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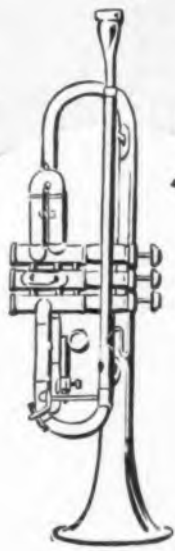
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VOTE — But First Look at the Record

No matter which candidate wins the Presidency, it is still Congress which writes the laws. Congress is no better than its majority. Forty-eight good Senators are not enough . . . it takes forty-nine to repeal Taft-Hartley. Two hundred seventeen good Congressmen are not enough . . . it takes two hundred eighteen to pass a strong price control law. *Your* Congressman could make the difference.

We Americans have developed a habit during the last few years of electing a liberal President while at the same time electing an anti-labor Congress. Then we loudly blame the President because he doesn't enact his platform pledges. We should blame ourselves. By now every American of voting age should know that party labels mean nothing in this country. Neither party has controlled Congress since 1938. It has been a coalition of reactionaries from both parties which has held the controlling majority and stifled decent legislation year after year.

It Takes More Than a Platform Plank

As AFL Secretary George Meany said about the Democratic Platform: "We couldn't have written a better Taft-Hartley plank if they had let us." But that doesn't mean that reactionary Democrats like Senator Walter George or Congressman Graham Barden are going to support the platform. It certainly doesn't mean that the re-election of reactionary Republican Senators like Harry Cain of Washington or Edward Martin of Pennsylvania will contribute to enactment of that platform.

Find Out How They Voted

If we want a decent labor law, if we want fair taxes, if we want a price control law that is not shot full of loopholes, then we have got to know the policies of the men running for Congress. I mean *their* policies . . . not the party's policies. If a Congressman running for re-election voted against price controls, voted to keep Taft-Hartley and voted for special tax loop holes, then you can be sure he will do the same again if he is reelected.

Obviously, it is hard to find out how our Congressmen voted from the newspaper stories and from the TV and radio. Digging the facts out of the Congressional Record is even harder. That is why the AFL formed Labor's League for Political Education . . . to make the individual voting records of each Congressman and Senator available to AFL members all over the country. With the facts before him, each trade union citizen can see with his own eyes whether his Congressman deserves reelection. Our Local L.L.P.E. units are able to make endorsements democratically and intelligently. In this way, our own AFL members and the public at large can have confidence in the L.L.P.E. endorsed candidates.

Vote an Unbossed Vote

No intelligent person believes that the labor vote can be "delivered" in a bloc by anyone. There are many workingmen active today who remember when the bosses in company towns

By **JAMES L. McDEVITT, Director.**

Labor's League for Political Education

lined up all the men on their payroll and marched them down to the polls to vote for the right ticket "or else." That is one reason why unions were formed . . . so men could express themselves freely.

After having fought for freedom for all working men and women, the AFL union leaders are certainly not going to turn around and try to tell their members how to vote. They couldn't if they wanted to. In fact, the worst thing that could happen to our democracy is for any group of citizens to vote blindly as a bloc under instructions. A democracy remains strong only when each individual exercises his responsibility to make up his own mind and vote accordingly.

Look to Your Union for Information

For that reason, it is the responsibility of our unions to let every AFL member know how the various Congressmen acted while in Washington. If trade union members pay their dues and elect union officers for the purpose of getting better pay, then it is obviously the responsibility of the union and its officers to let the members know whether their Congressmen have voted to cripple the union's bargaining power or not. When it is Congress which decides how the tax burden is levied, how much old age pensions will be increased, what kind of price controls are enacted, then it is certainly a trade union duty to report how your Congressmen have voted on these vital issues. After all, there is no

use fighting for higher wages if Congress by a simple vote can wipe out all our wage gains by unfair taxes and weak price controls.

Help Elect a Pro-Labor Congress

The AFL program is as broad as the interests of its eight million members. The AFL membership is a good cross section of America. Like all good Americans our interest is in electing better public officeholders who will build an ever better America. To that purpose our Labor's League for Political Education is dedicated.

Every trade union member has a part in this election that nobody else can perform. That is casting his or her own ballot. Each ballot counts. So this November as each of us stands in the privacy of the voting booth, let's be sure that we know which candidates will work for the benefit of all of us. Let us vote for *those* who will vote for *us* during the next two years in Congress.

TO ALL LOCALS AND MEMBERS

The following telegram received from James L. McDevitt, Director of Labor's League for Political Education of the American Federation of Labor is printed here for the attention of all locals and members:

September 3, 1952

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

VOLUNTARY CONTRIBUTIONS ALARMINGLY SLOW. OUR NEED FOR CAMPAIGN FUNDS IS URGENT. WOULD APPRECIATE YOUR CONTACTING LOCAL UNIONS URGING THEIR IMMEDIATE COOPERATION. OUR CONGRESSIONAL AND SENATORIAL FRIENDS ARE CONSTANTLY APPEALING FOR FINANCIAL HELP. YOUR COOPERATION WILL BE VERY MUCH APPRECIATED.

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HELP ELECT OUR FRIENDS AND DEFEAT OUR ENEMIES

International Musician

OCTOBER, 1952

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Governor Stevenson Addresses AFL

New York, N. Y., Sept. 22.—I appreciate very much your invitation to speak here today. This Convention has followed the American tradition of giving a hearing to both parties to an argument. I am glad to take my turn.

You have been transacting your business here for eight days. This makes it high time for a little humor. But I fear that some people may be listening who don't like the light touch, although they don't seem to mind the heavy one, provided it is made by a Republican and not a Democrat.

But there is business before your house and I propose to get right to it, obeying, so far as I can, what is coming to be known as the new Republican law of gravity.

I have been told that I should try to make you roar with enthusiasm. I would not do that even if I could. After all, you are responsible leaders of organized labor, which, if it does not act responsibly, could do the nation and, therefore, the labor movement infinite harm. And I, in turn, am a candidate for the most important individual responsibility on earth. If I were more comforted by your cheers than your thought I would hardly merit the confidence of responsible men. I would rather make you think than make you roar. So you will, I hope, understand that what little I have to say, or rather to add, to the many speeches you have already dutifully listened to, is intended for your heads, not your hands. And if I don't start any cheers I hope at least I shall not stop any minds.

Junk the Taft-Hartley Act

First I want to dispose of this matter of the Taft-Hartley Act.

The Democratic platform says that the Taft-Hartley Act is "inadequate, unworkable, and unfair," and should be replaced by a new law. I developed, on Labor Day, the five basic respects in which the present law seems to me defective, and I outlined five principles to guide the writing of a new one.

How to get a new one? The method, whether by amendment of the existing law or replacement with a new one, has, frankly, seemed to me less important than the objective. But because the required changes are major changes, because the present law is spiteful, and because it has become a symbol of dissension and bitterness, I urge, therefore, as I did on Labor Day, that the Taft-Hartley Act be repealed.

The Republican platform commends the Taft-Hartley Act because, among other things, it guarantees to the working man "the right to quit his job at any time."

To this deceit they add the insistence that the real issue here is whether the present law should be "amended" or "repealed." That is not the real issue. The real issue is what changes should be made in the law. But if repeal were in itself the issue I would remind Senator Taft that he himself has publicly recognized 23 mistakes in his favorite law. It seems not unreasonable to recommend that a tire with 23

punctures and five blowouts needs junking and not a recap job with reclaimed Republican rubber.

There has been, too, the usual barrage of in-temperate name-calling. Why is it that when political ammunition runs low the rusty artillery of abuse is always wheeled into action? To face the facts on labor relations is to be accused of "captivity," and of "turning left." These are words without roots, weeds which grow in darkness and wither in the sun. But the sun is sometimes slow to rise—especially in campaign years. And I am reminded of the saying that a lie can travel around the world while the truth is putting on its boots.

The final Republican maneuvers were executed on this platform last Wednesday. I am grateful that it was a Republican, Senator Morse, who revealed so masterfully how all of those explosions we heard were only blank cartridges.

It is proposed now apparently to change the Taft-Hartley Act in just two respects: by removing what the speaker called the union-busting clauses, and by making employers, like union leaders, swear they are not Communists. The tinkling sound of these little words was unfortunately smothered by the thundering silence of all that was left unsaid.

Eisenhower Embraces Taft's Principles

On only one point was there anything even approaching a joining of the issues.

It was charged that I had "embraced" the principle of "compulsion," by asking for the power as President to "compel" arbitration of disputes which threaten the national safety. Now, after the great reunion on the loveseat at Columbia University, I respect the General's authority on the subject of embraces. But if he wrote what he said, he had not read what I said.

My proposal was, and is, that if Congress sees fit to direct the President to intervene in a labor dispute it should give him the authority to try, among other things, to have that dispute referred to arbitration. I did not say that he should be given the power to "compel" arbitration. I recommended a flexibility of procedures, all built around the mediation process, to replace the present requirement that in all of these cases the collective bargaining process be stopped dead by a court order.

What my distinguished opponent would do I cannot determine. If that was his purpose he succeeded. He says he is against compulsion. Yet he seems to support the present law, which compels men to work under court injunction for 80 days on terms they have rejected. There can be no greater compulsion than this. If I read what he says as fairly as I can, I gather that in fact he recognizes this, and agrees with me, and with you, that the labor injunction is not a fair or effective dispute-settling device. He cites with approval the Norris-LaGuardia Act which was passed, so he said, under his party's administration in 1932. This will seem like a pretty broad claim to those who remember

that the House of Representatives in the 72nd Congress was safely Democratic in its majority, and who can't see much resemblance between Republicans like George Norris and Fiorello LaGuardia, on the one hand, and Senator Taft and Representative Hartley, on the other. He didn't mention the fact that that Act virtually outlawed the labor injunction in the federal courts or that it had been seriously cut down by the Taft-Hartley Act.

But the Republican candidate in his talk to you did recognize squarely that issuing injunctions "will not settle the underlying fundamental problems which cause a strike." That is one statement we can all agree with. The trouble is that the Taft-Hartley Act was written by those who don't.

But enough of the labor relations law. There are other problems of equal concern to American labor.

When many of you first came into this business, the only job of American labor—and it was a tough one—was to organize workers and to bargain with employers. This is still perhaps your main job. But you have also greatly expanded your interests, and broadened your horizons.

One of the most significant developments in our national life is that American labor is today much more than an instrument for collective bargaining. It has become a vital agency of a working democracy.

Your purposes extend to making America strong in a free and peaceful world, and to seeking all the democratic goals to which the government of this country is dedicated.

I should like therefore to discuss with you how we can best make this relationship work—this partnership, if you please, between government and an independent organization like the American Federation of Labor devoted to common ends.

We recognize, to begin with, that in this partnership no partner can be allowed to dominate the other. Labor unions, like all private persons and organizations, must maintain an independence from government. Government, including political parties, must be independent of any private bodies.

A. F. of L. an Independent Body

As spokesman for the Democratic Party I put this in plain language, not because you of the A. F. of L. misunderstand but because others try to misrepresent. I am glad that the Democratic Party and the American Federation of Labor have both been guided for a long time now by the same stars—stars that lead us toward the realization of human hopes and desires.

But our functions are different, and our responsibilities are to different, even if partially overlapping, groups. The Democratic Party is the party of *all* the people. Were it otherwise we should be false to democracy itself.

We seek then a pattern for full cooperation, but one which recognizes our mutual independence.

What are the specific things we can do in moving together toward the human goals we hold in common?

We can start, because the opportunity is so obvious, by making the Department of Labor a more effective service agency. To mention a few specific possibilities here is to suggest many others:

1. Given sufficient funds, the Bureau of Labor Statistics could better perform its essential service as keeper of the people's budget, and serve a much broader function than it now can.
2. We should consider a labor counterpart of the agricultural extension service, to help train the men who make democracy work in the labor unions and around the bargaining tables.
3. Retraining men who are replaced by machines and directing them to new jobs, where now we simply pay them unemployment compensation, could save both manpower and money.
4. The National Labor Relations Board, operating outside the Labor Department but in this same field, must be staffed to process cases in half the time it now takes, for in this field particularly "justice delayed is justice denied."
5. The problem of the migrant farm laborers, over 1,000,000 Americans who move with the sun and the seasons, their lives often bleak cycles of exploitation and rejection, certainly invites compassionate attention.

Strengthening the Labor Department is an old subject. Advocacy is easier than action. But I lay what I hope is not immodest claim here to at least a journeyman's qualifications. My apprenticeship was served in getting at least a partial labor program—over 50 bills—through a Republican legislature.

Labor Men Needed in Government

It will also be an important development in democracy that men and women will come in ever-increasing numbers from your ranks to positions of key responsibility in government.

What you have to offer, in all of our essential governmental programs, has been perhaps best proven by the contributions you have already made on the international front.

Your effective fight against Communism goes clear back to the time it was called Bolshevism. You have licked it to a frazzle in your own houses and you have gone after the roots from which it grows.

I join with my distinguished opponent in saluting you for these accomplishments. One wonders why his party forgot them when, in 1947, they singled you out as peculiarly suspicious characters and required your taking a special oath of loyalty.

I am not courting or embracing when I acknowledge and applaud the job you have done, not only through the International Labor Organization, the Economic Cooperation Administration, the Department of State, but through your own offices—rejecting the Communist front World Federation of Trade Unions, pressing the case in the United Nations against forced labor in the Soviet Union, supporting free trade unions in Europe and Asia and South America, helping build up popular resistance wherever the spiked wall of Russia throws its shadow

over free men and women. Where men's minds have been poisoned against democracy, many will learn again that America is free only as they hear from you that you are free. To the workers of other nations, yours is today the clearest voice America has.

I am proud, as a Democrat, that a Democratic Administration has recognized this and I hope that more and more union leaders will be called upon to serve their country abroad. We need diplomats who speak to people in the accents of the people. Ambassadors in overalls can be the best salesmen of democracy.

There are other tasks ahead, many of them here at home. President Truman listed the biggest among these jobs in his message to this Convention, the priority jobs in making America still stronger, ever more healthy.

How well we meet these problems together will depend upon these things:

First, that we understand each other.

Second, that we exercise our powers always with firm self-restraint.

Third, that we hold fast to the conviction that only people are important.

The Worker No Longer Walks Alone

The understanding which flows between the Party for which I speak and the group you represent requires no detailing here. To remember the loneliness, the fear and the insecurity of men who once had to walk alone in huge factories, beside huge machines—to realize that labor unions have meant new dignity and pride to millions of our countrymen, human companionship on the job and music in the home, to be able to see what larger pay checks mean not to a man as an employee but as a husband and a father—to know these things is to understand what American labor means.

Franklin Roosevelt knew these things. Harry Truman knows these things. They are the imponderable human elements that some among us, unhappily, have never understood.

Now, as to the exercise of our powers.

The Democratic Party has been entrusted for twenty years with the awesome responsibility of leadership in governing the United States. During these years, the labor unions have become strong and vigorous. American labor, too, has enormous power today—and enormous responsibilities.

To responsible men, power is no source of satisfaction. It is rather cause for very real humility. It is the whole history of mankind that power lacking the inner strength of self-restraint will be eventually cast down.

It is the history of the Republican Party that it supported, and was supported by, those interests which believed that freedom meant the right to exercise economic power without restraint. And that Party was cast down.

It has been the basic belief of the Democratic Party that only human freedoms are basic, and that economic power must be exercised so as not to curtail them. We hold, too, that the power of government must be restricted to the point that government stands never as master, always as servant.

Responsibility Goes With Power

It is no less essential to the future of democracy that American labor walk wisely with its power. Your awareness of this has been shown in many practical ways. There is, most recently perhaps,

the forthright and heartening manner in which you have attacked the problem of jurisdictional strikes. Your Joint Board procedure in the building trades and your prohibitions upon picketing in support of jurisdictional claims are examples of sound self-regulation directed against the abuse, and therefore the corruption, of power. You have expressed your willingness to accept procedures which recognize the priority of the public interest in national emergency disputes. You today accept the fact that, in the private free enterprise system which we all recognize as basic to our liberty and our prosperity, employees can prosper only as their employers do, and that irresponsible demands are only self-defeating.

Yet American labor, like the Democratic Party, faces new and uncharted tomorrows. You, as we, will be challenged anew to measure up to the demands of both freedom and power. The future of democracy, perhaps the future of the world, depends upon the exercise of power, by America's private and public bodies alike, with that self-restraint which separates power from tyranny, and order from chaos.

The fullest guarantee against irresponsibility lies in the constant reminder that people, and only people, are important.

American labor's whole purpose has been to restore to people the status and dignity they lost when the sprawling factories reached out and engulfed them. Hence, for example, your insistence that there be a community law of job rights—seniority rules—to stand beside the law of property rights.

Sources of Democratic Strength

Equally has the Democratic Party drawn its strength from the people. We have built our program on their hopes, stood by them in adversity, and found the measure of our accomplishment in their welfare. We have written the laws of 20 years from pictures in our minds of men and women who are tired after a full day, who are defeated if a week's wages won't buy a week's food, who are out of a job, or are sick or have finished a life's work. We believe in a government with a heart.

Yet we are told—you of American labor, and we of the Democratic Party—that we have gone too far.

What do they mean? Are they saying that our people are too well fed, too well clothed, too well housed? Do they say that our children are getting more and better schooling than they should? Have we gone too fast in our effort to provide equal opportunities to working men and women of all races and creeds? Are the 62 million workers in America too healthy, too happy? Should fewer of them be working?

The Republicans say they want a change. Let them, then, speak out: Which of these things do they want changed?

With mutual understanding, with a humbling sense of our power, with belief in our masters, the people, we shall see to it that these things are not changed.

I want, in closing, to salute a tradition of leadership which embodies all I have been trying to say. The foundations of that tradition were laid by Samuel Gompers. They have been built upon by William Green. You have held, sir, to the ideal of democratic leadership—the leadership which seeks the good of all, the leadership of him who wants only to serve.

General Eisenhower's Address

President Green, ladies and gentlemen of the American Federation of Labor:

The invitation to address your Convention gives me the first opportunity to do something I have long wanted to do. That is, to stand before the American Federation of Labor and say to you directly that the free world will be forever in your debt for your help in winning the war.

When I addressed messages to labor unions during the war, I was very conscious that I wore the uniform of my country. So I stressed but two facts: The first was that we were at war, engaged in a desperate conflict in defense of freedom. The second fact was that the men lying in the fox holes, fighting on the sea, fighting in the air—your own sons, dear ones and comrades—needed the arms, the production, which the working men and women of America alone could provide.

Into those messages I put all the fervor of a man who writes what is close to his heart. But the response was more—far more—than ever could be stirred by one man's appeal. Let me say now, plainly and clearly, the contribution that free American labor made to the winning of the war was beyond all calculation.

This you have proved for all time: Free labor can out-work, out-produce, out-earn and out-do slave labor, whether that slave labor be located in a Nazi Germany or a Communist Russia.

Today our task is less dramatic, but not any less demanding or important. It is to make secure the peace which cost us so dear. Again, labor, together with every other group in America, must play its part in making the free world so strong of heart and sinew that aggression becomes unthinkable.

Your responsibility in that great task is somewhat different than it was while we were at war. So is mine. My role is a brand new one for me. And I know you will believe this: I would never have taken it on unless I was convinced of one thing—that it was my job to do in the service of America.

Because I came before you today as a civilian, a candidate for the highest office in the land, does not mean that I have anything more to ask of you than if I had appeared here in uniform. Certainly you know me well enough to know I have not come to curry any special favor. I have not come to bid or compete for your endorsement. My views toward labor will be the same as they long have been, regardless of the action taken by the American Federation of Labor at this Convention in the matter of endorsing a Presidential candidate. My guide in this vital matter, as in others, will always remain the same: What is good for America—all America.

Now, my role may have changed but I have not changed.

All of my life I have said what I meant, and meant what I said. No one will change that. All of my life I have had a deep and fundamental faith in my country, in its people, in its principles, and in its spiritual values. No one will change that.

In this new role of mine I have been talking with my fellow-citizens about the great issues of today and the grave problems we will be called upon to meet in the next four years. Everyone is entitled to know what is in my mind and what is in my heart.

Under the heavy hands of men who regard power as their right and not as their responsibility, this nation has come to take counsel of despair. Political leaders have allowed our nation to fall into a war with no plans for its winning. Political leaders have allowed our abhorrence for Communism to divide us, not unite us as it could. And instead of solving domestic problems, political leaders exploit them for narrow partisan ends. I know that millions of members of the A. F. of L. are as fed up with this Washington mess as I am and I know that many of them are going to join me in helping to clean it up.

The blunt truth is that American labor has been smarter and quicker in meeting these problems than has the Administration. For example, I never heard you call the problem of a Communist agent in a high policy-making position "a red herring." On the contrary, you have shown what an understanding of Communism and a determination to oppose it can do to keep organizations free of Communist influence. You have not provided a happy home in which Communists could thrive and advance themselves. Our truly American labor unions have helped greatly in stiffening the American worker's resistance to Communism.

What you want me to discuss, I know, are my views on labor problems. Therefore, at the outset, let me say that I feel strongly that there should be in Washington a government which can command the trust of both labor and employers. We do not have such a government now. To get a government that can be trusted by both sides requires not more law, but more leadership.

Perhaps in these days of political claims and counter-claims it is not amiss to recall that it was my party which established in law the right of labor to organize and bargain collectively. That was first written into statute in the Railway Labor Act of 1926. It was considered a model law, until later administrations began playing politics with it.

The Norris-LaGuardia Act was also passed under my party administration. Both these laws established a basis of legal rights for workers and their unions. On this foundation further legal enactments were built. They helped the American labor movement to grow.

I know well what the growth of the American labor movement has meant in concrete gains.

When I went into the Army 41 years ago I was working in a creamery and refrigeration plant in Kansas. It was a pretty good job for those days. I worked 84 hours a week on the night shift from six to six seven nights a week. But in the years since unions, cooperating with employers, have vastly improved the lot of working men and women.

Today in America unions have a secure place

in our industrial life. Only a handful of unreconstructed reactionaries, harbor the ugly thought of breaking unions and of depriving working men or working women of the right to join the union of their choice.

I have no use for those—regardless of their political party—who hold some vain and foolish dream of spinning the clock back to days when unorganized labor was a huddled, almost helpless mass. But it is not only the employer who can exploit workers. Can labor have forgotten the extraordinary proposal of the present Administration for dealing with a threatened railroad strike? It was the demand from the head of the Democratic Party that the strikers be drafted into the Army!

As Chief of Staff, I found myself involved in that affair. That was in the spring of 1946. I had just returned from a tour of inspection in the Pacific. I was trying to get some rest down in Georgia. I got a telephone call from Washington. The message directed that I return to Washington immediately to assume command of the railway strikers, who were going to be drafted into the Army. With a bitter protest, I refused. I was told that I was considered the only soldier with whom the railway workers would even talk. So I agreed to meet with them. But I was a soldier, not a strikebreaker.

So far as I am aware, my opponent in this election did not object to the draft of strikers into the Army. His running mate voted for it. The members of the Republican party in the Senate finally defeated the proposal.

I don't want arbitrary power over either labor or industry. I do not believe that the President of a free nation can have such power without that nation losing its freedom. My opponent made plain on Labor Day that he wanted power, as President, to compel arbitration. That is exactly what I am against. If you want the basic, irreconcilable difference between his position and mine, there it is. He and his Party embrace compulsion. I reject compulsion!

Let us face up frankly to this problem of strikes. The right of men to leave their jobs is a test of freedom. Hitler suppressed strikes. Stalin suppresses strikes. The drafting of strikers into the Army would suppress strikes. But each also suppresses freedom. There are some things worse, much worse, than strikers. One of them is the loss of freedom.

The time has come to tell our people the truth. Today, on Constitution Day, which commemorates the adoption of our founding document, this truth has special point. Most strikes can be avoided without violating the Constitution either by the illegal seizure of property or by putting strikers into the Army. A great deal can be done which is not now being done, to get labor disputes settled without recourse to strikes.

Certainly there is enough responsible leadership in industry and in the union movement on which to build a firm foundation for labor peace. It is time we got some responsible leadership in government so that we can get on with that job.

As just one example of where that job could begin, consider how woefully inefficient is our federal mediation and conciliation service. It stands aside, in deference to political maneuvering, until disputes have reached the boiling point.

Federal mediation has fallen into such disrepute in America that our people may have forgotten what mediation can do. Serious, dedicated mediation has found solutions to conflicting national interests; it has ended wars. Remember what Ralph Bunche did in mediating between the Arabs and the Jews. Surely no labor problem is as complex, as emotion-filled, as bitterly contested, as the problem he helped solve in bringing into being the new State of Israel. That is what mediation can do. Let us not lose that vision.

Surely we can apply such genuine effort and calm fair-mindedness to labor disputes. We can if we have men in government who are themselves calm and fair-minded.

Preventive medicine has worked wonders in preserving health. Preventive medication could often anticipate the fever spots in our economy.

For those few disputes which are of national importance and which will survive intensive efforts at mediation—and of these there will be some—I stand with a great labor statesman. He was for voluntarism and against compulsion. I quote his words: "The workers of America adhere to voluntary institutions in preference to compulsory systems which are held to be not only impractical but a menace to their rights, welfare and liberty." Those were the words of the founder and far-sighted leader of the American Federation of Labor, Sam Gompers.

Certainly for this audience I do not have to spell out the fact that there is no quick cure for every labor dispute. Nor is the dispensation of favors from high places the easy road to winning strikes once they have begun—as the steel workers recently learned.

Injunctions, seizures, and other such devices will not settle the underlying fundamental problems which cause a strike. Where does the heavy hand of Government intervention push us? It pushes us into the waiting rooms of government officials far removed from the issue. You can guarantee that men so remote from the problem will know practically nothing about it.

Anyone who says he is against injunctions and for seizure as a remedy in national emergencies is talking out of both sides of his mouth. Seizure carries with it the power of injunction in emphatic form. The moment the government seizes the mines or the railroads the courts will grant an injunction against any strike because the strikers have, without their consent, become government employees.

After the railroads were seized, the government obtained one injunction after another against the railroad workers. Railroad workers will tell you as they have told me, that seizure can be a calamity for employees. The type of injunction authorized by seizure is completely unlimited both in time and in scope.

If, in a national emergency declared by Congress, the government does move into a strike situation to secure a resumption of operations, it must at the same time stimulate, not stifle, collective bargaining. There is no other way to attack the dispute which underlies the strike.

Again I say peace—either on the labor front or on the international front—cannot be legislated. It can be secured only when there is mutual respect, a will for peace, and responsible, humane leadership.

An industrial society dedicated to the largest possible measure of economic freedom must keep firm faith in collective bargaining. That process is the best method we have for changing and improving labor conditions and thus helping to raise the American standard of living.

Healthy collective bargaining requires responsible unions and responsible employers. Weak unions cannot be responsible. That alone is sufficient reason for having strong unions.

The contest between labor and industry cannot be abolished without abolishing economic freedom. The role of government is, to serve as a referee. It is my hope that we will soon have an administration that will observe the rules of fair play.

Our most miserable failures with collective bargaining in the last 50 years have come when government has abandoned the role of impartial referee and become a participant in the contest.

I suppose you men have been waiting for me to say something about the Taft-Hartley Act. I will tell you exactly how I feel.

I believe that your own Executive Council has stated that it is prepared to take what it called a "realistic" view of amendments to the law. And that is my position, too. I give it to you simply and clearly. I am in favor, not of repealing, but of amending, that law.

I will not support any amendment which weakens the rights of working men and women. In seeking desirable amendments, I will ask the advice and suggestions of all groups—public, management, and labor. And, gentlemen, I assure you that this invitation of mine will be genuine and in good faith. It will not be one of those empty theatrical gestures so often made in recent years. In my own mind I have complete confidence that this job of amending the law can be worked out so that no fair-minded member of your group will consider the results unreasonable. No such legislation must ever be regarded as final, and in considering amendments to labor legislation, one thing I promise—if I have any executive responsibility labor will have an equal voice with all others.

It is the American way to take what we have and constantly seek to make it better.

Here are some of the principles I think it is important we continue in law: the encouragement of collective bargaining; the right to strike; an advance notice before a strike is called; a requirement that both unions and employers live up to their contracts; the assurance that members of unions get a regular report on their organization's finances.

I have talked about the Taft-Hartley Act with both labor and industry people. I know how the law might be used to break unions. That must be changed. America wants no law licensing union-busting, and neither do I. (Applause.)

I also think that since patriotic American union leaders must swear that they are not Communists, then the employers with whom they deal should be subject to the same requirement. Ladies and gentlemen, let me explain my view in personal terms. I would not mind every morning swearing an oath of loyalty to the United States of America. I would be proud every night to give my sworn oath that I am not a Communist. But I would resent doing this, and I would resent it bitterly, if I were singled out to do it because I happened to be a veteran, or some one who lived in Kansas, or if I were a labor union official.

I want now to pay tribute to the magnificent work you have done in opposing Communism and Communist influences among working people in other countries. Our American labor organizations have been giving aid and support to their brothers who are fighting Communism where the fight is toughest. The whole free world is in their debt.

The fundamental problems of my recent tour of duty in Europe involved the combatting of Communism. I want publicly to acknowledge the valuable cooperation I got from the American Federation of Labor's representative, Mr. Irving Brown.

He was ably backed up by others, among them Mr. Woll. He is helping over there in the workshops, on the docks, in the mines and in the union halls—in all the places where the battle is the hardest.

We must never forget that American labor has the strength to help its brothers overseas because our economic system here has enabled it to grow strong. The gains that American workers have made, and the gains they will make in the future, would be impossible without the free, expanding, productive system of American industry. He who is bold enough to ask us to take a substitute for our system strikes directly at the interest of labor. He is dangerous whether he presumes to speak in the name of a union, an ideology, or a political party.

How well you men of labor must know this to be true! Workers always and everywhere have been the chosen targets of the demagogue. How many twisted and ambitious schemers have dreamed of climbing to power on the backs of the workers of the world! They have had these dreams wherever the backs of men have been bowed by poverty and despair.

It is one of America's real marks of greatness that here a man from the ranks of labor is not set apart. He has no class label. We are not a closed society. We are a society of free men, free citizens. We are all—by hand or brain, with skill and strength—workers.

For this reason I resent those who address special slanted appeals to American labor. You are not to be set apart from the rest of your citizenry by special treatment of any kind—either stern or patronizing. To treat you as a special case is to deny the fullness of your dignity as American citizens.

I do not believe that the American worker will ask anything more than justice and fairness from his government.

My pledge to you is simply this: to the limit my judgment can discern, you will always get both justice and fairness from me. I repeat my promise of Labor Day. Moreover, take whatever political action your conscience dictates; I will always try to be a true friend of labor.

These simple ideals of justice and fairness for all are the strength of our whole way of life. They can, however, be imperiled by industrial strife. That strife, degenerating into class war, has destroyed freedom in other countries of the world.

To prevent that strife is one of the great challenges and great duties of government. To prevent it, however, means not just to mourn its outbreak but to attack its underlying causes. One menacing cause today is inflation. In the coming weeks, I shall have plenty to say about fighting this menace. By now, I think one fact should be clear to us all: the men who let that

(Continued on page thirteen)

The A. F. of L. Executive Council Recommends:

The Convention of the American Federation of Labor recently held in New York City, has endorsed Governor Stevenson for President of the United States. Similar action has been taken by many other labor organizations, including the CIO and the Brotherhood of Railroad Trainmen.

The following Report by the Executive Council to the 71st Annual Convention of the American Federation of Labor is self-explanatory:

SUPPLEMENTAL REPORT

By the Executive Council

To the 71st Annual Convention of the American Federation of Labor

There can be no doubt in the minds of thinking men and women that the economic welfare and future well-being of America's workers will be determined, more than ever before in history, by legislation.

This changing order, this break with past tradition, is none of our doing. It was forced upon us by the reactionaries. While publicly decrying the invasion of private liberty by government, the reactionaries have aggressively mobilized to undermine and destroy the freedom of labor by restrictive legislation at the Federal and State levels.

Since the founding of the American Federation of Labor, our trade unions, functioning as free institutions, have successfully overcome every challenge by hostile employers. Year by year, our trade unions have steadily lifted standards of living and conditions of employment. Wages have been increased; hours of work have been reduced; industrial hazards have declined; educational and recreational opportunities have been enlarged. A fuller and better life has been secured for all American workers.

But now the forces of reaction want to call a halt to this tide of progress. They are determined, if they can, to reverse the trend. To this end they have regrouped to fight labor on a new battle line. They hope to win back in the legislative and political field what they lost on the economic front.

The Taft-Hartley Act symbolizes the legislative club big business holds over the heads of labor. It has been supplemented by many State laws, even more severe, and by such restrictive Federal legislation as the Hobbs and Lea Acts. At the behest of business interests, Congress has enacted tax favoritism to the wealthy; it has ignored the interests of the consumers by weakening price controls; it has stopped all social improvement legislation in its tracks.

Unless such restrictive laws are repealed, unless the interests of all the American people are once more protected by Congress from rapacious raids by special interests, the American standard of living and our very way of life are bound to suffer irreparable damage.

Labor's indictment of the Taft-Hartley Act is clear and unanswerable.

It has revived the indefensible doctrine of conspiracy which plagued trade unions in the 19th century.

It has emasculated the just provisions of the Norris-LaGuardia Act, which prevented the Federal courts from being misused as an instrument to help employers fight unions.

By its enactment, the genuine union shop—the outcome of a century of struggle—has been swept aside.

Free speech has been made a mockery and employers are now given license to force workers into captive audiences.

The right to strike has been reduced to a shadow of its former self. Employers today know the law permits them to sever the "employee status" of strikers at will.

Officers of free trade unions, who have led the fight against Communism, are forced by this law to submit loyalty oaths while employers are exempted.

As workers, as trade unionists, as sovereign citizens of our free land, we must meet the new reactionary challenge that faces us.

The time for action is at hand.

Let us meet our enemies on the new battlefield they have chosen. Let us use the weapon which every citizen of our free land possesses. Let us all vote—and vote intelligently—in the coming election.

We are convinced that our responsibility to our membership demands that we state frankly and sincerely where we stand in this election. Political neutrality would be an evasion of that responsibility. Our enemies do not practice political neutrality. If we hope to cope with them successfully, we must survey the facts and the issues and take our stand. In no other way can we effectively support our friends and defeat our enemies.

The issues and the facts are clear. We present herewith the platform recommendations submitted by the American Federation of Labor to both major political conventions in Chicago, together with the actions of both conventions on our recommendations:

THE TAFT-HARTLEY LAW

The first proposal of the American Federation of Labor was to replace the Taft-Hartley law with a new law fair to management and labor alike, and in the public interest.

The Democratic platform approved our proposal. It strongly recommended the repeal of this unfair and obnoxious law. It called for a new approach to the entire labor-management problems on a basis of fairness and equality to all concerned.

The Republican platform praised and favored the retention of the Taft-Hartley Act. Its sole concession was the promise of amendments in general terms and at some distant future date—if and when future experience showed the need for them.

PREVENTION OF INFLATION

The American Federation of Labor requested a genuine stabilization program with effective price controls to end profiteering at the cost of American consumers.

The Republican platform completely ignored this vital issue.

The Democratic platform pledged continuance of workable price controls during the emergency and action to correct the wrong inflicted on the American people by the weakening

amendments to the Defense Production Act passed by Congress.

RENT CONTROL

We proposed that rent controls be continued wherever housing shortages existed.

The Democratic platform approved that course.

The Republican Party urged the abolition of rent controls except in defense areas.

HOUSING

We urged programs for private housing development, for public low rent housing, for slum clearance, for urban redevelopment and for farm housing.

The Democratic platform practically matched the recommendations of the American Federation of Labor on housing.

The Republican platform overlooked the problem of housing completely save for a statement that the party would cooperate with local governments in slum clearance.

