

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



**FRED WARING**

story on page 15



August,  
1950

# International Musician

published in the interest of music and musicians



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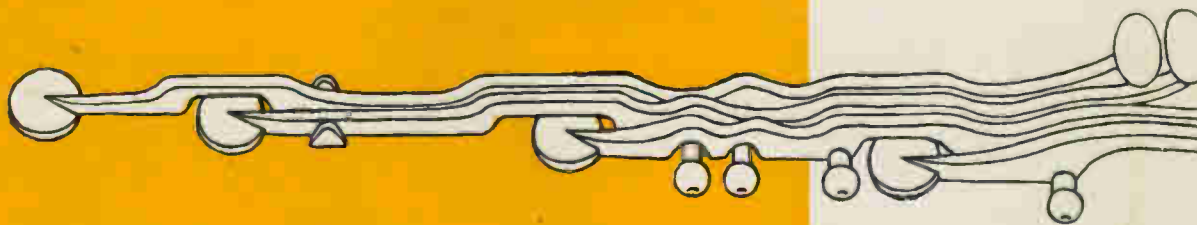
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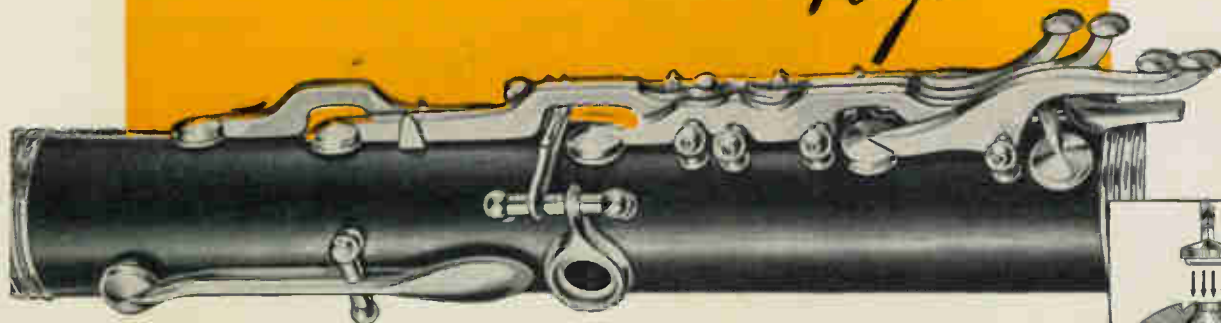
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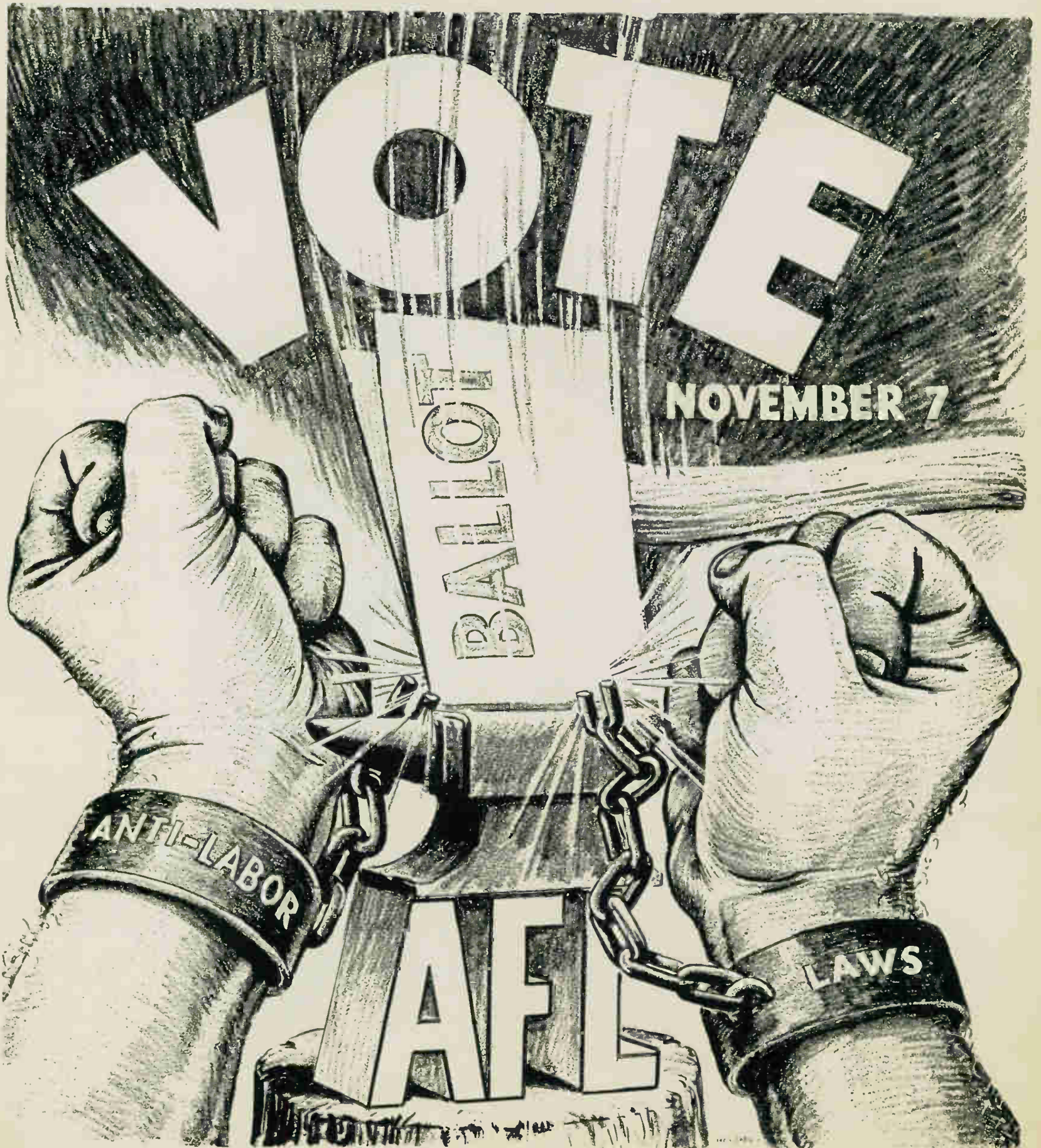


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# U. S. LABOR PLAYS A MAJOR PART

By Leo Cluesmann

**O**FTEN in the past, Government has merely gone through the motions of consulting Labor about important public undertakings. But in putting the Marshall Plan into operation U. S. Labor has been taken in as a full partner on the operation, right from the start. The Economic Cooperation Administration, which is the agency charged with working the Marshall Plan, has invited the trade unions, through key members, to get their hands right on the operating machinery. Labor has had a strong voice in policy-making, from the beginning, and has also played a major role in carrying out the policies, once these have been decided on.

Central in the recovery plan for Europe—on which our people are spending around five billion a year—is the necessity for increasing productivity of European labor, which in plain terms, means stepping up output per man-hour. Now European workers, like those in this country, have long been suspicious of efficiency moves and technical improvements aimed at speeding up output. Often these advances have resulted in widespread displacement of workers; and the resulting increase in output has been largely utilized to step up profits without any corresponding increase in wages. In view of this situation, those in charge of the Economic Cooperation Administration realized that only American workers could convince the European unionists that the Marshall Plan procedure would be geared to benefiting labor as well as the management and ownership side of European industry. Also, American Labor itself would first have to be convinced that this was the purpose of the ECA.

## Key Posts for Union Men

First move in this direction by the Economic Cooperation Administration was to place seventy-two American trade unionists in key jobs in the organization. Labor men were made chiefs of mission in two countries, Norway and Sweden. Harry Martin, president of the American Newspaper Guild, was designated as chief of labor information, with headquarters in Paris. Boris Shishkin, principal economist for the A. F. of L., was made European labor division chief. Clinton Golden, of the Steelworkers, and Bert M. Jewell, of the A. F. of L., became Labor Advisers to Paul Hoffman, ECA administrator. So the Labor "Who's Who" recently published by the ECA, shows labor strongly represented in the operating arm of the Marshall Plan.

## Breaking the Communist Grip

One of the first constructive services of the ECA Labor group in Europe was to assist in the formation of the new International Confederation of Free Trade Unions, to break the grip of the Communist-dominated World Federation of Trade Unions. Particularly in France and Italy the Stalinists had a strangle-hold on the unions. As the beneficial results of Marshall Plan aid became apparent, the Red influence waned, and soon the new free-union organization got a good start. Said George Meany, secretary-treasurer of the American Fed-

eration of Labor, as the AFL moved to join the new organization:

We are all going to fight the spread of Communism through infiltration of labor unions on every front and in every continent and we are determined to help lift economic standards everywhere so that peace and democracy will not be threatened by Communist exploitation of human misery and despair.

As a result of the ECA labor information program, good fraternal relations developed between U. S. and European unionists, and trade union advisory committees were set up in all the countries receiving ECA aid.

## Visiting Labor Teams

Nor were the fraternal relations confined to Europe. Five hundred European Labor men and women were sent over to the United States by the ECA, from the various Marshall Plan countries, (1) to observe American production, (2) labor-management relations, (3) wage-price setups, (4) workers' standards of living, and (5) social security plans.

From each country, European trade unionists were chosen to constitute a working team of experts in these various fields. They were received in Washington by the Bureau of Labor Statistics people, who arranged tours for them. At luncheons and dinners, the European visitors met American trade union officials and research men. They toured extensively to see American factory-production methods, and to learn about U. S. Labor's procedures in assuring that technological advances would bring a proper share of rewards to labor. It was at this point that the Europeans most wanted reassurance—and, as noted above, the success of the ECA hinges on reassuring European labor. The Communists in France and Italy have campaigned chiefly on this issue: they claim that

the ECA is a Wall Street plot to speed up and regiment European workers for the benefit of American capital. Here the American trade unionists in the ECA—and those still in harness at home—are in the best position to nail this lie.

## Reports from ECA Labor Men

The admirable reports prepared by Boris Shishkin and other labor experts in the ECA are the real answer to the phony Communist claims. They have kept careful track of the effects of the Marshall Plan on European wages, prices, hours, and working conditions of labor. Shishkin has also spoken out sharply: "The problems confronted by the ECA in Italy, France, and Belgium today are due to the fact that you will find in those countries, side by side with people living in caves and mixing their pasta with mud-water in order to be able to eat, the kind of luxury that I have not seen in this country yet."

Here we see the American Labor representatives exercising their proper function of upholding the American ideal of a fair and just distribution of wealth, on which this country has a right to insist, so far as the ECA expenditures are concerned.

## Labor as a Full Partner

Here then is a valuable precedent for American Labor. Henceforth it should expect to be accorded full partnership with management in all government ventures abroad, in which the rights and interests of workers are involved. And it should expect that partnership to be implemented by giving trade unionists strong representation in the actual operation of the government machinery involved.

## Conductorship at the Met

A salaried apprenticeship in opera conducting will be available at the Metropolitan Opera next season, thanks to a grant by the New York Community Trust from the Anna E. Schoen-Rene Fund.

Applicants must be American citizens, not over 25 years old,—and they must be members of the American Federation of Musicians, says the Metropolitan Opera Association. The artistic requirements are: training in composition and score reading, pianistic ability, and experience in coaching singers. Familiarity with the standard operatic repertory, as well as a working knowledge of at least one standard operatic language—Italian, German, or French—is also obligatory.

The judges for this open competition will be members of the conductorial staff of the Metropolitan Opera, who will appoint the winner in September. Applications, with a complete résumé of qualifications, may be sent until August 15th to the Metropolitan Opera Association, 147 West 39th Street, New York 18, N. Y.—Attention, Max Rudolf.

## International Musician

AUGUST, 1950

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# MUSIC IN THE COLD WAR

(EDITOR'S NOTE: The role of the American Federation of Musicians and its loyal membership in America's battle to win the cold war is considerable and definable. In this, the first of two articles, a review of the record reveals that the "Voice of America," freedom's most vocal weapon, depends upon the cooperation of President Petrillo in programming a large segment of its around-the-clock message to far corners of the earth. In like fashion, ECA's Marshall Plan finds understanding and appreciation in many lands through the universal language of music, compliments of the AFM. The second article next month will deal with the musician's generous cooperation with those who fight the cold—and hot—wars the hard way, the soldiers, sailors, marines and airmen, as well as their earlier comrades who lie in hospital wards. Altogether, this compilation, covering only the last two years, reveals a major contribution which began in the early days of World War II and which has grown to rank high in trade unionism's unstinted fight against Communism.)

## How the A. F. of M. Supports the "Voice" and the Marshall Plan

**M**USIC, a fundamental component of the American way of life, is being fed to freedom-starved millions around the globe as an antidote to Communism—compliments of the American Federation of Musicians.

Its distribution is chiefly by the Voice of America, freedom's mightiest vocal weapon, which is supplemented by the Economic Recovery Administration.

In the battle of ideas that is a continuing and urgent part of the "lukewarm" war with world Communism, we have scarcely matched the Russian dollar for dollar. Stalin spent as much on "jamming" our messages as we have appropriated to build and maintain our entire overseas network. Happily, it appears the old foible of sending a boy on a man's errand may be corrected by the present Congress.

But without the aid of President Petrillo in making available free of charge a sizeable segment of the "Voice's" around-the-clock message it would have been an infant effort, indeed.

The organized musicians have always recognized the importance of the fight against bolshevism on all fronts—in 1940 the union's annual Convention barred Communists, Fascists and Nazis from membership—and since 1943 they have granted the Voice of America the right to record for non-commercial use any music broadcast in this country. With the enthusiastic support of the artists concerned, the Federation has also granted permission to record many live concerts, festivals and other exhibits of America's musical culture.

The Voice has not been the only recipient of this kind of help. The Economic Cooperation Administration, charged with the responsibility of successfully running the Marshall Plan abroad and explaining it at home, has sought the musicians' cooperation.

When the musicians donate their services directly, the nature of the contribution is apparent. Equally valuable to the musician is the relinquishing of his rights in his performance through the permissions to rebroadcast or re-record granted by President Petrillo. The AFM and its membership have fought many a cold war of their own to establish these rights, but they are freely waived for the cause of freedom.

### Music Stands the Test

The State Department regards this as an invaluable aid in furthering its efforts to present through The Voice of America an accurate picture of the United States to the world at large. For people everywhere music is a test of culture, and the AFM has made it

possible to beam the cream of American talent abroad—a job the Voice could not possibly do relying only on its own staff, even if Congress were to make a vast expansion in its budget.

Music has certain specific virtues as part of the overseas service of the Voice. It need not be translated; every ear can respond to it without need for an intervening medium. Further, each listener can form his own opinion on it; it speaks for itself. The audience may distrust a commentator or the writer of a radio drama, but the music is there to be judged on its merits.

The Voice makes wide use of music for these reasons in its direct overseas broadcasts and in its transcription services. Since January 1, 1949, the AFM has granted to the Voice 155 individual permissions ranging from single records to entire concert series. In only one field has the use of music declined in recent years—in broadcasts directed behind the Iron Curtain.

### Cold Facts for Cold War

In the early days music was used in programs for Russia and her satellites, but as the cold war became warmer proper balance had to be sacrificed for greater effectiveness in getting the truth to information-starved Eastern Europe. Since reprisal by jamming began in April, 1949, broadcasts to Sovietized areas were reduced to a plain round-the-clock recital of information not available from any other source. Even musical signatures for specific programs—*Yankee Doodle*, for example—have been eliminated by request of the brave unseen audience. The snatches of music were an easy tip-off to the secret police that you were tuned into forbidden wavelengths.

The contents of the twenty-nine program hours beamed to all areas (not counting the relays repeated over and over for the benefit of Communist countries) break down into thirty-two percent straight news, fifty-seven percent analyses and features and eleven percent music. Actually, music fares better than that. In Europe the percentages of music range from none at all for each of the satellite states and Russia to thirty-one percent for Spain, the continental average standing at seven percent. The Far East hits ten percent, including the non-musical broadcasts to Red China and Siberia, and the Near and Middle East zone hears nineteen percent of music. Latin America is high with twenty-four percent.

The programs, musical or otherwise, are transmitted by thirty-eight shortwave transmitters

powered at from 50,000 to 200,000 watts and located in the United States. Ten are on the Pacific Coast, eight in the Middle West and twenty on the East Coast. Relay transmitters overseas pick up the broadcasts and beam them farther. Woofferton, England, has five short-wave relays, and a number of BBC medium-wave facilities; Munich has four short and one medium-wave relays; Salonika one medium, Tangier in Africa two short; Honolulu two short; and Manila three short and one medium. This network is all controlled by the Voice.

In addition, the standard domestic broadcasting systems in twenty-five countries pick up a total of sixteen hours daily of the Voice's program. The overseas transcription service makes similar use of music. The transcriptions are shipped to the State Department's Information Offices around the globe, where they are made available to all local radio stations, again hitting the vital domestic listeners.

The Voice states that its programs are beamed to areas having a potential audience of 295,000,000. The absence of Hooperatings and other measurement devices in the possibly less civilized parts of the world make an exact estimate of the Voice's listeners impossible. Such surveys as can be made, plus letters, State Department reports and the flattering attempts to discredit and jam the Voice's output make it clear that there is a regular audience of many millions. Letters alone go as high as 29,000 a month and a mailing list of 750,000 receives a program periodical published in eight languages.

The music this audience hears is selected by the Voice's Music Unit under the direction of Ralph L. F. McCombs, former chief of public relations for the Philadelphia Orchestra. McCombs operates on the theory that the Voice is a show-window for America and that a most important product to place in that window is music. With the "patriotic and generous" help of the AFM and similar aid from other organizations and individuals the entire range of American music has been available to the Voice—an asset that assumes the greatest importance in view of the skimpy budget forced on the State Department.

### Only the Best

Broadcast music and performances in concert halls, festivals and even cafes are recorded in tape or piped into the New York headquarters of the Voice. The Music Unit auditions a

(Continued on page thirty-four)



BENNY GOODMAN

### *Studio Audience Enjoyment*

**A**RTHUR FIEDLER is a conductor of incisive beat, and yet he lets the music speak for itself, too. When a composition is just on the verge either of getting across or merging into stuff for polite listening, he takes over, gives that added push, makes it talk. So the "Rakoczy March," as presented by the NBC Symphony July 9th, was compelling and the Handel "Water Music" clear and deft. We didn't notice Fiedler so much in the Weber music (Finale, Concerto No. 1 for Clarinet and Orchestra) for here Benny Goodman's easy way of picking up phrases as a child picks puffballs from the air absorbed us. Nothing quite so calm and yet so gay as that clarinet music ever sounded out on the NBC platform in Radio City Music Hall, New York.

The man who was making this music was quite submerged—as he meant himself to be—in the unhurried and cheery flow. The orchestra, in as good humor as the soloist, let the music have its way. It was a case of joyful participation for all, including the audience.

—H. E. S.

### *The Squares Take Over*

**S**TAID old Bostonians of Beacon Hill, hearing the noise and excitement of over 25,000 people assembled at dusk Saturday, May 20th, 1950, looked out of their stained-glass windows, expecting at least an atomic invasion. Their fears were soon allayed on finding out it was only a tremendous crowd trying to find one of the 10,000 unreserved seats for the Old-Fashioned Boston Baked Bean Supper, sponsored by the Chamber of Commerce in conjunction with the Jubilee celebration which lasted for one week.

The musical schedule of the Jubilee provided forty different music festivals covering both band and orchestra and ranging from almost every type of music from early American folk songs and be-bop to symphony, with the complement of from fifteen to 150 musicians.

The climax of the Jubilee following the bean

# Speaking of Music:

supper was the mammoth barn dance at the Boston Garden with Bud Miller and his twenty-five Hayshakers co-featured with Burl Ives. To say this barn dance was a huge success is to put it mildly. The Boston Police, the Chamber of Commerce, and the Boston Garden officials conservatively estimated that the attendance was well over 10,000. More than 8,000 people danced at one time under one roof is surely an all-time indoor record for square dancing.

The instrumentation of Bud Miller's Hayshakers consists of accordion, six violins, piano, two basses, cello, banjo, four trumpets, four saxes, three trombones, drums and leader. The program was made up of square dances alternated with old-time waltzes, two-steps, Boston fancies, gavottes and novelties. The calling was done by six callers who are accredited as champions from the six New England states. When Bud Miller chose to call the Virginia reel, over 8,000 people assembled on the floor for the largest group dance of the evening. Grandpas were paired with granddaughters, grandmas with grandsons, husbands with wives, neighbors with neighbors and strangers with strangers, all enjoying that full satisfaction that only square dancing can give.

To any one standing on the stage looking down on this gigantic sea of faces, the kaleidoscope of color was astounding. All the members of each group were dressed alike, thus revealing from which county and state the individuals came. In one corner would be a group of men wearing golden shirts, their ladies with matching skirts. In another corner would be a group of scarlet-shirted men, the women wearing scarlet blouses. In the center groups would be groups with silver and blue—in fact all colors of the rainbow, these groups constantly moving in rhythm to the music and callers. This panorama of color was a delight both to spectators and to color photographers, of whom there were a goodly number.

The co-feature of the evening, with Bud Miller and his Hayshakers, was Burl Ives, who "wowed" them with his routine and after repeated encores had to beg the dancers to let him catch his train back to New York.

The return of square dancing in the East started during the early war years when Bud and his group played one engagement for three years without a break, in one of the most popular dine and dance spots located in the heart of the theatrical district. During this time soldiers and sailors from different parts of the country would ask Bud for "tunes" associated with their own localities. Eager to please and with an eye to business, he would dig into his vast library of over 3,000 numbers and come up with the desired tune. The various types of tunes amazed him and led his footsteps to the public library and other places to gain information. This in turn led to his burning midnight oil for over three years, during which time he catalogued, arranged, transposed and wrote down on manuscript paper over 250 square dance

numbers. His collection of New England, Southern, hill-billy, Western and cowboy tunes enables any caller in the country to select any of his favorite tunes to call to.

The question of the birthplace of square dancing we shall leave to the historians. What we are concerned with now is the return of square dancing and its relation to musicians both young and old. In Bud Miller's Hayshakers the average age is about forty-four and represents years of experience in the theatrical, dance, orchestra pit, concert and band. It has been the experience of the Hayshakers in three years that the real square dance devotee shows no preference between old-timers and the younger ones. It is experience and ability that count. This should be a decided incentive for the older musician interested in adapting himself to the development of square dancing in this country. "Honor your partner," "honor your corner," "swing your partner," ladies and gents, let's all go together toward the recreation of these new and enjoyable dances!

### *Southwest Composers' Forum*

**P**PETER JONA KORN and the New Orchestra of Los Angeles presented on June 21st a program which they called The Los Angeles Composers Forum. It would be hard to say who deserves the most praise for the project. Mr. Korn, the orchestra, or the four young composers, all under thirty, whose four compositions each gave every evidence of serious talent and solid compositional technique.

A program of four "firsts," all in modern idiom, is a hard one to judge on first hearing. But we were impressed by the strong individual entity of each of these pieces. We felt that Mr. Korn had chosen wisely, not only for the musical value of each one but as a program builder.

The "City of Angels Overture," by Benjamin Lees, with which the program opened, was the most conventional work presented. Mr. Lees is, also, the youngest of the four composers. It is a good sturdy overture; well defined as to form, tuneful as to themes and familiar but not too trite as to harmonies.

William Lavender's "Music for Orchestra" is a group of short movements, well named since it is neither quite a suite nor quite a symphony. It shows real rhythmic originality. It has a well-disciplined, driving force which speaks well for this young composer's future development.

The Symphony No. II of Ernest Gold is a big eclectic work. We do not mean to be offensively facetious when we say that on first hearing it seemed to include everything musically but the kitchen range. We felt, in all seriousness, an embarrassment of harmonic richness and melodic episode; but this is a good failing in a young man—far better, certainly, than too little audacity—a more common weakness. Anyhow, we might eat our words on a second



# Concert and Stage

or third hearing. We would be inclined to say that here is a first-rate dramatic talent not yet completely at home in the non-theatrical medium of the symphony.

After the intermission we listened to Matt Doran's newly completed First Symphony with considerable amazement and local pride. We have been watching his student work for the last five years, admiring his wealth of imagination but deploring its lack of cohesiveness. But here is a truly serious composition; mature, clearly written, full of the most charming musical ideas and, at times, very moving. It is brilliantly orchestrated. We have listened to many poorer first symphonies by older and more famous men. Mr. Wallenstein and other conductors of major symphony orchestras should take notice. Symphonies like Mr. Doran's and Mr. Gold's deserve more frequent performances for wider audiences.

The New Orchestra of Los Angeles is a volunteer rehearsal orchestra of young professionals who meet weekly under Mr. Korn's direction to read and study new and old music. Despite the inevitable difficulties which the conductor of such a group must encounter in preparing a finished performance of four completely fresh compositions, most of the playing was better than adequate. With proper backing for sufficient rehearsal time Mr. Korn could produce a very fine orchestra indeed.—*P. A.*

## A New String Quartet

THOSE fortuitously named artists, Mischa and Jeanette Violin, have joined forces with Harriet Payne, violist, and Harold Schneier, cellist, to form the Mischa Violin String Quartet which made its initial appearance at the Los Angeles County Museum on Sunday afternoon, June 18. In a program of Haydn, Borodin and Brahms, certainly an excellent choice for demonstration purposes, they proved to an enthusiastic audience that here, again, is another incipient first-class resident quartet in Los Angeles. Their tone is excellent and their intonation good.

The program opened with Haydn's Quartet, Opus 50, No. 6, played just a bit too cautiously and with a bit too much consciousness of the conventions of classic style, but very cleanly and delightfully. One of our prejudices is to the effect that Haydn did not know that he was classic and that we performers had better forget it, too. But the Violins gave a good traditional performance, quite beyond serious criticism of any kind.

The best playing on the program and the best interpretation was in Borodin's familiar Quartet No. 11 in D Major, which was treated with much delicacy. Mr. Schneier's warm cello tone was particularly grateful in the Notturmo.

In Brahms' Quartet in A Minor, Opus 51, No. 2, we found the Allegro Non Troppo not "non troppo" enough. We believe that this movement needs breadth and that it should

never be hurried. The last movement redeemed this lack, being brilliantly conceived and played.

This was our first attendance at one of the County Museum Chamber Music Concerts, a series of free programs presented by the best chamber music groups and artists of the city. It represents another fine activity sponsored by the Music and Art Advisory Council of Los Angeles. Attendance has been so good and the demand for performances so great that next season the series will be carried through the entire year. —*P. A.*

## Opera for Stage and Pit

GRAND Opera could take a tip from "Naughty Marietta"—at least as it was presented by the Paper Mill Playhouse (Millburn, New Jersey) July 25th. For instance, in the very first scene, wherein the "Little Paris" of the 1780's, New Orleans, awakens to a new day, from the entrance of the night watchman to the bounding on stage of a galaxy of brightly beribboned girls, there is a crescendo in color and movement which sings to the eye as the orchestra and chorus sing to the ear. And again when we hear in a lull the strange beautiful voice from nowhere—Marietta (Virginia MacWatters) hiding from her pursuers—beginning a melody which fades away like mist, we get the prima donna's best effort while our ears are still entirely receptive.

Also of grand opera calibre is the way the orchestra is constantly being employed to aid and abet the stage action. Here are not just songs strung together but music interwoven with drama, as roots are twined in earth. The orchestra didn't merely accompany the stage occupants. It was one with them, making the action swift, the settings effective, the climaxes poignant. It underlined the passionate song of Adah, the slave girl (Yolanda Lupachini took this part, or rather *lived* this part), and it gave meaning to Captain Warrington's (Donald Gage's) protestations of love.

This orchestra of ten members has through the years learned to play as one. When the men stood to take their bows we could see the eyes of those on stage following them with pride and with gratitude. Another item for grand opera singers to ponder. —*H. E. S.*

## Faust in the Hollywood Bowl

TEN THOUSAND people were on hand for James Doolittle's presentation of Faust at Hollywood Bowl on the evening of July 7. Most of them, we suspect, came to celebrate the occasion or to greet their favorite performers: Rodzinski, Nadine Conner, Jerome Hines or Richard Tucker. They were probably unprepared for what met them—a thoroughly unconventional presentation of a piece usually rele-



ARTUR RODZINSKI

gated to the not too green pastures reserved for war horses.

We have heard more performances of Faust than we like to contemplate by companies ranging from barnstormers to that of the Paris Opera. Here was one of the few which seemed to have something to do with Goethe of Weimar. It could have been, it almost was, an epic performance.

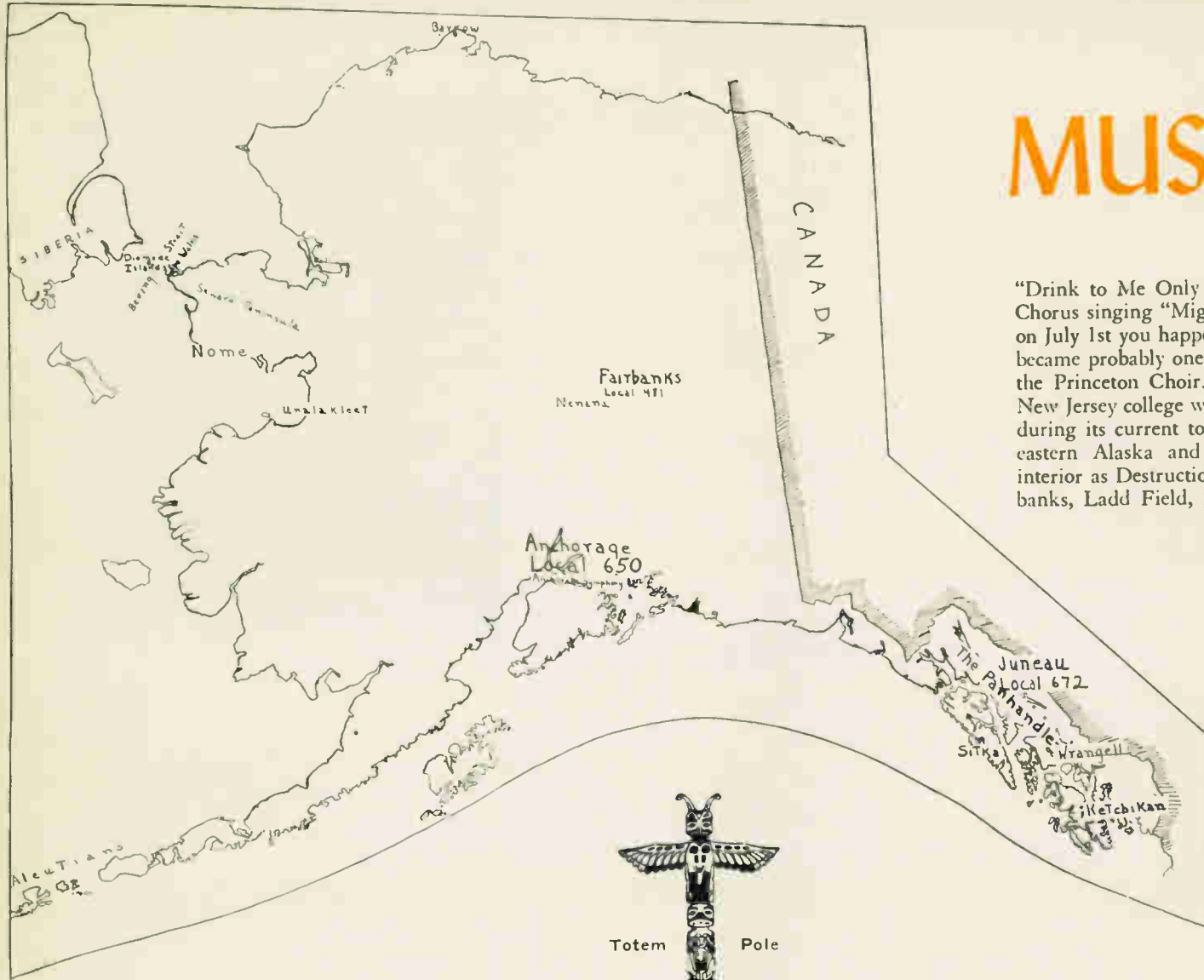
It needed a bit more unity of conception on the part of the actors, better synchronization between orchestra and chorus and more considered timing by the lighting engineers. Nevertheless, it was a better than ordinary show and good music. It was worthy of the better traditions of the Hollywood Bowl.

First mention should go to Vladimir Rosing's direction and Rita Glover's stage sets which met in a masterly manner the chief problem of opera in the Bowl: the necessity for doing everything in a large manner. The imagination of these artists gave the heroic quality to the piece which injected new meaning into it. The orchestra shell was moved aside and a square in medieval Leipzig spread across the entire front of the arena against that most theatrical of backdrops, the Hollywood hills. By means of clever sliding doors and shifting props this sweep of stage was used for the entire production. The effect on timing was excellent, since the opera could be played with only two breaks.

Artur Rodzinski gave a thoughtful reading of the score, exerting his capacity to make something new out of the familiar. Much of the dignity and significance of the performance may be credited to him.

Jerome Hines was the best Mephisto we have heard since Chaliapin, of whom he actually reminded us. His diction was excellent. Stephen Kemalyen as Valentine sang well and had the courage to die with verisimilitude, even sacrificing vocal quality to the death agony. Nadine Conner sang her usual sympathetic Marguerite. We thought we detected fatigue in her always lovely voice. Perhaps, too, a broader conception than hers would have fitted more naturally into the epic character of this particular production. Richard Tucker as Faust lacked robustness but did some right good lyrical singing.—*P. A.*

# MUSIC IN



Totem Pole



Indian Rattle

IF COMPOSERS should concoct the theory—and they could very well do so—that the music of their pens is a sort of concentration of all sounds they hear from the time of birth until death's dust closes their ears, then they would head for Alaska to produce music of fantastic variety. Going up the Yukon in summer into Alaska's vast interior, in the boats that despite the rise in air traffic still ply these waters, one hears from the far distance the squeek-squawk of slowly revolving fish-wheels—those contrivances the Eskimo puts in the streams to do his fishing for him. At wide intervals come the boat whistles, answering and being answered. And of course there is that less welcome sound, the zing of the huge mosquitoes that cluster around wherever wind is still and human flesh available.

Swanson's Swingsters, Anchorage, Alaska.

