H. Kukonen, L. Firmin Ladd, Jr., Roland J. Lavallee, Henry D. Monroe, Chester H. Robbins, Walter H. Shales, Jr., George Scott, Jr., Ernest S. Valva, Rudolph Uralco.

EXPULSIONS

Cleveland, Ohio, Local 4—George F. Manno.
Detroit, Mich., Local 5—Park Adams (Pepper Adams), Anthony Asaro, Andrew F. Bailog, Chas. Carl (Chuck) Bidoli, Hugh Overton Boggers, Frederick Bonamici, John Maurice Brown, Charles E. Burrell, Richard Caplis, Edward Raymond Carrer, Jr. (Eddie Carroll), Blase Casillas, Aquilla Bert Chapman, Zygmunt Churki (Ronald Chapman), Obello (Art) Collins, Milford Davis, Joe Norris, Tommy Charles Burnett, Robert R. Patchett, Jacob Jack J. Rosen, Oliver L. Shearer (Ali Shearer), Eugene Robert Sikora (Gene Sikora), Leonard Smith, Sr., John Taylor, John Viera (Jan Viera), Floyd Donald Washburn, George Washington, Nick Wasielek (Mickey Holmes), Stanley White, Gerrit Wilkeme (Jerry Williams), Len Wright, Paul Young, Nicholas Peter Zigarac (Nick Zigarac), Clayton C. Diar (Bobby Clayton), Frank Stanley Dravetski, Thomas N. Duana, Johnnie Myrrh Felton, Lawrence E. Fitzgerald (Fitz Fitzgerald), Willard N. Ford (Bill Ford), Robert J. Garner, William C. Gooden, Bernard Greene, William Gregory, Alvin Cooper Hayse (Al Hayse), James E. Heavener (Jimmy Evans), Ernest J. Heier, Lawrence Hicks, William E. Hill, Jr., Frederick Daniel Holmes, Charlotte Horton (Snyder), Thomas W. Howe, Frank B. Isola, Milton Jackson, Edwin J. Jones, James Floyd Jones, Matthias Joseph (Bob) Kiesgan, Madge Virginia Killion, John Kinney, Harry L. Koehl, Frank Kosacki, Arthur Krikorian (Anse Krik), Stanley Krupinski (Stan Korby), Edmund P. Luzzi, Frank Lowney (Frank Leonard), Edward (Bud) Ludwig, Kelly Martin, Domenick L. Masciotto, Ervin O. Mauring, Henry F. (Hank) McCracken, Raleigh J. (Robin Hood) McDonald, Lela McKinnie, Edward Louis Milatz (Eddie Miller), Frank L. Mitchell, Jr., Esic Gene Nero, Edward H. Owens, Alfred Pearson.

Oshkosh, Wis., Local 46—Richard Kitz, (Frank) Robert Bauer, James Throne, Ruben Bathke, Russell Much, Eugene Stephens, Edward Wyndallis, Carvel La Pointe, Kenneth Lippold, Harold McCue, Gale Oehler, John Schottle, Ralph Snell, Gerrie Vogt, William Zindler.
San Diego, Calif., Local 325—Chas. Ferguson.

REINSTATEMENTS

Bloomington, Ill., Local 102—Bernard Petarde, George Warren.
Bridgeport, Conn., Local 549—William P. Carson.
Buffalo, N. Y., Local 43—Marshall Dykman, Beaver Falls, Pa., Local 82—Edward Keppen.
Bradford, Pa., Local 84—Grant Gibbons.
Boston, Mass., Local 9—Lawrence Berk, Herman Chiarini, John M. Houser, Charles D'Angeli, Wm. C. Nordstrom, Toß G. Stephen, Bernard Tactof, Gordon Samuel Lewis, Roly Rogers.

Chicago, Ill., Local 10—Don (The) Ragon, Emory G. Nelson, Bernard Golde, Julius Gerson, Cleora Miller, Chester Litwin, Alice White, John Nicastro, Richard E. Aoot, Missie Jaffe Buschbaum, Wm. L. Waller, J. D. Lincoln, Harry Grabowski, Virginia Robinson, John Hynda, Victor Chicke, Dorothy Foster, John C. Doc Clayton, Edward J. Stapleton, Walter Barzenick, Robert Greenwell, Joseph Thies (Joe Scott), Robert Crum, Guy C. Carroll, Wm. R. Mercer, Gustav A. Lindgren, John Landron Araujo, William E. Daily, Coc Pettit, Wm. J. Cannon, Guadalupe

(Continued on page forty-six)

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National Club, and Al Irby,
Employer.
NORTH HOLLYWOOD:
Lohmuller, Bernard
OAKLAND:
Bose's Cafe, and Fred Horn,
Operator.
Leon and Eddie's, and
John E. Rossi.
Moore, Harry
Morkin, Roy
OCEAN PARK:
Frontier Club and Robert Moran
OROVILLE:
Rodgers, Edw. T.,
Palm Grove Ballroom.
ORNARD:
McMillan, Tom, Owner
Town House.
PALM SPRINGS:
Hall, Donald H.
PERRIS:
McCaw, E. E., Owner,
Horse Pollies of 1946.
REDWOOD CITY:
Lucky Star Club, and Mrs. Pro-
vina, Proprietor, and Gene
Bender, Manager.
SACRAMENTO:
Cole, Joe
Leungang, George

SAN DIEGO:

Cotton Club, Benny Curry and
Oris Wimberly.
Miller, Warren
Mitchell, John
Passo, Ray
Tricol, Joseph, Oper.,
Playland.
Young, Mrs. Thomas (Mabel),
and Paradise Club (formerly
known as Silver Slipper Cafe).

SAN FRANCISCO:
Bramy, A. B.
Brown, Willie H.
Cafe Society Upstairs, and
Vincer Oronato.
Deary, J. B.
Fon, Eddie
Patricia Stevens Models
Finishing School.
Rogers & Chase Co.
Shelton, Earl,
Earl Shelton Productions.
The Civic Light Opera Com-
mittee of San Francisco;
Francis C. Moore, Chairman.
Waldo, Joseph
SAN JOSE:
Paz, Fred
SANTA ANA:
Theo's Place, and Theo. Orleans
SANTA BARBARA:
Briggs, Don
SHERMAN OAKS:
Gibson, Lee
Kraft, Ozie
SOUTH GATE:
Silver Horn Cafe, and
Mr. Silver.
TWIN PEAKS:
Alpine Club, and J. W. Dewey,
Employer, Lake Arrowhead.
VENTURA:
Cheney, Al and Lee
WATSONVILLE:
Ward, Jeff W.
YREKA:
Legg, Archie

COLORADO

DENVER:
Frontier Night Club, and Harry,
Gordon and Clinton Ander-
son, owners.
JULESBURG:
Cummins, Kenneth

CONNECTICUT

BRIDGEPORT:
Goldman, Marty
HARTFORD:
Dubinsky, Frank
Kastrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kastrovitz)
Russo, Joseph
Ryan's Restaurant, and Edw. F.
Ryan
Shayne, Tony
NEW LONDON:
Angie's Restaurant, Grill &
Hotel, Angelo J. Bisconti.
Johanson, Henry
Partea, Olin
Williams, Joseph
NIANTIC:
Crescent Beach Ballroom, and
Bud Russell & Bob McQuillan.
STONINGTON:
Hanger Restaurant and Club,
and Herbert Pearson,
Whewell, Arthur
WATERBURY:
Derwin, Wm. J.
WEST HAVEN:
Patriotic, Alfred
WESTPORT:
Goldman, Al

DELAWARE

DOVER:
Apollo Club and Bernard
Pankins, Owner
Chick's Restaurant, A. B.
Williams, Proprietor.
NEW CASTLE:
Hickory House, and Jas.
Murphy, Prop.
Lamm, George
WILMINGTON:
Allen, Sylvester,
Kaye, Al

FLORIDA

CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and
Peg Howe
CORAL GABLES:
Hirshman, George A., Hirshman
Florida Productions, Inc.

DAYTONA BEACH:
Bethuse, Albert
Charles Hi-Hat Club
Estate of Charles Rezac, Jr.
FORT MYERS:
McCutcheon, Pat
HALLANDALE:
Ocean View Cocktail Lounge,
and "Pop" Brown.
Singapore Sadies'
JACKSONVILLE:
Newberry, Earl, and Associated
Artists, Inc.
Jackson, Otis
MIAMI:
Donaldson, Bill
MIAMI BEACH:
Arnson, Jack, Terrace Rest.
Copa City, and Murray
Weingard, Employer.
Coral Reef Hotel
Edward Hotel, and Julius
Nathan, Manager.
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Island Club, and Sam Cohen,
owner-manager.
Lebnick, Max
Macomber Club
Miller, Irving
Moccuba Restaurant, Jack Fred-
lander, Irving Miller, Max
Lebnick and Michael Rosen-
berg, Employers.
Shanghai Restaurant, and Max
Caldwell, Employer.
Straus, George
Weils, Charles
White House Hotel,
Leo Radoff, Mgr.-Dis.
Wirt's End Club, R. R. Reid,
Manager; Charles Leveson,
Owner.
ORLANDO:
Club Sarrocco, and Roy Baidon
Longwood Hotel, Maximilian
Shepard, Owner.
Sunbrook, Larry
Sunshine Club and D. S. Fryor
PALM BEACH:
Leon & Eddie's Nice Club, Leon
& Eddie's, Inc., and John
Wisniewer, President, and Sid-
ney Orlin, Secretary.
PANAMA CITY:
Daniels, Dr. E. E.
PENSACOLA:
Hodges, Earl, of Top Hat
Dance Club.
Keeling, Alex, of National
Orch. Syndicate.
National Orchestra Syndicate
RIVIERA BEACH:
Bowe, Phil
Woodruff, Charlie
STARBUCK:
Camp Blinding Rec. Center
Goldman, Henry
STUART:
Marine Room of Victory Hotel,
and G. W. Sutton, Employer.
TALLAHASSEE:
Gaines Patio, and Henry
Gaines, Owner.
TAMPA:
Carousel Club, and Abe Burkow
and Norman Kara, employers.
Junior Woman's Club
Pegram, Sandra
Williams, Herman
VENICE:
Pines Hotel Corp., and
John Clarke
Spaulds Circus, and James Edgar,
Manager (operated by Florida
Circus Corp.).
WEST PALM BEACH:
1001 Club, and Harry L. La-
rocco and Lillian F. Parrish.