SOCIAL SECURITY

The American Federation of Labor proposed a system of Federal insurance which would give genuine protection to people against the hazards of old age, disability and major illness. We urged this as a matter of true thrift not a "hand-out" state. Concretely, we called for liberalization of old age and survivors insurance benefits so that the payments matched the increased cost of living. We further recommended a workable system of disability insurance.

The Democratic platform called for higher benefit payments, extension of coverage to those not now protected and the elimination of restrictions on the amount which retired workers could earn while drawing the benefits for which they paid taxes.

The Republican platform did favor the extension of coverage. It did not advocate the payment of higher benefits to meet the rise in the cost of living. Instead, it promised to stop the inflationary price rise by cutting Federal spending. In the face of the War in Korea and the terrifically expensive defense program this hoped for solution was clearly unrealistic.

HEALTH INSURANCE

Our recommendation was that there be established a genuine health insurance program to meet honestly the nation's health needs.

The Democratic platform goes only so far as to hope for an acceptable solution from the President's Commission on the Health Needs of the Nation. It did favor Federal aid to hospital construction and aid for medical education.

The Republican platform not only opposed health insurance but condemned openly the whole idea.

AID TO EDUCATION

We asked Federal aid to education so that full educational opportunities would be assured regardless of economic status or race.

The Democratic platform endorsed this broad program of Federal aid to education.

The Republican platform stated that financing education was a local problem of the communities and of the State. This ignored the

INTERNATIONAL MUSICIAN

fact that there are a number of States which just don't have the money to provide their people with a decent education.

TAXATION

We favored an intensive effort to bring Federal defense and non-defense expenditures into balance with tax revenue—providing necessary defense needs were not neglected, international obligations and commitments were not ignored, and services necessary to the health and welfare of the American people were not curtailed. We also urged that tax loopholes be closed, that excise taxes be eventually eliminated, and when tax reductions become possible they should go first to persons in the low income tax brackets.

The Democratic plank contained no reckless or illusory promises to reduce taxes immediately. They did oppose a Federal sales tax; they promised to close tax loopholes designed to favor special groups at the expense of the rest of the taxpayers. They agreed that low income persons should receive the first tax reductions when they became available.

The Republican platform eagerly promised immediate reductions in taxes by the elimination of waste and extravagance. Once again the Korean War and the cost of the defense program appeared to be conveniently overlooked.

CIVIL RIGHTS

We are deeply concerned with the security and advancement of civil rights. The position taken by the American Federation of Labor was that Congress should enact a Federal F.E.P.C. law since America could not uphold the virtues of democracy in the family of nations while equal opportunity to work and to earn a living was denied to its own citizens because of race, creed or color.

The Democratic platform did not mention the F.E.P.C. by name. It did however commit the party in favor of Federal legislation to secure the right of an equal opportunity for employment and other basic civil rights. The platform put the party on record against the filibuster.

The Republican platform makes no promises but indicates opposition to a Federal law on anti-discrimination by declaring that state legislation should not be duplicated and no huge bureaucracy should be created.

FOREIGN POLICY

We insisted that America must strengthen its defenses and those of the free world. We asserted that America must refuse to yield to Soviet pressure in any quarter of the globe. Finally we urged the continuance of the Mutual Security Program.

Both parties have pledged resistance against Communist aggression and cooperation with the other free nations to maintain world peace. One fact is clear: Moscow can find no consolation in the foreign policy planks of either American political party.

This analysis clearly outlines the wide gulf that separates the two major parties on most domestic issues of vital concern to America's workers.

The Democratic Party's platform is responsive to the needs and desires of the workers and liberal-minded people of our country.

The Republican Party's platform is responsive to the demands of the ultra-conservative, anti-union elements in the nation.

There can be no hesitation on our part in declaring the obvious truth—that the Democratic

platform is far more preferable to labor than the Republican platform.

In evaluating the qualifications of the candidates, we wish to emphasize that we are not moved by partisan considerations, but by facts.

We hold both candidates for the Presidency in high esteem.

Gen. Dwight D. Eisenhower is a loyal and patriotic citizen. He has won the respect and admiration of all his fellow Americans and of millions of other free people throughout the world for his military achievements. Moreover, he is a man of great personal charm.

While we affirm the highest regard for General Eisenhower's military genius, it is as civilian that he is seeking the highest civilian office in the land.

There is little evidence available on record that General Eisenhower possesses any intimate knowledge of, or experience with, the great domestic problems facing our nation.

On international issues, he has dealt mainly with what he regards as mistakes made by the Democratic Administrations, while at the same time expressing views quite in keeping with the foreign policy of the Democratic Party.

In the domestic area, he has dealt in the campaign largely with fault-finding, instead of clearly defining his specific views on the big issues.

He does not favor repeal of the Taft-Hartley Act, and its replacement by a new law. His expressed views to this convention coincide largely, if not entirely, with those expressed by Senator Taft after his conference with the General. His professed opposition to "compulsion" offers labor little comfort in the face of his general approval of this law which is permeated with compulsion of labor.

He says "America wants no law to license union busting" and he concedes that the Taft-Hartley Act "might be used to break unions." Yet he wants to keep the law, with only such changes as Senator Taft agrees to. Such a stand offers labor no solid assurance.

To the working people of this country, the public embrace of the Republican Presidential candidate and Senator Taft, the symbol of reaction, came as a shock. Gen. Eisenhower, who was built up as the champion of liberalism in the Republican Party, has also clasped to his bosom such notable reactionaries as Senators Ken, of Missouri; Cain, of Washington; Bricker, of Ohio; Jenner, of Indiana, and McCarthy, of Wisconsin. This is indeed a sorry aggregation. Their professed views are contrary to Gen. Eisenhower's own expressed views and detrimental to the best interests of the American people. His support of such candidates destroys any possible notion that he could steer the Republican Party back to the path of liberalism.

Now let us give equally careful consideration to the Democratic Presidential candidate, Adlai E. Stevenson.

Gov. Stevenson has acquired knowledge, training and experience in the problems of government as the Chief Executive of a great State. He has shown himself throughout the campaign to be a man of courage, humility and integrity, as well as of great personal charm.

He told us forthrightly in his address to this convention that he is for repeal of the Taft-Hartley Act and its replacement with a new law that will deal fairly and justly with labor-management problems and protect the public interest.

His campaign has been marked by intelligent, specific discussion of campaign issues. He has not evaded. He has not equivocated.

The positive program he outlined before our convention and in previous campaign addresses offers hope to the American people because it is based upon the principle that the interests of the people are paramount.

In brief, he inspires our full confidence.

These are the facts as we see them. It now remains for us to act upon these facts in the interests of the 8 million members we represent, as well as in the interests of all the American people.

We must act here in full recognition of the fact that we are a voluntary organization, committed to the principles of democracy and individual freedom.

We emphasize that the affiliated unions of the American Federation of Labor and each and every one of their members are free to make their own individual political decisions without any compulsion on our part.

It is not our intention or desire to endorse any political party or to enter into partisan politics.

We must face the facts. We have an obligation to inform our members of the facts. Not only immediate considerations, but the entire future course of our country, require us to express our carefully considered choice as between the two Presidential candidates.

Fully conscious of our responsibility as trade union leaders and as Americans, we advise and urge each and every member of the American Federation of Labor to vote for Adlai E. Stevenson for President of the United States on November 4.

Gen. Eisenhower's Address

(Continued from page eleven)

threat develop will not drive it away from the homes of the American worker. This ominous menace will not be dispelled by self-satisfied men who view the votes of American workers as safely in their pockets.

Gentlemen, I was humbly born. I believe I know well the elemental needs and rights of all working men and women. I know them too well to try to make political capital out of every man's concern over social security, housing, workmen's compensation, unemployment insurance, or preserving the value of a savings account.

I have said before, ladies and gentlemen, and I say it again, these measures are the floor that we must put under every American citizen to prevent his falling into a pit of disaster that he did not make himself.

It is cheap and demeaning to try to convert these problems into ammunition for partisan spite or partisan gain. They are problems to whose solution must be pledged the intelligence and the integrity of all Americans of good will.

I bring you no prophecy of doom; neither do I promise Utopia. I do bring you a deep conviction that unlimited opportunities lie ahead for all of us. We are a young people and a young land. The building of America has only begun. We can build an America whose spirit of justice and good will can match our material endowments and the genius of our working men and women.

With God's help, we will do just that.

Ladies and gentlemen, may I thank you once more for the great honor you have done me in inviting me before you. I am grateful.

Correspondence of President Petrillo With the Presidential Candidates

The following communications were read to the delegates during the 55th Annual Convention of the American Federation of Musicians in June, 1952, at Santa Barbara, California, and are printed here for the information of all members.

First is the letter sent on May 7th to all Candidates of both parties for the Presidential Nominations:

Democratic: W. Averell Harriman
Senator Robert S. Kerr
Senator Estes Kefauver
Senator Richard B. Russell
Senator Brien McMahon

Republican: General Dwight D. Eisenhower
Harold E. Stassen
Senator Robert A. Taft
Governor Earl Warren

OFFICE OF THE PRESIDENT
AMERICAN FEDERATION OF MUSICIANS

May 7th, 1952

Dear Sir:

This inquiry, which I respectfully address to you on behalf of the American Federation of Musicians, goes to each of the other avowed Presidential Candidates of both political parties. I ask permission to read your response to the approximately 1,100 delegates who will attend the 55th Annual Convention of the Federation in Santa Barbara, Calif., June 9-12, 1952, representing more than 700 locals and some 250,000 members.

It has been suggested by numerous responsible patrons and representatives of the arts that the sad and declining estate of music, the theatre, the ballet and the arts in general require such high-level support as would result from the creation of a Federal Department of the Arts, at full cabinet level. The Federation of Musicians is fully in agreement that some realistic governmental assistance must be accorded the arts and artists if these basic cultures are to remain a part of our American way of life.

Our government has long recognized the merit of appointing cabinet members to administer the needs of defense, agriculture, labor, the interior, justice, foreign affairs, commerce, the treasury and the postal service. We feel that our government should accord equal recognition to the arts.

Our Convention, I am sure, will be interested, in knowing your reaction to this national need and particularly if you will recommend to the Congress the creation of such a cabinet portfolio if you are nominated and elected to the Presidency.

I will appreciate it if you will address me here at your earliest convenience.

Sincerely yours,

JAMES C. PETRILLO,
President.

The following are replies received from these candidates:

NATIONAL COMMITTEE FOR HARRIMAN FOR PRESIDENT

111 East 56th Street, New York 22, N. Y.

Honorary Chairman, HON. HERBERT H. LEHMAN
National Chairman, HON. FRANKLIN D. ROOSEVELT, JR.
Treasurer, JOHN C. KELLY

June 3, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear President Petrillo:

I appreciate your very cordial letter of May 27th asking for my views concerning the creation of a Federal Department of the Arts, with full Cabinet status.

I welcome the opportunity to comment on this problem to you and to the Delegates to the 55th Annual Convention to be held in Santa Barbara on June 9th. All my life I have taken an active interest in the arts. I should add that Mrs. Harriman has also devoted a great part of her time to this field.

On the basis of personal interest and policy, I would favor every feasible measure to encourage American artists and the full flowering of American culture. It is important that the great artistic talent of our people be given the fullest possible encouragement. I recognize fully, from an economic viewpoint, the validity of your comments with regard to the "sad and declining estate of music, the theatre, the ballet and the arts in general."

I would suggest that a Commission be set up by the President to investigate all aspects of this problem, including the creation of a Federal Department of the Arts. In making this suggestion, I want to point out how useful such Commissions have been in recent years in laying a basis for constructive legislation.

I am sure you will agree that we must not permit American culture, or American artists, to become subject to the political prejudices of any particular moment and to the demagoguery to which such prejudices lead. In recent years, we have seen too many examples of such political demagoguery in this whole cultural field.

I would look forward with interest to the recommendations of the Commission. I would hope that proposals would result which would encourage and stimulate American culture in keeping with all the freedoms we cherish.

In commenting on this particular problem, I cannot refrain from adding that development of the arts has a direct relationship to the prosperity and development of our whole national life. If we have a backward-looking America, we shall have no art and no culture worthy of our possibilities. But if we, as a people, determine to

move ahead in every area of our national life we shall build a greater America in which the arts and artists will find their rightful place.

Sincerely yours,

AVERELL HARRIMAN.

National Campaign Headquarters

SENATOR RICHARD B. RUSSELL

Candidate for the Democratic Nomination
For President

THE MAYFLOWER, WASHINGTON 6, D. C.

May 12th, 1952

Honorable James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear Mr. Petrillo:

Your good letter of May 7th reached the office during Senator Russell's absence. In all probability he will be away from the office most of the time between now and the convening of the Democratic National Convention in Chicago on July 21st.

I am sure that he will be pleased to read your communication and it will be called to his attention at the first opportunity.

With kindest regards, I am

Sincerely yours,

AARON L. FORD,

Russell Campaign Headquarters.

UNITED STATES SENATE

Committee on Finance

May 22, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear Mr. Petrillo:

I am very much interested in your letter of May 7th in which you suggest the creation of a Federal Department of the Arts, at full Cabinet level.

I fully agree with you that the development of our basic cultures is of the utmost importance, but, frankly, I have not given the matter of proper federal recognition in this field a great deal of consideration. I question the advisability of the creation of another Cabinet position.

You are aware that each member of the Cabinet heads a large federal department and I am sure that you are not in favor of another governmental agency. At the same time, I agree with you that this country can ill afford to permit a decline in our major arts and that we must keep before us the possibility that realistic governmental assistance may be necessary if the basic culture of music, the theatre, the bal-

INTERNATIONAL MUSICIAN

let and the arts are to remain a part of our American way of life.

I shall welcome an opportunity to work with you in the development of an appropriate program to cope with this situation.

Thank you for writing me, and with all good wishes.

Sincerely yours,
ROBERT S. KERR.

UNITED STATES SENATE
Committee on the Judiciary

May 23, 1952

Hon. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear Mr. Petrillo:

Thank you for your letter of May 7 in which you suggest the creation of a Federal Department of the Arts, at full Cabinet level.

Over the past century and a half we have succeeded in building a great and prosperous country, with a standard of living unparalleled in history. Our commercial and industrial achievements have been so spectacular that sometimes we forget that Art, too, is a great national asset.

We are still a young nation, but we have already achieved notable success in music, drama, ballet, painting and sculpturing. Creative artists and talented performers have given us a native American culture of which we can be justly proud, and provided us with the basis of a great entertainment industry. Authors, composers, playwrights, choreographers, musicians, singers, actors, actresses and dancers—all have contributed to the development of this industry, which has brought so much happiness to millions of people, and done so much to enhance the usefulness of leisure hours.

No responsible leader of government can fail to recognize the contribution of the Arts to our daily life. Our forefathers fully recognized their importance. In Article I of the Constitution, they gave Congress specific power for establishing a copyright system to protect and encourage the Arts. It is important that we strengthen our Copyright Act and, as you probably know, I have introduced legislation to close loopholes in the law.

And responsible leaders in government must recognize, too, that modern means of communication and other technological developments have created serious economic problems, both for creative artists and performers. These problems must be studied sympathetically, but whether they call for the establishment of another Federal Department, at Cabinet level, is a far-reaching question that requires very careful consideration of all sides of the issue.

As a liberal, I believe the truest form of democracy is one in which writers, composers, dramatists, musicians and artists generally have intellectual freedom of thought and expression. Such freedom is basic to our way of life and to the cultural advancement of this nation.

At this time, I can assure you that any well-conceived program to promote the Arts in this country, which is in keeping with our traditions, would receive serious consideration. I am certain that, even without Federal leadership, there is much that can be accomplished in the communities of this country, through public and private schools, woman's clubs, civic organiza-

tions, colleges and universities and business firms, to awaken interest in the Arts, and encourage participation in the cultural life of our country.

With kindest regards.

Sincerely,
ESTES KEFAUVER,
United States Senator.

CONGRESS OF THE UNITED STATES
Joint Committee on Atomic Energy

May 21, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear Mr. Petrillo:

I want to thank you for giving me the opportunity of addressing, by this means, the 1,100 delegates attending the 55th Annual Convention of your Federation, and through them your 250,000 membership.

My sentiments for your organization, along with that of organized labor generally, are an open record and I am sure you are well aware of the positions I have taken on matters affecting social welfare generally, and the welfare of labor in particular.

Your suggestion for a Federal Department of the Arts at full Cabinet level comes to me, I must admit, as a new idea. This possibility had never occurred to me, nor has it ever been previously broached. Consequently, I have had neither the time nor the opportunity to give the matter the consideration it warrants. However, I can assure you that the state of affairs which you so aptly describe as "the sad and declining estate of music, the theater, the ballet and the arts in general" are a matter of concern to me, in view of the cultural needs of our people.

On this occasion, I would like to extend to you and your members my greetings and best wishes for a successful Annual Convention.

With kindest regards,

Sincerely yours,
BRIEN McMAHON,
United States Senator.

STATE OF CALIFORNIA
GOVERNOR'S OFFICE
Sacramento 14

June 9, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear Mr. Petrillo:

Thank you for your recent letter asking for my views on the proposed establishment of a Federal Department of the Arts. The reason I have not answered before this is that I have been engaged in a strenuous campaign and have had very little time in my office.

I am not familiar with specific proposals for the establishment of a Federal Department of the Arts, but I believe that the development of cultural values in American life is of equal importance with the development of its commercial possibilities.

What the Department of Commerce does for business, a Department of the Arts could be made to do for the cultural development and salutary enjoyment of our people.

The mechanization of industry, the shortening of hours of labor and a corresponding increase in the hours of leisure, make it desirable to stimulate those wholesome and soul-stirring activities that will enrich American home and community life for all our people.

Crass materialism as evidenced by Communist aggression and other outcroppings of totalitarianism threaten the peace and freedom of the world these days. As we prepare our defenses against such threats to our own freedom, we should cultivate the fruits of freedom, among the most important of which are an appreciation of music and the fine arts.

I am mailing this letter to you at your convention headquarters in Santa Barbara, with a copy to your New York address. I am looking forward to being with you on Wednesday in Santa Barbara.

Sincerely,
EARL WARREN,
Governor

HAROLD E. STASSEN
3900 Chestnut Street
Philadelphia 1, Pennsylvania

June 2, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
Biltmore Hotel
Santa Barbara, California

Dear Mr. Petrillo:

Thank you for your letter requesting my opinion with regard to your proposal that a Federal Department of the Arts be created.

In reply may I say that I personally believe that it would be harmful to the Arts in America to take the step you suggest, for I do not agree that the Arts are in a sad and declining state.

My renewed thanks to you for writing to me, and my best wishes for the success of your Convention.

Sincerely,
HAROLD E. STASSEN

EISENHOWER FOR PRESIDENT
Suite 600-G, Shoreham Hotel
Washington 8, D. C.

Commodore Hotel, Room 922
New York, N. Y.
May 19, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, N. Y.

Dear Mr. Petrillo:

Your letter of May 7 addressed to General Eisenhower has been placed in my hands to hold for his consideration after he returns to the United States. At present, the General is fully occupied in concluding his official duties in Europe and is not participating in the campaign to nominate him for President.

I assure you that your letter will be placed before the General at the first available opportunity and needless to say, he will give it the attention to which it is entitled. I sincerely hope that he will have an opportunity to respond prior to the date of your Convention.

Sincerely,
ARTHUR H. VANDENBERG, JR.
(Continued on Supplement page X)



STAN FREE



EDDIE O'NEAL



LYNN WILLIS



JOHNNY LANE

EAST. After finishing a two-week date in Toronto on October 26th, Dizzy Gillespie opens another two-week stint at the Hi-Hat in Boston, Mass., on October 27th . . . The Don Polvere Trio now appearing at Jimmie O'Keefe's Rest in Boston. The unit consists of Chick La Penna on bass and vocals, Mike Bragdon on piano, and Don Polvere on accordion, vibes, and chimes. They've been at O'Keefe's for a year-and-a-half.

Also in Boston is the George Terry Trio, featuring George Terry on guitar, Paul Harriman on piano, and Johnny Gorham on bass and vocals. The boys have been together for three years now and for the past two-and-a-half years have been featured at the Circus Room of the Hotel Bradford. In addition, they're doing their own daytime radio show, "Beat The Band," over station WLAW . . . Milt Buckner plays the Celebrity Club in Providence, R. I., October 13-19.

Two New Englanders, Al Risi and Bob Taylor, both of Boston, are promoting a series of Dixieland concerts with a personnel consisting of Paul Watson, cornet; Bob Gay, trombone; John Harbo, bass; John Hammers, clarinet; Al Risi, piano; and Bob Taylor, drums, plus sidemen Edmond Hall, Red Allen, and Bobby Hackett. The band hopes to move into the Savoy in Boston sometime in the Fall . . . The Jack Still orchestra opened its second Fall and Winter season at Glorieta Manor in Bridgeport, Conn., on September 6th. Harry Ahlberg is responsible for their popular arrangements.

The Joe Holiday unit plays the Times Square Supper Club in Rochester, N. Y., October 7-13

Send advance information for this column to the Managing Editor, International Musician, 39 Division Street, Newark 2, New Jersey.

. . . Ted Marcha and the Four Brothers Orchestra held over indefinitely at the Plewacki Legion Post in Buffalo, N. Y. . . . Leslie Alpar, organist, started an indefinite engagement at the Sheraton Hotel in Buffalo on September 14th . . . The Griffin Brothers one-nite along the East Coast.

Morty Reid and his band at the Dellwood Country Club in New City, N. Y., for their third consecutive year here . . . The Dick Day Trio, which includes Day on piano and vocals, Jimmy Kennedy on organ and accordion, and Joe Veneri on guitar, at the Green Grove Manor in Asbury Park, N. J. . . . The Tommy Gray Orchestra has been featured at the Boulevard Chalet in North Bergen, N. J., for the past eight months . . . Eric Haynes and his orchestra appear every Sunday at the V. F. W. Saldarini Post in Union City, N. J., where they started on September 7th. They're scheduled to remain

here until June, 1953 . . . Claire Lynn, Hammond organist, starts her third year this month at the Club Diana in Union, N. J.

Frankie Widder, former Charlie Baracet drummer, currently fronting his own combo at the Lincoln Woods Supper Club in York, Pa. The group consists of Don Trostle, piano; Ray Metzel, tenor sax and clarinet; Joe Lommo, bass; and Frankie Widder, vibes and drums . . . The Freddie Hines Trio winds up a six-week run at the Chamberlin Hotel in Fort Monroe, Va. . . . Bill Hutchins and his Blues Express Orchestra, featuring Arthur Prysock, Varetta Dillard, Joan Shaw, and Peppermint Harris, on a theatre tour through Virginia from October 3-11th . . . Also on a theatre tour through the South is Myrtle Young with her all-girl orchestra. They started on October 3rd, and end on October 29th in Memphis, Tenn. The girls are all former members of The Sweethearts.

PHILADELPHIA. The Jackie Davis Trio plays the Show Boat from October 6th to 18th. On October 20th Gene Ammons moves into this spot for five days . . . Muggsy Spanier featured at the Rendezvous Room from October 15th to 28th . . . Johnny Sparrow opens at the Carver Bar on October 20th for two weeks . . . The Metropolitan Bar brings in Erskine Hawkins on October 17th.

Ivory Joe Hunter plays the Earle Theatre from October 10-15. From the 17th to the 23rd he one-nites through Virginia, and opens at the Howard Theatre in Washington, D. C., on the 24th, for one week . . . The Ray-O-Vacs appear

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

BECAUSE YOU'RE MINE	..... Felst	ONCE IN A WHILE	..... Miller
CININNATI DING-DONG	..... Miller	ROSANNE	..... A B C
DELICADO	..... Harms, Inc.	ROSES OF YESTERDAY	..... Berlin
DON'T BELIEVE EVERYTHING	..... Leo Talent	SHOULD I	..... Robbins
FOREVER MORE	..... Lubin	SO MADLY IN LOVE	..... Shaprio-Bernstein
FORGIVE ME	..... Advanced	SOME DAY	..... Famous
HALF AS MUCH	..... Acuff-Rose	SOMEWHERE ALONG	..... United
HIGH NOON	..... Felst	SUGAR BUSH	..... Schirmer
HOW CLOSE	..... Life	SWEETHEARTS HOLIDAY	..... Mayfair
I LOVE YOU SO	..... Jerome	TILL THE END OF THE WORLD	..... Southern
I'LL FORGET YOU	..... M. Wiltmark	TWO FACED CLOCK	..... Robbins
IN THE GOOD OLD SUMMER TIME	..... Marks	YOU INTRIGUE ME	..... Remick
LIVE OAK TREE	..... Burvan	YOU'RE MORE LIKE YOUR MOMMY	..... Leo Talent
MEET MR. CALLAGHAN	..... Leeds	WALKIN' MY BABY BACK HOME	..... De Sylva
MY LOVE AND DEVOTION	..... Shaprio-Bernstein	WISH YOU WERE HERE	..... Chappell

THROUGHOUT his entire career as a conductor, Massimo Freccia has been distinguished by the universally accepted test of a real artist, namely the ability and self-propelled will to build from raw material "a thing of beauty" which is physically and spiritually meaningful. Thus did he develop, with patience and hard work, two major orchestras, the Havana Philharmonic and the New Orleans Symphony, and it is with the same eagerness that he looks forward to 1952-53 when he takes over the baton of the Baltimore Symphony.

Massimo Freccia was born in Florence, Italy, in 1906, the son of an ancient and distinguished Florentine family which numbers among its outstanding ancestors the great sixteenth century epic poet, Tasso. Freccia grew up in the Renaissance atmosphere of his native Tuscan city.

Music, Not Law

Although his father was a barrister, as were four generations before him, and planned the same profession for his son, there was no doubt in the youth's mind that his life work would be in the field of music. In Pistoia Candeglia, a small Italian town where the Freccia family had its country home, Massimo would play his violin for the dancing and merry-making of the neighbors, and at the ripe age of eight entered the music conservatory in Florence, where he studied with Pizzetti and Respighi. By the time he was fourteen, he had already organized a miniature orchestra and a double quartet which were the pride of the school, and thoughts about the legal profession became more and more indistinct.

Continental Career

At eighteen he was appointed assistant conductor to Franz Schalk in the Vienna Opera Company, where he remained for three years. He then became the official conductor for the Spanish ballet in Paris and Vichy, France. After a series of guest-conductorships in Paris, Austria, and Poland, he became director of the Budapest Symphony Orchestra in the autumn of 1933, an organization which he conducted not only in that city, but on an extensive tour, including the principal cities of Italy. From 1935 to 1937 he conducted the orchestra of La Scala in Milan, the Augusteo in Rome, summer concerts at the Basilica Massenzio in Rome, the Florence Symphony, and broadcasts of the EIAR in Turin.

But with it all the political undertones in Italy steadily grew more and more ominous, and Freccia let it be known that his ideas about music and life did not fit into the pattern of culture-suppression in Fascist Italy. The crossing of swords with his homeland government expedited a decision to come to America.

Massimo Freccia in Baltimore



Makes His Bow in America

He arrived here in 1938 at the age of thirty-two, and on the recommendation of Arturo Toscanini was invited to appear with the New York Philharmonic at Lewisohn Stadium. An overwhelming response resulted in re-engagements for the next two seasons. Critics were delighted with his power and precision, his rhythmic emphasis, and interesting interpretations. Tall, slender, graceful, the batonist engineered his way through a program of challenging scope with all the aplomb and finish of a born conductor. Several claimed that under his direction the sound produced by the orchestra boasted warm and sensuous qualities not heard before during the season. The plaudits were equally emphatic when he appeared the same year as guest conductor with the Cleveland, Philadelphia, and Montreal orchestras.

Four Years as Havana Conductor

The following winter he conducted a series of concerts in Havana, the success of which resulted in an appointment as musical director of the Havana Philharmonic Orchestra, a position he held for four years with extraordinary results both in quality of performance and development of faithful audiences. In the four years he spent at this post, the orchestra's subscription list jumped from 200 to 3,000.

Freccia left Havana in 1943 to enlist in the United States Army, but was rejected. He contributed his services to the USO until 1944, when, again on the recommendation of Toscanini, he was engaged by the New Orleans Symphony as permanent director.

Eight Years in New Orleans

For months before the season opened in New Orleans he had musicians interviewed and auditioned by musical leaders in Chicago and New

York. He consulted artists managements, planned programs, investigated new music, all with an eye toward rebuilding the New Orleans group until he had exactly the kind of orchestra he wanted.

Following his opening concert on November 7th, the general feeling was that at last New Orleans had a conductor for its Civic Symphony, and that New Orleans would be assured of one of the nation's leading orchestras. Freccia's organizing ability earned him the title of "builder of orchestras" and his enthusiastic civic spirit prompted him to take an active part in cultural and educational movements in the southern district. In June 1950, Tulane University conferred on him the Honorary Degree of Music, citing Dr. Freccia as a musician and scholar of notable attainments, who had won respect and acclaim.

Under his leadership the New Orleans Symphony's budget was tripled, and from an average of ten concerts a year the list grew to twenty-six, including an imposing guest-artist roster. It was Freccia's idea to work the experienced player and the youthful instrumentalist side by side for mutual profit in training.

Freccia has found this country to be unbelievably progressive technologically, and as a result, feels that there is no such thing as a provincial audience here. He has often exploded the theory that musical training is better in Europe than in America.

In May and June of 1952, Freccia conducted two broadcasts of the NBC Symphony. This was the third successive year that he participated in the summer series of the orchestra during the absence of Toscanini. Also in 1952, Maestro Freccia realized a long cherished ambition when he took the final steps toward becoming a citizen of the United States.

Prospects in Baltimore

Now it is his determination to make a great orchestra of the Baltimore Symphony, feeling that by its very location it deserves a major status. He hopes the 1952-53 season will give Baltimore audiences the opportunity to enjoy a number of innovations planned for the orchestra which are not added attractions, but included in the regular concert subscription series.

A composer himself—he has written a Symphonic Poem for orchestra, several choral works, and a group of songs based on Baudelaire's *Fleurs du Mal*—Freccia hopes to have commissioned a work by a Maryland composer to be performed by the orchestra. He has also scheduled a number of modern American works including William Schuman's "Judith" ballet, Henry Cowell's Fourth Symphony, Virgil Thomson's Acadian Suite, and works by Samuel Barber and Hugo Weisgall.

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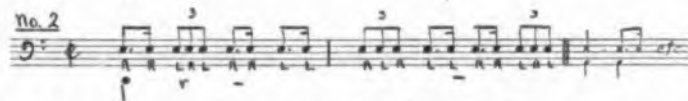
Instrument _____

TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

Several young members of the short-hair persuasion have inquired for a few simple two-measure breaks. The five listed directly below are about as simple as they come. Play them first in their exact pattern, then see how many variations you can add to each number:



(In No. 1 - ♯ = double rim shot; | = single)

MAKE YOUR OWN

Another member asks how he can make his own breaks. This is simple, too. One way is first to select a basic rhythmic pattern:



Add accents, maybe:



Then why not some grace-notes:



Finally, fill in the empty spots with bass drum beats, change the accents to rim shots, speed the tempo up to a bright bounce, and you have a playable two-measure break:



ADD TWO TO MAKE FOUR

To make a four-measure break using the above, set down a simple two-measure figure ahead of it:



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When combining two contrasting *twos* to make a *four*, let the first two be of a simpler rhythm. Thus you get a climax, of a sort, whereas the reverse will produce an *anti*climax. Play the above break in this broken order—measures 3, 4, 1, 2—and the anti-climax will be apparent.

The above example represents just one style of break. There are many, many more. Pupil Joe Morello, Springfield, Mass., who delights in assailing me with sundry weird rhythmic combinations, comes up with another style—a simple one, for a change—his effusion appearing below. Longhairs please note, it is built up of just standard rudiments, namely:

"FOUR RUFFS, A SEVEN-STROKE AND A FIVE"



Breaks should be studied at slow, analyzing speed, far below the inspirational level. Eventually, of course, they are most effective at the bright to fast tempos of the modern idiom. The reason so many young moderns have trouble with their breaks and solos is because they haven't the control, speed and endurance that come only from patient and methodical study. I have heard many a solo on the stand ruined through a performer being unprepared or through his endeavoring to play faster than his ability.

This lecture is not aimed at the skilled performer—he doesn't need it. It is directed at those whose letters evince unfamiliarity with such matters as breaks and solos. To these latter I would say, don't exceed a tempo at which you can do yourself justice. Remember, beyond that point your playing becomes a meaningless jumble and, as such, is not acceptable to the listening public.

EXCUSE IT, PLEASE!

Ever since quoting Mike Lake in the July issue re those swell feeds he used to get so many years ago at the *Hanover Lunch* in Boston's Scollay Square for fifteen cents, I have been assailed by sundry local members for *lèse majesté* in a major degree. I hasten to state I was careless in my quotation. The emporium in question was actually THE ROYAL DAIRY LUNCH!

First critic was friend Simon Sternburg of the Boston Symphony, who couldn't wait to return home from his annual visitation with the

orchestra at Tanglewood to set me right. Si, for years, was drum editor for the *Metronome*, which may account for his passion for exactitude. Sez he: "Your article this month was one of the most interesting that I have read. But . . . it was the *Royal!* I know, for I went there many times. For verification, see Tommy Hawkins."

I didn't have to see Tommy. He saw me. Tommy, another life-long friend, and pupil of my dad's, by the way, and one of the few who can boast of having played everything from tom-show to Grand Opera, really gave me the treatment. "Whaddy mean?" he asked. "You, yourself, ate there many times. Are you trying to give the impression that you never had a poverty-stricken past?" *Et cetera, et cetera*, from many others.

Well, I guess I'll have to break down and tell my all. This goes so far back in the dim, distant past that I really had forgotten the place, but all this prompting has brought it back to my mind. I patronized the *Royal* many times indeed, and there were instances (speak it softly) in which, for obvious reasons, I had to ask the cashier to put it on the cuff.

Which all goes to show that one can't be a hero to those intimates who "knew him when." Thanks, boys.

Thanks to Mike Lake for reminding me of another episode which occurred during that era in my life when I would rather do a street parade with a band than eat (*What am I saying?*).

GREAT DISAPPOINTMENT

Said episode took place in a nearby small town on a Decoration Day. The band visited several cemeteries. The day was hot and the parades were unduly long. However, we were buoyed up by the fact that the dear old ladies of the town, with public spirit uppermost in their minds, had spent several days in preparing a swell feed for the marchers at the end of the festivities.

So we went through with it and, at the end of our duties, lost no time in hot-footing it back to the town hall and to the big feed. There it was, on special tables set up in the big room—steaming platters of pork and beans, countless hot dogs, slices of bologna and other cold meats, huge urns of coffee . . .

The band boys looked at the food, then at each other. Some half of them had an aversion toward pork products. Quite a few of the others—well, it was Friday.

The coffee was wonderful.

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VIEWS AND REVIEWS

By SOL BABITZ



THE POOR
EIGHTEENTH-CENTURY TRILL

One of the most misunderstood and mistreated of eighteenth century musical ornaments is the trill. Modern performers are so accustomed to playing the modern trill starting on the main note:



FIG. I.

that they play the trill in eighteenth-century music in the same way, ignoring the fact that in the earlier period the trill began on the upper note. Many books have been written pointing out that the trill in the Bach and Mozart eras began on the upper note, but apparently they do no good because at practically every concert, every broadcast, every phonograph recording, I hear, among other distortions, the trill begun on the main note.

Once in a while I come across some more conscientious performer who has heard about this rule, but usually he is so accustomed to starting the trill on the main note that he puts the upper note *before* the beat so that the trill still begins incorrectly on the main note:



FIG. II

This is incorrect because in the eighteenth century the trill usually completed a descending *appoggiatura*. Thus if the *appoggiatura* was to be played approximately as follows:

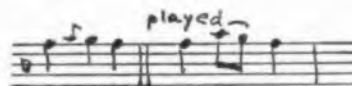


FIG. III

the trill incorporated the *appoggiatura* and was played approximately thus:



FIG. IV.