The cities afford raw stuff for music, too. Beginning with the southernmost metropolis and working north, one arrives at Ketchikan, that "suburb of Seattle," embedded in mountains, its houses perched on stilts. This town can answer probably to more gurgling rain spouts, more pattering roofs and more squunching overshoes than any other American city. It rains there a lot, and *hard*. Edging up this part of Alaska—it's called the Panhandle—one comes to Wrangell, center for Indian lore, headquarters for big-game hunting. Here you will hear the factory whistle of the salmon canneries, and, if you pass the high-school at rehearsal time, a band of twenty or so pupils playing the "William Tell" Overture or the Alaskan "Song to the Flag." Or you'll hear, at Wrangell Institute, if they're in rehearsal yet for the fall concert, the girls' ensemble singing

area. Or say you just wandered along the street at noon, chances are you would hear someone whistling, "If I knew you were coming I'd a baked a cake." For that little ditty is currently the rage in Wrangell.

In Sitka, services in the Grand Cathedral of St. Michael—this city was once the Russian capital—are, like most Russian Catholic services, rich in music. In Sitka, too, one might hear a chorus made up of Indian boys and girls, which Father Ossorgin directs. Their work is done "a cappella," and they sing entirely by ear. To throw a nostalgic glance backward, there is probably no other center in all Alaska in which "Sweet Adeline" has been rendered with more *Schmalz* more hours of the day and for more years than in this pioneering town where the cup of cheer once flowed so freely.

Further north, but still in the Panhandle, you come to Juneau, most modern of Alaskan towns, where two movie theaters churn out their synchronized sound while a printing press churns out newsprint for the town's two daily papers. One hears chatter in the Bubble room of the flourishing Baranof Hotel, and the dancing in the Elks Club is to the music of a real live band. The waiters hum the same tunes they hum in New Orleans or Des Moines, and planes forever zoom overhead. Incidentally, since there are almost two hundred landing fields in Alaska, that zooming is a most familiar sound to Alaskan ears.

All these towns with their humming activity one finds in the Panhandle, which is slightly more than 500 miles long and 150 miles wide,



Indian Tom-Tom

INTERNATIONAL MUSICIAN

# ALASKA

one-seventeenth the size of the rest of Alaska. Alaska, in turn, is one-fifth the size of the United States.

Making your way northward, you come to Anchorage, population 20,000. Theme song of this, the largest city of Alaska, is the carpenter's hammer, since this is the fastest growing community in the Northland. One of the hammerers is Peter Britch, conductor of the Anchorage Symphony Orchestra—but more of him later. Had you wandered past the school auditorium on April 20th, you would have heard a concert by the Anchorage School Band—this to raise money for instruments. The band numbers—some members of course “double”—twelve cornets, five drums, five trombones, five saxophones, four basses, fifteen clarinets, four horns and two baritone. The director is Thomas F. Jones.

In club rooms, restaurants and lodge halls you would hear music, too. Secretary of Anchorage's Local 650, Frank Y. Swanson, names no fewer than fourteen “small bands that work in the local on casual, or one- to seven-night stands.” All are members of the Anchorage Local. They are: Bess M. Dinsmoore's Trio; Calvin Foster's Troubadours; Lloyd and Marcia Heberlee; Alex Hume's Trio; “Lee” Johannsson's “Hollywood Cowgirls”; Milton Johnson's Trio; “Corky” Kellogg's Band; Ed Nightingale Trio; Jack O'Toole's Band; Wayne Priem Trio; Al Seitz's Band; Swanson's Swingsters; Tex Williamson's “Dixieland Band”; Robert Wright and his “Southernaires.” Mr. Swanson adds, “at the present time we have in this locality four traveling band trios and six singles on traveling status who have a noticeable effect on local band activity.

Some four hundred miles northward, in Fairbanks, factory whistles of the United States Smelting, Refining and Mining Company and the Northern Commercial Company pierce the keen, clear air. Fairbanks residents hear ice churning in the river Chena in spring, since the town—built largely of peeled log cabins, aside from the business district itself—nestles in a U-turn of that river.

Four miles to the east of Fairbanks—at the University of Alaska—the listening ear might hear at sports events or commencement exercises the student's “Fight Song”: “Cheer for the Polar Bears, Mighty Men are They.”

A few miles to the west of Fairbanks is a quite

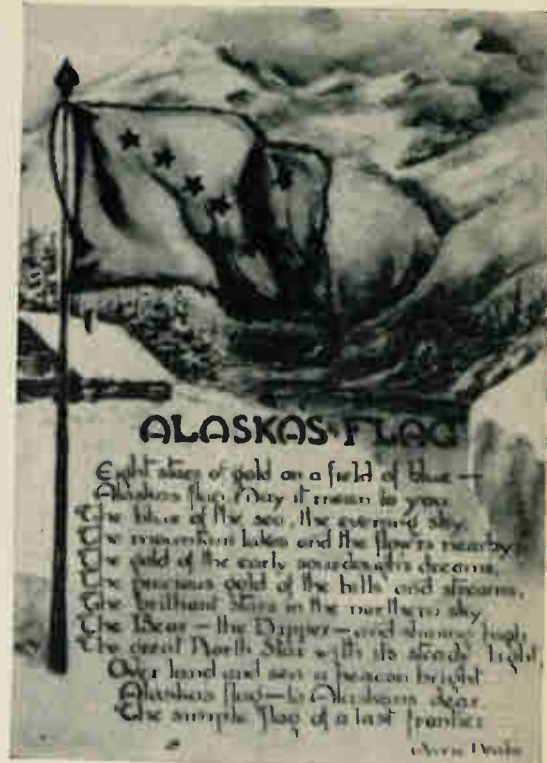


The aeroplane is the only practical means of touring Alaska. Here Carol Brice, contralto, and her brother, Jonathan, accompanist, are greeted as they land in Alaska, by Anne Dimond (left), Lorene Harrison and Hal Bockoven (right).

small town, Nenana. One sound that is significant to practically everyone in Alaska is the roaring of the water as the river there bursts from its bonds of ice in spring. Nearly everyone in Alaska holds at least one ticket on the \$100,000 Nenana Ice Pool. At a certain minute when the ice bursts out, the lucky guesser will find a fortune pouring simultaneously into his pockets.

At Nome, across the Seward Peninsula, a sound of a different sort pervades the land—the sound of the wild sea, and, if imagination does not play one false, a sound of a more ominous if less audible sort, from beyond that sea. Cape Prince of Wales above Nome is the bridge across the top of the world, the point where days merge and lands of the United States and the Soviet all but meet. If an aeroplane mounts but a little way above Cape Prince of Wales pilot and passengers can look down on two continents with only the narrow Bering Strait separating them. Less than three miles of water separates the Little Diomed Island (U. S.) and the Big Diomed (USSR). When it is Monday in Alaska it is Tuesday over there in Siberia. Eskimos from Little Diomed used to pile into their skin boats (reports say this has now been prohibited, but who can keep an Eskimo from his skin boat!) and row over for the weekly movies (Russian variety) shown on Big Diomed, and then the natives on Big Diomed on movie night (Hollywood variety) would return the visit. Stuff indeed for composers' inner contemplation.

Then take Unalakleet, about 150 miles southeast of Nome—one of the scores of little villages, mostly populated by natives. Here 200 of the 329 inhabitants attend of a Sunday morning the neat white clapboard church to sing gospel hymns and exchange gossip. A woman teacher in the village school organized a rhythm band and re-



ports that the Eskimo children have a sharper sense of rhythm than white children.

Besides the Eskimos, Alaska is home to two other peoples. The Alaskan Indians, who resemble our own Western Indians, live for the most part in the Panhandle and in southeastern Alaska. They are—or were—the builders of totems. The Aleuts, midway in racial characteristics between the Eskimo and the Indians, make their homes mostly in the Aleutian Islands. The music of the Eskimo is almost entirely vocal. Drums they do have—but these are reserved for dances. The songs handed down by word of mouth are songs closely related to their lives—ballads we'd call them—or work and play songs. Children have singing games like our “London Bridge.”

Eskimos—and, for that matter, Indians, too—are always creating their own “topical songs.” As D. Jennens wrote some months back in the *Musical Quarterly*, “The native (Eskimo), when he has nothing to do, lies on his back among the skins that form his bedding, and, beating time with his hand, shouts or murmurs a song in utter disregard of the other inmates whether they are asleep or not.” Sometimes he builds words around some adventure he has undergone—a boat sinking, or a trail lost . . . I saw a primitive kind of fiddle made by an island native who had recently visited Barrow. The sounding box was a flattened tin into which a stick was inserted with a strand of sinew attached to the end. At the other end a peg revolved in a hole, and the string ran along the flat surface of

ANCHORAGE SYMPHONY ORCHESTRA, PETER BRITCH, CONDUCTOR.





PETER BRITCH, Conductor  
Anchorage Symphony Orchestra

the stick and passed through a small hole in the peg; in this way it could be relaxed or tightened. A wooden 'bridge' was inserted under the string near the tin. This one-stringed fiddle was not scraped with a bow, but tapped with a wooden stick. The Eskimo made it for the baby to play with but he himself derived more amusement from it than the child."

Harry A. Franck, in his book, "The Lure of Alaska," describes an Eskimo dance in the village of Kitzebue in the Far North. "It took place in the big general room of Paul's roadhouse, more and more of the natives drifting in, wearing their midwinter-weather furs, nostrils steaming even this early in the fall, too often leaving one of the two outer doors open behind them. Eskimos use drums like barrel hoops with taut walrus-bladder skins stretched across them. But there being none of those on hand, a gasoline drum lying on the floor before the welcome stove made perhaps even more noise . . . The three or four performers (one could hardly call them musicians) sitting before it beat the drum rhythmically and loudly with sticks, singing a doleful chant, now in a low nasal monotone, now in a higher key; never stopping . . . Dancers posture, feet wide apart, knees bent, jump about stiff-legged, raising their arms and stiffening their muscles in an attitude of defiance and defence. They stomp and cavort as if imitating an angry reindeer, at the same time keeping up a patter in Eskimo which now and then draws roars of laughter . . ."

"An old fellow would start a ballad and the audience gradually took up as much of it as it knew. But the rest of them had to be coaxed to sing or dance . . . Some man would suddenly leap to his feet, strip to the waist . . . pull on a pair of canvas working gloves and begin a pantomime dance. Maybe others, even women, would join in. At first the tempo was slow, gradually quickening to frenzy, bringing every muscle into play. As excitement increased the beating of the oil drum became louder and

louder, the bodily contortions more vigorous, facial grimaces fiercer. Dancers stamp, jump, grunt a mighty 'Ugh!' at every foot-to-floor, now and then shout in their rough guttural tones. It would be a fine workout in a gymnasium for 'tired' businessmen.

"The men seem always to be involved in some mighty struggle in their dancing: hunting the whale, the walrus, fighting crunching ice and raging seas; women, on the contrary, floated about the room with rhythmic grace, their arms alone telling the story . . . Natives sat on the floor in an ever-thickening circle against the walls, the musicians forming one end of the ellipse."

The Thlinget Indians of southeast Alaska use drum, tom tom and rattle to accompany their singing. According to Carol Beery Davis ("Songs of the Totem"), "the music of the Thlinget Indians is characterized by an absolute lack of knowledge of the scale as we know it, as at no time have we found more than three consecutive tones, or an appreciable portion of the scale employed. However, we note particularly the recurrent use of monotonous and of intervals of thirds, fifths and octaves, which the Thlinget seems to hold firmly in his mind. From these we derive the key-note, although many of the melodies wander so that it is difficult to find a key-note in our sense of the term . . . It is odd to note that a tune begins on the octave, fifth or dominant of the scale, with the progressions generally downward thereafter . . ."

"Rattles form the chief rhythmic background for the 5/4 tempo, which has considerable elasticity in it, generally gradually accelerating. The writer has noticed frequently that, even in the simpler forms of rhythm, the Thlinget Indians carry two parallel rhythms at the same time—one with the voice, the other with the drum, foot or rattle—carelessly independent of each other, regardless of whether or not the principal accents coincide. After the listener becomes accustomed to this, it has a certain charm. Their dance tunes have the most distinct rhythms of any."

In the sound caldron of Alaska bubble decibels also of a quite different type—the radio. Nuwuk, Kivalina, Allakaket, Selawik, Shungnak, Chandalar, Fort Yukon, Kwigut, Koyu, all these remote communities have their short wave receiving and sending sets. On the long winter evenings—and they *are* long, since for months the sun hardly shows above the horizon at all!—listening in on other folks conversations is the chief indoor sport. Moreover, nearly every settler in Alaska has a radio that can receive music from "Outside." Trappers and miners listen to the finest music. Pilots winging from Ketchikan to Nome make up part of the vast audience listening to broadcasts of the N. B. C., the Boston, the C. B. S. and other famous symphony orchestras. The Alaska station KFAR (Midnight Sun Broadcasting Company) presents programs of native music. Once it brought a whole band of Indians by plane from Aklavik, Canada, to give a program. They brought with them drums, rattles and other native instruments. KFAR, which carries a request program, was puzzled a few years back at the number of requests for "Beer Barrel Polka"—all from Fort Yukon. Finally Bishop J. Bentley came into the station with an explanation. The Indians at Fort Yukon had collected some old instruments and started a band. But they couldn't read music. The way they enlarged

their repertoire was by listening night after night to the same piece over KFAR. Thus is the vast silence of the hinterlands of Alaska being penetrated and subdued by radio.

By radio and by earnest, enterprising citizens who are determined to make Alaska fulfill its destiny as a cultural unit in our great nation.

### The Saga of the Grand Piano

I have in front of me "The Juneau Concert News," a newspaper with the date-line March 16, 1950. Its eight 12" by 9" pages are devoted exclusively to the musical life of this "big city for its size." Given prominence both by photograph and feature story on page one is "Our Community Piano." The story begins, "The dedication of Juneau's Baldwin concert grand piano is the occasion of real rejoicing. It means that the people of Gastineau Channel area will be able to hear more music and that distinguished musicians will be increasingly attracted to our community." Reading on, I find that the Beta Sigma Phi Sorority were the initiators of the effort to organize the Juneau Concert Association and to raise funds for a concert grand piano. Maxim Shapiro, who has toured in Alaska for the past three years, gave a concert, the proceeds of which went to pay for the piano. Also it was he who "found a concert grand in excellent condition which we could get for \$2,500." The story reads on: "The Alaska Steamship Company gave us another lift by bringing the concert grand from Seattle to Juneau free of charge. Baldwin Company paid half the transportation from New York to Seattle. The final lift from the Alaska dock to the Twentieth Century Theatre was provided free of charge." An article on the final page of the periodical starts, "Eagerness and excitement rode with Maxim Shapiro across the United States and north from Seattle, on his special trip from New York City to dedicate some nine feet of sound for the pleasure of Juneau."

Another newspaper lies on my desk, "The Forty-ninth Star," published in Anchorage. A photograph of Peter Britch, conductor of the Anchorage Symphony Orchestra, fills the whole front page. On an inside page appears the following story of the rise of the symphony:

"The young man who pipes aviation gas into storage tanks at Fort Richardson is the same man who pipes tunes from the twenty-five local musicians in the Anchorage Symphony Orchestra, now completing its second year in the community.

"This two-sided characteristic of symphony director Peter Britch is typical of every other member of the orchestra. The group of amateur musicians is representative of all Anchorage. There are typists, reporters, housewives, truck drivers, pilots, teachers, mechanics and others who meet once a week just for the pleasure of making music.

"Some instrumentalists have had professional experience in the States, others are admittedly of amateur status. All are interested in music and enthusiastic over their community orchestra.

"Started in September, 1946, under the sponsorship of the Anchorage Little Theatre, the symphonic group was first directed by Ed DePaul, who was later succeeded by Charles Eroh when DePaul left for Outside. Eroh was then appointed to head the music department for the Anchorage Public Schools and resigned last winter. Peter Britch, the present conductor, was a charter member of the orchestra.

(Continued on page thirty-three)

# The Labor Boss Myth

"THE rights and interests of the laboring man will be protected and cared for . . . not by the labor agitators, but by the Christian men to whom in His infinite wisdom God has given control of the property interests of the country and upon management of which so much depends. . . ."

With these words George F. Baer, president of the Philadelphia and Reading Coal and Iron Company, answered the plea of a miner's son during the terrible coal strike of 1902. The miner's son, William F. Clark, died in Wilkes-Barre, Pa., just a few weeks ago. But the answer he got from the coal company president shocked the nation in 1902 and will live on in the memories of trade union men.

You think that things have changed since 1902? If you do, you are partly right. Today unions are stronger, and collective bargaining is accepted by the public. Today it is not good public relations for a boss to say he has the "divine" right and wisdom to rule the lives of his employes as he sees fit and the "public be damned."

## They Still Hate Unions

But because industry heads can't come right out and say they want to abolish unions, it doesn't mean they would not like to do so.

They use more subtle means today. They say that the day of despotic capitalism is over. They now say the situation is reversed. It is the "labor bosses" who are dictating to big business and to the unfortunate workingmen who have been forced into labor monopolies. They weep crocodile tears for these poor working people who have fallen under the heartless rule of the "agitators" and "labor bosses."

What were the arguments passed out by the proponents of the Taft-Hartley Act? Was it an act to destroy unions and outlaw collective bargaining? Of course not . . . it was an act to "liberate" the workers . . . it was an act to give oppressed industry heads equal bargaining power and protection against "big labor."

## Hartley "Rescues" the Workers

Former Congressman Fred Hartley wrote a book in 1948 called "Our New National Labor Policy." In that book he justifies passage of the Act because "The positions of labor and management were reversed . . . Labor was in the saddle and riding hard . . . Top labor leaders were equal in power to the elected heads of our government. Their power had long ago surpassed that of the largest corporation in the nation." He further stated "The plight of the laboring man was a real one. The rank-and-file worker meant no more to the leaders of organized labor than the rabble to Louis XVI." Throughout the book Hartley consistently uses the term "labor boss" to describe the elected union officers.

The labor-haters evidently believed their own words. They made union shop elections com-

by **JOSEPH D. KEENAN**

Director

Labor's League for Political Education

pulsory, thinking that American working people would flock to the polls and vote against their unions. What happened is history now. By overwhelming majorities 98 per cent of the elections favored the union shop. Is there any other institution in America that could have gotten a greater vote of confidence?

## Salaries in Unions and Business

Compare the salaries of so-called "union bosses" with industry bosses. Even top union salaries are low by comparison. The two top officials of the AFL and CIO, William Green and Phillip Murray, draw salaries of only \$25,000 each. By contrast A. B. Homer, president of Bethlehem Steel Corporation, got a total salary and bonus income of \$263,280 in 1948. When he retires at 65 he will receive a pension of \$110,460 a year toward which he contributes not one cent. Benjamin Fairless, president of U. S. Steel, drew \$207,900 in 1948. Tom Girdler, chairman of Republic Steel, drew \$275,000 in 1948, and the president and five vice-presidents all drew more than \$70,000.

All the income of all the unions in the country didn't equal the net profits realized last year by one automobile corporation, General Motors.

## Democracy in Unions

Even more ridiculous is the charge that union members don't democratically select their officers and have no control over them. Here a contrast with industry is also startling.

Ask yourself, can you name one institution that is more democratic than your union?

How about the firm for which you work? Who selects the board of directors? Who selects the top executives? Do the stockholders control the firm they own? Or is it controlled by a few insiders who own little of the stock?

Take for example the country's biggest corporation, American Telephone and Telegraph Company, commonly known as the "Bell system." Walter S. Gifford just recently retired as head of A. T. & T. He received a salary of \$209,000 and now gets a pension of \$95,000 yearly.

## Inside Control of Corporations

This company is currently running advertisements that 900,000 stockholders own A. T. & T. But as any A. T. & T. stockholder knows, the divorce of ownership and control of the company was accomplished long ago. Mr. Gifford and other "inside" top officials and directors owned only 10,582 shares out of the total of 25 million shares that provided the company's capital. This is just 4/100ths of one per cent of all the stock. Yet these insiders controlled the company as surely as if they owned all the stock.

A similar situation exists in most corporations today.

Read the average corporation financial statement sent to stockholders. It is a masterpiece of vague confusion. Compare it to the detailed financial reports available to all union members and checked by their elected trustees. Remember there are more bank officials than there are union officials in prison for embezzling money.

## Rotation in Union Offices

All trade union officers aren't plaster saints. As in every democratic organization there are always a few elected officers who fall by the wayside. But at least if union members don't like one officer they can elect a new one. They have not lost control of their unions, in the way that stockholders have lost control of the corporations they own. The best proof of that is in the AFL mailing room. There are more than 40,000 local AFL unions. Officers turn over so fast that 25 per cent of the address plates of local union officers have to be changed each year. Is that dictatorship of self-perpetuating "labor bosses"?

Remember these facts when you are handed some of Senator Taft's leaflets in which he says that only the "Communists" and "union racketeers" want repeal of Taft-Hartley.

When they say a particular law is aimed at your officers, not you, don't be fooled. When they weaken the right and power of your elected leaders to represent you effectively, they are taking a direct shot at your security and paycheck.

## Vote for Labor's Friends

The kind of Congress we get depends upon the kind of job we do on election day. If we fail to re-elect our friends, we may well be put back to the good old days when neither the stockholder, the public nor the employes had any control over the arbitrary dictates of industry heads. If you want your wages and security protected by strong unions and freely elected officers, your vote is needed this election year.

Remember that in 1946 we failed to re-elect forty-five out of 128 Representatives who voted for labor against the Case anti-labor bill. But in 1948 every friend of labor was re-elected. Which will it be this year? It is up to the eight million members of the AFL. How? Contribute to LLPE, participate in LLPE, register and vote.

## How You Can Help

If you want to help, here is what you can do: First, give \$2.00 to the LLPE campaign fund. Your local union secretary-treasurer or shop steward is collecting now. Your International Union is concentrating on getting 100 per cent collections in during the current months.

Second, volunteer to help out on your local union or precinct committee.

Third, register and vote.

# Fred Waring's Services



FRED WARING AND HIS PENNSYLVANIANS

**W**HEN Fred Waring started on his career a third of a century ago, vaudeville was still going strong, there were eighty legitimate theaters in New York, while road shows and stock companies were plentiful. The "name" band was Sousa's. Jazz bands were just coming into vogue, Paul Whiteman's being almost alone in the big time. Sound movies were ten years in the future, radio was in its uncommercial infancy, and television existed only in science-fiction stories. Nobody had thought of using a singer with a jazz band, much less a whole glee club. The gap between the popular and classical music worlds was a chasm the width of the Grand Canyon.

If anybody had prophesied in 1916 that by the middle of the century six hundred music educators would be turning up in a summer workshop to watch a popular maestro demonstrate his art, and expound it in seminar, that prophet would have got scant honor in the conservatories. A popular band-and-chorus leader not only holding down the podium, but taking the chair at his own seminar? That would have argued too great a change.

## Pace-setter

Certainly there have been greater changes than that in the music world since 1916, not only in the styles and fashions of musical entertainment, but in the media by which it has been transmitted. Fred Waring and his Pennsylvanians have not only kept pace with these changes. In many cases, they have been pace-setters.

When Fred and his brother Tom started out in their home town of Tyrone, Pennsylvania, with a four-piece band which rehearsed in their mother's parlor, they hit on an entertainment

formula to which they have adhered ever since—although with many improvements. They combined their instrumental rhythm work with singing and clowning: the vaudeville touch, so to speak. The four boys in the original band harmonized vocally over the fast rhythm of banjos, piano, and drum, and improvised action gags and stage business along with the music act. They called their band the "Banjazzatra," and they were soon much in demand for local dances. In 1919 Fred called up Paul Whiteman and asked him to audition them. The boys went up to New York wearing white duck trousers, white bow ties, and vivid blue shirts, dyed by Tom according to Fred's color scheme. Whiteman and his musicians were hugely amused, particularly when they found out why the boys were rendering "Somebody Stole My Gal" in six flats. Tom Waring, playing by ear, knew his way around the piano only on the black keys!



Music educators watch a rehearsal of the glee club and orchestra at Fred Waring's Summer Music Workshop, at Shawnee-on-the-Delaware, Pennsylvania.

Fred soon enlarged his band to eleven, managing its tours by remote control while he was a student at Pennsylvania State College. One memorable trip took the band to Toronto, where among their eager ringside listeners were five wide-eyed young Italians, Guy Lombardo and his brothers. Soon the band began to get so many bookings that Fred left Penn State, to give his whole time to music. In 1921 the band scored a resounding triumph at a University of Michigan dance, and this opened the way to stage engagements for "Waring's Twelve Collegians," as they were now called.

## Cole Porter and Gershwin in the Act

By 1927 the Waring group was high up in the roster of dance and stage bands. In 1928 they signed a contract to appear in the Cafe des Ambassadeurs in Paris. "Le jazz hot" was beginning to be the vogue in France, and Satie, Milhaud, and others of the famous "six" modern composers were starting to use jazz idiom in their work.

Waring's opening in Paris was of real historic interest. His band played accompaniments for a floor show written by Cole Porter. A headline number was a song-and-dance turn by a young man named Clifton Webb. And George Gershwin turned up to play the piano in Waring's arrangement of "Rhapsody in Blue."

All set to tour Europe as a follow-up to their Paris success, the Pennsylvanians were approached by George Choo, who wanted them to come back to Broadway, to be featured in a revue, "Hello Yourself." They decided to take a flyer in this type of stage venture, new to them. For good measure, during the run of the revue, Fred and the Pennsylvanians made the first all-musical motion picture, "Syncopa-

# to American Music



**POLEY McCLINTOCK**

With Fred Waring since the start in 1916

tion." Soon they followed this up with a sequel: "Variety Show."

## Success Against Odds

Waring was a relatively late comer to big time network radio, in which he was destined to score his widest vogue. Oddly enough, his distinctive trademark—the artful interweaving of glee club and instrumental effects—was what kept him from getting a sponsor. The moguls in the networks and the agencies felt that a glee club was fine for church and college trade, but they doubted its general appeal. Also, there was the practical point that when Waring's organization had to be kept in extended session for vocal rehearsals, that meant paying the instrumentalists overtime. To be sure, Fred had always recruited his men with an eye to their doubling as singers; but the fact that they were versatile was no argument for relaxing the regulations. However, after Fred had had thirty-two unsuccessful auditions, the thirty-third—oddly enough, in 1933—clicked, and a sponsor materialized. The Pennsylvanians have never been off the air since.

## Performers' Rights in Mechanicals

By 1936 Waring's was the highest paid weekly half-hour musical show in radio. Disc jockeys around the country, striving to cash in on Waring's popularity, were putting on his records in locally sponsored quarter- and half-hour sequences. Fred felt that this was using his records in unfair competition with his live performance; he had seen to it, in his contract with the recording company, that his records should be stamped "For Home Use Only"—a provision

on which the A. F. of M. had insisted in its contracts with the recording companies. On this point of principle, Waring felt strongly.

Accordingly he brought a test equity suit in the Pennsylvania state courts, to enjoin station WDAS from playing his records for commercial profit. A great number of musical experts—composers, publishers, conductors—testified that Waring's group had added a unique and original interpretation of its own to the music recorded, thus greatly increasing its value, and creating a new kind of worth in performance. Fritz Reiner, the conductor, among others, pointed out that it was possible to distinguish the unique Waring touch in the arrangements and the rendition. Songwriters testified that they were all eager to get Waring to play and record their tunes, since his rendition enhanced the worth and promoted the vogue of their songs.

The chancellor in equity, who, as an expert in copyright and matters of intellectual property presided for the lower court, decided that Waring had a property right in his recorded interpretation, separate and distinct from the property right in the physical record itself; and the radio station was restrained and enjoined from playing these records without Waring's explicit permission. The following year, when the station's appeal reached the Supreme Court of Pennsylvania, that body upheld the lower court. (Supreme Court of Pennsylvania, No. 116, January term, 1937.)

This case is generally cited as a landmark in the long struggle of musicians to establish their rights in the field of mechanicals. However, it has not proved easy to follow it up. It was in a state, not a Federal court. To make it stick, it would have been necessary to file similar



**HUGH "UNCLE LUMPY" BRANNUM**  
Bass player and comedian with Fred Waring



**LIVINGSTON GEARHART and VIRGINIA MORLEY**

Duo-piano Team with Fred Waring

suits against each infringing station or other user of mechanical music for commercial profit. When the trial was held, there were 650 commercial stations; now there are four times as many.

Waring's own view is that the decision has had only sporadic effect; very often now, when playing in a given area, he finds that the local disc jockeys are still cashing in by playing his records. Nevertheless, the court ruling may in the long run prove a point of departure for further legal and legislative moves to get justice for the performing musician. Here Waring has pioneered with a notable service to the musical profession.

Unfortunately, Paul Whiteman had had similar experiences with unfair use of his records, and brought an action in a New York Federal court. There the court held the opposite of the Pennsylvania decision, stating that once a record was sold, the purchaser had a right to use it as he saw fit.

## First to Be Televised

When Waring was approached to go on television, the Pennsylvanians were putting on six half-hour musical shows a week on radio. However, Fred indicated a willingness to take the plunge into the new medium. He started out with his usual thoroughness and attention to detail. Realizing that almost constant motion on the stage is a prime requisite in television, he engaged a well known Broadway choreographer to work with the members of his troupe to make each number measure up to camera requirements. He insisted that all his arrangers attend rehearsals, so that they would realize

(Continued on page thirty-six)

# WHY?

# HOW?

## Labor's League for Political Education

### FREEDOM AND SECURITY

**YOU ARE LUCKY.** You have the right to be governed by representatives of your own choosing. But in 1946 only 1/3 of the voters did the choosing.

**WHICH?**



**THE COST?** Taft-Hartley for workers. Low price supports for farmers. Tax cut for the wealthy . . . thus the present deficit. Failure to increase minimum wages and social security.

**THAT IS WHY LLPE WAS FORMED.** Labor wants full employment in the city and prosperity on the farm. Social security not county poor houses. Health insurance not charity care. Good schools. Homes in place of slums.

**THE 1948 ELECTION WAS A GREAT VICTORY.** But the Taft-Byrd coalition kept a slim majority. **WE MUST COMPLETE THE JOB IN 1950.**

### REPEAL TAFT-HARTLEY

The **WAGNER ACT** gave working people right to form unions without fear of being discharged and black-listed. AFL membership jumped from 3 to 8 million. Weekly wages tripled.

**IN STEP?**



**TAFT-HARTLEY IS A TIME BOMB.** Under this act only strike breakers can vote in an NLRB election called during a strike. Every grievance can be made into an expensive court suit for damages. Employer charges against unions get fast priority action . . . discharged union members can wait years for reinstatement.

**IN A DEPRESSION THE TIME BOMB WILL EXPLODE.** Taft-Hartley must be repealed quickly. In 1947 we didn't have even the one-third vote necessary to sustain the President's veto. After victory in 1948, we lacked only 5 votes in the Senate and 14 in the House to repeal Taft-Hartley. But near misses don't count. We must elect a clear liberal majority to Congress . . .

### REGISTER AND VOTE

**YOU CAN'T VOTE IF YOU AREN'T REGISTERED!** The registration drive is the first and most important step in political action.

**FREEDOM**



**LOCAL UNION MEMBERSHIP LISTS** must be checked against the registrar's list. Then every un-registered member must be registered **BEFORE IT IS TOO LATE.**

**CONGRESS . . . NOT THE PRESIDENT . . . WRITES THE LAWS.** Every AFL member must vote in every election. Our enemies never rest.

**LLPE IS NON-PARTISAN.** LLPE supports candidates on the basis of their voting records . . . not their party labels.

**IN 1948 NOT ONE FRIEND OF LABOR WAS DEFEATED.** We can elect a clear liberal majority to Congress this year if we get out the vote. Remember this: Only **YOU** can cast **YOUR** vote.

### PARTICIPATE & CONTRIBUTE

**ELECTIONS ARE WON IN THE PRECINCTS.** LLPE needs You as a volunteer worker. To check registration lists. To distribute campaign literature. To be a shop or precinct committeeman. To serve at the polls on election day.

**GIVE NOW**



**VOLUNTEER TODAY.** If each of us does a little, none of us will have to do too much.

**CAMPAIGNS COST MONEY.** For campaign literature. Sample ballots. Radio time. Newspaper ads. Gasoline. Office rent.

**THEY DEPEND UPON YOU.** Those who voted for you in Congress need your help now. Not \$5,000 nor \$100 . . . just \$2 from each of us. Your local union is collecting \$2 contributions for LLPE right now. **GIVE TODAY!**

INTERNATIONAL MUSICIAN



# With the Dance Bands

THE summer sun had burned "coolness" to a crisp. Or maybe it was the heat generated by Dixieland's re-discovered legions that did it. Anyway, the theory of non-emotionalism had just about disappeared. And with it the music synonymous with its advent—be-bop. Bop drew from the younger musical set technique often nonpareil and music often meaningless. Simultaneously it seemed (or so thought non-professionals) to demand a new form of appreciation; something in no way akin to the more mundane evidences of enthusiasm, i.e., hand-clapping, cheers, smiles, etc.

Coolness was bred of audiences' apparent inability to do anything but sit, watch, and muse, all without the slightest manifestation of any obvious reaction. The more bored one appeared the more excited one was (the rules decreed) about the music he heard. This absurdity reached its peak in a *Flair* magazine piece which likened the lacklustreness to France's "misérabilism" (a musical sub-section of Jean-Paul Sartre's Existentialist clique).

In any event, it's passé now and people can smile, stamp their feet, and even dance occasionally to America's new music, called, appropriately, dance music. You'll hear more about it from time to time.

**EAST.** Sammy Kaye added pianist Warner Shilkret (Nathaniel's nephew) . . . Elliot Lawrence served as chairman of the bandleaders' division for 1950's Greater New York Fund . . . Orkster Frank DeVol opening NYC offices for his pubberies: Gracey Music and Derby Songs . . . MCA signed p.m. Berle Adams to build unknowns . . . Teen dances being promoted in Glenside (suburban Philly area) using Dick Pierce ork and TV names . . . Leader Terry Shand now cuts for London (or is it King?) . . . Columbia discery inked pianist Herman Chittison . . . Lucky Millinder ankleed GAC for the Gale office . . . Norman Granz will film a JATP short during September at Gjon Mili's NYC studio. Jazz at the Philharmonic's 1950 tour begins Sept. 16 at Carnegie Hall.

Pianist Rose Murphy in Europe until late October . . . Lee Vincent ork returns to Atlantic City's Steel Pier Sept. 16-17 . . . Norman Cogan trio at Club 43, Sunnyside, N. Y., indefinitely . . . Ramoni's Latin-American unit holds through Sept. 7 at Lauder's, Point Lookout, L. I., N. Y., after which GAC has a steady TV shot in line for the band . . . Steve Gibson and Red Caps open Sept. 7 at Chubby's, North Collingswood, N. J., for five weeks . . . Stanley Melba on the stand at Montauk Manor, Montauk, L. I., N. Y., for the season . . . Bucklin Moon's new biog of Louis Armstrong should be out by now . . . Satchmo will play himself in a fall flick version (shot abroad) of his autobiography . . . Gene Williams is set for the summer at Glen Island Casino.