GEORGIA

ATLANTA:
Greater Atlanta Moonlight
Opera Co., Howard C. Jacoby,
Manager.
Herten, Chas., Herten's Ever-
green Farms Supper Club.
Montgomery, J. Neal
Spencer, Perry
AUGUSTA:
Kirkland, Fred
J. W. Neely, Jr.
MACON:
Lee, W. C.
Swache, Leslie
SAVANNAH:
Dibworth, Frank A., Jr.
Hayes, Gus
Sportsmen's Club, and J. B.
Hobbs, employer.
Thompson, Lawrence A., Jr.
VIDALIA:
Pal Amusement Co.
WAYCROSS:
Cooper, Sherman & Deans

IDAHO

BOISE:
French, Don, and
Don French Lounge

COEUR D'ALENE:
Crandall, Earl
Lachman, Jess
LEWISTON:
Rosenberg, Mrs. R. M.
POCATELLO:
Reynolds, Bud
SUN VALLEY:
French, Don, and
Chastess Place

ILLINOIS

BLOOMINGTON:
James R. McKinsey
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Adams, Delmore & Eugene
Brydon, Ray Marsh, of the
Dan Rice 3-Ring Circus.
Chicago Artists Bureau,
License 468.
Children's Health & Aid Soc.
Coke, Elise, Gen. Mgr., and
Chicago Artists Bureau, Li-
cense 468.
Colosimo's Theatre Restaurant,
Inc., Mrs. Ann Hughes,
Owner.
Daroo, John
Davis, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner,
"Play Girls of 1938".
Fine, Jack, Owner,
"Victory Follies".
Glen, Charlie
Gluckman, R. M.
Broadway on Parade.
Hale, Walter, Promoter
Mackie, Robert, of Savoy
Ballroom.
Majestic Record Co.
Market, Leroy
Mason, Leroy
Maya, Chester
Mickey Weinstein Theatrical
Agency
Miller, R. H.
Monte Carlo Lounge, Mrs. Ann
Hughes, Owner.
Moore, H. H.
Music Bowl (formerly China
Doll), and A. D. Blumenbal.
Music Bowl and Jack Peretz and
Louis Cappanola, Employers.
National Recording &
Film Corp.
Novack, Sarge
Patricia Stevens Models
Finishing School.
Roe, Sam
Stoner, Harlan T.
Tolan, Matthew,
Platinum Blonde Revue
Tolan, Matthew,
"Temptations of 1941".
Teicher, Chas. A., of
T.N.T. Productions.
EAST ST. LOUIS:
Davis, C. M.
EFFINGHAM:
Behl, Dan
KANKAKEE:
Haverer, Mrs. Thera, Prop.,
Dreamland.
LA GRANGE:
Haeger, Robert
Klaas, Club,
LaGrange High School.
Viner, Joseph W.
MOLINE:
Antler's Inn, and Francis
Wier, Owner.
MT. VERNON:
Plantation Club, Archie M.
Haines, Owner.
PEORIA:
Brydon, Ray Merit
Humane Animal Assn.
Paul Streeter
Rutledge, R. M.
Thompson, Earl
POLI:
Clem, Howard A.
PRAIRIE VIEW:
Green Duck Tavern, and Mr.
and Mrs. Stillier.
QUINCY:
Hammond, W.
ROCKFORD:
Kirkland, Fred
Central Tap, and Geo. Simon,
Employer.
Palmer House, Mr. Hall, Owner.
Trocedoro Theatre Lounge
White Swan Corporation
SPRINGFIELD:
Stewart, Leon H., Manager,
Club Congo.
WASHINGTON-BLOOMINGTON:
Thompson, Earl
ZEIGLER:
Zeigler Nite Club, and Dwight
Allsup and Jess Wilkes,
owners.

INDIANA

ANDERSON:
Lanane, Bob
Lanane, George

AUBURN:
Moose Lodge No. 366
ELWOOD:
Yonker Club, and
Charles Sullivan, Mgr.
EVANSVILLE:
Adams, Jack C.
Fox, Ben
GREENSBURG:
Club 46, Chas. Holzhaus,
Owner and Operator.
INDIANAPOLIS:
Beadow, William and His All-
American Brownshkin Model.
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Perguson Bros. Agency
Harris, Rupert
Patricia Stevens Models
Finishing School.
Richardson, Vaughn,
Pine Ridge Follies.
Wm. C. Powell Agency,
Bookers' License No. 4150.
MARIETTA:
Horine, W. S.
Idle Hour Recreation Club
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SYRACUSE:
Woo Amusement Enterprises

IOWA

CLARION:
Miller, J. L.
HARLAN:
Gibson, C. Rex
OTTUMWA:
Colony Club and Harry Meier,
Operator.
Town House and Harry Meier,
Operator.

KANSAS

DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOCAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PRATT:
Clements, C. J.
Wibsy, L. W.
TOPEKA:
Mid-West Sportsmen Assn.

KENTUCKY

BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Harper, A. C.
LOUISVILLE:
Gavin, Wesley
King, Victor
OWENSBORO:
Cristel, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie,
Bookers' License 2611

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Prop.,
Club Plantation.
Stars & Bars Club (also known
as Brass Hats Club), A. B.
Conley, Owner; Jack Tyson,
Manager.
Weil, E. L.
BATON ROUGE:
Club Tropicans, and Camille
Johns
LAKE CHARLES:
Velkin, Tony, Mgr., Palms Club
MONROE:
Keith, Jessie
NEW ORLEANS:
Dog House, and Grace
Martinez, Owner.
Gilbert, Julie
The Hurricane and
Percy Stovall.
Hivend, Chaussey A.
OPELOUSA:
Cedar Lane Club, and Milt
Delmas, Employer.
SHREVEPORT:
Reeves, Harry A.
Stewart, Willie

MAINE

SANFORD:
Legere, E. L.
MARYLAND
BALTIMORE:
Actus Music Corp.
Byrd, Olive J.
Calvo's Restaurant, and
Frank Calvo,
Club Astoria, and Ben Greber.
Cox, M. L., and Byrd, Olive J.
Epstein, Henry

INTERNATIONAL MUSICIAN

Green, Jerry
Rio Restaurant and Harry
Weiss, Manager.
Stage Door Casino
White, David,
Nation Wide Theatrical Agt.
BRADSHAW:
English Supper Club, Ed. De
Waters, Prop.
CUMBERLAND:
Alibi Club, and Louis Weingold,
Manager.
FENWICK:
Repech, Albert
FREDERICK:
Rev. H. D. Rittenhouse
OCEAN CITY:
Gay Nineties Club, Lou Bel-
mont, Prop.; Henry Epstein,
Owner (of Baltimore, Md.).
Sand Bar Night Club, and Cath-
erine and Ed. Gaff, and Clar-
ence and Said Carey, Oprs.
SALIBURY:
Twins Lanterns
Elmer B. Dashiell, Oper.
TURNERS STATION:
Thomas, Dr. Joseph H.
Edgewater Beach.

MASSACHUSETTS

BILLERICA:
One O One Club, Nick
Ladoulis, Proprietor.
BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, president.
Bronahan, James J.
Crawford House Theatrical
Lounge
Grace, Max L.
McIlvaine, James H.
Mouzon, George
Regency Corp., and Jos. R.
Weiser
Remick, Wm.
Sullivan, J. Arnold,
Bookers' License 150.
Sunbrock, Larry and his
Rodeo Show.
Waldron, Billy
Walker, Julian
Younger Citizens
Coordinating Committee
CAMBRIDGE:
Montgomery, A. Frank, Jr.
Salvato, Joseph
FAIRHAVEN:
Skipper Restaurant
FITCHBURG:
Baldac, Henry
HOLYOKE:
Levy, Bernard W.,
Holyoke Theatre.
LOWELL:
Crowe, Francis X.
MONSON:
Monson House and Leo Cas-
glio, Employer.
NEW BEDFORD:
Rose, Manuel
Hine, Geo. H.
NORTH WESTMOUTH:
Pearl, Morey
SPRINGFIELD:
Fielding, Marjery, and her
School of the Dance
WELINGTON:
Blue Terrace Ballroom and
Anthony Del Torto

MICHIGAN

BAY CITY:
Walther, Dr. Howard
DETROIT:
Adler, Caesar, and Hoffman,
Sam. Opers., Frontier Ranch.
Amador Record Company
Bel Aire (formerly Lee 'n' Ed-
die's), and Al Wellman,
Ralph Wellman, Philip Flax,
Sam and Louis Bernstein,
Owners.
Bibb, Allea
Bologna, Sam, Imperial Club
Briggs, Edgar M.
Daniels, James M.
Green, Goldsman
Hoffman, Sam, Operator, Pro-
ducer Ranch.
Johnson, Ivory
Kosman, Hyman
Papadimas, Babis
Patricia Stevens Models
Finishing School.
San Diego Club,
Nono Minando.
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 Enterprises,
Inc., and Rollatorium, and
Paul Bacon.

LANSING:
Norris, Elmer, Jr.,
Palomar Ballroom.
Thobes, Garry
MIO:
Walker Hotel, and George
Walker, Prop.
SISTER LAKES:
Rendezvous Bowl and Garden
J. Miller, Owner.
TRAVERSE CITY:
Lawson, Al

MINNESOTA

ALEXANDRIA:
Crest Club, Frank Ganser
BEEMING:
Foster, Floyd, Owner,
Merz Myers' Taverns.
GAYLORD:
Green, O. M.
MINNEAPOLIS:
Patricia Stevens Models
Finishing School.
RED WING:
Red Wing Grill, Robert A.
Nybo, Operator.
ST. PAUL:
Fox, S. M.
SPRINGFIELD:
Green, O. M.

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner,
Pilot House Night Club.
GREENVILLE:
Pollard, Flenord
JACKSON:
Perry, T. G.
MERIDIAN:
Starlite Inn, and Marty Britt

MISSOURI

CAPE GIRARDEAU:
Gilkison, Lorene
Moonglow Club
CHILLICOTHE:
Hayes, H. H., Manager.
Windmoor Gardens.
KANSAS CITY:
Babbitt, Wm. (Bill) H.
Cantor, L. R.
Cos. Mrs. Evelyn
Esquire Productions, Kenneth
Yates, Bobby Henshaw,
Famous Bar Restaurant, and
Harry M. Turner, Employer.
Henshaw, Bobby
Patricia Stevens Models
Finishing School.
Thudium, H. C., Asst. Mgr.,
Cephuson Theatre.
LEBANON:
Kay, Frank
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
Caruth, James, Oper., Club
Rhuboogies, Cafe Society,
Brown Bomber Bar.
D'Agostino, Sam
400 Club and George Graf
Marshall, Doyle, and
Tans Town Ballroom
Patricia Stevens Models
Finishing School.
Windermere Bar, and
Edw. Hochbecker.

MONTANA

POBSYTH:
Allison, J.

