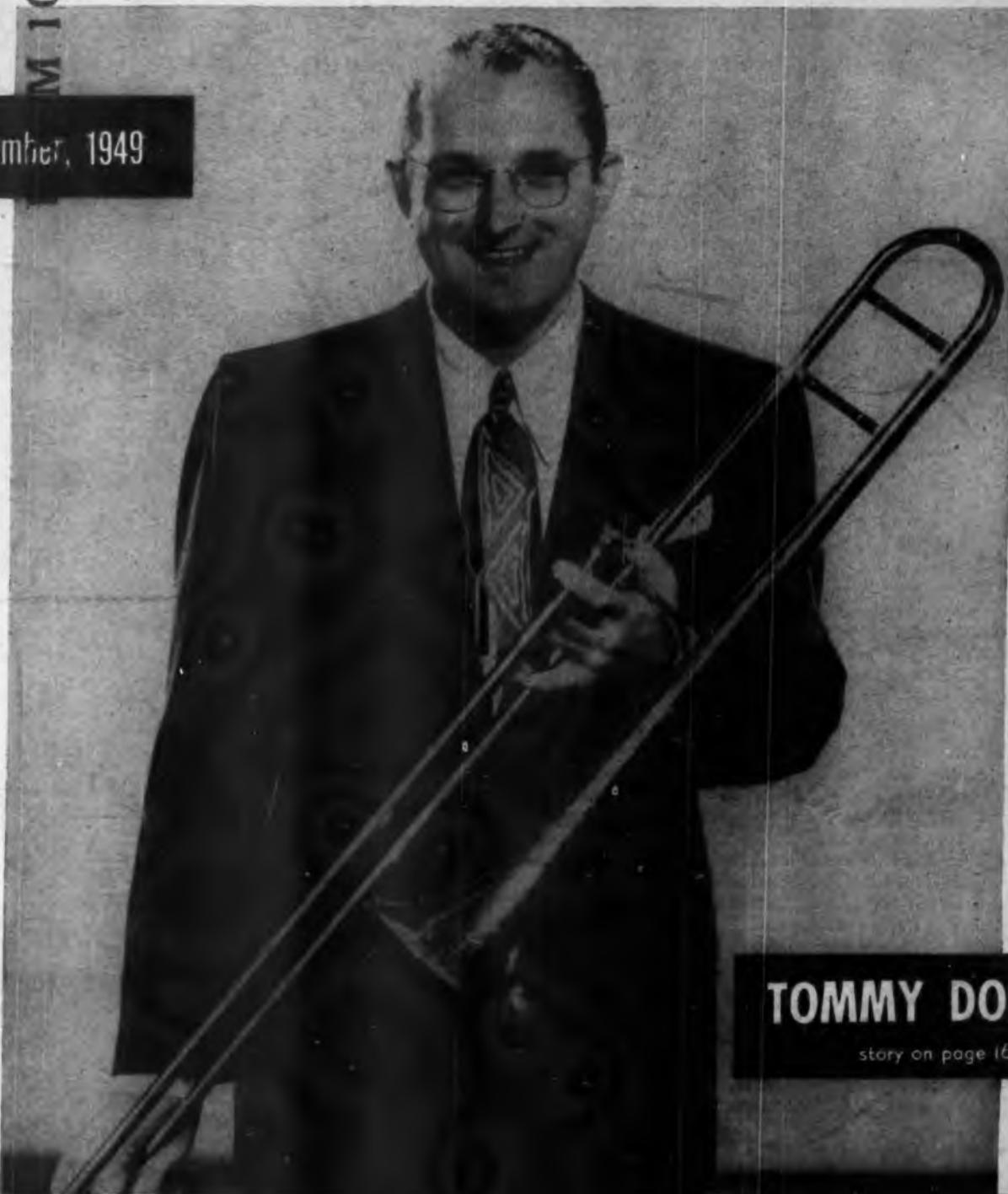


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TOMMY DORSEY

story on page 16

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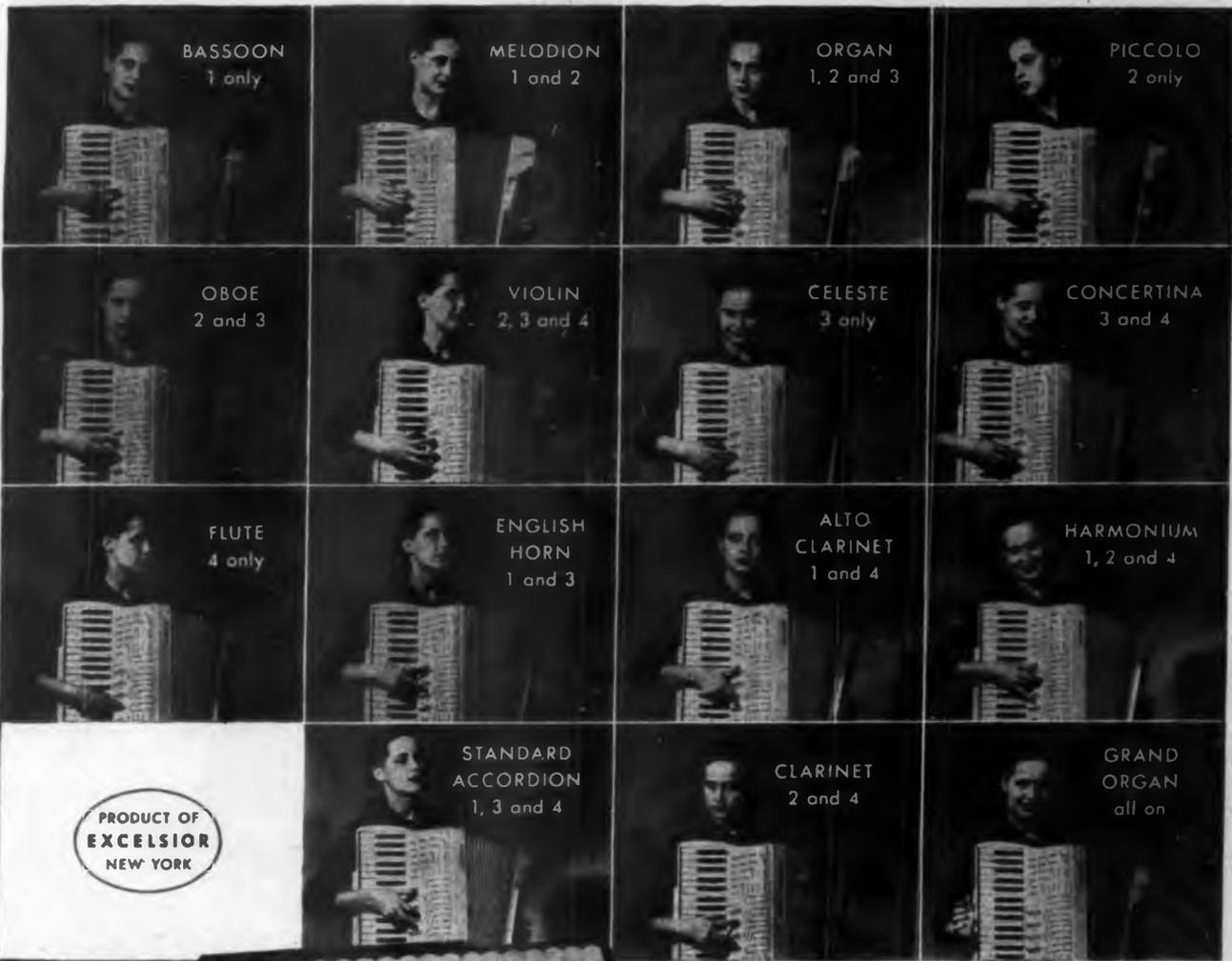
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CHANGES IN ADDRESSES OF OFFICERS

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New England Conference—President, James L. Falvey, 339 Front St., Chicopee, Mass.

IMPORTANT

Attention local secretaries and members: Howard McGhee (McGee) represents himself as a member of the A. F. of M. As he stands erased from membership, all members are cautioned against employing him or accepting engagements from him.

DEFAULTERS

Umbach Amusement and Beverage Co., and R. E. (Bob) Umbach, Birmingham, Ala., \$1,030.00.

Zanzibar Club, and Lew Klein, Phoenix, Ariz., \$338.30.

Lloyd Johnson, El Cerrito, Calif., \$595.00.

Dam Site, and Pete Heizenrader, Friant, Calif., \$225.00.

Rich Art Records, Inc., Garvey, Calif., and Russ Hull, Vienna, Ohio, \$1,000.62.

Desert Inn, and Earl Coffman, manager, Palm Springs, Calif., no amount given.

Georgian Room, and H. D. McRae, Santa Monica, Calif., \$90.00.

Dan Habecker, Freeport, Ill., \$450.00.

(Continued on page thirty-seven)



LEBLANC CLARINETIST, "PEANUTS" HUCKO, giving the video-fans a treat on a recent Eddie Condon Television Show. Earl Hines at the piano. Louis Armstrong, back to camera. Michael "Peanuts" Hucko uses the model 576 Leblanc, a very remarkable artist clarinet imported from France and distributed through American dealers by the G. Leblanc Company, Kenosha 17, Wisconsin.

Symphonic Sidelights

OPENING CONCERTS

THE CANTON (Ohio) Symphony opened its thirteenth season with soloist Josef Gingold interpreting Mendelssohn's Violin Concerto. Louis Lane is the orchestra's conductor . . . Another Ohio orchestra, that of Dayton, opened its seventeenth season with Tossy Spivakovsky as soloist in the Sibelius violin concerto, and Paul Katz conducting . . . The Symphony Orchestra of Queens, Long Island, gave its inaugural concert (through the help of the Recording and Transcription Fund of Local 802) on September 29th. The organizers hope to establish the orchestra on a permanent basis . . . The opening concert of the Baltimore Symphony Orchestra—Reginald Stewart is its conductor—featured Rudolf Serkin, pianist, as soloist.