Guitars being dropped from big bands right and left, yet vet gitman Oscar Moore signed with Columbia . . . Tenorman George Auld built a nine-piecer . . . Pianist George Shearing to play thirty concerts starting in late Sept. . . . Fletcher Henderson's new band preemed in New York . . . Benny Goodman's re-formed outfit hit the road, for thirty one-nighters, this month. BG'll play theaters this fall . . . Teddy Powell on London wax now . . . Jerry Vigue sextet at Atlantic City's Dude Ranch until Sept. 8 . . . Duke Ellington and Billy Strayhorn have been penning for an Orson Welles musical in Paris . . . Henry Jerome crew signed by London Records . . . Larry Clinton's new twelve-piece band is a "Dipsy Doodle" type organization.

Janet Tremaine now managing Jimmy Dorsey. John Hall is JD's new road manager . . . Artie Shaw, disbanded for the hot months, will definitely re-form in the fall . . . Ted Forrest trio at the Seaside Hotel, Seaside Heights, N. J. . . . Ailing Eddy Duchin will resume baton-waving soon with dates set at the Waldorf, Houston's Shamrock, and L. A.'s Ambassador . . . Opening of a Bop City in Atlantic City (on the site of the Paradise Club) a strong probability at press-time. Said resort's Steel Pier uses Elliot Lawrence Aug. 28-31 and Vaughn

Monroe for the Labor Day weekend . . . Saxist Sidney Bechet returned to Europe "for good" again . . . Ralph Flanagan's much-watched ork grossed \$67,338 in thirty-seven June dates, playing to 72,600 persons, including twenty-four promotion dates. Band hit percentage thirteen nights. Flanagan plays the Cafe Rouge, Hotel Statler, NYC, Sept. 11, for six weeks, though how this date fitted with Jan Garber's announced six weeks at the room, beginning Aug. 10, was not made clear.

Horace Heidt Productions, talent packagers, bowed as TV-film makers . . . Arena Stars, Inc. (Spike Jones's agency) and the Willard Alexander office talking merger hot and heavy . . . Art Mooney signed a five-year MCA pact . . . New band booking office in Hartford (Town and Country Orchestras) formed by maestros Gibson Wood, Michael Gross, Sid Winnick, and Irving Cramer . . . Charlie Barnet's new band is another "dance" orchestra . . . Freddy Miller playing the summer at the Waldmere Hotel, Livingston Manor, N. Y. . . . Lucky Millinder etching for King . . . Hi-Hat (Boston) sticks with names. Beantown's Savoy holds onto Frankie Newton's combo . . . Jon Roberts second seasoning at the Bradley Hotel, Bradley Beach, N. J. . . . Bus Stanley twosome at the Riversides, Tupper Lake, N. Y., through Labor Day. Duo etches for the Fortune label.

Organist Mickey Patti holds indefinitely at the Hotel Frederick, Endicott, N. Y. . . . Paul McGrane back in recording on the Clipper label . . . Hal Lansberry in for the season at the Atlantic Beach Club, Atlantic Beach, L. I., N. Y. . . . Joe Pamela (ex-Glen Gray tenor) holds with ork at Toto's Restaurant, Route 5, Holyoke, Mass. . . . Peck Mills trio at the Summit Hotel, Uniontown, Pa., until Labor Day . . . Elliot Lawrence left Columbia for Decca.

**NEW YORK CITY.** Gene Krupa at the Capitol Theater until Sept. 7, with options . . . Nicholas Matthey and His Royal Tziganes at the Little Club indefinitely . . . Accordionist Dick Contino singling at the Waldorf-Astoria's Starlight Roof as of Aug. 27 . . . Milton Saun-

## ALONG TIN PAN ALLEY

AMERICAN BEAUTY ROSE	Jefferson	LITTLE BIT INDEPENDENT	Dreeman-Vocco-Conn.
BUFFALO BILLY	Laurel	LONESOME DARLIN'	Dreyer
COUNT EVERY STAR	Paxton	MY DESTINY	Walt Disney
CRY CRY CRY	Advanced	MY FOOLISH HEART	Sauty-Joy
DARN IT BABY, THAT'S LOVE	Chappell	MONA LISA	Paramount
DOWN THE LANE	H. M. I.	RAIN	Miller
GONE FISHIN'	Foist	RAZZ-MA-TAZZ	J. J. Robbins & Sons
HOOP DEE DEE	E. H. Morris	ROSES	Hill & Range
I DO BETTER UP IN THE MOUNTAINS	Broadway	SENTIMENTAL ME	Kutcherbocker
IF I HAD A MAGIC CARPET	Shapiro-Bernstein	STARS ARE THE WINDOWS OF HEAVEN	Pickwick
IF YOU WERE ONLY MINE	Robbins	THANKS, MR. FLORIST	Mills
I'M GONNA PAPER MY WALLS	Godar	THE LONESOMEST WHISTLE	Dorsey
I STILL GET A THRILL THINKING OF YOU	Words & Music	THE OLD PIANO ROLL BLUES	Leeds
I'VE GOT A HEART FILLED WITH LOVE	Mutual	WHERE YOU GONNA BE WHEN THE MOON SHINES	Lombardo

ders booked for a fall return to the Tavern-on-the-Green . . . Vaughn Monroe at the Waldorf Sept. 5-Oct. 1 . . . Terrace Room, Hotel New Yorker, using names again . . . Statler's Cafe Rouge imports Jimmy Dorsey, Oct. 16; Ray Anthony, Nov. 27; Frankie Carle, Dec. 29. Carle holds eight weeks.

**SOUTH.** Cal Gilford ork at the Dunes Club, Virginia Beach, Va., until Labor Day . . . Lee Maxfield summering on the Potomac River vessel S. S. Bear Mountain . . . Art Kassel at Club Trocadero, Henderson, Ky., until Sept. 2 . . . Louis Jordan jumps off in Sept. for a sixty-five-date tour of the South . . . Sam Kanez plays the Ritz Plaza Hotel, Miami Beach, through Sept. 15. His second season there.

**MIDWEST.** Ralph Zarnow plays Riverview Park, Des Moines, until Sept. 3, with time out for dates Aug. 30-31 at the Iowa State Fair dance pavilion . . . Jimmy Featherstone ork seeking twin gal warblers . . . Diloreto Club, Mishawaka, Ind., holding accordionist Al Vabiten . . . Dick Carlton into St. Paul Hotel (Minn.) Sept. 22 for the fall . . . O'Brien and Evans duo at the Flamingo Room, Ashtabula, Ohio . . . Lee Walters trio in fifteenth month at Club Manhattan, Detroit . . . Jackson Barnhart combo at Cleveland's Cahert's Musical Lounge . . . Duchess and Her Men of Note seasoning at the Pere Marquette Hotel, Peoria, Ill. . . . Pianist Ira Brant and crew summer at St. Louis's Park Plaza Hotel.

Jazz retreating in the Motor City before the dance band's onslaught. Frank Gillis's Dixie Five hold on . . . Dana Records signed John Bomba's polka band . . . Pianist Max Miller now music director for Life discery . . . Detroit's



SHERMAN HAYES

City Council passed an ordinance destined to revive taxi terperies . . . Bill Snyder built a new hotel band. MCA handles . . . Ex-Minnesota ballroom op Carl Fox and Vic Schroeder organized Fox Ballrooms, Inc., a potential terperly dynasty. Duo will buy halls . . . Bill Crowe new manager of the Thomar and Val-Air, Des Moines; Roy Ahlstrom now running the Aramar, Marion, Iowa . . . GI's have until July 26, 1951, to enroll in music schools . . . Business in Kansas City is booming. Continuous entertainment policy in use at many nighteries . . . Club Carnival, Minneapolis, folded . . . Orrin

Tucker plays the DuQuoin, Ill., fair Aug. 27 for a week . . . Gray Gordon new head of GAC's Cincy office . . . Johnny Singer ork hold until Labor Day at Hotel Cleveland's Bronze Room.

**CHICAGO.** Eddy Howard at the Aragon Ballroom until Sept. 26 . . . Ray Anthony at the Loop Blue Note through Sept. 5 . . . North side's Club Silhouette dropped bop for Dixie. Another cool spot cooled. Which seems again to bear out our assumption that coolness was definitely not the antidote for this summer's heat rash . . . Pianist Bernard Yuffy at Isbell's Restaurant through fall.

**WEST.** Eddie Murphy unit returns to the Riverside Club, Casper, Wyoming, this fall . . . Bob McGrew summering at the Starlite Gardens, Hotel Utah, Salt Lake City . . . Carlton Hayes at the Desert Inn, Las Vegas . . . Ziggy Elman reorganized his band for summer dates . . . Axel Stordahl was rumored set to join Decca . . . Portland's Castle Jazz Band to be spotted again at Gene Norman's October 6 Dixie festival in L. A. Unit is also featured in new Decca album of music etched by participants at Norman's two-beat shindig last year . . . Seattle's Palomar Theater using names again; Lionel Hampton in through Aug. 28 . . . Red Norvo cut sound track for 20th-Fox's "I'll Get By"; Firehouse Five in MGM's "Grounds For Divorce" and "Pagan Love Song"; drummer Zutty Singleton in 20th-Fox's "Love That Brute"; Harold Stern combo in Allied Artists' "Counterfeit"; Nappy Lamare's Dixiecats in Lippert Productions' "Holiday Rhythm," as are pianists Ike Carpenter and Chuy Reyes with orks; Lynn Murray scoring Sam Spiegel's

(Continued on page thirty-four)



## JACK SPERLING CHOOSES

*Leedy & Ludwig*

Jack Sperling enjoys a fine reputation as a "drummer's drummer" because of his fine taste, and we're mighty proud of his long association with Leedy & Ludwig. Formerly with the Tex Beneke band, Jack is now adding his strong beat to Les Brown and His Band of Renown. The band has just closed another successful season with the Bob Hope Show and is currently on nationwide tour.

Jack Sperling was instrumental in designing the 4½" x 14" New Era snare drum which he is now using along with his 14" x 22" bass, 9" x 13", 16" x 16" and 18" x 20" tom-toms. Jack says, "My New Era snare drum gives me just the right sound for modern drumming." See the New Era models in the '51 catalog, and—don't miss the revolutionary new KNOB TENSION drums. Your Leedy & Ludwig dealer will soon have them on display...watch for them! Address LEEDY & LUDWIG, Dept. 805, Elkhart, Indiana, for new '51 catalog...it's FREE!



INTERNATIONAL MUSICIAN

# The Allentown Concert Band

*"The Allentown Band, Inc., is as far as we know the oldest civilian band in America . . . it was organized in 1828 and has been in continuous service up to the present date."—So writes Edgar M. Acker, secretary of the Allentown, Pennsylvania, Band, commenting on our query, in connection with the story in our June issue on Chandler's Band of Portland, Maine, as to which is the oldest band in the land. The Portland band, it will be remembered, was founded in 1832. Are there any other claimants for the title of "Oldest Band in the Land"?*

**T**HE FIRST recorded public appearance of the Allentown Band was on the 4th of July, 1828. In an Allentown, Pennsylvania, newspaper of July 3rd, 1828, unearthed by the late Charles R. Roberts, secretary of the Lehigh County Historical Society, appears a resolution passed by the Allentown Military Music Band, as it was first called, inviting all the inhabitants of the town and neighborhood to attend a 4th of July celebration at Fried's Spring, sponsored by the Band. After the bells of the town had been rung at daybreak, and twenty-four shots fired from the cannon on Hickory Hill, the Band assembled at its hall in the house of Philip Brong, and marched to the spring, playing martial music.

## Playing for Civic Occasions

From that initial appearance 122 years ago right down to the present the Allentown Band has performed for all sorts of civic occasions.



DR. ALBERTUS MEYERS

They played in 1835 at the laying of the cornerstone for the Allentown Homeopathic Academy, the first such institution in this country. On that occasion there were many veterans of the Revolution in the audience. The band was on the program when General William Henry Harrison visited the city, as Whig candidate for President in 1836; and again when President Martin Van Buren came in 1839. The band helped inaugurate the first firemen's parade in Allentown, in 1843. Many of the members of the Band served in the Civil War.

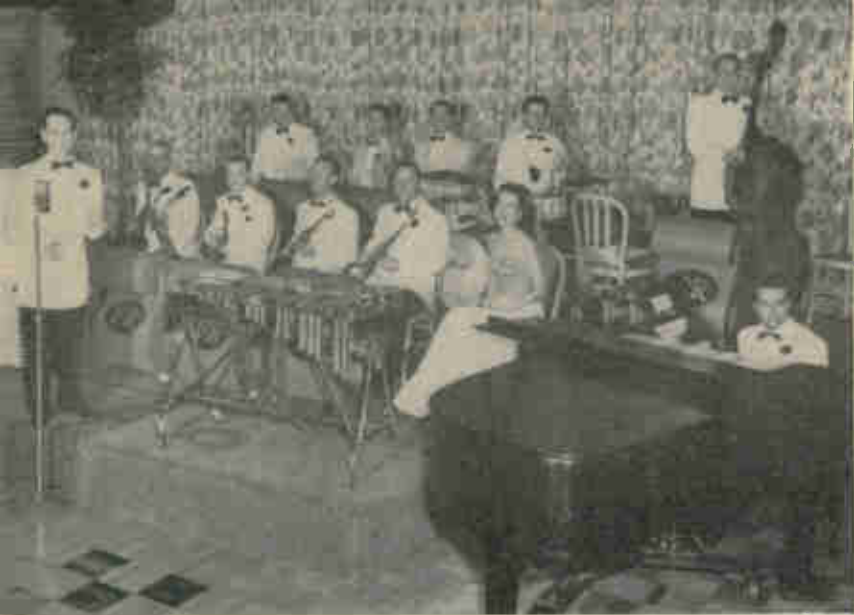
During World War I the Band played for many civic functions, and helped speed on its way the first wooden ship launched by the Traylor Company, at Cornwells on July 5, 1918.

During the second half of its existence the Allentown Band has had but two conductors: from 1885 to 1925, Martin Klingler; and since 1926, Dr. Albertus L. Meyers. Dr. Meyers had played in the band since 1906. During the quarter-century under his leadership, the Allentown Band has made its reputation as one of the premier concert bands of the country. Dr. Meyers claims priority for the idea of inviting guest conductors to take over the baton. At one time or another he has had many famous conductors in Allentown: Dr. Edwin Franko Goldman, Dr. Lucien Cailliet, Patric Conway, Don Voorhees, Leonard Smith and many others. In turn, Dr. Meyers has occupied many a famous band's podium as guest conductor.

A scrutiny of the Allentown Band's programs over the years shows an increasingly rich repertory of fine variety and scope. They have in their library a wealth of operatic and symphonic transcriptions; plenty of adaptations of lighter show music; original music dedicated to them, such as Lucien Cailliet's "Variations on the Theme of 'Pop Goes the Weasel'"; and such show pieces as the same composer's transcription for band of Richard Strauss' "Rosenkavalier Waltzes."

Dr. Meyers has built the Allentown Band up to full concert strength of seventy players, including a harpist and two string basses, in addition to the usual full complement of brasses, woodwinds, and percussion. The Band plays winter concerts in the Lyric Theatre of Allentown, goes on tour through Pennsylvania in the summer, averaging four engagements a week from Memorial Day through Labor Day. They are continuing as they began, with a notable record of civic service, receiving, in return, strong community support.





**AL GOOD'S ORCHESTRA**—(Front row, l. to r.) Al Good, Jean Finnell, Kenny Harris, Woody Wood, Bob Holder, Betty Dunham, and Al Tel. (Top row, l. to r.) Dudley Payne, Jimmy Herbert, Alex Kolensky, Chuck Fisher, Willie Wells.



**TED HERBERT ORCHESTRA**—(Front row, l. to r.) Ray Gagnon, Ben Hall, Ted Herbert, Marty Rossiter, Wes Baxter, Dick Lussier, Roger Labell. (Back row, l. to r.) Leo Bornstein, Walter Robertson, Lin Blaisdell, Robert Nault, Eddie Wallace, Al Bussier (pianist).

**Oklahoma City, Okla.** At the New Persian Room of the Skirvin Tower Hotel, Al Good and his Orchestra have been playing since New Year's. They feature dance and dinner music and novelties.

**Hampton Beach, N. H.** At the Hampton Beach Casino, Ted Herbert and his fifteen-piece orchestra have played steadily each season since

1946, offering everything from "pops" to Dixieland, from semi-classics to classics, with novelties for spice. Among their newest recordings on the London label are: "Take Your Finger Out of Your Mouth," "If I Give You My Love," "Dancer at the Fair," and "Just a Little Rocking Chair and You." Men in the orchestra belong to Locals 349, 9, and 47; but all are native New Englanders.

## Traveler's Guide

**Chattanooga, Tenn.** In the Green Room of the Read House, Edward Shalett and his Continental Strings have played for the last eight years, featuring a wide range of music from the popular to the classic. Mr. Shalett, a graduate of Juilliard, was first violin with the St. Louis Symphony for fourteen years. He also has a dance orchestra which plays at the Fairyland Club on Lookout Mountain.

**Anaconda, Mont.** At the Midway Bar and Lounge, Leo Landreville's Orchestra has played for the last five years. They play all requests from schottisches to rumbas. Their library runs to 2,500 numbers, and they have another 1,000 which they play from memory. They put on their own "midget" floor show since the place is not large enough to justify imported acts. The boys use trick hats, hick make-up gadgets, and a few hula accessories on occasion. They have a sufficient stock of gags and acts so that they do not have to repeat for four or five months. They have some routines for request numbers, too.



**SHALETT TRIO**—(l. to r.) Bernice Shalett, piano; Edward Shalett, violin; Earle Van Arsdale, bass. Known as "Shalett and His Continental Strings."



**LEO LANDREVILLE'S ORCHESTRA**—(l. to r.) Walter Leclaire, piano; Decon Brown, guitar; Leo Landreville, drums, leader. Their library has 2,500 tunes.

**FRANK YAKOTS TRIO**—(l. to r.) Frank Yakots, piano; Jule Page, drums; Bob Yates, sax and Clarinet. They play for dancing and feature shows.

**OSCAR ELGART ORCHESTRA**—(l. to r.) Albert Scafati, bass; Paul H. Luke, piano; John Bosco, guitar; Henry Bourg, sax; Oscar Elgart, violin.





VING MERLIN'S ENCHANTED STRINGS—(l. to r.) Doris Pines, piano; Ving Merlin, violin, leader; Libby Fisher, bass; Mona Reisman, violin; Rosemary Canavan, violin; Sebe Sarser, cello; Dorothy Mer-

riam, violin; Maxine Johnson, viola; Esther Glazer, violin; Susanna Sprecher, harp. All the members of this orchestra rank as virtuosas, with extensive recital and solo experience.

## To Live Music

**West Harwich, Mass.** At the Hotel Belmont, Oscar Elgart's Orchestra is now playing its eighth season. They offer luncheon and dinner music, play twice a week for dancing, and Sunday evenings present a printed program. For the past five winters they have been at the Lauderdale Beach Hotel, Fort Lauderdale, Fla., in the famous Caribbean Room.

**Carlstadt, N. J.** At Petruzzo's Everglades, one of North Jersey's popular dine-and-dance spots, Billy Van's Million-Airs Orchestra has played for fifteen years.

**Burlington, Vt.** At the Burlington Veterans Club, Papandrea's Arcadians have been playing for the past year, offering mainly slow numbers, rumbas, and beguines.

**Tacoma, Wash.** At the Towers Restaurant, Jack Potter and his Orchestra have been playing for the past year and a half. The Towers is at the entrance of the new Narrows Bridge.

**New York City.** In the Terrace Room of the Hotel New Yorker, Ving Merlin and his Enchanted Strings give a concert show every half-hour in the evening. Each girl in the group is a concert artist in her own right. Many have had solo concerts in Town Hall, and several of them have performed with network and symphony orchestras. Ving Merlin has done directing and arranging for NBC, both radio and television. He has conducted for Broadway musicals and for

the Shuberts on tour. "Enchanted Strings" has been a television feature for both NBC and for Station WPIX in New York City. Television will gain by entertainment such as this.

**Daytona Beach, Fla.** At the Club 400 on Route No. 1 to Miami, Frank Yakots' Trio has played six nights a week since October, 1940; three floor shows nightly, and dancing from 9:00 to 1:00 A. M.



PAPANDREA'S ARCADIANS—(l. to r.) Hiram Bevins, piano; Joseph Papandrea, sax, leader; Henry Granger, drums; Bernard Kreisel, trumpet; Mike Martello, guitar. University of Vermont students like their Latin-American numbers in slow rhythm, a taste which seems to be shared by the St. Michael's College students, who also patronize the Burlington Veterans Club.

BILLY VAN'S MILLION-AIRS—(l. to r.) Al Cannie, trumpet; Ed. De Vries, bass; Irving Greenstein, sax; Billy Van, drums, leader; Dave Greenstein, piano.

JACK POTTER'S ORCHESTRA—(l. to r.) Gene Stephens, trombone; John O'Connor, trumpet; Art Doll, sax; Jack Potter, drums; Leonard Jorden, bass; Herb Haran, piano.



## BOOK REVIEWS

**BERLIOZ AND THE ROMANTIC CENTURY**, by Jacques Barzun. Volumes I and II, respectively 573 and 511 pages. Little, Brown and Company. \$12.50.

If we hark back to echoes of the composers in childhood's infinite corridors, we recall that Berlioz made no such solemn reverberations as Beethoven's mighty striding, nor yet sounded with such cathedral-like vastness as Bach's measured tread. Berlioz was more like howling wind, wide open spaces, gushing waterfall. And, like thrashing tree and boiling whirlpool, Berlioz partook a little too much of Nature to be quite countenanced by school boards and children's rooms at the public library.

Now, though, reading the biography of this composer-conductor, we are constrained to reverse our opinion. Berlioz is patterned; Berlioz is channelled; Berlioz knows what he is doing, every note of it, perhaps better than any other composer.

Jacques Barzun knows exactly, too, what is his task in writing this volume. It is to recreate the entire world of Berlioz, to roll back the engulfing waves of a century and reveal that scene of caprice and passion, that era wherein fiction seemed realer than life's stark facts—the century, in short, of Romanticism.

In this century Barzun shows that Berlioz thrived not because he was the epitome of it (as others would have it) but because he had the inner force to counteract it, painstakingly and almost frenziedly to stick to the facts of music-making: instrumentation; orchestration; acoustics; voice ranges; timbre; decibels. Never was genius more methodical, more "realistic," than this product of the Romantic Age.

And how does the author succeed in convincing us of so extraordinary a phenomenon? The book is a three-directional searchlight. It focusses on Berlioz the man—as a thinker and a doer; it focusses on Berlioz as a creator, with intensive study of twelve of his master works; it focusses on Berlioz as an element in nineteenth-century culture.

And the manner of his focussing? Perhaps "weighty" is not the word. But it is a foregone conclusion that the reader will give his complete attention to all three presentations. He will have to. It is not a work to skim over, or to sample by bits, or to browse through. To gain a footing here one must be aware of every step, must have a sure footing on one level before venturing onto another.

In exerting such concentration the reader will be well repaid. For here is a sincere work, a thorough work. Barzun has experienced Berlioz as a mountain climber experiences the Alps. He knows every nook and cranny of him, and he means to present, against all picture-postcard glamor in purples and cherises, the real man. We think he has.

Mr. Barzun has given the last two decades to preparation of this major work of his. He could not have centered on a phase of musical development more ready for elucidation. As Ernest Newman summed it up some years ago: "We sorely need a volume that shall state the whole case for Berlioz as the modern musician who admires him sees it." This the present book accomplishes. It bids fair to become the standard life of the great Romantic.

**AN INTRODUCTION TO SCORE READING**, by Carl G. Schluer. 103 pages. Oliver Ditson Company. Theodore Presser Company, Distributors. \$1.50.

Ever since a composer friend of mine told me he put himself to sleep nights reading scores, I have had an especial respect for those who can look at a note-clustered page and hear whole orchestras. The gift seems to me to be a vast improvement over radio ear-phones which do not turn off automatically once sleep claims one, and which, moreover, do not, except now and then by chance, select the compositions of one's choice.

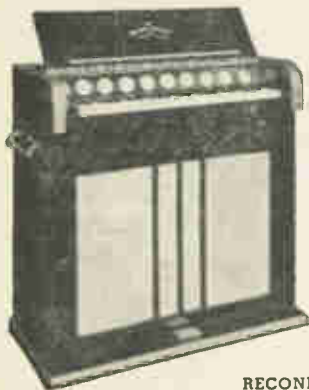
I said "the gift." Mr. Schluer believes reading scores is rather a technique that must be developed slowly by steady practice." His book affords material for such practice. After a sampling of simple vocal scores, a study of the various clefs is entered on with explanations regarding which instruments assume which clefs. Transposition is next considered, with its many involved ramifications. Now the student is instructed in how to play a full orchestral score at the piano—with pointers on how to "spot" the bass, how to find the framework amid ornamentation, how to test the final result.

Chances are the pages on pages of excerpts from masterworks, at first nothing more than black notes on white paper, will begin to sound out music-wise before a week of intensive study is passed. Anyway it's worth trying before you stock up on sedatives. —H. E. S.

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# THE VIOLIN

## Views and Reviews

By SOL BABITZ

### NOT IN YOUR FORSYTH (FOR COMPOSERS, ORCHESTRATORS AND VIOLINISTS)

Cecil Forsyth's excellent book, "Orchestration," the second edition of which (1935) is rightly considered the standard work on this subject, is nevertheless fast becoming outdated in the section on "Violin." This is due not only to the technical progress of orchestra violinists in recent years, but also to a certain conservatism in the original writing.

Because many composers and orchestrators might be unnecessarily restricted in following Forsyth's instructions, the following corrections are offered as an up-to-date addenda to this book.

Those readers who clipped out the chart of violin harmonics, published in this column about a year ago, might do well to insert this column in their Forsyth as well.

### HISTORICAL ERRORS

At the very outset, Forsyth repeats the old error that the lengthening of the neck, and bass bar, the change in bridge since the days of Stradivarius did not essentially alter the instrument; when as a matter of fact any objective comparison of the eighteenth and twentieth century violins (the former about one-half tone lower) would reveal a difference as of day and night. It is for this reason that I advocate and practice the use of a *reconstructed* violin for the performance of early music.

### CHROMATICS

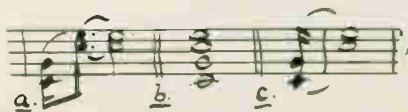
On page 312, Forsyth writes that chromatic scales must be played "by means of a 'fake,'" that is by sliding the fingers. Joseph Achron's fingered chromatic scales were published in 1921 and Carl Flesch's in 1924; surely this information should have been included in this book. Few modern violinists would use the upper fingering today when the lower fingerings are available.



Forsyth does quote a fingered chromatic example from Strauss' "Sinfonia Domestica," but he says that "this somewhat exotic type of fingering would not be of great use except in passages mechanically and regularly built up from small phrases each of which was within the compass of three or four semitones," thus ignoring the scale fingerings then extant. Curiously the Strauss quotation is of detached notes where the fingering makes no difference in sound, as it would in a slurred passage.

### CHORDS AND DOUBLE-STOPS

In his discussion of chords Forsyth does not take into consideration that most modern violinists anticipate the bass of a chord, and that if the orchestrator wants to hear *a* he had better not write the usual *b* because it will be played like *c*.



All the double-stop examples in which one note is open are on the conservative side, not going beyond the third position. Granted that only advanced players can play higher easily, this fact should be mentioned. Also it should be mentioned that even the highest positions are easy for the average player if they are properly prepared. Thus while *a* might be very difficult it would be easy if prepared as in *b*.

(Continued on page thirty)

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# THE SAXOPHONE IN



Alfred Gallodoro

*Alfred Gallodoro, who was of considerable assistance to me in preparing this article, began the study of the saxophone at the age of twelve. (He had already been playing the clarinet for five years!) His first major engagement was at the Orpheum Theatre in New Orleans, where he played first saxophone in 1933. Then he came to New York and became a member of Isham Jones' Band. There he met Paul Whiteman, and was soloist with him for four and a half years. In 1942 he joined the NBC Symphony and played under Arturo Toscanini and Leopold Stokowski. After two seasons with that organization he returned to Paul Whiteman and toured with him as featured soloist. Mr. Gallodoro has appeared as soloist with the Buffalo Symphony, the New Haven Symphony and the Milwaukee Symphony. In 1947 he played Paul Creston's Concerto for Saxophone at the Yale Bowl. At present he is a member of and soloist for the American Broadcasting Company Staff Orchestra.*

—H. E. S.

soprano in B-flat (a fifth above the alto) are straight, like clarinets, but more conical in shape, and are rather hard to play in tune. Moreover they are a bit strident. Parts for them are no longer included in published band material. There is also a contrabass saxophone on the market. In fact, the complete family numbers twelve different instruments—at least five of which are rarely heard in this country.

The saxophone's notes as they appear on the staff are not the same as the notes as they are sounded. In other words, it is a transposing instrument. Naturally of greater concern to us than how the music *looks* is how it comes to our ears. So it is a point of satisfaction both to players and listeners that the members of the saxophone family, all told, actually cover the entire range of the great staff—that is, the piano's range and then some.

Also saxophonists can play the music for violin, voice, and practically any instruments written in the treble (the bass can be used, too, by the baritone saxophone) without the mental strain of jacking up their scale as they read along.

Saxophonists don't miff their chances here. Alfred Gallodoro showed me, tucked in his music case, Bach's Concerto for Violin, Beethoven's Romance for Violin, Haydn's "Gypsy Rondo"—favorites when solo work comes into question. Percy Grainger, who has made a close study of concert band music, and likes to write it, puts it this way: "Joseph Sax and his son Adolphe knew what they were doing when they built the various members of the saxophone and sarrusophone families in altitudes corresponding to the natural divisions of the human voice, thereby enabling these instruments to play, without rearrangement, the whole glorious hoard of European part-songs."

This instrument of a multitude of uses is said to be "easy." It is indeed easy to play the scale and simple tunes presentably. But to gain mastery is another matter. For one thing, its embouchure is quite different from that of the clarinet. "You just have to learn all over again," Gallodoro told me. For another thing, double- and triple-tonguing are more difficult than with the brasses. Besides this, some trills come hard, though this depends a lot on the flexibility of the individual player. Then it is rather difficult to temper the harshness of the upper registers.

On the other hand, the fingering of the saxophone is relatively easy, since it is, so to speak, laid out in octaves. (The clarinet is laid out in twelfths.) Like the piano, it can be said to go along with our harmonic system. For instance you use exactly the same fingers in sounding most octaves. Such jumps as these:



voice and persuasive sax. Anyway, the instrument came, was heard, and conquered. Those of us who had arrived at prom dance status by the mid-twenties\* remember the thrill of first hearing and responding to that warm-sounding instrument with the curved neckpiece and the up-turned bell.

It was the alto and tenor saxophones that we heard most then, and hear most still today. Those beautiful and flowing melodies you find weaving through dance numbers are usually played by the alto saxophone, but, when the blues set in, when you get "in the groove," chances are the tenor saxes are taking over. Regulation dance band music is written now for five saxophones—two altos, two tenors and a baritone—to balance the three trumpets and three trombones.

Dance bands which depend so much on the personalities and musical flair of their leaders are naturally subject to quick and dynamic changes. The concert band is a more stable unit. But here, too, necessity has been and still is the mother of instrumentation. Public school band leaders have some means of adjusting likes and dislikes of their would-be members, but small town bands mostly have to get along with what the citizenry offers. There are four saxophones in ordinary use in the full concert band: the E-flat alto; the B-flat tenor; the E-flat baritone, and the B-flat bass. Two others, the soprano in E-flat (an octave above the alto) and the

\* Will Marion Cook's orchestra is said to have employed saxophones as early as 1905, but his band was exceptional in this as well as in other respects. The saxophone didn't come into general use until 1917, nor become conspicuous in bands until the late 20's.

Upper row—Cecil Leeson, Boyd Valleau (Toronto), Tex Beneke. Middle row—Illinois Jacquet, Buddy Kaye, Earl Bostic. Lower row—Jimmy Dorsey, Teddy Phillips, Tony Pastor.

IN THE LATE 20's the saxophone suddenly began to be conspicuous in dance bands. The cause of this sudden popularity is anybody's guess. It may have been because it is easy to "pick up." Or because it is flexible throughout its compass. Or because it comes in four ranges, like the human voice. Or it may have been its ability to sound deep, like the bassoon, mellow like the cello and bright like the flute, or its aptitude for curving around phrases and encompassing wide intervals, or, since it has characteristics both of the brass and the reed instruments, its ability to blend the tones of these two sections.

Or it may have been catapulted into public regard by the force of individuals: Coleman Hawkins' new way of playing the tenor saxophone; the Brown brothers' richly interweaving harmonies; Jimmy Dorsey's free and easy delivery; the combination of Rudy Vallee's cooing

Upper row—Boots Mussulli, Andy Bagni, Charles Kennedy. Middle row—Walter Thomas, Joe Masek, Eddie Powell. Lower row—Jimmy Abato, Eddie Meyers, Ashley Paige (Indianapolis Symphony).





# BAND AND ORCHESTRA

are easy to play. Moreover, the saxophone lends itself easily to rapid scales, arpeggios, glissandos and staccatos.

This most workable of instruments, combining the metal tubing of a bugle, the mouthpiece and arrangement of holes and keys of a clarinet, and the conical bore of an oboe, was brought into being by Adolph Sax, famous instrument maker son of Joseph Sax, another famous instrument maker. He began the eighty years of his existence in 1814 in Dinant, Belgium, was practically brought up in his father's workshop where he daily imbibed the latter's enthusiasm for perfecting the flute and clarinet. Becoming a proficient player on both of these instruments he in due course was enrolled in the Brussels Conservatory. From improving the mechanism of the clarinet, he went on to inventing an entirely new family of instruments. He made his way to Paris to market his inventions, set up shop in the Rue St. Georges in 1842. If his sole fortune at this time was his brains and his fingers—these and his persuasive personality—they proved ample. He gained influential friends. He displayed his invention in the French Exhibition of 1844 and won a silver medal. Later came gold medals and other honors (as well as a brief bout at bankruptcy), and his appointment as teacher of saxophone at the Paris Conservatory in 1857. A decided boost to his cause was the pitch reformation in 1859 which forced every orchestra and military band to get a new stock of instruments.