NEBRASKA

COLUMBUS:
Moult, Don
KEARNEY:
Field, H. E., Mgr., 1733 Club
OMAHA:
El Morocco Club
Florentine Cafe, and Vance &
Sam Vecchio, Owners.

NEVADA

ELY:
Folsom, Mrs. Ruby
LAS VEGAS:
Bar of Music and Robert D.
Lawrence
Gordon, Ruth
Holtzinger, Ruby
Stoney, Milo E.
Warner, A. H.
LOVELOCK:
Pershing Hotel, and Harry
Fischer, Employer.
RENO:
Blackman, Mrs. Mary

NEW HAMPSHIRE

FABYAN:
Zaks, James (also known as
Zackern).
JACKSON:
Gray's Inn, and Eddy Nelson,
Employer; James Sheirt, Mgr.

NEW JERSEY

ARSDEN:
Hart, Charles, President, and
Estera Mardi Gras, Inc.
ASBURY PARK:
Richardson, Harry
White, William
ATLANTIC CITY:
Applegate's Tavern, and A. J.
Applegate, Employer.
Atlantic City Art League
Danzler, George, Operator,
Papa's Morocco Restaurant,
Delaware Inn and Nathaniel
C. Spencer, Prop.
Papa, George, Operator,
Papa's Morocco Restaurant.
Jones, J. Paul
Lockman, Harvey
Mardi Gras, and Jos. and
Marguerite Agostini.
Morocco Restaurant, Geo. Papa
and Geo. Danzler, Opers.
Torch Club, and Abe Bobbins
BLOOMFIELD:
Thompson, Full
CAMDEN:
Embassy Ballroom, and Geo. E.
Chips (Geo. DeGerolamo),
Operator.
Towers Ballroom, Pearson Leary
and Victor Potamkin, Mgrs.

CAPE MAY:
Anderson, Chas., Operator
CLIFTON:
Studio Bar, and August
E. Buchner, Prop.
FLOHAM PARK:
Florham Park Country Club,
and Jack Bloom
HOBOKEN:
Red Rose Inn, and Theo.
Monio, Employer.
LAKEWOOD:
Patt, Arthur, Mgr., Hotel Piza
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Kitay, Marvin
Kappaport, A., Owner,
The Blue Room.
Wright, Wilbur
MONTCLAIR:
Cos-Hay Corporation and Mont-
clair Theatre, Thos. Haynes,
James Costello.
MOUNTAINSIDE:
The Chatterbox, Inc.,
Ray DiCarlo.

NEWARK:
Colonna, Melvin
Hall, Emory
Harris, Earl
Idle Hour Tavern, and Vincent
Paris, Owner.
Jones, Carl W.
"Panda," Daniel Straver
Levine, Joseph
Piccadilly Club, and Clarence
Hays, Employer.
Prestwood, William
Red Mirror, Nicholas Grande,
Prop.
Rollins, Eugene
Simmons, Charles
Tucker, Frank

NEW BRUNSWICK:
Ellis, Jack
NORTH ARLINGTON:
Petrucci, Andrew
PARAMUS:
Garden Inn, and Robt.
Himmelsreich, Owner.
PATERSON:
Garden Cocktail Lounge, and
Jos. Ventimiglia.
Marsh, James
Fidmott Theatre Club
Fryatt, Joseph
Riverview Casino
PLAINFIELD:
McGowan, Daniel
SHREWSBURY:
Shadowbrook Inn, and Fred
Thorngren, Owner.
SOMERS POINT:
Dean, Mrs. Jeanette
Leigh, Stockton
SUMMIT:
Abrons, Mitchell
TRENTON:
Crowing Inn, and John
Wyrick, Employer.
Lattimore, J. Dory

UNION CITY:
Head, John E., Owner, and Mr.
Scott, Mgr., Back Stage Club.
Kay Sweeney Club
VINELAND:
Cross, David
WEST NEW YORK:
B'nai B'rith Organization, and
Sam Nete, Employer; Harry
Boorstein, President.

NEW MEXICO

ALBUQUERQUE:
La Loma, Inc., and Margaret
Ricafdi, employer.
CLOVIS:
Denton, J. Earl, Owner,
Piazza Hotel.
SANTA FE:
Emil's Night Club, and
Emil Mignardo, Owner.

NEW YORK

ALBANY:
Barcelona Bar and Restaurant
Bologhino, Dominick, Owner.
Trout Club.
Institute of the Opers, Drama
and Theatrical Arts and Geo-
rgene P. Kerchner, Executive
Director.
Kessler, Sam
Lung, Arthur
New Abbey Hotel
New Goblet, The
AUSABLE CHASM:
Antler, Nat
Seurer, Eliot
BONAVENTURE:
Class of 1941 of the
St. Bonaventure College.
BRONX:
Atman, Martin
Metro Anglers Social Club, and
Aaron Murray.
Santoro, E. J.
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and
Mr. Ferdinand
Graymont, A. C.
Johnston, Clifford
Kingsborough Athletic Club,
and George Chandler.
Morris, Philip
Ocean Grotto Restaurant, and
Albert Santarpio, Proprietor.
Puma, James
Reade, Michael
Rosenberg, Gus
Rosinberg, Paul, Hollywood Cafe
Seurer, Eliot
Villa Antiqua, Mr. P. Antico,
Prop.

BUFFALO:
Jackson, William
McKee, Louis
Nelson, Art
Nelson, Mrs. Mildred
Rush, Charles E.
EASTCHESTER:
Starlight Terrace, Carl Del
Tufo and Vincent Pami-
cella, Props.
ELMHURST:
Ray's Bar-D and Raymond
C. Demperio.
FERRISDALE:
Pollack Hotel, and Elias
Pollack, employer.
Stier's Hotel, and Philip Stier,
Owner.
FLEISCHMANN'S:
Cat's Meow, and Mrs. Irene
Churn, Prop.
FRANKFORT:
Blue Skies Cafe, and Frank
Beile and Leany Tyler, Props.
GLEN SPEY:
Glea Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer.
GLEN FALLS:
Halfway House, Ralph Gottlieb,
Employer; Joel Newman,
Owner.
Sleight, Don
Tiffany, Harry, Mgr.
Twins Tree Inn.
GRAND ISLAND:
Williams, Osnia V.
GREENFIELD PARK:
Utopia Lodge
HUDSON:
Goldstein, Benny
Gutto, Samuel
ITHACA:
Bond, Jack
JACKSON HEIGHTS:
Maffei, John, Prop. Panarama
JAMESTOWN:
Lindstrom & Meyer
LAKE NONKONOMA:
New Silver Slipper, and Geo.
Valentine, Proprietor.
LOCH SHELDRAKE:
Fifty-Two Club, Saul Rappin,
Owner.
Hotel Shlesinger, David Shle-
singer, Owner.
Mardenfeld, Isadore, Jr.,
Estate of
MT. VERNON:
Raphin, Harry, Prop.,
Wagon Wheel Taverns.
NEW LEBANON:
Donlon, Eleanor
NEW YORK CITY:
Adler, Harry
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amusement Corp. of America

Apollo Bar, and Jesse Bruley,
Baldwin, C. Paul
Bennabi, M.
Booker, H. E., and All-Ameri-
can Entertainment Bureau.
Broadway Hofbrau, Inc., and
Walter Kirsh, Owner.
Broadway Swing Publications,
L. Frankel, Owner.
Calman, Carl, and the Calman
Advertising Agency.
Camera House
Campbell, Norman
Carstia, A.
Chanson, Inc., and Monte
Gardner and Mr. Rodriguez.
Charles, Marvin, and Knights
of Magic.
Chissaruni & Co.
Collectors' Items Recording Co.,
and Maurice Spivack and
Katherine Gregg.
"Come and Get It" Company
Cotton Club
Crest Room, and Chas.
Robinson, operans.
Crossen, Ken, and Ken Crossen
Associates
Crown Records, Inc.
Currie, Robert W., formerly
held Booker's License 2595.
Denton, Boy
Diener & Dorskind, Inc.
DiMola, Enzo
Dubois-Friedman Production
Corp.
Evans & Lee
Flax Plays, Inc.
Fotohop, Inc.
Fur Dressing & Dyeing
Salesmen's Union.
Glyde Oil Producers
Gray, Lew, and Magic
Record Co.
Grasman, Sam
Gross, Gerald, of United
Artists Management.
Heminway, Phil
Hirshman, George A., Hirlimas
Florida Productions, Inc.
Kaye-Martin, Kaye-Martin
Productions.
Kent Music Co., and Nick
Kentrot.
King, Gene,
Former Booker's License 3444.
Koch, Fred G.
Korea, Aaron
Kushner, Jack & David
La Fontaine, Leo
La Marinique, and Monte
Gardner and Mr. Rodriguez.
Law, Frank
Leigh, Stockton
Leonard, John B.
Lyon, Alton
(also known as Arthur Lee)
Manhattan Recording Corp.,
and Walter H. Brown, Jr.
Manning, Samuel
Mascon, Charles
McCaffrey, Neill
McMahon, Jess
Metro Coat & Suit Co., and
Jos. Lupia
Montello, R.
Moody, Philip, and Youth
Movement for the Future
Organization.
Murray's
Nassau Symphony Orchestra,
Inc., and Benj. J. Pieder and
Clinton P. Sheehy.
Neill, William
Newman, Nathan
New York Civic Opera Com-
pany, Wm. Reizenmand.
New York Ice Fantasy Co.,
Scott Chalfant, James Bliz-
zard and Henry Robinson,
Owners.
Orpheus Record Co.
Parmestier, David
Prince, Hughie
Rain Queen, Inc.
Regan, Jack
Reitlin, Mr.
Rogers, Harry, Owner,
"Frisco Follies".
Rozen, Philip, Owner and Oper-
ator, Penhouse Restaurant.
Russell, Alfred
Schwartz, Mrs. Morris
Singer, John, former Booker's
License 3326.
South Sea, Inc.,
Abner J. Rubieca.
Spotlite Club
Stein, Ben
Stein, Norman
Steve Murray's Mahogany Club
Strouse, Irving
Sunbrock, Larry, and His
Rodeo Show.
Superior 25 Club, Inc.