CHANGES IN PERSONNEL

Three former members of the Portland (Oregon) Symphony go to the Utah Symphony this season: Tibor Zelig (concert master), Harold



Henry Aaron

Schneier, first cellist, and Lorn Steinberger, first trombone . . . Jacques Gasselin (formerly with the N.B.C. Symphony) is to be the new concert master of the Los Angeles Philharmonic. Their new solo cellist is George Neikrug, the new solo oboist Bert Gassman . . . Henry Aaron has been engaged as assistant conductor of the Buffalo Symphony Orchestra . . . Norton Krasnoff has been engaged as first trumpeter with the New Orleans Symphony Orchestra . . . Warren Benfield leaves the Philadelphia Orchestra to become bassist of the Chicago Symphony Orchestra . . . Michael A. Petrilli is the new assistant conductor of the Grand Rapids Symphony Orchestra . . . Israel Baker, who was concert master in Leopold Stokowski's Youth

Orchestra, has been engaged as concert master of the Los Angeles Chamber Symphony Orchestra.

PROGRAMS

The Inglewood (California) Symphony Orchestra lays emphasis on one American work on every program . . . At its Christmas concert the San Antonio Symphony Orchestra will be assisted by the 200-voice Singers' Society . . . Herman Felber led the Kalamazoo Symphony Orchestra in Vincent d'Indy's "Symphony on a French Mountain Air" at the concert of November 13th. Harold Van Horne was the piano soloist . . . A "surprise" concerto is promised by William Primrose when he appears as viola soloist with the Minneapolis Symphony Orchestra.

PREMIERES

The October 29th concert of the New York Philharmonic introduced to this country "Sardegna," by Ennio Porrino . . . The Erie Philharmonic Orchestra, conductor Fritz Mahler, will perform five new American works this season: "American Popular Dances," by Morton Gould; "Suite for Orchestra," by Ulysses Kay; "Variations on an Indian Theme," by Frederick Jacobi; "From My Window," by Elie Siegmeister, and an as yet untitled work by Robert Russell Bennett . . . The Austin Symphony Orchestra under Ezra Rachlin plans to give first performance to "A Dramatic Overture," by Harold Morris, Texas composer . . . When he opened the Elementary Series of the New York Philharmonic on October 22nd Igor Buketoff premiered a new "Overture on Children's Names," written by Arcady Dubensky. It is based on the book, "The Little Bird," by Rose Corigliano, wife of the concert master of that orchestra . . . Jacques Singer, Musical Director of the Vancouver Symphony Orchestra, presented the North American premiere of the Arthur Benjamin Symphony on November 13th . . . The world premiere of LeRoy Robertson's new violin concerto is programmed by the Utah Symphony for the special concert commemorating the centennial of the founding of the University of Utah . . . A world premiere, Herbert Haufrecht's ballet suite, "When Dad Was a Fireman," occurred at the opening concert of the New Jersey Symphony, under Samuel Antek . . . The Quebec Symphony will introduce in December Walter Eiger's overture-fantasy on French Canadian folk tunes.

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CONDUCTORS

In the five years during which Alexander Leslie has lived in Springfield (Massachusetts) he has organized the Springfield Symphony Orchestra, the Young People's Symphony, the Symphony Chorus, the Young People's Scholarship Fund and indoor "Pops" concerts . . . Antal Dorati, new conductor of the Minneapolis Symphony Orchestra, presented his initial concert with that organization October 17th: works by Mozart, Beethoven, Debussy and Strauss . . . Joseph Wagner has conducted five all-American programs in the last four months . . . William Fantozzi is the new assistant conductor of the Kansas City Philharmonic Orchestra. He is also the orchestra's assistant concert master . . . Joseph Hawthorne, the new conductor of the Chattanooga (Tennessee) Symphony Orchestra, was formerly associate conductor of the Dallas Symphony Orchestra . . . Leopold Stokowski will be on the podium for the first two months of the New York Philharmonic-Symphony Orchestra's season.



Joseph Hawthorne

ANNIVERSARIES AND SALUTES

The program in commemoration of Goethe, which was presented by the Philadelphia Orchestra on October 14th, included two works inspired by that great poet: Beethoven's Egmont Overture and Liszt's "Faust" symphony . . . The October 30th "Twilight" concert of the Cleveland Orchestra, conducted by Rudolph Ringwall, commemorated the 100th anniversary of the death of Johann Strauss. The same program saluted Richard Strauss through his "Till Eulenspiegel's Merry Pranks" . . . In a concert built around the centennial of the State of Minnesota, Joseph Wagner on October 14th conducted the Duluth Symphony Orchestra in a program consisting entirely of composers who are residents of Minnesota or Minnesotans by birth.

CONTEST

The Canton (Ohio) Symphony announces an award of one hundred dollars and performance by that organization for a work five to eight minutes in length by an Ohio composer. Inquiries should be addressed to the Canton Symphony Orchestra Association, 1717 Market Avenue, North Canton, Ohio.

HORIZONS WIDEN

The Spokane Philharmonic Orchestra, under the direction of Harold Paul Whelan, has been chosen to appear on N.B.C.'s "Pioneers of Music" . . . The Houston Symphony Orchestra will make a 4,000-mile tour this season. The itinerary will include concerts in cities in Arkansas, Tennessee, Louisiana, Indiana and Oklahoma . . . The Inglewood Symphony Orchestra has been granted \$1,800 by the City Council of that California town. The orchestra, a well-knit body of some seventy players, now performs on a monthly basis, with one concert scheduled for the second Sunday of each month . . . The Northwest Sinfonietta, Henry Denecke, conductor, has just completed a tour of Minnesota, North Dakota, South Dakota and Wisconsin. Many of the towns in which the Sinfonietta played had never heard an orchestra "in the flesh" before.



Alexander Leslie, Conductor, Springfield Symphony

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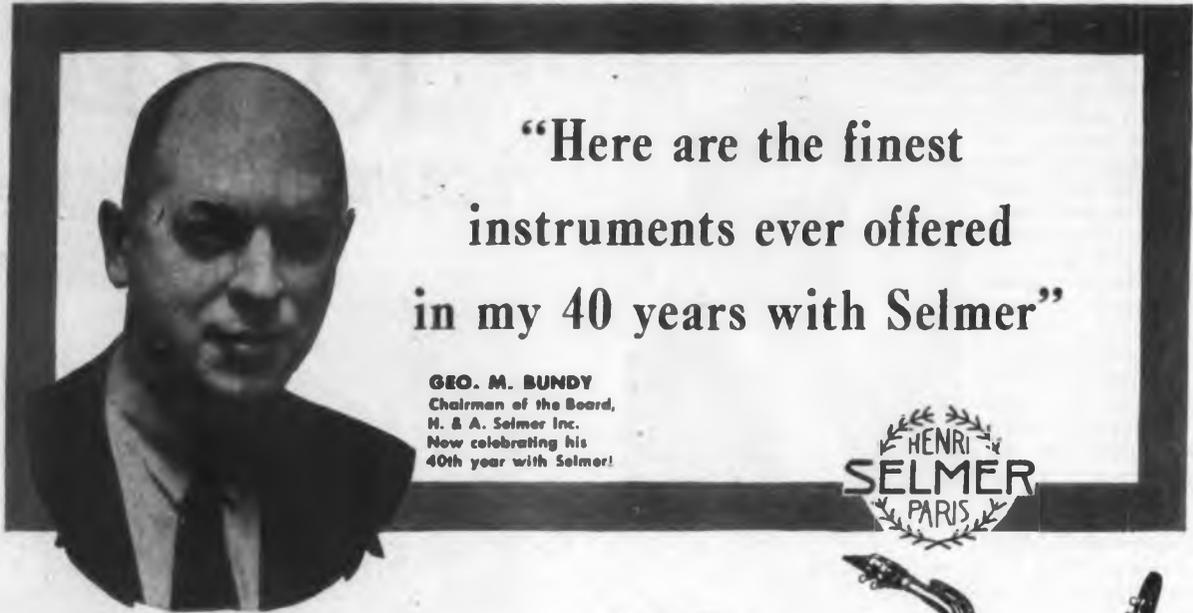


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Affairs of the Federation

For the Information of All Members:

This is the second notice in reference to the American Guild of Variety Artists. The first was printed in the *International Musician* and published repeatedly for several months. Kindly read the following very carefully:

The policy of the American Federation of Musicians in regard to the American Guild of Variety Artists, who saw fit to raid our membership, is that no member of the American Federation of Musicians is permitted to join AGVA, regardless of the fact that in addition to his services as an instrumental musician, he may perform as a singer, comedian, dancer, etc. This also includes musicians who act as masters of ceremonies introducing acts, etc., before an orchestra. We consider him an instrumentalist and he should only belong to the American Federation of Musicians, and no other organization. If he does not play an instrument in a show, then the Federation makes no claim

to his membership, even though many actors in the past few weeks have shown their desire to join the A. F. of M.

In simple language, the above means that no member of the American Federation of Musicians is permitted to join or to remain a member of AGVA.

Further, all members of the American Federation of Musicians are hereby given notice to resign from the American Guild of Variety Artists immediately. We know the musicians who already belong to AGVA, and copies of their resignations must be sent to the President's office at 570 Lexington Avenue, New York City. Failure to resign will be considered sufficient reason for their suspension from the American Federation of Musicians.

No member of the Federation will lose work by not belonging to AGVA. I met with a large representative group of booking agents in my New York office on August 31, 1949. I clearly informed them of the Federation's position. These agents were told that the Federation will not tolerate any discrimination against any instrumentalist who sings, dances, etc., if they are not members of AGVA.