One of Sax's most loyal friends, Hector Berlioz, was also the earliest user of the instrument. He liked its "mellow, half-veiled" tone and he liked its versatility. He not only scored profusely for it but organized concerts featuring it. Writes Comettant, of one of these concerts, "The last and most important passage was for the saxophone. A long-held note was conspicuously featured near the end of this solo. Sax played this note with great calm and assurance, swelling and diminishing the sound, giving it every nuance possible. He had forgotten the fingering of the next note, and kept going in order to gain time. Finally his memory came back, just as his lungs were about exhausted. The passage ended, and the audience burst into enthusiastic applause: it appeared to the listeners that this very long holding of the note was proof of immense skill, and a bold and happy instrumental inspiration. The concert was a genuine triumph for the inventor."

—Of such ingredients is success made!

Other composers have risen to champion the saxophone. Bizet in his Prelude to "L'Arlesienne" gives to the instrument a passage of surpassing beauty, the theme symbolizing "The Innocent":



Vaughn Williams in his "Job" ballet uses it to introduce Job's comforters. Ravel calls for the soprano saxophone in his "Bolero." Shosta-

*The tenor sax is deeper and heavier than the alto and consequently does not lend itself so well to the beautiful and flowing melodic lines of the alto. However, the tenor saxophone swings with power and passion. Consequently there is no reason to be astonished by the fact that tenor saxophonists in general are not so capable of melodic invention as the altos, but that on the other hand they swing in a fashion which is not necessarily superior but certainly more apparent.*

—Hugues Panassié in "The Real Jazz."

kovich in his polka from "The Golden Age" has a most effective passage for alto sax:



D'Indy's "Fervaal" opera contains a quartet of saxophones, as does Richard Strauss's "Domestic Symphony." And Carpenter's "Skyscrapers," Hindemith's "Cardillac," Holbrooke's "Apollo and the Seaman," Werner Janssen's "New Year's Eve in New York," Milhaud's "Scaramouche," and Prokofiev's "Lieutenant Kije" all have important passages for the saxophone.

Many works give the saxophone solo status. The "Concertino Da Camera for Alto Saxophone and Orchestra" by Jacques Ibert is welcomed as an enrichment of saxophone literature. It is here given precedence over eleven instruments: flute, oboe, clarinet, bassoon, horn, trumpet, two violins, viola, cello, double-bass. The number of instruments can—and on occasion is—multiplied, making a concerto out of the work. Says Abraham Veinus in discussing this work, "Like a prima donna making a debut, it (the saxophone) first practices a two-octave scale, then tests itself on a series of beautifully pure high notes, and, satisfied that it is in good voice, scampers off into a succession of charmingly naïve coloraturas." Further on in his description he points out the saxophone's delivery as "warm and sensuous," "needle-sharp and syncopated" and "energetic and vigorous."

Paul Creston, who has written a Suite for Saxophone and Piano, a Sonata for Saxophone and Piano, and a Concerto for Saxophone and Orchestra, tells me he chose so to feature the instrument because he likes its melodic quality, its dramatic capabilities and the fact that it can maintain its own power.

The saxophonists' repertory has been further enriched by Debussy's "Rhapsody for Saxophone and Orchestra" and concertos by Eugene Bozza, Alexander Glazounov, Ralph Hermann, Lars Erik Larsson, Norman Demuth and Josef Holbrooke. Vogel has to his credit, surprisingly, an oratorio with saxophones as the accompanying instrument. And there is the generous scoring



Paul J. Ricci



Upper row—Flip Phillips, Lennie Hambro, Coleman Hawkins. Middle row—Johnny Hodges, Booney Richmond, Benny Carter. Lower row—Everett Gates (Oklahoma Symphony), Jerome Zoeller, Carl Rand.

for the instrument by George Gershwin, Ferdi Grofé and Arthur Shepherd.

When these compositions are played in symphony orchestras a saxophonist is usually called in from outside, since no "regulars" are as a rule employed. Sometimes one or two of the clarinetists in an orchestra double on the saxophone. The Boston Symphony Orchestra finds its problem felicitously solved since three of the members of the violin section also are proficient on the saxophone.

So once again the saxophone maintains its position through its curiously adjustable nature. A sort of symbol, we'd say, of democracy—usable, comprehensible, available in emergencies. And human, too, in its strengths and in its weaknesses.

—Hope Stoddard.

Upper row—Rolland Tapley, Clarence Knudson, Harry Dubbs (Boston Symphony); Herbert Couf (Pittsburgh Symphony). Middle row—Glen Johnston, Eddy Flenner (Portland Symphony), Santy Runyon. Lower row—Max Adkins, Lee Hardesty, Vido Musso.



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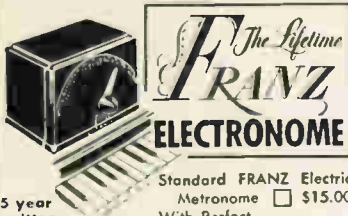
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# Technique of Percussion

By GEORGE LAWRENCE STONE

A teacher in a Western state inquires how many rudiments are necessary for elementary grade school drumming and in what order they should be taken up. Also, he asks if first rudiments should be taught by rote or from musical notation.

My choice of rudiments for the class beginner is a limited number well executed, starting with the *single stroke*. This, being the simplest beat of all, seems the logical one to employ while establishing handholds and manner of wielding. After the *single* I favor the *double stroke*, which actually is the *long roll*. Both these rudiments and the ones that follow should be executed at slow even speeds first, later being played in the slow-to-fast-to-slow style.

Next come the *five-stroke* and *nine-stroke rolls*, following which I favor the *flam*, a most important rudiment and one to be well mastered before going further. The addition of the *thirteen-stroke* and *seventeen-stroke rolls* will furnish the elementary class pupil with sufficient manual equipment to go on to the reading and application of drumbeats to simple music in binary measure.

For added dexterity more than actual musical value I have found the *single paradiddle* a rudiment that captures and continues the interest of a class at a time, during the monotony of rudimental practice, when interest is sorely needed. From the *paradiddle* the *triplet* is easily learned, for it can be identified as a *paradiddle with its last note omitted*. While the *flamacue* and *flam accent* are more difficult than the foregoing, their mastery enables a class to negotiate some of the simpler marching "tunes," thus further sustaining interest during a trying period. Any undue emphasis on the *military* may be lessened as the class is led into some of the broader and more aesthetic phases of drumming, which, let it be noted, I have not attempted to enter into here.

The *ruff* is optional, but since it follows the pattern of the *flam*, it becomes relatively simple to master. An ambitious class would likely pick up further rudiments as it goes along and enjoy doing so. The entire twenty-six *original drum rudiments*, together with their application to military drumming, appears in my "Military Drum Beats." This book should help you in class teaching.

As for teaching by rote versus musical notation: since the first few rudiments are generally taken up before a beginner fully understands note values, it seems expedient to teach these by *rote*. Later rudiments may be taught "from the music." However, it goes without saying, that no rudiment or figure may be fully comprehended by a pupil until he finally learns how it appears in musical notation and how it enters into the mathematical computation of the measure.

## DRY TYMPANI HEADS

Leslie H. Parsons, Civic Symphony Orchestra, Casper, Wyoming, notes that instructors in his territory generally claim that a solution of glycerine and/or other substance should be used on tympani heads to prevent them from drying out or breaking. The claim is that the dry climate thereabouts makes something like this necessary. "How about it?" inquires Leslie.

While the dry head problem is perhaps most acute in driest climates, it exists in more humid climates as well. For instance, it often is encountered right here in Massachusetts where, with the old Atlantic rolling in ahead of an east wind almost to our doors, one wouldn't expect it. When it occurs here it is generally the result of storing the instruments in a close, warm or heated closet.

At various times I have experimented with vaseline, glycerine and even trombone oil in the endeavor to soften tympani heads. Invariably they either stretched until I could not get the higher tunings or they tore in the softening. Finally I decided that the old-fashioned moistening of the heads slightly and occasionally with cool water, a method used by tympanists from time immemorial, was best after all. In this method the water is applied sparingly with a sponge or rag to all portions of the head except those which bear on the edges of the kettles. I also favor *humidify-*

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ing when the instruments are not in use—the placing of several large shallow pans (baking pans, perhaps) half filled with water on the floor as near the kettles as possible. This tends to keep the surrounding air humid, which in turn aids in keeping the tympani heads in playable condition.

To reinforce my own opinions on the above subject I wrote to several good friends who know their drumheads, but the consensus is against the glycerine. George H. Way, of Leedy and Ludwig, writes: "It wasn't so many years ago that the *wash your heads with milk* fad swept the country. The claim was that since milk comes from cows, the washing of the heads with it would put the life of the cow back into the heads." Also, we had a wave of *rub vaseline into your drumheads*. I tried it once. The heads became soft and eventually tore around the edges. Now again comes the *glycerine gag*. Glycerine, like vaseline, is oily, and if one wants to ruin a good tympani head, this is as good a way as any I know of. The best thing to do, in my opinion, is to wash the heads gently with cool water and Ivory soap suds. There is very little oil or grease in Ivory soap—not enough to harm the heads—and its use might give the heads a little more elasticity."

Howard P. Emery, American Rawhide Manufacturing Company, writes: "Glycerine will not hurt the drumhead and will tend to make it softer with less chance of breakage in dry climates . . . but too much of it will make the head soft and stretchy and make it difficult to reach high tones."

William F. Ludwig, Chicago, offers this: "Glycerine and similar solutions contain more or less grease and oil and anything of this sort will soften a head, when it eventually sinks in, to the extent that the head stretches and stretches until the tone is affected. Thus the head is *softened* when, in the process of manufacture, the head maker does everything possible to make it firm, crisp and *hard*. A hard skin will produce a tone that a soft flabby skin will not. Oily preparations are *foolers*, for in the beginning a skin seems to improve. Later, however, when they penetrate, the skin loses its life."

### PARADIDDLES FOR PRACTICE

Here are a few mixtures of *paradiddles*—singles (1), doubles (2) and triples (3)—with syncopated accentuation, that should help to relieve the monotony of constant practice of these rudiments in their stereotyped forms.

Warm up first by running down the individual rudiments in slow-to-fast-to-slow style. Then put them together as shown in the mixtures below, now playing at even tempo:

#### TWO OF EACH

#### ONE OF EACH

#### THREE OF EACH

\* Are you kiddin', George?

AUGUST, 1950

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## News Nuggets

Roger Sessions has been awarded the prize of the New York Music Critics' Circle for his Symphony No. 2. The work was first played by the San Francisco Symphony Orchestra under Pierre Monteux in January, 1947.

Prizes respectively of \$300.00 and \$100.00 will be awarded for the best composition for a string instrument and for the best composition for harp solo, this in the fourth annual composition contest of the Friends of Harvey Gaul. All compositions must be submitted on or before December 1st, 1950. For further information address The Friends of Harvey Gaul Contest, Victor Saudek, Chairman, 315 Shady Avenue, Pittsburgh 6, Pa.

The Chicago Singing Teachers' Guild announces its fourteenth annual competition for the W. W. Kimball Company prize of \$100.00. This is to be awarded the composer submitting the best setting for solo voice with piano accompaniment of the poem, "In June," by Helen Field Watson. Those desiring further information should write John Toms, School of Music, Northwestern University, Evanston, Illinois. All inquiries must include a self-addressed stamped envelope, or reply will be considered unless composer adheres to the rules governing the contest.

The Bach Aria Group will present four Saturday evening concerts next season in New York's Town Hall, in commemoration of the composer's death 200 years ago.

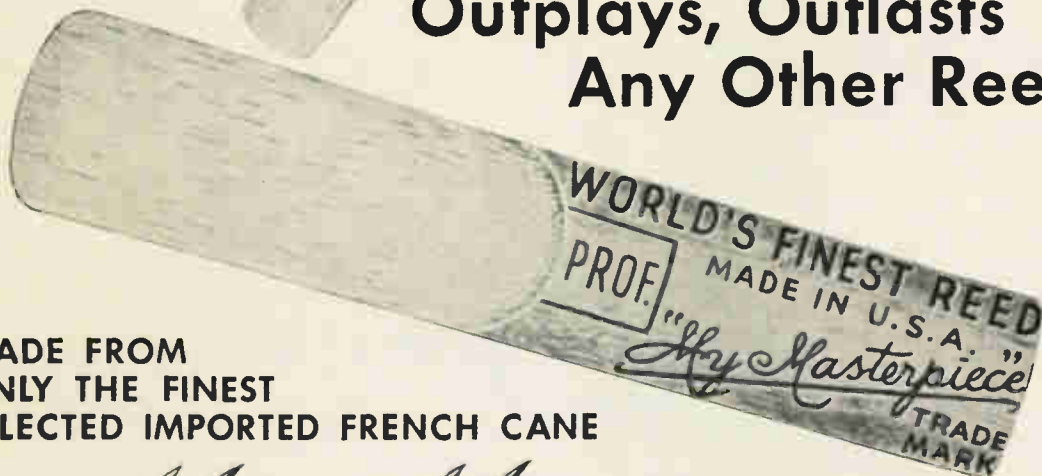
From August 1st to August 31st Pierre Monteux will hold classes in conducting on his summer estate at Hancock, Maine.

The "Music of Today Festival," a radio program which serves to acquaint Americans with contemporary music and to further cultural relations among nations, is being broadcast over ABC every Sunday through August and September. The Eastern area receives it at Noon, the central area at 2:30 P. M., and the mountain stations at 6:30 P. M. Programs include works by Berg, Harris, Hindemith, Honegger, Chavez, Castro, Krenek, Malipiero, Schoenberg, Douglas Moore, William Schuman, Villa Lobos, Jon Vincent and Julius Toldi. The series is re-broadcast in foreign countries via "Voice of America."



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## Modern Harmony

By OTTO CESANA

### REMARKS

**W**E NOW arrive at two important devices, one which is traditional, and one which we devised in order to meet a condition which is prevalent in modern music.

The traditional device is the deceptive resolution. This corresponds in literature to the comma. In fact the deceptive resolution might be described as a musical comma. It presupposes a continuation of the musical idea. It is often used in popular songs which exceed the conventional thirty-two measure length. See, for instance, Gershwin's "I Got Rhythm."

The other device, the unusual progression, is a term we invented to describe those progressions which do not follow any conventional pattern but which nevertheless sound well. A progression of this type can be crude or extremely artistic, depending entirely on the care with which it is conceived.

### LESSON NO. 25 Deceptive Resolution (Deceptive Cadence)

A Deceptive Resolution occurs when the Dominant Chord resolves to any other chord but the Tonic; that is, instead of resolving V to I, it resolves V to II, III, IV, VI or VII. These are the principal chords used in connection with deceptive resolutions. However, any other chord which is conducive to good voice-leading may be used to form a deceptive cadence.

The resolution chord may also appear with additional 7th.

#### Major

Example:



C V7 I V7 II  
G/IV III  
VI VII

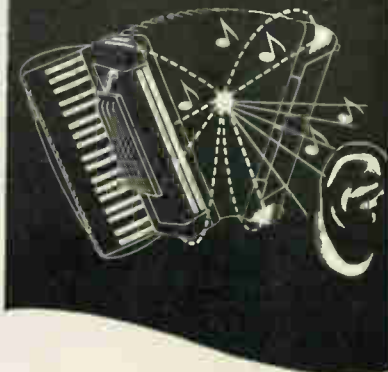
#### Minor

Example:



A- V7 I V7 II7  
E-IV III  
VI VII

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*Exercise*—Make Deceptive Cadences in both Major and Minor by resolving to the chords on the other degrees of the scale.

Use the same setting for all examples. Change only the last chord.

As stated above, these resolution chords may appear with additional 7<sup>th</sup> as shown in the Minor example.

### UNUSUAL PROGRESSION

Under this heading belongs that type of progression which is based entirely on alteration of chordic tones and logical voice-leading.

*Example:*

unusual progression

C7 I D7 Y7 I

C7 I D7 Y7 I

In the chord marked X, the change is brought about by alteration and logical voice-leading.

*Exercise*—Write one example showing an Unusual Progression.

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## THE VIOLIN --- Views and Reviews

(Continued from page twenty-three)

In writing on chords, Forsyth takes it for granted that only highest notes of a chord may be sustained when actually any note can be sustained, after the chord is struck.

I do not know of an orchestrator who has used this device, but it is available, and should not be ignored.

On page 317, *a* is given as a means of notating alternate strings; actually *b* or *c* are more accurate and understandable:

The following sixth is listed as the highest playable; actually, once it is played, it is very easy to slide up by half tones to the end of the fingerboard.

The same is true of all other double-stops.

(TO BE CONTINUED)

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# LOCAL HIGHLIGHTS

## BLOCK DANCES

THANKS to the good services of Local 163, Gloversville, New York, that city has been regaled during the summer with block dances for "old, young and in-betweeners." These dances, financed jointly by the Music Performance Trust Fund and the City Council, alternate between the dance pavilion at the Littauer swimming pool and an area reserved for this purpose near one of the city's schools. Eight different orchestras perform for the dances which take place every Thursday. At this writing President Carl Schnipp of Local 163, and Secretary Sidney Batty are deep in plans with the City Council for a series of band concerts for Gloversville.

## LOCAL 586 STEALS THE SHOW

Union Industries Shows to illustrate for the public the value of labor-industry cooperation are becoming more and more popular; and more and more frequently A. F. of M. locals are participating successfully.

The music of Local 586 stole the show at the Union Industries Show of the Southwest, held in the local's jurisdiction at Phoenix, Arizona.



Here is one of the eleven bands that played at the Phoenix, Arizona, Local 586 booth in the Union Industries Show sponsored at Phoenix by the Arizona State Federation of Labor. In the left background are Ralph Constable, Local 586 Secretary and Chairman of the Show Committee, and William H. Stephens, A. F. of M. Traveling Representative. The placards on the backdrop are quotations from prominent Americans praising the R. and T. Fund.

by the Arizona State Federation of Labor. The music came from eleven bands alternating throughout the five days of the show, plus a stage band that accompanied the acts.

Ralph Constable, Secretary of Local 586, as chairman of the Show Committee, made the arrangements. In addition to the music provided through the Music Performance Trust Fund, the booth featured praise by prominent Americans of the Recording and Transcription Fund.

Other exhibitors in the show learned the lesson of the value of music in advertising. Local 586's booth drew the largest crowds, and the overflow benefited the exhibitors in nearby booths.

## GOLDEN ANNIVERSARY

A fiftieth birthday celebration which recalled the days of torchlight parades and steamboat excursions and yet showed, by its aplomb and zing, that something new had definitely been added was the accomplishment of Local 117, of Tacoma, Washington.

On June 4, 1900, a handful of musicians met to sign the charter of Local 117, and thus to demonstrate their belief in the future of music in that city. On July 11, 1950, nearly 500 gathered to commemorate that event—in an evening of dining, dancing, and reminiscing. And a-plenty of this latter they had to do! Anton Nelson, now past eighty, oldest living member of the local, and Dick Barks, clarinetist, who was only sixteen when he joined the union a few weeks after the charter was signed—these had tales to tell of the days when gaslights, steamboat excursions, and Florodora sextettes were the order of the day.

International Executive Board member Herman Kenin represented President Petrillo. The festivities began with a reunion social hour, followed by a dinner presided over by the local's president, Francis Wallace. Bob Dickerson's orchestra furnished the music. A huge golden birthday cake lighted by fifty candles formed the centerpiece of the honor table, and flowers were wired by the Federation as well as a telegram from President Petrillo.

Life memberships were presented to several members, who had held cards for twenty-five years.

Time, this, to talk of the shiny brass band with its red uniforms, its *oompahing* tubas. Time to talk of the appearances of William Jennings Bryan, Teddy Roosevelt, and William McKinley. ("Oh that Bryan!" sighs Dick Barks. "Like most sixteen-year-olds, I had little interest in politics, but there was never a speaker like that!") Then they recalled that the most trying job for early-day bandmen was the Slavonian funeral. After church rites the band was obliged to march in funeral rhythm behind the cortege, all the way from Old Tacoma through the business section to Jefferson Avenue, tooting mournful music. There was no rule about not getting hep on the way back, however, and they played the fastest march they knew!

Then remember good old Hugo Schmidt—he that was director of music at the old Tacoma Hotel that burned down? And remember Olaf Bull who led the pit orchestra there? And remember when we played in the brass band on the steamer that took Teddy Roosevelt to Seattle? And how we used to play for moonlight dancing on the barge Skookum, on a cruise among the islands? Sometimes the barge was so crowded—and it was a block square, too—that there was little room to dance!

And remember when Pantages Theater was packing them in for stage shows? Remember when the arrival of talking pictures brought an end to vaudeville and pit orchestras? Tom Gilmore—he'd been in the orchestra then eighteen years—sighed to Dick Barks, "Shucks, if I had known this wasn't going to be steady, I'd never have taken the job in the first place!"

Just a Golden Anniversary! But no gold could buy those memories—nor those fast friendships formed through the years!

## PRESIDENT TRUMAN AS PIANIST

In an article, "Why Shouldn't I Sing?" in the April 27th, 1950, issue of *The Saturday Evening Post*\* Margaret Truman comments on the piano technique and musical tastes of the best-known Honorary Member of the A. F. of M.:

"Dad has been subjected to a lot of good-natured—and malicious—kidding about his piano playing; but not by anyone who has heard him. I always get a kick watching the faces of people listening to him for the first time. First there is an expression of polite interest, followed swiftly by wide-eyed incredulity and then complete absorption in his playing. Dad is not merely a capable amateur. He is an accomplished pianist. I wish I had his sure, sensitive touch.

"One incident will reveal Dad's genuine affection for music. A few years before he was elected to the Senate in 1934, he memorized Mozart's Ninth Sonata, a difficult composition that runs thirteen full pages. It is a formidable undertaking for a professional, but he mastered it purely for diversion. As far back as I can remember, he always found relaxation at the piano. . . .

"When we moved into the White House, Dad once remarked that one of the nice things about living there was that it gave him his first chance in many years, what with commuting between Washington and Independence, to collect all his old music. He prefers the classics, with emphasis on Chopin and Mozart, although he also likes the melodies of Victor Herbert and Gilbert and Sullivan. He still is the best pianist likely to be found in any informal social group. . . . Dad is a confirmed square, though. He'll take Bach to bebop every time."

\*Quoted by permission.

## DISPENSER OF CURATIVES

F. Joseph Veneri can fill just about any prescription, be it for medicines to cure the body or melodies to cure the soul. Daytimes he juggles those little vials, measures out a dram of this and a drop of that behind the counter of his pharmacy. Evenings he dispenses music to the weary of spirit. In both roles he is expertness itself. Recognition of his skill in drugs came last month when he was elected president of the Monmouth-Ocean Pharmaceutical Society. His membership in Local 399, A. F. of M., Asbury Park, is no hollow gesture, either. A guitarist of high calibre, he appears nightly at the Old Orchard Country Club in Oceanport.

Just for good measure he is a member, too, of the Italian "Progressive Club," and the Order of the Sons of Italy.

# Six Symphonies Look Forward to Fall

**T**WO EASTERN, two Middle Western, and two Southern orchestras come in for special mention in this month's department of symphony orchestras.

A seventy-five-piece orchestra in Bangor, Maine, prepares for the new season with a well-founded sense of assurance. For it has been developing steadily and persistently for fifty years. Now it has its own symphony hall, has developed a Conservatory of Music and has "graduated" members from its ranks into the major symphonies such as Boston, Cleveland, Rochester and Minneapolis. Also it possesses a library which compares favorably with those of the larger groups. Its endowment fund, under excellent management, allows it to break even and to look forward to ever-expanding horizons. Its conductor is Adelbert Wells Sprague.

Williamsport, Pennsylvania, is another city justly proud of its symphony—though this is a fledgling compared to the Maine group. But two seasons old now—the Williamsport Civic Orchestra under the direction of Osborne Housel was organized at the suggestion of the Board of Education—it is already including children's concerts in its schedule and on its adult programs has given a good account of such works as Schubert's "Unfinished," Sibelius' "Finlandia" and Tchaikovsky's "Nutmacker Suite." The policy of the orchestra is to back local talent. Also it is its custom to dedicate each concert to certain persons, groups or movements with which the city is currently concerned. Scholarships are awarded to worthy local students.

The Pensacola (Florida) Symphony Orchestra, conducted by N. C. Dufresne, has given summer concerts, as well as the winter series. Most of its members are citizens of Pensacola, but those who live elsewhere—Mobile, Fort Walton, Eglin Field—eagerly drive fifty miles or more each week to rehearsals. For the coming season the orchestra plans a series of six concerts in Pensacola and possibly two in Mobile, Alabama.

Out Ohio way, a group of physicians including specialists in anaesthesia, heart, chest, children, eye-ear-nose-throat, health, physiotherapy, psychiatry and surgery—have diagnosed their own ills and come through with an effective remedy. It is music—cure for overwork, nervous exhaustion, one-sidedness, tenseness and general debility. They get their music by the simple process of making it themselves—as witness the Doctor's Orchestra of Akron.

Since it was founded in November, 1926, the Doctor's Orchestra has carried on without a break, even when thirty-two percent of the members were serving in the United States Army or Navy during the Second World War. It has given 142 concerts in eleven cities of Ohio for twenty-six hospitals and allied institutions and organizations. Four benefit concerts have been given for hospitals in Akron, Barberton and Wadsworth.

During the coming season—its twenty-fifth—the members as usual (they number forty-two) will rehearse Thursday evenings during October, November, December and January and will present concerts in February, March, April and May.

The coming season of the Southern Symphony of Columbia, South Carolina, will be its twelfth. During this time it has had three conductors: Hans Schwieger (two seasons), Edwin McArthur (two seasons) and Carl Bamberger, now in his eighth season.



Carl Bamberger

Mr. Bamberger, who is head of the Opera and Orchestra Department of the Mannes Music School, New York, sees to it that the orchestra has a constantly growing repertoire of new works. Last season the Seventh Symphony of Anton Bruckner was performed in local premiere, as well as Bach's "St. Matthew Passion" (with the Columbia Choral Society) and Jan Meyerowitz' "Remembrance of a Former Life," also with the Chorus.

This coming season the orchestra plans to duplicate its schedule of last year, namely, three concerts sponsored by the city of Columbia, a concert in Dillon, South Carolina, and a concert sponsored by the Merchants Association and the Recreation Department of the city, which presented three students as audition winners: Elynor Bryson, Margaret Ellen Barker and Joseph James Lawton.

Then up Wisconsin way, we find Waukesha, "the smallest city in the U. S. A. with a full-fledged eighty-strong symphony orchestra of its own," playing a full season of fine music.

This orchestra was founded three years ago by a man-with-a-mission, Milton Weber, an Aus-

trian-born violinist who came to the United States in 1941, served in the United States Army for a time, then took his Master's degree at the University of Michigan. Mr. Weber, in searching around for a town which seemed ripe for musical enterprise, consulted with Frank Hayek, Secretary of Local 193, Waukesha, who promised his full support—a promise which has been kept to the letter. The first concert was given in March, 1948.

Auditions are planned for the coming season to raise even higher the calibre of the orchestra. Now the support of the orchestra comes almost wholly from the city, with Carroll College furnishing a rehearsal hall and certain other physical facilities. Waukesha is proud of its achievement. Rightly so.

Two weeks after the last concert, the city put on what the forty-five women's clubs which sponsored it called a Symphony Fair. Everyone in the city and environs was asked to make something to sell, to give plants or pets, or to devise and look after a concession—fortune-telling, pony rides, puppet shows, games of skill. The response involved practically every family in and near town. Local 193 provided, through its Performance Trust Fund, a fifteen-instrument band for three hours of gay music. The local firemen made birdhouses and some window boxes. Women baked cakes and knitted baby clothes. College professors gave plants. Children brought in puppies and kittens. Wives of nearby farmers took down jelly and pickles from their preserve shelves. Among the contributors in this regard were Alfred Lunt and Lynn Fontanne, who summer near Waukesha.

It was a fine climax to a year in which the public had given much evidence of its support. The local daily newspaper, *The Waukesha Freeman*, printed a weekly column devoted to the orchestra. Bankers wrote checks—and so did the janitor of Carroll College. The Association of Commerce paid for printing the programs, and the Presbyterian minister strongly urged every member of his parish to buy tickets. Mr. Weber's contention was right: a small city wants and needs and is willing to pay for the best there is—Mozart, Brahms, Beethoven—and is not unwilling to test the unfamiliar—Milhaud, Villa-Lobos, Stravinsky.

The conductor, the orchestra, the citizens of Waukesha, look forward to a series in the 1950-51 season even exceeding in scope and quality that of last year.



Milton Weber conducting the Waukesha Symphony Orchestra.



N. C. Dufresne conducting the Pensacola Symphony Orchestra.



# Music in Alaska

(Continued from page twelve)

"In March of this year, after three successful concert seasons the symphony had grown into an organization capable of standing on its own feet. The orchestra withdrew from Little Theatre patronage and set up its own business and artistic management. As a full-fledged community group, it is now planning its fourth season of concert programs.

"Its members are a hard-working, faithful bunch," reported Britch this week. "They are interested enough to devote several hours each week to rehearsal and to their homework or practice. And I know they have other things they want to do. The married couples could stay home with their children instead of packing their instruments over to rehearsal. The boys working on their houses could get a lot of roofing done in an evening."

"Britch is a roof-hammerer himself this summer, building his own home in Anchorage. The pair of hands that were trained to play a violin have proved rather competent at the beam-and-joist trade. A former member of the National Symphony Orchestra, Washington, D. C., a member of a ship's orchestra on a line operating between New York and European ports, and violinist with the orchestra at the Roxy Theatre in New York, Mr. Britch served in the Air Force during the war, with one year in the Aleutians and one year in the South Pacific. After his discharge in 1946, he returned to Alaska and is now with the Post Engineers at Fort Richardson.

\* This amazing sidelight on the difficulties accompanying rehearsal attendance appeared among the news items of the paper:

"Eleanor Braendel, violinist, and Arthur Braendel, cellist, have been homesteading on the Eagle River for the past two and one-half years, commuting back and forth for rehearsals and concerts in spite of the fact that they have two small children, the elder aged two years, and a two-month old baby. In fact, their older son attended his first rehearsal of the Anchorage Symphony at the ripe age of two weeks."



MARGO BRITCH

"Now directing rehearsals for the opening concert of the season, scheduled for August 30, Britch is looking forward with enthusiasm to the work of the coming year. New music, additional orchestra members and a steadily growing musical audience in the city are contributing to the stature of the symphony group."

The harpist of the orchestra, Margo Britch (she is also the wife of its conductor), wrote us further: "I might mention that every year and sometimes twice a year the Symphony has given a concert at the Air Force Hospital at Fort

Richardson, seven miles from here. Also this year we inaugurated a children's concert which we intend to give next season as often as we are ready. Last season we journeyed to Palmer, about fifty miles northward, to give a concert. Next season we hope to travel to Fairbanks, Juneau, Seward and other towns."

The Anchorage Community Chorus, originated by Mrs. Jack Harrison, presented Handel's "The Messiah" in the Easter season, with approximately 100 voices, assisted by the Anchorage Little Symphony Orchestra, directed by Mrs. Harrison. Probably the focal point of the 1949 season was the organizing and presentation of the original "Arctic Summeretta," on the three shortest nights of the year, June 20th, 21st and 22nd.\* A pit chorus of about fifty, with stage chorus of twelve formed the nucleus of this most successful performance, including over 100 persons. The 600 seats were sellouts nightly. Metropolitan opera soprano, Marita Farrell, was engaged to take the leading role. The 1949-50 winter season was under the baton of Lt. Russell Mason. A monthly radio broadcast was presented over KENI.

In 1947 the Anchorage Little Theatre inaugurated a concert series which brings artists of talent and note from the musical centers of the United States. First artist to come was Grant Johanneson, pianist. His concert met with such success that a Steinway concert piano was purchased by the Little Theatre as an inducement for future artists. Carol Brice, Lansing Hatfield, Luigi Silva, Kensley Rosen, Maxim Shapiro, Camilla Williams, Miklos Gafin and Amparo Iturbi have since appeared as soloists.

So come the instruments; so come the musicians; so comes the music to Alaska. The newspaper that heads itself "The Forty-ninth Star" may well be prophet of the day when this territory will be a state, among the front ranks of states outstanding for cultural achievement.

—Hope Stoddard.

\* On these three nights the sun scarcely bothers to sink below the sky-line at all, even at midnight!

## MORE RECORDING COMPANIES SIGN

Supplementary list of recording and transcription companies that have signed contracts since publication of the list in July, 1950. Members should add this to the previously published lists.

### RECORDING COMPANIES

Aragon Records, 615 Hastings St., West, Vancouver, B. C., Canada.  
 Artistic Recording Co., 21 West 89th St., New York, N. Y.  
 Blu-White Record Co., 421 Main St., Hackensack, N. J.  
 George R. Burgoon, 1421 12th Ave., Altoona, Pa.  
 California Recording Co., P. O. Box 931, Portland Oregon.  
 Champagne Records, 521 West Sixth St., Cincinnati, Ohio.  
 Champion Recordings, Inc., 527 Fifth Ave., New York, N. Y.  
 Del Casino, 249 Steuben St., Brooklyn, N. Y.  
 Citation Recording Co., 101 Music Hall, Detroit, Mich.  
 Catharine Crozier, Eastman School of Music, Rochester, N. Y.  
 Dance Records, 347 West 55th St., New York, N. Y.  
 Dellah, 40 East 66th St., New York, N. Y.  
 Del-More Records, 2395 Delaware Ave., Buffalo, N. Y.  
 Dixiedisc Records, Box 871, Jackson, Miss.  
 Fay and Brown Recording Co., 4302 Mildred Ave., Venice, Calif.  
 Fidelity Sound Recording Co., P. O. Box 1835, Stockton, Calif.  
 Gypsy Records, 1015 Grant St., Charleston, W. Va.  
 Heart to Heart Recording Co., Professional Bldg., Walpole, Mass.  
 High Time Records, 1514½ Seventh St., Santa Monica, Calif.  
 Hum Music and Recording Co., 1410 S. Broadway, Denver, Colo.  
 Jansen Records, 86 Sherman Ave., Teaneck, N. J.  
 Jazz-Disc Record Shop, 82 East Dixon Ave., Dayton, Ohio.  
 Jet Record Co., 1574 56th St., Brooklyn, N. Y.  
 J.O.B. Records, 4008 South Ellis Ave., Chicago, Ill.  
 Kennedy Records, 1619 Broadway, New York, N. Y.  
 Luxury Records, 11511 Moorpark St., North Hollywood, Calif.