THE TRILL AS CADENCE

In France the trill was also called *cadence* because it occurred on harmonic cadences. The *appoggiatura* was the means whereby a cadence was made more interesting through the introduction of the dissonance created by the delayed resolution. When one starts the trill on the main note, there is no dissonance and the music loses its point. The need for the dissonance was so universally recognized that many composers abbreviated their writing, leaving out the *appoggiatura*, the trill sign or both, knowing that the players would do justice to the cadence.

Couperin and C. P. E. Bach were so accustomed to adding trills to *appoggiaturas* that they sometimes called *appoggiaturas* with shakes "simple" and "undecorated." J. S. Bach must have thought of the *appoggiatura* and shake almost synonymously because in the Gavotte of the E major Violin Sonata he wrote a *tr* in the violin version and an *appoggiatura* at the identical place in the keyboard version:

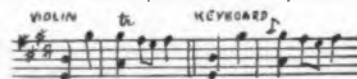
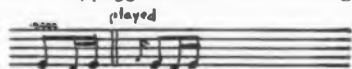


FIG. V.

Obviously the trill shown in Figure IV above would come closest to his expectation.

When there was no time for an *appoggiatura*-trill a simpler trill starting on the auxiliary could be used; C. P. E. Bach recommends replacing a trill with an *appoggiatura* in the following case:



This little discussion certainly does not exhaust the subject of the eighteenth-century trill. There are other ways of performing and ornamenting trills. For further information I would refer the reader to Arnold Dolmetsch's *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*. Since much of the greatest music in our repertoire falls into that period I think it incumbent on every serious musician to make himself thoroughly familiar with all aspects of ornamentation and phrasing, so that performances will cease to be the travesties that they now are.

THE NEED FOR SERIOUS STUDY

The great violin sonatas of Handel, for example, are neglected simply because the music as it is performed sounds dry and drowsy, and is therefore played only at the beginning of recitals, before the audience is seated. Properly performed and ornamented, these sonatas can be as exciting as they were when they were written, and worthy of closing a performance to great applause.

Musicians who are too lazy to study the rules of early performance have an argument which they use to justify this attitude. They say: "It does not matter if one does not know how to play a trill correctly as long as one plays in the right spirit."

I agree that the "right spirit" is much more important than a mere trill. But is that the crux of the matter? Are they trading the "right spirit" for the trill?

Not at all!

He who will not take the trouble to learn how to perform the old trill properly is at the same time neglecting to study the *mordant*, the turn, the double dot, the simple *appoggiatura*, the compound *appoggiatura* and 101 other important phases of eighteenth-century performance. How can one play in the "right spirit" if one does not know even how to play the right notes?

If someone began to change the notes and time values in Beethoven and Brahms, for example, and justified this act on the ground that these little things did not matter, just so long as one played in the "right spirit," I am sure that those who argue for ignorance in the performance of early music would be the first ones to cry "distortion."

There is only one right spirit in relation to early music: that is, an uncompromising desire to play to the best of one's ability as the composer intended, and to this end finding out as much as one can concerning early performance practice so that one's ability will be always increasing.

ARTISTS ON XYLOPHONE, MARIMBA, VIBE



Mertina Rudie (left) percussionist with the Oklahoma Symphony Orchestra, is a xylophonist and marimbist of high attainments. Teddy Charles (right), vibre artist, has worked with Benny Goodman, Artie Shaw and George Shearing. During the past Summer he toured with his own outfit—Don Roberts on guitar, Bill Crow, bass player, and vocalists—along the East Coast, including dates at Virginia Beach and Cape Cod. (See article on xylophone, marimba and vibre, page 24, current issue.)

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Modern Dance Arranging

By OTTO CESANA



In the making of an arrangement, one consideration is all important — tempo! Tempo is the first, and last consideration in any arrangement. Some melodies lend themselves to a two-beat treatment while others can be treated only in four-four. Once the basic beat and the speed at which it will be played have been established, all prospective ideas have to be conceived with that tempo in mind. Before the arranger thinks of any phrase or fill-in, he must first get himself into the prevailing tempo by beating off the basic beat preferably as if he were conducting, then, and only then, with the proper tempo moving along, should he start visualizing the ideas he wishes to incorporate in his arrangement.

Lesson No. 3—FILL-INS

One of the problems that arises in making an arrangement is how to "fill in" when the melody is sustained on a long note. Generally speaking, there are two types of fill-ins, the ensemble and the "break" type.

THE ENSEMBLE TYPE FILL-IN

The ensemble type of fill-in is contained in the trio arrangement of the melody and is played by the instrument or instruments playing that particular voice.

Below is an example:



In this type of fill-in, it is important that the piano accompaniment chords coincide with the figuration in the lower voice. This is the only drawback to fill-ins of this type. They sometimes create harmonic combinations which must be watched. For while it is very easy to obtain the proper piano accompaniment chords, when it comes to writing these chords for the guitar it may be quite difficult, since the chords may contain suspensions which are not as easy to describe as set chords.

THE BREAK TYPE OF FILL-IN

More practical and not as difficult to handle is the break type of fill-in. This type of fill-in is introduced by the sax section while the brass is holding the melody or vice versa.

Below are two examples:



In this type of fill-in, passing tones or passing chords may be introduced only *after* and *in between* the quarter beats. Suspensions may be introduced if they are very rapid. As a whole it is better to stay within the chord, introducing an occasional *6th* (of the chord) and letting figurations alone until experience teaches what is practical.

The piano accompaniment chords should always coincide with the harmony that is below the song melody note. Harmonic changes brought about in the fill-ins by figurations are to be disregarded.

To summarize the above:

Keep fill-ins within the harmony of the melody.

The piano accompaniment chords should follow the harmony of the melody and ignore changes made by the figurations.

THE SECOND CHORUS

The second chorus is usually taken by the saxes and strings soli, for the first sixteen measures, the brass trio alone (strings tacet) for the following eight measures and the saxes and strings soli take the last strain.

Exercise: Continue your arrangement and make the *Second Chorus* concert score from your Trio and Piano Accompaniment.

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INTERNATIONAL MUSICIAN

LOCAL HIGHLIGHTS

LOCAL 224, MATTOON, ILLINOIS, CELEBRATES FIFTIETH ANNIVERSARY

A crowd of about 2,000 persons packed Peterson Park, Sunday afternoon and evening, on August 11th to help Local 224, Mattoon, Illinois, celebrate its fiftieth anniversary. It was the year's largest crowd, dwarfing even the July 4th throngs.

A noon basket dinner touched off the celebration, and festivities moved along at a lively clip until the final dance at 10:30 P. M.

Highlighting the affair was the Local's presentation of a cash award to its only living charter member, Grant Gibler, eighty-nine. A trumpeter, Mr. Gibler led his own band in Illinois about 1900 and was well known throughout the central part of the state.

Afternoon activities began with Everett Henne's circus band concert and ended with two dances. Maxine's fourteen-piece band played for round dancing on the tennis courts, as Max Hilligoss' Stringbusters played square and round music at the Pavillion. Other music includes a Dixieland "jazz band ball" and organ interludes by Jay Lovins of Windsor and Ken Jakle, secretary of Local 224.

MUSICIANS HELP GET TV SETS FOR STATE HOSPITAL.



On May 20th Local 84, of Warren-Bradford, Pennsylvania, and employees of Warren State Hospital (Local 469, A.F.L.) jointly sponsored a "Parade of Bands" at the institution. As a result of this cooperative effort, three television sets were presented recently to Joseph Gardner, R.N., and Miss Harriet Morgan, director of nursing, for the entertainment of the patients. Pictured above are, seated, (left to right) Ralph A'Harrah, President of the State Council, Miss Morgan, and Mr. Gardner. Standing, (left to right) are: James Blyler, president of the Hospital Employees' Local; Ernest Johnson, past president; committeemen Jack Henry and Lloyd Van Tassel of the Hospital Local 469; Ray Arnold, Secretary of Local 84; and Ford Winner, also representing Local 84.

COLUMBUS CONCERT BAND GETS FAVORABLE REVIEW

A bit of unsolicited publicity favored the concert band of Local 103, Columbus, Ohio, when an editorial appeared in the *Ohio State Journal* recently applauding the Sunday evening concerts in Schiller Park.

"The concerts, given through the cooperation of the City of Columbus and the Music Performance Trust Fund of the Recording Industry, provide an opportunity for the public to hear 'live music,'" the editorial read. "Last Sunday night's two-hour concert was listened to attentively and appreciatively by a large audience. The great semicircle of benches facing the bandstand were filled by men, women, and children, while hundreds of others sat on the grass beneath the trees near the towering statue of Johann Christoph Friedrich von Schiller. The guest conductor was D. Talmadge Crawshaw, and an added feature to the program was the Glenwood Methodist Church choir.

"There's something about a band concert which is as traditionally American as apple pie. It is only a hop, skip and jump back to the irre-

(Continued on page thirty-four)

OCTOBER, 1952

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William Dorn plays xylophone and glockenspiel, as well as other percussion instruments, with the N.B.C. Symphony under Arturo Toscanini.

WHEN IN "The Lost Week-End" the camera moves over the roof-tops of a city, then comes to rest suddenly on a whiskey bottle hanging by a string out of an apartment window, rarely does a single member of the million-strong, coast-to-coast audiences in movie houses laugh. The reason they do not laugh, even in spite of the incongruities, is because the music accompanying this flight—strange, weird and breaking into a spine-tingling *motif* just as the bottle is sighted—sets a mood for the film which is anything but funny. That music is produced by the vibre.

When Saint Saëns, in his *Danse macabre*, had the skeletons in the church yard clattering bony heels against the tombstones, he used the only instrument of the symphony orchestra which could portray this effect, the xylophone.

The silvery notes showered down for the Chinese Dance in Tchaikovsky's *Nutcracker Suite* provide both the weirdness of the East and the shiver of childish delight. It is the music of the glockenspiel.

Nostalgic sensuousness and excited rhythms, outstanding characteristic of jazz, are combined in the Concerto for Marimba and Vibe by Darius Milhaud.

Long before we heard these compositions, however, most of us were already initiated into the music of mallet-struck instruments. Anyone who has run a stick along a picket fence, who has listened to the thousand footsteps interweaving their gaits on crowded stairways, who has tapped on a row of tumblers, who has cupped and uncupped hands over ears or who has extracted "Home, Sweet Home" from the sprawl-

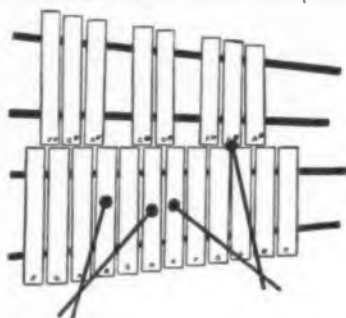


Jack Conner, vibre virtuoso.

Xylophone, Marimba,

ing octave of a toy xylophone set has felt their fascination.

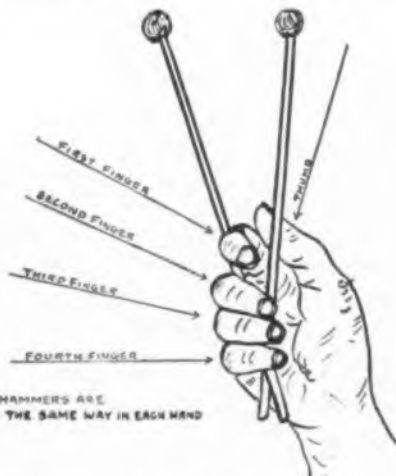
One reason young people are drawn experimentally to these instruments is the fact that their bar arrangement is the same as the key layout of the piano. Glockenspiel, vibre, xylophone and marimba all follow this pattern*:



The latter two instruments, however, have their bars mounted on two levels, the "sharp-and-flat" row slightly overlapping the "natural" row.

These four instruments are thus old friends in a new guise. A pleasant guise, too. For here one plays directly on the sound-producing media (the piano keys only indirectly motivate the strings) and here the tone, even at the hands of beginners, is agreeable. Besides this, it would be difficult to think of instruments on which it is more easy to harmonize, to make up tunes. Perhaps this is why the temptation to leave reading music to the very last thing persists even among fairly good players.

Though they may not be note-conscious, these players from the very start must be mallet and bar conscious. They learn quickly to manipulate two, three or four mallets at once. These mallets are held in the same way in each hand, so:



THE HAMMERS ARE HELD THE SAME WAY IN EACH HAND

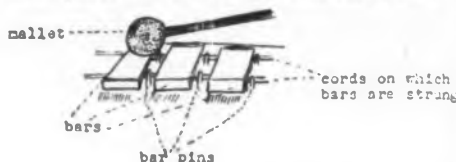
—Sketch by William Dorn, included in his "Method for Xylophone" recently published.

the thumb and index finger assuming directive roles. Mallet heads come in dozens of textures, including rubber, wood, yarn and cord. Special

* South America marimbas have a curious keyboard arrangement. Each bar in the "black key" row (D-sharp, C-sharp, etc.) is set a little to the left of its natural rather than slightly to the right as in the usual arrangement.

practice mallets of soft rubber give off a tone so subdued it scarcely reaches beyond the player's ears. Others are chosen for special staccato effects, for sustained tone, for chords. Some mallets sound better in the upper registers, others in the lower.

The bars graduating in size—the smaller they are, the higher they sound—are strung like beads on two sturdy cords running through holes pierced about an inch from either end:



The portion of the cords which emerges between the bars rests on raised pegs. Thus these bars are subject to "transverse vibration":



and must be struck in the middle or on the ends, never at the points where they are supported. Despite the fact that striking them in the exact center produces a slightly more sonorous tone, the player usually strikes them at the ends where the "natural" and "sharp-and-flat" rows meet, since in this position he can move back and forth between the rows more easily.

The bars are hollowed out slightly on the under surface:



and are tuned by filing or grinding this curve deeper (to flat the note) and by doing the same to the edges of the bar (to sharp it).

Tuning—the relation between the tones—is highly important on mallet-struck instruments. Range is less so, since a wealth of overtones makes even determining the pitch sometimes difficult. The marimba and vibre in their larger models correspond roughly to the upper part of the piano keyboard beginning about one



Charles Smith plays xylophone and glockenspiel with the Boston Symphony Orchestra.

INTERNATIONAL MUSICIAN

Supplement to the *International Musician*

The Chester Elks' Band of Chester, Pennsylvania

The Chester Elks' Band was first organized in 1928 by J. Wharton Gootee under the outstanding title of "The Scrap Iron Band." Much effort and practice in an abandoned Linwood, Pennsylvania, school building resulted in an occasional parade appearance in an uninspired "white ducks and white shirt" uniform.

In 1932, however, the Band was approached by the American Viscose Company of Marcus Hook, Pa., with a proposition that they combine with a Bugle Corps operated within the Viscose Fire Department. The Band accepted and moved their rehearsals to Marcus Hook. The change also brought along a fine set of uniforms and a combined musical unit of seventy-five men. Playing such stirring numbers as *Semper Fidelis* and *The Thunderer*, the new group was quite a success in the many cities where they were sent as the Viscose Company's entry in parades and other celebrations.

The Band continued in this fashion until in 1935, they were engaged to provide the music for the annual commencement of the Pennsylvania Military College in Chester. Up to this time, the Band had been ignored by the Chester local of the A. F. of M. This affair however, caused them much concern, and Mr. Clay Reigle of the National Office was called to Chester. Mr. Reigle organized the Band, taking some forty-odd men into the local. When election time



came around, Mr. Gootee was named President of 484, and the Local's steady growth began.

The Band marched along until in 1940 it was considered advisable to discontinue the association with the Viscose Company and to move into Chester. This done, the Band's rehearsals were conducted in the Moose Hall, and soon they became the Moose Band. A year later, the Elks' lodge offered Mr. Gootee a proposition to bring the Band into the Elks' organization. Mr. Gootee accepted, and the Chester Elks' Band came into being.

During World War 2, various Municipal Band Concerts were started in Chester. The Elks' Band, along with bands from the Westinghouse Company and the Sun Shipbuilding & Drydock Company alternated each week in local Parks. Shortly after, Mr. Gootee was appointed by President Petrillo to administer the first Recording and Transcription Fund. In the minds

of the Band's members, this Fund, along with the Music Performance Trust Fund of the Recording Industry, cannot be given enough credit for creating the employment they now enjoy.

The present director of the Band is Mr. T. G. Leeson. At the end of the war, when the Westinghouse and Sun Ship Bands were being discontinued, the Elks' Band invited Mr. Leeson, who had directed the Sun Ship aggregation, to become their director.

In 1952 the Elks' Band will play about thirty public engagements in and around Chester. The Summer concert series are sponsored by the City of Chester, and by Delaware County, Pa. Various other nearby boroughs and communities also include Music as a part of their Municipal Budgets. In all, these concerts have made the present Elks' Band and the Chester Local quite prominent in the public eye.

Three changes of uniform (a far cry from the white-suited Scrap Iron boys!) . . . concentration on precision . . . and much attention given to even the most minor detail . . . all these factors plus the great efforts made on the parts of the soloists—both instrumental and vocal, have built the Chester Elks' Band into one of the most sought-after groups in their section. As the members of the aggregation state, "the band business is a long way from dead in this area."

The Preston Legion Citizens' Band of Preston, Ontario

Bandmaster of Preston Legion Citizens' band since he was instrumental in its formation seven years ago, Charles Adams, upon retiring from active leadership, has been made honorary bandmaster for life. This honor was conferred upon Mr. Adams by the band's personnel and by the Preston Musical Society.

Having found the schedule of bandmaster an arduous and tiring one, Mr. Adams decided to "step down and allow a younger man to carry on the strenuous job of conducting." Mr. Adams' choice of successor was Roy Anderson, assistant bandmaster, who has now officially taken over the baton of leadership.

Mr. Adams, who has had forty-five years of active band service, will retain his membership in the Canadian Bandmaster's Association. He has also declared his desire to take his place



in the clarinet section of the band which is now under Mr. Anderson's able leadership. It has been hoped by many of Mr. Adams' friends that he will also continue to teach clarinet and saxophone.

As Charles Adams had been in active band work since 1908, it seemed only natural that the town council should ask him to organize a band to participate in celebration of V.E. day. That was seven years ago. Since then, through diligent work and weekly rehearsals, Mr. Adams has produced a better-than-average band of thirty-five musicians.

Each year the band receives a grant from the

town of Preston. This along with the Music Performance Trust Fund of the Recording Industry, enables them to be engaged quite actively in band work for the welfare of the community. The District Memorial Hospital Fund, the Preston Memorial Arena, Kinsman Community Projects, and charitable organizations such as the Red Cross all benefit from these concerts. The band also participates in two of Canada's top musical events. These are the Waterloo Music Festival at Waterloo, Ontario, and the Canadian National Exhibition in Toronto, Ontario. Both these official affairs are in addition to parades and the many summer and winter concerts on the band's regular schedule.

As Mr. Anderson takes over the Preston Legion Citizens' Band still finds itself in very competent hands. Mr. Anderson has had excellent training for his new responsibilities. He studied trumpet under the late James Holland, and was a gold medalist at the Waterloo and other festivals. During World War II he played with the R.C.A.F. Command Band, and upon his discharge from service, played professionally in Toronto. One of the district's leading trumpeters, he formed his own dance band in Preston and became known throughout the area.

The article, "Xylophone, Marimba" on the opposite page is continued on page 25. Note that this article thus becomes complete, and is entitled in full "Xylophone, Marimba, Glockenspiel, Vibe." Due to last-minute contingencies, the magazine layout had to be altered, with a resultant shift in paging.



Ballet group appearing at a combined concert offered by Department of Recreation and Parks, Baltimore.

IN SEPTEMBER, 1814, a young man peered from the deck of a truce boat anchored in the Chesapeake, where he was being held by the British, saw a flag flying through the dawn-streaked fog and made it out, with a great sigh of relief, as the Star-Spangled Banner. He jotted down some words on a slip of paper and that very night—when the British returned him to Baltimore—filled out the verses in his hotel room. So was our National Anthem born.

In 1861, during the Civil War, James Ryder Randall, teaching in a college in Louisiana, received a letter from his home town, Baltimore, relating that a friend of his had been killed in a street skirmish. His thoughts turned homeward, he wrote "Maryland, My Maryland" which, set to an old German air, became the State's official anthem.

These are but two instances of Maryland's song-writing versatility. Songs have been penned also to point up Lafayette's visit to the city and the Whig Convention of 1844, as well as to

Baltimore boasts a municipal anthem, too, arrived at by means of a municipally sponsored contest held in 1916. Folger McKinsey won the prize of \$250 for the words of "Baltimore, My Baltimore" and Mrs. Theodore Hemberger (wife of the then conductor of the Germania Maennerchor) the prize for the musical setting.

A city so song-conscious as Baltimore tends to form organizations around opera and oratorio. Though before the Revolution the elite did their opera-going in Annapolis—in 1752 Kean and Murray Company gave a production there of Gay's *The Beggar's Opera* complete with orchestra—we hear as far back as 1821 of a performance in Baltimore of Haydn's *Creation* by a chorus of 200 voices including members of the Harmonic Society. In 1822 an opera, *Enterprise* (composer unknown) was presented. In 1836 the *Liederklub* was formed—its membership largely recruited from the influx of Germans into Baltimore early in the century. (Today it is the second oldest singing society in the

Music in

annually there since 1927. In 1921, 1922, 1925 and 1927 the Chicago Opera Company performed there.

In early Baltimore German street bands were also to be heard, as well as street whistlers, street pianos, and wandering harpists, the latter attracting a circle of neighborhood children to dance on the pavement of a summer evening. The minstrels would show up in early Fall, the signal for a gigantic street parade replete with silver cornets, "sliphorns" and big bass drums. Back of the band the men would strut, wearing linen dusters and white hats. If it happened to be the Thatcher, Primrose and West company, they would draw crowds into the theatre to see Primrose dance in clogs with rattles, singing:

*Swinging in the grapevine swing!
Laughing where the wild birds sing;
I dream and I sigh for the days gone by,
Swinging in the grapevine swing!*

The belief that music making should be a round-the-clock activity has not by any means been confined to Baltimore. Throughout Maryland today, as they did in years past, one worker (be he shucking oysters, wrapping tobacco, or picking crabs) will raise his voice in a spiritual and the rest join in in rhythm with their work. In towns near Salisbury where they pack holly



Arion Band, Frostburg; Darrel Zeller, director.



Top: No. 1 Park Concert Band, Baltimore; Gerald Eyth, conductor.
Bottom: No. 2 Park Concert Band, Charles E. Gwynn, conductor.

eulogize such extra-musical organizations as the *Baltimore Sun*, and the Baltimore and Ohio Railroad. Less documentary but quite as characteristic have been such famous songs as "The Sweetest Story Ever Told," and "Everybody Works but Father" respectively by Baltimoreans R. M. Stultz and Jean Havez. Crouch, composer of "Kathleen Mavourneen" and John Howard Payne, author of "Home, Sweet Home," were both one-time residents of Baltimore. The latter song was fittingly chosen by Rosa Ponselle (she is daughter-in-law of Baltimore's former Mayor Jackson) at the ceremony welcoming back to her home town "Wallie," with her husband, the Duke of Windsor.

country.) In April, 1840, this society put on Weber's *Der Freischütz*. In 1852 Mozart's *Magic Flute* was presented. In the years that followed, even throughout the Civil War, French, German and Italian opera companies visited the city. In 1879 Ford's Grand Opera House presented so modernistically-titled an opera as *Electric Light!* In advance of its production *The Baltimorean* editorialized, "We understand that this will be the first American opera that has ever been produced on any stage." From 1884 the Metropolitan Opera Company began coming to Baltimore and has appeared

and other Christmas evergreens. "reef-wrappin' time" always means jolly get-togethers around the kitchen stove when songs are sung and bets made as to who can wrap the most wreaths in a given time. Home weddings now as formerly are often followed by "an elegant supper, a cheerful glass and the convivial song." In the Southern hills, ballad-making used to be—and in some sections still is—as prevalent a custom as church-going. One person who has decided this custom shall not entirely disappear is ballad bagger Maurice Matteson, head of the Music Department at State Teachers College. As first

Maryland



Top: (left to right) William Sebastian Hart, conductor, No. 1 Municipal Concert Band, Baltimore; Gerald Eyth, conductor, No. 1 Park Concert Band; Earl F. Forman, superintendent of Bureau of Music.

Bottom: Maryland Folk Singers, State Teachers College; Dr. Maurice Matteson, director.

president of the Southeastern Folklore Society of the United States, he has helped make available to American composers thematic material of original and native appeal. As director of the Maryland Folk Singers of the State Teachers College, he has been instrumental in bringing the art of choral folk song back into favor.

Viennese in its grace and urbanity, Maryland has a tradition of dancing equal to that of singing. In early days the itinerant dancing master was a familiar figure, riding from manor house to manor house, his fiddle or "crowd" (a rectangular stringed instrument of Celtic origin) tucked under his arm. Marlboro, Annapolis and Chestertown were famous for their "subscription dances," called "assemblies." When George Washington visited Annapolis for a few days in September, 1771, he danced at three balls. Today, whether it is the square dancing which ends the day of the neighborhood woodchoppings in Western Maryland, or the parties of jitterbugs which go down the Bay on moonlight excursions, or that desideratum of debutantes, the Bachelor's cotillon, which holds forth annually in the Lyric Theatre, dance rules the hearts of all in this "Merry Land."

George Washington in his visits to Maryland must certainly have revelled not only in dancing

but in good band music. One of Maryland's most famous bands is the Arion Band of Frostburg, organized in October, 1877, by the young members of the German Arion Singing Society. First directed by C. F. Nickel then by John Miller, followed by George Vogtman (1886 until his death in 1930), and by Hilary Lancaster (1931 until his death in 1944), it is now under the leadership of Darrel Zeller. Its seventy members feel an understandable pride in the fact that the band has served for seventy-five years a three-state area, from Pittsburgh to Baltimore and Gettysburg to Winchester, playing concerts, parades, dedications, picnics, fairs, reviews.

Hagerstown, settled by Germans, boasts a band of thirty-seven years' standing. This Municipal Band of fifty members and a complete standard library of over 2,500 selections, is directed by Dr. Peter Buys who himself has led it for thirty-two of these years. An indispensable at parades and other local functions, it gives a concert each Sunday during the Summer in that beauty spot of Cumberland Valley, the Hagerstown City Park. A solid financial basis was established many years ago when the band was placed under the supervision of the City Park Commission.

Bands less well known but equally loved by their townsmen, flourish in many communities throughout the State. In Calvert County band music starts off their tournaments—those affairs held in late summer when young boys spear rings on the points of their lances, the one getting the most being allowed to crown the Queen of Love and Beauty. Whenever a "Knight" takes a ring, the band blares out a few triumphant notes. At the balls held afterward, the brass bands transform themselves into orchestras—and present music for dancing.

A City Provides

So in this gay, green State, they sing; they dance; they hold tournaments; they attend opera; they hear band music. This would pretty well cover the musical scene in Maryland had not a certain event occurred in Baltimore in 1914 which was to put this city, and the State with it, in a place by themselves. In this year, the city of Baltimore appropriated \$8,000 for a band to give concerts in its various sections, the following year increasing the budget to \$10,000 (and adding community singing), and the year after that including in the budget for the first time in the history of America's municipal government an appropriation for the establishment



and maintenance of a symphony orchestra.* From 1914 on, for all its gay insouciance, Baltimore has taken its music very seriously indeed!

First step by which music became an enterprise of and for and by Baltimoreans was taken on July 13th, 1915, when the community sang—to the accompaniment of the Municipal Band—the words of favorite songs thrown on a screen. On February 11, 1916, the Baltimore Symphony Orchestra played its first concert, in the Lyric Theatre. On February 22nd of that year, the whole music-loving community turned out to sing in the same theatre the newly chosen "Baltimore, My Baltimore." At that time, Mayor Preston enunciated the policy by which Baltimoreans have since sought to live: "The people of Baltimore are entitled to municipal symphony orchestras, municipal opera, municipal organizations which provide for individual aesthetic development, just as they are entitled to municipal service in education, sanitation and public safety."

Home-Grown Music

In 1919 an extra appropriation of \$5,000 was granted for the concerts. A few months later local music lovers arranged to purchase the Lyric Theatre (opened in 1892), thus preventing this home of concert and opera from falling into the hands of commercial interests. In 1924-25, an increase of \$4,000 was made. In this season also the names of home-grown compositions first began to appear on the programs—George Siemom's "Carnival Time," followed through the years by works by George F. Boyle, Franz C. Bornschein, Howard R. Thatcher, Charles H. Tochau, Louis Cheslock, Eugene Bonner, Emma Hemberger, Theodore Hem-

*Of course Baltimore had enjoyed symphonic repertoire previous to this. In 1850 Lensehow appeared with the Germania Orchestra, from Berlin. In 1871 Theodore Thomas brought his orchestra there and the Boston Symphony came as early as 1886, the New York Philharmonic following soon after. The Peabody Orchestra organized by Asger Hamerik (first director of Peabody) in 1873 had as its distinguished first flutist, the poet, Sidney Lanier.

Municipal Band, Hagerstown, Dr. Peter Buys, Director.





No. 1 Municipal Concert Band, William S. Hart, Conductor.

berger, Edmund Hammerbacher, David S. Melanct, John Itzel, Gustave Strube and Gustav Klemm. The tradition has continued under the batons of the orchestra's subsequent conductors: Ernest Schelling, Werner Janssen, Howard Barlow, and Reginald Stewart. The orchestra's present conductor, Massimo Freccia, is in full accord with this tradition. The board of directors of the Symphony has announced a prize of \$500 for a tone poem (playing time ten to fourteen minutes) based on any phase of Maryland history. The contest which closes on February 9th is limited to residents of the State. The winning work will be played by the Baltimore Symphony during the current season.

In 1942, the Baltimore Symphony Orchestra was reorganized. Though sizable annual municipal appropriations still aided it, it henceforth was to continue largely on its own responsibility. In 1949 a gigantic "Save the Symphony" campaign raised \$122,000 for the orchestra.

The orchestra's touring itinerary has increased with the years, and now covers towns in New York, Pennsylvania, Massachusetts, Connecticut and Canada, as well as Southern cities. Young People's Concerts are held in various high school auditoriums.

Extended Season

The 1952-53 season sees an extension in the concert span from seventeen weeks to twenty weeks (this for the first time in the orchestra's history), with thirteen Wednesday evenings and ten Sunday afternoon concerts. The continued financial support of the city makes possible the Sunday afternoon concerts at reduced rates, and a series of educational concerts given in the schools of the city.

In its sponsorship of band music the City of Baltimore offers an equally proud record. At the turn of the century a "Department of Parks" organized a band to give concerts in Baltimore's parks. (Privately-operated bands had been doing this off and on for thirty-five years.) The project proved so popular that the city in 1914 appropriated \$8,000 for a Municipal Band. In 1922 the first such band composed of colored musicians was similarly created. The Baltimore City Orchestra and the Baltimore City Chorus (composed also of colored musicians and singers), organized in 1932, has presented several concerts to enthusiastic audiences every year since.

In 1942, an ordinance was passed by the Baltimore City Council to create the Department of Municipal Music which was to assume responsibility for all municipal musical activities in Baltimore. This department was incorporated in 1947 in the Department of Recreation and Parks under the title of "Bureau of Music." Robert Paul Iula was the first Secretary to the Bureau of Music. Mr. Iula was a pioneer in creating Summer Pop Concerts at the Municipal Stadium.

At this juncture the bands reorganized as concert bands, under the superintendent of the Bureau of Music, Earl F. Forman. The four concert bands—Number 1 Municipal Concert Band conducted by William Sebastian Hart; Number 1 Park Concert Band conducted by Gerald Eyth; Number 2 Municipal Concert Band conducted by Harrison

M. Dodd and Number 2 Park Concert Band conducted by Charles E. Gwynn, give a total of 130 free concerts throughout the City of Baltimore and environs each summer, all supported by the City of Baltimore out of the budget of the Bureau of Music, the funds taken out of the regular taxes. In the year 1952 Baltimore's Bureau of Music appropriated the sum of \$135,000 for music in the City. During each year, by means of such an allotment, a total of 130 concerts are given by the concert bands, as well as several concerts by the colored orchestra and chorus and a series of concerts at reduced rates by the Baltimore Symphony Orchestra, together with concerts for children. The concerts by the concert bands, colored orchestra and chorus are free to the public. Little wonder Baltimore is acknowledged a leader in municipally sponsored music in the United States!

It one concludes from this brief outline that the bouquets of music tossed gratis to summer audiences in Baltimore parks are stiffly wrapped in red tape and embalmed in official sealing wax, one makes a grave mistake. No true Baltimorean could be coerced into supporting such music.

To understand the type of music Baltimoreans are willing to pay taxes for, one would have to sit in on one of the concerts, in which the throngs thousands-strong, join lustily in singing "Maryland, My Maryland," or hear a new march composed by a Baltimorean being first played by a municipal band, or sit in on the celebration of the Fiftieth Anniversary of the building of the City Hall, or welcome back a home-towner who has made the grade as a Metropolitan Opera artist.

One would have to know, too, that the municipally supported enterprises by no means comprise the whole of Baltimore's musical interests. Baltimoreans express themselves through a variety of organizations such, for instance, as the Baltimore Civic Opera Company which has been presenting operas for almost a score of years—four of them by local composers (*The Willow Plate* by Franz Bornschein, *Swing Low* by Emanuel Wad, *The Captive* by Gustave Strube and *Melody in I* by Abram Moses).

All Marylanders like to take the trip to Brooklandwood (some twenty miles north of Baltimore) to attend the summer performances of the Hilltop Musical Company (formed June, 1951) at Emerson's Farm—with its amazing repertoire: *The Telephone*, *The Medium*, *The Physician in Spite of Himself*, *Don Pasquale*, *Patience the Mother of Us All*, *The Stronger and The Tenor*. All works are sung in English. The company is under the direction of Hugo Weisgall.

Besides opera, Marylanders revel in music by the Musical Arts Quartet, the Chamber Music Society (Richard Goodman, President), Sum-

mer "Pops" and concerts provided by the Bonney Concert Bureau, which has been instrumental in bringing not only the Philadelphia Orchestra to Baltimore but in engaging local artists who deserve a hearing.

The Chamber Music Society of Baltimore, which has just completed its second successful year, has as its aim to bring to audiences music not ordinarily heard in standard orchestral programs, and to provide engagements for local musicians in the off seasons. During the summer of 1951 the Society gave three concerts at the Baltimore Museum of Art. A free concert, under the auspices of Local 40, was presented September 17th.

Nursery ground for much of the State's musical activity is the Peabody Conservatory, founded in 1857 by probably the first of Ameri-



Woodwind Players, Baltimore Chamber Music Society: (left to right) Jerry Knop, George Silies, Jr., Richard Goodman, Ray Still.

ca's great philanthropists, George Peabody. This school not only has trained hundreds of artists, but has also presented concerts Friday afternoons throughout every winter, contributed to the operatic life of the city by producing operas cast from its student body, provided expert instrumentalists and singers to outstanding orchestras and to the Metropolitan, graduated worthy representatives of the ballet, and nurtured composers who have since done their home town credit. The Conservatory's present director is Reginald Stewart, who resigned last season after ten years' conductorship of the Baltimore Symphony Orchestra.

The large Negro community in Baltimore has contributed generously to the musical life of that city. The Baltimore Institute of Musical Arts gives excellent instruction in instrumental and vocal music. The Negro's musical contribution includes, besides, concerts, bands, a symphony orchestra, a chorus, and a dramatic organization. Jazz, of course, has always thrived. Chick Webb, Baltimore born and bred, played in an orchestra there, then formed his own band which became so famous that he was asked to play at the New York World's Fair. When he died in 1939 an estimated 15,000 persons passed before his body as it lay in state in the M. E. Church in Baltimore. A Chick Webb Memorial Center stands in East Baltimore—an athletic club for poor Negro boys.