It is up to every officer and member to advise all new members immediately upon joining the Federation that they must not join any other organization unless they have the approval of their local officers. Just asking if they belong to AGVA means nothing. Many booking agencies have been business agents for AGVA. By this I mean that some booking agents have insisted that a musician who plays an instrument and also sings or dances must join AGVA. The Federation cannot approve of the practice of booking agencies which act as business agents for AGVA and force instrumentalists to join that organization. Please advise my office of any booking agencies which attempt to continue this practice. Then the Federation will have no alternative but to revoke their license. I also ask that each local send a copy of this communication to the booking agents in its jurisdiction.

It must be further understood that the regular Federation contract must be used for all engagements employing members of the Federation.

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

Resolution in Behalf of Labor Representation to the Federal Communications Commission

Resolution in Behalf of Labor Representative to FCC

Resolution No. 56, passed by our Convention in San Francisco, California, reads as follows:

WHEREAS, A vast majority of the Federal Communications Commission presently constituted are not in sympathy with the aims and purposes of organized labor, and

WHEREAS, Labor is an essential element in the operation of any radio station, therefore,

BE IT RESOLVED, That President Petrillo's office use its influence urging that a member of organized labor who has been active in labor relations and who is sympathetic toward labor be appointed to the Federal Communications Commission by President Truman as soon as a vacancy occurs.

BE IT FURTHER RESOLVED, That the aid of the American Federation of Labor be enlisted to help effectuate the purpose of this resolution.

It is my opinion that the proper place for this resolution is before the president of the American Federation of Labor, which organization has more influence than just one international organization. Therefore, I wired President Green as follows:

IN ACCORDANCE WITH A RESOLUTION PASSED AT OUR CONVENTION IN SAN FRANCISCO, WE URGE THAT THE AMERICAN FEDERATION OF LABOR DO EVERYTHING WITHIN ITS POWER TO SEE THAT A MEMBER OF ORGANIZED LABOR WHO HAS BEEN ACTIVE IN LABOR RELATIONS AND WHO IS SYMPATHETIC TOWARD LABOR BE APPOINTED TO THE FEDERAL COMMUNICATIONS COMMISSION BY PRESIDENT TRUMAN AS SOON AS A VACANCY OCCURS. AT THE PRESENT TIME IT IS REPORTED THAT CHAIRMAN WAYNE COY IS ABOUT TO RESIGN HIS POSITION, AND WE WOULD URGE YOUR ASSISTANCE IN THIS RESPECT.

To this I received the following answer from President Green:

PLEASE BE ASSURED I WILL GLADLY CARRY OUT SUGGESTION MADE IN YOUR TELEGRAM TO CALL UPON PRESIDENT TRUMAN TO APPOINT A REPRESENTATIVE OF AMERICAN FEDERATION OF LABOR TO FILL VACANCY ON FEDERAL COMMUNICATIONS COMMISSION WHICH WILL BE CREATED THROUGH RESIGNATION OF CHAIRMAN COY. WILL GLADLY DO ALL I CAN IN THIS IMPORTANT MATTER.

The above is being published in accordance with Resolution No. 59 passed at our last Convention, which reads as follows:

BE IT RESOLVED, That if any resolutions of Convention are referred to the office of President or the International Executive Board for action or change, the results of such action shall be published in the next issue of the *International Musician*.

JAMES C. PETRILLO,
President.

Union Musician and School Music

By JAMES C. PETRILLO

Reprinted from "The School Musician"

THE relations between the school musician and the American Federation of Musicians—the AFL union covering those persons who play musical instruments for pay—are full of harmony these days. They are governed by a unique Music Code of Ethics, a statement in writing of mutual understanding and respect. It outlines in unmistakable language the rights of musical educators and of musical entertainers, of the amateurs and the professionals.

The old disagreements between some of the Union's locals and this or that high school band were unfortunate and unnecessary, but understandable. The professional in a field where earning a living is precarious became aroused when, as he saw it, school kids took money out of his pocket. The school music director and his students hit the ceiling, when, in their view, some union leader denied the community an opportunity to hear the pride of the town. It was all rooted in human nature.

In Plain Words

I am frank about this because we faced the problem frankly when we met in Chicago in 1947 to draft the agreement. I represented the Federation; Luther A. Richman signed for the Music Educators National Conference and Harold C. Hunt for the American Association of School Administrations. Furthermore, we stated it openly in the following language of the code:

"The competition of school bands and orchestras has in the past years been a matter of great concern and, at times, even hardship to the professional musicians.

"The music educators and the professional musicians are alike concerned with the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children of the country and by developing a keen interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worth-while musical works.

Overlapping Interests

"This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators and a great many music educators are, or have been, actively engaged in the field of professional performances.

"The members of high school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active persons of music in later life. They are not content to listen to twelve-piece

ensembles when an orchestra of symphonic proportions is necessary to give adequate performance to the music. These former music students, through their influence on sponsors, employers and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Forethought Needed

"Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one group or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals."

We went on to define our respective spheres in the light of this community of interest. "The field of music education," we said, "including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator." We then listed eight specific kinds of occasion wherein school musicians could perform in connection with non-profit, non-commercial and non-competitive enterprises.

"The field of entertainment," we said, "is the province of the professional musician." Here

we similarly listed five items reserved for the professional. (Since our union is unique among labor organizations of any size in that virtually 100 per cent of those eligible for membership are organized, we were able to speak for all professional musicians.)

I do not want to leave the impression that our only interest in this subject is in who gets paid for what. As the preamble to the Code of Ethics quoted above makes clear, we recognize the interdependence between the professional and the school musician. In actual practice, their joint interests are even more apparent. For instance, many small communities would be completely without serious live music if amateurs and professionals did not pool their talents to create successful orchestras.

With no intention of begging for thanks I would like to point out, in addition, some contributions of the Federation to the schools themselves. Over a period of three years our locals are spending some \$4,500,000 to bring free public music to our more than 700 jurisdictions in the United States and Canada. This program, financed by a small royalty on records and transcriptions, has been taken from our hands by legislation, but it will be continued under different auspices. As an example of what this has meant to schools, in 1948 as many as 1,025 performances were played in public schools. Beyond this, the program provided many music lessons and orchestral performances not necessarily in school buildings but having educational value.

Our locals have cooperated with the educators in many other ways. An outstanding—but not unique—example of this cooperation took place

Further Cooperation

in New Orleans last spring. Local 174 paid for and sponsored the New Orleans Music Festival, an officially recognized school band contest. The Festival drew, in this first year of its existence, 24 bands from Mississippi and Louisiana to a three-day show in a local stadium.

This kind of thing, I submit, has always been the true picture of school and union relationships. Many educators hold union cards themselves, and we value their membership. We know that school musicians are the union members of tomorrow. This knowledge guided us even in the days when overpublicized rows were stealing the headlines; it is a pleasure to be able to say that on the surface, as well as deep in our hearts, all is now serene.

(Additional reprints of this article may be had from the President's Office. Several locals are distributing copies of the reprint to the schools in their jurisdictions. One local is putting it in the hands of each member of the high school band.)

International Musician

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Louie Altieri's Concert Band, Niagara Falls, New York

THE BAND STRIKES UP!

THE CONCERT on the village green, dear to the hearts of Americans, has its modern counterpart in Dayton, Ohio, in the summer concerts sponsored by the Dayton Chamber of Commerce. Outstanding among musical activities of Miami Valley, the summer series regularly draws capacity crowds to Leslie L. Diehl Shell in Dayton's Island Park. In the past summer season more than 100,000 persons attended a total of eighteen concerts, setting a new attendance record for the series. Thousands more saw and heard the concerts through the medium of television and radio.

Each year the series offers a variety of programs of the highest order. The highlight of the 1949 season was the Sousa Memorial Concert, presented by the Don Bassett Band. The



Don Bassett's Band, Dayton, Ohio

typifies virtually every community endeavor in Dayton.

The Sandy Smith Concert Band has recently completed its fifth consecutive season of sum-

director and organizer, Mr. Smith, was cornetist with the late Patrick Conway.

Russ D. Henegar, a former cornetist with John Philip Sousa and Patrick Conway, is now in his fifteenth season as Director of the Sioux Falls Municipal Band. The band, which has forty-four members, has just completed its thirtieth season. The organization is tax supported, the city allowing it \$12,500 a year. From this amount the band was able to present forty concerts this past summer in the various parks. The Recording and Transcription Fund of Local 114 financed six extra concerts.

The band's assistant director is Vernon H. Alger.

Frank E. Leeder conducted the horse-show band at the Illinois State Fair this year, thus celebrating his fiftieth year as a musician at that state's fair. All told, he has played at the Illi-

nois State Fair grounds with ten different bands. Right now he is conducting his own band of twenty-seven pieces. He is a former business manager of the Springfield Municipal Band and a life member of Local 19 of that city.

The Columbia University Band is offering a \$150 prize for a ten-minute brass octet.

The "Band of America," conducted by Paul Lavallo, honored the ninety-fifth anniversary of the birth of John Philip Sousa on October 31st by presenting a concert of his works over N.B.C.

The Daytona Beach Peabody Auditorium, recently completed in that Florida resort at a cost of \$750,999, was dedicated on October 6th. The Municipal Band of Daytona plans to start winter concerts there about December 1st. Many of the members of this band have been with it twenty years and longer. The oldest member is Joe Crews, trombonist, seventy-one years of age. Barrett Stigler, who is president of Local 601, is the band's manager. Its director is Dr. Everett Allyn Moses.

Sandy Smith's Concert Band, Shorewood, Wisconsin



Sioux Falls Municipal Band, Russ D. Henegar, Conductor

program was devoted entirely to the music of the famous band master. Bassett, himself a veteran in the concert field, was once a clarinetist in Sousa's band. The accompanying photograph, taken at intermission time, shows the band playing the Sousa concert.

The concert series started in 1933, in the darkest hours of the depression. At first there was no regular place for the concerts. Temporary band stands were erected at various city parks. Occasionally a concert was presented at the University of Dayton Stadium.