Margo Record Co., Inc., 138 West 83rd St., New York, N. Y.  
 Mello Records, 439 South Wabash Ave., Chicago, Ill.  
 Musart Record Co., 7265 Melrose Ave., Los Angeles, Calif.  
 New Orleans Jazz Club, 439 Baronne St., New Orleans, La.  
 Nome Records, 15 Ann St., Staten Island, N. Y.  
 North Music Publishing Co., 1650 Broadway, New York, N. Y.  
 Oriole Records Corp., 188 West Randolph St., Chicago, Ill.  
 Pallium Record Co., 25 Kinsman Place, Natick, Mass.  
 Clayton A. Perry and Associates, 7337 Kipling Ave., Detroit, Mich.  
 Philharmonia Records Corp., 65 Montague St., Brooklyn, N. Y.  
 Polymusic Recording Associates, Inc., c/o Robert Busch, 220 East 42nd St., New York, N. Y.  
 Quality Records, Ltd., 280 Birchmont Road, Toronto, Ont., Canada.  
 The Rachmaninoff Society, 7 East 76th St., New York, N. Y.  
 Rangel Music Co., Box 4221, Station A, San Antonio, Texas.  
 Rex Record Corp., 1440 Broadway, New York, N. Y.  
 Robbins Music Corp., 799 Seventh Ave., New York, N. Y.  
 Charles V. Ryan, 64-33 99th St., Forest Hills, N. Y.  
 Smith Records, 1920 West Third St., Los Angeles, Calif.  
 Strady Records, Encino, Calif.  
 Stradivari Records, Inc., 865 West End Ave., New York, N. Y.  
 Studio Records, 18100 Greenlawn Ave., Detroit, Mich.  
 The Walco Music Publishing Co., 144 N. College Ave., Fort Collins, Colo.  
 Station WCFM, 1120 Connecticut Ave., N. W., Washington, D. C.

### ELECTRICAL TRANSCRIPTIONS

Fidelity Sound Recording Co., P. O. Box 1835, Stockton, Calif.  
 Station KLZ, Denver 2, Colo.  
 Oriole Records Corp., 188 West Randolph St., Chicago, Ill.  
 Quality Records, Ltd., 380 Birchmont Road, Toronto, Ont., Canada.  
 Station WCFM, 1120 Connecticut Ave., N. W., Washington, D. C.  
 Wilart Productions, 420 Madison Ave., New York, N. Y.  
 Station WJPS, 206 Main St., Evansville, Ind.

## Music in the Cold War

(Continued from page seven)

hundred hours of music a month. Most of this is either played over shortwave, recorded for the transcription service or filed in the Voice's library. As well as straight musical programs, the material is integrated into the Voice's dramas and feature programs.

Two considerations dominate the selections. The best of American music is sent abroad—for instance, the Bethlehem Bach festival, for its intrinsic value and as a demonstration of American cultural attainments. But because much serious music is already available to foreign listeners, there is also a heavy emphasis on popular music. Southern Europe and Latin-America in particular favor our dance and theatre music; Northern Europe prefers orchestras and soloists; in India and Indonesia military bands top the list. Every bit of this music goes out with the cooperation of the AFM. Many of our favorite bands and individual artists are earning international reputations.

The Voice of America as a whole adds up to a determined attempt to send the truth about the United States to our friends and potential friends. But the State Department is severely handicapped by its lack of facilities. The Rus-

sians need no such elaborate network as the one painfully assembled by the Voice. Short- and medium-wave broadcasts originating on their own (or their satellites') soil cover more territory at infinitely less expense. And when expenditures have been required—as in the case of the jamming apparatus—the Communists have not stinted.

That is why it is important that the American Federation of Musicians and President Petrillo have cleared the way for the fullest utilization of America's musical resources in this phase of the cold war.

The success of the Marshall Plan is obviously also essential to the winning of the cold war. The problem here is a little different from that faced by the Voice of America, and the ECA has taken different steps.

The American taxpayer is footing the bill for the rehabilitation of large areas of the globe and he is entitled to know what he is getting. Therefore the ECA has built a series of shows to tell its story at home as well as abroad—special shows created for the purpose, and not the typical American fare picked up by the Voice. But in this case, as well, the cooperation of the musician has been eagerly offered.

Contributions of their own talent by the American musicians have been slight and limited primarily to incidental music for television. But

among the rights earned by the AFM through the years was the right to control reckless foreign competition when it threatened American jobs. Union rules have been suspended in the ECA's behalf to permit ECA to use foreign musicians in a series of important broadcasts.

So far, there have been three. "This is Europe" is a half-hour show running for an entire year. In this country it is heard over Mutual every Sunday night. (It is also heard in Europe over the Voice, the Armed Forces European network and via the Voice's transcription service.) It features an orchestra of forty men. "Recovery Story" is a series of fifteen half-hour shows over NBC Saturday afternoons, again with music by foreign musicians. In "Orchestras of the World" some fifteen of the finest foreign symphonies play an hour's program each, transcribed by ECA and played by 300 U. S. stations. This series is played abroad too, so that each participating country hears the others' best orchestras. These musicians have donated their services as a gesture of thanks to ECA and the American public.

By the same token, the contribution by the members of the American Federation of Musicians to the waging of the cold war is only their thanks that they are fortunate enough to share the benefits conferred by the United States upon its citizens.

## With the Dance Bands

(Continued from page eighteen)

"Cost of Loving" using all-star crew assembled by Randy Brooks for sound track.

Jackie Ross into his sixth year at the Cirque Room, Fairmont Hotel, S. F., inked by Coronet Records . . . Pete Rugolo recording with an early-type Stan Kenton band for Capitol. Pian-



Duke Ellington's sax section: (l. to r.)—The Duke, Charles Rouse, Harry Carney, Jimmy Hamilton.

ist-arranger Lou Busch reviving the Hal Kemp style for ditto waxery . . . Ray Herbeck at the Last Frontier, Las Vegas, indefinitely . . . Henri Rene heading RCA Victor's coast A. and R. activity. (Paul Weston, who quit Capitol, was supposed to join RCA) . . . Batoneer Freddy Nagel, retired, living in California . . . Firehouse Five and Bobby Ramos' L. A. crew for Republic's "Hit Parade of 1950" . . . Ina Ray Hutton back in business. She preemed her new band at the Aragon Ballroom, Ocean Park, Calif., and was spotted on KTLA's Sunday TV opus, "Bandstand Review" . . . Freddy Martin's "Band of Tomorrow" will record for Victor (mayhap starting on Bluebird) and will net a two-frame date at Hollywood's Palladium. Crew was selected via Fred's video talent search. Hadda Brooks and Milt Herth now London

properties . . . Dick Jurgens at Denver's Elitch's Gardens until Aug. 30 . . . Harry James' band begins September shooting for a 20th-Fox flick . . . Horace Heidt and troupe readying for their fall nation-wide trek . . . Red Nichols and Pennies spotted in a U-I two-reeler called "After Hours" . . . Les Brown, having dropped three men to 20th-Fox staff jobs, one-nighted to Aug. 26, grossing more than \$85,000 . . . Muggsy Spanier plays S. F.'s Club Hangover six weeks beginning Aug. 21 . . . Tenorman Eddie Miller in 20th-Fox's "No Way Out" . . . Movie arranger Frank Skinner authored a fine tome on flick writing: "Underscore" . . . Jerry Wald has a new quartet in L. A.

Frankie Carle into Hollywood's Palladium Sept. 6 for five weeks . . . Stan Kenton continues to make interesting news. More than half of the dates for his next "Innovations" tour are already set. He'll kick off the 1951 trek Jan. 15, on the Coast. A few random concerts are Pittsburgh, Feb. 10; Baltimore, 11; Philly, 16; Columbus, Ohio, 18; Carnegie Hall, March 6-7; Chicago's Civic Opera, March 16-17. Stan took an abbreviated dance-type unit into the Rendezvous Ballroom, Balboa Beach, Calif., for the summer, mainly to hold his key men together. Unit plays weekends only. Stan also hopes to open, by autumn, his long-proposed academy of music, in L. A., using sidemen as instructors. School would teach modern instrumental playing, arranging, theory, harmony, etc. Last report was that trumpeter Maynard Ferguson would not leave Kenton, preferring to use Stan's band as an experimental vehicle for his own ideas . . . George Shearing returns to the L. A. Oasis in September . . . Henry Busse closes at Ocean Park's Aragon Aug. 31 . . . Russ Morgan follows Paul Neighbors into L. A.'s Biltmore Bowl Sept. 11.

**CANADA.** Ronalds Brothers trio at Grange Cafe, Temple Court, Hamilton, Ontario . . . No hope for Dominion TV until Sept. 1, says

Davidson Dunton, chairman of CBC . . . Louis Metcalf at Montreal's St. Michel; Ellis McLintock at Belmont Park; Bix Belair holds at Bellevue Casino; Russ Meredith at the Dixieland Den Lounge.

**MISCELLANEOUS DATES.** Will Back, Broadmoor Hotel, Colorado Springs, out Sept. 9 . . . Tex Beneke, Indiana State Fair, Indianapolis, Sept. 3-8 . . . Billy Bishop (same date as Beneke) . . . Nat Brandwynne, Mapes Hotel, Reno, out Sept. 13 . . . Verne Byers, Pine Cone Inn, Grand Lake, Colo., out Sept. 9 . . . Bill Clifford, Claremont Hotel, Berkeley, Calif., out Sept. 10 . . . Xaxier Cugat, Hotel Astor, NYC, out Sept. 10 . . . Roland Drayer, Pavilion Ballroom, Myrtle Beach, S. C., out Sept. 8 . . . Danny Ferguson, Broadwater Beach Hotel,



Lawrence Welk's sax section: (l. to r.)—Garth Andrews, George Willard, George Aubry, Ori Amodeo, Clark Gandy, Lawrence Welk.

Biloxi, Miss., out Sept. 4 . . . Eddie Fitzpatrick, Stateline Club, Lake Tahoe, Nev., out Sept. 6 . . . Larry Fotine, Palisades Park, Palisades, N. J., out Sept. 10.

Send all information concerning dates at least a month-and-a-half in advance of engagements to Ted Hallock, *The International Musician*, 39 Division St., Newark 2, N. J.

—TED HALLOCK.

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**CBS (N.Y.) STAFF ORCHESTRA STARS** heard on radio programs "Sing It Again," "This Is Show Business," "Crime Photographer," "Arthur Godfrey's Talent Scouts," under the batons of Ray Block, Archie Bleyer, John Gart and Henry Sylvern. Shown with Ray Block before "Sing It Again" program, left to right: Block, Ray Ekstrand, Wolfe Taninbaum, George Tudor, George Dessinger, Buddy Saffer, with their Selmer (Paris) Instruments.



**STAN GETZ**, stellar tenor sax artist formerly with Woody Herman; now fronting his own combo. Down Beat and Metronome 1949 Poll winner. Recorded with Metronome All-Star Band for "Double Date" and "No Figs," released by Columbia. Has played Selmer (Paris) exclusively for 7 years.



**SERGE CHALOFF**, first place winner on baritone sax in both Metronome and Down Beat 1949 polls. Formerly with Woody Herman, now with Count Basie. Used Selmer (Paris) exclusively for 12 years. Hear him with Metronome All-Star Band on Columbia records, "Double Date" and "No Figs."



**TEX BENEKE BAND** features this group of Selmer (Paris) users. Left to right, standing: Eddie Gerlach, tenor; Theodore Lee, alto sax, clarinet, bass clarinet; Bobby Nichols, trumpet; Gene Cipriano, tenor sax and clarinet. Seated: Johnny White, alto sax and clarinet; Bill Ainsworth, alto sax and clarinet.



**JAZZ AT THE PHILHARMONIC** for 1950 features these two top-notch tenor sax stars, Flip Phillips, left, and Coleman Hawkins, with JATP President Norman Granz standing. Flip has played Selmer for 12 years and Coleman has used Selmer exclusively for 15 years.



## Of Interest to Members

At its usual pre-convention meeting the Southern Conference heard a report by Executive Officer Herman D. Kenin on the affairs of the Federation and elected Grafton J. Fox, of Tulsa, Oklahoma, president for the coming year.

Mr. Kenin reviewed the recent public relations activities of the Federation beginning with the search for outside counsel begun at the Convention's request in 1947. He felt that the union had come a long way in counteracting the vicious propaganda about President Petrillo and discussed the responsibilities of all locals and all members in continuing this trend.

The conference heard the new record commemorating the Recording and Transcription Fund and featuring the voices of President Petrillo, General George C. Marshall, Henry Ford, II, and others.

Henry Kaiser, of counsel for the Federation, also spoke to the Conference. He referred to the greatly improved standing in Washington



Southern Conference officers are sworn in. Left to right: International Executive officer J. W. Parks, William J. Harris, Grafton J. Fox, George W. Cooper, Steve E. Grunhart.

of President Petrillo and the Federation generally since the public relations program began. He cited the dangers to the labor movement and to

the musicians in particular created by the Taft-Hartley Act.

"Daddy" Fox, Secretary of Local 94, was elected unanimously to succeed William J. Harris, President of Local 147, Dallas, Texas, who retired after two successive terms. George W. Cooper, Jr., President of Local 257, Nashville, Tenn., succeeded Mr. Fox as Vice-President, and Steve E. Grunhart, Secretary of Local 116, Shreveport, La., was re-elected Secretary of the Conference.

### Benefit Dance

More than fifty members of Local 141, Kokomo, Ind., donated their services for a series of polio benefit dances in Kokomo clubhouses. The affairs raised a considerable sum for polio relief and aided Local 141's public relations. A wide variety of organizations contributed their halls for the dances, including the Delco CIO Club, the AFL Club, the Eagles Home, USA-CIO Local 1054, VFW Post 1152, and Legion Post. 177.

## Fred Waring's Services

(Continued from page fifteen)

how important the "scene" of a composition is, as well as the sound. Roy Ringwald, Waring's chief choral arranger, came all the way from Santa Fe, New Mexico, where he lives and usually does his work, to spend three weeks watching the preparation of the Waring TV show.

Much time is spent each week in determining proper costuming and staging for each number. Every member of the group has an explicit understanding of his part in the visual, as well as in the audio, part of the program. Since three or four cameras are turned on the ensemble of over sixty, it is clear that everyone has to keep in step as well as in tune!

### Fred Waring Firsts

Waring's success in the newest entertainment medium is indicative of a temperament and talent which enables him to pioneer without ever getting out of touch with his audience. He can hit a line straight down the center of public taste. His career, in fact, would serve as a pretty good epitome of the history of popular musical entertainment from 1916 to date. Here are the "firsts" which he claims:

Made first popular music record using vocal chorus.

Recorded first rumba tune.

Made first all-musical motion picture.

Made first use of choral groups in radio work.

Was first major musical show to have five fifteen-minute programs a week.

Was first major organization to attempt an evening quality program for daytime listeners and set a new performance record by doing six one-half-hour musical shows, plus one-hour television show per week.

Was first orchestra to be televised.

Was the first professional performer to bridge the gap between the educational and professional entertainment fields.

### Music Workshop at Shawnee

That final "first"—the successful bridging of the gap between popular and academic music—has been accomplished by Fred Waring's Summer Music Workshop at Shawnee-on-Delaware, Pennsylvania. School, college, church, community, and industrial music directors come from every state and from many foreign countries for an intensive study of the Pennsylvanians' methods. Waring transplants his glee club and orchestra, his script writers, arrangers—and their families—from New York for the six weeks period. Together with the visiting educators, they are housed in the Shawnee Inn, which Waring owns and operates.

The faculty of the Workshop consists of Waring and the members of the Pennsylvanians, who in twice-daily sessions demonstrate their rehearsal and performance methods, which are also fully discussed in evening seminar sessions presided over by Fred and his assistants. The instruction stresses the procedures to which Waring attributes his success. First, there is the matter of choral diction. Waring is probably the greatest stickler since the late Sir William Schwenck Gilbert, for bringing out in clear and precise accents every word sung by a chorus. It's a question of integrating the verbal with the musical phrasing. Next, there's the Waring technique for blending vocal with instrumental effects. Fred shows how he achieves ideal integration between the various forces, and in discussion and lecture deals with the problems of program-building to secure this fusion between the orchestral and vocal lines. He tackles the problem of extension of repertory, through methods for quick reading of a large amount of choral music for mixed, male, and women's voices. He deals with laboratory use of recording machines as an aid in rehearsal routines. He shows how to stage choral events to provide a striking picture—of particular interest in view of the rise of television.

The procedures in the Workshop are of course helped out greatly by the availability of the immense and varied library of the Pennsylvanians—the actual working scores being insured for \$500,000. For the music educators, a great many of the scores, vocal plus instrumental, are available in quantity, since Waring has finally established his own publishing firm, the Shawnee Press.

One practical item that greatly impresses the visiting educators is that more than half the members of the orchestra do some sort of work for the organization in addition to their instrumental performance, while about half the players double on from two to six instruments. And all the Pennsylvanians seem to have become imbued with Waring's devotion to detail, and thirst for perfection. Academic musicians naturally set great store by conscious awareness of technique, and they leave Shawnee with the feeling that they have not only observed a great musical organization in action, but that they have heard a detailed analysis of the "know-how" involved.

That Waring has had a marked influence on the techniques and the content of American choral work is shown also by the growth of the Collegiate Chorale, founded in New York City by Robert Shaw at the time when he was an assistant conductor for Fred. Waring gave every aid and encouragement to Bob Shaw's venture, and Shaw has said on many occasions that he owes his inspiration and much of his method to Waring's tutelage. The Collegiate Chorale is only one of the many by-products of Waring's work.

Certainly it was no mere recognition of popularity that earned Fred Waring the Lowell Mason award—one of the blue ribbons for musical achievement in this country. His services to American music have been substantial. He has carried out Dryden's precept: First delight, then instruct. And in making his lore available for other music groups, he has never ceased to strive to perfect his showmanship, and to provide top-flight entertainment.

# Official Business

COMPILED TO DATE

## CHARTERS ISSUED

Local 524, Pasco, Washington.  
Local 699, Houston, Texas (colored).

## REMOVE FROM FORBIDDEN TERRITORY

El Rancho Rio, Las Vegas, Nev.

## WANTED TO LOCATE

Bothwell, Johnny, former member Locals 10, Chicago, Ill., and 302, New York, N. Y.  
Cowan, Zelma (Zee), Local 688, Wichita Falls, Texas.  
Roland, Gene, former member Local 47, Los Angeles, Calif.  
Ralph K. Guthrie, guitar, trumpet: S. S. No. 351-01-1222; anyone knowing his whereabouts please notify George H. Unger, Sec., Local 375, Oklahoma City, Okla.  
Kelly, Claude, member of Locals 519, Alliance, Nebr., and 655 Miami, Fla.

## CHANGE OF CONFERENCE OFFICER

Southern Conference—President, Grafton J. Fox, 911 South Elwood Ave., Tulsa 5, Okla.

## CHANGE OF OFFICERS

Local 23, San Antonio, Texas—President Irwin P. Scott, 902 West Gramercy Place.  
Local 196, Champaign, Ill.—President, Bill Heims, 1107 West Calif., Urbana, Ill.  
Local 209, Tonawanda, N. Y.—Secretary, Hiram G. Meyer, 29 Christiana St., N. Tonawanda, N. Y.  
Local 263, Bakersfield, Calif.—President, Charles R. Cecil, 102 Jeffrey St., Phone: 4-0312.  
Local 273, Fayetteville, Ark.—Secretary, Herman Tuck, Jr., Mountain and College, c/o The Service Company.  
Local 372, Lawrence, Mass.—President, Robert J. Hoellrick, 93 Boston St., Phone: 27747.  
Local 435, Tuscaloosa, Ala.—Secretary, Ralph Hardem, 1922 Broad St., Phone: 81-666.  
Local 449, Coffeyville, Kansas—President, Avie Schleicher, 501 W. Third.  
Local 492, Seattle, Wash. (colored)—President, Robert L. Marshall, 331 30th Ave.  
Local 500, Raleigh, N. C.—President, Vernon F. Jordan, 1903 Cameron St. Secretary, Colbert F. Crutchfield, 112 West Martin St.  
Local 503, High Point, N. C.—Secretary, Basil H. Freeman, 321 Louise Ave.  
Local 710, Washington, D. C. (colored)—President, George F. Robinson, 5352 East Capitol St. Secretary, Gladys I. Moore, 1810 Vermont Ave. West.

## CHANGE OF ADDRESSES OF OFFICERS

Local 6, San Francisco, Calif.—President, Ed. S. Moore, 230 Jones St., Phone: Prospect 5-8118.  
Local 44, Salisbury, Md.—Secretary, C. Russell Yohe, City Trailer Camp, Ocean City, Md.  
Local 162, Lafayette, Ind.—President, Grady James, 823 South 10th St.  
Local 265, Quincy, Ill.—President, Andrew Van Sickle, 212 North 25th St.  
Local 341, Norristown, Pa.—Secretary, Sal L. Nave, 227 East Penn St.  
Local 360, Renton-Auburn, Wash.—President, Earl Hass, Route 1, Box 4410, Issaquah, Wash.  
Local 434, Detroit Lakes, Minn.—Secretary, Beatrice Wisted, Rt. 3.  
Local 493, Seattle, Wash. (colored)—Secretary, Robert W. Braxton, 418-A Second Ave.  
Local 494, Southbridge, Mass.—Secretary, Adelar Derosier, Amidown Bldg., 268 Main St.  
Local 637, Louisville, Ky.—President, Artie Jones, 901 W. Chestnut St., Louisville 3, Ky., Phone: 9518. Secretary, Gerald Ballou, 901 West Chestnut St., Louisville 3, Ky., Ph.: 9518.

## DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians:  
Cormac Records, Wes McLain, Santa Ana, Calif., \$660.00.  
Sans Souci, M. Triay, Havana, Cuba, \$6,000.00.  
Topside Club, Martin Rubin, owner, Washington, D. C., \$65.50.  
Russell Post 6240, Veterans of Foreign Wars, Gus Zercher, dance manager, Russell, Kansas, \$350.00.  
Latin Quarter Club, Carlo Quarataro, prop., New Orleans, La., \$310.00.  
Club Chez-Ami, Anthony Scalice, prop., Grand Rapids, Mich., \$1,220.  
Bauer, Harry A., Hagerstown, Md., \$90.00.  
Gray's Inn, Eddy Nelson, emp., James Sheirr, mgr., Jackson, N. H., \$800.00.  
Beadle, Jeanette, Newark, N. J., \$55.00.  
Club Nomad, Charlie Goddeman, emp., Atlantic City, N. J., \$214.27.  
Garden Cocktail Lounge, Joseph Ventimiglia, Paterson, N. J., \$123.00.  
Johnson, Robert, Newark, N. J., \$500.00.  
Mariano, Tom, Newark, N. J., \$500.00.  
The Imperial Lounge, Edward Weiner and Russell Epstein, Perth Amboy, N. J., \$40.00.  
Halliday, Finn, Albuquerque, New Mexico, \$350.00.  
Andre's 700 Club, Charles Simone, Syracuse, N. Y., \$57.50.  
Bently, Bert, Binghamton, N. Y., no amount given.  
Coffery, Jack, New York, N. Y., \$22.00.

McLean, C. F., Norwich, N. Y., \$1,000.00.  
Presutti's Villa, S. Presutti, Columbus, Ohio, \$179.18.  
Ambassador and Monogram Records, Messrs, Darwyn and Sokoloff, Toronto, Ontario, Canada, \$3,765.00.  
812 Club, Sam Porter, operator, Philadelphia, Pa., \$690.00.  
McGovern, Terry, Brandonville, Pa., \$471.55.  
Terminal Hotel, Samuel Harris, Easton, Pa., \$10.00.  
Parke Lounge, Chic Snyder, Fort Worth, Texas, \$750.00.  
Ranchhouse, (formerly Peacock Club), E. C. Cramer, R. E. Cass, L. E. Oliver, Waco, Texas, \$700.00.  
Continental Theatre Bar, Milwaukee, Wis., \$490.00.

## THE DEATH ROLL

Boston, Mass., Local 9—Angelo D'Agostino, Hans Werner, Alfred T. Fleming, Frederick A. Greene, Marcus J. LeRoy, Joseph D Mawhinney, Chester, Pa., Local 484—William Sharpless.  
Chicago, Ill., Local 10—Albert F. Kric, Alex J. Bustabo, A. L. Hultquist, Don Philippini, William W. Philley, Emma Osgood Moore, Anton (Latos) Latosiewicz, Miroslav Drummer.  
Cleveland, Ohio, Local 4—Frank G. Luce, Philip Nabokin, Arthur H. White.  
Denver, Colo., Local 20—Tom Aldred.  
Detroit, Mich., Local 5—Maynard Heath, Harry G. Lelliott, Stanislaw Szmulewicz.  
Fort Dodge, Iowa, Local 504—Lou C. Pray, F. Wm. Spielberg.  
Hartford, Conn., Local 400—John M. Linnon.  
Los Angeles, Calif., Local 47—Thomas Alfred, Ilya Bronson, Phillip A. Cubinar, Josiah J. Levy, Don Philippini.  
Houston, Texas, Local 65—Gregor Jassel.  
Kansas City, Mo., Local 34—Ferd Kohl, Arthur Ross.  
Lima, Ohio, Local 320—Charles Knost.  
Louisville, Ky., Local 11—Howard O. Hiatt, Edward L. Spies, Sr.  
Milwaukee, Wis., Local 8—Arthur L. Buech, William Knops.  
Newark, N. J., Local 16—Philip Nabokin.  
New York, N. Y., Local 802—Louis Alberghini, Anthony Briglia, S. Cherniavsky, Phil Cubinar, Max Drogmann, C. Arthur Rhone, William I. Townsend, Harold R. Squires, Sidney Cohen, Aaron Gerson, Luis Sirgado, Fred A. Schmitz, Zenon Sipowich.

Oklahoma City, Okla., Local 375—George L. Emery, Boh Makovsky.  
Peoria, Ill., Local 26—Howard O. Hiatt.  
Pittsburgh, Pa., Local 60—Joseph K. Gibish, Peter J. Hirschinger.  
Richmond, Calif., Local 424—Harry Lockeby.  
San Diego, Calif., Local 325—Arthur Brooke.  
San Francisco, Calif., Local 6—Eugene Miller, H. W. Morse, George Rogovoy.  
San Leandro, Calif., Local 510—George R. Vierra.  
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**Philadelphia, Pa., Local 274**—James J. Hinsley, Mary Ann Foley, Oran C. Jenkins, Forrest Sykes, Steve Miller, Bon Bon Tunnell, Raphael Bryant, Clifford Battiste, Carl E. Wells, Joseph D. Whitaker, Cecil Williams, John B. Williams, Edward W. Williams, Ivey Wilson, Joseph J. Wright, George Sutton, Forrest Sykes, Wayne Taylor, Fred Tennant, Fred Thompson, Enoch Tolbert, LeRoy Tribbles, James E. Turner, Francis Walkins, James Watson, Carl E. Way, William N. Massey, James Montgomery, John Montgomery, Gerald K. Porter, Howard Reynold, Charles Robinson, Eugene Robinson, Albert Rucker, Harry Schwartz, Earl Starks, Henry Stephens, Otto Jackson, Oran C. Jenkins, Hayward Johnson, Russell Johnson, Arthur J. Jones, James A. Jones, Richard E. Jones, Paul Kelsch, Earl Knight, Alvin Lanier, Jordan Leavy, Harold Corbin, George

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**San Francisco, Calif., Local 6**—Neil Schebetta, Mark Simmons, Lyl Slater, Earl Stull, Rene Sylvester, Paul Tone, Henry Veatch, Richard Ward, Dorothy Pegis, Robert Phinney, William Phocodovius, Irene Pollak, Richard Portsche, Maurice Powell, Eugene Powers, Irwin Roberts, Rodney Roberts, Evelyn Royle, Max Kalinsky, Nicholas Kerhulas, Robert K. Madge, Juliette Maurino, Roberta McKlem, John McLain, Inez McNeil, Antone Miranda, Donald Moe, Jess Neilson, Paul Ogilvie, John Chernak, Maurice Chesler, Vernon Connolly, A. Costodio, Mike Cuevas, Frank E. Cumming, Charles A. Davis, Joseph DeMay, Lucille Duke, Stanley Hall, Elmer Head, Audrey C. Cooper, Blanche Cooper, Margaret Larson, Julio Ortiz, Estelle Allured, Jean Ardath, George C. Avery, William Barry, Harry Beal, Walter Beban, Clark Brown, William E. Bunkley.  
**Santa Rosa, Calif., Local 292**—George McWhorter, Joe Fister, Joseph Abadal, Perry Stroud.  
**Sharon, Pa., Local 187**—Lawrence Necaster.  
**Tulsa, Okla., Local 94**—Arthur P. Davis.  
**Vancouver, B. C., Can., Local 145**—John Kelcey.

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**Local No. 311, Wilmington, Del.**—Lewis Knowles, James A. LeFevre, Ray Reager.  
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**Local No. 316, Bartlesville, Okla.**—C. H. Van Sant.  
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**Local No. 323, Coal City, Ill.**—Frank J. Wesley.  
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**Local No. 340, Freeport, Ill.**—George W. Fink.  
**Local No. 341, Norristown, Pa.**—Allen Becker, Sal L. Nave, Clarence G. Treisbach.  
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**Local No. 350, Collinsville, Ill.**—William Elmore, Lawrence Kneeder.  
**Local No. 351, Burlington, Vt.**—Max Ahrens.  
**Local No. 352, Frankfort, Ind.**—Ed. Loveless.  
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**Local No. 358, Livingston, Mont.**—Brad G. Westphal.  
**Local No. 360, Renton-Auburn, Wash.**—Frank Carroll, Don Mastro, Joe M. Petsche.  
**Local No. 361, San Angelo, Texas**—Ralph Emerson.  
**Local No. 362, Huntington, W. Va.**—Harry S. Damron, William T. Tweel.  
**Local No. 363, Nixon, Nev.**—Dewey Sampson.  
**Local No. 365, Great Falls, Mont.**—John O. Knachel, George McGovern.  
**Local No. 367, Vallejo, Calif.**—D. Magnani, Alfred J. Rose.

# OFFICIAL PROCEEDINGS

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

## OPENING SESSION

COLISEUM -- HOUSTON, TEXAS

(Continued from last month.)

**Local No. 266, Little Rock, Ark.**—Roger Gould, Jr., Roy Nance, Cy Pedigo.  
**Local No. 268, Lincoln, Ill.**—Glenn E. Town.  
**Local No. 269, Harrisburg, Pa.**—Matt Callen, Lewis W. Cohan.  
**Local No. 270, Marshfield, Wis.**—Victor I. Carpenter, Lynn Winch, Jr.  
**Local No. 272, Provo, Utah**—Fred D. Loveless, Winston Mercer.  
**Local No. 273, Fayetteville, Ark.**—Elmo Dillon.  
**Local No. 274, Philadelphia, Pa.**—Henry Lowe, James Shorter, Franklin E. Walker.  
**Local No. 275, Boulder, Colo.**—Charles M. Clapp.  
**Local No. 276, Sault Ste. Marie, Ont., Canada**—H. L. Sargeant.  
**Local No. 278, South Bend, Ind.**—E. P. Jordan, Eugene Crause, Oliver H. Payne.  
**Local No. 279, London, Ont., Canada**—Ernest W. Horner, Arthur G. Lemery, Lionel Thornton.  
**Local No. 280, Herrin, Ill.**—C. B. Nesler.  
**Local No. 282, Alton, Ill.**—L. D. Noble, Henry F. Penning.  
**Local No. 283, Pensacola, Fla.**—Charles J. Cetti.  
**Local No. 284, Waukegan, Ill.**—Arvo Karjala, George W. Pritchard, Percy G. Snow.  
**Local No. 285, New London, Conn.**—Mrs. Florence A. Tibbals.  
**Local No. 286, Toledo, Ohio**—Velmer Mason.  
**Local No. 288, Kankakee, Ill.**—Edward Morrisette.

**Local No. 289, Dubuque, Iowa**—Delhi A. Doty.  
**Local No. 291, Newburgh, N. Y.**—John U. Hanaford, Jr., George M. Yesse.  
**Local No. 292, Santa Rosa, Calif.**—Cliff Dont, Fred Perry.  
**Local No. 293, Hamilton, Ont., Canada**—John H. Addison, Fred Brant, Jack Stewart.  
**Local No. 294, Lancaster, Pa.**—Charles H. Buckwalter, Andrew Kerner, John H. Pelfer, Jr.  
**Local No. 295, Pocatello, Idaho**—George C. Hart.  
**Local No. 297, Wichita, Kans.**—F. Robert Hollowell, D. Edward Turner, H. Kenneth Watson.  
**Local No. 298, Niagara Falls, Ont., Canada**—Clare Burger, Louis J. Scott.  
**Local No. 299, St. Catharines, Ont., Canada**—Floyd A. Crabtree, Joseph Fairchild, Joseph C. Phelan.  
**Local No. 301, Pekin, Ill.**—Karl Zerwekh.  
**Local No. 303, Lansing, Mich.**—Robert Bensinger, R. Bruce Satterler, C. V. "Bud" Tooley.  
**Local No. 304, Canton, Ill.**—Finis D. Turner.  
**Local No. 305, San Luis Obispo, Calif.**—Emanuel C. Schwafel, William W. Sutherland.  
**Local No. 306, Waco, Texas**—Raymond P. Toland.  
**Local No. 307, La Salle, Ill.**—Peter Mattioda, Ralph F. Schmoeger.  
**Local No. 308, Santa Barbara, Calif.**—Harry Chanson, Frank Greenough.