Television Exposition Produc-
tions, Inc., and Ed. A. Cornes
The Place, and Theodore
Covello, Manager.
Thomson, Sara and Valenti, Inc.
United Artists Management
West & Leventhal, Inc.
Wildor Operating Co.
Wisotzky, S.
YONKOS FALLS:
Flory's Melody Bar, and Joe
Florio, Employer.
Paness, Joseph,
connected with Midway Park.
ONEONTA:
Shepard, Maximilian, Owner,
New Windsor Hotel.
ROCHESTER:
Lloyd, George
Valenti, Sam
ROME:
Turk Restaurant, and Carmen
Acquino, Operator.
SARATOGA SPRINGS:
Messrs. Stevens and Arthur L.
Clark.
SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Rodd's Beach Nice Klub or Cow
Steed, and Magnus E. Ed-
wards, Manager.
Silverman, Harry
SOUTH FALLSBURG:
Majestic Hotel, Messrs. Cohen,
Kornfeld and Shoret, Owners
and Operators.
Seldin, S. H., Oper.,
Grand View Hotel.
STATEN ISLAND:
Idle Hour, Phil Massa
SUFFERN:
Armstrong, Walter, Pres.,
Country Theatre.
SYLVAN BEACH:
Rez Tavern, and Lou Centro,
Employer.
SYRACUSE:
Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer.
Feinglos, Norman
Syracuse Musical Club
TANNERSVILLE:
Casa Blanca, and Basil
Germann, Owner.
TROY:
DeSina, Manuel
TUCKAHOE:
Birbaum, Murray
Koden, Walter
UPPER SARATOGA LAKE:
Schon Lodge, and Ralph
Delkovic, Owner-Manager.
UTICA:
Burke's Log Cabin, Nick
Burke, Owner.
VALHALLA:
Twins Palm Restaurant.
John Mai, Prop.
WATERTOWN:
Duffy's Tavern, and Terence
Duffy, Prop.
WHITE PLAINS:
Brod, Mario
Reis, Les Hechris Corp.
WHITE SULPHUR SPRINGS:
Leszer Lodge, and Joe and Sarah
Leszer, Operators.
YONKERS:
Babeer, William

LONG ISLAND (New York)

BAYSIDE, LONG ISLAND:
Mirage Room, and Edw. E.
Friedland
BELMORE:
Babner, Wm. J., and India
House.
FAR ROCKAWAY:
Town House Restaurant, and
Bernard Karland, Proprietor.
GLENDALE:
Wargo, Paul S.

NORTH CAROLINA

BULLINGTON:
Mayflower Dining Room, and
John Loy.
CAROLINA BEACH:
Economides, Chris
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. P.
DURHAM:
Gordon, Douglas
Royal Music Co.
PAYETTEVILLE:
The Town Pump, Inc.
GREENSBORO:
Fair Park Casino and
Irish Horan.
Plantation Club, and Fred
Koory, Owner.
Weigarten, E., Sporting
Events, Inc.
KINGSTON:
Courtie, E. P.
Parke, David

RALEIGH:
Charles T. Norwood Post,
American Legion.
WALLACE:
Brewery Festival, Inc.
WILLIAMSTON:
Grey, A. J.
WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam
WINSTON-SALEM:
Payne, Miss L.

NORTH DAKOTA

BISMARCK:
Andrews, Lon "Ducky"
OHIO
AERON:
Beaford, Doyle
Millard, Jack, Mgr. and Lessee,
Merry-Go-Round.
Fullman Cafe, George Lubrin,
Owner and Manager.

CANTON:
Molt, Jack
CINCINNATI:
Anderson, Albert,
Booker's License 2954.
Bayless, H. W.
Black, Floyd
Carpenter, Richard
Charles, Mrs. Alberta
Einhorn, Harry
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Patricia Stevens Models
Finishing School.
Reider, James
Smith, Sam
Suzbrock, Larry
Wonder Bar, James McPartridge,
Owner.

CLEVELAND:
Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th St.
Dison, Forrest
Eucled 55th Co.
Heller, Sam
Manuel Bros. Agency, Inc.,
Booker's License 3568.
Salanci, Frank J.
Tutson, Velma
Withers, Carl O.
Willie, Elroy

COLUMBUS:
Askins, Lane
Bell, Edward
Bellinger, C. Robert
Beta Nu Bldg. Assn., and Mrs.
Emerson Check, Pres.
Carter, Ingram
Charles Bloce Post No. 157,
American Legion.
Malloy, William
McDuck, Phil
Paul D. Robinson Fire Fighters
Post No. 567, and Captain
G. W. McDonald.
Turf Club, and Ralph
Sevenson, Prop.

DAYTON:
Boucher, Roy D.
Melody Pine Club, and Mr.
Wilson, Manager.
Taylor, Earl
DELAWARE:
Bellinger, C. Robert
ELYRIA:
Dance Theatre, Inc., and
A. W. Jewell, Pres.

FINDLAY:
Bellinger, C. Robert
Wilson, M., and Mrs. Earl,
Opera, Paradise Club.

FOOTA:
Lee Sedgewick, Operator.

FORTSMOUTH:
Smith, Phil

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

SANDUSKY:
Mathews, S. D.

SPRINGFIELD:
Guy Hotel, and Guy Leach,
Owner.

TOLEDO:
Durham, Henry (Henk)
Dutch Village,
A. J. Hand, Oper.

HASTLEY, Lucia
La Casa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Sec.
National Athletic Club, and Ray
Finn and Archie Miller
Nightingale, Homer
Tripodi, Jos. A., President,
Italian Opera Association.

YOUNGSTOWN:
Eubank, Harry
Reider, Sam

ZANESVILLE:
Vassar, Pierre

OKLAHOMA

ADA:
Hamilton, Herman
MUSKOGEE:
Gustre, John A., Manager,
Saxo Show, connected with
Grand National of Muskeges.

ENID:
Oxford Hotel Ballroom, and
Gene Norris, Employer,
Oklahoma.

OKLAHOMA CITY:
Southwestern Attractions and
M. E. Holdman and Jack
Swiger.

TULSA:
Goltry, Charles
Shenstone, Chief Joe
Williams, Cargile (Jimmy)

OREGON

HERMISTON:
Rosenberg, Mrs. E. M.
PORTLAND:
Acme Club Lounge and A. W.
Denton, Manager.
Yacht Club of Oregon, Inc., and
R. C. Bartlett, President.

SALEM:
Oregon Institute of Dancing,
Mr. Lope, Manager.

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

PENNSYLVANIA

ALTOONA:
Guinn, Otis
BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director.

BETHLEHEM:
Collozade, and Frank Pitzer,
Employer.
Rumpus Room (Colonnade),
and Frank Pitzer, Mgr.

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

BRANDONVILLE:
Brandonville Country Club, and
Terry McGovern, Employer.
Vanderbilt Country Club, and
Terry McGovern, Employer.

BRYN MAWR:
Poard, Mrs. H. J. M.

CHESTER:
Fisher, Samuel
Pyke, Wm.
Reindollar, Harry

CLARION:
Birocco, J. E.
Smith, Richard
Reading, Albert A.

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

EASTON:
Green, Morris
Jacobson, Benjamin

EVERSON:
King, Mr. and Mrs. Walter

FAIRMOUNT PARK:
Riverside Inn,
Samuel Ottenberg, Pres.

HARRISBURG:
Icker, Robert N.
Reeves, William T.
Waters, B. N.

HAZLETON:
Claremont Country Club

JOHNSTOWN:
Boots and Saddle Club, and
Everett Allen.

KINGSTON:
Johns, Robert

LANCASTER:
Samuels, John Parker

MARSHALLTOWN:
Willard, Weldon D.

MARIONTOWN:
Hadia, Stephen

MEADVILLE:
Noll, Carl

MIDLAND:
Manna, Bill

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

NEW CASTLE:
Boudurant, Harry

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

PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum,
Benjamin Pogelman, Prop.
Bilcoore Hotel, and Wm. Clore,
Operator.

Bryant, G. Hodges
Subeck, Carl P.
Davis, Russell L., and Triano
Ballroom

DuPree, Reese
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2630.

McShain, John
Melody Records, Inc.
Philadelphia Gardens, Inc.
Philadelphia Lab. Co. and
Luis Colantunno, Mgr.
Raymond, Don G., of Creative
Entertainment Bureau. Book-
ers' License 3402.
Roche, Orso
Schnley, Frank

PITTSBURGH:
Annals, Florio
Ficklin, Thomas
Matthews, Lee A., and New
Artist Service, Bookers' Li-
cense 2521.
Mercury Music Bar, and
Harry Fox
Oasis Club, and Joe
DeFrancisco, Owner.

Rich, C. H.
Sala, Joseph M., Owner,
El Chico Cafe.

POTTSTOWN:
Schmoyer, Mrs. Irma

READING:
Nally, Bernard

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Poinette, Walter

TANNERSVILLE:
Tanner Inn, and Adolph
Tofel, Employer.

UNIONTOWN:
Zelanko, Jos.

UPPER MERY:
Wallace, Jerry

WASHINGTON:
Athens, Peter, Mgr.,
Washington Cocktail Lounge.

Lee, Edward
WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Picella, James

WORTHINGTON:
Cowell, J. R.

RHODE ISLAND

PROVIDENCE:
Allen, George
Belanger, Lucian

SOUTH CAROLINA

COLUMBIA:
Block C. Club, University of
So. Carolina.

GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr.,
The Pines

Jackson, Rufus
National Home Show

MOULTRIEVILLE:
Wurthmann, Geo. W., Jr.

ROCK HILLS:
Rohas, Kid

SPARTANBURG:
Holcombe, H. C.

TENNESSEE

JOHNSON CITY:
Burton, Theodore J.

KNOXVILLE:
Henderson, John

NASHVILLE:
Breadwork Dinner Club, and
H. L. Wazman, Owner.
Bulker Recording and Trans-
cription Co.
Club Zanabier, and Billie and
Floyd Hayes
Cocoon Lounge Club, and
Mrs. Pearl Hunter

TEXAS

AMARILLO:
Cos, Milton

AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter

BEAUMONT:
Bishop, E. W.

BOLING:
Falls, Isaac, Manager, Spotlight
Band Booking Cooperative

CORPUS CHRISTI:
Kirk, Edwin

DALLAS:
Carahan, R. H.
Embassy Club, and Helen
Askew and Jas. L. Dixon,
Sr., Co-owners

Lee, Don, and Linkie (Skippy
Lynn), owners of Script &
Scene Productions and oper-
ators of "Seward and Swing-
time."

May, Oscar P. and Harry E.
Morgan, J. C.
Patricia Stevens Models
Finishing School.

EL PASO:
Bowden, Rivers
Williams, Bill

FORT WORTH:
Bowers, J. W.
Caraban, Robert
Clemens, James E.
Coo Coo Club
Famous Door and Joe Earl,
Operator

Florence, F. A., Jr.
Smith, J. F.
GALVESTON:
Evans, Bob

HERNDON:
Wright, Robert

HOUSTON:
Jeton, Oscar
Levia, Bouldin
World Amusement, Inc.
Thomas A. Wood, Pres.

ELGORE:
Club Plantation
Mathews, Edna

LONGVIEW:
Ryan, A. L.

PALESTINE:
Earl, J. W.