Finally, in 1939, ground was broken for the Leslie L. Diehl Shell and in July, 1940, the structure was formally dedicated. From the start, the project was enthusiastically endorsed by Dayton Local 101, and its vice-president, Ralph H. Shellhouse, has played a prominent part in the success of the summer series. This local contributes annually to the project through its Recording and Transcription Fund. The friendly relations between Local 101 and the Chamber attest to the cooperative spirit which

mer concerts in Hubbard Park, Shorewood, Wisconsin. The band is composed of fifty members of Local 8, Milwaukee. The programs of the organization are of the highest order, and a vocalist as well as an instrumental soloist appears on every program. The band's



Arnold Schoenberg

Happy Birthday!

LOS ANGELES has ushered in her concert season this fall with a series of celebrations for Arnold Schoenberg who, on September 13th, was seventy-five years old. The birthday party itself was a program presented by the Los Angeles chapter of the International Society for Contemporary Music. On September 19th, Evenings on the Roof opened with a Schoenberg program and on October 27th the Philharmonic orchestra featured an Interlude and the Waldtaube song from the Gurrelieder on its opening program.

Except for two of the composer's earlier songs, sung by Scottie Sloan, baritone, the program of the birthday concert was made up entirely of compositions of recent years: the String Trio, played by Adolph Koldofsky, Cecil Figelski and Kurt Reher, the "Ode to Napoleon Bonaparte" in its original form for string quartet, reciter and piano, and a first performance of the new Fantasie for violin and piano, played by Adolph Koldofsky and Leonard Stein.

The new Fantasie, like the Trio, is in what might be termed Schoenberg's later style. The composer no longer limits himself to tone-rows. Having explored all tonal relations and come to terms with them, he uses what he needs to bring about his tremendous musical tensions or to carry forward and complete the musical structure which they create. Not that it is simple music. Schoenberg is not a simple man. But we suspect it to be great music. Adolph Koldofsky merges himself so completely with a composition as to create the impression that the music has played itself.

Another evening of outstanding performances was the "Evenings on the Roof" concert on the nineteenth of September. Here we heard Schoenberg of the "middle period", the Second String Quartet with soprano soloist, Olive Mac Beach; "Pierrot Lunaire", conducted by Ingolf Dahl and performed by Alice Mock, Lillian Steuber, Leonard Posella, Kalman Bloch, Guido Pettinari, Manuel Compinsky, Joseph Reilich and Edgar Lustgarten, and the Concerto for Violoncello played by Kurt Reher and Mario Di Tullio.

The audience will not soon forget the "Pierrot Lunaire" which they heard, with its subtle variance of pathos and humor, sentiment and vio-

Speaking of Music:

lence. The "sprechstimme" of Alice Mock balanced with the melodic lines played by the instruments with the utmost delicacy and effectiveness. The words were sung in English. To the audience was given, in addition, a printed translation and adequate light for following it.

The whole musical world of Southern California was pretty well represented at both concerts. A hundred had to be turned away at the birthday concert. In the milling crowd around the patio of the Assistance League Theatre where the concert was given, we saw musicians from as far north as San Francisco. Schoenberg is loved and appreciated by the community of his adoption.

In 1933, when the Viennese composer had just arrived, this writer was a member of a class in analysis which he taught. We were curious about tone rows, of which we knew nothing, and we confess also to curiosity about a man who was regarded as the greatest iconoclast in all musical composition. We learned, presently, about tone rows, but chiefly as a by-product. Our teacher's first concern was with the basic principles of composition; the unchanging logic with which musical ideas must be assembled and expressed. We came away with a new set of critical values and a new awareness of what is eternal and what is merely passing in the matter of styles or mediums in any art. It is in the light of these permanent standards that Arnold Schoenberg wants his world to understand his music. If this, the desire of any sincere composer, has not been quite realized yet, at least this birthday demonstration should reassure him that the fulfillment is on its way.

—P. A.

A Night to Remember

WITH THE mighty chords of Bach's "Toccatina and Fugue in D minor" the Philadelphia Orchestra's season got under way. Doubly its interpreter—he transcribed it and conducted it as well—Eugene Ormandy gave the work a reading broad as day, and calm even amid the intricacies of the fugal structure.

Then the Schoenberg "Verklaerte Nacht" ("Transfigured Night") which again made me wonder why all the to-do about that composer's atonality. Here was a work as easy on the ears as the murmur of leaves. If it has that consistently modern characteristic of on-and-on-ness, a

sense of not arriving, of always just sidestepping realization, it yet has serenity and persuasiveness. And its clustered notes (in the violins), its pizzicati descending like insects, its strange skips in the scale, give a mood of utter purity, of translucence. The moon is for light as well as for love in this night.

This, too, Ormandy conducted with finesse, never trying to extract the least element that did not lie naturally in the score.

—H. S.

Bartok Treasure

THE LITTLE Orchestra Society, under the baton of Thomas K. Scherman, began its 1949-50 season in New York with something in the nature of an invocation: a performance of Bartok's sublime Music for Strings, Percussion and Celesta. The score needs no wreath of praise at this date. It has its own credentials of immortality. The fugue of the first movement, the nature poem of the third and the rhythmic dynamism of the even movements add up to an experience. Mr. Scherman, always refreshingly unstandardized in his programming, offered also the Beethoven Woodwind Octet. It was good to hear this tiny grandfather of the sonorous band works of our day.

—M. F.

Strauss Opener

A PRODUCTION which far outshone the dramatic and musical material of the piece itself was the opening offering of the New York City Opera Company's 1949 Fall season, September 29th in that city. This was "Ariadne auf Naxos", a Richard Strauss opera in one act preceded by a prologue. The "opera seria" portions of Hugo von Hofmannsthal's libretto were sung in German. The prologue and "buffo" parts were translated into English by Lewis Sydenham.

The production as a whole was one to make New York City proud of its own opera company. The settings, costumes and staging were beautifully done and superior to many previous presentations by the company. The orchestra was well handled under the baton of Laszlo Halasz. The singing was more than adequate and one felt that the reason it did not quite come up to the usual high quality of the

* Rudolph Petrak as Bacchus and Maria Reining as Ariadne in the New York City Opera Company's presentation of "Ariadne auf Naxos."



Music: Concert and Stage

company's performance lay in the strain placed on the singers by the confused values of the opera itself.

This unevenness, for instance, made it virtually impossible for the singers to build characterizations either vocally or histrionically. The long, difficult aria sung by Virginia MacWatters in the second half broke the mood of the sprightly character of the comedienne, Zerbinetta, which she had so admirably created in the prologue. The seriousness of the long arias sung by Maria Reining in the opera had little to do with the character of the temperamental, pouting Prima Donna she had portrayed in the prologue. Both artists could, however, be grateful for these opportunities to display their vocal talents, and Miss Reining's debut performance gave excellent promise for the future in more gratifying roles.

—J. S.

Opera of Silver

ANYTHING of glitter and silver, of voices in high register and brittle situations, of fragile love and bright youth—all that Richard Strauss created in "Der Rosenkavalier" the City Center sought to reproduce in its performance of October 6th. Highlights: the song of Octavian (Frances Bible) over the silver rose (her voice like crystal); the duet of the young lovers; Sophie (Virginia Haskins) singing the young girl in truly wistful fashion; and the trio in the third act in which each sings of love in personal perspective, its overtones the sounds of the silver rose theme.

—H. S.

Harp and Hoe-Down

OF PARTICULAR interest were two works at the October 22nd concert by the N.B.C. Symphony Orchestra: Debussy's "Dances Sacred and Profane" and Don Gillis' "Dance Symphony," the latter in its world premiere.

The harp, for all its frailty, maybe because of its frailty, holds its own even against the sea of the symphony. It is unlike modern music—aggressive, strident. Instead it tinkles like shivering glass, yet with so beautiful a cadence that one's ears blot out all other sounds to hear it. Debussy probably could not have been Debussy without it. He used it to shatter our cautiously timed and measured world to new form

—like getting rainbow prisms out of dead white. Edward Vito—he is harpist of the N.B.C. and was soloist on this occasion—gave the impression of making all strings sound at once, at least making them all figure through echo, overtone, or sub-tone. And because it is so easy to see music being made in harp-playing, the studio audience found added aesthetic pleasure

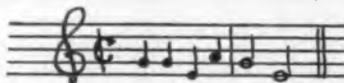


Don Gillis

Edward Vito

in watching those hands in their dance on the strings.

Don Gillis' "Dance Symphony" was a work with never a dull moment in its four-ring circus of rhythms. The first movement, called "Juke Box Jazz," was not only percussive syncopations but percussive harmony—if you can call the juxtaposition of high tinkle and clash with deep boom that. Muted strings opened the second movement, called "Deep Blues," in an easy, languorous, nostalgic melody. Glissandos and scoopings of the woodwind set the pace here. Remember, all this time rhythm is rampant—and feet are beginning to tap. The third movement, "Waltz of Sorts," is delightfully chipper, and that child's call, "Johnny's got a



haircut," is intoned in various cadences and with various implications. The fourth movement is quick, nervous, very boppy in spots. A little donkey clops-clops somewhere in the percussion. A barn dance ensues. All as homey as hominy grits. Lonesome, sometimes, yes, but never the least bit dire. The crowd liked it without even trying.

—H. S.

Frances Bible as Octavian and Virginia Haskins as Sophie in the New York City Opera Company's presentation of "Der Rosenkavalier."



Leopold Stokowski

Two Premieres

TWO AMERICAN premieres were heard on Sunday, October 16, at Carnegie Hall when Leopold Stokowski conducted the Philharmonic-Symphony Orchestra in Rolf Liebermann's "Suite on Swiss Folk Melodies" and Aaron Copland's Children's Suite from "The Red Pony." Aaron Copland's music, written for the John Steinbeck film of that name, maintains a most appealing child-like quality throughout, while the Swiss Suite has a native simplicity.

—E. C. W.