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- Local No. 372, Lawrence, Mass.—Robert E. Bardsley, John W. Griffin.
- Local No. 373, Perth Amboy, N. J.—Louis F. Horner, Victor Ricci.
- Local No. 374, Concord, N. H.—George H. Corbett, James E. Quimby, John P. Stohrer.
- Local No. 375, Oklahoma City, Okla.—E. D. Graham, Mike Peshek, Jr., Geo. H. Unger.
- Local No. 376, Portsmouth, N. H.—Merrow P. Bodge, Frank Ollis.
- Local No. 377, Asheville, N. C.—Earl E. Woodard.
- Local No. 378, Newburyport, Mass.—Moses E. Wright, Jr.
- Local No. 380, Binghamton, N. Y.—Russell Black, Harold P. Smith, Edward Volkay.
- Local No. 381, Casper, Wyo.—Milo A. Briggs, David D. Williams.
- Local No. 382, Fargo, N. D.—Harry M. Rudd, Mrs. Mag Delin Rudd.
- Local No. 384, Brockville, Ont., Canada—W. K. Beacock.
- Local No. 385, Fort Smith, Ark.—Maurice Derdeyn.
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- Local No. 387, Jackson, Mich.—Walter B. Timmerman, John W. Zimmerman.
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- Local No. 394, Farmington, Ill.—Alex. Mason.
- Local No. 395, Port Angeles, Wash.—Elmer L. Stark.
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- Local No. 398, Ossining, N. Y.—William G. Coleman.
- Local No. 399, Asbury Park, N. J.—Chet Arthur, Jerry Christian, Ralph J. Coreale.
- Local No. 400, Hartford, Conn.—Joseph Dorenbaum, Michael C. Rogers, Louis J. Zebedeo.
- Local No. 402, Yonkers, N. Y.—William C. Rice, Irving Rosenberg, Joseph N. White.
- Local No. 404, New Philadelphia-Dover, Ohio—Donald L. Angel, Edward J. Boyd.
- Local No. 406, Montreal, P. Q., Canada—Edward Charette, Andy Tipaldi.
- Local No. 407, Mobile, Ala.—Edw. H. Sweeney.
- Local No. 410, West Frankfort, Ill.—Walter Syfert.
- Local No. 411, Bethlehem, Pa.—Richard M. Sigley, Edwin Yelsley.
- Local No. 413, Columbia, Mo.—Russ Chambers.
- Local No. 415, Cambridge, Ohio—S. R. Cain.
- Local No. 417, Connellsville, Pa.—H. F. Norris.
- Local No. 418, Stratford, Ont., Canada—S. H. Blatchford.
- Local No. 419, Bluefield, W. Va.—Louis Jones.
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- Local No. 425, Monroe, La.—Charles (Cally) Fontana.
- Local No. 427, St. Petersburg, Fla.—Robert Burklew, A. B. Cintura, Howard E. Hamm.
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- Local No. 435, Tuscaloosa, Ala.—James T. Corder.
- Local No. 437, Rochester, Minn.—Lee Gustine.
- Local No. 439, Billings, Mont.—Kenneth R. Anderson, Denis H. O'Brien.
- Local No. 440, New Britain, Conn.—Joseph DeFazio, Ralph J. Recano, John L. Sullivan.
- Local No. 444, Jacksonville, Fla.—Russell Allen, L. F. Langford.
- Local No. 446, Regina, Sask., Canada—Henry Rosson.
- Local No. 447, Savannah, Ga.—Oscar H. McClellan.
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- Local No. 557, Freeland, Pa.—George C. Farrar.
- Local No. 558, Omaha, Neb.—Marvin Price.
- Local No. 561, Allentown, Pa.—Ralph A. Daubert, George W. Heintz, Myron C. Neiser.
- Local No. 562, Morgantown, W. Va.—Daniel C. Price.
- Local No. 563, Cairo, Ill.—William T. Karcher.
- Local No. 564, Altoona, Pa.—John G. Findlay, Furl A. King, Miss Dolores J. King.
- Local No. 565, Faribault, Minn.—Roy Ekberg.
- Local No. 566, Windsor, Ont., Canada—Carmon T. Adams, Thomas S. Crowley, Stanley Turner.
- Local No. 567, Albert Lea, Minn.—Harlan S. Erickson.
- Local No. 568, Hattiesburg, Miss.—Henry C. Hall.
- Local No. 570, Geneva, N. Y.—Charles Heywood.
- Local No. 572, DeKalb, Ill.—Melvin Elliott.
- Local No. 576, Piqua, Ohio—Les Shepard.
- Local No. 577, Bangor-Stroudsburg, Pa.—Anthony Ciliberti.
- Local No. 578, Michigan City, Ind.—Richard L. Anderson.
- Local 579, Jackson, Miss.—Wyatt Sharp.
- Local No. 580, Clarksburg, W. Va.—H. Larue Robb.
- Local No. 581, Ventura, Calif.—Emmett C. Ekdall.
- Local No. 583, Westwood, Calif.—Larry Shea.
- Local No. 586, Phoenix, Ariz.—Charles Fisher, James H. Hart, Schofield Schwartz.
- Local No. 587, Milwaukee, Wis.—Sylvester H. Rice.
- Local No. 589, Columbus, Ohio—Edward E. Beard.
- Local No. 590, Cheyenne, Wyo.—Jerry J. Berger, Thomas Restivo.
- Local No. 592, Charleroi, Pa.—Earl Anderson, Jesse Wilson, Walter Wita.
- Local No. 593, Sault Ste. Marie, Mich.—Roy Closs.
- Local No. 594, Battle Creek, Mich.—Douglas Archbold, Ray M. Dawson, Dorr A. Stewart.
- Local No. 595, Vineland, N. J.—Frank Marino, Enrico Serra, Frank Testa.
- Local No. 596, Uniontown, Pa.—Dr. William S. Mason, Joseph Vilscek, Robert Vilscek.
- Local No. 597, Medford, Oregon—J. Vernon Marshall, Merrill Slay.
- Local No. 599, Greenville, Ohio—D. O. Hughes, William Kurz.
- Local No. 600, Remsen, Iowa—V. C. Peters.



Local No. 601, Daytona Beach, Fla.—William Ruland, Barrett Stigler.  
 Local No. 602, St. Peter, Minn.—Mrs. Beulah Leverson.  
 Local No. 603, Kittanning, Pa.—Mrs. Mildred W. Brown.  
 Local No. 604, Kewaunee, Wis.—Aaron G. Murphy.  
 Local No. 605, Sunbury, Pa.—Ivan C. Faux.  
 Local No. 607, Decatur, Ind.—Charles E. Rose.  
 Local No. 609, North Platte, Neb.—Elmer G. Pease.  
 Local No. 610, Wisconsin Rapids, Wis.—Martin O. Lipke.  
 Local No. 612, Hibbing, Minn.—Ben A. Martella.  
 Local No. 613, Mobile, Ala.—Melzar J. Williams.  
 Local No. 614, Salamanca, N. Y.—Charles Chamberlain.  
 Local No. 615, Port Arthur, Texas—G. D. Beauchamp.  
 Local 616, Salinas, Calif.—Don B. Forster.  
 Local No. 618, Albuquerque, N. M.—Marty Baum, Vern Swingle, Orlando Wagner.  
 Local No. 619, Wilmington, N. C.—Don Watts.  
 Local No. 620, Joplin, Mo.—Paul E. Jensen.  
 Local No. 622, Gary, Ind.—Frank Al. Jenkins.  
 Local No. 623, Denver, Colo.—C. Edgar Williams.  
 Local No. 624, Punxsutawney, Pa.—Mrs. Lou Miller, Clayton Thompson.  
 Local No. 625, Ann Arbor, Mich.—Harry Bliss.  
 Local No. 626, Stamford, Conn.—Martin Gordon, Frank LiVolsi.  
 Local No. 627, Kansas City, Mo.—Richard J. Smith.  
 Local No. 629, Waupaca, Wis.—David Morey.  
 Local No. 630, New Kensington, Pa.—Joseph S. DeSimone, Edmond Manganelli, Chas. Mangini.  
 Local No. 631, Westville, Ill.—William Rippon.  
 Local No. 632, Jacksonville, Fla.—York F. Scott.  
 Local No. 633, St. Thomas, Ont., Canada—Alec. Demcie.  
 Local No. 636, Wallace, Idaho—D. Millard Lake.  
 Local No. 637, Louisville, Ky.—Artee Jones.  
 Local No. 638, Antigo, Wis.—Lee E. Herman.  
 Local No. 639, Jackson, Tenn.—Don Caradine.  
 Local No. 641, Wilmington, Del.—Herman Williams.  
 Local No. 642, Helena, Mont.—Alice Rohnke.  
 Local No. 644, Corpus Christi, Texas—Arley Cooper, Terry Ferrell, E. A. Stephens.  
 Local No. 645, Sayre, Pa.—E. M. Alliger.  
 Local No. 646, Burlington, Iowa—Art Larkins, Clarence E. Smith.  
 Local No. 647, Washington, Ill.—Frank Blumenschein.  
 Local No. 648, Oconto Falls, Wis.—Joseph C. Pavlik.  
 Local No. 649, Hamburg, N. Y.—Joseph S. Castiglia.  
 Local No. 652, Modesto, Calif.—G. H. Macomber, John Stephens.  
 Local No. 654, Sturgeon Bay, Wis.—John Schaak.  
 Local No. 655, Miami, Fla.—Roy W. Singer, Morris Weiss, Paul Wolfe.  
 Local No. 656, Minot, N. D.—Mrs. Marjorie E. McFall.  
 Local No. 657, Painesville, Ohio—Roger K. Kraft, Oliver J. Sirola.

Local No. 658, San Antonio, Texas—Robert Charles.  
 Local 659, Lehighton, Pa.—Claude A. Hay.  
 Local No. 661, Atlantic City, N. J.—Angelo Colantonio, Emanuel Hurst, Alfonso Porcelli.  
 Local No. 662, Laramie, Wyo.—E. N. Hitchcock.  
 Local No. 663, Escanaba, Mich.—Myron Moore.  
 Local No. 665, Topeka, Kansas—Dover Clay Crawford.  
 Local No. 667, Port Jervis, N. Y.—William Mulvany.  
 Local No. 668, Kelso-Longview, Wash.—James A. Farris.  
 Local No. 669, San Francisco, Calif.—A. V. Forbes, E. B. Graves, E. V. Lewis.  
 Local No. 673, Rock Hill, S. C.—J. Will Proctor.  
 Local No. 675, Springfield, Ill.—Charles W. Carter.  
 Local No. 676, Hudson, N. Y.—Theodore Chidester.  
 Local No. 677, Honolulu, T. H.—John Akaka, Thomas Carter, Jr., Alvin Kaleolani Isaacs.  
 Local No. 679, Muskogee, Okla.—John B. Benedetto.  
 Local No. 680, Elkhorn, Wis.—Earl Jack.  
 Local No. 681, Centralia, Ill.—Ermando Evischi.  
 Local No. 683, Lancaster, Ohio—Don Wolford.  
 Local No. 686, Rapid City, S. D.—Tom R. Wyant.  
 Local No. 687, Santa Ana, Calif.—Milton R. Foster.  
 Local No. 689, Eugene, Oregon—W. C. Hamilton.  
 Local No. 691, Ashland, Ky.—Clyde R. Levi.  
 Local No. 693, Huron, S. D.—Mike Gibbs.  
 Local No. 694, Greenville, S. C.—J. Furman Neal.  
 Local 695, Richmond, Va.—Ulysses S. Hines.  
 Local No. 696, Glen Lyon, Pa.—Earl Barrall, Leo Jacobs.  
 Local No. 697, Murphysboro, Ill.—W. T. Davis.  
 Local No. 698, Asheville, N. C.—Madison C. Lennon.  
 Local No. 700, Bend, Oregon—Larry Bruch.  
 Local No. 702, Norfolk, Va.—Sammy Harris.  
 Local No. 708, Atlantic City, N. J.—George F. Allen.  
 Local No. 709, Bozeman, Mont.—Clifford D. Knapp.  
 Local No. 710, Washington, D. C.—William H. Bailey.  
 Local No. 717, East St. Louis, Ill.—Louis F. Bierck, Charles Peterson, Arthur Zeiss.  
 Local No. 721, Tampa, Fla.—James S. Dodds, Mrs. Marie F. Dodds, Francesco Grasso.  
 Local No. 722, Newport News, Va.—Robert T. Jones.  
 Local No. 727, Bloomsburg, Pa.—G. G. Keller.  
 Local No. 729, Clearwater, Fla.—Rocco Grella.  
 Local No. 732, Valparaiso, Ind.—Don L. Richards.  
 Local No. 733, Birmingham, Ala.—John T. Whatley.  
 Local No. 740, Des Moines, Iowa—Howard Gray.  
 Local No. 743, Sioux City, Iowa—William McPherson.  
 Local No. 745, Lemont, Ill.—John F. Kaminski.  
 Local No. 746, Plainfield, N. J.—William F. Sayre, Robert Waldron.  
 Local No. 750, Lebanon, Pa.—Harry Felty, Ralph Klopp.

Local No. 755, Fort Scott, Kans.—D. Filizola.  
 Local No. 759, Pontiac, Ill.—Louis E. Ramsey.  
 Local No. 764, Vincennes, Ind.—Joseph F. Ertel, Paul R. Wheeler.  
 Local No. 765, Beardstown, Ill.—Lewis Winters.  
 Local No. 766, Austin, Minn.—Joe Callahan, V. W. Himmler.  
 Local No. 767, Los Angeles, Calif.—Mrs. Florence Cadrez Brantley, Leo McCoy Davis, Paul L. Howard.  
 Local No. 768, Bangor, Maine—James Sprague, Jr.  
 Local No. 770, Hagerstown, Md.—Harold F. Carbaugh, Philip H. Young.  
 Local No. 771, Tucson, Ariz.—Mrs. Ara Lewis, Ernie Lewis.  
 Local No. 773, Mitchell, S. D.—Joseph P. Tschetter.  
 Local No. 777, Grand Island, Neb.—Harry Collins, James McQuown.  
 Local No. 784, Pontiac, Mich.—William T. Dobyns, Clyde A. Troxell.  
 Local No. 798, Taylorville, Ill.—F. D. Montgomery.  
 Local No. 801, Sidney, Ohio—Franklin J. Schaefer.  
 Local No. 802, New York, N. Y.—Max L. Arons, Charles R. Iucci, Richard McCann.  
 Local No. 806, West Palm Beach, Fla.—William F. Boston, E. H. (Gene) Hulst.  
 Local No. 808, Tulsa, Okla.—H. D. Swindall.  
 Local No. 809, Middletown, N. Y.—Henry H. Joseph, Mrs. Peggy Joseph.  
 Local No. 814, Cincinnati, Ohio—Alexander Baker.  
 The Committee report is adopted.  
 The Secretary offers a resolution that the President appoint the following committees:

	Members
Law	23
Measures and Benefits	23
Good and Welfare	23
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 Convention.

Vice-President Bagley in the chair.

The following committees are appointed:

#### LAW

J. W. Gillette, Samuel P. Myers, Lee Repp, Jack Ferentz, A. Jack Haywood, David Katz, Hal Carr, Michael Muro, John Te Groen, O. C. Bergner, Frank B. Field, Hal Davis, Arthur A. Petersen, Stanley Ballard, Guy A. Scola, Grafton J. Fox, Arthur Dowell, Edw. Lyman, Henry Lowe, Ed. D. Graham, Chet Arthur, Edw. Charette, Richard McCann.

#### MEASURES AND BENEFITS

Edw. P. Ringius, Alvin Weiman, B. W. Costello, Gus Fischer, Edward Benkert, James Buono, Oscar Nutter, Logan O. Teagle, Frank Lott, Oscar Apple, Chas. Bufalino, George Wilkins, Carl Bly, Chas. W. Weeks, Steve Grunhart, A. Leon Curtis, Raymond A. Schirch, Paul

J. Schwartz, George W. Cooper, Jr., Mrs. L. C. Haskell, Roy Singer, Leo McCoy Davis, Max Arons.

#### GOOD AND WELFARE

Irving Rosenberg, Robert J. Sidell, Clarence E. Maurer, Don Duprey, Merle Alvey, Eddie Burns, Volmur Dahlstrand, Charles C. Keys, J. Elmer Martin, Phil Fischer, Alyah R. Cook, George E. Murk, Chas. McConnell, Elliot Wright, Joseph Justina, Peter J. Kleinkauf, James Falvey, Harold P. Smith, Chas. E. Morris, Mrs. Fanny Benson, Boyden Spees, Wm. H. Bailey, Charles R. Iucci.

#### INTERNATIONAL MUSICIAN

Gay G. Vargas, John E. Curry, Carl F. Shields, Marshall Rotella, Chester S. Young, Brad F. Shephard, Victor Swanson, Jos. H. Kitchin, Chas. Halvorsen, Phil King, Donald E. Hacker, Jack Stierwalt, George W. Pritchard, Mrs. Florence Tibbals, E. J. Wenzlaff, Sal H. Nave, Harry M. Rudd, Wm. Houston, L. V. Fogle, Alec Demcie, James S. Dodds, Jr., Ernie Lewis, Wm. Boston.

#### PRESIDENT'S REPORT

Harry L. Reed, Ken J. Farmer, Adam W. Stuebling, Eugene Slick, Darwin Allen, Jack Solfo, Harvey E. Glaeser, W. D. Kuhn, R. Blumberg, Michael Lapchak, George E. Leach, Elbert Bidwell, Leo Martin, Arthur H. Arbaugh, Stanley G. Peele, James Shorter, Eugene Crause, Mark Haywood, B. Casciano, W. J. Sweetman, Len Mayf, Joseph DeSimone, Alice Rohnke.

#### SECRETARY'S REPORT

E. E. Stokes, Rodney McWilliam, Irving Doling, Roy Flaaten, Wm. J. Dart, Wendell Brown, Rocco D. Logozzo, Wm. Groom, John H. McClure, Mrs. Ida B. Dillon, George Becker, Carl Dispenza, Virgil Philips, Martin Emerson, Chas. Hartmann, John De Falco, Jos. Carrafiello, Alfred J. Rose, Louis F. Horner, John M. Frank, Howard Rollins, Schofield Schwartz, Alfonso Porcelli.

#### FINANCE

Wm. J. Harris, Arthur Bowen, John H. Goll, Patsy La Selva, Henry Bayliss, Thomas Minichino, Harold L. Black, Sandy Dalziel, Sam Simmons, Herman Steinichen, Oliver H. Payne, Matt Callen, Percy G. Snow, J. Leigh Kennedy, Herbert Turner, H. C. Zellers, Frank Torriello, Dr. W. S. Mason, Terry Ferrell, Morris Weiss, E. V. Lewis, Milton R. Foster, Mrs. Peggy Joseph.

#### ORGANIZATION AND LEGISLATION

John L. Sullivan, Carl M. Hinte, Lawrence R. Lambert, Leonard Campbell, Marcellus Conti, Carl Demangate, Frank Peila, Mrs. Simeone A. McShanog, Howard R. Rich, Alphonse Cincione, Russ D. Henegar, Edward Keifer, Louis Paige, Edwin W. Wilson, John A. Cole, Theodore Calderon, Harry S. Benson, E. D. Lupien, John H. Addison, Louis Knowles, Louis Rosenberg, James H. Hart, Martin O. Lipke.

(To be continued.)

# DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

## PARKS, BEACHES AND GARDENS

Carmel Gardens, and Mr. Woodmance, Manager, Santa Monica, Calif.  
Castle Gardens; Youth, Inc., Props., Detroit, Mich.  
Granada Gardens, Shannon Shaeffer, Owner, Eugene, Ore.  
Lakeside Park, and Art Hobbs, Owner and Manager, Wichita Falls, Texas.  
Midway Park; Joseph Paness, Niagara Falls, N. Y.  
Rainbow Gardens, and Claire Ihringer, Manager, Carrington, North Dakota.  
Sni-A-Bar Gardens, Kansas City, Mo.  
Summer Gardens and James Webb, Gravenhurst, Ont., Can.  
Sunset Park; Baumgart Sisters, Williamsport, Pa.  
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.  
Terrace Gardens, and Mr. and Mrs. H. J. McCall, Springfield, Ohio.

## INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

**BIRMINGHAM:**  
Ritter, Claude D. Sellers, Stan  
Umbach Amusement and Beverage Co., and R. E. (Bob) Umbach.  
**DOTHAN:**  
Smith, Mose  
**MOBILE:**  
Cavalcade of Amusements, and Al Wagner, owner and producer.  
Moore, R. E., Jr.  
**MONTGOMERY:**  
Alcazar Temple Patrol of the Shriners, Fred Waldo, Capt. Montgomery, W. T.  
Perdue, Frank  
**PHENIX CITY:**  
Cocoanut Grove Nite Club, Perry T. Hatcher, Owner.

## ALASKA

**FAIRBANKS:**  
Elder, Glen A. (Glen Alvia)  
Squadron Club, and Eddie S. Miller.

## ARIZONA

**FLAGSTAFF:**  
Saguaro Club, and R. M. Greer, Employer.  
**PHOENIX:**  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, employer.  
Hoshor, John  
Jones, Calvin R.  
Malouf, Leroy B.  
Newberry, Woody, Mgr., and Owner, The Old Country Club.  
Sundown Club, and Joe Gaddis  
Wayne's Midway Inn  
Willett, R. Paul  
Zanzibar Club, and Lew Klein  
**PRESCOTT:**  
Green Frog Cafe, and Ralph Cuff, Proprietor.  
**TUCSON:**  
Griffin, Manly  
Williams, Marshall  
**YUMA:**  
Buckner, Gray, owner "345"  
Club, El Cajon.

## ARKANSAS

**BLTYHVILLE:**  
Brown, Rev. Thos. J.  
**ELDORADO:**  
Shivers, Bob  
**HOT SPRINGS:**  
Hammon Oyster House, and Joe Jacobs  
Smith, Dewey  
**LITTLE ROCK:**  
Bernett, O. E.  
Civic Light Opera Company,  
Mrs. Rece Saxon Price, producer.

Stewart, J. H.  
Weeks, S. C.  
**McGHEE:**  
Taylor, Jack  
**MOUNTAIN HOME:**  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
**PINE BLUFF:**  
Arkansas State College  
Lowery, Rev. J. R.  
Scott, Charles E.  
Smith, C. C., Operator, Robbins Bros. Circus (of Jackson, Miss.)  
**WALNUT RIDGE:**  
American Legion Hut, and Howard Daniel Smith Post 4456, VFW, and R. D. Burrow, Commander.

## CALIFORNIA

**ALAMEDA:**  
Sheets, Andy  
**BAKERSFIELD:**  
Charlton, Ned  
Conway, Stewart  
Cox, Richard  
**BENICIA:**  
Rodgers, Edw. T.  
**BEVERLY HILLS:**  
Mestuis, Paris  
**BIG BEAR LAKE:**  
Cresman, Harry E.  
**CATALINA ISLAND:**  
Club Brazil, and Paul Mirabel, Operator.  
**COMPTON:**  
Vi-Lo Records  
**CULVER CITY:**  
Toddler House, and John J. Toscano.  
**DUNSMUIR:**  
Corral, and J. B. McGowan  
**EL CERRITO:**  
Johnson, Lloyd  
**FRESNO:**  
Valley Amusement Assn., and Wm. B. Wagnon, Jr., Pres.  
**GARVEY:**  
Rich Art Records, Inc.  
**HOLLYWOOD:**  
Alison, David  
Arthur Silber Agency  
Berg, Billy  
Birwell Corp.  
Bocage Room, Leonard Vannerson  
California Productions, and Edw. Kovacks  
Coiffure Guild, and Arthur E. Teal and S. Tex Rose.  
Dempster, Ann  
Finn, Jay, and Artists Personal Mgt., Ltd.  
Fishman, Edward I.  
Gray, Lew and Magic Record Co.  
Kolb, Clarence  
Morros, Boris  
Patricia Stevens Models Finishing School  
Patterson, Trent  
Robitschek, Kurt  
Universal Light Opera Co. and Ass'n.  
Western Recording Co. and Douglas Venable.  
**LONG BEACH:**  
Club Moderne, and W. C. Jarrett  
Crystalite Music Co., Inc., and C. W. Coleman  
Jack Lasley's Cafe, and Jack Lasley  
Majestic Ballroom, and Owen McJougall  
**LOS ANGELES:**  
Anderson, John Murray, and Silver Screen, Inc.  
Club Congo, and Fred Coleman, and Esvan Mosby.  
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley  
Dalton, Arthur  
Edwards, James (of James Edwards Productions), and Jean Matthis, road manager  
Halfont, Nate  
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.  
Miltone Recording Co., and War Perkins.  
Moore, Cleve  
Morris, Joe, operator, Plantation Club  
Mosby, Curtis  
New Club Alabam, Curtis Mosby and M. E. Brandenburg.  
**Preston, Joey**  
Royal Record Co.  
**Ryan, Ted**  
Tonkins, Irvan "Van"

Vannerson, Leonard  
Vogel, Mr.  
Williams, Cargile  
Williams, Earl  
Wilshire Bowl  
**LOS GATOS:**  
Fuller, Frank  
**MANTECA:**  
Kaiser, Fred  
**MONTEREY:**  
Roberts Club, and A. M. Kolvas, owner.  
**NEVADA CITY:**  
National Club, and Al Irby, Employer.  
**NORTH HOLLYWOOD:**  
Lohmuller, Bernard  
**OAKLAND:**  
Bozo's Cafe, and Fred Horn, Operator.  
Moore, Harry  
Morkin, Roy  
**OCEAN PARK:**  
Frontier Club and Robert Moran  
**OROVILLE:**  
Rodgers, Edw. T.,  
Palm Grove Ballroom.

**OXNARD:**  
Colonial House, and Wilbur P. Davis, Manager.  
Hall, Donald H.  
McMillan, Tom, Owner  
Town House  
Tom-Tom Cafe (Mo-Mac Corp.) and Gene Gerson  
**PALM SPRINGS:**  
Desert Inn, and Earl Coffman, Manager.  
**PERRIS:**  
McCaw, E. E., Owner,  
Horse Follies of 1946.  
**PITTSBURG:**  
Argentina Club, and William Lewis, Owner  
**SANTA ANA:**  
Cormac Records, Wes McLain  
**SACRAMENTO:**  
Cole, Joe  
O'Connor, Grace  
Leingang, George  
**SAN BERNARDINO:**  
Kennison, Mrs. Ruth, owner,  
Pango Pango Club, Coulton.  
**SAN DIEGO:**  
Cotton Club, Benny Curry and Otis Wimberly.  
Miller, Warren  
Mitchell, John  
Passo, Ray  
Tricoli, Joseph, Oper.,  
Playland.  
Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).

**SAN FRANCISCO:**  
Bramy, Al  
Brown, Willie H.  
Cafe Society Uptown, and Vincent Oronato.  
Deasy, J. B.  
Fox, Eddie  
Miller, Eddie S.  
Patricia Stevens Models Finishing School.  
Rogers & Chase Co.  
Shelton, Earl,  
Earl Shelton Productions.  
Sherman & Shore Advertising Agency.  
The Civic Light Opera Committee of San Francisco;  
Francis C. Moore, Chairman.  
Waldo, Joseph  
**SAN JOSE:**  
Paz, Fred  
**SANTA BARBARA:**  
Briggs, Don  
**SANTA MONICA:**  
Georgian Room, and H. D. McRae  
**SHERMAN OAKS:**  
Gilson, Lee  
Kraft, Ozzie  
**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 Anderson, owners.  
The Canadian Recreation Club.  
Messrs. Howell, Cain, Boggan, Albright, Allen and Polk.  
**JULESBURG:**  
Cummins, Kenneth

## CONNECTICUT

**BRIDGEPORT:**  
Goldman, Marty  
**EAST HAMPTON:**  
Hotel Gerramaugus  
**HARTFORD:**  
Dubinsky, Frank  
Kantrovitz, Clarence (Kay)  
Kaplan, Yale  
Kay, Clarence (Kantrovitz)  
Russo, Joseph  
Shayne, Tony  
**NEW LONDON:**  
Andreoli, Harold and Marino (Mike).  
Bisconti, Anthony, Jr.  
Johnson, Henry  
Patten, Olin  
Williams, Joseph  
**NIANTIC:**  
Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.  
**POQUONNOCK BRIDGE:**  
Johnson's Restaurant, and Samuel Johnson, Owner  
**STONINGTON:**  
Hangor Restaurant and Club, and Herbert Pearson.  
Whewell, Arthur  
**WATERBURY:**  
Derwin, Wm. J.  
**WEST HAVEN:**  
Patrielli, Alfred  
**WESTPORT:**  
Goldman, Al

## DELAWARE

**DOVER:**  
Apollo Club and Bernard Paskins, Owner  
Chick's Restaurant, A. B. Williams, Proprietor.  
**GEORGETOWN:**  
Gravel Hill Inn, and Preston Hitchens, Proprietor.  
**MILFORD:**  
Moonlight Grill, John Fountain  
**NEW CASTLE:**  
Hickory House, and Jos. Murphy, Prop.  
Lamon, Ed  
**WILMINGTON:**  
Allen, Sylvester,  
Kaye, Al

## FLORIDA

**CLEARWATER:**  
Bardon, Vance  
**CLEARWATER BEACH:**  
Normandy Restaurant, and Fay Howe  
**CORAL GABLES:**  
Hirliman, George A., Hirliman Florida Productions, Inc.  
**DAYTONA BEACH:**  
Bethune, Albert  
Estate of Charles Reese, Jr.  
**FLORENCE VILLA:**  
Dan Laramore Lodge No. 1097  
IBPOE, and Garfield Richardson.  
**FORT MYERS:**  
McCUTCHEON, Pat  
**JACKSONVILLE:**  
Newberry, Earl, and Associated Artists, Inc.  
Jackson, Otis  
**KEY WEST:**  
Reagan, Margo.  
**MIAMI:**  
Brooks, Sam.  
The Copa City, Murray Weinger, Employer.  
Donaldson, Bill  
Little Palm Club, and D. Wesley McCravy, Employer  
Sky Club, and Bill Prior and Paul D. Smart  
**MIAMI BEACH:**  
Amron, Jack, Terrace Rest.  
Caldwell, Max  
Coral Reef Hotel  
Edwards Hotel, and Julius Nathan, Manager.  
Friedlander, Jack  
Haddon Hall Hotel  
Hume, Jack  
Island Club, and Sam Cohen, owner-manager.  
Leshnick, Max  
Macomba Club  
Miller, Irving  
Mocamba Restaurant, Jack Friedlander, Irving Miller, Max Leshnick and Michael Rosenberg, Employers.  
Straus, George  
Weills, Charles  
**ORLANDO:**  
Club Cabana, and Elmer and Jake Gunther, owners.  
Club Surrocco, and Roy Baisden.  
Fryor, D. S.  
Longwood Hotel, Maximilian Shepard, Owner.  
**PALM BEACH:**  
Leon & Eddie's Nite Club, Leon & Eddie's, Inc., and John Widmeyer, President, and Sidney Orlin, Secretary.  
**PANAMA CITY:**  
Daniels, Dr. E. R.

## PENSACOLA:

Hodges, Earl, of Top Hat Dance Club.  
Keeling, Alec (Also known as A. Scott), and National Orchestra Syndicate, and American Booking Co.  
**RIVIERA BEACH:**  
Rowe, Phil  
Woodruff, Charlie  
**STARKE:**  
Camp Blanding Rec. Center  
Goldman, Henry  
**STUART:**  
Sutton, G. W.  
**TALLAHASSEE:**  
Gaines Patio, and Henry Gaines, Owner.  
**TAMPA:**  
Brown, Russ  
Carousel Club, and Abe Burkow and Norman Karn, employees  
Junior Woman's Club  
Pegram, Sandra  
Williams, Herman  
**VENICE:**  
Pines Hotel Corp., and John Clarke  
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)  
**WEST PALM BEACH:**  
1001 Club, and Harry L. Laroceco and Lillian F. Parrish.

## GEORGIA

**ATLANTA:**  
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.  
Herren, Chas., Herren's Evergreen Farms Supper Club.  
Montgomery, J. Neal  
Spencer, Perry  
**AUGUSTA:**  
Kirkland, Fred  
J. W. Neely, Jr.  
**MACON:**  
Lee, W. C.  
Swaebel, Leslie  
**SAVANNAH:**  
Dilworth, Frank A., Jr.  
Hayes, Gus  
Thompson, Lawrence A., Jr.  
**PALM DALIA:**  
Pal Amusement Co.  
**WAYCROSS:**  
Cooper, Sherman & Dennis

## IDAHO

**BOISE:**  
French, Don, and Don French Lounge  
**COEUR D'ALENE:**  
Crandall, Earl  
Lachman, Jesse  
**LEWISTON:**  
848 Club, and Sam Canner, Owner.  
Rosenberg, Mrs. R. M.  
**POCATELLO:**  
Reynolds, Bud  
**SUN VALLEY:**  
French, Don, and Chateau Place

## ILLINOIS

**CAIRO:**  
El Morocco Club  
**BLOOMINGTON:**  
James R. McKinney  
**CALUMET CITY:**  
Mitchell, John  
**CHAMPAIGN:**  
Robinson, Bennie  
**CHICAGO:**  
Adams, Delmore & Eugene Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.  
Chicago Artists Bureau, License 468.  
Chicago Casino, and Harry Weiss, Owner.  
Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.  
Colosimo's Theatre Restaurant, Inc., and Mrs. Ann Hughes, owner.  
Davis, Wayne  
Donaldson, Bill  
Eden Building Corporation  
Fine, Jack, Owner, "Play Girls of 1938".  
Fine, Jack, Owner, "Victory Follies".  
Glen, Charlie  
Gluckman, E. M.  
Broadway on Parade.  
Hale, Walter, Promoter  
Mackie, Robert, of Savoy Ballroom.  
Majestic Record Co.  
Markee, Vince  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical Agency  
Monte Carlo Lounge, and Mrs. Ann Hughes, owner.  
Moore, H. B.  
Music Bowl (formerly China Doll), and A. D. Blumenthal.

Music Bowl and Jack Peretz and Louis Cappanola, Employers.  
Novask, Sarge  
Patricia Stevens Models Finishing School.  
Rose, Sam  
Stoner, Harlan T.  
Taffan, Mathew,  
Platinum Blonde Revue  
Taffan, Mathew,  
"Temptations of 1941".  
Teichner, Chas. A., of T.N.T. Productions.  
Whiteside, J. Preston.  
**EAST ST. LOUIS:**  
Davis, C. M.  
**EFFINGHAM:**  
Behl, Dan  
**KANKAKEE:**  
Havener, Mrs. Theresa, Prop., Dreamland.  
**LA GRANGE:**  
Haeger, Robert  
Klaan Club,  
LaGrange High School.  
Viner, Joseph W.  
**MOLINE:**  
Antler's Inn, and Francis Weaver, Owner.  
**MT. VERNON:**  
Plantation Club, Archie M. Haines, Owner.  
**PEORIA:**  
Brydon, Ray Marsh  
Humane Animal Assn.  
Paul Streeter  
Rutledge, R. M.  
Thompson, Earl

**POLO:**  
Clem, Howard A.  
**PRAIRIE VIEW:**  
Green Duck Tavern, and Mr. and Mrs. Stiller.  
**QUINCY:**  
Hammond, W.  
**ROCKFORD:**  
Palmer House, Mr. Hall, Owner.  
Troadero Theatre Lounge  
White Swan Corporation  
**SPRINGFIELD:**  
Stewart, Leon H., Manager,  
Club Congo.  
Terra Plaza, and Elmer Hartwig, employer.  
White, Lewis  
**WASHINGTON-BLOOMINGTON:**  
Thompson, Earl  
**ZEIGLER:**  
Zeigler Nite Club, and Dwight Allsup and Jason Wilkaw, owners.