Baltimore, it is to be seen, is by no means merely officially music conscious. Baltimore—all Maryland—needs music as it needs its green hills and its beautiful women. To be happy, it must sing, dance, play and compose music. These things it will never cease to do while it lives up to the name it earned over a hundred years ago—the Vienna of our North American continent.

—Hope Stoddard.

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WOODY HERMAN and two of his saxmen. Left to right: Dick Mafer, Arno Marsh, Woody Herman. The "Old Woodchopper" has been playing Selmer (Paris) Alto since 1939. Says it's "the finest alto made".



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RALPH MARTIERE'S SAX SECTION is 100% Selmer. Left to right (Standing): Larry Ragon, tenor; Len Gaggardi, alto; Kenny Mann, tenor; (Seated): Charles Sporo, baritone; Jack Gaylo, alto.



RAY PEARL and his Sax Section—100% Selmer. Left to right: Jack Williams, Ted Laga, Don Glasser, (all altos); Chuck Tonoff, tenor; Ray Pearl.

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TOMMY GARRETT ORCHESTRA: (Left to right) W. Chanson, sax; T. Garrett, Sr., sax, leader; A. Restivo, sax; J. Garrett, guitar; second row: J. Bello, trumpet; T. Garrett, Jr., drums; L. Scott, piano.

BOB MORRIS ORCHESTRA: (Left to right) Russ Heinze; Ed Almy; Jim Terry; Jim Barker; Phil Bivens; second row: Bob Morris, Victor Dannreuther, Herb Allen, Pete Aviotti, Frank Lawrence.

DICK RODGERS' RECORDING ORCHESTRA: (Left to right) Orin Manteufel, Elroy Berkholtz, Al Johaneck, Eddie Peterman, Bill Monigal, Oddie Kurowski, Don Holewinski, Dick Rodgers; (not shown here: Leo Valenta).

Charleston, S. C. Tommy Garrett and his versatile band are currently appearing in and around the Charleston area. This is their second season of entertaining at the Cavalloro Club every other week-end. The group plays Latin rhythms and Dixieland style, but leans mostly toward music on the "sweet" side.

Memphis, Tenn. Bob Morris and his orchestra are a popular group with the college set throughout the mid-south. They will open the Fall season, two nights weekly, at the Casino Ballroom in Memphis. The orchestra is patterned on the Glenn Miller style and features many unusual doubles, playing also many show tunes.

Traveler's Guide

play clarinets and saxes; Peterman, sousaphone; Monigal, percussion; Kurowski, Holewinski, trumpets; Rodgers, accordion.



THE TYROLEAN TROUBADOURS: (Left to right) R. Hellrigel, violin; H. Walker, clarinet; S. Rodionoff, accordion; E. Daehne, bass; with the group is an "unidentified friend."

Sunland, Calif. For the past six years, the Tyrolean Troubadours have been entertaining at leading hotels on the West Coast. They have just completed a forty-one week engagement on the Frosty Frolic television show, and are now at the Old Vienna Garden in Sunland. They do European, Latin and popular numbers.

Wind Gap, Pa. The Townsmen are currently entertaining at Werry's Sunnybrook in the heart of the Poconos. The boys feature straight and novelty numbers either solo or as a group. They are all members of Local 577 in Bangor-Stroudsburg, and of Local 379 in Easton, Pennsylvania.



THE TOWNSMEN: (Left to right) Frank Ventre, accordion; Marshall Mondello, guitar; Duane Walck, sax and clarinet; (the boys do group and single vocals).

Pittsburgh, Pa. Slim Bryant and his Wildcats are rounding out their twelfth year on station KDKA, Pittsburgh. The Wildcats do Western, novelty, popular, or folk music, and turn out hillbilly tunes in real hoe-down style. They've recorded over 275 numbers for RCA-Thesaurus Transcriptions.

Hartford, Conn. The Down Homers have been working throughout the New England area for the past fifteen years, and are heard regularly over station WTIC, Hartford. The group has also appeared recently on the Eddy Arnold show, and with Ezio Pinza on his television program over NBC-TV.

Green Bay, Wis. The Dick Rodgers Recording Orchestra holds forth in Wisconsin and upper Michigan. They concentrate on "old time" music, and usually whip up a mean polka! They've made some recordings and have done work on radio. Manteufel, Berkholtz, Johaneck

Bakersfield, Calif. Joe De Guili and his orchestra went into El Adobe three years ago and have been holding forth there ever since. Joe De Guili, who doubles on clarinet, was formerly with Sonny Dunham and others before organizing his own band. The boys broadcast nightly over station KPNC, Bakerfield.

SLIM BRYANT AND HIS WILDCATS: (Left to right) Lopy Bryant, bass; Al Azzaro, accordion; Ken Newton, violin; Jerry Wallace, guitar; Slim Bryant, leader and guitar.

THE DOWN HOMERS: (Left to right) Shorty Cook, Rusty Rogers, Slim Coxx, Guy Campbell, and Hank Gunder. They have recently appeared with Eddy Arnold on television.

JOE DE GUILI ORCHESTRA: (Left to right) Jim Fleming, piano; Forrest Kyle, an announcer for station KPNC; Leader Joe De Guili, sax and clarinet; Jack Rees, trumpet; Joe De La Oso, drums.



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ABE NEFF ORCHESTRA: (Left to right) first row, L. White, L. Gordon, C. Waxman, M. Kramer, R. Ellis, Leader Abe Neff; second row, E. Vichnin, B. Dickman, M. Fields, R. Cherry, M. Amato, F. Kornfeld, J. Delman.

GENE BARI TRIO: (Left to right) Johnny Kitzmiller, bass; Leader Gene Bari, violin; Eddie Carver, accordion. The boys are at the Baltimore Bowl and also play at the French Bar in Los Angeles.

HARRY REMPE COMBO: (Left to right) P. Pemberton, sax; D. Belville, piano; P. McClurkin, drums; H. Rempe, bass; (not shown here, Dottie Pere and Larry Rosenbaum, vocalists).

to Live Music

Philadelphia, Pa. The Abe Neff Society Orchestra has entertained at exclusive engagements throughout this area for more than twenty years.



RALPH HARK TRIO: (Left to right) Ralph Hark, accordion; Jerry Blake, left-handed guitarist; Lou Gordon, bass and vibes. All the boys do vocals as well.

The boys have memberships in Local 77, Philadelphia, and Local 802 in New York.

Oakland, Calif. The Carlton Ackley Band is just finishing their twenty-second month at the Ali Baba Ballroom here. The boys have worked individually with name bands including Kay

CARLTON ACKLEY BAND: (Left to right) L. Gottlieb, J. Schlicht, H. Keith, C. Schwedhelm, E. Litten, C. Ackley, B. Neal, L. Layson, B. Meltzer, R. Smith, W. Spencer.

Kyser, Benny Goodman, Jan Savitt, Tommy Dorsey, and others. Local 6, San Francisco, members, the boys teach or attend school in the area. The Ackley aggregation is popular in and around Oakland, having entertained in that vicinity for a number of years. They play all types of danceable music.

Los Angeles, Calif. Featured at the Biltmore Bowl and French Bar here, are the Gene Bari Trio. Now in their seventy-eighth week, this talented combo does the intermission stint at the Bowl, and gives a Continental touch as a strolling unit at the Bar. The boys are: J. Kitzmiller, G. Bari, and E. Carver.

New York, N. Y. Entering the eighteenth month at Johnny's Keyboard, are Ralph Hark and his Trio. These versatile men do radio and television work, and have been featured in many hotels and night clubs in and around the New York area. They do vocals, popular, Latin, and folk music. Their Local is 802, New York.

Las Vegas, Nev. Bobby Page and his Musical Pages have been at the Mural Room of the Flamingo Hotel for the past twelve months. This solid quartet features all types of music, but is noted here mainly for its exceptional Latin numbers. They are members of Local 369, Las Vegas, and Local 47, Los Angeles.

Falmouth, Mass. The Sammy Lowe Trio, now appearing at the Playgoer's Supper Club here, was first organized five years ago. Since then they have played most of the better spots in and around Boston. For the past two years, though, they've concentrated on road dates. They do vocals and smooth dance numbers.

SAMMY LOWE TRIO: (Left to right) Donald Francis, sax and drums; Sammy Lowe at the piano, and arranger for the group; James Alford, bass and vocals.

Burlington, Iowa. The Harry Rempe combo has done considerable work entertaining at club dates throughout southeastern Iowa. The group has also appeared on radio and all the boys either teach in schools or give private lessons. All members of the band hail from Local 646, Burlington.



BOBBY PAGE AND THE MUSICAL PAGES: (Left to right) Bobby (Prupas) Page, trumpet; Larry Sockwell, drums; Jerry Weeks, bass; Jimmy Hendricksen, piano.

San Leandro, Calif. Bill Castro and his orchestra appear for the most part in and around the Bay area. Along with his brother Mal, Bill has been making music every week for the past ten years. The group does a lot of four-part harmony and singles. Mal does Spanish numbers, Ed does Hawaiian tunes, Bill does novelties.

BILL CASTRO ORCHESTRA: (Left to right) Bill Castro, drums and vocals; John Rereira, sax and vocals; Eddie Amerial, guitar and vocals; Mal Castro, accordion and vocals.





Robert Paul Iula
(See page IV)



H. Arthur Brown, Conductor, Tulsa
Philharmonic Orchestra.

Symphony

rico Leide, founder and conductor of the San Diego Symphony . . . Four new members appear with the New York Philharmonic-Symphony Orchestra during the 1952-53 season: Walter Botti, double bass; Edward Herman, Jr., trombone; Paige Brook, flute, and Bernardo Altman, cello. Joseph De Angelis, leader of the double bass section, has taken the place of Maurice Van Praag (who retired last season) as the orchestra's personnel manager . . . Roger G. Hall, former business manager of the Fort Wayne (Indiana) Musical Society, has been appointed business manager of the Erie Philharmonic Society.

ANNIVERSARIES The Lincoln (Nebraska) Symphony Orchestra is celebrating its twenty-fifth birthday. Since 1927, when a group from Local 463 decided that the plan for a real symphony orchestra in Lincoln should become a reality, the orchestra has gone far. Now there are sixty members, including teachers and students from the University of Nebraska, Nebraska Wesleyan and Union College. The first conductor was Rudolf Seidl, but since 1945 the orchestra has been under the able leadership of Leo Kopp of Chicago, who arrives in Lincoln ten days preceding each concert for a series of strenuous rehearsals. During the past ten years the Lincoln Symphony Orchestra has encouraged young musicians through its audi-

TULSA Ever since H. Arthur Brown was engaged (in the 1948-49 season) by Tulsa, Oklahoma, to organize and direct the Tulsa Philharmonic, this orchestra has been on the upswing. First Mr. Brown inaugurated a program of Youth Concerts which have increased in scope until now the orchestra plays to approximately 13,000 school children of the Tulsa city, county and parochial schools, as well as children of nearby towns. The adult subscription series of twelve concerts is divided into two: the evening series, of seven concerts, and the Sunday concert series of five. The latter has as soloist the winning artist of the State-wide Young Artist Award competitions.

Born in New York City, Mr. Brown grew up in Seattle and attended the University of Washington, where he won a three-year competitive fellowship in violin and conducting, to the Juilliard Graduate School in New York. Later he was awarded a scholarship by the French Government for study at Fontainebleau. Upon his return to the United States in 1930, he was selected by the late Dr. John Erskine, then president of Juilliard, as the first member of Erskine's new Juilliard Extension Staff, devised to spread musical culture throughout the United States. Through this means, he became conductor of the El Paso Symphony, his work there leading to a conductorship of the Louisville Symphony. In 1948 he was engaged as musical director of the New Orleans Summer "Pops" concerts and the Tulsa Summer Starlight Concerts, commuting by plane between the two cities to fill both engagements. At the same time Mr. Brown was engaged by Tulsa to organize and direct the Tulsa Philharmonic in its first winter season. Continuing as conductor of the El Paso Symphony, he remained director of that organization until 1951, when he resigned to give full time to the rapidly growing Tulsa Philharmonic.

HIGHLIGHTS The New Jersey Symphony Orchestra during the 1952-53 season will present Beethoven's Ninth Symphony, the Choral. The orchestra will also give six children's "Music for Fun" concerts. Samuel Antek is conductor—

his sixth season on this podium . . . The seventy-second season of the Boston Symphony Orchestra will be the most expansive in its history. The orchestra will give more than 300 concerts . . . The Babylon Symphony Orchestra (City of Babylon, Long Island) will present six works by contemporary composers: Walter Paul, Fredrick Balazs, Gian-Carlo Menotti, Theodore Fitch, Parks Grant and Paul Hastings Allen . . . The Cleveland Orchestra has scheduled thirty-seven concerts for school children . . . Many new works will be programmed by the Charleston (West Virginia) Symphony Orches-



Tulsa Philharmonic Orchestra, H. Arthur Brown, Conductor.

tra under the direction of Antonio Modarelli. The season will consist of six Charleston concerts on the regular subscription series, one special student concert and three outside engagements. The personnel of the orchestra now totals between seventy-five and eighty players.

APPOINTMENTS Irwin Hoffman has been engaged as resident conductor of the Vancouver Symphony Orchestra for the season of 1952-53. At twenty-seven, he is one of the youngest conductors to hold so important a post . . . Conductor Jonel Perlea has been appointed a member of the faculty of the Manhattan School of Music . . . The new conductor of the Old-Timers Symphony Orchestra of New York City is En-

tion and its audition winners' concerts. Each year the organization awards a medal to the outstanding music student in each of the high schools in Lincoln. During the past season, a weekly broadcast, called "Prelude to Listening," under the direction of Hugh Rangelier, presented analyses of the symphonies to be heard . . . The University of Miami Symphony Orchestra during its recently completed silver anniversary reports that 50,000 people attended the concerts . . . The thirty-fifth anniversary year of the Cleveland Orchestra will be under the direction of George Szell, with three guest conductors assisting: Leopold Stokowski, William Steinberg, and Igor Stravinsky. Rudolph Ringwall, associate conductor, will lead the orchestra in two "Twilight" concerts . . . A prize of \$500 for a short

and Opera

symphonic work expressing the feeling of some aspect of Ohio is the offer of the Toledo Orchestra, this to celebrate the 150th anniversary of Ohio's entrance into the Union. The winning work will be featured at an orchestral concert next March . . . The Golden Jubilee of the Minneapolis Symphony Orchestra will be observed in the 1952-53 season, marking the completion of a half-century of service to its home community, the Northwest and the nation . . . The Sonoma County (California) Symphony Orchestra is now celebrating its twenty-fifth anniversary. The first concert was played by thirty-seven musicians. Now there are sixty-five in the group. The orchestra has a record of one hundred and forty-two concerts and some two thousand rehearsals, all but two under the baton of George Trombley . . . A performance of Beethoven's Ninth Symphony will highlight the thirtieth anniversary season of the Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor.

EXPANDING The second annual "Friends' Fund" campaign of the New York Philharmonic-Symphony Society, to raise through individual contributions \$150,000 toward the orchestra's annual deficit, promises special rehearsal privileges to "Friends." "The Friends of the Philharmonic-Symphony Society" guarantees \$150,000 to the Society each year, and thus resolves the hard core of the Philharmonic's financial problem . . . New York City will have a new symphony orchestra next season. The Columbia University Orchestra is expanding to symphonic proportions and Emanuel Balaban has been engaged to lead it. Robert Bloom, oboist, John Barrows, horn player and Nicolai Berezowsky, viola player-composer, have already been engaged.

FLORIDA The State Symphony of Florida, Dr. Karl Kuersteiner, conductor, is making plans for the opening of its fifth season, with its purpose strengthened to "bring great music to Tallahassee and North Florida." The orchestra boasts a full symphonic instrumentation and the players are drawn from students and faculty of the Florida State Uni-



Sonoma County Symphony Orchestra, Santa Rosa, California

versity School of Music and from townspeople from Tallahassee and vicinity. The State Symphony has presented the Florida premieres of works by several leading composers, including "Legend of John Henry" by Lamar Stringfield, the Concerto in B minor for Piano and Orchestra by Ernst von Dohnanyi, the Concerto for Piano and Orchestra by Franciszek Zachara . . . Florida is holding out a lure to retiring musicians. A recent open letter published in *Allegro* contains the following invitation: "The Florida West Coast Symphony was organized three years ago for musicians residing in Sarasota, Bradenton and Venice area. It affords an opportunity for retired professional musicians to be active in the field of music, in an ideal climate in semi-tropical surroundings. We are planning to increase the size of our orchestra, which now numbers sixty players. If you are interested in coming to Florida next season, please let us hear from you."

PREMIERES Prelude for Orchestra, by Alan Shulman, will receive its first performance during the 1952-53 season, when it is played by the Chicago Symphony under Rafael Kubelik . . . A work commissioned by the Philadelphia Orchestra and Eugene Ormandy, Louis Gesensway's *Four Squares of Philadelphia*, will have its first performance by that orchestra this season. It contains street cries that resounded in the city during the early eighteenth century . . . Three new works for harp will be introduced next season by Edna Phillips: Ernst Krenck's Concerto for Harp and Orchestra will be played with the Philadelphia Orchestra under Eugene Ormandy; Ray Green's Rhapsody based on Appalachian folk tunes with the Birmingham Symphony under Arthur Bennett Lipkin, and Walter Hendl's Concertino for Harp and Orchestra with the Dallas Symphony, the composer conducting

. . . The world's premiere performance of a new violin concerto by Gian-Carlo Menotti will be given by the Philadelphia Orchestra under Eugene Ormandy during the current season. Eiren Zimbalist will come out of retirement temporarily to be the solo artist.

CURATIVE The twenty-seventh season of the Akron Doctor's Orchestra (personnel, thirty-three) opens this month. Founded in 1926 by its present director, Dr. A. S. McCormick, it has maintained since its inception a non-competitive policy by refusing to play on any occasion if by so doing it would deprive musicians of work. The relations between Local 24, Akron, and the orchestra have always been cordial. Eight of the members are also members of the local.

CURTAIN! The Indiana University, Bloomington, has been given the rights for the American premiere of Benjamin Britten's opera, *Billy Budd*. It will be presented on December 5th under the supervision of conductor Ernst Hoffman and stage director, Hans Busch . . . Hugo Weisgall's *The Stronger* was given its premiere by the Hilltop Musical Company in Baltimore this summer, and was repeated at the White Barn Theatre in Westport, Connecticut . . . Leonard Bernstein's *Trouble in Tahiti* will be given its first professional performance by the NBC Television Opera Theatre in the 1952-53 season . . . Alban Berg's *Wozzeck* will be presented during the Fall season of the New York City Opera Company. It will be entirely restaged and there will be new sets, new costumes and a new approach . . . Stravinsky's *The Rake's Progress* will be presented by the Metropolitan Opera during the coming season . . . Thomas Scherman is opening the Little Orchestra Society's new season October 13th with Mozart's *La Clemenza di Tito*, in a concert version.



Lincoln (Nebraska) Symphony Orchestra, Leo Kopp, Conductor.

Correspondence with Presidential Candidates

(Continued from page fifteen)

NO REPLY RECEIVED FROM SENATOR TAFT

After the Democratic and Republican Conventions had chosen their candidates for the office of President of the United States, the following letters were addressed to these candidates:

August 21, 1952

Hon. Adlai Stevenson
Executive Chambers
The Capitol
Springfield, Illinois

Dear Governor Stevenson:

On May 7, 1952, I sent a letter to all of the then declared presidential candidates of both parties pointing out that "the sad and declining estate of music, the theater, the ballet and the arts in general require such high-level creation of a Federal Department of the Arts, at full cabinet level." Copies of my letter and the responses received are enclosed for your information. With the permission of the writers, this file was made public at the 55th Annual Convention of the American Federation of Musicians last June and received resultant attention in the press and over the air.

Since you were not a candidate then but since have become the standard bearer of the Democratic Party, I wish now to solicit an expression from you on this need, with your permission to make such use of your response as may be appropriate at the time of the 71st Annual Convention of the American Federation of Labor in New York City, commencing September 15, 1952, inasmuch as I am a Vice-President of the American Federation of Labor, as well as President of the American Federation of Musicians.

You will note that General Eisenhower had not returned to this country from his European assignment at the time I wrote him and that there is no adequate response from him in the accompanying file. Therefore, I wish you to know that I am this date writing General Eisenhower and seeking an expression from him on the subject of Federal assistance for music and the arts.

I will appreciate it if you will address me here at your earliest convenience.

Sincerely,

JAMES C. PETRILLO
President

August 21, 1952

General Dwight D. Eisenhower
Republican Campaign Headquarters
Denver, Colorado

Dear General Eisenhower:

On last May 7, 1952, before your return from Europe, I wrote you, together with all of the declared presidential candidates of both parties pointing out that "the sad and declining estate of music, the theater, the ballet and the arts in general require such high-level creation of a Federal Department of the Arts, at full cabinet level."

Copies of my letter and the responses received are enclosed for your information. You will

note that Mr. Arthur H. Vandenberg, Jr., responded in your absence, indicating that my letter would receive your attention.

Since Governor Stevenson was not a declared candidate at the time, he is being sent on this date the same file I enclose to you, with a request that he give me an expression, if possible, prior to the convening of the 71st Annual Convention of the American Federation of Labor in New York City on September 15, 1952, inasmuch as I am a Vice-President of the American Federation of Labor, as well as President of the American Federation of Musicians.

I will very much appreciate it if you will also favor me with your reaction to this suggestion for Federal assistance for music and the arts and permit me to make your response also available to such of my associates in the labor movement as may be interested.

Sincerely,

JAMES C. PETRILLO
President

To the above letter, General Eisenhower sent the following reply:

OFFICE OF DWIGHT D. EISENHOWER

Brown Palace Hotel
Denver 2, Colorado

August 23, 1952

Dear Mr. Petrillo:

I acknowledge with thanks your letter of the twenty-first, concerning your suggestion about establishing a Federal Department of the Arts.

It does not seem to me that the proposal you suggest is either necessary or helpful to the appreciation and progress of the Arts in our country. While I realize the great contribution of each of the several branches of the Arts to the culture of our country, it is apparent to me that the best interest of our people, in their participation and appreciation of the finer things in life, can best be provided by activities not under the direction and control of the Federal Government. In fact, it is my belief that expanding federalism opposes the best interests of the people of our country at the present time.

Sincerely,

DWIGHT D. EISENHOWER

Governor Stevenson's reply is as follows:

OFFICE OF THE GOVERNOR

SPRINGFIELD

ADLAI E. STEVENSON
Governor

September 13, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, N. Y.

Dear Mr. Petrillo:

I read with great interest your letter of August 21, requesting my views on the proposal that there be established a Federal Department of the Arts having full cabinet status.

I share your views about the vital importance of the arts to our culture. The richest and most meaningful experiences of humanity are reflected in its music, literature, sculpture, painting and other arts. Consequently every encouragement should be given to the development of a climate

in which the arts can flourish without impediment or hindrance.

I must confess, however, that I have grave reservations concerning your specific proposal. Governmental cooperation to encourage and promote the arts is proper. But the establishment of a new executive department would inevitably involve a new concentration of power over our cultural life. In the hands of an unscrupulous or reactionary administration, this power would threaten, not just the arts, but the basic freedoms of expression upon which our democracy depends.

For these reasons the proposal is one I could not, in the present state of my information, endorse.

Sincerely yours,

ADLAI E. STEVENSON
Governor

Of Vital Concern

RESOLUTION No. 56.

WHEREAS, The so-called personal appearance transcriptions made by Leaders and Members of the American Federation of Musicians, used in connection with recorded programs by a single Band or Orchestra, and

WHEREAS, These transcriptions are of no real value to the Leaders or Members, and

WHEREAS, This practice only allows the Radio Stations to misrepresent the true nature of the programs broadcast to the public, therefore

BE IT RESOLVED, That these so-called Personal Appearance transcriptions be prohibited by the American Federation of Musicians.

This Resolution was referred to the President with the recommendation that immediate steps be taken to try to eliminate this situation.

THIS RESOLUTION IS HEARTILY ENDORSED BY THE PRESIDENT'S OFFICE AND BECOMES EFFECTIVE IMMEDIATELY AND WILL BE STRICTLY ENFORCED.

This Resolution is primarily aimed at disc jockeys who, through recordings of the voices of our leaders, create the illusion that these leaders are present in the studio in connection with the playing of their records. There is no announcement that the leader is not there in person. The deceptive dialogue is recorded for the purpose of misleading the public into believing that these leaders are conversing with the disc jockeys. Through this medium, disc jockeys develop their programs to the point where they receive tremendous salaries. It is contributing heavily to the development of mechanical programs. The disc jockey is the only one who benefits to any great degree through these programs, as no live music is ever employed. The leader is never paid for his services.

Further, this in effect amounts to a personal appearance by the leader through recordings. Our laws clearly state that leaders are not permitted to make personal appearances without the consent of the local in whose jurisdiction these appearances are made. These recordings circumvent that law.

On top of it all, if a disc jockey does not happen to like a leader's recordings, these recordings are ridiculed and criticized.

For these reasons and many others, this Resolution will become effective immediately and proper notification will be sent to the leaders and other members of the Federation.

RANDOLPH HOKANSON

Randolph Hokanson's piano recital on October 9th marks his second Town Hall appearance in New York, his first program having been given there in 1947.

Mr. Hokanson is a former pupil of Harold Samuel and of Dame



Randolph Hokanson

Myra Hess. As a concert pianist he has toured both the United States and Canada, and will be leaving next March for concert appearances throughout Europe.

For the past three years, Mr. Hokanson has been on the faculty of the University of Washington, and during this past season he was guest soloist with the Seattle Symphony Orchestra five times. In September of this year he played a concert in Carmel, California.

Featured on Mr. Hokanson's second Town Hall program, is a new sonata by the young American composer James Beale. Works by Bach, Chopin, and Bartok are also included in the recital.

MARY LOU WILLIAMS

One of the most outstanding talents in modern jazz today is Mary Lou Williams, a great pianist, arranger, and writer. All her life she has been an experimentalist, making such standards as "S'posin'" "St. Louis Blues" (retitled "Handy Eyes"), "The Sheik," and "Yes, We Have No Bananas" into real art forms under her touch.

In 1931 Mary Lou Williams joined the Andy Kirk band as pianist and arranger. It was through her work that Kirk's bouncing "Clouds of Joy" attained such popularity in that era. Mary Lou left the group some years later to arrange for Benny Goodman, Duke Ellington, and Dizzy Gillespie. With her trio she has played in top clubs and theaters around the country.

Working in her Harlem apartment and continuing to create challenging themes, she has become a major influence on scores of young musicians who blossom under her drive for perfection. On June 14th, a "Salute to Mary Lou Williams" was held at Town Hall in New York City, the proceeds slated for charities maintained by The Negro and the Arts committee.

Musicians in the News

CARLO DE FILIPPIS

An interesting sidelight on music making emanates from Montclair, New Jersey, where the Mandolin-Guitar Society makes its headquarters. Conducted by Carlo De Filippis, well-known virtuoso, composer, and arranger, the association consists of "lovers of good music who are devoted to the playing of romantic instruments."

The Society is open to advanced players of the mandolin, guitar, and other plectrum instruments, and admission is determined by the current needs of the group, based on their instrumentation of five first mandolins, five second mandolins, three mandolas, three mandocellos, four guitars, and one mandobass.

Periodic concerts are given in the Montclair area and at Carnegie Recital Hall in New York City. On April 20, 1952, they world-premiered *La Ronde des Dames—Fantasmagorie* by Mario Maciocchi, who had dedicated his work to Carlo De Filippis and the Mandolin-Guitar Society.

Mr. De Filippis, who is a member of Local 802, New York, and Local 16, Newark, has devoted his life to the study of romantic instruments, and the ensemble is the only group which has access to his immense library of original compositions and transcriptions.



Mary Lou Williams

NEW OPERA BY JOHN VERRALL

John Verrall's one-act opera, *The Wedding Knell*, which recently won the Seattle Centennial Opera Award, will have its first performance in December by the University of Washington Opera Workshop, under the direction of Stanley Chaple. The opera, based on a tale by Nathaniel Hawthorne, is written for four voices and chamber orchestra.

Mr. Verrall's first opera, *The Cowherd and the Sky Maiden*, based on an ancient Chinese legend, was given its world premiere in January.

MUSIC THERAPISTS TO MEET

The National Association for Music Therapy will hold its third annual meeting in Topeka, Kansas, October 30, 31, and November 1, 1952, in the Hotel Kansan. Applications for active, associate, or student membership may be made to Mrs. H. Dierks, 5050 Oak Street, Kansas City 2, Missouri. Members of the medical or musical professions who are not members may attend meetings by paying a registration fee of \$5.00.

TUTTI CAMARATA

Tutti Camarata, arranger, bandleader, and composer, is pretty much a master at all phases of the music business. Born in Glen Ridge, New Jersey, he attended the Juilliard School of Music on a Max Schlossberg fellowship, majoring in trumpet, harmony, and theory. While playing with Joe Venuti's band, he was heard by Jimmy Dorsey, who invited Tutti to join his group. It was while he was with Dorsey that he made his famous arrangement of "Amapola."

After a period as flight instructor with the Air Force, he went to England to act as musical director for the J. Arthur Rank films. He spent six years here, and founded, during his stay, the Kingsway Symphony, of which he was resident con-



Tutti Camarata

ductor, and the Ted Heath orchestra, which is still the leading dance band in England today.

Tutti is thirty-eight, married, and an expert golfer—expert enough to play with such formidable opponents as Sam Snead, Perry Como, Bing Crosby, and Sammy Kaye. He's a close friend of Crosby's and has written extensively for him, having made all the arrangements for his movie, *Pennies From Heaven*.

BILL JACKSON

Pianist Bill Jackson, a disciple of the Fats Waller school, has been playing the piano for a living for

over twenty-five years. Starting in the Midwest in the days of prohibition, he learned to entertain while performing at his instrument and soon joined up with circus and carnival shows. It was on one of the Wortham shows that he met his greatest teacher, Ernest (Baby) Seals.

Next followed years with Happy Joe Camper's Dixie Ramblers, but



Bill Jackson

when the band broke up in 1934 after Camper's death, he went on his own again. In 1940, Jackson was Assistant Director of Recreation for a WPA project at Leavenworth, Kansas, and at the end of the program moved to the Shamrock Club in Ogden, Utah, appearing there from 1942 to 1944.

A heart attack brought him back home to Topeka, Kansas, in 1946. The following year he played a short engagement in Kansas City in the Orchid Room, but returned to Topeka again in 1947 and has been there ever since.

Jackson plays regularly on week-ends at the Elks Club, and during the week keeps his time open for banquets and parties. He also helps keep up the morale at the Veterans Hospital in Topeka.

AN ENTERTAINING FAMILY

A special event of the Central City Festival in Colorado was the first joint performance of Daniel Reed, well-known actor and director, his daughter Susan, the ballad-singing concert star, and his son Jared, who divides his time between folk-singing and the Broadway theater, in a program of musical and dramatic Americana. In addition, on July 20th and 23rd, Daniel Reed gave his celebrated personalizations of Edgar Lee Masters' *Spoon River*, marking the first time Denver-born Reed has presented his one-man show in his native state. The invitation from Colorado brought Susan from Cleveland, Dan from the Pocosinos, and Jared from North Carolina. Susan finished an extended concert tour this past season, Jared was seen as Sandy in Broadway's *Paint Your Wagon*, and Dan as the Crites of *Barefoot in Athens*.

The thirty articles on musical instruments, by Hope Stoddard, which have been running in "The International Musician" over a period of years, have now been assembled in book form. This volume, entitled "From These Comes Music," gives complete descriptions of instruments in use today in our bands and orchestras. It is published by Thomas Y. Crowell Company. A review of the book will appear in the November issue.

Book Notes

Modern Music-Makers, by Madeleine Goss. 499 pages. E. P. Dutton and Company, Inc. \$10.00.

It takes some thinking to realize that the world in which composers live during most of their waking hours—one of rustlings, tootings, shufflings, squeaks, sighings, striking clocks, trains chugging, sirens sounding, footsteps thudding and symphonies playing—is as unrecognizable to many persons as the fourth dimension. Even instrumentalists and singers are not always fully conscious of the realm which furnishes the raw stuff of tonal patterns.

Through biographies of thirty-seven American composers the author gives the lay of this land—its thoroughfares, its streams, its secret passages, its community centers. Among the latter are the studio of Nadia Boulanger, the MacDowell Colony, the Berkshire School. Again and again these places are shown to be turning points in achievement. Another interesting phenomenon: composers, often unrecognized by ordinary individuals, have a way of recognizing each other, even though miles distant and thought-oceans apart. Fruitful friendships flourish like the green bay tree. A further revelation: composers have a common need for privacy. They are forever hiding themselves away in mountain cabins and pent-houses and attics. Still another discovery: the stuff of symphonies being almost as unmarketable as real estate on Mars, composers universally find difficulty in keeping their pantry shelves stocked. We happily note in this context, however, that in some cases, at least, scholarships and fellowships fill the need.

So much composers have in common. What they do not have in common is even more fascinating than what they do. The chapters (one for each of the composers discussed) proceed chronologically as regards the individual's date of birth. But one would think the author deliberately chose neighbors for their glaring differences (i.e. the placidity of Marion Bauer as against the intensity of Bernard Rogers). Schemes of life, credos, work routines, sharply

diverge. Temperaments come in as many varieties as there are individuals. The means taken to realize the purposes of art are as divergent as the output itself.

Yet, as one reads, there does emerge a pattern of creativity. One element each composer, from Ives to Foss, possesses. It is a sort of faith in the reality of the world he inhabits—the ability to walk on air as ordinary mortals walk on ground. This faith the author has, too. Through it she makes each descriptive sketch stimulating, quickening and plausible.

The Community Symphony Orchestra, how to organize and develop it, by Helen M. Thompson. 112 pages. A publication of the American Symphony Orchestra League, Inc. \$1.00.

The ten chapters in this book include material on orchestra personnel, conductors, managers, executive boards, orchestra constitutions and by-laws, women's committees, financing, campaigns, publicity and the orchestra's responsibility for cultural leadership in the community. The first chapter titled "U. S. Orchestras — What and Where Are They?" contains a detailed statistical analysis of orchestral life in the United States, including some interesting conclusions concerning the potential development of the United States symphonies.

Originally, Mrs. Thompson, who is executive secretary of the American Symphony Orchestra League, began developing this material in response to letters asking, "How do you form a women's committee? What do you put in an orchestra constitution? Should we incorporate our orchestra organization? How do you obtain newspaper publicity for the orchestra?" Through answering such letters she found herself telling the whole process from the first stirrings among music-loving citizenry to the complicated processes ensuing on putting on operatic performances. She writes clearly without any trimmings. As far as we know this is the first manual on the techniques and problems of the non-professional symphony orchestra.

Dance to the Piper, by Agnes de Mille. 335 pages. Little, Brown and Company. \$3.50.

A book which speaks of miracles of endurance as though they were

sleight-of-hand tricks, which shows that, though beauty lies within the reach of everyone, it is yet only for the strong to grasp, which proves human beings are still evolving through accomplishing the impossible, which encompasses the whole history of the American dance via one dancer's career, is a book to approach with reverence and to read with care. Mothers should ponder it before sending their infant daughters to ballet school. Young women should peruse it before they decide they are barred from careers because of their sex. Everyone should read it who needs to become thoroughly ashamed of half-heartedness in any undertaking.

It is written tersely, with a wealth of detail on just what steps one takes (this includes mis-steps) to become a success. Dogged determination seems to be the one indispensable attitude, and the one rule never to admit defeat. We'd like, reading it, to write a paan on American humor, American grit, and American bravado. But the book is itself such a paan. To read it is to tingle one's spine, line up one's resolves, and start one off on the road to achievement.