Ballet Russe

THE NEW YORK season (September 25-October 2) of the Ballet Russe is now a thing of the past, though, goodness knows, it is hard to think of it in the past with memory of those stinging space-designs still in mind. It is impossible to name all the points in those dozen days which came breath-near to perfection. There was the "Imperial Ballet" in which Mary Ellen Moylan imparted a "feel" of bodily balance so satisfying as to give one a renewed sense of the dance's sculpturesque quality. Perhaps she was a bit less fluid in her rhythms than this art requires. Seeing her is like looking at a kaleidoscope. One becomes so delighted at each new creation that the rush between is impatiently discounted. But "Imperial Ballet" is suited to, even requires, just such statuesque values.

We know Leon Danielian has long since been "discovered", but we take pleasure in registering our own private discovery of him—in his dancing of the Leader of the Ball in "Birthday", the Peruvian in "Gaité Parisienne" and of the Husband in "The Mute Wife." To say he cuts a figure is inaccurate. He swathes a figure. Three seconds after he appears on the stage, he has slashed all the air on it into design. No curved suggestion of gently swaying blossoms, either. Design of sword-play, of tossing pines, of cyclone-funnels. He's here. He's there. He's everywhere. The lines hinge and cavort and build. Watch him—but don't ponder over him. You'll miss something. What he does is not for the head alone.

Then may we register a vote of gratitude for the rare and lovely "Pas de Quatre" (music by Cesare Pugni, orchestration and choreography by Anton Dolin) and for the dramatically cohesive "The Mute Wife"

—H. S.



Fritz Stiedry

Curtain Calls



Fritz Reiner

THE OPENING performance of the Metropolitan season, "Der Rosenkavalier," planned as a gesture of respect to the world's foremost living opera composer, has become, with the death of Richard Strauss, a memorial to him. He would have chosen this opera himself, we think, fruit of his most abundant period (he was forty-seven when it had its premiere), a work of gayety, of poignancy, of brilliance. (See the resume of its production by the New York City Center Opera on page 11 of this issue.) It has been a popular opera, too. In the past fifteen years "Der Rosenkavalier" has been given, by the Metropolitan alone, forty-nine times. The performance of November 21st will bring the total to ninety-five.

Nine new singers and one conductor will join the Metropolitan Opera Association this season. Seven of the nine conductors of the Metropolitan are shown on this page. The conductor new to the organization this season is Jonel Perlea. Born in Roumania, he completed his musical studies in the Master Class of Max Reger at the Leipzig Conservatory. His career has included supervision of artistic activities at the Budapest State Opera, professor of music at the Academy of Music in Bucharest, and conductor in most of the important cities of Europe. During the war he spent one year in a German concentration camp. Throughout Italy he has won a name for himself for his stimulating interpretations of operatic and symphonic works.

The 1949-50 season of the company will include: first Metropolitan performance of Modest Moussorgsky's five-act musical drama, "Khovanchina," completed after the composer's death by Nikolai Rimsky-Korsakoff; revival of Puccini's "Manon Lescaut" after an absence of nineteen seasons, in commemoration of the 25th anniversary of the composer's death (Nov. 29, 1924); revival of Saint-Saëns' "Samson et Dalila," presented last in 1942; the return to the repertoire of Verdi's "Simon Boccanegra."

Johann Strauss' "Die Fledermaus" in a condensed version was presented by the University of Minnesota on October 4th. Four Minnesota singers who have realized fame outside their native state were in the cast. They were Marilyn Cotlow, soprano; Ann Bomar, mezzo-soprano; David Lloyd, tenor, and Russell George, baritone. The director was Leo Kopp.

An organization of 150 people "who wish to get together to sing" has been formed in Wheeling, West Virginia. It is called the Opera Workshop, Inc., and has within the last year and a half put on four musical productions, "Rio Rita," "Naughty Marietta," "Roberta" and "The Merry Widow." Now it has begun work on the first act of Mozart's "Marriage of Figaro." At Christmas time the group is to present Handel's "Messiah" under the direction of Henry Mazer.

Twelve operas with twenty-three performances were presented during the home season of the San Francisco Opera Association as well as thirteen performances in Los Angeles and one each in Sacramento and Bakersfield.

The Amato Opera Theatre (New York) lists its 1949-50 season as follows:

- October 5th: Verdi's "Rigoletto"
- October 25th: Verdi's "La Traviata"
- November 4th: Bizet's "Carmen" (Bethlehem, Pa.)
- November 29th: Rossini's "Barber of Seville"
- December 18th: "Cavalleria Rusticana," "Pagliacci"

Beginning with 1950, it will present a Mozart festival:

- January 10th and February 17th: "Marriage of Figaro"
- January 24th and February 24th: "Magic Flute"
- January 31st and March 3rd: "Don Giovanni"
- February 7th and March 10th: "La Finta Giardiniera"

The New York City Opera Company in its fall season (September 29th-November 20) has a record to show of three "firsts": Strauss's "Ariadne auf Naxos," his "Der Rosenkavalier" and Prokofiev's "The Love of Three Oranges." Thirteen new singers joined the company.

The short pastoral opera of Vaughan Williams, "Shepherds of the Delectable Mountains"; "Street Scene" by Kurt Weill, Benjamin Britten's "Albert Herring" are among the works to be presented during the forthcoming season of the Cincinnati Music-Drama Guild.

The Lemonade Opera (New York) closed its season late in October with a praiseworthy list of performances to its credit: fifty of Kurt Weill's "Down in the Valley"; forty-eight of Haydn's "The Man in the Moon"; thirty-four of "Hansel and Gretel," and sixteen of Mendelssohn's "The Stranger."

The Hebrew National Opera in Tel-Aviv is preparing for a production of Weill's "Down in the Valley."

Newark, New Jersey, stood host to impresario Alfredo Salmaggi's Opera Company October 30th, when "La Traviata" was presented there. On November 13th the presentation was "Aida." Costantino Turcano directed the orchestra.

The Chattanooga Opera Association will present this season "Don Giovanni," "Tales of Hoffmann" and "Rigoletto." The conductor is Werner Wolff.

Max Rudolf

Giuseppe Antonicelli

Emil Cooper

Pietro Cimara

Jonel Perlea





Modern Harmony

By OTTO CESANA

IN THIS installment we will discuss the various inversions of chords and their position—open and close. We do not use figures to denote the various inversions, as figures apply only to triads and 7th chords, there being no way of describing the various inversions of 9th, 11th, 13th or augmented 15th chords.

Concerning lesson No. 11, you are asked to compile a chart showing all the chromatic alterations that are possible with 7th chords as studied in lesson No. 8.

Your attention is called to the fact that, while traditional harmony books discuss very few chords beyond the regular seven 7th chords, we show for instance an additional fourteen chromatic 7th chords and seven double chromatic chords, or a total of twenty-one extra chords in the major key and an almost similar amount in the minor key.

Most of the "new" effects heard in contemporary music are created with chromatic harmony.

Lesson No. 10—Inversion of Chords

If the fundamental tone of the chord is in the bass, the chord is in the fundamental form.

If the 3rd of the chord is in the bass, the chord is in the 1st inversion.

If the 5th of the chord is in the bass, the chord is in the 2nd inversion.

Lesson No. 11—Available Material—7th Chords*

* By adding successive thirds, 9th, 11th, 13th, and Augmented 15th chords may be obtained. All these additional thirds are subject to the usual chromatic alteration.

Exercise—Write the above chart of all the diatonic and chromatic 7th chords in ALL the other major and minor keys beginning with the key of C major and A minor as above, then to the key one sharp through to seven sharps, then one flat through to seven flats. Write across two pages of manuscript paper.

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Books on Chopin

FREDERIC CHOPIN, Edited by Stephen P. Mizwa. 108 pages. The Macmillan Company. \$3.00.

Chopin, as offspring of a liaison between biographers and his most often heard music, has come to mean to many contemporaries a person gently languorous, tender, sensuous, dreamy, sentimental. His power, his wisdom, his drive, his fervent loyalties, have been almost entirely bypassed. So we are particularly grateful to the Kosciuszko Foundation for bringing out this carefully compiled book stressing just those elements. Especially are we grateful for the series of letters they have brought to light written by Chopin to Delfina Potocka and containing the composer's conclusions about music, critics, and his own art. They are deeply stirring letters. "A long time ago I decided," he wrote to this young woman, his intimate friend, "that my universe will be the soul and heart of man. It is there that I look for nuances of every feeling which I transfer to music as well as I can."

Speaking of the critic who tries to delve into the soul of the composer—and may sentimentalists give an ear to this—he says, "But if I should tell him the truth that I had done it because it was raining, I could not go out, and I felt sad and desolate enough to go crazy, he would not believe that the rain alone had been the cause of it. Possibly Beethoven wrote his Funeral March because his stomach was aching..."

The letters, moreover, show his humility: "I'll never reach the perfection of Mozart; that's a gift of nature." They are truth-facing: "I shall have to reconcile myself to the thought that nobody will ever play my works to my liking as I had imagined them"... "Art must be the mirror of the national soul. A nation which reaches out for foreign art—because it is supposed to be better—will never see its own soul. Art is like clothes—those of somebody else will be too wide or too tight, even if they were most beautiful."

That Chopin was fully aware of his role as interpreter of Poland cannot be doubted. Tad-cusz Jarecki, in the chapter, "The Most Polish of

Polish Composers," describes his eager drinking in of "the intellectual ferment of the day," his visits to Polish landmarks, his vacation spent on various Polish estates, his fervid dedication to Poland against the remonstrances of a Viennese friend who tried to convince him that an artist should be a cosmopolite. He was, in fact, in the words of Jarecki, "the first to fight and conquer the enemies of his people by the power of an idea."

NOTES ON CHOPIN, by André Gide. 126 pages. Philosophical Library. \$3.75.

This book is a good supplementary volume to the foregoing since it speaks of how to play Chopin's works, speaks carefully, speaks prayerfully, composition by composition, almost phrase by phrase. The author has a good style, a living style, which leads one to weigh suggestions willingly, even if they are painted in emotions personal to the writer. Such instruction, fraught with feeling and with fervid imagination, is the only possible guidance for a playing of Chopin.