PARIS:
Eon-Du-Voo, and Frederick J.
Merlie, Employer.

SAN ANGELO:
Specialty Productions, and Nel-
son Scott and Wallace Keith

SAN ANTONIO:
Forrest, Thomas
Leath, J. W. "Lee"
Moore, Alex
Obledo, F. J.

TYLER:
Giblin, Max
Tyler Entertainment Co.

VALLEJO:
Falls, Isaac A., Manager, Spot-
light Band Booking & Orches-
tra Management Co.

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

WICHITA FALLS:
Dibbles, C.
Whitley, Mike

VERMONT

BURLINGTON:
Thomas, Ray

VIRGINIA

ALEXANDRIA:
Dove, Julius M., Capital
Amusement Attractions.

DANVILLE:
Fulker, J. H.

HAMPTON:
Macey, Terry

LYNCHBURG:
Bailey, Clarence A.
NEWPORT NEWS:
McClain, B.
Terry's Supper Club.

NORFOLK:
Big Tree Diner, Percy Simons,
Prop.
Meyer, Morris
Robanna, George, Operator
The Lido Club.

FORTSMOUTH:
Rountree, G. T.

RICHMOND:
Knight, Allen, Jr.
Renderson, and Oscar Black.

ROANOKE:
Harris, Stanley

SUFFOLK:
Clerk, W. H.

WASHINGTON

MAPLE VALLEY:
Basic Inn

TACOMA:
Diltzinger, Charles
King, Jan

WEST VIRGINIA

BLUEFIELD:
Brooks, Lawson
Thompson, Charles G.

CHARLESTON:
Club Congo, Paul Daley,
Owner.
Cory, LaBabe
El Patio Boat Club, and Chas.
Powell, operator.

Hargrave, Lawrence
Hargrave, Paul
White, Ernest B.

INSTITUT:
Hawkins, Charles

MORGANTOWN:
Loone, Tony, former manager,
Morgantown Country Club.
Niner, Leonard

WHEELING:
Mardi Gras.

WISCONSIN

BOWLER:
Reinke, Mr. and Mrs.

EAGLE RIVER:
Denoyer, A. J.

ELDERON:
Almers Ballroom, and Al
Schwalbach, Proprietor.

GREEN BAY:
Franklin, Alvin
Galst, Erwin
Pestky, Chas. W.

GREENVILLE:
Reed, Jimmie

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

HIAFFORD JUNCTION:
Klinicki, Phil, Prop., Phil's
Lake Nohomis Resort.

KESHENA:
American Legion Auxiliary
Long, Matilda

LA CROSSE:
Tooke, Thomas, and Lida
Dandy Tavern.

MILWAUKEE:
Patricia Stevens Models
Finishing School.
Show Boat Cafe, and Nick Ge-
ntile and Vince Maniaci,
Owners.

Showboat Lounge, and
Vince Maniaci
Thomas, Derby
Weinberger, A. J.

NEOPIT:
American Legion,
Sam Dickenson, Vice-Cam.

RACINE:
Miller, Jerry

RHINELANDER:
Keedall, Mr. Mgr.,
Holly Wood Lodge.
Khoury, Tony

SHEBOYGAN:
Sicilia, N.

STURGEON BAY:
Larabee, Mrs. Geo., Prop.
Cerman Hotel

TOMAH:
VPV

WISCONSIN RAPIDS:
Brown Derby, and Lawrence
Huber, Owner.

WYOMING

CHEYENNE:
Shy-Ann Night Club, and
Hazel Kline, Manager.

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C.
Archer, Pat
Brown Derby
Cabana Club and Jack Staples
Chas. Clipper, Sam Wong,
Owner.

Club Bengazi, and Paul Mann,
owner.
Club Ellington (D. E. Corp.),
and Herb Sacht, President.

D. E. Corporation and
Herbert Sacks
5 O'clock Club and Jack
Staples, Owner

Fratone, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.

Gold, Sol
Hoberman, John Pries, Presi-
dent, Washington Aviation
Country Club.

Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Kavakos Club, and Wm.
Kavakos, Owner.

Kirsch, Fred
Mann, Paul, Owner,
Club Bengazi.

Manfield, Emanuel
McDonald, Earl H.
Moore, Frank, Owner,
Star Dust Inn.

Name Bands, Inc., and Kay
Ford and Alfred Walters,
Employers.

O'Brien, John T.
Rayburn, E.
Reich, Eddie

Rittenhouse, Rev. H. B.
Romany Room, and Mr. Wei-
nsraub, operator, and Wm.
Biron, Mgr.

Ross, Thomas N.
Romanian Inn
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

HAWAII

HONOLULU:
The Woodland, Alexander
Asam, Proprietor.

CANADA

ALBERTA

CALGARY:
Fort British Chapter of the
Imperial Order Daughters of
the Empire.

Simmons, Gordon A. (Booker's
License No. 4090)

BRITISH COLUMBIA

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

ONTARIO

CHATHAM:
Taylor, Dan

ORAVENHURST:
Webb, James, and Summer
Gardens

GUELPH:
Naval Veterans Assn., and
Louis C. Janke, President

HAMILTON:
Nutting, M. R., Pres., Merrick
Bros. Circus (Circus Produc-
tions, Ltd.)

BASTING:
Bauman, George, and
Riveride Pavilion

LONDON:
Merrick Bros. Circus (Circus
Productions, Ltd.), M. R.
Nutting, Pres.
Seven Dwarfs Inn

OTTAWA:
Parke, Hugh

POST ARTHUR:
Curtin, M.

TORONTO:
Leslie, George
Local Union 1452, CIO Steel
Workers' Organising Com.
Miquelon, V.
Radio Station CHUM

QUEBEC

MONTREAL:
Auger, Henry
Beriau, Maurice, and La
Socrite Artistique.

Danis, Claude
Daoust, Hubert
Daoust, Raymond
DeSauteil, C. B.
Diono, John
Emery, Marcel

Emond, Roger
Lussier, Pierre
Soukes, Irving
Sunbrook, Larry

POINTE-CLAIRE:
Edgewater Beach Hotel, and
Wm. Oliver, owner.

QUEBEC CITY:
Soukes, Irving

VERDUN:
Senecal, Leo

MISCELLANEOUS

Alberts, Joe
Al-Dean Circus, F. D. Freeland
Angel, Alfred
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 Blake and Tom Kent).

Blank, Manuel (also known as
Milton Blake and Tom Kent).

Boserman, Herbert (Tlay)
Brantstein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co."

Brugler, Harold
Brydon, Ray Marsh, of the
Dan Rice 3-Ring Circus.

Buffalo Ranch Wild West Circus
Art Mix, R. C. (Bob) Grooms
Owners and Managers.

Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam

Cheney, Al and Leo
Conway, Stewart
Cornish, D. H.
DeShon, Mr.

Eckhart, Robert
Farrance, B. F.
Fechas, Gordon P.
Ferra, Mickey, Owner and Mgr.,
"American Beauties on Parade"

Fitzke, Daniel
Forrest, Thomas
Fox, Jess
Fox, Sam M.

Freeland, F. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Folies Gay Parcs

Freich, Joe C.
Friendship League of America
Garner, C. M.
George, Wally
Gibbs, Charles
Gould, Hal
Grego, Pete

Outire, John A., Manager, Rodeo
Show, connected with Grant
National of Muskeges, Okla.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Horan, Irish
Hora, O. B.

INTERNATIONAL MUSICIAN

International Magicians, Producers of "Magic in the Air".
 Johnson, Sandy
 Johnston, Clifford
 Kay, Bert
 Keton, Wallace
 Kent, Tom (also known as Manuel Blanche and Milton Blake).
 Keyes, Ray
 Kimball, Dude (or Romaine)
 Kirk, Edwin
 Kosman, Hyman
 Magee, Floyd
 Matthews, John
 Maurice, Ralph
 McCann, Frank
 McCaw, E. E., Owner, Horse Follies of 1946.
 McHunt, Arthur
 Meeka, D. C.
 Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Ralph Paonessa, Managers.
 Miller, George E., Jr., former Bookers' License 1129.
 Miquelon, V.
 Mosher, Woody (Paul Woody)
 Larson, Norman J.
 Levin, Harry
 Nelson, A. L.
 New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners.
 Ouellette, Louis
 Patterson, Chas.
 Peth, Iron N.
 Platinum Blond Revue
 Rea, John
 Richardson, Vaughan, Fine Ridge Follies
 Roberts, Harry E. (also known as Hap Roberts or Doc Mel Roy)

Robertson, T. E., Robertson Rodeo, Inc.
 Ross, Hal J.
 Ross, Hal J., Enterprises
 Salzman, Arthur (Art Henry)
 Sargent, Selwyn G.
 Scott, Nelson
 Singer, Leo, Singer's Midways
 Smith, Ora T.
 Specialty Productions
 Stone, Louis, Promoter
 Stover, William
 Sitau, George
 Summerlin, Jerry (Marra)
 Sunbrock, Larry, and His Rodeo Show.
 Tabar, Jacob W.
 Tabor, Mathew
 Temptations of 1941
 Thomas, Mac
 Travers, Albert A.
 Walther, Marie, Promoter
 Ward, W. W.
 Watson, N. C.
 Wells, Charles
 Williams, Cargile
 Williams, Frederick
 Wilson, Ray
 Woody, Paul (Woody Mosher)

THEATRES AND PICTURE HOUSES
 Arranged alphabetically as to States and Canada

ARKANSAS
TEXARKANA:
 Oak Lawn Theatre and Paul Ketchum, owner and operator

MASSACHUSETTS
BOSTON:
 E. M. Loew's Theatres
HOLYOKE:
 Holyoke Theatre, B. W. Levy
DETROIT:
 Colonial Theatre, Raymond Schreiber, Owner and Oper.
GRAND RAPIDS:
 Powers Theatre

MISSOURI
KANSAS CITY:
 Main Street Theatre
NEW YORK
GLENS FALLS:
 Empire Theatre, and Don Sleight.

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

OHIO
CLEVELAND:
 Metropolitan Theatre
 Emanuel Stutz, Oper.

VIRGINIA
BUENA VISTA:
 Rockbridge Theatre

COUNCIL BLUFFS:
 Council Bluffs Country Club
 Radio Station KSWI
 Smoky Mountain Rangers
DUBUQUE:
 Julien Dubuque Hotel
KIOUKI:
 Porter, Kent

KANSAS
WICHITA:
 Kiwanis Club
 Shadowland Dance Club

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

LOUISIANA
NEW ORLEANS:
 Club Rocket
 Happy Landing Club

MARYLAND
BALTIMORE:
 Kowler, A. L.
 Francis Scott Key Hotel
RAGERSTOWN:
 Audubon Club, M. I. Patterson, Manager.
 Babasco, C. A., and Baldwin Cafe.