## INDIANA

**ANDERSON:**  
Lanane, Bob  
Lanane, George  
**AUBURN:**  
Moose Lodge No. 566  
**ELWOOD:**  
Yankee Club, and Charles Sullivan, Mgr.  
**EVANSVILLE:**  
Adams, Jack C.  
Fox, Ben  
**GREENSBURG:**  
Club 46, Chas. Holzhouse, Owner and Operator.  
**INDIANAPOLIS:**  
Benbow, William and His All-American Brownskin Models  
Donaldson, Bill  
Entertainment Enterprises, Inc., and Frederick G. Schatz  
Harris, Rupert  
Patricia Stevens Models Finishing School.  
Richardson, Vaughn,  
Pine Ridge Follies.  
Wm. C. Powell Agency,  
Bookers' License No. 4150.  
**MARION:**  
Horine, W. S.  
Idle Hour Recreation Club  
**NEWCASTLE:**  
Harding, Stanley W.  
**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.  
**SPENCERVILLE:**  
Kelly, George M. (Marquis)  
**SYRACUSE:**  
Waco Amusement Enterprises

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**SPENCERVILLE:**  
Kelly, George M. (Marquis)  
**SYRACUSE:**  
Waco Amusement Enterprises

## IOWA

**CLARION:**  
Miller, J. L.  
**DENISON:**  
Larby Ballroom, and Curtis Larby, Operator.  
**DES MOINES:**  
Zimmer, Vickie (Lynch).  
**HARLAN:**  
Gibson, C. Rex  
**OTTUMWA:**  
Town House, and Harry Meier, Operator.  
**SHENANDOAH:**  
Aspinwall, Hugh M.  
(Chick Martin)  
**SIoux CITY:**  
Flame Room, and Danny Malloy, Employer

## KANSAS

**DODGE CITY:**  
Graham, Lyle  
**KANSAS CITY:**  
White, J. Cordell  
**LOGAN:**  
Graham, Lyle  
**MANHATTAN:**  
Stuart, Ray  
**PRATT:**  
Clements, C. J.  
Wisby, L. W.  
**RUSSELL:**  
Russell Post 6240, VFW, Gus  
Zercher, dance manager  
**SALINA:**  
Kern, John.  
Rome, Al M.  
**TOPEKA:**  
Mid-West Sportsmen Assn.  
**WICHITA:**  
Studio Club, and Art Holiday

## KENTUCKY

**BOWLING GREEN:**  
Taylor, Roy D.  
**LEXINGTON:**  
Harper, A. C.  
**LOUISVILLE:**  
Gavin, Weezer  
King, Oscar  
**OWENSBORO:**  
Cristol, 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. R.  
Conley, Owner; Jack Tyson,  
Manager.  
Weil, R. L.  
**BATON ROUGE:**  
Club Tropicana, and Camille  
Johns  
**CROWLEY:**  
Young Men's Progressive Club,  
and J. L. Buchanan, Em-  
ployer.  
**LAKE CHARLES:**  
Velton, Tony, Mgr., Palms Club  
**MONROE:**  
Keith, Jessie  
Liberty Cafe and Nite Club,  
and Son Thompson.  
**NEW ORLEANS:**  
Barker, Rand  
Dog House, and Grace  
Martinez, Owner.  
Gilbert, Julie  
Hyland, Chauncey A.  
Latin Quarter Club, Carlo  
Quartararo, prop.  
The Hurricane and  
Percy Stovall.

**OPELOUSAS:**  
Cedar Lane Club, and Milt  
Delmas, Employer.  
**SHREVEPORT:**  
Reeves, Harry A.  
Stewart, Willie

## MAINE

**SANFORD:**  
Legere, E. L.

## MARYLAND

**BALTIMORE:**  
Byrd, Olive J.  
Calvo's Restaurant, and  
Frank Calvo.  
Cox, M. L., and Byrd, Olive J.  
Epstein, Henry  
Greber, Ben  
Weiss, Harry  
**CHESAPEAKE BEACH:**  
Chesapeake Beach Park Ball-  
room, and Alfred Walters,  
employer.  
**CUMBERLAND:**  
Waingold, Louis  
**FENWICK:**  
Repch, Albert  
**FREDERICK:**  
Rev. H. B. Rittenhouse  
**HAGERSTOWN:**  
Bauer, Harry A.  
**PAN CITY:**  
Gay Nineties Club, Lou Bel-  
mont, Prop.; Henry Epstein,  
Owner (of Baltimore, Md.).  
**WISCONSIN:**  
Lantern,  
Elmer B. Dashiell, Oper.  
**BURNERS 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. McIvaine, president.

Brostnahan, James J.  
Crawford House Theatrical  
Lounge  
Grace, Max L.  
McIvaine, James H.  
Mouzon, George  
Pilgrim, Carl.  
Regency Corp., and Jos. R.  
Weisser  
Resnick, 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  
**FITCHBURG:**  
Bolduc, Henry  
**HOLYOKE:**  
Levy, Bernard W.,  
Holyoke Theatre.  
**LOWELL:**  
Crowe, Francis X.  
**MONSON:**  
Canegallo, Leo  
**NEW BEDFORD:**  
Hime, Geo. H.  
Rose, Manuel  
The Derby, and Henry Correia,  
Operator.  
**NEWTON:**  
Thiffault, Dorothy (Mimi  
Chevasser)  
**NORTH WEYMOUTH:**  
Pearl, Morey  
**SALEM:**  
Larkin Attractions, and George  
Larkin  
**WILMINGTON:**  
Blue Terrace Ballroom and  
Anthony Del Torto

## MICHIGAN

**ANN ARBOR:**  
McLaughlin, Max  
**BAY CITY:**  
Walther, Dr. Howard  
**BANNISTER:**  
ZCJB Hall, and M. J. Martinka  
**DETROIT:**  
Adler, Caesar, and Hoffman,  
Sam, Oper., Frontier Ranch.  
Ammor Record Company  
Bel Aire (formerly Lee 'n' Ed-  
die's), and Al Wellman,  
Ralph Wellman, Philip Flax,  
Sam and Louis Bernstein,  
Owners.  
Bibb, Allen  
Bologna, Sam, Imperial Club  
Briggs, Edgar M.  
Daniels, James M.  
Green, Goldman  
Hoffman, Sam, Operator, Fron-  
tier Ranch.  
Johnson, Ivory  
Kosman, Hyman  
Latin Quarter, and Matthew B.  
Thomas  
Papadimas, Babis  
Patricia Stevens Models  
Finishing School.  
Pyle, Howard D., and Savoy  
Promotions  
San Diego Club,  
Nono Minando.  
Schreiber, Raymond, Owner and  
Oper., Colonial Theatre.  
**FERNDALE:**  
Club Plantation, and Doc  
Washington  
**GRAND RAPIDS:**  
Club Chez-Anni, Anthony  
Scalice, prop.  
**LANSING:**  
Norris, Elmer, Jr.,  
Palomar Ballroom.  
Tholen, Garry  
**MIO:**  
Walker Hotel, and George  
Walker, Prop.  
**PONTIAC:**  
Bob's Picnic Park, and Robert  
Amos, Owner and Operator  
Henry's Restaurant, and  
Charles Henry  
**SISTER LAKES:**  
Rendezvous Bowl and Gordon  
J. Miller, Owner.  
**TRAVERSE CITY:**  
Lawson, Al

## MINNESOTA

**ALEXANDRIA:**  
Crest Club, Frank Gasmer  
**BEMIDJI:**  
Foster, Floyd, Owner,  
Merry Mixers' Tavern.  
**DETROIT LAKES:**  
Johnson, Allan V.  
**GAYLORD:**  
Green, O. M.  
**LEFOR:**  
Lefor Tavern and Ballroom,  
Art and John Zenker,  
Operators

## MINNEAPOLIS:

Northwest Vaudeville Attrac-  
tions, and C. A. McEvoy  
Patricia Stevens Models  
Finishing School.  
**PIPESTONE:**  
Coopman, Marvin  
Stolzmann, Mr.  
**RED WING:**  
Red Wing Grill, Robert A.  
Nybo, Operator.  
**ST. PAUL:**  
Fox, S. M.  
**SLAYTON:**  
Iverson, E. E.  
**SPRINGFIELD:**  
Green, O. M.

## MISSISSIPPI

**BILOXI:**  
Jovce, Harry, Owner,  
Pilot House Night Club.  
**GREENVILLE:**  
Pollard, Florence  
**JACKSON:**  
Carpenter, Bob  
Perry, T. G.  
Smith, C. C., Operator, Robbins  
Bros. Circus (of Pine Bluff,  
Ark.)  
**MERIDIAN:**  
Britt, Marty  
**NATCHEEZ:**  
Coonial Club, and Ollie  
Koeber

## MISSOURI

**BOONEVILLE:**  
Williams, B. M.  
**CAPE GIRARDEAU:**  
Gilkison, Lorene  
Moonglow Club  
**CHILLICOTHE:**  
Hawes, H. H.  
**KANSAS CITY:**  
Babbitt, Wm. (Bill) H.  
Canton, L. R.  
Cox, Mrs. Evelyn  
Esquire Productions, Kenneth  
Yates, Bobby Henshaw.  
Henshaw, Bobby  
Patricia Stevens Models  
Finishing School.  
Thudium, H. C., Asst. Mgr.,  
Orpheum Theatre.  
**LEBANON:**  
Kay, Frank  
**MACON:**  
Macon County Fair Association,  
and Mildred Sanford,  
employer.  
**POPLAR BLUFFS:**  
Brown, Merle  
**ST. LOUIS:**  
Caruth, James, Oper., Club  
Rhumboogies, Cafe Society,  
Brown Bomber Bar.  
D'Agostino, Sam  
400 Club, and George Graff  
Markham, Doyle, and  
Tunc Town Ballroom  
Patricia Stevens Models  
Finishing School.

## MONTANA

**CONRAD:**  
Little America Tavern, and  
John R. McLean.  
**FORSYTH:**  
Allison, J.  
**MEADERVILLE:**  
Club 45, Manila Murphy  
**ALEXANDRIA:**  
Alexandria Volunteer Fire  
Dept., and Charles D. Davis.

## NEBRASKA

**COLUMBUS:**  
Moist, Don  
**KEARNEY:**  
Field, H. L.  
**PENDER:**  
Pender Post 55, American  
Legion, and John F. Kai,  
dance Manager

## NEVADA

**ELY:**  
Folsom, Mrs. Ruby  
**LAS VEGAS:**  
Gordon, Ruth  
Holtzinger, Ruby  
Lawrence, Robert D.  
Ray's Cafe  
Schiller, Abe  
Stoney, Milo E.  
Warner, A. H.  
**LAKE TAHOE:**  
Tahoe Biltmore Hotel  
**LOVELOCK:**  
Fischer, Harry  
**RENO:**  
Blackman, Mrs. Mary

## NEW HAMPSHIRE

**DOVER:**  
American Legion, Dover  
Post No. 8  
**FABYAN:**  
Zaks, James (also known as  
Zackers)  
**JACKSON:**  
Gray's Inn, Eddy Nelson, em-  
ployer, James Sheirr, Mgr.

## NEW JERSEY

**ARBECON:**  
Hart, Charles, President, and  
Eastern Mardi Gras, Inc.  
**ASBURY PARK:**  
Richardson, Harry  
White, William  
**ATLANTIC CITY:**  
Atlantic City Art League  
Bobbins, Abe  
Casper, Joe  
Club Nomad, Charlie Goodel-  
man, employer  
Dantzier, George, Operator,  
Fassa's Morocco Restaurant.  
Delaware Inn and Nathaniel  
C. Spencer, Prop.  
Fassa, George, Operator,  
Fassa's Morocco Restaurant.  
Jones, J. Paul  
Lockman, Harvey  
Morocco Restaurant, Geo. Fassa  
and Geo. Dantzier, Oper.  
Ocean Playhouse, Steel Pier,  
and Robert Courtney (New  
York City).

**BLOOMFIELD:**  
Thompson, Pult  
**CAMDEN:**  
Embassy Ballroom, and Geo. E.  
Chips (Geo. DeGerolamo),  
Operator.  
Towers Ballroom, Pearson Lessy  
and Victor Bonamkin, Mgrs.  
**CAPE MAY:**  
Anderson, Chas., Operator

**CLIFTON:**  
Buchner, August E.  
**ELIZABETH:**  
511 Club, and Walter  
Masaryk, Owner  
**HOBOKEN:**  
Red Rose Inn, and Thos.  
Monto, Employer.  
**LAKEWOOD:**  
Patt, Arthur, Mgr., Hotel Plaza  
Seldin, S. H.  
**LONG BRANCH:**  
Hoover, Clifford  
Kitay, Marvin  
Rappaport, A., Owner,  
The Blue Room.  
Wright, Wilbur

**MONTCLAIR:**  
Cos-Hay Corporation and Mont-  
clair Theatre, Thos. Haynes,  
James Costello.  
**MT. FREEDOM:**  
Hotel Ackerman, and Isadore  
Ackerman, Proprietor.

**NEWARK:**  
Beadle, Jeanette  
Coleman, Melvin  
Graham Auditorium, Alfred  
Graham  
Hall, Emory  
Johnson, Robert  
Jones, Carl W.  
Levine, Joseph  
Lloyds Manor, and  
Mariano, Tom  
Smokey McAllister  
"Panda," Daniel Straver  
Piccadilly Club, and Clarence  
Hays, Employer.  
Prestwood, William  
Red Mirror, Nicholas Grande,  
Prop.  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy.

**NEW BRUNSWICK:**  
Ellel, Jack  
**NORTH ARLINGTON:**  
Petruzzi, Andrew  
**PATERSON:**  
Marsh, James  
Piedmont Social Club  
Pyatt, Joseph  
Riverview Casino  
Tropical Room, and Mickey  
Gerard, Owner.  
Ventimiglia, Joseph  
**PERTH AMBOY:**  
The Imperial Lounge, Edward  
Weiner, Russell Epstein

**PLAINFIELD:**  
McGowan, Daniel  
**SHREWSBURY:**  
Shadowbrook Inn, and Fred  
Thorngren, Owner.  
**SOMERS POINT:**  
Dean, Mrs. Jeanette  
Leigh, Stockton  
**SUMMIT:**  
Ahrons, Mitchell

**TRENTON:**  
Crossing Inn, and John  
Wyrick, Employer.  
Laramore, J. Dory  
**UNION CITY:**  
Head, John E., Owner, and Mr.  
Scott, Mgr., Back Stage Club.  
Kay Sweeney Club  
**VAUX HALL:**  
Carillo, Manuel R.  
**VINELAND:**  
Gross, David  
**WEST NEW YORK:**  
B'nai B'rith Organization, and  
Sam Nate, Employer; Harry  
Boorstein, President.  
**WILLIAMSTOWN:**  
Talk of the Town Cafe, and  
Rocco Pippo, Manager

## NEW MEXICO

**ALBUQUERQUE:**  
Halliday, Finn  
La Loma, Inc., and Margaret  
Ricardi, employer.  
**CLOVIS:**  
Denton, J. Earl, Owner,  
Plaza Hotel.  
**HOBOBS:**  
Al's State Line Club, and A. J.  
Stryhn, owner and operator  
**SANTA FE:**  
Emil's Night Club, and  
Emil Mignardo, Owner.

## NEW YORK

**ALBANY:**  
Barcelona Bar and Restaurant  
**ALDER CREEK:**  
Burke's Manor, and Harold A.  
Burke  
**AUSABLE CHASM:**  
Antler, Nat  
Steurer, Eliot  
**BINGHAMTON:**  
Bentley, Bert  
**BONAVENTURE:**  
Class of 1941 of the  
St. Bonaventure College.  
**BRONX:**  
Atman, Martin  
Club Delmar, and Charley  
Marcelino and Vincent  
Delostia, Employers  
Metro Anglers Social Club, and  
Aaron Murray.  
Perry Records, and Sam  
Richman.  
Santoro, E. J.  
Sinclair, Carlton (Carl Parker)  
**BROOKLYN:**  
Aurelia Court, Inc.  
Ferdinand's Restaurant, and  
Mr. Ferdinand  
Globe Promoters of Huckle-  
buck Revue, and Harry  
Dixon and Elmo Obey  
Graymont, A. C.  
Hall, Edwin C.  
Johnston, Clifford  
Kingsborough Athletic Club,  
and George Chandler.  
Morris, Philip  
Ocean Grotto Restaurant, and  
Albert Santarpio, Proprietor.  
Premice, Josephine  
Puerto Rico Post No. 1105,  
Frank J. Rendon.  
Puma, James  
Reade, Michael  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe  
Russino, Tom  
Steurer, Eliot  
1024 Club, and Albert Friend  
Thompson, Ernest  
Villa Antique, Mr. P. Antico,  
Prop.

**BUFFALO:**  
Bourne, Edward  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
Jackson, William  
McKay, Louis  
Nelson, Art  
Nelson, Mrs. Mildred  
Rush, Charles E.  
**EASTCHESTER:**  
Starlight Terrace, Carl Del  
Tufo and Vincent Formi-  
cella, Props.

**ELBRIDGE:**  
Ray's Bar-D and Raymond  
C. Demperio.  
**FERNDALE:**  
Pollack Hotel, and Elias  
Pollack, employer.  
Stier's Hotel, and Philip Stier,  
Owner.  
**FLEISCHMANN'S:**  
Cat's Meow, and Mrs. Irene  
Churs, Prop.  
**FRANKFORD:**  
Blue Skies Cafe, and Frank  
Reile and Lenny Tyler, Props.

**GLEN SPEY:**  
Glen Acres Hotel and Country  
Club, Jack W. Rosen, Em-  
ployer.  
**GLENS FALLS:**  
Halfway House, Ralph Gottlieb,  
Employer; Joel Newman,  
Owner.

Sleight, Don  
Tiffany, Harry, Mgr.,  
Twin Tree Inn.  
**GRAND ISLAND:**  
Williams, Ossian V.  
**GREENFIELD PARK:**  
Utopia Lodge  
**HUDSON:**  
Goldstein, Benny  
Gutto, Samuel  
**ITHACA:**  
Bond, Jack  
**JACKSON HEIGHTS:**  
A. J. Griffith, Jr.  
**JAMESTOWN:**  
Lindstrom & Meyer.  
**LAKE RONKONKOMA:**  
New Silver Slipper, and Geo.  
Valentine, Proprietor.

**LOCH SHELDRAKE:**  
Hotel Shlesinger, David Shle-  
singer, Owner.  
Mardenfeld, Isadore, Jr.,  
Estate of  
**MAHOPAC:**  
Willow Tree Restaurant, and  
S. A. Bander, owner  
**MT. VERNON:**  
Rapkin, Harry, Prop.,  
Wagon Wheel Tavern.

**NEW LEBANON:**  
Donlon, Eleanor  
**NEW YORK CITY:**  
Adler, Harry  
Alexander, Wm. D., and Assoc-  
iated Producers of Negro  
Music  
Amusement Corp. of America  
Andu, John R.  
(Indonesian Consul)  
Baldwin, C. Paul  
Benrubi, M.  
Booker, H. E., and All-Ameri-  
can Entertainment Bureau.  
Broadway Hofbrau, Inc., and  
Walter Kirsch, Owner.  
Broadway Swing Publications,  
L. Frankel, Owner.  
Bruley, Jesse  
Calman, Carl, and the Calman  
Advertising Agency.  
Camera, Rocco  
Campbell, Norman  
Caretia, A.  
Chanson, Inc., and Monte  
Gardner and Mr. Rodriguez.  
Charles, Marvin, and Knights  
of Magic.  
Chiassanni & Co.  
Coffery, Jack  
Cohen, Miry  
Collectors' Items Recording Co.,  
and Maurice Spivack and  
Katherine Gregg.  
"Come and Get It" Company  
Cook, David  
Cotton Club  
Courtney, Robert (connected  
with Ocean Playhouse, Steel  
Pier, Atlantic City).  
Croschert, Mr.  
Crossen, Ken, and Ken Crossen  
Associates  
Crown Records, Inc.  
Currie, Robert W., formerly  
held Bookers' License 2595.  
Davison, Jules  
Denton Boys  
Diener & Dorskind, Inc.  
DiMola, Enzo  
DuBois-Friedman Production  
Corp.  
Evans & Lee  
Fine Plays, Inc.  
Fotoshop, Inc.  
Fur Dressing & Dyeing  
Salesmen's Union.  
Glyde Oil Products  
Gray, Lew, and Magic  
Record Co.  
Grisman, Sam  
Gross, Gerald, of United  
Artists Management.  
Heminway, Phil  
Hirlman, George A., Hirlman  
Florida Productions, Inc.  
Insley, William  
Kaye-Martin, Kaye-Martin  
Productions.  
Keene, William  
Kent Music Co., and Nick  
Kentros.  
King, Gene,  
Former Bookers' License 3444.  
Knight, Raymond  
Koch, Fred G.  
Koren, Aaron  
Kushner, Jack & David  
La Fontaine, Leo  
La Martinique, and Monte  
Gardner and Mr. Rodriguez.  
Leigh, Stockton  
Leonard, John S.  
Lyon, Allen

(also known as Arthur Lee)  
Manhattan Recording Corp.,  
and Walter H. Brown, Jr.  
Manning, Samuel  
Masconi, Charles  
McCaffrey, Neill  
McMahon, Jess  
Metro Coat & Suit Co., and  
Jos. Lupia

Montello, R.  
Moody, Philip, and Youth Monument to the Future Organization.  
Murray's  
Nassau Symphony Orchestra, Inc., and Benj. J. Fiedler and Clinton P. Sheehy.  
Neill, William  
Newman, Nathan  
New Rumania Cabara, Nat Goldstein, Owner  
New York Civic Opera Company, Wm. Reutemann.  
New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners.  
Orpheus Record Co.  
Parmentier, David  
Pepper, Lee  
Prince, Hughie  
Rain Queen, Inc.  
Regan, Jack  
Robinson, Charles.  
Rogers, Harry, Owner, "Frisco Follies".  
Rosen, Philip, Owner and Oper., Penthouse Restaurant  
Russell, Alfred  
Schwartz, Mrs. Morris  
Singer, John, former Booker's License 3326.  
Southland Recording Co., and Rose Santos  
South Seas, Inc., Abner J. Rubien.  
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 Productions, Inc., and Ed. A. Cornez  
The Place, and Theodore Costello, Manager.  
Thomson, Sava and Valenti, Inc. United Artists Management  
Variety Entertainers, Inc., and Herbert Rubin.  
Wee & Leventhal, Inc.  
Wilder Operating Co.  
Wisotsky, S.  
Zaks (Zackers), James  
**NIAGARA FALLS:**  
Flory's Melody Bar, and Joe and Nick Florio, props.  
Paness, Joseph, connected with Midway Park.  
**NORWICH:**  
McLean, C. P.  
**ONEONTA:**  
Shepard, Maximilian, Owner, New Windsor Hotel.  
**PATCHOGUE:**  
Kays Swing Club, and Kay Angeloro  
**ROCHESTER:**  
DiCristo, Josephine  
Lloyd, George  
Valenti, Sam  
**ROME:**  
Penguin Restaurant, and Al Marks, employer  
Turf Restaurant, and Carmen Acquino, Operator.  
**SARATOGA SPRINGS:**  
Messrs. Stevens and Arthur L. Clark.  
**SCHENECTADY:**  
Edwards, M. C.  
Fretto, Joseph  
Rudds Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager.  
Silverman, Harry  
**SOUTH FALLSBERG:**  
Seldin, S. H., Oper., Grand View Hotel.  
**SUFFERN:**  
Armitage, Walter, Pres., County Theatre.  
**SYRACUSE:**  
Andre's 700 Club, Charles Simone  
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer.  
Feinglos, Norman  
Syracuse Musical Club  
**TANNERSVILLE:**  
Casa Blanca, and Basil Germano, Owner.  
**TROY:**  
DeSina, Manuel  
**TUCKAHOE:**  
Birnbaum, Murray  
Roden, Walter  
**UTICA:**  
Block, Jerry  
Burke's Log Cabin, Nick Burke, Owner.  
**VALHALLA:**  
Twin Palms Restaurant, John Masi, Prop.  
**WATERTOWN:**  
Duffy's Tavern, Terrence Duffy  
**WATERVLIET:**  
Kille, Lyman  
**WHITE PLAINS:**  
Brod, Mario  
Reis, Les Hechiris Corp.

**WHITE SULPHUR SPRINGS:**  
Lesser, Joseph and Sarah,  
**YONKERS:**  
Babner, William  
**LONG ISLAND (New York)**  
**BAYSIDE, LONG ISLAND:**  
Mirage Room, and Edw. S. Friedland  
**BELMORE:**  
Babner, Wm. J.  
**FAR ROCKAWAY:**  
Town House Restaurant, and Bernard Kurland, Proprietor.  
**GLENDALE:**  
Warga, Paul S.  
**JAMAICA:**  
Dancer, Earl  
**NORTH CAROLINA**  
**BEAUFORT:**  
Surf Club, and Chas. Markey  
**BURLINGTON:**  
Mayflower Dining Room, and John Loy.  
**CAROLINA BEACH:**  
Economides, Chris  
Stokes, Gene  
**CHARLOTTE:**  
Amusement Corp. of America, Edson E. Blackman, Jr.  
Jones, M. P.  
Karston, Joe  
Kemp, T. D., Jr., Southern Attractions.  
**DURHAM:**  
Gordon, Douglas  
Royal Music Co.  
**FAYETTEVILLE:**  
The Towna Pump, Inc.  
**GREENSBORO:**  
Fair Park Casino and Irish Garden.  
Weingarten, E., Sporting Events, Inc.  
**KINSTON:**  
Courie, E. F.  
Parker, David  
**RALEIGH:**  
Charles T. Norwood Post, American Legion.  
Supper Club, and E. J. McCarthy, owner.  
**WALLACE:**  
Strawberry Festival, Inc.  
**WILLIAMSTON:**  
Grey, A. J.  
**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McEachon, Sam  
**WINSTON-SALEM:**  
Payne, Miss L.  
**NORTH DAKOTA**  
**RUSO:**  
Otto's Westside Resort, and Otto Schmidt, Strawberry Lake.  
**OHIO**  
**AKRON:**  
Basford, Doyle  
Buddies Club, and Alfred Scrutings, Operator  
Millard, Jack, Mgr. and Lessee, Merry-Go-Round.  
Pullman Cafe, George Subrin, Owner and Manager.  
**CANTON:**  
Holt, Jack  
**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2956.  
Baysles, 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, Sam  
Smith, James R.  
Wonder Bar, James McFratridge, Owner.  
**CLEVELAND:**  
Amata, Carl and Mary, Green Derby Cafe, 3314 E. 116th St.  
Bender, Harvey  
Blue Grass Club  
Club Ron-day-Voo, and U. S. Dearing  
Crystalone Records, Mannie E. Kopelman  
Dixon, Forrest  
Euclid 55th Co.  
Heller, Saul  
Manuel Bros. Agency, Inc., Booker's License 3568.  
Salanci, Frank J.  
Spero, Herman  
Tucker's Blue Grass Club, and A. J. Tucker, Owner  
Tucker's Tavern, and A. J. Tucker, owner.  
Tutstone, Velma  
Walthers, Carl O.  
Willis, Elroy

**COLUMBUS:**  
Askins, Lane  
Bell, Edward  
Bellinger, C. Robert  
Beta Nu Bldg. Assn., and Mrs. Emerson Cheek, Pres.  
Carter, Ingram  
Charles Bloce Post No. 157, American Legion.  
Columbus Turf Club, and Ralph Stevenson  
Mallory, William  
McDade, Phil  
Paul D. Robinson Fire Fighters Post No. 567, and Captain G. W. McDonald.  
Presutti's Villa, S. Presutti  
Turf Club, and Ralph Stevenson, Prop.  
**DAYTON:**  
Boucher, Roy D.  
Taylor, Earl  
**DELAWARE:**  
Bellinger, C. Robert  
**EUCLID:**  
Rado, Gerald  
**ELYRIA:**  
Dance Theatre, Inc., and A. W. Jewell, Pres.  
**FINDLAY:**  
Bellinger, C. Robert  
Wilson, Mr. and Mrs. Karl, Oper., Paradise Club.  
**GERMANTOWN:**  
Beechwood Grove Club, and Mr. Wilson  
**PIQUA:**  
Lee Sedgewick, Operator.  
**PORTSMOUTH:**  
Smith, Phil  
**PROCTORVILLE:**  
Plantation Club, and Paul D. Reese, Owner.  
**SANDUSKY:**  
Mathews, S. D.  
Sallee, Henry  
**TOLEDO:**  
Durham, Henry (Hank)  
Dutch Village,  
A. J. Hand, Oper.  
Huntley, Lucius  
La Casa Del Rio Music Publishing Co., and Don B. Owens, Jr., Sec.  
National Athletic Club, and Roy Finn and Archie Miller  
Nightingale, Homer  
Triodi, Jos. A., President, Italian Opera Association.  
**VIENNA:**  
Hull, Russ  
**WILMINGTON:**  
Hollywood Productions, and Kroger Babb, Employer.  
**YOUNGSTOWN:**  
Einhorn, Harry  
Reider, Sam  
Zill, Jimmy  
**ZANESVILLE:**  
Venner, Pierre  
**OKLAHOMA**  
**ADA:**  
Hamilton, Herman  
**ARDMORE:**  
George R. Anderson Post 65, American Legion, and Floyd Loughridge  
**MUSKOGEE:**  
Gutire, John A., Manager, Rodeo Show, connected with Grand National of Muskogee,  
**ENID:**  
Oxford Hotel Ballroom, and Gene Norris, Employer.  
Oklahoma.  
**OKLAHOMA CITY:**  
Southwestern Attractions and M. K. Boldman and Jack Swiger.  
**OKMULGEE:**  
Masonic Hall (colored), and Calvin Simmons.  
**TULSA:**  
Goltry, Charles  
Williams, Cargile (Jimmy)  
**OREGON**  
**HERMISTON:**  
Rosenberg, Mrs. R. M.  
**PORTLAND:**  
Acme Club Lounge and A. W. Denton, Manager.  
Yank Club of Oregon, Inc., and R. C. Bartlett, President.  
**SHERIDAN:**  
Agee, Melvin, and American Legion Post No. 75.  
**PENNSYLVANIA**  
**ALIIQUIPPA:**  
Guinn, Otis  
**ALLENSTOWN:**  
Astor Lounge, and Frank Kush, owner.  
**BERWYN:**  
Main Line Civic Light Opera Co., Nat Burns, Director.  
**BETHLEHEM:**  
Colonnade Club, and Frank Pinter, manager  
**BLAIRSVILLE:**  
Moose Club, and A. P. Sundry, employer.