Opera for the People, by Herbert Graf. 289 pages. University of Minnesota Press. \$5.00.

This book will help Americans to disimbué themselves of the idea that they perform their full duty in approaching opera as appreciators only. It will show them that participation is the goal in any art, that they must participate in opera if it is to survive in America — nay, if America itself is to survive as an art-loving nation.

For Graf believes opera should be of, by and for the people, not only heard, but performed and written by them. His explanations of what operas are—libretto and music—are thus addressed to those who are to write librettos, compose music and in other ways engage in the creation of opera. He explains the several ways in which an opera book may be written, the sort of collaboration necessary between writer and composer: the devices employed—rhyming, stanzas, meter; the words chosen; the subject matter. He is explicit not only regarding the writer's task but also regarding the composer's and, since he advocates opera in English, the translator's. He

carefully outlines the scene designer's, the stage director's and the performer's respective responsibilities.

Rehearsal problems—and no one is better able to deal with them than Mr. Graf who has been associated with the Metropolitan and numerous other famous operatic companies as stage director and artistic director—are discussed with practicality. The means toward financing opera, housing it, and making it a part of the community, are explained with a sense of urgency that puts the project on a par with such public services as electricity and water supply. No one who reads the book can deny the need. "Opera," in its cliché meaning, is, true enough, scarcely a necessity. (One may miss hearing *Aida* for a year and still live!) But opera as Graf means it, an expression of the people at its simplest and fullest, a flowering of a community's artistic life in zestful creativity, is a necessity—a necessity and "the inevitable result of existing forces."

This book has a happy ending. The author closes with, "There can be no further doubt about its (opera's) eventual realization. The site and the tools for building the people's opera are ready; the time is ripe. Let us start production."

The Trouble with Cinderella, an outline of identity, by Artie Shaw. 394 pages. Farrar, Straus and Young, Inc. \$3.75.

Case histories of individuals are usually interesting only to the subject and to the psychoanalyst. This one has wider interest since it is a case history not alone of an individual, but of an age. Its complexes, its phobias are exactly that from which we all—to just the extent we identify ourselves with this age—are suffering.

All the ailments are there. Shaw doesn't miss a one: mania for success (\$uccē\$ is how he always spells it), restlessness, escapism, unfulfillment, sterility—and, this most of all, loneliness. The musician's career—its special liabilities, its tensity, its instability, its precariousness, its relatively short span, are underlined. We wonder if the many grown-ups who, for the hysterical devotion they as school children once proffered Shaw, will seriously read this book, will get the message he most desires to convey: "We must learn to live meaningfully. Our lives have to have value in the present, as well as in terms of the future. We must learn to live in such a way as to derive some measure of personal satisfaction out of what we do from day to day. We must begin to examine ourselves and our lives in terms of social, rather than individualistic, meaning."

—H. E. S.

Official Business compiled to date

FORBIDDEN TERRITORY

Charlemagne's Nuthouse, Jim Hutton, Manager, Balboa, Calif., is declared to be Forbidden Territory to all but members of Local 687, Santa Ana, California.

WANTED TO LOCATE

Belcher, Noah, originally from Douglas County, Wyoming. Last known to be in Cheyenne, Wyoming.

Calabrese, Anthony (Tony S. Calabrese), former member of Local 802.

Harold Callahan, former member of Local 526.

Gilbert, Paul, local number unknown.

Jabour, Charles, formerly connected with Sunset Night Club, Gulfport, Ill.

Simone, Louis (Miriam Wright), former member of Local 10.

Toder, Aron, member of Local 802.

Tyler, T. Tex, former member of Local 47.

Vidale, Hector, member of Local 802.

Wagner, Dale (Frances Don), former member of Locals 5 and 538.

Wharton, Lacy, former member of Local 802.

Anyone having information regarding the above is asked to communicate with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

ATTENTION, MEMBERS!

Many orchestras working in the Renton District fail to deposit contracts and pay National 10% surcharge.

The Renton District is in the jurisdiction of Local No. 60, Pittsburgh, Pennsylvania, and includes the following towns or locations: Verona, Oakmont, Renton, Universal, Center, Plum Township and North Bessemer, Pennsylvania; Twin Gables, Italian Club, Unterberger's, Moose Hall, Slovenian Club, Bohemian Club, Matt's Place, Plum Township High School and Firemen's Hall.

The co-operation of all leaders and licensed bookers will be greatly appreciated.

DEFAULTERS

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

Royal Palms Amusement Palace and Cafe, and Melvin L. Bill, Huntsville, Ala., \$103.90.

Quonsut Hut, Artesia, Calif., and Gene Keene (Eugene Schweichler), Long Beach, Calif., \$287.45.

Vance Pease and Joe Roese, Azusa, Calif., \$182.40.

Copper Penny Cafe, and Carl Spano, Prop., Long Beach, Calif., \$22.25.

Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen, Jacksonville, Fla., \$1,890.00.

Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, Pres., Paul Bien, Managing Agent, Jacksonville, Fla., \$980.00.

Officers Club, Fort Riley, Kansas, no amount given.

George Saxon, and Penguin Club, Alexandria, La., \$650.00.

Knotty Pine Pavilion, and J. A. Janikula, Browerville, Minnesota, \$165.00.

International Food and Home Shows, Minneapolis, Minnesota, \$1,750.00.

El Rancho Club, and John Wesley, Biloxi, Miss., \$1,850.00.

Common Cause, Inc., and Mrs. Payne, New York, N. Y., \$300.00.

Samuel Goldberg (Garrett), New York, N. Y., \$110.00.

Sonny Howard, New York, N. Y., \$13.50.

Quonset Inn, and Raymond J. Moore, Rochester, N. Y., \$225.00.

R. S. Harvison, Seattle, Wash., \$625.00.

Riverview, and Francis Conway, Prop., Sauk City, Wis., \$1,000.00.

Hotel Normandie, St. Johns, Que., Canada, \$250.00.

Howard Leroy, \$570.00.

CHANGE IN CONFERENCE OFFICER

Connecticut State Conference: President, Frank Livolsi, 42 Riverside Ave., Stamford, Conn.

CHANGE OF OFFICERS

Local 12, Sacramento, Calif.—President, Rollie Barton, 3743 Esperanza Drive, Sacramento 21, Calif. Phone: Ivanhoe 9-8567.

Local 273, Fayetteville, Ark.—Secretary, Arthur Gifford, 930 California Drive.

Local 361, San Angelo, Texas—President, William V. Webster, 18½ North Chadbourne, P. O. Box 416. Phone: 6701. Secretary, William V. Webster, 18½ North Chadbourne, P. O. Box 416. Phone: 6701.

Local 629, Waupaca, Wis.—Secretary, E. C. Enz, 208 South State St. Phone: 353.

Local 654, Sturgeon Bay, Wis.—President, John Schack, Route 1.

Local 665, Topeka, Kansas (colored)—Secretary, Mervin Slaughter, 1192 Washburn.

Local 709, Bozeman, Mont.—Secretary, Robert Banard, 307 North Tracy.

Local 727, Bloomsburg, Pa.—Secretary, Robert J. Hutchings, 218 W. Eighth St.

CHANGES IN ADDRESSES OF OFFICERS

Local 59, Kenosha, Wis.—President, Fred Mancusi, 5121 21st Ave. Phone: 2-1905.

Local 81, Anaconda, Mont.—Secretary, Louis C. Mertzlg, 1607 W. Park Ave. Phone: 1353-N. J.

Local 183, Beloit, Wis.—Secretary, Vernard L. Sanborn, 1317 Porter Avenue.

Local 190, Winnipeg, Manitoba, Canada—Secretary, Leo M. Martin, 310 London Bldg., 432 Main St.

Local 437, Rochester, Minn.—President, Kendell Heins, 1612 9th Ave. N. E.

Local 470, Rock Springs, Wyo.—Secretary, Thomas F. Pleniell, 208 "M" St.

Local 529, Newport, R. I.—Secretary, James B. Alexander, 34 Shangi La Lane.

Local 565, Faribault, Minn.—President, Henry J. Adams, 622 Third St. N. W. Secretary, Henry J. Adams, 622 Third St. N. W.

Local 787, Cumberland, Md.—Secretary, James E. Andrews, 69 Prospect Square. Phone: 4253-J.

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Boston, Mass., Local 9—Leo F. Weber, Bertram Colter, Ralph S. Parks, Johnny Gonzalez, Robert G. Wyman.
Buffalo, N. Y., Local 43—George A. Gould, Frank Rosselli, Paul Hennig.
Chester, Pa., Local 484—J. Thad Downes.
Chicago, Ill., Local 10—Charles Ball, Carolyn Stogdill Huber, Harry Linden, Joe Wu, Fagan, Joseph Antos, Carl R. Scholz, Frank Chapek, Jr., Julius Scholoss, George Valos, Rex F. Gilcrest, Jr., Vincent Marsala.
Jacksonville, Fla., Local 444—Albert G. Haven.
Jersey City, N. J., Local 526—Angelo DiGiovanni, Leo Weber.
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Los Angeles, Calif., Local 47—Josephine D. Chapman, Paul Discount, Joseph R. Harris, Joseph C. Kay, Alexander Morison, Frank W. Crane, William Edison, Rudolph Fichtner, Vincent Hall, Llewellyn W. Ley, Louis Limonick, E. D. Wyckoff, James G. Ogle, Arthur Turelly.
Louisville, Ky., Local 11—Calvin C. Beck.
Manchester, N. H., Local 349—Bertram Colter.
Milwaukee, Wis., Local 8—Jerry Follansbee, Donald Mapes, Ollie Bores, Richard Rasch.
Montreal, Quebec, Canada, Local 406—Armand Gagnier, J. H. Aumont, Albert Picard.
New Haven, Conn., Local 234—Harold E. Eisenman, Nicola J. Martino.
New York, N. Y., Local 802—Angelo DiGiovanni, Manny Gross, Horace M. Herrington, Herbert Martin, Eva Stark, Louis Ueberstein, Milton Huber, Jr., Samuel Komitee, Leo Weber, E. Buonocore, Joseph C. Castè, James DeLuise, Samuel Lauder, Frances G. Laughlin, Frank A. Lazzaro, Joseph Masino, Giuseppe Creatore.
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Pittsburgh, Pa., Local 60—Clarence P. Kenney, Norman H. Geysler.
Quincy, Ill., Local 265—Arthur C. Coffman.
San Diego, Calif., Local 325—Fred R. King.
San Francisco, Calif., Local 6—Joseph Kay, Ada Clement, Harry Linden, Max Breslow, Joe Vanucci, Jean N. Dahlgren, Marius M. Figeac, Leon B. Reynolds.
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SUSPENSIONS, EXPULSIONS, ERASURES

SUSPENSIONS

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 Chatham, Ontario, Canada, Local 582—William John Harris, Vincent A. Caron.
 Grand Forks, North Dakota, Local 485—Yvon Buzz Beecher, Roy Lee May.
 Hazleton, Pa., Local 139—Anthony Cammerano, Emil Cheslock, William P. Smith, Franklin Stish.
 Houston, Texas, Local 65—Max Sanchez, Howard B. Songas, Jimmy Haynie, Godfrey S. Adams, Mary Jo Stephens, Nick B. Harper, Vladimir A. Kuchensky, Winfred E. Lewis, Max McElroy, E. B. Kosbyer, Malcolm K. Rossler, M. G. Trammell, Jr., Milton J. Waller, Henkel Lou West, Kenneth F. Wheeler, Flis Windham, Glen T. Campbell, William L. Lillis, John M. Parker, Leldon G. Carlile, Edward J. Healey, Evelyn Hood, Herbert Schulte, Thomas F. Seale, Harry Johnson.
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Glockenspiel, Vibe

octave below Middle C and omitting the highest octave. The xylophone covers from two- to three-and-a-half octaves (depending on the model) beginning with the F above Middle C. The glockenspiel's compass is one octave higher than the xylophone's.

Three octaves is a convenient compass for any mallet-struck instrument—and, despite much variation, there is a tendency to keep to this range. For ease in reading notation, the higher-toned instruments, i.e., the xylophone and the glockenspiel, are written lower on the staff than they sound, the xylophone by one octave and the glockenspiel by two.

Timbre rather than range, however, is the chief study of the players on these instruments.

The xylophone and glockenspiel may be classed, roughly, as "effect" instruments: that is, they are used to point up the orchestral ensemble, to vivify or make more exciting an orchestral work, to give a special mood to a television or film portrayal. The marimba and vibe, though they are rich in effects, are more generally expressive and are thus quite capable of sustaining solo parts in extended works.

Bright in effect but with lugubrious connotations is the xylophone:



It comes naturally by its "woody" tones. Its bars are made of wood ("xylon" means "wood" in Greek)—rosewood, to be precise. The terms "xylophone" and "marimba" are used in popular parlance synonymously. There are of course differences between them. Still they have the same history. The xylophone (or marimba) had its origin in primitive Africa where it consisted of two or three bars which were laid



George W. Guest, marimba artist

across the outstretched legs of its player (sitting on the ground) and were struck with a stout stick. A later development consisted of wooden slabs laid loosely across parallel logs. Next, the bars began to be laid on a raised, table-like surface, with (as among the Bantu Negroes) a gourd resonator suspended under each bar to amplify the sound. This was the first appearance of those resonators which today are so closely identified with all the mallet-on-bar instruments, with the exception of the glockenspiel. Since the resonator had to be precisely attuned to the bar to produce best results, great care was exercised in choosing and scraping the gourds. This type appeared variously in India, Burma, Siam, Java and China nearly 4,000 years ago. The Hindus employed it in high temple ceremonies and it was given ritual significance in the Emperor's household in China. It is still in existence in South America today. Throughout the ages boxes, tortoise shells, even skulls have served as resonators.

First virtuoso on the xylophone was Michael Joseph Gusikow, whose brief life-span of thirty-one years ended in 1837. Debarred from perfecting himself on the flute because of weakness of the chest, he took up the *Strohfiedel*, a simple type of xylophone composed of thirty-six wooden bars in four interlaced rows over woven straw supports, played by wooden balls on handles. Mendelssohn who heard Gusikow when the latter performed in Leipzig during one of his tours of Europe pronounced him "a real phenomenon who is inferior to no player on earth in style and execution." Rumor has it the composer even played with Gusikow in a Berlin concert.

By the late nineteenth century crude models of the *Strohfiedel* were imported into the United States.

The xylophone, however, has only rarely come into prominence as a solo instrument. It has made itself most felt in ensemble playing, especially in the symphony orchestras, where it obligingly provides the brittle, dry, impersonal sound which modern scoring so craves. Shostakovich has a characteristic passage for it in the Polka of his *Golden Age*. Stravinsky uses it extensively in his *Petrouchka* as does Prokofiev in his *Alexander Nevsky*. Disney movies could hardly exist without it, since it provides the child-like *motif*. And what other instrument could adequately portray dancing skeletons?

The marimba tends to be ampler, wider of range, deeper in pitch, more generous as regards resonators, mellower, than its relative, the xylophone. In the hands of an expert player its tone approaches surprisingly that of a pipe organ. Like its prototypes, it has (at least in some models) a special kind of resonator fixture (formerly these were holes covered with animal membrane) which can provide a strange resonant twang reminiscent of plucked mandolin strings. In South American types these small round disks inside wood resonators shaped like bellows give the sound of tissue paper on a comb.

Since 1915 when it made a sensation at the World's Fair, the marimba has been popular. Red Norvo with his orchestra centered around



Harry Breuer, marimba artist

his marimba provided some of the most thrilling jazz of the 1930's. The Green brothers, William Dorn, Eddy Rubsam, Sam Herman and Harry Breuer in the East, and Ralph Smith and Dillou Ober in Chicago helped to bring the instrument into prominence. In 1933 Clair Omar Musser of Chicago organized a one hundred-piece Symphonic Marimba Band which made its debut before a tremendous audience at the Chicago World's Fair. About this "marimba symphony" Edward Moore of the *Chicago Tribune* wrote, "This battery of one hundred marimbas is startlingly in accord with modern ideas of line and mass . . . they have inspiring rhythm; they are capable of almost anything in spacious harmonic chords; they have a wide range of expression and an equally wide range of tonal quality." In 1936 the same marimba orchestra performed in Carnegie Hall.

In South America where the instrument is in high vogue, it boasts a galaxy of virtuosi. Here in North America, it has made itself a worthy addition to dance ensembles and cocktail units. In the concert field it is less in evidence. George Guest ruefully admits here the going is hard, since the player has to buck an unfortunate aura held over from the days of vaudeville when they pulled bananas out of the instrument and had dancers performing behind it, as a part of the "act."

In spite of these hark-backs, one wonders, what with the rich tone and the wide range of the instrument, why it has not reached a wider audience. Since it is a non-transposing instrument, it can utilize piano and violin literature, as well as cello, if the bass clef is shifted to treble. Marimbist Carolyn Reid presented as her graduating recital at Northwestern Uni-



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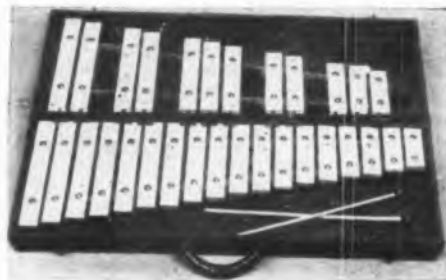
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versity (she majored in marimba) works by Scarlatti, Tchaikovsky, Mendelssohn, Paganini, Chopin and Schubert. Doris Stockton, Fred Albright, and Burton Lynn Jackson have also demonstrated the marimba's scope in the classical field. The latter set some sort of precedent in 1940 when he played Beethoven's Concerto in E-flat (the *Emperor*) on the marimba. Jack Conner was soloist with the St. Louis Symphony, playing Milhaud's Concerto for Marimba and Vibe, written for him. Paul Creston has composed a piece for marimba and orchestra. As to the marimba's tone, Conner believes that the soft tremolo—a rapid sounding of the same note with four mallets—is the artistic equivalent of a sustained note on the violin played with a wide vibrato.

The marimba has a rival, though a friendly one (mallet instrument players usually seek to perfect themselves on both instruments simultaneously) in the vibe, an instrument with aluminum bars and a unique "effect," the pulsating vibrato.

Since the vibe is in a sense an offshoot of the glockenspiel let us turn to this instrument first. The glockenspiel, or "orchestra bells," consisting usually of two and a half chromatic octaves of metal bars:



has a tone bell-like and of charming fragility. Long favored by serious composers, it is an accepted member of symphony orchestras. In Handel's time (1685-1759) glockenspiels actually were bells, a sort of toy imitation of Flemish carillons. But these instruments proved impractical both because of the impossibility of regulating overtones and because of the difficulty of manipulation. Then, around Mozart's time, a glockenspiel played from a keyboard came into vogue. Mozart probably was scoring for this instrument when he wrote in his *The Magic Flute*, the direction *strumento d'acciaio* (steel instrument). When Wagner gave a part for the glockenspiel in the famous gay rollicking passage from the "Dance of the Apprentices" (*Die Meistersinger*), the glockenspiel had approximated its present form and was being used extensively (as it still is) to point up passages played by other orchestral instruments.

Bands have also made use of the glockenspiel's penetrating tones. Here, though, the two rows of metal bars are tilted up on end, the lower (and longer) bars toward the ground. The range in this case is two octaves. A pole which runs between these rows is set in a holster and the player holds it steady in the left hand while his right holds the beater. This "parade glockenspiel" or "bell-lyra" has brightened up street processions both here and in Europe for half a century.

Brightness of tone the glockenspiel undoubtedly has. Wagner sparked his "Fire Music" (*Die Walküre*) with it; Puccini used it in *La Boheme* to indicate the Bohemian's carefree life; the sorcerer's apprentice has a fine time splashing it around in the Dukas work. And we've already mentioned Tchaikovsky's exploitation of it in his *Nutcracker Suite*.

If the glockenspiel is the favorite of symphony and parade band composers, the vibe is the darling of dance bands and radio units. Benny Goodman uses the vibe in his sextette. Lionel Hampton, now famous for his own band, was one of its earlier members, as was Teddy Charles. Terry Gibbs is currently with the Sextette. Joe Roland is with George Shearing's band.

Though it is of recent vintage, comparatively speaking, the vibe's origin is already dimmed in the mists of rumor. One rumor has it that the Green brothers were engaged back in 1924 at the Strand Theater in Brooklyn, when Joe happened to pass by the pipe organ backstage, and saw—the vox humana stop was out—the shutters opening and closing. His mind's ear combined these pulsations with the tones of the glockenspiel. This brain child of his he left, so to speak, on the doorstep of an instrument manufacturer. Vibes were the result.

The vibrato which is the soul of the vibe (hence the name*) is

* We use the name "vibe" for the sake of compression. The instrument is sold under a variety of trade names—Vibraphone, Vibrabarp, Vibra Bells, and others—such variety differing only slightly from the others.

Three players on mallet instruments have been of assistance to the writer in the preparation of this article: William Dorn, Harry Breuer and George Guest.

Mr. Dorn has played percussion since the age of eleven, first in movie houses, then with Green Brothers' Novelty Orchestra. He has subsequently played with the New York Philharmonic-Symphony, and now is percussion player with the N.B.C. Symphony under Arturo Toscanini. He also teaches and operates a music store in Newark, New Jersey.

Harry Breuer studied violin for several years as a child, but during an illness, when he received a toy xylophone as a present, he transferred his musical ambitions to mallet-struck instruments. He made his debut (billed as the "Boy Wonder") in 1921 in New York, and became a featured stage performer. He was a member of the troupe at Roxy Theatre, and later at Radio City Music Hall. In the late twenties he was one of the few xylophone artists to appear on the air. Currently he is a free lance studio musician on radio and television.

George Guest was instrumental in bringing the marimba to prominence in the early forties, via radio and hotel engagements. Currently he is playing dates in the United States and Canada.

produced through the interaction of two devices, a damper mechanism and a motor-driven pulsator.

The damper mechanism is no mystery to anyone who has made use of the sostenuto pedal on the piano, since the effect and means of production of the two are about the same. A long metal lath or bar extends the whole length of the vib table between and below the two rows of keys. This ordinarily presses lightly up against them and deadens to some extent their vibration. The pedal when pressed by the foot, releases this bar, by means of a connecting shaft, leaving the keys free to vibrate. The result is a tone luminous and sustained. Of course, one must make a separate pedal motion for each change in harmony just as on the piano since otherwise the harmonies jumble. When discrimination between notes of a simultaneously played chord is required, however, the mallets themselves dampen the sound, the player following each tone with a light pressure on the vibrating bar.

To understand the disk device one must understand the resonating pipes. One sees them hanging pendulous, arc-shaped, at the front of the instrument. The curve they make, their symmetry, however, is not to be considered as a gauge of their function. Many of the pipes are "dummies." Like the theater manager who insisted that contra-bassoons, since they looked so "architectural," should be placed, column-wise, one to the right and one to the left of the symphony orchestra, the manufacturers in an incessant search for eye-appeal, have had pipes placed where there are no bars at all, simply to fill out the space, make the layout symmetrical. Moreover, the length of pipes which do serve as resonators is no indication of the actual resonating space. For these pipes have false bottoms. The part of the pipe which resounds is the section closed off by a metal floor, and this floor is placed high up in the tube or low down in it, as need requires. These false bottoms are some of them nearly half way up the length of the pipe. In a word, the flooring in the pipes is so placed as to cause the air cavern to respond to the sound fully.

Pulsations, the pride of the vib player, are produced electrically in the following manner: across the tops of the two rows of pipes runs an axle on which are strung at the openings of the pipes (that is, the real pipes, not the dummies) disks which revolve much like an electric fan when activated by electric current. As the disks turn, air is alternately forced into and kept out of the pipes, causing (on the principle of stopping and unstopping the ears with the hands) slow, distinct pulsations.

The tremolo thus evoked is perhaps the most skin-prickling, temperature-raising sound in all music. It is like the human voice at its passionate fullness. One hears it in the vox humana of the organ, in the blues of singers. It is the sighing of the wind, the banshee's wail. It is a sound guaranteed to quicken the pulse. No wonder mystery movies devolve around it, television "shivers" feature it, radio uses it constantly as background music for horror sequences. It is no mere chance that Alban Berg in *Lulu*, that gruesome opera of distorted love and murder, scored extensively for vib.

However, one must not take from this that the vib is reserved for ghostly and weird effects. Vibe virtuoso Lionel Hampton makes dizzy phrases succeed one another in a cascade of creativeness. Finger dexterity and inspiration abet each other, recalling the days when composing and "playing" music were a synonymous occupation.

Of all the four mallet-on-bar instruments, this may be said: Whether one hears the glockenspiel's bright tones, the xylophone's brittle ones, the marimba's mellow ones or the vib's stirring ones, one cannot deny that their timbre is individual. They have duplicates in no other type of instrument. For this reason alone they warrant a permanent place in the orchestral galaxy.

—Hope Stoddard.



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OFFICIAL PROCEEDINGS

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

THIRD DAY

NATIONAL GUARD ARMORY — SANTA BARBARA, CALIF.

(Continued from the September Issue)

President Petrillo introduces Henry Kaiser, one of the attorneys for the Federation. He calls attention to a recent decision which emphasizes that symphony orchestras are not subject to the Taft-Hartley Law due to not being in inter-state commerce. He analyzes the resolution of the Wage Stabilization Board which exempts casual employees from its jurisdiction. He gives his own opinion on what constitutes permanent employment. He explains the Akron, Ohio, Theatre case and points out the inconsistent decision of the Court. He urges the delegates to make use of their best efforts in defeating Senators and Representatives who are inimical to the interests of our members. He praises President Petrillo and is sure the Federation will always be successful under such capable leadership. His remarks are received with generous applause.

President Petrillo calls attention to a misstatement in the press regarding the Los Angeles situation of which he spoke yesterday, which tended to place the Delegates of Local 47 in an unfavorable light. He grants the floor to Delegate to Groen of that Local for the purpose of making an explanation.

Mr. Chairman: I rise to a point of personal privilege and ask the Chair's indulgence to make a statement—Yesterday in President Petrillo's address of acceptance he made certain very gracious remarks about President to Groen, Secretary Maury Paul, and Vice-President Fischer of Local 47, the Los Angeles Local. These remarks were misquoted in an Associated Press story. The purpose of this statement is to correct these misquotations for the record. As Local Officers, we have been concerned with the production of TV film using sound tracts, displacing Federation members.

Two months ago we made a trip to Chicago for the purpose of discussing this matter.

As officers of the Local where the bulk of this TV production takes place—we feel we owe a duty to our members, and have a right to present their views and our views on this matter to the Federation.

President Petrillo agrees that we have such a duty and right. He has generously and democratically allotted us an appointment before the International Executive Board, so that we can present our views, opinions and position concerning the production of TV film and the resultant displacement of Federation members.

I thank you.

Treasurer Steeper makes an explanation regarding the method of

conducting the election. Chairman Tipaldi of the Election Committee makes a further explanation.

President Chanson of Local 308 makes several announcements in connection with the entertainment.

The Committee on Measures and Benefits continues its report.

RESOLUTION No. 35.

MEASURES AND BENEFITS

This Resolution is being presented at the convention by the undersigned to change month of convention.

WHEREAS, June is undoubtedly the most lucrative month in the music business (weddings, proms, graduation parties, etc.) and,

WHEREAS, In many cases where business agents are elected delegates to convention, their respective territory is going unpolliced during busy period, and,

WHEREAS, Active musicians who are elected delegates to the convention suffer a definite financial loss and in many cases business connections are jeopardized. Therefore,

BE IT RESOLVED: That Article 4, Sec. 1, of the constitution under Conventions be amended to read as follows: This Federation shall hold an annual convention commencing the second Monday in July at such place as the delegates in convention may determine not more than two years in advance.

The report of the committee is unfavorable.

The unfavorable report of the committee is adopted.

Vice-President Bagley in the chair.

RESOLUTION No. 36.

MEASURES AND BENEFITS

WHEREAS, Many times Business Agents or Officers of locals wish to confiscate or hold up members' cards of locals for one reason or another, and

WHEREAS, Members or former members do not want to give up the card in their possession, stating that the cards were their property, and

WHEREAS, Considerable arguments and the possibility of some discoloring of eyes, therefore

BE IT RESOLVED: That all locals issuing dues cards to its membership shall have printed on it the following: "Property of Local _____ revocable at any time. And must be surrendered upon demand of certified union official of the Musicians Union or A. F. M."

The report of the committee is unfavorable.

The unfavorable report is adopted.

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RESOLUTION No. 37.

MEASURES AND BENEFITS

WHEREAS, It is in the best interest of the Members of the Federation to be governed by rules that apply in all Locals, and

WHEREAS, The present Transportation Rules apply only to traveling bands, and not those who work within their own jurisdiction or incidental jobs in nearby jurisdictions, and

WHEREAS, Many Locals have transportation charges and others none.

BE IT RESOLVED, That Art. 19, Sec. 1, be amended so that it shall apply on all engagements where transportation is required.

The report of the committee is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 38.

MEASURES AND BENEFITS

WHEREAS, it is good public relations for Locals to maintain formal contact with employers of union musicians, and

WHEREAS, The signing of a yearly union agreement would bring both union and employer into closer cooperation, and

WHEREAS, The practice of securing yearly agreements is not widely followed, and

WHEREAS, The issuing of an attractive yearly certificate would give public evidence that a current union agreement exists between an Employer and the Local.

BE IT RESOLVED, That the National draw up such a certificate that would state such an agreement exists, the starting and termination date and space for signatures of the contracting parties.

The introducer asks leave to withdraw the resolution.

Permission is granted.

Leave is asked to introduce a resolution. On motion the Convention concurs. The following resolution is then considered:

RESOLUTION No. 67.

WHEREAS, Brother Wendell Brown, a member of Local 36, Topeka Musical Assn., was duly elected a delegate by the Local to attend this 55th Annual Convention of the American Federation of Musicians, and

WHEREAS, Brother Wendell Brown traveled to and arrived at Santa Barbara on June 8th, fully prepared to attend this convention as one of his Local's representatives, and

WHEREAS, Immediately on arrival here he was notified of the death of his father in Topeka, Kansas, and of such necessity he returned to his home in Topeka to arrange details of, and to attend his father's funeral.

BE IT RESOLVED, That the Delegates here assembled tender to Brother Wendell Brown, their sympathies and condolences and be it further resolved that the Treasurer of the American Federation of Musicians be and he is hereby authorized and instructed to pay to Brother Wendell Brown, the full amount of per diem payment he would have received had he remained at the convention for its full duration.

The resolution is adopted unanimously.

Governor Earl Warren of California is now escorted to the platform by Delegates from California. President Petrillo introduces the Governor to the Convention. He states that the Governor is one of the liberals in the Republican Party. He also calls attention to the fact that he was an active member of Local 263, Bakersfield, Calif., and is now an honorary member of Local 6, San Francisco, Calif. Governor Warren receives a tremendous ovation on responding to the introduction. He said:

I welcome you to California. We are happy to have you as our guests. We are happy to welcome you as representatives of this great American organization, the American Federation of Musicians. I also extend a personal greeting because of my own affection for the Federation. Almost the first money I ever earned I earned as a member of Bakersfield Local, of which I was a charter member. That was a long time ago, and while I now make no pretension of being a musician, your profession did help to give me a start in the race of life. It also gave me associations that have been priceless through the years. I have watched with satisfaction the careers of many of my old friends who have thrilled millions with their art. And I have watched with deep concern the disrupted careers of many fine artists whose opportunities in life have been curtailed to a tragic degree by the mechanizations that have so limited the use of American musicians.

This early experience in life has made me feel that there must be an American way of stimulating, not only a fondness for music on the part of our people, but also to expand opportunities in life for those who would devote their lives to the cause of good music. And there is no finer cause than that of good music which refreshes the weary, comforts the sad, inspires the ambitious and even heals the sick.

I want to say to you that these are not platitudes. They are everyday practicalities in human affairs. Our State Government in cooperation with your local unions uses music as a therapy in our State hospitals and in our youth facilities.

We have had some remarkable experiences that represent real progress. I take this opportunity to commend the Federation for its use of its Music Performance Trust Fund. It represents not only a unique but a heroic effort to keep alive in America a greatly harassed but basic art for the enjoyment of all our people. I sincerely hope that this Fund, philanthropic in character, will eventually bring about universal realization of the importance of music in our national life, and the necessity for its continued growth and expansion into every phase of human activity.

In these days of crass materialism, when Communist aggression and other outcroppings of totalitarianism threaten to engulf the world, it is time that we in America cultivate all the fruits of freedom and the attributes of the soul, of which music is one of the most important. It is particularly appropriate that we think of such things at this time, because as the hours of labor are being shortened and the hours of leisure increased, it is important that opportunities for the wholesome use of this leisure time be afforded to everyone. Leisure time,

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like other things, is useful only to the extent that wholesome use is made of it.

I trust the time will soon come when our government will recognize that as Commerce is encouraged and stimulated by it, so should the inner values of man, as developed by music, be also stimulated by it.

I believe you will find here in California, and in this beautiful city of Santa Barbara, as keen an appreciation of the place of music in our daily lives as in any other part of America.

In welcoming you to California I want to say that our state not only believes in the principles of the American Federation of Labor, with which you are affiliated, but practices them. It is a state where for more than a half a century men and women have organized themselves under your banner to raise the standard of living, and where today they represent a true cross-section of the productive forces of our state. As evidence of that fact may I say that while California has only seven per cent of the population of the nation, we have sixteen per cent of the membership of the American Federation of Labor.

These men and women have played a dynamic role in the speedy transformation from simple frontier life to a complex industrial and agricultural economy which supports eleven million people here and ships its products to every part of the world. We want our music wants to be supplied always in the same manner.

California is a state where the American Federation of Labor has a million members and many millions of friends. These friends have been earned by a faithful adherence to American principles, by a devotion to the welfare of working people, and by a willingness to cooperate with management and the public for a sound and stable economy.

Our comparatively small number of work stoppages and loss of man-days from industrial disputes are monuments to that cooperation. We believe that here, with Government cooperation but not interference, free collective bargaining is as far advanced as any place in the world. We believe this is the surest way to industrial peace. We do not believe in punitive legislation as between management and labor. We believe that the council table is the place to resolve differences of opinion on labor legislation.

And so because labor and management function in California with increasingly better understanding of one another, and because our State Government believes in your objectives and your efforts to accomplish them, we believe that your deliberations here will be both pleasant and productive.

These are critical times in which we are living. It is good to meet together like this for a discussion of things that affect the public welfare. In doing so, it is good to turn the searchlight on the things that will determine our course in the future. It is the direction we are traveling that will determine what that future will be. Either we move forward or backward. We cannot stand still.

In these days of world turbulence, when strange and oppressive ideologies encircle the world, when some people are forced into slavery by

the aggression of communist totalitarianism and while others through ignorance or maladjustment would sell their heritage of freedom for a mass of collectivist potage, it is time for us to strengthen our democratic processes and make certain they serve the basic needs of all our people. There is no other way to provide the beneficence of our institutions to our own people and to the peoples of a very observing and critical world.

In California we are trying to do this. We are trying to make our State a better place for our children to live in than it has been for us. Our particular concern is for those who without fault of their own are entitled to our special consideration: the aged, neglected youth, the handicapped, and the sick. We try to protect the safety of every man and woman who works for a living and to provide adequate compensation for them and their families if they are injured. We are striving to include every person who works for a living in the Unemployment Compensation System with sick disability and hospital benefits for those who are unemployed because of illness. We believe that if unemployment compensation is good for some working people it is good for all. We are certain these things are good for our State and our country.

We know that you too are interested in them, and we feel that your deliberations will give impetus to our programs.

As Americans we have a tremendous job to do in these troublesome times. We must prepare for our defense against any thrust that may be made against us. We must help the other free countries of the world to successfully resist the aggression which we ourselves would not submit to and we must keep our own institutions responsive to the daily needs of our people.