—Hope Stoddard

The Saga of Tommy Dorsey

IF TOMMY DORSEY were to hold an old home week for all the headliners he's had playing or singing with his band, he'd need two armored cars for the occasion: one to ward off autograph hounds, and the other to carry the payroll. Among the bandmen who've



Louie Bellefon, percussionist
in Tommy Dorsey's Band

played with him in the past: Charlie Spivak, Ray McKinley, and Ray Bauduc; the late Glenn Miller once played second trombone to Tommy's first; and the late Bunny Berigan was on his roster, too. Vocalists whom Tommy first launched with his band include Frank Sinatra, Dick Haymes, Jo Stafford, Connie Haines and the Pied Pipers.

While thus providing a showcase for talent, Tommy has always hewed to the line in furnishing music—whether hot, sweet or mixed—that is first, last, and always *danceable*. While he's been doing it, and satisfying the changing music-style demands of the last fifteen years, Tommy Dorsey's career has inevitably cut across the popular music lanes at a lot of points. He has made a flock of movie musicals—the last to date entitled "The Fabulous Dorseys." He's stacked up a pile of recordings. He's been on the air—off and on—for fifteen years. With his brother Jimmy, he's co-proprietor of the Dorsey Brothers Music Publishing Company, a useful adjunct for two name-band leaders who have a lot to do with picking—and making—hit songs. They put their imprint on "I'll Never Smile Again," back in 1940. With Frank Sinatra and the Pied Pipers singing it with Tommy's band, it was soon on its way to becoming a popular classic.

Dorsey's magic touch in turning song hits into dance numbers soon became proverbial—and he still turns the trick. There is more involved than his uncanny ear in picking vocalists, arrangers, and players. There is also his own precise and beautifully timed delivery on the trombone, symptomatic of his sound and true musicianship.

Anybody questioning the possibilities of the "sliphorn" as a solo instrument would have been cured of his doubts if he had heard Tommy Dorsey play, with Werner Janssen's Symphony Orchestra in Los Angeles, a trombone concerto which Nat Shilkret wrote for Tommy. His playing against a symphony on that occasion, and his adept solo passages with his band, are sufficient to account for the heightened interest among young musicians in studying trombone. And Tommy's feeling for the possibilities of his chosen instrument are well shown by his recent selection of Borodin's "Polovetsian Dances" for popular treatment. The "slides" are very effective in conveying the Slavic atmosphere of the slow movement of this piece, which Tommy has renamed "Twilight," seeing to it that singable lyrics are provided, as well as a mellow, pensive arrangement. (See also page 33.)

Tommy Dorsey's present highly personal style, both as performer and as band leader, is about nine-tenths nature, one-tenth art. He learned from his bandmaster father, Thomas Dorsey, Senior, to play most of the instruments in the concert band, specializing at first on trumpet. But one night when he had to fill in for a missing trombonist, he fell hard for the instrument, and has ever since specialized on it. When he first started out, with his brother Jimmy, on his professional career, he played (in addition to stints in small combinations of their own), successively with Goldkette, Whiteman, Roger Wolfe Kahn, Rudy Vallee, Lennie Hayton, Red Nichols, Andre Kostelanetz, Eddie Elkins, and the California Ramblers. These among others—for in one twelve-month period just before the Dorsey Brothers formed their own band, Tommy played with twenty-two different outfits.

It might be thought that after exposure to all these styles, Tommy would tend to develop a patchwork delivery of his own. But nothing of the kind happened. It's a little hard to say what is the distinctive Dorsey touch in handling a piece, but it seems to boil down to: first, a strong, decisive rhythmic underpinning, assured by the rhythm section working to a very definite beat—Tommy's; then, a splendid balance between the other instruments, bringing out the melody line clear and strong. And the composite result always, as noted earlier, supremely danceable.

Anybody who wanted to recall the course of popular music over the last decade could very readily start by refreshing his memory on the tunes associated with Dorsey and his band. In doing so, he'd also sense the changing styles in dance-band idiom, and see how artfully Dorsey has kept pace. Here are most of the tunes that have sold 37,000,000 Dorsey records. Just for fun, how many of them can you give the dates for?

Marie
Song of India
Stardust
I'll Never Smile Again
Yes, Indeed
There Are Such Things

Just As Though You Were Here
Boogie Woogie
Down by the Station
Hawaiian War Chant
Well, Git It
It Started All Over Again



Charlie Spivak, who early in his career
played with Tommy Dorsey

I'm Getting Sentimental Over You
Who?
The Night We Called It a Day
All The Things You Are
I'll Be Seeing You
Manhattan Serenade
Bill
Make Believe
Can't Help Lovin' Dat Man
You Are Love
Until
Sunny Side of the Street
Opus No. 1
Why Do I Love You

Dorsey claims to have been the first to use, in "Marie," a choral background behind the singer and the band. The chorus actually served the purpose of an added section of the band—woodwind reinforcement, you might call it. But the clipped, syncopated delivery, and the tricks suggesting "round" singing—these were real innovations.

For the most part, Tommy has been content to do the regular thing supremely well. And he has succeeded in giving the status of popular classics to many of the tunes that he has stressed in his repertory. A classic in this sense is a tune that its devotees can listen to again and again, without tiring of it, always finding something new to admire in it each time they replay it. In this field, Tommy has proved himself a good picker. He has not only helped give a lift to many a temporary hit song, but he has offered many an assist in promoting a tune into the standard class.

—S. S. S.

With the Dance Bands

THE hardy little band still existed. Perhaps the plural, "bands," would be more apropos. A knot of leaders which steadfastly refused to kowtow to commercial traditionalism; men who were in some instances making money, but as often as not operating on capital stashed away after previous, and more lucrative, experiments. Woody Herman readily admitted he was not consistently "making a living"; Charlie Barnet confessed the past few months had been his toughest. Stan Kenton was set to prove himself either the wise old owl or end up just another bankrupt sparrow, depending on how his new 40-piece orchestra could draw in U. S. concert halls during its three-month long 1950 tour. It was invigorating to those who dabbled in flatted fifths to know the "progressivites" had not surrendered.

Them as liked it saccharine could point with pride to Guy Lombardo's 25th anniversary as evidence that mickey, the ageless entity, had to go neither backward (some said it *couldn't* retrogress) nor forward to remain the public favorite. Artie Shaw turned to the style which brought him fame during the late 30s . . . reviving "Begin the Beguine," etc.

Be-bop still existed, but fewer experienced men were fooling around with it. Youngsters, yes, but not those who had rediscovered the word "swing," and the style it connoted. It took supplementals like leopard-skin sportcoats to sell bopsters. Frankly, Spade Cooley was a much better draw, with a much better show.

But at least everyone was again afforded a chance to get into the act, cut the pie, have at the public pocketbook, whichever you will. The summer of 1949, possibly to be long remembered by economists, was dismissed with a shudder by one and all.

East. Bill Verbout quintet at South Shore Terrace, Merrick, Long Island . . . Joe Sinatra at Boston's Darbury Room; Eddie Smith holds at Springfield's Red Barn . . . MCA scoring in the Beantown sector by sending "Danceable Jazz" units (Bobby Hackett's, etc.) to play larger house dances on assorted New England cam-

puses . . . Atlantic City's Million Dollar Pier ballroom destroyed by \$200,000 blaze. Pier may not be re-built.

Philly's Latin Casino using top talent to buck the Click . . . Nightery receipts in major cities were up by 20 per cent, in spite of fears that coal and steel shortages might affect take . . . New trio (Lee Fields, William Oxman, Edward Meister) has taken over Boston's Latin Quarter . . . Art Mooney, no longer handled by Joe Glazer, inked by MCA and Joe Galkin. Glaser's ABC signed Henry Busse . . . Decca to build a top house band (a la Victor-Ralph Flanagan); Dave Kapp, seeking an unknown unit with a definite style . . . Norman Granz' Jazz at the Philharmonic troupe will play 65 concerts yearly, from now on. Granz will repeat his current itinerary Jan. 15-April 1 . . . Tommy Tucker ork recording for MGM label.

Les Paul trio signed by GAC . . . Paul Vignoli ork debuted in Boston; sixteen-piece, all-styles unit . . . Eddie Sauter writing for Artie Shaw's new group . . . Leighton Noble released from his GAC pact . . . George Sapienza trio at Rochester's Sheraton Hotel . . . Erskine Hawkins running a clever "Defense of Swing" campaign, playing medley of oldies associated with Gabe's early days at the Savoy, on Bluebird wax, etc. . . Pittsburgh's Carnival Lounge now housed in the site of former Hollywood Show Bar . . . Jerry Mulligan penning a series of concert pieces for Elliott Lawrence . . . Tommy Dorsey inked to long-term transcription contract by Standard ETs . . . Ramoni's ork at NYC's Hotel ST. Moritz for the season.

New no-booze-served nightery, in Philadelphia, to use names, on two-week basis, from Jolly Joyce agency. Spot is named Seimon's 950 Club . . . Louis' Cafe, Boston, dropped local wire, is using floor shows and local bands for three-week stints. Wally's Paradise, same city, open again, with Art Foxall's quintet on the stand . . . Sam Donahue and Alvino Rey have forsaken big band instrumentation. Both now head combos, Sam a sextet, Rey an octet . . . Jack Teagarden to stay with Louis Armstrong for another year,

at least . . . Doc Richardson resigned from the Willard Alexander fold . . . Palace Theatre, New Britain, Conn., using flesh.

Polka maestro Johnny Pecon being handled by GAC . . . Rajah Theatre, Reading, Pa., now a vaude house . . . Buddy Rich temporarily abandoned plans for his own crew by joining Norman Granz' JATP . . . In Philly: George Sommer at Turner Hall; Leo Zollo, Wagner's; Art Wendell, The Oakes; Buddy Lawrence, Bombay; Joseph J. Joyce, Slo Club; Phil Lawrence, Musicians' Ballroom; Mickey Palmer, Suburban Mammoth . . . Art Mooney, now a publisher (Clover), also built an eight-act vaude package to use with his band for tours . . . Bob Crosby nixed overtures from NYC's Strand Theatre to trek east as permanent emcee of the flickery's stage shows.