MASSACHUSETTS
METHUEN:
 Central Cafe, and Messrs. Yana-hon, Driscoll & Gagnon, Owners and Managers.
NEW BEDFORD:
 The Polka, and Louis Garston, Owner.
WORCESTER:
 Gedymin, Walter

MICHIGAN
FLINT:
 Central High School Audi.
HOUGHTON LAKE:
 Johnson Cocktail Lounge
 Johnson's Rustic Dance Palace
INTERLOCHEN:
 National Music Camp
MARQUETTE:
 Johnston, Martin M.
PORT HURON:
 Lakeport Dance Hall

MINNESOTA
DEER RIVER:
 Hi-Hat Club
GRAND RAPIDS:
 Club Alamo
MINNEAPOLIS:
 Twin City Amusement Co., and Frank W. Patterson.
ST. PAUL:
 Burk, Jay
 Twin City Amusement Co., and Frank W. Patterson.

MISSISSIPPI
MERIDIAN:
 Woodland Inn
ST. JOSEPH:
 Rock Island Hall

MONTANA
GREAT FALLS:
 Golder, Clarence, and Civic Center Theatre.
HAVRE:
 Tigay, Emil Don, and Havre Theatre.

NEBRASKA
LINCOLN:
 Dance-Mor
OMAHA:
 Baker Advertising Company
 Benson Legion Post Club
 Eagles Club
 Omaha Club
 Pinchard Liquor Store
 Sanna, Johnny, and Tri-States Entertainment Service.
 VFW Club
 Whitney, John B.
SCOTTSBLUFF:
 Moose Lodge

NEVADA
ELKO:
 Club Elko
NEW JERSEY
ATLANTIC CITY:
 McCoe's Bar and Restaurant
 Surf Bar
 Terminal Bar
CLIFTON:
 Boeckmann, Jacob

DENVILLE:
 Hanz, Fred, Mgr. Wayside Inn
ELIZABETH:
 Polish Falcons of America, Nest 126.
 Scandia Grill & Ballroom, and John Pender, owner.
JERSEY CITY:
 Band Box Agency, Vince Giacinto, Director
 Masonic Club
 Ukrainian National Home

LINDEN:
 Polish National Home, and Jacob Dragon, President.
LODI:
 Peter J's
MT. FREEDOM:
 Klode's Hotel
NETOONG:
 Kiernan's Restaurant, and Frank Kiernan, Proprietor

NEWARK:
 Champagne Bar
 Newark Opera House, and A. C. Cerrigone, Mgr.
ORANGE:
 Willies
PASSAIC:
 Crystal Palace Ballroom
PLAINFIELD:
 Polish National Home
SOMERS POINT:
 Steele Inn
TOTOWA BOROUG:
 St. Michael's Grove

NEW YORK
BROOKLYN:
 Frohman, Louis
SUFFALO:
 Hall, Art
 Williams, Buddy
 Williams, Owsian
CERES:
 Coliseum
COLLEGE POINT:
 Muchler's Hall
ELMIRA:
 Hollywood Restaurant
HUDSON:
 New York Villa Restaurant, and Hazel Unson, Proprietor.
MECHANICVILLE:
 Cole, Harold
MOHAWK:
 Hurdic, Leslie, and Vineyards Dance Hall.
MT. VERNON:
 Hartley Hotel
 Studio Club
NEW ROCHELLE:
 Ship Ahoy Tavern, Steve Keefer, Manager.

NEW YORK CITY:
 Disc Company of America (Asch Recordings)
 Embassy Club, and Martin Natale, Vice-Pres., East 57th St. Amusement Corp.
 Richman, Wm. L.
 Sammy's Bowery Follies, Sam Fuchs, Owner.
 Traemers Restaurant
 Willis, Stanley
OLEAN:
 Rollerland Rink
ROCHESTER:
 Mack, Henry, and City Hall Cafe, and Wheel Cafe.
SYRACUSE:
 Club Royale
YONKERS:
 Polish Community Center

NORTH CAROLINA
ASHEVILLE:
 Propes, Fitzhough Lee
KINSTON:
 Parker, David
WILMINGTON:
 Village Bar, and K. A. Lehto, Owner.

OHIO
CINCINNATI:
 Wallace, Dr. J. H.
CONNEAUT:
 MacDowell Music Club
DAYTON:
 Cecil Harris Cocktail Bar
POSTORIA:
 Postoria Sportsmen Club
GENEVA:
 Chapman's Grill
 Eagles Club
IRONTON:
 Club Riviera
KENTON:
 Weaver Hotel
LIMA:
 Billger, Lucille
RUSSELL'S POINT:
 Indian Lake Roller Rink, and Harry Lawrence, owner.
WARREN:
 Knevezich, Andy, and Andy's Inn.

WISCONSIN
BARABOO:
 Devils Lake Casino, James Hahner, Manager.
COTTAGE GROVE:
 Cottage Grove Town Hall, and John Galvia, Operator.
CUSTER:
 People's Tavern and Dance Hall, and Mrs. Truda.

OKLAHOMA
BRITTON:
 Cedar Terrace Night Club
HUGO:
 Al. G. Kelly-Miller Bros. Circus.
 Obery Miller, General Mgr.
OKLAHOMA CITY:
 Orwig, William, Booking Agent
VINITA:
 Rodeo Association
PENNSYLVANIA

BEAVER FALLS:
 Club Manor
BUTLER:
 Sinkovich, William
CHICORA:
 Millertown High School
DUNMORE:
 Arcadia Bar & Grill, and Wm. Sabatelle, Prop.
 Charlie's Cafe,
 Charlie DeMarco, Prop.
LYNCO:
 Rogers Hall, and Stanley Rogers, Proprietor.
FALLSTON:
 Brady's Run Hotel
GREENTOWN:
 White Beauty View Inn, and Naldo Guicini, proprietor, Lake Walkenpaupack.

HARWICK:
 Victory Hotel, and Henry Kellar
NEW BRIGHTON:
 Broadway Tavern
PHILADELPHIA:
 Academy of Music
 Anchorage Cafe
 Associated Polish Home
 Morgan, R. Duke
 Silver Bar
PITTSBURGH:
 Club 22
 Flamingo Roller Palace,
 J. C. Navari, Oper.
 New Penn Inn, Louis, Alex and Jim Passarella, Props.
ROULETTE:
 Brewer, Edgar, Roulette House

SOUTH CAROLINA
CHARLESTON:
 Eisenmann, James F. (Bank)
SOUTH DAKOTA
BROOKINGS:
 Brookings High School Auditorium and Arno B. Larson.

TENNESSEE
BRISTOL:
 Knights of Templar
TEXAS
PORT ARTHUR:
 DeGraise, Leonore
SAN ANGELO:
 Club Acapulco
SAN ANTONIO:
 Zaragoza Amusement Co., Inc., and Alameda, National, Maya, Guadalupe and Zaragoza Theatres.

VIRGINIA
BRISTOL:
 Knights of Templar
NEWPORT NEWS:
 Heath, Robert
 Old Beat Club
 Victory Supper Club
NORFOLK:
 Panella, Frank J., Clover Farm and Dairy Stores.
RICHMOND:
 Civic Musical Assoc.
ROANOKE:
 Kriech, Adolph

WEST VIRGINIA
CHARLESTON:
 Savoy Club, "Flop" Thompson and Louis Ruk, Opera.
KEYSTONE:
 Calloway, Franklin
FARMONT:
 Adda Davis, Howard Weekly, Gay Spot
 Amvets, Post No. 1
POLLANSEEB:
 Pollansee Community Center
PARKERSBURG:
 Masonic Temple Ballroom
 Silver Grille, R. D. Hiley, Owner.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST
 Botany Mills Band, Pamaic, N. J.
 Florence Rangers Band, Gardner, Mass.
 Heywood-Wakefield, Band, Gardner, Mass.
 Letter Carriers Band, Salt Lake City, Utah.
 V. P. W. Ravens Band, Ravens, N. Y.
 Washington Band, Annville, Pa.

ORCHESTRAS
 Beer, Stephen S., Orchestra, Reading, Pa.
 Bas, Al, Orchestra, Oklahoma City, Okla.
 Betto Villa Orch., Falfurias, Tex.
 Bianchi, Al, Orchestra, Oakridge, N. J.
 Bowen, Virgil & Hit Orch., White Hall, Ill.
 Busch, Jack, Orch., Cuba City, Wis.
 Capps, Roy, Orchestra, Sacramento, Calif.
 Cargyle, Lee and His Orchestra, Mobile, Ala.
 Carsons Orchestra, Galesburg, Ill.
 Coleman, Joe, and His Orch., Galveston, Texas.
 Downs, Red, Orchestra, Topoka, Kan.
 Ellis, Harry B., Orchestra, Oklahoma City, Okla.
 Fox River Valley Boys Orch., Pardoeville, Wis.
 Glen, Cole and His Orchestra, Butler, Pa.
 Hughes, Jimmy & Orchestra, Oklahoma City, Okla.
 Jones, Stevie, and hit Orchestra, Catskill, N. Y.
 Kaye, John and his Orchestra, Jersey City, N. Y.
 Killmer, Earl & His Orchestra, Kingston, N. Y.
 Kryl, Bohumir, and his Symphony Orchestra.

ARIZONA
DOUGLAS:
 Top Hat
ARKANSAS
HOT SPRINGS:
 Forest Club, and Haskell Herdage, Proprietor.
LITTLE ROCK:
 Arkansas Livestock & Rodeo Ass., Senator Clyde Byrd, Sec.

CALIFORNIA
BIG BEAR LAKE:
 Cresman, Harry E.
CULVER CITY:
 Mardi Gras Ballroom
LONG BEACH:
 Schooler, Harry
SAN BERNARDINO:
 Danceland Ballroom
 Sierra Park Ballroom,
 Clark Rogers, Mgr.
SAN FRANCISCO:
 Jones, Cliff
SAN LUIS OBISPO:
 Seston, Don
SANTA ROSA:
 Rendezvous, Lake County

Smith, Chuck, Orchestra, North Lima, Ohio.
 Starr, Lou and His Orchestra, Easton, Md.
 Stridham, Al & His Tip Toppers, Oklahoma City, Okla.
 Triefenbach Bros. Orch., Marissa, Ill.
 Van Brundt, Stanley, Orchestra, Oakridge, N. J.
 Wells Orchestra, Kitchener, Ont., Canada
 Young, Buddy, Orchestra, Deaville, N. J.