**BRAEBURN:**  
Mazur, John  
**BRANDONVILLE:**  
McGovern, Terry  
Vanderbilt County Club, and Terry McGovern, Employer.  
**BRYN MAWR:**  
Poard, Mrs. H. J. M.  
**CHESTER:**  
Fisher, Samuel  
Pyle, Wm.  
Reindollar, Harry  
**CLARION:**  
Birocco, J. E.  
Smith, Richard  
Rending, Albert A.  
**DEVON:**  
Jones, Martin  
**DONORA:**  
Bedford, C. D.  
**EASTON:**  
Green, Morris  
Jacobson, Benjamin  
Terminal Hotel, Samuel Harris  
**EVERSON:**  
King, Mr. and Mrs. Walter  
**FAIRMOUNT PARK:**  
Riverside Inn,  
Samuel Ottenberg, Pres.  
**HARRISBURG:**  
Ickes, Robert N.  
P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman.  
Reeves, William T.  
Waters, B. N.  
**JOHNSTOWN:**  
Boots and Saddle Club, and Everett Allen.  
Central Cafe, Christ Contakos, Owner and Mgr.  
**KINGSTON:**  
Johns, Robert  
**LANCASTER:**  
Samuels, John Parker  
**MARSHALLTOWN:**  
Willard, Weldon D.  
**MEADVILLE:**  
Noll, Carl  
Power, Donald W.  
**MIDLAND:**  
Mason, Bill  
**NEW CASTLE:**  
Bondurant, Harry  
**OIL CITY:**  
Friendship League of America, and A. L. Nelson.  
**PHILADELPHIA:**  
Associated Artists Bureau  
Benny-the-Bums,  
Benjamin Fogelman, Prop.  
Bilcore Hotel, and Wm. Clore, Operator.  
Bryant, G. Hodges  
Bubeck, Carl F.  
Davis Ballroom, and Russell Davis  
Dupree, Hiram K.  
DuPre, Reese  
812 Club, San Porter, operator  
Erlanger Ballroom  
Fabiani, Ray  
Garcia, Lou, formerly held Booker's License 2620.  
Gorham, Jimmie.  
McShain, John  
Melody Records, Inc.  
Philadelphia Gardens, Inc.  
Philadelphia Lab. Co. and Luis Colantunno, Mgr.  
Raymond, Don G., of Creative Entertainment Bureau, Booker's License 3402.  
Rothe, Otto  
Stanley, Frank  
**PITTSBURGH:**  
Anania, Flores  
Ficklin, Thomas  
Mathews, Lee A., and New Artist Service, Booker's License 2521.  
Mercurs Music Bar, and Harry Fox  
Oasis Club, and Joe DeFrancisco, Owner.  
Reight, C. H.  
Sala, Joseph M., Owner, El Chico Cafe.  
**POTTSTOWN:**  
Schmoyer, Mrs. Irma  
**READING:**  
Nally, Bernard  
**SLATINGTON:**  
Flick, Walter H.  
**STRAFFORD:**  
Poinsette, Walter  
**TANNERSVILLE:**  
Toffel, Adolph  
**UNIONTOWN:**  
Polish Radio Club, and Jos. A. Zelasko.  
Zelasko, Jos.  
**UPPER DARBY:**  
Wallace, Jerry  
**WASHINGTON:**  
Athens, Peter, Mgr.,  
Washington Cocktail Lounge.  
Lee, Edward  
**WEST NANTICOKE:**  
Hamilton's Night Club, and Jack Hamilton  
**WILKES-BARRE:**  
Kahan, Samuel  
**WILLIAMSPORT:**  
Pinella, James

**WORTHINGTON:**  
Conwell, J. R.  
**YORK:**  
Bill Martin's Cocktail Lounge,  
Bill Martin  
**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:**  
Rolaz, Kid  
**SPARTANBURG:**  
Holcome, H. C.  
**TENNESSEE**  
**ASHEVILLE:**  
Jackson, Dr. R. B.  
**JOHNSON CITY:**  
Burton, Theodore J.  
**KNOXVILLE:**  
Great Enterprises (also known as Dixie Recording Co.)  
Henderson, John  
**NASHVILLE:**  
Brentwood Dinner Club, and H. L. Waxman, Owner.  
Carrethers, Harold  
Chavez, Chick  
Club Zanzibar, and Billie and Floyd Hayes  
Coconut Lounge Club, and Mrs. Pearl Hunter  
**TEXAS**  
**AMARILLO:**  
Cox, Milton  
**AUSTIN:**  
El Morocco  
Franks, Tony  
Williams, Mark, Promoter  
**BEAUMONT:**  
Bishop, E. W.  
**BOLING:**  
Fails, Isaac, Manager, Spotlight Band Booking Cooperative  
**CORPUS CHRISTI:**  
Kirk, Edwin  
**DALLAS:**  
Carnahan, R. H.  
Embassy Club, and Helen Askew and Jas. L. Dixon, Sr., Co-owners  
Lee, Don, and Linskie (Skippy Lynn), owners of Script & Score Productions and operators of "Sawdust and Swingtime."  
May, Oscar P. and Harry E. Morgan, J. C.  
Patricia Stevens Models  
Finishing School.  
**EL PASO:**  
Rivers, Bowden  
Williams, Bill  
**FORT WORTH:**  
Carnahan, Robert  
Coo Coo Club  
Famous Door and Joe Earl, Operator  
Florence, F. A., Jr.  
Parke Lounge, Chic Snyder  
Smith, J. F.  
Stripling, Howard  
**GALVESTON:**  
Evans, Bob  
**GRAND PRAIRIE:**  
Club Bagdad, and R. P. Bridges and Marian Teague, Operators  
**HENDERSON:**  
Wright, Robert  
**HOUSTON:**  
Jeton, Oscar  
McMullen, E. L.  
Revis, Bouldin  
World Amusements, Inc.  
Thomas A. Wood, Pres.  
**KILGORE:**  
Club Plantation  
Mathews, Edna  
**LONGVIEW:**  
Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer.  
Ryan, A. L.  
**PALESTINE:**  
Earl, J. W.  
Griggs, Samuel  
Grove, Charles  
**PARIS:**  
Ron-Da-Voo, and Frederick J. Merkle, Employer.  
**SAN ANGELO:**  
Specialty Productions, and Nelson Scott and Wallace Kelton  
**SAN ANTONIO:**  
Forrest, Thomas  
Leathy, J. W. "Lee"  
Obledo, F. J.  
Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy

**TYLER:**  
Giffilan, Max  
Tyler Entertainment Co.  
**VALASCO:**  
Fails, Isaac A., Manager, Spotlight Band Booking & Orchestra Management Co.  
**WACO:**  
Ranchhouse (formerly Peacock Club), E. C. Cramer, R. E. Cass, L. E. Oliver  
**WICHITA FALLS:**  
Dibbles, C.  
Whatley, Mike  
**VERMONT**  
**BURLINGTON:**  
Thomas, Ray  
**RUTLAND:**  
Brock Hotel, and Mrs. Estelle Duffie, employer.  
**VIRGINIA**  
**ALEXANDRIA:**  
Dove, Julian M., Capitol Amusement Attractions.  
**DANVILLE:**  
Fuller, J. H.  
**EXMORE:**  
Downing, J. Edward  
**HAMPTON:**  
Maxey, Terry  
**LYNCHBURG:**  
Bailey, Clarence A.  
**NEWPORT NEWS:**  
McClain, B.  
Terry's Supper Club.  
**NORFOLK:**  
Big Trzek Diner, Percy Simon, Prop.  
Meyer, Morris  
Rohanna, George  
Winfree, Leonard  
**RICHMOND:**  
American Legion Post 151  
Knight, Allen, Jr.  
Readevous, and Oscar Black.  
**ROANOKE:**  
Harris, Stanley  
**SUFFOLK:**  
Clark, W. H.  
**VIRGINIA BEACH:**  
White, William A.  
**WASHINGTON**  
**SEATTLE:**  
Cirque Club, Frank Ackerman  
**TACOMA:**  
Dittbener, Charles  
King, Jan  
**WEST VIRGINIA**  
**BLUEFIELD:**  
Brook, Lawson  
Thompson, Charles G.  
**CHARLESTON:**  
Club Congo, Paul Daley, Owner.  
Corey, LaBabe  
El Patio Boat Club, and Chas. Powell, operator.  
Hargrave, Lawrence  
Hargrave, Paul  
White, Ernest B.  
**HUNTINGTON:**  
Brewer, D. C.  
**INSTITUTE:**  
Hawkins, Charles  
**LOGAN:**  
Cotts, A. J.  
**MORGANTOWN:**  
Niner, Leonard  
**WHEELING:**  
Mardi Gras.  
**WISCONSIN**  
**BARABOO:**  
Milton Ramon Booking Agency  
**BEAR CREEK:**  
Schwaeder, Leroy.  
**BOWLER:**  
Reinke, Mr. and Mrs.  
**EAGLE RIVER:**  
Denoyer, A. J.  
**GREEN BAY:**  
Franklin, Allen  
Galst, Erwin  
Peasley, Chas. W.  
**GREENVILLE:**  
Reed, Jimmie  
**HAYWARD:**  
The Chicago Inn, and Louis O. Runner, Owner and Operator.  
**HEAFORD JUNCTION:**  
Kilinski, Phil, Prop., Phil's Lake Nakomis Resort.  
**HURLEY:**  
Club Francis, and James Francis  
**KESHENA:**  
American Legion Auxiliary  
Long, Matilda  
**LA CROSSE:**  
Tooke, Thomas, and Little Dandy Tavern.  
**MILWAUKEE:**  
Continental Theatre Bar  
Cupps, Arthur, Jr.  
Gentile, Nick  
Maniaci, Vince  
Mitchell, Ray, and Ray Mitchell, Inc.  
Patricia Stevens Models  
Finishing School.  
Weinberger, A. J.

- NEOPIT:** American Legion, Sam Dickenson, Vice-Com.
- RACINE:** Miller, Jerry
- RHINELANDER:** Kendall, Mr., Mgr., Holly Wood Lodge.
- SHENOYAN:** Sicilia, N.
- STURGEON BAY:** Larshaid, Mrs. Geo., Prop. Carman Hotel
- TOMAH:** VFW
- WAUKESHA:** Jean's Bar & Cocktail Lounge, and Jean J. Schultz, employer.
- WISCONSIN RAPIDS:** Brown Derby, and Lawrence Huber, Owner.
- WYOMING**
- CASPER:** LaVida Club, and Lester Quealy, Part Owner.
- CHEYENNE:** Shy-Ann Nite Club, and Hazel Kline, Mgr.
- JACKSON HOLE** R. J. Bar, and C. L. Jensen
- ALASKA**
- ANCHORAGE:** Capper, Keith
- DISTRICT OF COLUMBIA**
- WASHINGTON:** Adelman, Ben Alvis, Ray C. Archer, Pat Brown Derby Cabana Club and Jack Staples China Clipper, Sam Wong, Owner. Clote's Musical Bar, and Jean Clote Club Bengasi, and Ralph Feldman Club Ellington (D. E. Corp.), and Herb Sachs, 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 Price, President, Washington Aviation Country Club. Hoffman, Ed. F., Hoffman's 3-Ring Circus. Kirsch, Fred Mann, Paul, Owner, Club Bengasi. Mansfield, Emanuel McDonald, Earl H. Moore, Frank, Owner, Star Dust Inn. O'Brien, John T. Perruso's Restaurant, and Vito Perruso, employer. Rayburn, E. Reich, Eddie Rittenhouse, Rev. H. B. Romany Room, and Mr. Weintraub, operator, and Wm. Biron, Mgr. Rova, Thomas N. Roumanian Inn Smith, J. A. Topside Club, Martin Rubin, Owner Trans Lux Hour Glass, E. S. Furedy, Mgr. Walters, Alfred
- HAWAII**
- HONOLULU:** Alex Ah Sam, and Woodland Club. Campbell, Kamokila, Owner & Operator Pacific Recording Studio. Kennison, Mrs. Ruth, owner, Pango Pango Night Club. The Woodland, Alexander Asam, Proprietor. Thomas Puna Lake
- WAIKIKI:** Walker, Jimmie, and Marine Restaurant at Hotel Del Mar.
- CUBA**
- HAVANA:** Sans Souci, M. Triny
- CANADA**
- ALBERTA**
- CALGARY:** Fort Briscois Chapter of the Imperial Order Daughters of the Empire. Simmons, Gordon A. (Bookers' License No. 4090)
- BRITISH COLUMBIA**
- VANCOUVER:** Don Wilson Studios, and Don Wilson. Gaylorde Enterprises, and L. Carrigan, Manager. H. Singer & Co. Enterprises, and H. Singer.
- ONTARIO**
- CHATHAM:** Taylor, Dan
- GRAVENHURST:** Webb, James, and Summer Gardens
- GUELPH:** Naval Veterans Assn., and Louis C. Janke, President
- HAMILTON:** Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)
- HASTINGS:** Bassman, George, and Riverside Pavilion
- LONDON:** Merrick Bros. Circus (Circus Productions, Ltd.), M. R. Nutting, Pres. Seven Dwarfs Inn
- OTTAWA:** Parker, Hugh Peacock Inn, and E. Spooner
- PORT ARTHUR:** Curtin, M.
- TORONTO:** Ambassador and Monogram Records, Messrs. Darwin and Sokoloff Ambassador Music Co., and Charles Darwin Langbord, Karl Leslie, George Local Union 1452, CIO Steel Workers' Organizing Com. Miquelon, V. Radio Station CHUM Wetham, Katherine
- QUEBEC**
- DRUMMONDVILLE:** Grenik, Marshall
- MONTREAL:** Association des Concerts Classiques, and Mrs. Edw. Blouin and Antoine Dufour. Auger, Henry Beriau, Maurice, and La Societe Artistique. Danis, Claude Daoust, Hubert Daoust, Raymond DeSauteis, C. B. Dioro, John Emery, Marcel Emond, Roger Lussier, Pierre Sourkes, Irving Sunbrock, Larry
- POINTE-CLAIRE:** Edgewater Beach Hotel, and Wm. Olivier, owner.
- ST. GABRIEL DE BRANDON:** Manoir St. Gabriel, and Paul Arbour, owner.
- QUEBEC CITY:** Sourkes, Irving
- VERDUN:** Senecal, Leo
- MISCELLANEOUS**
- Alberts, Joe Al-Dean Circus, F. D. Freeland Andros, George D. Angel, Alfred Anthne, John 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. Bologhino, Dominick Bosserman, Herbert (Tiny) Brandhorst, E. Braunstein, 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 Lee Conway, Stewart Cornish, D. H. DeShon, Mr. Deviller, Donald DiCarlo, Ray Eckhart, Robert Farrance, B. F. Feehan, Gordon F. Ferris, Mickey, Owner and Mgr., Fitzkee, Dariel Follies Gay Parade Forrest, Thomas Fox, Jess Fox, Sam M. Freeman, Jack, Mgr., Freich, Joe C. Friendship League of America Gaines, C. M. George, Wally Gibbs, Charles Gould, Hal Grego, Pete Gutire, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla. Hoffman, Ed. F., Hoffman's 3-Ring Circus. Horan, Irish Horn, O. B. International Magicians, Producers of "Magic in the Air". James, Huga Johnson, Sandy Johnston, Clifford Kay, Bert Kelton, Wallace Kessler, Sam Keyes, Ray Kimball, Dude (or Romaine) Kirk, Edwin Kosman, Hyman Lang, Arthur Larson, Norman J. Levenson, Charles Levin, Harry Magee, Floyd Mann, Paul Matthews, John Maurice, Ralph McCann, Frank McCaw, E. E., Owner, Horse Follies of 1946. McGowan, Everett McHunt, Arthur Meeks, 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) Nelson, A. L. New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners. Olsen, Buddy Osborn, Theo. Queltette, Louis Patterson, Chas. Paul Bacon Sports Enterprises, Inc., and Paul Bacon Peth, Iron N. Platinum Blond Revue Rea, John Redd, Murray Reid, R. R. Richardson, Vaughan, Pine Ridge Follies Roberts, Harry E. (also known as Hap Roberts or Doc Mel Roy) Robertson, T. E., Robertson Rodeo, Inc. Ross, Hal J. Enterprises Salzmann, Arthur (Art Henry) Sargent, Selwyn G. Scott, Nelson Singer, Leo, Singer's Midgets Smith, Ora T. Specialty Productions Stone, Louis, Promoter Stover, William Straus, George Sumnerlin, Jerry (Marrs) Summerlock, Larry, and His Rodeo Show. Tabar, Jacob W. Tafan, Mathew Taylor, R. J. Temptations of 1941 Thomas, Mac Travers, Albert A. Waltner, Marie, Promoter Ward, W. W. Watson, N. C. Weills, Charles White, George Williams, Cargile Williams, Frederick Wilson, Ray Woody, Paul (Woody Mosher)
- HOLYOKE:** Holyoke Theatre, B. W. Levy
- MICHIGAN**
- DETROIT:** Colonial Theatre, Raymond Schreiber, Owner and Oper.
- GRAND RAPIDS:** Powers Theatre
- MISSOURI**
- KANSAS CITY:** Main Street Theatre
- NEW YORK**
- GLENS FALLS:** Empire Theatre, and Don Sleight.
- NEW JERSEY**
- MONTCLAIR:** Montclair Theatre and Cos-Hay Corp., Thomas Haynes, James Costello.
- KANSAS CITY:** Main Street Theatre
- OHIO**
- CLEVELAND:** Metropolitan Theatre Emanuel Stutz, Oper.
- VIRGINIA**
- BUENA VISTA:** Rockbridge Theatre

# UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

- BANDS ON THE UNFAIR LIST**
- Beloit Recreation Band, and Don Cuthbert, Beloit, Wis. Botany Mills Band, Passaic, N. J. Sid Earl Orchestra, Boscobel, Wis. Florence Rangers Band, Gardner, Mass. Ken Gorman Band, Soldier's Grove, Wisconsin Heywood-Wakefield, Band, Gardner, Mass. Jersey City Military Band, and Elia Ciricillo, Director. Letter Carriers Band, Salt Lake City, Utah. V. F. W. Ravena Band, Ravena, N. Y. Washington Band, Annville, Pa.
- PARKS, BEACHES, GARDENS, ILLINOIS**
- MOUNDS CITY:** Curt's Park, Fred Boren, Prop.
- WEST VIRGINIA**
- PARKERSBURG:** Nemesis Shrine Park
- WISCONSIN**
- KENOSHA:** Fox River Gardens, and Emil Makos, Proprietor.
- INDIVIDUALS, CLUBS, HOTELS, Etc.**
- This List is alphabetically arranged in States, Canada and Miscellaneous
- ALABAMA**
- BIRMINGHAM:** Thomas Jefferson Hotel
- ARIZONA**
- DOUGLAS:** Top Hat
- ARKANSAS**
- HOT SPRINGS:** Forest Club, and Haskell Hardage, Proprietor.
- CALIFORNIA**
- BEVERLY HILLS:** White, William B.
- BIG BEAR LAKE:** Cressman, Harry E.
- CULVER CITY:** Mardi Gras Ballroom
- LONG BEACH:** Schooler, Harry
- RICHMOND:** Rendezvous Band Dance Hall
- SAN BERNARDINO:** Danceland Ballroom Sierra Park Ballroom, Clark Rogers, Mgr.
- SAN DIEGO:** Cobra Cafe, and Jerome O'Connor
- SAN FRANCISCO:** Jones, Cliff Kelly, Noel
- SAN LUIS OBISPO:** Seaton, Don
- SANTA ROSA:** Rendezvous, Lake County
- COLORADO**
- LOVELAND:** Westgate Ballroom
- CONNECTICUT**
- GROTON:** Swiss Villa.
- HARTFORD:** Buck's Tavern. Ranch Boys, Wichita, Prop. NEW LONDON: Crescent Beach Ballroom
- NORWICH:** Wonder Bar and Roger A. Bernier, Owner
- FLORIDA**
- CLEARWATER:** Sea Horse Grill and Bar
- JACKSONVILLE:** Cox, Lylye
- KEY WEST:** Delmonico Bar, and Artura Boza
- ORLANDO:** El Patio Club, and Arthur Karst, Owner
- PENSACOLA:** Azalea Cocktail Lounge, Irene Ruston, Owner and Manager
- ALABAMA**
- ALTON:** Benny
- GALESBURG:** Townsend Club No. 2
- LOSTANT:** Rendezvous Club, and Murray Funk, Mgr.
- MATTOON:** U. S. Grant Hotel
- ONEIDA:** Rova Amvets Hall
- QUINCY:** Porter, Kent
- STERLING:** Bowman, John E. Sigman, Arlie
- INDIANA**
- EVANSVILLE:** Show Bar, and Homer Ashworth, Operator
- IOWA**
- BOONE:** Miner's Hall
- CEDAR FALLS:** Armory Ballroom Woman's Club
- COUNCIL BLUFFS:** Radio Station KSWI Smoky Mountain Rangers
- DES MOINES:** Rhapsody Club.
- KEOKUK:** Porter, Kent
- KANSAS**
- WICHITA:** Danceland Duffy's Lounge Eagles Lodge Schulze, Frank J. Shadowland Dance Club
- KENTUCKY**
- ASHLAND:** Amvets' Post No. 11, and Carl "Red" Collins, Manager.
- BOWLING GREEN:** Jackman, Joe L. Wade, Golden G.
- LOUISIANA**
- NEW ORLEANS:** Club Rocket, and Tuddy Mancuso, prop., and Melvin Cade 418 Bar & Lounge, and Al Bresnahan, proprietor. Forte, Frank Happy Landing Club
- MARYLAND**
- BALTIMORE:** Ambassador Night Club Knowles, Nolan P. (Aetna Music Corp.)
- HAGERSTOWN:** Audubon Club, M. I. Patterson, Manager. Hanes, Reynolds S., Manager, Airport Inn Rabasco, C. A., and Baldwin Cafe.
- THEATRES AND PICTURE HOUSES**
- Arranged alphabetically as to States and Canada
- ARKANSAS**
- LITTLE ROCK:** Arkansas State Theatre, and Idw. Stanton and Grover J. Butler, Officers.
- TEXARKANA:** Oak Lawn Theatre, and Paul Ketchum, owner and operator.
- MASSACHUSETTS**
- BOSTON:** E. M. Loew's Theatres
- WISHING WELL, and F. L. Doggett.**
- SARASOTA:** Gay Nineties "400" Club
- TAMPA:** Grand Oregon, Oscar Leon Mgr. LeMay, Phil, Owner Chesterfield Bar and Horseshoe Bar
- GEORGIA**
- Macon:** Jay, A. Wingate Lowe, Al Weather, Jim
- SAVANNAH:** Trocadero Club, and George Rody and W. C. (Shorty) Dugger.
- ILLINOIS**
- ALTON:** Benny
- GALESBURG:** Townsend Club No. 2
- LOSTANT:** Rendezvous Club, and Murray Funk, Mgr.
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- BALTIMORE:** Ambassador Night Club Knowles, Nolan P. (Aetna Music Corp.)
- HAGERSTOWN:** Audubon Club, M. I. Patterson, Manager. Hanes, Reynolds S., Manager, Airport Inn Rabasco, C. A., and Baldwin Cafe.

**MASSACHUSETTS**

**LYNN:**  
Pickfair Cafe, and Rinaldo Cheverini, Proprietor

**METHUEN:**  
Central Cafe, and Messrs. Yanakonis, Driscoll & Gagnon, Owners and Managers.

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

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

**WEST WARREN:**  
Quabog Hotel and Viola Dudek, Operator

**WEST YARMOUTH:**  
Silver Sea Horse, and Joe Gobin, operator.

**WORCESTER:**  
Gedymin, Walter

**MICHIGAN**

**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

**FOREST LAKE:**  
Melody Ballroom, and Donald Wirth, operator.

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

**PIRHAM:**  
Paul's Tavern

**ST. CLOUD:**  
Blue Blazer Bar, and Leo "Hop" Kuttner, owner.

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

**MISSISSIPPI**

**MERIDIAN:**  
Starlite Inn

**MISSOURI**

**KANSAS CITY:**  
El Capitan Tavern, and Marvin King, owner.

**ST. JOSEPH:**  
Rock Island Hall

**MONTANA**

**GREAT FALLS:**  
Golder, Clarence, and Civic Center Theatre.

**HAVRE:**  
Tigny, Emil Don, and Havre Theatre.

**NEBRASKA**

**LINCOLN:**  
Dance-Mor

**OMAHA:**  
Baker Advertising Company  
Benson Legion Post Club  
Eagles Club  
Pineboard Liquor Store  
VFW Club  
Whitney, John B.

**NEVADA**

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

**NEW JERSEY**

**ASBURY PARK:**  
Wagon Wheel Cafe, Joe and Jack Hack

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

**CAMDEN:**  
St. Lucius Choir of St. Joseph's Parish

**CLIFTON:**  
Boeckmann, Jacob

**ELIZABETH:**  
Polish Falcons of America, Nest 126.

**IRVINGTON:**  
Newark Singing Society, and Mr. Bien

**JERSEY CITY:**  
Band Box Agency, Vince Giacinto, Director

**LINDEN:**  
Polish National Home, and Jacob Dragon, President.

**LODI:**  
Peter J's

**MT. FREEDOM:**  
Klode's Hotel

**NETCONG:**

Kiernan's Restaurant, and Frank Kiernan, Proprietor

**NEWARK:**  
Mayfair Tavern  
Newark Opera House, and A. C. Cerrigone, Mgr.

**NORTH HALEDON:**  
Willow Brook Lodge

**PASSAIC:**  
Blue Room, and Mr. Jaffe

**NEW YORK**

**BROOKLYN:**  
Frohman, Louis

**BUFFALO:**  
Hall, Art  
Jesse Clipper Post No. 430, American Legion  
Wells, Jack  
Williams, Buddy  
Williams, Ossian

**CANANDAIGUA:**  
Moose Club

**CERES:**  
Coliseum

**COLLEGE POINT:**  
Muchler's Hall

**ELMIRA:**  
Hollywood Restaurant

**HARRISVILLE:**  
Lake Bonaparte Hotel, and Virgil Cheeseman, Prop.

**ITHACA:**  
Clinton Hotel

**KINGSTON:**  
Ulster County Volunteer Firemen's Assoc.

**MECHANICVILLE:**  
Cole, Harold

**MOHAWK:**  
Hurdie, 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 (A.V.C. Recordings)  
Embassy Club, and Martin Natalie, Vice-Pres., East 57th St. Amusement Corp.  
Manor Record Co., and Irving N. Beriman  
Perry, Louis  
Richman, Wm. L.  
Traemers Restaurant  
Willis, Stanley

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

**OLEAN:**  
Rollerland Rink

**PALMYRA:**  
Moose Club  
Palmyra Inn

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

**SCHENECTADY:**  
Polish Community Home (P.N.A. Hall)

**SYRACUSE:**  
Club Royale

**UTICA:**  
Ventura's Restaurant, and Rufus Ventura

**NORTH CAROLINA**

**ASHEVILLE:**  
Propps, Fitzhugh Lee

**KINSTON:**  
Parker, David

**RALEIGH:**  
Sigma Chi Fraternity

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

**OHIO**

**(ONNEAUT):**  
MacDowell Music Club

**HOSTORIA:**  
Fostoria Sportsmen Club

**GENEVA:**  
Eagles Club

**IRONTON:**  
American Legion Post 59, and Mack Lilly, Commander.  
Club Riviera  
Colonial Inn, and Dustin E. Corn

**KENTON:**  
Weaver Hotel

**LIMA:**  
Billger, Lucille

**MANSFIELD:**  
Richland Recreation Center

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

**WARREN:**  
Knevevich, Andy, and Andy's Inn.

**OKLAHOMA**

**OKLAHOMA CITY:**  
Orwig, William, Booking Agent

**VINITA:**  
Rodeo Association

**PENNSYLVANIA**

**BEAVER FALLS:**  
White Township Inn

**CENTER:**  
Slovenian Club

**DUNMORE:**  
Arcadia Bar & Grill, and Wm. Sabatelle, Prop.  
Charlie's Cafe,  
Charlie DeMarco, Prop.

**EYNON:**  
Rogers Hall, and Stanley Rogers, Proprietor.

**FALLSTON:**  
Brady's Run Hotel

**FORD CITY:**  
Gables, The

**FREEDOM:**  
Sully's Inn

**GREENTOWN:**  
White Beauty View Inn, and Naldo Guicini, proprietor,  
Lake Wallenpaupack.

**KITTANNING:**  
Simpson's Cafe

**NEW BRIGHTON:**  
Brady's Run Hotel  
Broadway Tavern

**NORTH VANDERGRIFT:**  
Glass Lounge

**PHILADELPHIA:**  
Associated Polish Home  
Davis Ballroom, and Russell Davis  
Dupree, Hiram.  
Little Rathskeller Cafe, and Label Spiegel  
Morgan, R. Duke  
Roseland Cafe, and A. Scillers.

**PITTSBURGH:**  
Club 22  
Flamingo Roller Palace,  
J. C. Navari, Oper.  
New Penn Inn, Louis, Alex and Jim Passarella, Props.

**ROULETTE:**  
Brewer, Edgar, Roulette House

**RHODE ISLAND**

**WOONSOCKET:**  
Jacob, Valmore.

**SOUTH CAROLINA**

**CHARLESTON:**  
Eisenmann, James F. (Bunk)

**FOLLY BEACH:**  
Folly Pier

**TENNESSEE**

**BRISTOL:**  
Knights of Templar

**NASHVILLE:**  
War Memorial Auditorium

**TEXAS**

**GALVESTON:**  
Sons of Herman and Gulf Oleander Lodge Club.

**PORT ARTHUR:**  
DeGrasse, Lenore

**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  
Off Beat Club  
Victory Supper Club

**NORFOLK:**  
Panella, Frank J., Clover Farm and Dairy Stores.

**ROANOKE:**  
Krisch, Adolph

**WASHINGTON**

**SEATTLE:**  
Tuvedo Club, and C. Battee, owner

**WEST VIRGINIA**

**CHARLESTON:**  
Savoy Club, "Flopp" Thompson and Louie Risk, Oper.

**GRAFTON:**  
Elks Club

**KEYSTONE:**  
Calloway, Franklin

**FAIRMONT:**  
Adda Davis, Howard Weekly, Gay Spot  
Amvets, Post No. 1

**PARKERSBURG:**  
Masonic Temple Ballroom  
Silver Grille, R. D. Hiley, Owner.

**WISCONSIN**

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

**CUSTER:**  
People's Tavern and Dance Hall, and Mrs. Truda.

**EAU CLAIRE:**  
Conley's Nite Club

**KAUKAUNA:**  
Elks Hall  
Moose Hall  
VFW

**KENOSHA:**  
Julius Bloxdorf Tavern  
Petriyville Springs Club House  
Powers Lake Pavilion, and Casimir Fec, Owner.

**MADISON:**  
Twin Gables, and Bob Bigdood, Proprietor.

**NORTH FREEDOM:**  
American Legion Hall

**OREGON:**  
Village Hall

**REWEY:**  
High School  
Town Hall

**RICE LAKE:**  
Victor Sokop Dance Pavillion

**TREVOR:**  
Stork Club, and Mr. Aide

**TWO RIVERS:**  
Club 42 and Mr. Gauger, Manager  
Timms Hall & Tavern

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Benny's Tavern, and Benny Mendelson.  
Star Dust Club,  
Frank Moore, Prop.  
Wells, Jack

**TERRITORY HAWAII**

**HONOLULU:**  
49th State Recording Co.  
Iandolo and Anthony Ferro

**CANADA****MANITOBA**

**WINNIPEG:**  
Roseland Dance Gardens, and John F. McGee, Manager.

**ONTARIO**

**CUMBERLAND:**  
Maple Leaf Hall

**HAMILTON:**  
Hamilton Arena,  
Percy Thompson, Mgr.

**HAWKESBURY:**  
Century Inn, and Mr. Deschambault, Manager.  
Triangle, and J. & E. Assaly, Props.

**KINGSVILLE:**  
Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie.

**PETERBOROUGH:**  
Brookside Pavilion, and Earl Tully, Owner and Operator.

**PORT STANLEY:**  
Melody Ranch Dance Floor

**TORONTO:**  
Echo Recording Co., and Clement Hambourg.

**QUEBEC**

**AYLMER:**  
Lakeshore Inn

**MONTREAL:**  
Harry Feldman  
Village Barn, and O. Gaucher,  
L. Gagnon and Paul Fournier.

**QUEBEC:**  
Canadian and American Booking Agency  
L'Auberge Des Quatre Chemins,  
and Adrien Asselin, Prop.

**VAL MORIN:**  
Val Morin Lodge.

**MISCELLANEOUS**

Marsin, Eddie  
Wells, Jack

**THEATRES AND PICTURE HOUSES****LOUISIANA**

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

**MARYLAND**

**BALTIMORE:**  
State Theatre

**MASSACHUSETTS**

**FALL RIVER:**  
Durfee Theatre

**MICHIGAN**

**DETROIT:**  
Shubert Lafayette Theatre

**MONTANA**

**GREAT FALLS:**  
Civic Center Theatre, and Clarence Golder.

**HAVRE:**  
Havre Theatre, and Emil Don Tigny.

**NEW JERSEY**

**MONTCLAIR:**  
Montclair Theatre

**MORRISTOWN:**  
Palace Theatre  
Jersey Theatre  
Park Theatre  
Community Theatre

**TRENTON:**  
Capitol Theatre  
RKO Broad Theatre

**NEW YORK**

**BUFFALO:**  
Basil Bros. Theatres Circuit, including: Lafayette, Apollo, Broadway, Genesee, Roxy, Strand, Varsity, Victoria.

**KENMORE:**  
Basil Bros. Theatres Circuit, including Colvin Theatre.

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**FOR SALE**—String bass, round back, violin shape; tone and volume best. Italian Marelli retring is reason for selling; perfect condition; symphony and orchestra; price \$600.00. B. Swanson, Bridgeville, Pa.

**FOR SALE**—Bass clarinet, Revere, made in Paris; must sell; a fine instrument, slightly used, with case; has low Eb key; in excellent condition. Patty DiGangi, 1951 West 12th St., Brooklyn 23, N. Y. FSplandee 3-4604.

**FOR SALE**—Console electric steel guitar, plastic and chrome construction, four pedals, 36 chord combinations, allowing 8 string chords, wheeled carrying case included; \$350.00. Foster Defenbaugh, 3040 West Jackson Blvd., Chicago 12, Ill.

**FOR SALE**—Martin mandocello, bowl type, fine shape, cost \$125.00; sell for \$25.00, or would trade for good guitar. Cintura, 911 Third St. S., St. Petersburg, Fla.

**FOR SALE**—Selmer tenor saxophone, super action, with traypack case and cover, good condition; \$310.00; five day C. O. D. approval. G. Moss Box 1578, Williamsburg, Va.

**FOR SALE**—Vibraharp, 21 $\frac{1}{2}$  octave (never used), extra motor; \$200.00. G. E. Finney, 111 South Mulberry St., Hagerstown, Md.

**FOR SALE**—Late model Martin tenor saxophone, perfect condition, just overhauled, and complete in excellent case; \$150.00; if interested will arrange examination and trial. Donald Plutz, 624 North Wisconsin St., Elkhorn, Wis.

**FOR SALE**—C. G. Conn slide trumpet, with case, excellent condition, very rare, 24 inches over all, 4 inch bell; also Conn recording Bbb bass, with case, stand. H. M. Robinson, 1824 Edwards Ave., Cedar Falls, Iowa.

**FOR SALE**—Bassoon, made by G. Mollenhauer and Sohne, Cassel; in excellent condition, with case; \$100.00. Write to L. B. Fink, 85 Locust St., Bridgeport, Conn.

**FOR SALE**—William Haynes C silver flute; and D flat piccolo, in excellent condition; \$200.00 for both. Arthur Peck, 2523 55th St., Kenosha, Wis.

**FOR SALE**—Thirty-five used band uniforms, in good condition. These uniforms are colored blue, with red trim, and white belts, and stiff peaked hats. Can be bought reasonable. Contact Harry Ruiney, 18 Smith Ave., Westfield, Mass.

**FOR SALE**—Orchestra library, 2050 titles, large and small, comprising marches, concert and French waltzes, standard overtures, grand and light opera selections, suites, intermezcos, novelties, etc. Arthur Younghanz, 1533 Miller St., Utica 3, N. Y.

**FOR SALE**—Bb French Besson trumpet, with case, good condition; \$150.00; C. O. D., ten day trial. W. Pitman, 326 Jackson, Port Clinton, Ohio.

**FOR SALE**—Fine Italian bass, R. Fortini label, superb tone volume and quality; \$495.00. Phone: Fieldstone 7-3261, or write Musician, 263-41 74th Ave., Glen Oaks, N. Y.

**FOR SALE**—Conn Bbb recording tuba, 4 valves, 26 inch bell, good condition; \$350. W. Maribo, 63 23rd St., Huntington Station, L. I., N. Y. Phone: Huntington 4018-W.

**FOR SALE**—Decagan marimba, 5 octave, fine condition; any reasonable offer accepted. Tony Pagnano, 117 Broadway, Providence, R. I.

**FOR SALE**—Library, for small orchestra up to 18 instruments, over 660 titles, overtures, symphonies, operatic concert selections, waltzes, marches, etc., mostly European editions. August Rogdahn, 72 Fern Ave., Irvington, N. J.

**FOR SALE**—String bass, perfect condition, round back, powerful tone, fine (German); \$350, with trunk. L. Zinn, Galen Hall, Wernersville, Pa.

**AT LIBERTY**

**AT LIBERTY**—Colored organ stylist, now on up-state NBC and Mutual station and club; desires location in metropolitan New York; union 802, rated tops. Reginald Smith, 105-14 32nd Ave., Corona, Queens, L. I., N. Y.

**AT LIBERTY**—Pianist, single, veteran, trained musician, all-around professional experience; desires first-rate opening. R. Dempsey, 44 Maple Ave., Franklinville, N. Y.

**AT LIBERTY**—Vibraphonist, 24, experienced in small combo work; prefer Florida; consider anywhere. Write: D. Krebs, Box C, Highspire Barracks, Highspire, Pa.

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**WANTED**—Alto clarinet musician, with authentic Lombardo and all-around conception for established, styled, regularly working band in NYC vicinity. Contact: Bobby Meyers, 110 West 49th St., New York, N. Y. Phone: Circle 5-6242.

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