New York City. Monte Carlo, reopened, is operated by maestro Dick Gasparre and booked by Leonard Green . . . Eddy Duchin into the Capitol Theatre Dec. 22 or 29 . . . GAC prexy Tom Rockwell in Manhattan until Dec. 1 . . . Trumpeter Bill Dillard singing, acting, and playing in Marc Blitzstein's musical "Regina" . . . Jimmy Featherstone ork opened at Roseland Ballroom Nov. 11 for four weeks, with four weeks options . . . GAC invaded the Hotel Astor, booking Hugo Malan's combo into the hotel's Broadway Cocktail Lounge. Previously the spot was MCA's, completely . . . East Side hotel, the Shelbourne, unveiled its new room, booked by Freddie Fields of the Greshler office . . . Birdland, nightery, to open on site of the Clique, didn't. Owners Joe and Sol Kaplan and Monte Kay were trying to sell the spot at press-time . . . Alvy West's "Little Band" set to record for Decca. Likewise, Louis Prima will henceforth cut for Mercury. Prima was also mulling a new agency . . . Bob Astor, both broken legs mended, set about reorganizing a big band.

South. Mother Kelly's, Miami, sold to a Chicago group led by Pete Arnold. Chez Paree also peddled . . . Volume of show business construction was off during mid-1949, compared to

ALONG TIN PAN ALLEY

A WONDERFUL GUY	Chappell
AN OLD FASHIONED WALK	Irving Berlin
BIG GOBY	Mark Warnow
BLUE SKIRT WALTZ	Mills
BYE BYE BABY	J. J. Robbins
EVERYWHERE YOU GO	Lombardo
HOP SCOTCH POLKA	Cromwell
I CAN'T BELIEVE IT	Claremont
IF I EVER LOVE AGAIN	Paxton
I KNOW, I KNOW, I KNOW	Robbins
I WISH I HAD A NEGRO	Crawford
JUST A KISS APART	J. J. Robbins
KATRINA	E. H. Murga
MAKE BELIEVE YOU'RE GLAD	Travis
MY BOY	Ernie

NOTHING LESS THAN BEAUTIFUL	Henry Spitzer
NOW, NOW, NOW IS THE TIME	Fremart
OH, IF YOU KNEW	Johnstone-Montel
OVER THE HILLSIDE	Dryer
SHE WORE A YELLOW RIBBON	Sagent
SONG OF SURRENDER	Paramount
STORY OF ANNIE LAURIE	Santley-Joy
THAT LUCKY OLD SON	Robbins
TOOT, TOOT FROTSIE, GOOBYE	Phin
TWILIGHT	Ben Bloom
WHERE ARE YOU?	Farnes
WHY FALL IN LOVE WITH A STRANGER	Campbell
WISHING STAR	B. M. I.
YOU'RE MY THRILL	Sam Fox
YOU TOLD A LIE	Sam Fox

1948 figures . . . Copa City, Miami Beach, to reopen Dec. 1. S. L. Kramer is the new op . . . Buddy Ryland's seventeen-piece band returned to Stephen F. Austin College, Nacogdoches, Texas, after summer one-nighters . . . Pianist Alec Templeton shared stand with Dixielander Sharkey Bonano in N. O. at concert last month . . . Little Jack Little holds with trio at Miami's Robert Richter Hotel . . . Ray Morton ork at the Mural Room, Baker Hotel, Dallas, indefinitely . . . Orrin Tucker, Blue Barron, and Charlie Spivak due in Dallas this month, with Barron returning for date in December. Tex Beneke into Louann's, same city, Nov. 28 . . . Midwest. Don Pablo ork was primarily responsible for Reid's Casino (Detroit) reverting to weekly basis . . . Hal Munro band at Glass House, Graemere Hotel, Chicago, indefinitely . . . Hammond organist Marie Patri at the Tropics Room, Hotel Phillips, Kansas City, Mo., through late November or longer . . . George Devine has leased the Million-Dollar Ballroom, housed in Milwaukee's Eagle's Club, for another five years . . . National Ballroom Operators Association, in convention, agreed that disc jockeys have hurt terpery takes . . . Detroit, statistics say, has the maddest mob of Dixie fans extant . . . Ex-leader Ace Brigode operating a ballroom at Chippewa Lake Park (Ohio).

Saxist Sidney Bechet now living in France, permanently, he says . . . Aragon Ballroom, Cleveland, using names again . . . Chicago pianist Howard Legare playing jazzman Max Miller's "Fantasia for the Unconscious" on concert tour this year . . . Buddy Fields, vet MCA

booker, retired from that agency's Detroit branch . . . ABC re-signed maestros Randy Brooks and Ina Ray Hutton (who are also man and wife) . . . Alice McMahon's Indiana Roof, Indianapolis, returned to four-day week . . . Bob Christ's Casino, Quincy, Ill., cut to three-day operation . . . Raymond Scott quintet at Cleveland's Hollenden Hotel through Dec. 1 . . . Art Kassel ork disbanded for its yearly hiatus in California.

Cleveland's Western Reserve College began jazz lectures, using live musicians . . . Vibist Milt Jackson and trumpeter Buddy Childers joined the Herman Herd . . . ABC and MCA execs huddling with orksters, urging a general reduction in size of bands . . . Phil Brown, ex-W. Alexander veepee, in booking business for himself in Cleveland . . . Harmonicats signed by Mercury.

Chicago. Trombonist George Brunies merged with leader Johnny Lane at the Sky Club . . . Danny Alvin's fine two-beat gang still at Rup-neck's . . . Beige Room, Pershing Hotel, southside, a cold deal evidently . . . Charlie Agnew in again at the Lotus Room, La Salle Hotel . . . Lionel Hampton for the week of Nov. 21 at the Loop's Blue Note . . . Jimmy Palmer has reorganized, with a mickey band this time . . . Babe Wagner, territory leader, died . . . Edgewater Beach Hotel, after a quite profitable summer using expensive names, will continue to do so: Wayne King in Nov. 15, to stay until Christmas at \$9,000 weekly plus the chance to air his NBC-TV opus from the stand . . . Pianist George Shearing's quintet opens at the northside Silhouette Nov. 15, for three weeks.

West. Castle Jazz Band went on three-night basis at Portland's Hy-Mac Club. Group still slices Dixie for the Castle label which it owns . . . Drummer Mel Torme, who will portray a bellhop in his newest flick, "Duchess of Idaho," has completed a 24-minute concerto . . . Sal Carson ork opened at Hoberg's Borrego Springs, San Diego County, Calif., Nov. 15 . . . Benny Strong inked p. m. contract with Don Haynes . . . Stan Kenton, recording a new album of "Innovations in Modern Music for 1950" for Capitol this month, will tour U. S. stages for three months, beginning in February, carrying stage setting, special lighting, and crew. Because Stan's GAC contract had expired it was thought he might book dates himself. His weekly payroll nut will approach \$10,000. Pete Rugolo will again arrange . . . Victor Young co-authored score for the musical "A La Carte," which opened at L. A.'s El Capitan Theatre Nov. 16. Show will move east if a success . . . Capitol Records hired Max Steiner, ex-WB music chief.

TD's Casino Gardens open two nights a week . . . Harry James reorganized to open at the Hollywood Palladium Nov. 22 . . . Benny Goodman to concertize in Manila, P. I., this month, for several dates. Will also touch Hawaii . . . Merle Carlson doing great at the Admiral Kidd Officers' Club, San Diego.

Freddie Slack ork used in a U-I short produced by Will Cowan . . . Charlie Barnet dropped his band—completely—to enter the booking business as a member of Carlos Gastel's staff.

—TED HALLOCK.

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Composers' Column

We greet Charles E. Ives on the occasion of his seventy-fifth birthday (October 20th). A pioneer always, he has been willing to forego any sensational momentary success gained through resort to mere tricks for the steady and lasting recognition based on true worth. Howard Taubman writes of him in a



CHARLES E. IVES

Recent interview, "Ives told a friend that his debt to his wife was as great as that to his father ('Pa taught me what I know') for she never told him 'to be good and write something nice that people would like.' She supported him in his conviction that he must write as he felt." So Ives "tried to convey the truth of natural sounds: the echoes made by old instruments, the dashing harmonies of two bands passing each other on a holiday and playing different tunes, the shrillness of children's voices on a picnic by the river."

Walter Hendl will lead the Dallas Symphony Orchestra when it presents November 20th Bohuslav Martinu's Third Piano Concerto. Rudolf Firkusny will be the piano soloist.

"Period Suite" by Abram Chasins, which was given its premiere by the NBC Symphony under Milton Katims, will be played in March by the Cleveland Symphony Orchestra.

Hans Schwieger will conduct performances of Francis Buebendorf's "Passacaglia in B minor" with the Kansas City Philharmonic Orchestra at its regular subscription series concerts January 24th and 25th. Mr. Buebendorf is a member of the graduate faculty of the Kansas City Conservatory of Music.

Samuel Barber has completed a Piano Sonata which will be published and performed for the first time during the current season. Paul Creston has written a new work for string orchestra called "Homage," which will be introduced by the Indianapolis Symphony Orchestra under Fabien Sevitzky. Creston has also completed a piano concerto which will have its premiere later this season in Paris with Earl Wild playing the piano part and Chauncey Kelly, the American conductor, conducting the work.

The new short orchestral work by David Diamond called "The Enormous Room," and based on ideas in the book of the same title by E. E. Cummings, will have its premiere by the Cincinnati Symphony Orchestra this month. It will also be played this season by the orchestras of San Francisco and Cleveland. Gian-Carlo Menotti is putting the finishing touches to his opera, "The Consul," and it is scheduled for a production later this season.