PARKS, BEACHES, GARDENS
WEST VIRGINIA
PARKERSBURG:
 Nemesis Shrine Park
INDIVIDUALS, CLUBS, HOTELS, Etc.
 This List is alphabetically arranged in States, Canada and Miscellaneous

ARIZONA
DOUGLAS:
 Top Hat
ARKANSAS
HOT SPRINGS:
 Forest Club, and Haskell Herdage, Proprietor.
LITTLE ROCK:
 Arkansas Livestock & Rodeo Ass., Senator Clyde Byrd, Sec.

CALIFORNIA
BIG BEAR LAKE:
 Cresman, Harry E.
CULVER CITY:
 Mardi Gras Ballroom
LONG BEACH:
 Schooler, Harry
SAN BERNARDINO:
 Danceland Ballroom
 Sierra Park Ballroom,
 Clark Rogers, Mgr.
SAN FRANCISCO:
 Jones, Cliff
SAN LUIS OBISPO:
 Seston, Don
SANTA ROSA:
 Rendezvous, Lake County

COLORADO
DENVER:
 Yucca Club, and Al Beard, Manager.
LOVELAND:
 Westgate Ballroom
CONNECTICUT
HARTFORD:
 Buck's Tavern, Frank S. DeLucco, Prop.
NORWICH:
 Woolder Bar

FLORIDA
CLEARWATER:
 Sea Horse Grill and Bar
JACKSONVILLE:
 Cox, Lylye
KEY WEST:
 Delmonico Bar, and Artura Bosa
MIAMI BEACH:
 Coronado Hotel
PENSACOLA:
 Southland Bar & Grill, and Leonard Gallenti,
 Wishing Well, and P. L. Doggett.

GEORGIA
SAVANNAH:
 Trocadero Club, and George Rody and W. C. (Shorty) Dugger.
ILLINOIS
ALTON:
 Abbot, Benny
EUREKA:
 Haecker, George
GALESBURG:
 Townsend Club No. 2
MATTOON:
 U. S. Grant Hotel
QUINCY:
 Porter, Kent
STERLING:
 Bowman, John E.
 Sigman, Arlie

INDIANA
SOUTH BEND:
 St. Casimir Ballroom
IOWA
BOONE:
 Miner's Hall
CEDAR FALLS:
 Woman's Club

MISSOURI
KANSAS CITY:
 Main Street Theatre
NEW YORK
GLENS FALLS:
 Empire Theatre, and Don Sleight.

GRAND MARSH:
Patrick Lake Pavilion
KENOSHA:
Pretzling Springs Club House
OREGON:
Village Hall
POWERS LAKE:
Powers Lake Pavilion,
Casmir Pec, Owner.
SEWEY:
High School
Town Hall
WISCONSIN:
Victor Schlop Dance Pavilion
TRUMBULL:
Blondorf, Julius, Tavern
TWO RIVERS:
Club 42 and Mr. Gauger,
Manager
Timms Hall & Tavern
WISCONSIN RAPIDS:
Golden Gate Supper Club

DISTRICT OF COLUMBIA

WASHINGTON:
Casablanca, and Leon Zeiger
Star Dust Club,
Frank Moore, Prop.

TERRITORY HAWAII

HONOLULU:
4th State Recording Co.
Iandoli and Anthony Ferro

CANADA MANITOBA

WINNIPEG:
Roseland Dance Gardens, and
John P. McGee, Manager.

ONTARIO

CUMBERLAND:
Maple Leaf Hall
HAMILTON:
Hamilton Arena,
Percy Thompson, Mgr.

HAWESBURY:
Century Inn, and Mr. Deacham-
bank, Manager.
Triangle, and J. & E. Assaly,
Prop.
KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barré.
PONT STANLEY:
Melody Ranch Dance Floor
TORONTO:
Elo Recording Co., and
Clement Hambourg,
Winston Theatre Grill

QUEBEC

AYLMER:
Lakeshore Inn
MONTREAL:
Harry Feldman
Village Barn, and O. Gaucher,
L. Gagnon and Paul Fournier.

QUEBEC:
L'Ange Des Quatre Chemins,
and Adrien Asselin, Prop.

MISCELLANEOUS

Al. C. Kelly-Miller Bros. Circus,
Obert Miller, General Manager
Marvin, Eddie

THEATRES AND PICTURE HOUSES

LOUISIANA

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
State Theatre

* MASSACHUSETTS

FALL RIVER:
Duffee Theatre

MICHIGAN

DETROIT:
Shubert Lafayette Theatre

MISSOURI

ST. LOUIS:
Fox Theatre

MONTANA

GREAT FALLS:
Civic Center Theatre, and
Clarence Golden.

HAVRE:
Hayre Theatre, and Emil Don
Tigmy.

NEW JERSEY

MONTCLAIR:
Montclair Theatre

MORRISTOWN:
Palace Theatre
Jersey Theatre
Park Theatre
Community Theatre

PASSAIC:
Central Theatre

NEW YORK

BUFFALO:
Basil Bros. Theatres Circuit, in-
cluding: Lafayette, Apollo,
Broadway, Genesee, Rony,
Strand, Variety, Victoria,
20th Century Theatres

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

CANADA MANITOBA

WINNIPEG:
Odessa Theatre

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS, ERASURES (Continued from page forty-one)

Garcia, Josephine Weaver, Conrad Fox, William
E. Mas.

Chicago, Ill., Local 206—Lee Rounds, Gilbert
McKendrick, Joseph C. Bell, Wm. E. Jackson,
Samuel Matthews, Wm. Jones, James E. Scott,
George Dewey Lee, Charles E. Walton, Howard
Dixon Wm. Gargile.

Cleveland, Ohio, Local 4—Murray Arnold, Emil
J. Costa, LeRoy Hepner, William J. Lausche,
Robert Marchak (Marshall), Elwood B. Palmer,
Patrick Petro, Carl Phillips, William S. Roberts,
Wm. F. Sanders, Charles Wayne Shelton (Cholly
Wayne), Paul Whiteman, William Garber, John
Michael Kibias (Jack Lynn), Joe Scicolone (Ventu-
ra), Rudy Zigas.

Charlotte, N. C., Local 242—Wade F. Mainer,
Detroit, Mich., Local 5—Carl Vincent Cirillo,
Arthur J. Mooney, Michael Francis Savko, Elmer
Suvegas, Bishop Milton Sykes, Thaddeus Szczepaniak
(Teddy Simms), Arthur F. Bender, Jr., Rex
Charles Emmond, Chester H. (Chet) Pverhart,
Thomas C. Perez (Tommy Ferrera), Irving Lewis,
William Pozanski (Bill Perry).

Decatur, Ill., Local 99—John F. Bottom, Gordon
C. Mitchell.

Palton, N. Y., Local 267—Geraldine Feasenden,
Bruce Coone, Fred Miller.

Monahie, Hawaii, Local 677—Ital Lewis, Mel-
vin Mendes.

Jersey City, N. J., Local 526—Mathew Sciarillo,
Richard Marshall.

Kansas City, Mo., Local 34—Ann Bailey, Richard
Benson, Shirley Campbell, Richard Dickert,
Tom Frasnano, Wells Goodhue, Joe Hall, Itz Mc-
Keehan, Frank Moore, Betty Rodick, John Wynn.
Larchmont, N. Y., Local 38—George Tilkery.

Premington, Mass., Local 393—Lloyd Staples,
Marjorie Conn, Local 55—Henry E. Cote, Sr.
Muskegon, Okla., Local 679—Wm. Fowlkes.
Milwaukee, Wis., Local 8—Roland Gotch.

Minneapolis, Minn., Local 73—Sabina Anne
Godfredson, Carl Andrist, Frank J. Carvel, Wm.
Petersson, Victor A. Turitto, Merina J. Floe, Ray
B. Paige, Edw. McGough, Donald A. Posa, Donald
Wilk, Gordon D. Kerns.

Miami, Fla., Local 695—Roberto Cervantes,
June Maglia Carle, Claude J. Kelly, F. George
Osgood, Martin G. Thoren, Harry Lenhoff, Robert
A. Bare, Keith Shrouse.

Niagara Falls, Ont., Canada, Local 290—Hector
Pangest.

New York, N. Y., Local 802—Wallace Cirillo,
Coleman C. Hoppin, Joseph R. Migliore, Robert
B. Robertson, Charles Thompson, Arthur J. Am-
broisni, Walter Anthony, Albert G. Bellington,
Tully Camerini, Vincent Dwyer, Raymond Fields,
Hal Green, Joseph V. Johnson, Buddy Johnson, Dr.
Rhythm J. P. Johnson, Indore Leibowitz, Frances
Nelson, Joseph L. Perrotta, Randolph E. Brooks,
James Dorsey, Ramon Navedo, Donald McOrane,
Salvatore Alkyre, Lee Castaldo, Lanier Darwin,
Dorrell J. Forrest, Jr., Lionel Hampton, John

W. Kirby, Charles Salerno, Alexander A. Castro,
Thomas L. Croteau, Harry Karas, Gary Lohr,
Vicki Z. Lynch, Leonard K. Marter, Anello Mar-
uscelli, Ike Quebec, Anthony Tamborelli.
Pittsfield, Mass., Local 109—Irving McCoy, Sr.,
Irving McCoy, Jr., Roscoe Kingman, Martin
Willis, David Lutz, Nick Nykoruch, Luke Lom-
bard, Geo. Maynard.

Washington, D. C., Local 161—Harry H. Hier,
Joseph J. Slovensky.

Waterloo, N. Y., Local 734—Mildred Utter,
Arthur Lane, Tex Don.

Worcester, Mass., Local 143—Garfield S. Cor-
ney, S. Corney, Frank J. Baker, Jr., Ulysses J.
Maillet, L. Firmin Ladd, Jr., Henry Monroe.
Watsonville, Calif., Local 711—Donald W. Ward.

Spokane, Wash., Local 105—Bruce Davis, Ray
Moreland, Gordon Munro, Marjorie Catlin, Craig
Batchelor, John Luppert, Darold Storm, Ray R.
Sharp, Gean A. Greid, Sr., Ruth Dewitt.

Seattle, Wash., Local 76—Marion G. Murry,
Olav H. Dow, Kathleen Jacobson, Alan W.
Atkinson.

San Antonio, Texas, Local 23—Beulah Greene.

San Jose, Calif., Local 183—Jack Alcorn, Don-
ald K. Reynolds, Lindsey Green.

Peoria, Ill., Local 26—Richard H. Greene, Mel-
vin N. Johnson.

Richmond, Va., Local 695—Ernest Jackson,
Melvin Jackson, Alexander P. Dickerson, Eugene
Nelson, George Rivers.

Plainfield, N. J., Local 746—George Baché,
Charles Barrows.