No nation in history has ever assumed such a burden. No nation ever had such an opportunity through its leadership to save the world from slavery. We have already put our hand to the plow and we cannot turn back.

The turbulence of world affairs may continue for years, perhaps even a generation. No one can guarantee otherwise. In such circumstances we must make certain that in preparing against aggression from the outside, we do not neglect normal development inside our nation. In spite of the great progress already made under our system, society is not perfect. There are still many inequalities and imperfections in it. We cannot be satisfied with the status quo. We must be determined to make social progress every year of our national life. There are those who say that this is not the time to be talking about the solution of social problems. I say there never was a better time to work at them. It will strengthen us at home; it will increase our prestige throughout the world. It will unite us so we can withstand any assault from without or from within.

But it will take all the strength, all the capabilities, all the cooperation we possess to do the job. No one has a greater stake in the outcome than the members of the organization you represent. I believe no organization will do more to insure success than your own.

INTERNATIONAL MUSICIAN

We will be working with you. You have our very best wishes for the success of this convention.

At the close of his address, he again receives an ovation. President Petrillo states that we are honored to have had a man of the caliber of Governor Warren and the warmth with which he was received indicates the impression he made on the Delegates.

Raymond F. Lehenev, Secretary-Treasurer of the Union Label Trades Department, is now introduced by President Petrillo and addresses the Convention. He speaks on the importance of the Union Label and tells of the many union label shows that have been held throughout the country under the auspices of the American Federation of Labor and expresses his appreciation for the cooperation extended at these functions by the American Federation of Musicians. His remarks are received with applause.

The following communications are read and ordered spread on the minutes:

James C. Petrillo, President, American Federation of Musicians, Carrillo Hotel, Santa Barbara, Calif.

It is a regretful and most poignant disappointment that owing to illness, I am unable to attend the Fifty-fifth Annual Convention of the American Federation of Musicians. My sincere best wishes to you, the official family, the Tri-State Musicians Association and the delegates. I hope the convention will be constructive in action, fortissimo in band music, and a happy reunion of the clan.

FANNY BENSON.

James C. Petrillo, American Federation of Musicians Convention, Carrillo Hotel, Santa Barbara, Calif.

Best wishes for a very successful Convention. My sincerest regards to yourself and members of your Executive Board.

S. P. DUNLOP.

ANNOUNCEMENTS

Special order of business.

Election of Officers at 4:15 P. M., after which the session adjourns.

FOURTH DAY

June 12, 1952.

President Petrillo calls the session to order at 10:00 A. M.

Treasurer Steeper makes several announcements.

ELECTION COMMITTEE REPORT

Chairman Tipaldi reports for the Election Committee:

To the Officers and Delegates of the Fifty-fifth Annual Convention of the American Federation of Musicians:

The Election Committee has made a complete canvass of the votes cast for the respective offices of the American Federation of Musicians, and respectfully report the following:

Total number of Delegates	955
Total number of Locals	559
Total number of Votes Eligible	1521
Total number of Votes Cast	1519
Two void ballots.	

President

James C. Petrillo 1519

Vice-President

Charles L. Bagley 1519

Secretary

Leo Cluesmann 1519

Treasurer

Harry J. Steeper 1519

For Members of the International Executive Committee from the United States

George V. Clancy	1445
Herman D. Kenin	1404
Stanley Ballard	1453
Charles R. Iucci	823
William J. Harris	905

For Member of the International Executive Committee from Canada

Walter M. Murdoch	1270
Carmon T. Adams	212

For Delegates to the Convention of the American Federation of Labor

Edward P. Ringius	1207
Biagio Casciano	591
Frank B. Field	962
Mrs. Ida B. Dillon	578
George E. Gallagher	214
Albert A. Greenbaum	653
Harry J. Steeper	950
Charles L. Bagley	879
Robert K. Harvey	137
"Pete" Kleinkauf	816
Harry A. Pollock	415
Steve Grunhart	334
George Moyer	147
Ed. Charette	534
Paul Schwarz	396
Herbert MacPherson	192

The following are declared elected:

President—James C. Petrillo.

Vice-President—Charles L. Bagley.

Secretary—Leo Cluesmann.

Treasurer—Harry J. Steeper.

Members of the International Executive Committee from the United States—Stanley Ballard, George V. Clancy, Herman D. Kenin, William J. Harris.

Member of the International Executive Committee from Canada—Walter M. Murdoch.

Delegates to the Convention of the American Federation of Labor—Edward P. Ringius, Frank B. Field, Harry J. Steeper, Charles L. Bagley, "Pete" Kleinkauf, Albert A. Greenbaum.


Signed:

ANDY TIPALDI, Chairman,
WALTER WIITA,
RAY DAWSON,
GEORGE H. UNGER,
JAMES BRANCA,
ROLAND KOHLER,
JOHN T. WHATLEY,
TED DREHER,
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CHIP ESSLEY,
JOSEPH P. ROSE,
W. CLAYTON DOW,
WILLIAM M. MILLER,
JACK COOPER,
JACK W. RUSSELL,
FRANK HAYEK.

The report of the Election Committee is adopted.

The Committee on Law continues its report.

**RECOMMENDATION No. 1.
President**

LAW

Proposed Amendment to Article 8 of By-Laws.

1. A new sentence would be added to Article 8, before Section 1, reading as follows:

"The following sections of this Article apply to all appeals except those from awards which are governed by provisions of Section 7 of Article 9."

2. Section 13 of Article 8 would be repealed.

Proposed Amendment to Article 9 of By-Laws Relating to Submission and Determination of Claims, Disputes and Grievances.

A new Section 7 of Article 9 would be added to read as follows:

Section 7. Every agreement or contract covering, dealing with, relating to, or affecting the performance of services as a musician by a member of the American Federation of Musicians (including but not limited to agreements or contracts providing for management or booking services for such member or engagements or employment for such member) shall be deemed to include the following provisions:

"A. Every claim, dispute, controversy or difference (all of which are herein called 'grievance') arising out of, dealing with, relating to, or affecting the rendition of services, which have been performed or are to be performed hereunder, by any member of the American Federation of Musicians (herein called 'Federation'), or the furnishing of management or booking services for such member, or the providing of engagements or employment for such member between (1) such member and the employer or purchaser of services hereunder, (2) such member and the booking agent of the engagement provided for hereunder, (3) such employer or purchaser and such booking agent, or (4) two or more booking agents shall be heard, adjudicated and determined as follows:

(1) If any such grievance involves or relates to booking agents, traveling bands, recording, radio or television activities, or any other matter within the sole competence of the Federation pursuant to its Constitution, By-Laws, rules or resolutions, as distinguished from matters within the competence of the locals thereof, it shall be adjudicated and determined only by the Interna-

tional Executive Board of said Federation (herein called 'Board').

(2) Any other such grievance shall be initially adjudicated by the person, persons or body specified by the rules, By-Laws or practices of the local of said Federation in whose jurisdiction the services have been or are to be performed, in accordance with the procedures adopted in such rules or By-Laws or adhered to under such practices. Any party to such local adjudication may appeal from the determination thereof to the Board within 30 days from the date on which such party is notified of such local determination or within such additional time as the President of the Federation or the Board may specify. On such appeal, the Board shall receive the evidence taken by such local person, persons or body and, in its discretion, may receive additional evidence from any party. Pending such appeal, the President of the Federation may stay the award on such terms and conditions as may be deemed proper, including but not limited to the deposit of adequate security with the Federation.

(3) The award of the Board on any grievance submitted to it in accordance herewith, whether in the first instance or on appeal from the decision of such local person, persons or body shall be final and binding upon all parties. The award of such local person, persons or body in any adjudication from which an appeal is not taken to the Board as above provided shall be final and binding upon all parties.

B. Each party so required to settle grievances hereby:

(1) agrees that said Board shall have jurisdiction to determine whether any matter upon which determination has been demanded constitutes such a claim, dispute, controversy or difference dealing with, relating to or affecting the rendition of services performed or to be performed hereunder by any member of the American Federation of Musicians, or providing management or booking services for such member, or providing engagements or employment for such member; and whether such claim, dispute, controversy or difference involves or is related to a matter within the sole competence of the Federation pursuant to its Constitution, By-Laws, rules or resolutions as distinguished from matters within the competence of locals thereof;

(2) waives the taking by the members of the Board of any arbitrator's oath required by law;

(3) consents to the introduction and submission of evidence to the Board in the form of unsworn written statements, and waives the taking of oral testimony and the presentation of oral argument before the Board;

(4) agrees that the Board shall not be bound by rules of law nor by rules of evidence prescribed by any court or administrative agency;

(5) consents to the consideration of evidence and to the making of any award by the members of the Board severally without the holding of a conference;

(6) agrees that any award may be made by a majority of the members of the Board voting thereon and that notice of any award of the Board signed by the Secretary of the Federation shall constitute the formal award of the Board, neither

(Continued on page thirty-five)

Where They Are Playing

(Continued from page sixteen)

at the Dixie Lounge in Annapolis, Md., until October 12th before opening at Bill and Lou's in Philadelphia on the 13th.

NEW YORK The Bill Douglas Trio appearing nightly at the Columbia Club . . . Dave Brubeck and Arthur Prysock both play the Birdland from October 23rd to November 5th . . . In addition to his daily "Breakfast With Music" TV show, Morey Amsterdam has also taken on two new shows, "Sing the Words," and "Battle of the Ages" . . . The Blazers scheduled for the Apollo Theatre for one week starting on October 17th.

MIDWEST. The Biggest Show of '52, which winds up its tour on November 10th with an appearance at WRNT Radio Theatre in Des Moines, Ia., will be at the Arena in Cleveland, Ohio, on October 17th, proceeding throughout the Midwest until their final date . . . Amos Millburn at the Trocaveria Club in Columbus, Ohio, October 13-19.

Austin Powell closes at the Ebony Club in Cleveland, Ohio, on October 12th . . . Lynn Hope plays this spot from October 6-19 . . . The Bill Doggett Trio featured at the Farm Dell Club in Dayton, Ohio, October 23rd to November 2nd . . . George Shearing on concert tour throughout the Midwest . . . BeBe Shopp (Miss America of 1948) and her trio opened the season for the Burgundy Room in Detroit, Mich. . . . Tiny Hill one-niting throughout this territory.

Marie Patri, organist, who broke all attendance records at the Del Mar Hotel in Sault St. Marie, Mich., is now at the Foeste Hotel in Sheboygan, Wis., where she is proving to be just as popular as she was at the Del Mar . . . Frankie Drummy, Hammond organist, is teamed again with Frank Pane, lyric tenor, after a short separation, at Frank Pane's Cocktail Lounge in Omaha, Neb. They do both classical and popular music on request, in addition to Miss Drummy's organ solos.

CHICAGO. Johnny Hodges plays the Blue Note from October 8th to November 2nd . . . Also featured at

the Blue Note is the Barbara Carroll Trio from October 10th to 23rd . . . Eddie O'Neal recently celebrated his third anniversary at the Empire Room of the Palmer House, breaking all existing records at that spot. He obtained a leave of absence to go on tour with his orchestra from October 9th to April 23rd, when he returns to the Palmer House for another unlimited stay.

Johnny Lane's Dixieland Band is still going strong at the Preview Lounge where they opened on August 4th . . . The Bill Davis Trio plays the Blue Note from October 24th to November 6th. On the 7th the boys move to Angelo's in Omaha, Neb., for two weeks.

WEST. Pianist - singer Lynn Willis, who gave up the jewelry business two years ago to go into the entertainment field, has appeared successfully in Catalina, Coronado, Pasadena, Palm Springs, and Westwood, Calif. He opened two months ago at the Kings Restaurant on Santa Monica Boulevard in Los Angeles . . . The Eddie Smith Trio now in their fourth year at the Brass Rail in Glendale, Calif. . . . Arrangers Bill Finegan and Ed Sauter created their own 19-piece band which features dance music as well as mood interpretation.

Kenny Faria's combo commencing its second year at Our House in San Leandro, Calif. . . . Spike Jones' Country Cousins going to town with their latest arrangement of "Hot Lips" and "Hotter Than A Pistol" . . . Lionel Hampton one-nites throughout the West Coast area.

Earl Hines plays the Oasis Club in Los Angeles for the month of October . . . The Eddie Heywood Trio into the Black Hawk Restaurant in San Francisco from October 15th to November 11th . . . Buddy Johnson on the West Coast from October 3rd to 19th . . . Betty McGuire and her Bell-Tones at the Golden Nugget in Las Vegas, Nev., October 19th for four weeks with options.

Red and Anna Lee provide all the entertainment featured on the "Red Brown Show," now in its fifth year over station KROD, El Paso, Texas . . . The Dominoes one-niting throughout Texas . . . Charles Brown also doing singles in Texas.

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LOCAL HIGHLIGHTS

(Continued from page twenty-three)

decmable previous when . . . the bandstand was a standard equipment on the village green . . . That is why we heartily indorse the present starlight series of concerts. It gives folks an opportunity to get out and mingle and to listen to inspiring music together. It breaks down walls of individual isolation which modern conveniences have built."

Local 103 was very gratified and pleasantly surprised to see this publicity, particularly Frank B. Lane, its business representative.

FAREWELL TO LOUISVILLE'S NATIONAL THEATER

The National Theater of Louisville, Kentucky, which was erected in 1913, will be demolished shortly, and the grounds on which it stood will be used as a parking lot. This news rings as a sad note to many of the city's residents, for now the chances of proper housing of theatricals in Louisville appear more remote than ever. It is also probably the last hope for stage shows. Until a short time ago, Local 11 of Louisville had nine men employed there seven days a week for vaudeville and presentation.

PEORIA LOCAL 28 HAS A VIGOROUS BAND



Paul Vegna (standing at center) conducts the Peoria Municipal Band, which plays an active part in the musical life of this Illinois community.

SAN FRANCISCO LOCAL 6 SAYS GOOD-BYE TO A GREAT CONDUCTOR



Charles H. (Pop) Kennedy, president of Local 6, San Francisco, conveys farewell greetings to Pierre Monteux, beloved and admired conductor of the San Francisco Symphony Orchestra, who retired at the end of the 1951-52 season, after seventeen years of service. A detailed story appeared in the International Musician of July, 1952, but this picture, not then available, is here reproduced for its historic interest.

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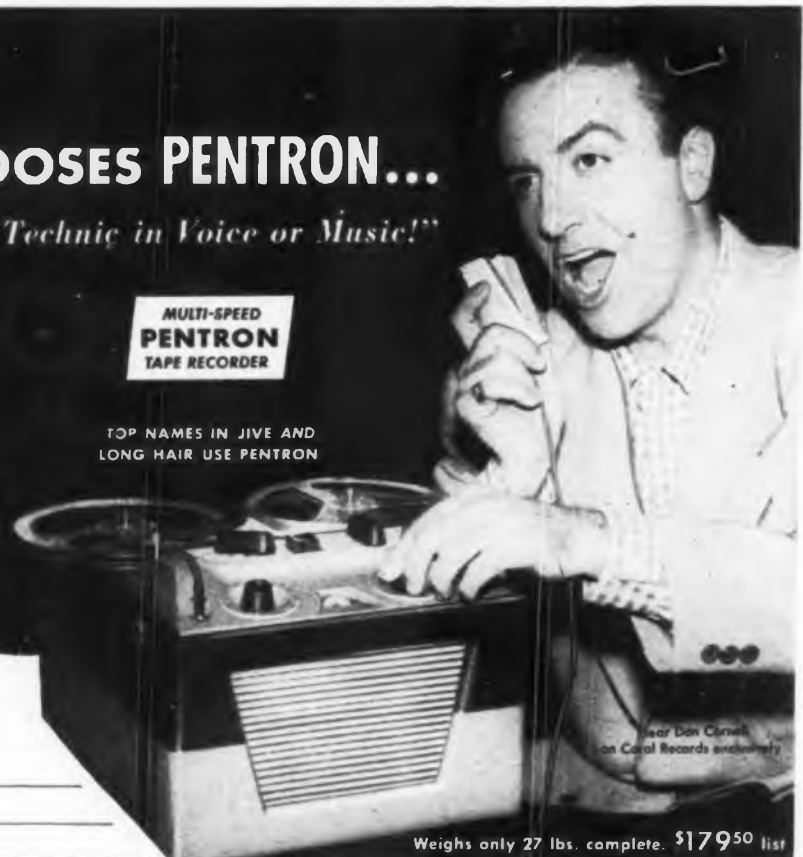
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Official Proceedings

(Continued from page thirty-two)
notarization, acknowledgment nor certification being necessary;
(7) agrees that the courts of the State of New York and of the state in which any party to such submission resides shall have jurisdiction over such parties to the adjudication in reference to any matter arising out of any adjudication held pursuant hereto, including but not limited to the confirmation of the award of the Board and the enforcement thereof by entry of judgment thereon or by any other legal remedy;

(8) agrees that the mailing by the Secretary of the Federation of any demand for adjudication, or of any other paper connected therewith or with such a judicial proceeding, properly addressed and with prepaid postage, shall constitute due and proper service of such demand or paper;

(9) agrees that any adjudication by the Board shall be conducted in accordance with such rules as said Board may adopt from time to time.

(C) A partial performance, or acts in lieu of performance of an award issued pursuant hereto shall not constitute satisfaction of such award even though accepted as such by the party entitled to performance under the award unless such agreement, settlement or compromise shall be approved by the person, persons or body issuing the award."

The committee reports the recommendation favorably.
The report of the Committee is adopted.

RECOMMENDATION No. 2.

President
LAW

The purpose of the following amendments is to include television in the By-Laws.

PROPOSED AMENDMENTS TO ARTICLE 7

Article 7—Trials and Penalties:
Section 6. Insert after "International By-Laws" (second line), "excepting Articles 23 and 24..."

Add Section D. "A member charged with the violation of Article 23 or 24 must be tried by the International Executive Board."

PROPOSED AMENDMENTS TO ARTICLE 23

Article 23—Rules for Radio:
Change title to read: "Article 23. Rules for Radio and Television".

Section 1. Whenever the word "radio" appears, insert the words "and/or television" after it.

Section 2. After the word "radio" wherever it appears, insert the words "and/or television". Before the word "radio" on line three, insert the words "coast-to-coast".

Section 3. Change this section to read as follows:

"The full amount is to be collected by each local and forwarded each week to the International Treasurer, who in turn shall pay 1/5 of amount received to the local remitting same, at the end of each month. The remaining 4/5 to be retained by the Federation. In case a local fails to collect the 15% tax, the orchestra leader from whom it should have been collected is then obliged to send same direct to the International Treasurer.

A leader who plays a radio and/or television engagement, which is

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subject to the 15% tax, and fails to pay his 15% tax, shall be subject to a penalty of not more than \$50.00 for each offense, which shall be in the discretion of the International Treasurer. After the leader has been notified and has failed to pay the taxes owing, plus the penalty, he shall be considered as having resigned from the Federation, and any local to which he belongs is obliged, on receipt of notice from the International Treasurer, to strike his name from its membership list. To become reinstated such resigned member must pay all arrearages in taxes and fines, and in addition, he shall pay a National Reinstatement Fee, or meet such conditions as the International Executive Board may determine."

Section 4. See change under "Increases in Scales".

Section 5. To read as follows: "There shall be no tax levied on radio or television rebroadcasts played on the same day and date.

Section 6. To remain as is.

Section 7. After the word "radio" insert the words "and/or television".

Section 8. After the word "radio" wherever it appears, insert the words "and/or television".

Section 9. After the word "radio" wherever it appears, insert the words "or television".

Section 10. After the word

"radio," insert the words "and/or television".

Section 11. After the word "radio" insert the words "and/or television".

PROPOSED AMENDMENTS TO ARTICLE 24

Article 24—Records and Transcriptions:

Section 4. This is a new section to be inserted and should read as follows:

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

Members are not permitted to make transcriptions to be used with television film, nor are they permitted to make recordings or transcriptions to be used for live television programs, except by clearance with the President's office."

Section 5. This is old Section 4 concerning prices and conditions for motion picture recordings. In view of the insertion of the new Section 4, it is necessary to renumber this section.

The Committee report is favorable to the recommendation.

The report of the Committee is adopted.

RECOMMENDATION No. 3.

Secretary and Treasurer LAW

Secretary Cluesmann and Treasurer Steeper submit the following proposed changes in Article 14 and Article 17.

REVISE ARTICLE 14 AS FOLLOWS:

Section 1.

A member who has belonged to the Federation at least six months and who has moved to and made his permanent residence in the jurisdiction of another Local, may become a member of said Local by applying to that Local's Secretary for TRANSFER MEMBERSHIP. He must present his paid-up card and he will then be issued a TRANSFER MEMBERSHIP RECEIPT.

Section 2.

A Local, being requested by a member to issue a TRANSFER MEMBERSHIP, and upon presentation of his paid-up card from the Local wherein he holds full membership, and upon payment of the current QUARTERLY DUES, shall issue to said member a TRANSFER

MEMBERSHIP RECEIPT which shall be his identification in the Local's jurisdiction. His name shall be placed upon the roll of membership and he shall be entitled to all the privileges of the Local, including voice, but not to vote or hold office. Said member shall not be entitled to any sick or death benefits or full membership until the full amount of the initiation fee, as provided in the Constitution and By-Laws of the said Local has been paid. No Local has the right to deny full membership to a transfer member unless otherwise provided. It may, however, refuse full membership before the expiration of six months from the date of issue of Transfer Membership.

Section 3.

Immediately upon issuing a Transfer Membership the Secretary must notify the Secretary of the Local in which the member holds full membership.

Section 4.

A Local may grant permission, to perform within its jurisdiction, to a member of the Federation who is not as yet entitled to transfer privileges. Such member while enjoying such permission shall be required to pay only the quarterly dues of the Local granting such permission. Such member cannot remain longer than six months within the jurisdiction or return to such Local within six months after leaving it unless he pays a full initiation fee. Nothing in this section shall be construed to deny transfer membership to a member who may have been temporarily suspended for non-payment of dues, fines thereon or assessments during prior six months.

Section 5.

A Transfer Member must remain a member of his home Local, keeping the dues and assessments there-in fully paid up, until the member becomes a full member of the Local in which he has secured transfer membership, when, if the member desires he may resign from the other Local.

Section 6.

A member cannot, before requesting Transfer Membership in a Local or before obtaining a Transfer Membership Receipt from the Secretary of same, solicit, accept or fill an engagement in the jurisdiction of a Local unless it is otherwise provided for by the laws of the Federation.

Section 7.

A member who has been granted Transfer Membership in a Local is not entitled without the consent of the Local to solicit, accept or play any steady engagement, nor can he substitute on such engagement during a period of three months after the date of being granted Transfer Membership. Where a Local maintains a law defining a steady engagement as one consisting of three or more days per week, for one particular employer, two or more consecutive weeks, then Transfer Members coming within the provisions of this paragraph cannot, without the consent of the Local, accept such steady engagement, nor can they substitute on such engagement, for a period of three months, from date of being granted Transfer Membership; but otherwise he is entitled to all privileges of the Local, including voice, but not to vote or hold office. Said member shall not be entitled to any sick or death benefits or full

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membership until the full amount of the initiation fee as provided in the Constitution and By-Laws of said Local has been paid.

Section 8.

A Transfer Member cannot leave the jurisdiction of the Local wherein he holds Transfer Membership, for the purpose of playing engagements or for the purpose of new residence, without the consent of that Local. A member guilty of such violation shall have his Transfer Membership revoked by said Local.

Section 9.

If a Transfer Member, during the first three months of such membership, leaves the jurisdiction of the Local wherein he holds Transfer Membership for the purpose of playing an engagement of one week or longer outside the jurisdiction of the Local, he is then obliged to relinquish his Transfer Membership in said Local. He may, when returning to the Local's jurisdiction, resume his Transfer Membership, in which case the time limit of six months a member must be a Transfer Member in order to become a full member of the Local shall be counted from the date on which the member resumed his Transfer Membership.

Section 10.

A member, having been a Transfer Member of a Local for a period exceeding three months may leave the jurisdiction of the Local in order to play engagement with members of that Local. He may continue his Transfer Membership and shall be required, at the end of six months from the original date of Transfer Membership, to pay the initiation fee of said Local and become a full member.

Section 11.

If a Transfer Member desires to leave the jurisdiction of a Local he must notify the Local Secretary.

Section 12.

If a Transfer Member remains in the jurisdiction of a Local for a period exceeding four weeks, and then withdraws his Transfer Membership and if he applies within a year's time to resume his Transfer Membership, it shall be optional with the Local to either grant him Transfer Membership or permit the man into Full Membership. A member who wishes to resume Transfer Membership must be in good standing in the Federation and must have established a bona fide residence in the jurisdiction of the Local wherein he wishes to be a Transfer Member or must have returned to the Local's jurisdiction for the purpose of immediately establishing such residence.

Section 13.

If a Transfer member becomes suspended from a Local for non-payment of dues before he becomes a full member of the Local and he thereafter desires to return to the Local's jurisdiction, he must, in addition to meeting all other conditions imposed upon him by Article 12, pay his arrearages in dues to the Local, as well as the reinstatement fee of the Local which suspended him.

Section 14.

A Local shall not cancel a Transfer Membership until one week after the expiration of the six months that the Transfer Membership was in effect.

Section 15.

If a Transfer Member at the end of six months fails to become a Full Member, the Local shall cancel the Transfer Membership and thereafter such member can be refused Transfer Membership in such Local. However, if the Local refuses Transfer Membership, the member may, by paying the full initiation fee of the Local, become a Full Member of the Local provided he is a member in good standing in the Federation and has already established a bona fide residence in the jurisdiction of the Local or has returned for the purpose of immediately establishing such residence.

Section 16.

The Local shall not require the payment of the full initiation fee of a Transfer Member in person if otherwise all the conditions of this Article have been complied with.

Section 17.

A Local, in whose jurisdiction a member of the Federation acted as a strikebreaker, shall have the right to refuse acceptance of such member into Transfer Membership. Furthermore, said strikebreaker shall be barred from soliciting or accepting employment with the manager, firm or corporation by whom he was employed as a strikebreaker, for a period of five years, or longer, as the International Executive Board may decide.

Section 18.

Transfer Members must abide by the Constitution, By-Laws and Price List of the Local wherein they hold Transfer Membership.

Section 19.

If it can be proven that in the interim between the arrival and the request for Transfer Membership, a member has violated any of the Local or Federation Laws, the member shall, after trial and conviction by the Executive Board of the Local in whose jurisdiction the offense was committed, be fined not to exceed the sum of one hundred dollars (\$100). The fine is to be paid into the Treasury of the Federation.

PROPOSED CHANGES IN ARTICLE 17

Section 7.

A member accepting a traveling engagement under this Article shall have in his possession a paid-up card in the Local, or Locals, wherein he holds full membership. If it becomes necessary for a member to pay dues to a Local while he is traveling, he shall be issued a Traveling Membership Receipt. The Local may, if they so decide, retain the member's home Local Card. At the termination of the engagement they shall return the member's Card, provided that all dues, taxes and assessments have been paid in full. Locals are not required to issue any cards or documents other than the Traveling Membership Receipt. When a member is given a Traveling Membership Receipt, the Secretary of his home Local should be notified.

Section 8.

Members of bands and orchestras other than those traveling with theatrical companies playing engagements of two weeks or more, which may consist of five, six or seven days, shall not later than thirty-six hours after they begin same show their Local membership card to the

Local for inspection and at the beginning of the second week secure their Traveling Membership Receipt from the Local and are obliged to pay dues from the time they entered the jurisdiction, provided, that in no instance shall a Local charge a traveling member more than three months' dues for any consecutive three-months period regardless of date of entry. This Section applies even when said members do not reside in the jurisdiction of the Local wherein they are playing.

Section 10.

Members who fail to show their Local membership card within the time provided may each be fined not exceeding \$25.00 by the Local whose jurisdiction they have entered. Members who fail to identify themselves or to secure a Traveling Membership Receipt at the beginning of the second week of their engagement may each be fined a sum not exceeding \$100.00.

Section 12.

Members of an orchestra playing MISCELLANEOUS OUT-OF-TOWN ENGAGEMENTS are not obliged to secure a Traveling Membership Receipt from Locals in whose jurisdiction they play incidental engagements even though the orchestra repeatedly visits the same jurisdiction during any one season.

Section 13.

An orchestra or members who play in the jurisdiction of a Local other than their own, three or four engagements per week for continuous weeks, must at the beginning of the third week pay dues to such

Local, but need not secure Traveling Membership Receipt.

Section 26.

Members of a traveling orchestra who belong to other Locals need not secure a Traveling Membership Receipt in the Local in whose jurisdiction the orchestra is organized.

Section 32.

All traveling members of the Federation functioning with traveling orchestras as arrangers or copyists and not performing as instrumentalists must secure traveling membership in the manner as required by the Federation Law for the playing members of the orchestra. These men shall receive not less than the basic instrumental scale of the Local for the engagement the orchestra is playing. Also these arrangers and copyists shall be required to pay the 10 per cent Federation surcharge based on said scale.

We also recommend the International Secretary be authorized to make the necessary corrections in the Constitution and By-Laws wherever the words "Transfer Card" and "Traveling Book" appear.

The Committee report is favorable.

The report is adopted.

RECOMMENDATION No. 5.

Secretary LAW

At the meeting of the International Executive Board in January, I was instructed to prepare a recommendation to the Convention for an amendment to the By-Laws covering

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the disposition of funds which may be recovered in cases where there is collusion between employers and members of the Federation. In accordance with these instructions, I recommend that the following amendment be adopted as part of the By-Laws of the Federation:

"In any case in which a member of the Federation has agreed with an employer or booking agent to violate or assist in the violation of the Constitution, By-Laws, rules, regulations or minimum wage scales of the Federation or of any local, the International Executive Board, when the case is submitted to the Board, is authorized to direct that any sums due to such member which are received by the Federation or any Local, whether by voluntary payment, settlement of a claim or pursuant to an award, be forfeited and to apply that sum, in its discretion, to any other purpose including but not limited to the general fund of the Federation or of any Local."

The Committee reports the recommendation favorably.

The report of the Committee is adopted.

RECOMMENDATION No. 6. International Executive Board LAW

The following action was taken by the International Executive Board at its meeting on January 24, 1952:

WHEREAS, At the 52nd Annual Convention of the American Federation of Musicians, held at San Francisco, California, in June, 1949, the following resolution was introduced and considered by the delegates there assembled:

RESOLUTION NO. 90.

WHEREAS, Our Constitution and By-Laws do not provide for a retirement fund or pension plan for our retiring officers and employees; therefore,

BE IT RESOLVED, That the National Executive Board make a study of such a plan and report same to the 53rd Annual Convention for consideration.

The Committee recommends that the resolution be referred to the International Executive Board.

The report is adopted, and WHEREAS, Said resolution was referred to the International Executive Board of the Federation by that Convention, and

WHEREAS, Pursuant to the instructions of said resolution the International Executive Board has for the past two and one-half years made an exhaustive and thorough study of the subject of retirement and pensions for its officers and employees;

The International Executive Board of the American Federation of Musicians recommends that the following resolution be adopted by the 55th Annual Convention assembled in Santa Barbara, Calif.:

RESOLUTION

WHEREAS, The American Federation of Musicians is desirous of providing retirement benefits for those of its employees and officers who have performed long and faithful services to it, and

WHEREAS, The Federation has heretofore frequently provided retirement benefits on an individual basis, and

WHEREAS, It appears actuarially sound to establish a permanent retirement fund, based on contribu-

tions by the Federation and by its employees and officers, and

WHEREAS, A formal plan has been drawn up and is ready to be put into operation following the adoption of this resolution;

BE IT RESOLVED, That the American Federation of Musicians Retirement Plan, a copy of which is attached and made a part hereof, is hereby established and proclaimed, and

BE IT FURTHER RESOLVED, That the American Federation of Musicians Retirement Fund, referred to in said Plan, is hereby established and the Executive Board is hereby authorized to make a grant to it of \$250,000.00, and

BE IT FURTHER RESOLVED, That the trust agreement, referred to in the Plan, shall be executed as soon as practicable on behalf of the Federation with the United States Trust Company of New York, which shall act as Trustee of the Plan, and

BE IT FURTHER RESOLVED, That the Executive Board is hereby authorized to appoint a Retirement Fund Committee, referred to in the said Plan, composed of the President, the Treasurer and the Secretary of the Federation, plus an attorney and an investment counselor to be selected by these three named officers, and

BE IT FURTHER RESOLVED, That the Executive Board is hereby authorized and empowered to make such formal and technical changes in the Plan as may hereafter be found necessary to comply with any federal or state law or regulation.

The Committee report is favorable.

On motion the Convention decides to postpone action on the Committee's report until the next Convention. In the meantime, a copy of the Plan is to be mailed to each local.

RESOLUTION No. 51.

LAW

RESOLVED, that we do not automatically enter into the same agreement with the recording industry as now in force for any time beyond the termination date, and be it further

RESOLVED, that resolutions pertaining to this matter be acted upon at the 1953 or next convention before entering into a new agreement with the recording industry.

The introducers request permission to withdraw the resolution.

The request is granted.

RESOLUTION No. 52.

LAW

WHEREAS, The Federation Laws do not permit a Local to collect both the 10 per cent surcharge and Local surcharge on traveling orchestras, and

WHEREAS, Many Locals in computing and printing their Local price lists include the addition of the Local surcharge in their basic scale, and

WHEREAS, This practice results in the traveling bands paying Tax upon Tax.

THEREFORE BE IT RESOLVED: That Locals are not permitted to charge the 10% Surcharge on other than their Local basic scale. Exclusive of their Local surcharge.

The Committee recommends that the resolution be referred to the

Treasurer and then to the International Executive Board.

The recommendation of the Committee is adopted.

President Petrillo addresses the Convention and states that it is not his practice to interject himself in decisions to be made by Delegates except by way of explanation and suggestion. He does feel that he has the right to warn the Delegates of those unfriendly to our cause. He has long felt that inasmuch as we have a Secretary of Agriculture and other Cabinet Officers having charge of the interests of other phases of our National life, there should be a member of the Cabinet to look after the cultural requirements of the Nation. In line with this thought he sent letters to all known candidates of the two major parties asking their views on this subject. He received replies from each one except Senator Robert A. Taft. He then calls attention to the strength of the labor movement if all its strength were utilized in one direction. He says that if the members of the labor movement realized the danger of a President of the caliber of Taft they have it within their power to prevent his being elected, that if such a reactionary were elected it would be within his power to weaken—if not practically destroy—the American labor movement. He now reads a copy of the letter which he sent to:

Democrats: W. Averill Harriman, Senator Robert S. Kerr, Senator Estes Kefauver, Senator Richard B. Russell, Senator Brien McMahon.

Republicans: General Dwight D. Eisenhower, Harold E. Stassen, Senator Robert A. Taft, Governor Earl Warren.

May 7th, 1952

This inquiry, which I respectfully address to you on behalf of the American Federation of Musicians, goes to each of the other avowed Presidential Candidates of both political parties. I ask permission to read your response to the approximately 1,100 delegates who will attend the 55th Annual Convention of the Federation in Santa Barbara, Calif. June 9-12, 1952, representing more than 700 locals and some 250,000 members.

It has been suggested by numerous responsible patrons and representatives of the arts that the sad and declining estate of music, the theatre, the ballet and the arts in general require such high-level support as would result from the creation of a Federal Department of the Arts, at full cabinet level. The Federation of Musicians is fully in agreement that some realistic governmental assistance must be accorded the arts and artists if these basic cultures are to remain a part of our American way of life.

Our government has long recognized the merit of appointing cabinet members to administer the needs of defense, agriculture, labor, the interior, justice, foreign affairs, commerce, the treasury and the postal service. We feel that our government should accord equal recognition to the arts.

Our Convention, I am sure, will be interested in knowing your reaction to this national need and particularly if you will recommend to the Congress the creation of such a cabinet portfolio if you are nominated and elected to the Presidency.

I will appreciate it if you will

address me here at your earliest convenience.

Sincerely yours,
JAMES C. PETRILLO, President,
American Federation of Musicians.

The following replies were received:

NATIONAL COMMITTEE FOR
HARRIMAN FOR PRESIDENT
111 East 56th Street, New York 22,
New York

Honorary Chairman, Hon. Herbert H. Lehman
National Chairman, Hon. Franklin D. Roosevelt, Jr.
Treasurer, John C. Kelly

June 3, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, N. Y.

Dear President Petrillo:

I appreciate your very cordial letter of May 27th asking for my views concerning the creation of a Federal Department of the Arts, with full Cabinet status.

I welcome the opportunity to comment on this problem to you and to the Delegates at the 55th Annual Convention to be held in Santa Barbara on June 9th. All my life I have taken an active interest in the arts. I should add that Mrs. Harriman has also devoted a great part of her time to this field.

On the basis of personal interest and policy, I would favor every feasible measure to encourage American artists and the full flowering of American culture. It is important that the great artistic talent of our people be given the fullest possible encouragement. I recognize fully, from an economic viewpoint, the validity of your comments with regard to the "sad and declining estate of music, the theatre, the ballet and the arts in general."

I would suggest that a Commission be set up by the President to investigate all aspects of this problem, including the creation of a Federal Department of the Arts. In making this suggestion, I want to point out how useful such Commissions have been in recent years in laying a basis for constructive legislation.

I am sure you will agree that we must not permit American culture, or American artists, to become subject to the political prejudices of any particular moment and to the demagoguery to which such prejudices lead. In recent years, we have seen too many examples of such political demagoguery in this whole cultural field.

I would look forward with interest to the recommendations of the Commission. I would hope that proposals would result which would encourage and stimulate American culture in keeping with all the freedoms we cherish.

In commenting on this particular problem, I cannot refrain from adding that development of the arts has a direct relationship to the prosperity and development of our whole national life. If we have a backward-looking America, we shall have no art and no culture worthy of our possibilities. But if we, as a people, determine to move ahead in every area of our national life, we shall build a greater America in which the arts and artists will find their rightful place.

Sincerely yours,
AVERELL HARRIMAN.
(To be continued)

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Carbondale	
Battle, Marty	330
East McKeesport	
Ravella, Peter J.	2053
Hokendauqua	
Zerosh, John	1237
Jeannette	
Cruciana, Frank L.	2105
Lancaster	
Twitmlre, Gil	858
Lebanon	
Zellers, Art	544
McKeesport	
Ace Reigh, Inc.	1227
Newcastle	
Thos. A. Natale (Natale Theatrical Agency)	942
Philadelphia	
Berle, Bernard	509
Joseph Coopersmith	1511
Creative Entertainment Bureau	3402
Dupree, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2738
Keeley's Theatrical Agency	4646
McDonald, Chris	4269
Mears, W. J.	441
Muller, George W.	430
National Theatrical Agency	3537
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
Sepia Entertainment Bureau	4448
United Orchestra Service	720
Zeehan, Barney	536
Pittsburgh	
Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hollan, Paul	1997
New Artist Service	2521
Orchestra Service Bureau, Inc.	124
Reisker & Reich	4391
Shenandoah	
Mikita, John	3751
Waynesburg	
Triangle Amusement Co.	1427
RHODE ISLAND	
Pawtucket	
Justynski, Vincent	2445
Providence	
Down, Reggie	2179
Winkler, Neville	3246
SOUTH CAROLINA	
Beaufort	
Dilworth Attractions, Frank A. Dilworth, Jr.	2979
Charleston	
Folly Operating Co.	15
TENNESSEE	
Clarksville	
Harris, Wm. J., Jr.	4053
Nashville	
Southland Amusement Co., Dr. R. B. Jackson	5115
TEXAS	
Beaumont	
Bartlett, Charles	2186
Boling	
Spotlight Band Booking Cooperative	4181
Dallas	
Portis, Cal	4245
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144
Houston	
Orchestra Service of America	161
Kingsville	
Cole, Roy	2468
San Antonio	
Erwin, Joe	338

UTAH	
Salt Lake City	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	583
Schultz Booking Agency	2354
VERMONT	
Barre	
Freeland, John	1907
VIRGINIA	
Richmond	
Hicks, Roy M.	2399
Hill, Lindley B.	3590
Roanoke	
Radio Artists Service	1480
WASHINGTON	
Bellingham	
Portiss, George	236
Seattle	
Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh)	207
Field, Scott, Enterprises	2393
R. S. Harvison & Assoc.	2953
Thomas, B. Miles	1951
Wheeler, Bob	1221
Spokane	
Lyndel Theatrical Agency, Lynn Lyndel	6077
WEST VIRGINIA	
Huntington	
Brewer, D. C.	4532
Kingwood	
Hartman, Harland, Attractions	478
Martinsburg	
Miller, George E., Jr.	1129
Parkersburg	
Lowther, Harold R.	3753
WISCONSIN	
Fond Du Lac	
Dowland, L. B.	1187
Madison	
Stone, Leon E.	1474
Milwaukee	
Bethia, Nick Williams	5911
Sheboygan	
Schmidt, Frederick W., Jr.	601
Stevens Point	
Central State Music Association	507
Tomahawk	
McClernon Amusement Co.	276
Watertown	
Nielsen's Entertainment Mart	8039

CANADA	
Calgary, Alberta	
Simmons, G. A.	4090
Ottawa, Ontario	
Carrigan, Larry L.	4369
Edmonton, Alberta	
McKenzie, Blake (Prairie Concerts)	5106
Toronto, Ontario	
Mitford, Bert, Agency	4004
Whetham, Katherine and Winnifred Turnbull	4013
Montreal, Quebec	
Montreal Artists Bureau, Michel Leroy	900
Turner Entertainment, Registered Mrs. Liliane Turner	2980
Vancouver, B. C.	
Gaylorde Enterprises, L. Gaboriau, R. J. Gaylorde	5540

Closing Chord

ARTHUR C. COFFMAN

Arthur C. Coffman, seventy-five, Treasurer of Local 265 and a resident of Quincy, Illinois, for half a century, passed away in his home September 13th after an illness of over a year. A molder by trade and a member of that Union, Mr. Coffman retired in May of 1949. Born in Newark, Ohio, September 11, 1877, he joined the Quincy Musicians' Local shortly after the turn of the century. At one time he was director of the Molder's Band, also at one time or another playing baritone horn and trombone in the Fifth Regiment Band, the Illinois State Band, the Eagles Band and the South Side Boat Club Band in Quincy. He also did some theater pit work in his time. In addition to being Treasurer of the Musicians' Union for close to thirty-five years, he was also Secretary of the Quincy Trades and Labor Assembly at one time. He was very active in local music affairs and was solely responsible for establishment of a group insurance plan for the members of Local 265 just a year ago, shortly after he first became ill. Surviving are his widow and three sons.

NOTICE TO LOCAL SECRETARIES

You are urged to send the orders for your local's 1953 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

INTERNATIONAL PRESS
39 Division Street
Newark, N. J.

News Nugget

Two New England locals have among their members two prominent civic leaders—Mayor John L. Sullivan of New Britain, Conn., member of Local 440, and Mayor Lawrence A. McCarthy of Pawtucket, R. I., member of Local 198. Both men are active union members and old-time musicians. After a recent meeting when Mayor Sullivan addressed the Pawtucket Lions Club, he and Pawtucket's chief executive took turns at the piano. Mayor Sullivan formerly played the violin with Rudy Vallee, Charlie Spivak and Artie Shaw, and Mayor McCarthy used to play the piano in local theatres.

DEFAULTERS LIST of the American Federation of Musicians

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This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Umbach, Bob
DO THAN:
Smith, Mose
FLORENCE:
Valentine, Leroy
HUNTSVILLE:
Royal Palms Amusement Palace and Cafe, and Melvin L. Gill
MOBILE:
Cavalade of Amusements, and Al Wagner, Owner and Producer
Moore, R. E., Jr., Williams, Harriell
MONTGOMERY:
Caswell, Ned, Little Harlem Club
Montgomery, W. T., Perdue, Frank
NORTH PHENIX CITY:
Baniso Club, and W. T. "Bud" Thurmond
PHENIX CITY:
Cocoanut Grove Nite Club, Percy T. Hatcher, Owner, Fresh Casino, and Joe Scottantello, Proprietor
PHENIX:
24 Club, and H. L. Freeman

ARIZONA

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Drunkard Show, Homer Hott, Producer
Gaddis, Joe
Hohof, John
Jones, Calvin R.
Malouf, Leroy B.
Willett, R. Paul
Zanzibar Club, and Lew Klein
TUCSON:
Griffin, Manly
Nichell, Jimmy
Severs, Jeff
Williams, Marshall
YUMA:
Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

LYTHVILLE:
Brown, Rev. Thomas J.
HOT SPRINGS:
Harrison Oyster House, and Joe Jacobs
Petro, L. C.
Smith, Dewey
LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover I. Butler, Officers
Bennet, O. E.
Civic Light Opera Company, Mrs. Rice Saxon Price, Producer
Stewart, L. H.
Weeks, S. C.
McGEHEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. E., Robertson Rideo, Inc.
NORTH LITTLE ROCK:
Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
PINE BLUFF:
Arkansas State College Casino, and A. H. D. Thompson
Johnson, Eddie
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles F.
TEKARKANA:
Oak Lawn Theatre, and Paul Ketchum, Owner and Operator
WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 4457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy
ANTIOCH:
Live Oaks Club, and William Lewis, Owner
ARTIST A:
Omnium Hut, and Gene Keene (Eugene Schweichler, Long Beach, Calif.)

AZUSA:
Peace, Vance
Rosen, Joe
BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart
BENICIA:
Rodgers, Edward T., Palm Grove Ballroom
BERKELEY:
Hur-Ton, John
Hisco, Clarence
Jones, Charles
BEVERLY HILLS:
Bert Gervis Agency
Mestras, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE:
Greenman, Harry E.
CATALINA ISLAND:
Club Bravo, and Paul Mirabel, Operator
COMPTON:
Vi-Lo Records
COLTON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner
Fango Pango Club
DUNSMuir:
Coral, and J. B. McGowan
EL CERRITO:
Johnson, Lloyd
FONTANA:
Sea Bros. Circus, Dorothy Anderson, Employer
FRESNO:
Valley Amusement Association, and Win. B. Wagon, Jr., President
GARVEY:
Rich Art Records, Inc.
HOLLYWOOD:
Alton, David
Babb, Kruger
Birwell Corp.
Bucage Room, Leonard Van-berzon
California Productions, and Edward Kovacs
Couture Guild, and Arthur E. Teal, and S. Tex Rose
Incure Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Morros, Boris
Patterson, Trent
Rubitschek, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Star Dust Revue, John E. Stundley
Harry S. Taylor Agency
Universal Light Opera, Co., and Association
Western Recording Co., and Douglas Venable
LONG BEACH:
Hacklin, Frank and Beatrice
Club Moderne, and W. C. Jarrett
Crypple Penny Cafe, and Carl Evans, Proprietor
Crystalite Music Co., Inc., and C. W. Coleman
Jack Lasley's Cafe, and Jack Lasley
Keene, Gene (Eugene Schweichler), and Quoniam Hut (Ar-tonia, Calif.)
Long Beach Exposition, and D. T. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Nick Biola, Grandstand Show Director, Evalyn Rinehart, Asst. Office Mgr., Charles H. Spangler, Public Relations and Publicity Dept., George W. Bradley Advance Ticket Director
McDougall, Owen
Sullivan, Dave, Crystal Ballroom
LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank Melvill, Treasurer
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Herg, Harry, of the Monarch Hotel
Couture Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dolphin, John, of Recorded in Hollywood

Dalton, Arthur
Downbeat Club, Pops Pierce
Edwards, James, of James Edwards Productions
Haffont, Nita
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Miltone Recording Co., and War Perkins
Moore, Cleve
Mosby, Esvan
O'Day, Anita
Royal Record Co.
Ryan, Ted
Villain, Andre
Vogel, Mrs.
Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. F. Stoltz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wildure Bowl
LOS GATOS:
Fuller, Frank
MARIN CITY:
Pickins, Louis
MONTEREY:
Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY:
National Club, and Al Irby, Employer
NORTH HOLLYWOOD:
Lohmuller, Bernard
OAKLAND:
Bill's Rendezvous Cafe, and Wm. Matthews
Moore, Harry
Morkin, Roy
Trader Horn's, Fred Horn
Wiltz, James
OCEAN PARK:
Frontier Club, and Robert Moran
OCEANSIDE:
Four O Four Club, Leo Vitello
OROVILLE:
Rodgers, Edward T., Palm Grove Ballroom
OXNARD:
McMillan, Tom, Owner Town House
PALM SPRINGS:
Bering, Lee W., Lee Bering Club
Desert Inn, and Earl Coffman, Manager
Hall, Donald H.
PERRIS:
McCaw, E. E., Owner Horse Folies of 1946
RICHMOND:
Jenkins, Freddie
SACRAMENTO:
Casa Nellus, Nello Malerbi, Owner
Leingang, George
O'Connor, Grace
SAN DIEGO:
Cotton Club, Benny Curry and Otis Wimberly
Hutton, Jim
Miller, Warren
Mitchell, John
Paso, Ray
Tricoli, Joseph, Operator Playland
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO:
Brown, Willie H.
Cafe Society Uptown, and Vincent Gronato
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
Deasy, J. B.
Fox, Eddie
Levy, Ellis W.
Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph
SAN JOSE:
McAdoo, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Paz, Fred
SANTA BARBARA:
Briggs, Don
Canfield Enterprises, Inc.
SANTA MONICA:
Georgian Room, and H. D. McRae

SHERMAN OAKS:
Gibson, Lee
Kraft, Ozzie
SOUTH GATE:
Silver Horn Cafe, and Mr. Silver
STOCKTON:
Sunset Macaroni Products, Fred Stagnaro
VENTURA:
Cheney, Al and Lee
WATSONVILLE:
Ward, Jeff W.
WINTERHAVEN:
Muller, J. M.
COLORADO
DENVER:
Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners
JULESBURG:
Cummins, Kenneth
CONNECTICUT
BRIDGEPORT:
Lunn, Edward
EAST HAMPTON:
Hotel Getramaugus
EAST HAVEN:
Carnevale, A. J.
EAST WINDSOR HILL:
Schub's Restaurant, and Edward Wisniewski
HARTFORD:
Dubinsky, Frank
NEW HAVEN:
Madigan Entertainment Service
NEW LONDON:
Andreoli, Harold
Biacconi, Anthony, Jr.
Johnson, Henry
Marino, Mike
Williams, Joseph
NIANTIC:
Crescent Beach Ballroom, Bud Russell, and Bob McQuillan
POQUONOCK BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner
STAMFORD:
Glenn Acres Country Club and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.
STONINGTON:
Hangar Restaurant and Club, and Herbert Pearson
Whewell, Arthur
WESTPORT:
Goldman, Al and Marty
DELAWARE
DOVER:
Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, Leo Roy Rensch, Commander
Williams, A. B.
GEORGETOWN:
Gret Hill Inn, and Preston Hutchens, Proprietor
MILFORD:
Fountain, John
NEW CASTLE:
Lamon, Edward
Murphy, Joseph
SMYRNA:
Kent County Democratic Club, and Solomon Thomas, Chairman
WILMINGTON:
Allen, Sylvester
FLORIDA
CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Pay Howse
DAYTONA BEACH:
Bethune, Albert
FLORENCE VILLA:
Dan Lararome Lodge No. 1097, Garfield Richardson
FORT MEYERS:
McCutcheon, Pat
JACKSONVILLE:
Florida Food and Home Show, and Dixiel Retail Grocers Association, and G. E. Winter, President; Paul Ben Managing Agent
Forest Inn, and Florida Amusements, Inc., and Ben L. Mary and Joel Spector, and Oss Allen
Jackson, Joe
Newberry, Earl, and Associated Artists, Inc.
KEY WEST:
Resan, Mergo
Weaver, Cafe, Joseph Bucks and Joseph Stabinski
MIAMI:
Brooks, Sam
Donaldson, Bill
Prior, Bill (W. H. P. Corp.)
Ritter, Claude D.
Smart, Paul D.
Talavera, Ramon
36 Club, Tony Aboyoun, Employer
MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Riskin
Ciro's Restaurant, and Maurice (Red) Pollack and Sandy Scott, Owners
Edwards Hotel, and Julius Nathan, Manager
Fleetwood Hotel, Ben Harrison, Julius I. Perlmuter, M. Morrison, and Harry Katz
Friedlander, Jack
Governor Hotel, Herbert Muller, and Irving Brown
Haddon Hall Hotel
Island Club, and Sam Cohen, Owner-Manager
Leshnick, Max
Macomba Club
Mocamba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
Miller, Irving
Poinciana Hotel, and Bernie Franstrand
Straus, George
Weils, Charles
ORLANDO:
Club Cabana, and Elmer and Jake Gunther, Owners
Club Surtocco, Roy Baisden
Fryer, D. S.
Longwood Hotel, and Maximilian Shepard
PALM BEACH:
Leont and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY:
Daniels, Dr. E. R.
PASS-A-GRIFFLE:
Sekon Hotel, Ralph Dellevie
PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company
STARKE:
Camp Blanding Recreation Center
Goldman, Henry
STUART:
Sutton, G. W.
TALLAH'SSEE:
Gaines Patis, and Henry Gaines, Owner
Two Spot Club, Caleb F. Hannah
TAMPA:
Brown, Russ
Carousel Club, and Abe Burkow, and Norman Karn, Employers
Rich. Don and Jean Williams, Herman
VENICE:
Clarke, John, Pines Hotel Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
Larocco, Harry L.
Parrish, Lillian F.
GEORGIA
ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacobs, Manager
Montgomery, I. Neal
Spencer, Perry
AUGUSTA:
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
J. W. Neely, Jr.
Kirkland, Fred
Minnick Attractions, Joe Minnick
HINESVILLE:
Plantation Club, S. C. Klass and F. W. Taylor
MACON:
Capitol Theatre
Lee, W.
Swabe, Leslie
SAVANNAH:
Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager
Thompson, Lawrence A., Jr.
THOMASVILLE:
Club Thomas, and Terry Maxey, Operator
VIDALIA:
Pal Amusements Co.
WAYCROSS:
Couper, Sherman and Dennis
IDAHO
COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse
LEWISTON:
848 Club, and Sam Canner, Owner
Rosenberg, Mrs. R. M.
Via Villa, and Fred Walker
POCAHELLO:
East Frontier Club, Rulon Reck, Stan Htarka and Bob Gammans
Phillips, Dan
Reynolds, Bud
ILLINOIS
BELLEVILLE:
Davis, C. M.
BLOOMINGTON:
McKinney, James R.
Thompson, Earl
CALUMET CITY:
Mitchell, John
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice Sing Circus
Chicago Casino, and Harry Weiss, Owner
Cole, Elsie, General Manager, and Chicago Artists Bureau
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Daniels, Jimmy
Ewanaldson, Bill
Evans, Jeep
Fines, Jack, Owner "Play Girls of 1918," "Victory Pollic"
Glen, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ballroom
Marekiv Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. B.
Music Bowl, and Jack Peretz and Louis Capanola, Employers
Music Bowl (formerly Chum-Doll), and A. D. Blumenthal
O'Connor, Pat
Pat L. O'Connor, Inc.
Stoner, Harlan T.
Teichner, Charles A., of T. N. T. Productions
Whiteside, J. Preston
EAST ST. LOUIS:
Davis, C. M.
Plydium, and Stuart Tambor, Employer, and Johnny Perkins, Owner
KANRAKEE:
Havener, Mrs. Theresa, Proprietor, Dreamland
LA GRANGE:
Hart-Van Recording Co., and H. L. Hartman
MOLINE:
Antler's Inn, and Francis Weaver, Owner
Jul's Danish Farm, and Morgan Jul
MT. VERNON:
Plantation Club, Archie M. Haines, Owner
PERKIN:
Candlelight Room, and Fred Romang
PEORIA:
Davis, Oscar
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou
PRAIRIE VIEW:
Green Duck Taverna, and Mr. and Mrs. Stiller
ROCKFORD:
Palmer House, Mr. Hall, Owner
Troadero Theatre Lounge
White Swan Corp.

ROCK ISLAND:
Barnes, Al

SPRINGFIELD:
Terra Plaza, and Elmer Bart 'n',
Employer

WASHINGTON:
Thompson, Earl

ZEIGLAR:
Zeiglar Nite Club, and Dwight
Allsup, and Jason Wilkas,
Owners

INDIANA

ANDERSON:
Lanane, Bob and George
Levitt's Supper Club, and Roy
D. Levitt, Proprietor

BEECH GROVE:
Mills, Bud

EAST CHICAGO:
Barnes, Tiny Jim

ELWOOD:
Yankee Club, and Charles
Sullivan, Manager

EVANSVILLE:
Adams, Jack C.

FORT WAYNE:
Brummel, Emmett

GREENSBURG:
Club 46, Charles Holzhouse,
Owner and Operator

INDIANAPOLIS:
Benlow, William, and his All-
American Brownskin Models
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Harris, Rupert
Roller Rondo Skating Rink,
and Perry Flich, Operator
William C. Powell Agency

LAFAYETTE:
Club 52, Charles Gibson, Prop.

MUNCIE:
Bailey, Joseph

NEWCASTLE:
Harding, Stanley W.

RICHMOND:
Newcomer, Charles
Puckett, H. H.

SOUTH BEND:
Childers, Art (also known as
Bob Cagney)

SPENCERVILLE:
Kelly, George M. (Marquis)

SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.

DENISON:
Larby Ballroom, and Curtis
Larby, Operator

DES MOINES:
Brookins, Tommy

HARLAN:
Gibson, C. Rex

SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)

SPENCER:
Free, Ned

WOODBINE:
Danceland, J. W. (Red) Brum-
mer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M.
Dinkel, Operator

COFFEYVILLE:
Ted Blake

DODGE CITY:
Graham, Lyle

FT. RILEY:
Officers Club

KANSAS CITY:
White, J. Cordell

LOGAN:
Graham, Lyle

MANHATTAN:
Stuart, Ray

NEWTOWN:
VFW Whitsell-Finnell Post 971

PRATT:
Clements, C. J.
Wisby, L. W.

RUSSELL:
Russell Post 6240, VFW, Gus
Zercher, Dance Manager

SALINA:
Kern, John

TOPEKA:
Mid-West Sportsmen Association

WICHITA:
Holliday, Art

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.

FRANKFORD:
Harper, A. C.

LOUISVILLE:
King, Victor
Imperial Hotel, Jack Woolems,
Owner
Spaulding, Preston

OWENSBORO:
Crittall, Joe, Owner, Club 71

PADUCAH:
Melody Show Lounge, and Bea
Mack
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Sanson, George, and Penguin
Club
Smith, Mrs. Lawrence, Proprietor
Club Plantation
Stars and 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
Cobra Lounge, C. D. Rogers

CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Employer

GONZALES:
Cedar Grove Club, and Norman
Bolster

LAFAYETTE:
Holland Caravan
LeBlanc Corporation of
Louisiana
Veltin, Toby

MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son

NATCHITOCHE:
Burton, Mrs. Pearl Jones

NEW ORLEANS:
Barker, Rand
Tallio, Caro
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.

OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer

SHREVEPORT:
Reeves, Harry A.
Stewart, Willie

MAINE

FORT FAIRFIELD:
Paul's Arena, Gibby Scabone

SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Byrd, Olive J.
Gor, M. L.
Gay W's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
LeBlanc Corporation of
Maryland
New Broadway Hotel, Charles
Carter, Manager
Perkins, Richard, of Associated
Enterprises
Wynn, Harry

CHESAPEAKE BEACH:
Chesapeake Beach Park Ball-
room, and Alfred Walters,
Employer

CUMBERLAND:
Waingold, Louis

EASTON:
Hannah, John

FENWICK:
Repski, Albert

FREDERICK:
Rittenhouse, Rev. H. B.

HAGERSTOWN:
Bauer, Harry A.
Glass, David

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

SALISBURY:
Twin Lantern, Elmer B.
Dashiell, Operator

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

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William

BILLERICA:
One O'One Club, Nick Ladouvis,
Proprietor

BLACKSTONE:
Sticlano, Joseph

BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlwaine, President
Broshahan, James J.
Crawford House Theatrical
Lounge
E. M. Loew's Theatres
L. J. B. Productions, and Lou
Burdick
Regency Corp., and Joseph R.
Weisser
Reinick, William
Sunrock, Larry, and his Rodeo
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouron

CAMBRIDGE:
Salvato, Joseph

FALL RIVER:
Royal Restaurant (known as the
Rivera), William Andrade,
Proprietor

FITCHBURG:
Balduc, Henry

HAVERTHILL:
Assas, Joe

HOLYOKE:
Holyoke Theatre, Bernard W.
Levy

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

MONSON:
Cangello, Leo

NEW BEDFORD:
The Verby, and Henry Correia,
Operator

NEWTOWN:
Thiffault, Dorothy (Mimi
Chevalier)

SALEM:
Larkin Attractions, and George
Larkin

SHREWSBURY:
Verbruggen Council

SPRINGFIELD:
Hyles, Minnie Fielding and
her School of the Dance

WAYLAND:
Sicela, Chauncey Depew

WILMINGTON:
Blue Terrace Ballroom, and An-
thony Dellorto

MICHIGAN

ANN ARBOR:
McLaughlin, Max

BATTLE CREEK:
Smith, David

BAY CITY:
Walters, Dr. Howard

DETROIT:
Adler, Casper
Bel Aire (formerly Lee 'N Ed-
die's), and Al Wellman,
Ralph Wellman, Philip Flax,
Sam and Louis Bernstein,
Owners
Rubb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Conners Lounge, and Joe Pallaz-
zolo, Operator
Daniels, James M.
Dustin Steamship Company, N.
M. Constan
Green, Goldman
Hoffman, Sam
Johnson, Ivory
Thomas, Matthew B.
Kosman, Hyman
Miyando, Nono
Payne, Edgar
Papadimas, Babis
Pyle, Howard D., and Savoy
Promotions

ESSEXVILLE:
House of Fogarty, and John
F. Fogarty, Owner

FERNDALE:
Club Plantation, and Doc
Washington

FLINT:
Barnes, Jimmy

GRAND RAPIDS:
Club Chez-Ami, Anthony
Scalice, Proprietor
Powers Theatre

KAWKAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner

MIO:
Walker Hotel, and George
Walker, Proprietor

PONTIAC:
Bob's Picnic Park, and Robert
Amos, Owner and Operator
Henry's Restaurant, and Charles
Henry
Sandy Beach Inn

SISTER LAKES:
Rezevous Bowl, and Rendez-
vous Inn (or Club), Gordon
J. "Buz" Miller

TRAVERSE CITY:
Lawson, Al

UTICA:
Spring Hill Farms, and Andrew
Sneed

MINNESOTA

BROWERVILLE:
Knotty Pine Pavilion, and
J. A. Janikula

DETROIT LAKES:
Johnson, Allan V.

EASTON:
Hannah, John

MANKATO:
Rathskeller, and Carl A.
Becker

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

PIPESTONE:
Coompan, Marvin
Stolzmann, Mr.

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

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

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

WINONA:
Interstate Orchestra Service, and
L. Porter Jung

MISSISSIPPI

BILOXI:
El Rancho Club, and John
Winkler
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob

GREENVILLE:
Pollard, Elwood

GULFPORT:
Plantation Manor, and Herman
Burger

HATTIESBURG:
Lazzy Gray's (The Pines), and
Howard Homer Gray (Jazzy
Gray)

JACKSON:
Carpenter, Boh
Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)

MERIDIAN:
Bishop, James E.

NATCHEZ:
Colonial Club, and Ollie
Kocner

VICKSBURG:
Blue Room Nite Club, and
Tom Wince

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill

CHILLICOTHE:
Hawes, H. H.

FORT LONARD WOOD:
Lawhon, Sgt. Harry A.

INDEPENDENCE:
Casino Drive Inn, J. W. John-
son, Owner

JOPLIN:
Glady's Heidelberg Inn, Scott
Field, Manager
Silver Dollar, Dick Mills, Man-
ager-Owner

KANSAS CITY:
Rabbit, William (Bill) H.
Canton, L. R.
Esquire Productions, and Ken-
neth Yates, and Bobby Hen
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drey
Zelma Ruda Club, Emmett J.
Scott, Prop., Bill Christian,
Manager

MACON:
Macon County Fair Association,
Mildred Sanford, Employer

NORTH KANSAS CITY:
Schult-Krueker Theatrical
Agency

POPLAR BLUFFS:
Brown, Merle

ST. LOUIS:
Barnholtz, Mac
Barrell Bar, and Mel Shapiro,
Proprietor
Beaumont Cocktail Lounge, Ella
Ford, Owner

Brown Bomber Bar: James
Caruth and Fred Guinyard,
co-owners
Caruth, James, Operator Club
Rhumbogue, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
D'Agostino, Sam
400 Club, and George Graf
Markham, Doyle, and Tune
Town Ballroom
Sun Amusement Co., Sun
Theatre
Sun Theatre, and Sam Nieberg

MONTANA

BUTTE:
Webb, Ric

CONRAD:
Little America Tavern, and John
R. McLean

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.,
and Charles D. Davis

KEARNEY:
Field, H. E.

LODGEPOLE:
American Legion, and Amer-
ican Legion Hall, and Robert
Sprengel, Chairman

MCCOOK:
Gayway Ballroom, and Jim
Corcoran
Junior Chamber of Commerce,
Richard Gruver, President

OMAHA:
Louie's Market, and Louis
Papery

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

LOGDPOLE:
American Legion, and Robert
Sprengel, Chairman

NEVADA

LAKE TAHOE:
Tahoe Biltmore Hotel, Nate
Blumenfeld

LAS VEGAS:
Gordon, Ruth
Hultsinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Stoner, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry

RENO:
Blackman, Mrs. Mary
Tomney, Don

NEW HAMPSHIRE

FAMIAN:
Zaks (Zackers), James

JACKSON:
Nelson, Fddy
Sheff, James

NEW JERSEY

ABSECON:
Hart, Charles, President, and
Eastern Mardi Gras, Inc.

ASBURY PARK:
Gillmore, James E.
Richardson, Harry

ATLANTIC CITY:
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Delaware Inn, and Nathaniel C.
Spencer, Proprietor
Goodleman, Charles
Lockman, Harvey
Morocco Restaurant, G. Fassa,
and G. Dantzer, Operators
Pilgrim, Jacques

BLOOMFIELD:
Thompson, Putt

CAMPDEN:
Embassy Ballroom, and George
E. Chups (Geo. DeGerolamo),
Operator

CAPE MAY:
Anderson, Charles, Operator

CLIFTON:
August E. Buchner

EAST ORANGE:
Hutchins, William

EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner

HOBOKEN:
Red Rose Inn, and Thom-
Monto, Employer

JERSEY CITY:
Bunton, Benjamin
Burco, Ferruccio

LAKE HOPATCONG:
Mad House, Oscar Dunham,
Owner

LAKEWOOD:
Seldin, S. H.

LONG BRANCH:
Hoover, Clifford
Kitty, Marvin
Rappaport, A., Owner The Blu
Room
Wright, Wilbur

MANAHAWKIN:
Jimmy's Tavern, and
Jimmy Mascola, Owner

MONTCLAIR:
Cos-Hay Corporation, and Tho-
Haynes, and James Costello

MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor

NEWARK

NEWARK:
Beadle, Jeanette
Coleman, Melvin
Graham, Alired
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokey Mc-
Allister
Mariano, Tom
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK

NEW BRUNSWICK:
Jack Field

NORTH ARLINGTON:
Petrucci, Andrew

NORTH BERGEN:
1220 Club, and Kay Sweeney,
Secretary-Treasurer

PATERSON

PATERSON:
Gerald, Mickey
Gerald Enterprises
Hatab, Sam
Piant, Joseph
Reserve Casino
Ventimiglia, Joseph

PLAINFIELD

PLAINFIELD:
McGowan, Daniel
Nathanson, Joe

SOMERVILLE

SOMERVILLE:
Garrison, Bob

SUMMIT

SUMMIT:
Altrons, Mitchell

TRENTON

TRENTON:
Crossing Inn, and John Wyrick,
Employer

VAUX HALL

VAUX HALL:
Carillo, Manuel R.

VINELAND

VINELAND:
Gross, David

WEST NEW YORK

WEST NEW YORK:
5'Nai With Organization, and
Sam Naitz, Employer, Harry
Boorstein, President

WILLIAMSTOWN

WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
Laloma, Inc., and Margaret
Ricardi, Employer
Mary Green Attractions, Mary
Green and David Time, Pro-
moters

CLOVIS:
Deaton, J. Earl, Owner Plus
Hotel

REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gonzales

ROSSELL:
Russell, L. D.

RUIDOSO:
Tavern Bar, and Benny
W. Davis, Owner

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

NEW YORK

ALBANY:
400 Casino, and Herman
Halpern, Proprietor
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards

ALDER CREEK:
Burke's Manor, and Harold A.
Burke

AUSABLE CHASM:
Amlett, Nat
Young, Joshua F.

BOLTON LANDING:
Village Inn, and Dominick
Galca, Owner

BRONX:
Aloha Inn, Pete Mancuso, Pro-
prietor and Carl Ranford,
Manager
Atman, Martin
Club Delmar, Charles Mar-
tino and Vincent Delostu,
Employers
Jugarden, Jacques L.

INTERNATIONAL MUSICIAN

Metropolitan Anglers Social Club, and
Aron Murray
Miller, Joe
Perry Records, and Sam
Buchanan
Santoro, E. J.
Sis-Joy, Carlton (Carl Parker)
Williams, J. W.

BOOKLYN:

Aurilia Court, Inc.
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Huckelbuck
Revue, Harry Dixon and
Elmo Oley
Hall, Edwin C.
Johnston, Clifford
Kingborough Athletic Club,
George Chandler
Morris, Philip
Ocean Grotto Restaurant, and
Albert Santaripio, Proprietor
Reale, Michael
Rosenberg, Paul
Roman, Gus, Hollywood Cafe
Steuer, Elton
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antioch, Mr. P. Antico,
Proprietor

BUFFALO:

Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Johnson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-D, and Raymond C.
Demperio

FAR ROCKAWAY, L. I.:

Isaac House Restaurant, and
Bernard Kurland, Proprietor

FERNDALE:

Pallack Hotel, and Elias Pol-
lack, Employer
Stein's Hotel, and Philip Steier,
Owner

FISCHMANN'S:

Churs, Irene (Mrs.)

FRANKFORT:

Blue Skies Cafe, Frank Reile
and Lenny Tyler, Proprietors

GLENS FALLS:

Guthrie, Ralph
Newman, Joel
Sleight, Don

GLENS IDEY:

Ultra Aeres Hotel and Country
Club, Jack W. Rosen, Em-
ployer

GLENWILD:

Glenwild Hotel and Country
Club, and Mack A. Lewis,
Employer

GRAND ISLAND:

Williams, Ossian V.

HUDSON:

Goldstein, Benny
Gutto, Samuel

ILION:

Wick, Phil

ITHACA:

Bond, Jack

JACKSON HEIGHTS:

Griffith, A. J., Jr.