Pittsburgh, Pa., Local 60—Salvatore "Tommy"
Pattaglia, Eugene V. Evans, Israel Faigen, Walter
J. Jacobs, Murray King, Nat Nazarro, Jr., Jos. T.
Ravelli, Nicholas Rossi, Jos. Stecko, Michael R.
Stranetz.

Omego, N. Y., Local 441—Edward Buske, John
Conzore.

Sacramento, Calif., Local 12—Betty L. Brown,
Claud Evans, Paul Graham.

Sarnia, Ont., Canada, Local 628—Wm. Wil-
kinson.

St. Joseph, Mo., Local 50—Harry W. Alker.
Vancouver, B. C., Canada, Local 145—Wm.
Krauchek, T. Myers, Tommy Grenfell, Douglas
Stewart.

Uden, N. Y., Local 91—Wilma W. Alderwick,
John A. Ventura, Dorival Duarte, Francis Rodio,
Salvatore Amico, Donald Bice.

St. Paul, Minn., Local 30—O. Donald Smith,
Stanley M. Berry, Bickerton L. Winston, Robert
E. Allen, Chester L. Christopher.

Providence, R. I., Local 190—C. Crawford Prit-
chard (Steve Brown).

ERASURES

Buffalo, N. Y., Local 43—Leonard Lewis.
Cleveland, Ohio, Local 4—Ernie B. King.

New York, N. Y., Local 802—John W. Kirby,
Howard Callender, Lionel Hampton, Sol Kaye,
Nathaniel Taylor, Albert Barry, Marie Brannen,
William C. Gooden, Ethel S. Smith, Robert A.
Austin, William E. Foghlin, Edgar Cannavaro,
Charles Laverne, Ethelina I. Williams.

Washington, D. C., Local 161—Kenneth Sims.

FOR SALE or EXCHANGE

FOR SALE—Tenor saxophone, Selmer "Padless,"
reconditioned by Selmer, perfect condition; very
reasonable; Bb clarinet, Paris Selmer, 17 keys, 6
rings, practically new; Runyon baritone saxophone
modifications Nos. 4 and 5, \$12.00; original price
\$23.50. "Musician," 762 Wood St., Bethlehem,
Pa. Phone: 7-2948.

FOR SALE—String bass, Czech, round back N,
\$200.00; bass trunk, \$75.00; terms. L. Zinn,
928 Pennsylvania Ave., Miami Beach, Fla.

FOR SALE—Genuine Albani violin, "certified";
a lovely instrument made by the master of
Tyrol in the 18th century; varnish of golden
amber; tone so characteristic of those makers who
were influenced by the Amati. Price for quick
turnover, \$550.00, or near offer. Will send C.O.D.
subject to examination at your Railway Express
office. This violin was used in professional work
for 54 years by one of Chicago's outstanding
leaders. For information address Berger, Schu-
bert Theatre Orchestra, Chicago, Ill.

FOR SALE—Fine Herold Jager Czech string bass,
1/2 size, swell back, excellent condition, reason-
able. Musician, 296 Spruce Ave., Sharon, Pa.

FOR SALE—Alexander French horn, double F,
and Bb; rose brass with silver trim and large
bell; excellent condition; write or phone. Morris
L. Wade, 100 Morningside Drive, New York 27,
N. Y. Phone: MO 2-8160.

FOR SALE—Wm. S. Haynes wood flute, \$95.00;
Haynes wood piccolo, \$125.00; Haynes silver
piccolo, \$185.00; all instruments closed G sharp,
C pitch; excellent condition. Musician, Box R,
International Musician, 39 Division St., Newark 2,
N. J.

FOR SALE—String bass, German made by Gliesel,
7a, five strings with low C; round back; rich,
powerful tone; formerly used by the late Pop
Whitaker of Metropolitan Opera; best offer over
\$600.00; also Jak plywood with cover, \$100.00.
Fred Marzano, 107 West 109th St., Apt. 29, New
York, N. Y.

FOR SALE—Vibraphone, like new, used only one
week; 3-octave, F to F; very reasonable. Write,
Steve Valenti, 309 Bourbon St., New Orleans, La.

FOR SALE—Slightly used Selmer (French) Tru-
mpet; single French horn, brass, no dents; reason-
able. Musician, 161 Mainfield St., New Bedford,
Mass.

FOR SALE—French Selmer alto, balanced action,
28,000 series, plus new combination case,
\$280.00; write Wm. J. Laskey, Jr., 9547 So. Troy,
Chicago 42, Ill., or phone Evergreen Park 7656.

FOR SALE—1948 Model 90 Excelsior piano-
accordion, 120 bass, with original carrying case;
excellent condition, very slightly used; list price
\$1,050.00; will accept best offer. Ben Fendick,
1716 Catoe Ave., Brooklyn 26, N. Y. Phone:
ORANGE 9-0618.

FOR SALE—Bach tenor trombone, Model 36, and
Bach bass trombone, Model 40-B; best offer for
either or both. Ralph Walker, 541 East Fifth
St., New York 9, N. Y. Phone: SPring 7-6221.

FOR SALE—Fine old Italian viola by Giacomo
Rivolta, Milan, 1824; listed in Wurlitzer cata-
logue of 1931 at No. 7205; has 14 1/2-in. string and
16 1/2-in. body length; in perfect condition; will sell
for same price listed in Wurlitzer catalogue,
\$1,800; additional information furnished on re-
quest. Jos. J. Kovacs, 5334 North Wayne Ave.,
Chicago 40, Ill.

FOR SALE—Beautiful violin, curly wood back,
made in Black Forest, Europe, Copie de Jacobus
Stainer in Adom Prope Oempeum, 1662;
for more or advanced student; used by me for over
60 years; price \$75.00, case and bow included.
C. B. Salisbury, 216 West Hamilton Ave., Sher-
rill, N. Y.

FOR SALE—French Selmer balanced action tenor
saxophone, six months old, like new; Chester-
field trap pack case; original cost \$515.00, sacrifice
for \$350.00; will ship C.O.D. express for trial.
H. L. Alexander, 895 West Main, Decatur, Ill.

FOR SALE—Famous George Wright Hammond
organ, CV 17,695, built-in Solovox with its own
swell pedal; Leslie and Hammond DR-20 speakers
and special wiring; also Model A console, Nova-
chord a Robertson speaker. Ken Thompson, 26
Englewood Ave., Waterbury 42, Conn.

FOR SALE—Love oboe, Conservatory model,
plateau keys; very fine condition; price \$600.00.
Wm. Donaldson, 2617 Louisiana Ave., St. Louis
18, Mo.

FOR SALE—Bass Ophicleide, in C, new pads, gold
lacquer, no dents or scratches; excellent playing
condition. For information write: Musician, 95
Dartmouth St., Rochester 7, N. Y.

FOR SALE—String basses: German 1/2 swell back,
\$325.00; Czech 3/4 swell back, \$225.00; German
1/2 flat back Pherner, \$175.00; terms. L. Zinn,
928 Pennsylvania Ave., Miami Beach, Fla.

FOR SALE—Fine German violin, made by Johan
Glas, Leipzig, 1908; original; marvelous tone
and beautiful finish; best offer takes it; a rare
instrument and one of only a few in this country.
S. C. Houck, P. O. Box 26, Hanover, Pa.

FOR SALE—Fine Italian cello with Knopf bow;
a real bargain for \$175.00. Lynn Sandell, 66
West 71st St., New York, N. Y.

WANTED

WANTED—Musicians for part-time paid symphony
work. Openings in oboe, violin, viola, cello
and bass sections. Employment available for above
musicians who also have qualifications for piano
tuning and repairs, management of band and
instrument department of retail music store,
elementary teachers in rural schools, stenographic
and secretarial work. Charleston Symphony Or-
chestra, P. O. Box 2292, Charleston, W. Va.

WANTED—Used vibraphone; state make, model and
price wanted in letter. John La Piana, 126
Main St., Horrell, N. Y.

WANTED—Selmer Bb soprano saxophone, straight
model; advise serial number, price and condi-
tion. F. Heford, 914 Penn St., Fort Worth,
Texas.

WANTED—Norfolk Symphony Orchestra has
openings in all brass sections; also oboe and
bassoon; will obtain industrial or commercial
positions for qualified applicants. Please send full
particulars of musical and vocational training to
E. A. Kovner, Norfolk Symphony Orchestra, 203
Sir Oliver Road, Norfolk 5, Va.

WANTED—Tuba, upright model, York C or Conn
Bb Compact model. Louis Pirko, 25 Kennedy
St. N. W., Washington, D. C.

AT LIBERTY

AT LIBERTY—Colored organ stylist desires en-
gagement at lounge, bar, hotel, or theatre; just
finished successful six months' engagement at up-
state lounge and NBC and MBS stations; play any
thing; neat wardrobe; Local 802, N. Y. Reginald
Smith, 105-14 32nd Ave., Corona, Queens, L. I.
N. Y. Phone: ILlinois 7-3218.

AT LIBERTY—European graduated cellist, avail-
able for recitals, assistant artist, cello instructor;
at liberty after Labor Day for winter season en-
gagement; symphony, opera, radio and hotel ex-
perience. Vincent M. Cruz, 204 North Brighton
Ave., Atlantic City, N. J.

AT LIBERTY—Trap drummer, 18 years' experi-
ence in small bands, Western and swing; 30
years old; wish to locate this month. Write or wire
Bernard Dulles, 20 Jefferson St., Massena, N. Y.

AT LIBERTY—Drummer, now doubling on fea-
tured ballad vocals; 15 years' varied experience,
mostly combo; travel here or abroad; 32 years old,
dependable; available immediately; member Local
10, Chicago. Lee Middleton, 18 Wood St., Lewiston,
Maine.

AT LIBERTY—Drummer, weekends; excellent ap-
pearance, read or fake; experience dance, classi-
cal or pop; Local 802, William Iverson, 1407
Madison Ave., New York 29, N. Y. Phone:
AT 9-5298.

AT LIBERTY—Arranger and pianist, any combi-
nation, alto and tenor lead; age 32, single;
will travel; write or wire. Con Friel, 2305
Emerald St., Philadelphia 25, Pa.

AT LIBERTY—Ace arranger, experience with
radio, theatre, dance bands and music publish-
ers; will work by correspondence. Bernard Gold-
stein, 93 Jefferson Ave., Chelsea 50, Mass.

AT LIBERTY—All-around pianist and Solovox;
open for summer job, mountain or beach. Harry
L. Forman, 226 West 50th St., New York 19, N. Y.

AT LIBERTY—Tenor sax man, doubling swing
clarinet, all-around experience, desires three to
six nights per week in city. Write or phone
Irving Gardener, 1038 Flatbush Ave., Brooklyn,
N. Y. BU 2-5814.

AT LIBERTY—Pianist and Hammond organist;
20 years' experience hotel, restaurant; play alone
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