LAKE PLACID:

Carriage Club, and C. B.
Southworth

LIMESTONE:

Steak House, and Dave
Oppenheim, Owner

LOCH SIEDRAKE:

Chesler, Abe
Hotel Shlesinger, David
Shlesinger, Owner
Mardenfield, Isadore, Jr., Estate

MONTICELLO:

Kahaner's Hotel, Jack Katz

MT. VERNON:

Rupkin, Harry, Proprietor,
Wagon Wheel Tavern

NEW YORK CITY:

Alexander, Wm. H., and Asso-
ciated Producers of Negro
Music
Amusement Corp. of America
Andu, John R. (Indonesian
Consul)
Berub, Ben
Beverly Green Agency
Broadway Hofbrau, Inc., and
Walter Kirsch, Owner
Broadway Swing Publications,
L. Frankel, Owner
Brules, Jesse
Calman, Carl, and the Calman
Advertising Agency
Camera, Roger
Chanson, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Coffey, Jack
Cohen, Marty
Collectors' Items Recording Co.
Maurice Spivack and Kath-
erine Gregg
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne

Cook, David
Courtney Robert
Croschert, Mr.
Crossen, Ken, and Ken Cross-
en Associates
Crown Records, Inc.
Currie, Lou
Jolin, Anton
Jolin-Friedman Production
Corporation
Dubonnet Records, and Jerry
(Jerome) Lipskin
Dynamic Records, Clydesmith
Franklin, Joe
Goldberg, (Garrett), Samuel
Goldstein, Robert
Granoff, Hudd
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Helmaway, Phil
"High Button Shoes," Jack
Small, General Manager
Howard, Sonny
Hower's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Inoley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Pro-
ductions
Kenny, Herbert C.
Kent Music Co., and Nick
Kontos
King, Gene
Knight, Raymond
Kushner, Jack and David
LaFontaine, Len
Law, Jerry
Levi, John
Lew, Leslie and his "Black-
birds"
Minhattan Recording Corp., and
Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin E.
McAliffey, Neill
McMahon, Jess
McRae, Teddy, Theatrical
Agency
Metro Coat and Suit Co., and
Joseph Lupia
Meyers, Johnny
Millman, Mort
Montanez, Pedro
Mossy, Philip, and Youth
Monument to the Future
Organization
Murray's
Nasau Symphony Orchestra,
Inc., Benjamin J. Fedler,
and Clinton P. Sheehy
Neill, William
Newman, Nathan
New York Civic Opera Com-
pany, Wm. Reitemann
New York Ice Fantasy Co.,
James Blizard and Henry
Robinson, Owners
Orpheus Record Co.
Parmentier, David
Place, The, and Theodore
Costello, Manager
Pylard, Fritz
Prime, Hughie
Rim Queen Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Fresco
Follies"
Rosen, Philip, Owner and Op-
erator Penthouse Restaurant
Sands Hook S. S. Co., and
Charles Gardner
Schwartz, Mr. Morris
Singer, John
Shoyer, Mrs.
South Sea, Inc., Abner J.
Rubien
Southland Recording Co., and
Rose Santos
Spotlight Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strosze, Irving
Sunbuck, Larry, and his Rodeo
Show
Talent Corp. of America,
Harry Weissman
Television Exposition Produc-
tions, Inc., and Edward A.
Crazer, President
Thomson, Sava and Valenti,
Incorporated
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Farlington, Manager
Walker, Aubrey, Maisonette
Social Club
Wee and Leventhal, Inc.
Welsh, Samuel
Wild Operating Company
Zaks (Zackers), James

NIAGARA FALLS:

Boilevard Casino, and Frank
and Victor Rotundo
Flory's Melody Bar, Joe and
Nick Florio, Proprietors
Kliment, Robert F.

NORWICH:

McLean, C. P.

ONEONTA:

New Windsor Hotel, and
Maximilian Shepard

PATCOGUE:

Kay's Swing Club, Kay
Angeloro

ROCHESTER:

Boston Harbor Cafe, and Mr.
Casey, Proprietor
Counset Inn, and Raymond J.
Moore
Valenti, Sam

ROME:

Mark's, Al

SABATTS CL:

Sabatiss Club, and Mrs. Vera
V. Coleman

SARANAC LAKE:

Riches, The, Mose LaFontaine,
Employer, C. Randall, Mgr.
Durgans Grill

SARATOGA SPRINGS:

Clark, Stevens and Arthur
Howard, Sonny

SCHENECTADY:

Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Club or Cow
Shed, and Magnus E.
Edwards, Manager
Silverman, Harry

SOUTH FALLSBURGH:

Seldin, S. H., Operator (Lake-
wood, N. J.), Grand View
Hotel

SUFFERN:

Armitage, Walter, President,
County Theatre

SYRACUSE:

Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer

TANNERSVILLE:

Germano, Basil

UTICA:

Block, Jerry
Burke's Lug Cabin, Nick Burke,
Owner

VALHALLA:

Twin Palms Restaurant, John
Masi, Proprietor

WATERTOWN:

Duffy's Tavern, Terrance Duffy

WATERVLIET:

Cortes, Rita, James E. Strates
Shows
Killer, Lyman

WHITEHALL:

Jerry Ann Chateau, and
Jerry Rumania

WHITE PLAINS:

Brod, Mario

YONKERS:

Balmer, William

**LONG ISLAND
(New York)**

ATLANTIC BEACH:

Bel Aire Beach and Cabanna
Club (R. M. Management
Corp.), and Herbert Month,
President
Normandie Beach Club, Alexan-
der DeCicco

BAYSIDE:

Mirage Room, and Edward S.
Friedland

BELMORE:

Balmer, William I.

GLINDALE:

Warga, Paul S.

JAMAICA:

Dancer, Earl

NORTH CAROLINA

BEAUFORT:

Markey, Charles

BURLINGTON:

Mayflower Dining Room, and
John Loy

CAROLINA BEACH:

Stokes, Gene

CHARLOTTE:

Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. P.
Karston, Joe
Kemp, T. D., and Southern
Attractions, Inc.

DURHAM:

Gordon, Douglas
FAYETTEVILLE:
Reihune, Clarence
Parker House of Music, and
S. A. Parker

GREENSBORO:

Fair Park Casino, and Irish
Horan
Ward, Robert
Wingertzen, E., of Sporting
Events, Inc.

GREENVILLE:

Ruth, Thermon
Wilson, Sylvester

HENDERSONVILLE:

Livinston, Buster

KINSTON:

Parker, David

RALEIGH:

Club Carlyle, Robert Carlyle

WALLACE:

Strawberry Festival, Inc.

WILSON:

McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

DISMARCH:

Lefor Tavern and Ballroom,
Art and John Zenker,
Operators

DEVILS LAKE:

Beacon Club, Mrs. G. J.
Christianson

OHIO

AKRON:

Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Esquire Lounge, and Nick
Thoma, and Robert Naben
Pullman Cafe, George Subrin,
Owner and Manager

CINCINNATI:

Anderion, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wonder Bar, James McFaridge,
Owner
Sunbuck, Larry, and his Rodeo
Show
Smith, James R.
Wallace, Dr. J. H.

CLEVELAND:

Atlas Attractions, and Ray
Graig
Bender, Harvey
Circle Theatre, E. J. Stutz
Club Run-day-Voo, and U. S.
Dearing
Dixon, Forrest
Lucid 55th Co.
Lindsay Skybar, and Phil Bash,
Owner
Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel
Stutz, Operator
Salanci, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Walthers, Carl O.

COLUMBUS:

Avkins, William
Bell, Edward
Beta Nu Bldg. Association, and
Mrs. Emerson Check, Pres.
Charles Bluff Post No. 157,
American Legion
Carter, Ingram
McJade, Phil
Mallory, William
Paul D. Robinson Fire Fighters
Post 507, and Captain G. W.
McDonald
Turf Club, and Ralph Steven-
son, Proprietor

DAYTON:

Buecher, Roy D.
Daytona Club, and William
Carpenter
Taylor, Earl

ELYRIA:

Dance Theatre, Inc., and A. W.
Jewell, President

EUCLID:

Radu, Gerald

FINDLAY:

Wilson, Mr. and Mrs. Karl,
Operators Paradise Club

GERMANTOWN:

Beechwood Grove Club, and Mr.
Hobson

PIQUA:

Sedgewick, Lee, Operator
Plantation Club, and Paul D.
Reese, Owner

SANDUSKY:

Eagles Club
Mathews, S. D.

SPRINGFIELD:

Sallee, Henry
Jackson, Lawrence
Terrace gardens, and H. J.
McCall

TOLEDO:

LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
National Athletic Club, Roy
Pinn and Archie Miller
Nightingale, Homer
Tripsidi, Joseph A., President
Italian Opera Association

WARREN:

Wragg, Herbert, Jr.

VIENNA:

Hull, Russ
Russ Hull

ZANESVILLE:

Venner, Pierre

OKLAHOMA

ARDMORE:

George R. Anderson Post No.
65, American Legion, and
Floyd Loughbridge

ENID:

Norris, Gene

HUGO:

Stevens Brothers Circus, and
Robert A. Stevens, Manager

MUSKOGEE:

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

OKLAHOMA CITY:

Randolph, Taylor
Southwestern Attractions, M. K.
Buldman and Jack Swiger

OKMULGEE:

Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:

DeMarco, Frank

TULSA:

Williams, Cargile

OREGON

EUGENE:

Granada Gardens, Shannon
Shaeffer, Owner
Weinstein, Archie, Commercial
Club

HERMISTON:

Rosenberg, Mrs. R. M.

LAKESIDE:

Bates, E. P.

PORTLAND:

Aume Club Lounge, and A. W.
Denton, Manager
Ozark Supper Club, and Fred
Baker
Pallais Royale Ballroom
Yank Club of Oregon, Inc., and
R. C. Bartlett, President

ROGUE RIVER:

Arnold, Ida Mae

SALEM:

Luge, Mr.

SHERIDAN:

American Legion Post No. 75,
Melvin Agee

PENNSYLVANIA

ALTOQUIPPA:

Gunn, Otis

BERWYN:

Main Line Civic Light Opera
Co., Nat Burns, Director

BLAIRSVILLE:

Moose Club, and A. P. Sundry,
Employer

BRAEBURN:

Mazur, John

BRANDONVILLE:

Vanderbilt Country Club, and
Terry McGovern, Employer

BRYN MAWR:

K. P. Cafe, and George Papsian

CHESTER:

Blue Heaven Room, Bob Lager,
Employer
Fisher, Samuel
Pyle, William
Reindollar, Harry

DEVON:

Jones, Martin

DONORA:

Bedford, C. D.

EVERSON:

King, Mr. and Mrs. Walter

FAIRMOUNT PARK:

Riverside Inn, Inc., Samuel
Otensberg, President

HARRISBURG:

Ickes, Robert N.
P. T. K. Fraternity of John
Harris High School, and
Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.

JOHNSTOWN:

Bouis and Saddle Club, and
Everett Allen
Central Cafe, Christ Kontakos,
Owner and Manager

KENNETT SQUARE:

Hotel Kennett

KINGSTON:

Johns, Robert

LANCASTER:

Freed, Murray
Samuels, John Parker

LEWISTOWN:

Temple Theatre, and
Carl E. Temple

MEADVILLE:

Noll, Carl
Power, Donald W.
Simmons, Al, Jr.

MIDLAND:

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

NEW CASTLE:

Natalie, Tommy
Friendship League of America,
and A. L. Nelson

PHILADELPHIA:

Associated Artists Bureau
Benny-the-Bum's, Benjamin
Fogelman, Proprietor
Bulford Hotel, and Wm. Clore,
Operator

RUBECCK, Carl F.

Carmen Theatre, and Samuel
S. Stiefel, Owner, Alex-
ander Stiefel, Manager
Click Club
Davis, Russell
Dupree, Hiram K.
Bulldman and Jack Swiger

OKMULGEE:

Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:

DeMarco, Frank

Flonut Lounge Club, and Mrs. Pearl Hunter
 Couré, Alexander
 Fosse, Bill
 Hayes, Billie and Floyd, Club
 Zanzibar
 Jackson, Dr. R. B.

TEXAS

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

BEAUMONT:
 Bishop, E. W.

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

CORPUS CHRISTI:
 Kirk, Edwin

DALLAS:
 Embassy Club, Helen Askew,
 and James L. Dixon, Sr., co-
 owners
 Lee, Don, Owner of Script and
 Score Productions and Oper-
 ator of "Sawdust and Swing-
 time"
 Luskie (Skippy Lynn), Owner
 of Script and Score Pro-
 ductions and Operator of
 "Sawdust and Swingtime"
 May, Oscar P. and Harry E.
 Morgan, J. C.

DENISON:
 Club Rendezvous

EL PASO:
 Kelly, Everett
 Marlin, Coyal J.
 Bowden, Ernest
 Williams, Bill

FORT WORTH:
 Clemens, James E.,
 Famous Door, and Joe Earl,
 Operator
 Florence, F. A., Jr.
 Snyder, Chic
 Strippling, Howard

GALVESTON:
 Evans, Bob
 Shiro, Charles

GONZALES:
 Dailey Bros. Circus

GRAND PRAIRIE:
 Club Hajdad, R. P. Bridges and
 Marian League, Operators

HENDERSON:
 Wright, Robert

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

LEVELAND:
 Collins, Dee

LONGVIEW:
 Club 24 (formerly Rendezvous
 Club), and B. D. Holman,
 Employer
 Ryan, A. L.

MEXIA:
 Payne, M. D.

PALESTINE:
 Earl, J. W.
 Griggs, Samuel
 Grove, Charles

PARIS:
 Ron DuVon, and Frederick J.
 Meikle, Employer

PORT ARTHUR:
 Deuland, William

SAN ANGELO:
 Specialty Productions, Nelson
 Scott and Wallace Kelton

SAN ANTONIO:
 Forrest, Thomas
 Leahy, J. W. (Lee), Rockin'
 M Dude Ranch Club
 Ohledo, F. J.
 Rockin' M Dude Ranch Club,
 and J. W. (Lee) Leahy

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

WACO:
 Cutenfield, Lou

WICHITA FALLS:
 Dibles, C.
 Wharley, Mike

VERMONT

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

VIRGINIA

ALEXANDRIA:
 Commonwealth Club, Joseph
 Burko, and Seymour Spelman

BUENA VISTA:
 Rockbridge Theatre

DANVILLE:
 Fuller, J. H.

EXMORE:
 Downing, J. Edward

HAMPTON:
 Maney, Terry

LYNCHBURG:
 Bailey, Clarence A.

MARTINSVILLE:
 Hutchens, M. E.

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

NORFOLK:
 Big Tzek Diner, Percy
 Simon, Proprietor
 Cashvan, Irwin
 Meyer, Morris
 Rohanna, George
 Winfree, Leonard

PORTSMOUTH:
 Rountree, G. T.

RICHMOND:
 American Legion Post No. 151
 Knight, Allen, Jr.
 Rende-vous, and Oscar Black

SUFFOLK:
 Clark, W. H.

VIRGINIA BEACH:
 Bass, Milton
 Melody Inn (formerly Harry's
 The Spot), Harry L. Sizer,
 Jr., Employer
 White, William A.

WASHINGTON

SEATTLE:
 Harvison, R. S.
 908 Club, and Fred Baker
 Washington Social Club and
 Sireless (atove)

SPOKANE:
 Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON:
 Club Congo, Paul Daley, Owner
 El Patio Bar Club, and Charles
 Powell, Operator
 White, Ernest B.

HUNTINGTON:
 Brewer, D. C.

INSTITUTE:
 Hawkins, Charles

LOGAN:
 Galt, A. J.

MORGANTOWN:
 Niner, Leonard

WHEELING:
 Mardi Gras

WISCONSIN

BEAR CREEK:
 Schwaeber, Leroy

BELOIT:
 Royal Palm Ballroom, and
 C. H. Pilz

BOWLER:
 Reinke, Mr. and Mrs.

GREEN BAY:
 Sault, Erwin
 Franklin, Allen
 Peasley, Charles W.

GREENVILLE:
 Reed, Jimmie

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

HURLEY:
 Club Francis, and James Francis
 Pontecchio, Mrs. Elcey, Club
 Fiesta

LA CROSSE:
 Tooke, Thomas, and Little
 Dandy Taverna

MILWAUKEE:
 Betha, Nick Williams
 Continental Theatre Bar
 Capps, Arthur, Jr.
 Dimaggio, Jerome
 Gentilly, Nick
 Maniacci, Vince
 Rizzo, Jack D.
 Weinberger, A. J.

NEOPIT:
 American Legion, Sam Dick-
 son, Vice-Commander

RACINE:
 Miller, Jerry

RHINELANDER:
 Kane's Moens Lake Resort,
 and George A. Kane
 Kendall, Mr., Manager Holly
 Wood Lodge

ROSHOLT:
 Akavickas, Edward

SAUK CITY:
 Riverview, and Francis Em-
 way, Proprietor

SHEBOYGAN:
 Sicilia, N.

SUN PRAIRIE:
 Hulstzer, Herb, Tropical
 Gardens
 Tropical Gardens, and Herb
 Hulstzer

TOMAH:
 Veterans of Foreign Wars

WISCONSIN RAPIDS:
 Brown Derby, and Lawrence
 Huber, Owner

WYOMING

CHEYENNE:
 She-Ann Nite Club, and Hazi
 Kline, Manager

JACKSON HOLE:
 R. J. Bar, and C. L. Jensen

ROCK SPRINGS:
 Sm-ke Houze Lounge, Del K.
 James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
 Adelman, Ben
 Alvis, Ray C.
 Archer, Pat
 Blue Mirror
 Cabana Club, and Jack Staples
 China Clipper, Sam Wong,
 Owner
 Cloré's Musical Bar, and Jean
 Cloré
 Club Filington (D. E. Corp.),
 and Herb Sacha, President
 D. E. Corporation, and Herb
 Sachs
 Five O-Clock Club, and Jack
 Staples, Owner
 Gold, Sol
 Holberman, John Price, Pres.
 Washington Aviation Country
 Club
 Hoffman, Edward F., Hoffman's
 3 Ring Circus
 Kavakos, William, and Kavakos
 Club
 Kirsch, Fred
 Mansfield, Emanuel
 Moore, Frank, Owner Star
 Dust Club
 Murray, Lewis, and Lou and
 Alex Club, and Club Bengasi
 New Orleans Restaurant, and
 Nick Gaston, Proprietor
 Northwest Casino, and John
 Dykes
 O'Brien, John T.
 Perruso's Restaurant, and Vito
 Perruso, Employer
 Purple Inn, Chris D. Cassi-
 mo and Joseph Cannon
 Quonset Inn, Inc., and
 Ling Wong
 Rayburn, F.
 Rittenhouse, Rev. H. B.
 Robinson, Robert L.
 Romany Room, Mr. Weintraub,
 Operator, and Wm. Biron,
 Manager
 Rosa, Thomas N.
 Rumpus Room, and Elmer
 Cooke, Owner
 Smith, I. A.
 T. & W. Corporation, Al
 Simonds, Paul Mann
 Walters, Alfred

CANADA

ALBERTA

CALGARY:
 Fort Brisbane Chapter of the
 Imperial Order Daughters of
 the Empire
 Simmons, Gordon A.

EDMONTON:
 Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
 Gaylede Enterprises, and L.
 Carrigan, Manager
 H. Singer and Co. Enterprises,
 and H. Singer

ONTARIO

CHATHAM:
 Taylor, Dan

COBORG:
 International Ice Revue, Robt.
 White, Jerry Rayfield and J.
 J. Walsh

GRAVENHURST:
 Summer Gardens, and James
 Webb

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

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

HASTINGS:
 Wassman, George, and Riverside
 Pavilion

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

SOUTH SHORE:
 MUSSELMAN'S LAKE:
 (Glendale Pavilion, Ted Bing-
 ham)

NEW TORONTO:
 Leslie, George

OTTAWA:
 Parker, Hugh

OWEN SOUND:
 Thomas, Howard M. (Doc)

PORT ARTHUR:
 Curtin, M.

TORONTO:
 Ambassador and Monogram
 Records, Messrs. Darwyn
 and Sokoloff
 Habler, Peter
 Langford, Karl
 Local Union 1452, CIO Steel
 Workers Organizing Com-
 mittee
 Miquelon, V.
 Milford, Bert
 Radio Station CHUM
 Skornhid, Walter, Ukrainian
 National Federation Hall
 Wetham, Katherine

QUEBEC

DRUMMONDVILLE:
 Grenik, Marshall

MONTREAL:
 Association des Concerts Clas-
 siques, Mrs. Edward Blouin,
 and Antoine Dufoir
 Auger, Henry
 Beauvais, Maurice, and LaSociete
 Artistique
 Coulombe, Charles
 Danus, Hubert and Raymond
 Fmond, Roger
 Haskett, Don (Martin York)
 LeRoy, Michel
 Lussier, Pierre
 Norbert, Henri
 Sunbrook, Larry, and his Rodeo
 Show

POINTE-CLAIRE:
 Oliver, William

QUEBEC:
 Sunbrook, Larry, and his Rodeo
 Show

QUEBEC CITY:
 LaChance, Mr.

ST. JOHNS:
 Hotel Normandie

SASKATCHEWAN

REGINA:
 Judith Enterprises, and
 G. W. Haddad

CUBA

ALASKA

ANCHORAGE:
 Capper, Keith

FAIRBANKS:
 Casa Blanca, and A. G. Mul-
 down
 (Glen A. Elder (Glen Alvin))

HAWAII

HONOLULU:
 Kennison, Mrs. Ruth, Owner
 Pango Pango Club
 Thomas Puna Lake

WAIKIKI:
 Walker, Jimmie, and Marine
 Restaurant at Hotel Del Mar

MISCELLANEOUS

Abernathy, George
 Alberts, Joe
 Al-Dean Circus, F. D. Freeland
 Andrus, George D.
 Anthe, John
 Arwood, Ross
 Aulger, J. H.,
 Aulger Bros. Stock Co.

Bacon, Paul, Sports Enterprises,
 Inc., and Paul Bacon
 Ball, Ray, Owner All Star Hit
 Parade
 Baugh, Mrs. Mary
 Bert Smith Revue
 Bolughino, Dominick
 Bosserman, Herbert (Tiny)
 Brandhorst, E.
 Braunstein, B. Frank
 Bruce, Howard, Manager
 "Crazy Hollywood Co."
 Brydon, Ray Marsh, of the Dan
 Rice 3-Ring Circus
 Buffalo Ranch Wild West Circus,
 Art Mix, R. C. (Bob) Grooms,
 Owners and Managers
 Burns, L. L., and Partners
 Bur-Ton, John

Carlson, Ernest
 Carroll, Sam
 Cheney, Al and Lee
 Chew, J. H.
 Collins, Dee
 Cunway, Stewart

Dale Bros. Circus
 D'Amico, Dion, Former Booker
 Davis, Clarence
 Deviller, Donald
 DiCarlo, Ray

Eckhart, Robert
 Edwards, James, of James Ed-
 wards Productions

Feehan, Gordon F.
 Ferris, Mickey, Owner and Mgr.
 "American Heuristics on Parade"
 Finkelman, Harry
 Forrest, Thomas
 Friendship League of America,
 and A. L. Nelson
 French, Joe C.

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

Hewlett, Ralph J.
 Hoffman, Edward F.,
 Hoffman's 3-Ring Circus
 Hollander, Frank,
 D. C. Restaurant Corp.
 Moran, Irish
 Horn, O. B.
 Huskins, Jack
 Howard, LeRoy
 Howe's Famous Hippodrome
 Circus, Arthur and Hyman
 Sturmak
 Huga, James
 International Ice Revue, Robert
 White, Jerry Rayfield and J. J.
 Walsh

Johnson, Sandy
 Johnston, Clifford
 Jones, Charles

Kelly, Bert
 Kellon, Wallace
 Kimball, Dude (or Romaine)
 Kirk, Edwin
 Kosman, Hyman

Larson, Norman J.
 Law, Edward
 Leveon, Charles
 Levin, Harry
 Lew Leslie and his "Blackbirds"
 McCarthy, E. J.
 McCaw, E. E., Owner
 Horse Follies of 1946
 McGowan, Everett
 Midge, Floyd
 Magen, Roy
 Mann, Paul
 Markham, Dewey "Pigmeat"
 Matthews, John
 Maurice, Ralph
 Meeks, D. C.
 Merry Widow Company, Eugene
 Haskell, Raymond E. Mann,
 and Ralph Pannessa, Managers
 Miller, George F., Jr., former
 Bookers License 1129
 Ken Miller Productions, and
 Ken Miller
 Miquelon, V.
 Montalvo, Santos
 N. Edward Beck, Employer
 Rhapsody on Ice
 New York Ice Fantasy Co., Scot
 Chalfant, James Blizzard and
 Henry Robinson, Owners

Olsen, Buddy
 Osborn, Theodore
 O'Toole, J. T., Promoter
 Otto, Jim
 Ouellette, Louis

Patterson, Charles
 Peth, Iron N.
 Pinter, Frank

Rayburn, Charles
 Rayfield, Jerry
 Rea, John
 Reid, Murray
 Reid, R. R.
 Rhapsody on Ice, and N. Edw.
 Beck, Employer
 Roberts, Harry E. (Hap Roberts
 Scott, Nelson
 Robertson, T. E.,
 Robertson Roden, Inc.
 Ross, Hal J., Enterprises

Salzmann, Arthur (Art Henry)
 Sargent, Selwyn G.
 Scott, Nelson
 Singer, Leo, Singer's Midgits
 Six Brothers Circus, and
 George McCall
 Smith, Ora T.
 Specialty Productions
 Stevens Bros. Circus, and Robert
 A. Stevens, Manager
 Stone, Louis, Promoter
 Stover, William
 Strass, George
 Summerlin, Jerry (Mars)
 Sunbrook, Larry, and his Rodeo
 Show

Tahar, Jacob W.
 Taylor, R. J.
 Thomas, Mac
 Travers, Albert A.

Waltner, Marie, Promoter
 Ward, W. W.
 Watson, N. C.
 Wells, Charles
 White, George
 Williams, Gargile
 Williams, Frederick
 Wilson, Ray
 Young, Robert

UNFAIR LIST of the A. F. M.

INDIVIDUALS, CLUBS, LITTLE ROCK:
 Albert Pike Hotel
 Grady Manning Hotel
 Lafayette Hotel
 Marion Hotel

MISSISSIPPI

MISSOURI

MISSOURI:
 This List is alphabetically arranged in States, Canada and Miscellaneous

CALIFORNIA

BEVERLY HILLS:
 White, William B.

BIG BEAR LAKE:
 Cressman, Harry E.

CULVER CITY:
 Mardi Gras Ballroom

LONG BEACH:
 Copper Penny Cafe, and Carl
 Spano, Proprietor
 Santa Clara Cafe, and
 James Peacock

PHOENIX:
 Plantation Ballroom

ARIZONA

ARKANSAS

HOT SPRINGS:
 Forest Club, and Haskell Har-
 zer, Prop.
 Majestic Hotel

SAN FRANCISCO:
 Kelly, Noel
 Freitas, Carl (also known as Ar-
 thony Cliff)
 Jones, Cliff
 Southern Pacific American
 Legion Post Band
 Southern Pacific Club Band

SAN LUIS OBISPO:
 Seaton, Don

SAN PABLO:
 Backstage Club

SANTA ROSA, LAKE COUNTY:
 Rendezvous

TULARE:
 T D E S Hall

COLORADO

LOVELAND:
 Westgate Ballroom

RIFLE:
 Wiley, Leland

CONNECTICUT

DANIELSON:
 Pine House

GROTON:
Swiss Villa
HARTFORD:
Bucca Tavern, Frank S. De-
Lucco, Prop.
JEWETT CITY:
Jewett City Hotel
MOONUP:
American Legion
Club 91
MYSTIC:
Alpine Club, Inc., and
Peter Balescracci
NORWICH:
Polish Veteran's Club
Wunder Bar, and Roger A.
Bernier, Owner

FILLMORE:
Fillmore School Hall
IOWA CITY:
Fraternal Order of Eagles
Aerie 695
KEOKUK:
Kent, Porter
KEY WEST:
Ray Hanten Orchestra
PEOSTA:
Peosta Hall
WEBSTER CITY:
Loyal Order of Moose Lodge
735, J. E. Black
ZWINGLE:
Zwingle Hall

KANSAS

ARKANSAS CITY:
Twilight Dance Club
CHENEY:
Sedgewick County Fair
EL DORADO:
Loc Mor Club
GARDEN PLAIN:
Harry Gard Orchestra
TOPEKA:
Boley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion
WICHITA:
Campbell, Pauline M. (Polly)
Carey, Harold, Combo
Cowboy Inn
Eagles Lodge
Flamingo Club
KFBI Ranch Boys
KFH Ark Valley Boys
KWB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Stenn, M. Loren
Sullivan Independent Theatres,
Civic, Crawford, Crest,
Eighty-One Drive-In, Fifty-
Four Drive-In, Tower, West
Theatres

DELAWARE

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

FLORIDA

CLEARWATER:
Crystal Bar
Musical Bar
Sea Horse Grill and Bar
HALLANDALE:
Ben's Place, Charles Dresden
KEY WEST:
Caban Club
Delmonico Bar, and Artura Boza
MIAMI BEACH:
San Marino Hotel, and R. S.
Robinson
SARASOTA:
"400" Club
TAMPA:
Grand Oregon, Oscar Leon,
Manager

GEORGIA

MACON:
Jay, A. Wingate
Lowe, Al
Weather, Jim
SAVANNAH:
Sportsmen's Club, Ben J. Alex-
ander

IDAHO

BOISE:
Simmons, Mr. and Mrs. James
L. (known as Chico and
Ginnie)
TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
The Spot, Al Dennis, Prop.
CHICAGO:
Kryl, Bohumir, and his Sym-
phony Orchestra
Samczyk, Casimir, Orchestra
GALFSBURG:
Carson's Orchestra
Mcker's Orchestra
Townsend Club No. 2
JACKSONVILLE:
Chalet Tavern, in the Illinois
Hotel
LOSTANT:
Rendezvous Club, and Murry
Funk, Manager
MARISSA:
Triefenbach Brothers Orchestra
OLIVE BRANCH:
44 Club, and Harold Babb
ONEIDA:
Rova Amvet Hall
QUINCY:
Kent, Porter
STERLING:
Howman, John E.
Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams
Owner
Bonny Grill
MUNCIE:
Delaware County Fair
Muncie Fair Association

IOWA

BOONE:
Mines Hall
CEDAR FALLS:
Armory Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers
DIRE:
Memorial Hall
DUBUQUE:
Holy Trinity School

ARKANSAS CITY:
Twilight Dance Club
CHENEY:
Sedgewick County Fair
EL DORADO:
Loc Mor Club
GARDEN PLAIN:
Harry Gard Orchestra
TOPEKA:
Boley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion
WICHITA:
Campbell, Pauline M. (Polly)
Carey, Harold, Combo
Cowboy Inn
Eagles Lodge
Flamingo Club
KFBI Ranch Boys
KFH Ark Valley Boys
KWB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Stenn, M. Loren
Sullivan Independent Theatres,
Civic, Crawford, Crest,
Eighty-One Drive-In, Fifty-
Four Drive-In, Tower, West
Theatres

KENTUCKY

ASHLAND:
Amvets Post No. 11, and Carl
(Red) Collins, Manager
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.
MAYFIELD:
Fancy Farms Picnic, W. L.
Fisher

LOUISIANA

NEW ORLEANS:
Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al
Bresnahan, Prop.
Fun Bar
Gunga Den, Larry LaMarca,
Prop.
Happy Landing Club
Moulin Rouge, and Elmo
Madon, Proprietor
Treasure Chest Lounge
Wright, Joe, Joe Wright's
Lounge
SHREVEPORT:
Capital Theatre
Majestic Theatre
Strand Theatre

MAINE

NORTH KENNEBUNKPORT:
Log Cabin Ballroom, Roy
Tibbets, Proprietor

MARYLAND

BALTIMORE:
Blue Room, of the Mayfair
Hotel
Knowles, Nolan P. (Aetna
Music Corp.)
State Theatre
Summit
EASTON:
Starrt, Lou and his Orchestra
HAGERSTOWN:
Audulon Club, M. I. Patter-
son, Manager
Hanes, Reynolds S.
Rabasco, C. A., and Baldwin
Cafe

MASSACHUSETTS

BELLINGHAM:
Silver Lake Cafe
FALL RIVER:
Durfee Theatre
Latin Quarter, and Henry
Gaudreau
GARDNER:
Florence Rangers Band
Heywood-Wakefield Band
LYNN:
Pickfair Cafe, Rinaldo Cheve-
zini, Prop.

METHUEN:
Central Cafe, and Messrs. Yana-
konis, Driscoll and Gagnon,
Owners and Managers
NEW BEDFORD:
Polka, The, and Louis Garston,
Owner
SPENCER:
Spencer Fair, and Bernard
Reardon
WEST WARREN:
Quabog Hotel, Viola Dudek,
Operator
WEST YARMOUTH:
Silver Sea Horse, and Joe Go-
bin, Operator
WORCESTER:
Gedymim, Walter
Theatre-in-the-Round, and Alan
Gray Holmes

MICHIGAN

ESCANABA:
Welcome Hotel, George Brodd,
Prop.
HOUGHTON LAKE:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace
INTERLOCHEN:
National Music Camp
ISHPEMING:
Congress Bar, and Guido
Bunetti, Proprietor
MARQUETTE:
Johnston, Martin M.
MIDLAND:
Eagles Club
NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi
PORT HURON:
Lakeport Dance Hall

MINNESOTA

DEER RIVER:
Hilllat Club
MINNEAPOLIS:
Milke, C. C.
Twin City Amusement Co., and
Frank W. Patterson
Stone, David
PERHAM:
Paul's Tavern
ST. PAUL:
Berk, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSISSIPPI

JACKSON:
Patio Club, and Jimmy Skinner,
Operator

MISSOURI

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

MONTANA

GREAT FALLS:
Civic Centre Theatre, and Clar-
ence Golder
HAVRE:
Havre Theatre, Emil Don Tigny
SHELBY:
Alibi Club, and Alan Turk

NEBRASKA

HASTINGS:
Brick Pile
LINCOLN:
Dance-Mor
OMAHA:
Baker Advertising Company
Benson Legion Post Club
Eagles Club
Logan School of Music, Dr.
Noel Logan, Director
VFW Club
Whitney, John B.

NEVADA

ELY:
Little Casino Bar, and Frank
Pace

NEW HAMPSHIRE

BOSCOWEN:
Colby's Orchestra, Myron Colby,
Leader
PITTSFIELD:
Pittsfield Community Band,
George Freese, Leader

WARNER:
Flanders' Orchestra, Hugh
Flanders, Leader

NEW JERSEY

ATLANTIC CITY:
Mossman Cafe
Surf Bar
BAYONNE:
Skler's Hall
CAMDEN:
Polish American Citizens Club
St. Lucius Choir of St. Joseph's
Parish
CAPE MAY:
Congress Hall, and Joseph
Uhler, Proprietor
CLIFTON:
Boeckmann, Jacob
DENVILLE:
Young, Buddy, Orchestra
EATONTOWN:
Phil's Turf Club
ELIZABETH:
Coral Lounge, Mrs. Agresta,
Owner
Polish-American Club
Polish Falcons of America, Nest
126
HACKETTSTOWN:
Hackettstown Fireman's Band
JERSEY CITY:
Band Box Agency, Vince Gi-
acinto, Director
LODI:
Peter J's
MAPLEWOOD:
Maplewood Theatre
MONTCLAIR:
Montclair Theatre
MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre
NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.
NEWARK:
17 Club
OAK RIDGE:
Van Brundt, Stanley, Orchestra
PASSAIC:
Blue Room, and Mr. Jaffe
Botany Mills Band
ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

CARLSBAD:
Lobby Club
RUIDOSO:
Davis Bar

NEW YORK

BRIARCLIFF MANOR:
Briar Oaks Restaurant,
Thomas O'Brien
BRONX:
Aloha Inn, Pete Mancuso Pro-
prietor and Carl Ranford,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.
BROOKLYN:
All Ireland Ballroom, Mrs.
Paddy Griffin and Mr.
Patrick Gillespie
BUFFALO:
Hall, Art
Jesse (Tipper Post No. 430,
American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL:
Jones, Stevie, and his Orchestra
CERES:
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