William Schuman has completed a score of a work that was commissioned by the Louisville Philharmonic Orchestra and will be premiered in Louisville on January 5. Mr. Schuman has also completed a new Violin Concerto which will have its premiere February, 1950, by the Boston Symphony Orchestra, with Isaac Stern playing the solo part and Charles Munch conducting.

John Alden Carpenter has written a new work for symphonic orchestra called "Carmel Concerto" which will be introduced by the New York Philharmonic-Symphony under Leopold Stokowski on November 20.

Norman Dello Joio has been announced as recipient of the 1948-49 New York Critics' Circle Award for his orchestral composition, "Variations, Chaconne and Finale." Also his "New York Profiles," a new work for chamber orchestra commissioned by the Musical Arts Society of La Jolla, will receive its world premiere August 21st under the baton of Dr. Nikolai Sokoloff, the society's musical director.

Alan Shulman, who is the 'cellist of the Stuyvesant Quartet, has composed a cello concerto which Leonard Rose will play with the New York Philharmonic Society this season.



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Lawrence E. Tode, Buffalo Philharmonic Orchestra



G. Paull, L. van Haney, A. Ostrander,
New York Philharmonic-Symphony



George T. Rhodes
Indianapolis Symph



Frank Crisafulli, Chicago Symphony



Angelo S. Tulumello, Buffalo Philharmonic



Jack MacKay, Minneapolis Symphony



J. Purcell,
Pittsburgh Symphony



R. Hiltz,
Oklahoma Symphony

The Trombone in

ARRIVED at the Juilliard School of Music to interview Roger Smith, teacher at that conservatory and first trombonist in the Metropolitan Opera Orchestra. I found I had neglected to take down his room number. The school office was closed for the evening. I spent the half-hour from six to six-thirty passing along the corridors of the six floors of the conservatory, ear cocked toward one door after another, listening for trombone sounds. Piano and strings and percussion were passed up after a single chord or clash. But what was that, explosive and ear-tingling? No, not a trombone. And that, nasal and sinuous? Not a trombone either. And that, brilliant and metallic? Again not a trombone. Door after door, past muffled staccatos, shivering arpeggios, incisive triads, tenuous legatos. And then suddenly something like a voice, but fuller. Tone noble and sonorous. Dignified. I thought of those balconies of the Middle Ages, where the evening hours was ushered in by a choir of instruments. I thought of dim-aisled cathedrals, of pilgrims marching, of angels chanting. I thought of trombones. I walked in.

Mr. Smith chatted on to me about the trombone indulgently, as one does about a favorite child. A bit about the trombone's history: it goes way, way back, in fact, is the only instrument that has from the beginning of the modern era (circa 1500) to the present time retained its essential characteristics. The Italian painter, Matteo di Giovanni, whose death occurred in 1495, depicted the first trombone in modern form. (Since the bell did not expand so widely it probably had a "chamber-music" tone.) By the middle of the Sixteenth Century these instruments were playing chorales from the towers, and at street level were enlivening wedding receptions, festivals, state occasions. They accompanied at church services, too.

The trombone, which has played so vivid a role, is simple enough in structure. Two-thirds of its length is made up of cylindrical tubing, the remaining third of gradual expansion of the bell. It operates, like all other wind instruments, on the longer-the-pipe-the-deeper-the-tone principle. Some clever Italian working with the tuning slide of his trumpet back in the Fourteenth Century discovered that shoving in the slide raised the tone and thereby hit upon a way of forming a scale accurate in pitch and comparatively easy to negotiate. So the trombone, conditioned in its intonation entirely by the player's sense of pitch—look! no valves, no keys—was evolved. Don't get the idea, though, that the more than three octaves the trombone encompasses mean thirty-odd stops for semitones up the length of the slide. Nothing of the sort. Seven semitones only are arrived at by the process of sliding out the trombone (in the early trombone there were but four semitones). These seven halting places are called positions. (The "first" position is with the slide closed.

Wayne S. Clark, San Antonio Symphony Orchestra



R. Jones, D. Clark, A. Kreuzer,
Rochester Philharmonic Orchestra



Allen Kofsky,
Kansas City Philharmonic





George T. Rhodes, Indianapolis Symphony
Dorothy Ziegler, St. Louis Symphony



J. Swallow, C. Horspool, G. Colt,
Utah Symphony Orchestra



J. Orosz, J. Coffey, L. Hansotte, J. Reichman,
Boston Symphony Orchestra

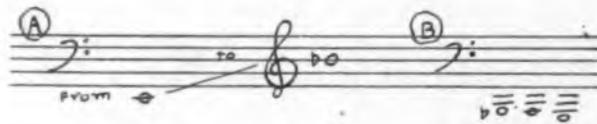
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Each nudge outward of the U-pipe lowers the tone by a semitone.) The positions produce, directly and *via* harmonics, the following notes:



The complete practical compass of the instrument is as in "A" below. The "pedal" notes (see "B" below) are hard to produce and rarely used.



Because of its basis in harmonic rather than scale sequence, the trombone doesn't thrive on fast-moving parts or on passages that require quick changes in direction. Composers who do call for this "bicycle pump" technique just aren't scoring properly for the instrument. Since the player's tonal judgment is the sole guide to correct playing, a trombonist without a good ear is a contradiction in terms. A pianist or a guitarist (the latter has the frets to help him) might get by for a time at least with but a hazy sense of pitch. Not so a trombonist. He has to know his semitones like a mother knows her children. Legato offers the trombonist some difficulty, too. He masters it through careful control of his breath, thus covering the halt required between notes to allow for shifting of the slide. This "invisible" method of bridging the gap between two notes is often called "portamento." Glissando is another story. The trombone can do glissando fine! More about that later. The special tone color of the trombone—dignified, solemn, rich and smooth—is attributable in part at least to the mouthpiece, which is larger than that of the trumpet. (The trombone is considered the bass of the trumpet.) The trombone is capable of a tremendous tone, when the player gives it full wind, as well as of scarcely audible pianissimos.

The trombone hasn't any flaws in its structure. Well, *hardly* any. There's that little matter of the outer moving slide being just a bit larger than the inner one



S. White,
Indianapolis Symphony



E. Newton,
Vancouver Symphony



William Gibson,
Pittsburgh Symphony



S. Miller,
Kansas City Orchestra



E. Roman,
Pittsburgh Symphony



Alvin Rogers,
Louisville Orchestra



A. Demske,
Buffalo Philharmonic



D. Holzhausen,
Indianapolis Sym.

R. Boyd, W. Burkhart, M. Dittert,
Cleveland Orchestra

D. Ziegler, G. Merello, K. Kahila, E. Adam (tuba),
St. Louis Symphony Orchestra



Herbert J. Owens,
Louisville Orchestra





Roger Smith, 1st trombone,
Metropolitan Opera Orchestra

over which it works. Necessarily so, of course. Because of this, some notes have a tendency to "break" and have to be essayed rather carefully.

About holding the instrument. The left hand, held at the juncture of the bell and slide, near the mouthpiece, bears the weight and steadies the instrument, while the right hand manipulates the slide. The trombone requires much less care than, say, the reed instruments. Gordon Pullis*, solo trombonist of the New York Philharmonic Symphony, tells me some players lubricate the slide with facial cream. Maintain it stays on longer than oil. Some use a special spray. In any case, they have to clean it all off every week and put on a new application.

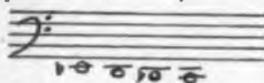
Trombones are made in different sizes. Those principally in use in our symphony orchestras are the tenor trombone (see range in foregoing example) and the bass trombone. The bass instrument has a larger bore (diameter of tubing), a larger bell and a larger mouthpiece. Also it almost invariably has an "F" attachment. What actually happens in such instruments is this:

*The writer has Mr. Pullis to thank for some valuable pointers in preparing this article.



Charles Zam, bass; Eugene Manson, 2nd;
George Garstick, 1st. Baltimore
Symphony Orchestra

you push your left thumb on what is called the "thumb key" and it turns a little rotary valve which gives access to about four feet (of course bent around) of extra tubing, namely the "F valve." Among other advantages this extra tubing releases the four notes between the lower E and the pedal notes, namely:



Otherwise the ranges of the bass and tenor trombones are the same. The "F" attachment, incidentally, appears often in tenor trombones, too. In other words, any trombone can be fitted with one. Trombones which play for opera, with their added responsibilities, have it almost of necessity. About one-third of symphony trombones have it.

About the trombone's emergence in symphony orchestras. Among the earliest instances of its use in ensembles are G. Gabrieli's "Sacrae symphoniae" written around 1600 and scored for cornetti, trombones, bassoons and strings. Gluck was the first to particularize the trombone. In the aria "Divinité du Styx" of his "Alceste" he used it for accompanying chords. By writing for it in three parts he established a custom adhered to down to the present day. Bach, Handel, Haydn and Mozart scored for trombone generously in their operas but not in their symphonic works. Bach never allowed it a solo part as he did practically every other instrument, considered it as just a support for the voices. Mozart gave the trombone prominence both in his "The Magic Flute" and "Don Giovanni." (Note the statue music in the latter opera, for choir of three trombones, one trom-



Gordon Pullis, 1st trombone,
New York Philharmonic Symphony

bone supplying the melody, the other two the background.)

It was left to Beethoven to discover the full scope of the trombone's power. When he wanted to give a sense of vast jubilant strength in the last movement of his Fifth Symphony (composed in 1808) he brought in the trombones, adding them to the sum total of all the other instruments. He used them also to marvelous effect in his Sixth and Ninth. With the progress of the Nineteenth Century music lovers began to accept the trombone in its role of might and grandeur as well as in its role of devotion and purity.

Schubert used the trombone in his later symphonies. A fine example of its possibilities as a solo instrument appears in the last movement of his "C Major Symphony." Weber showed (in his operas) what wonders it could perform in soft harmony.

Hector Berlioz, though, more than any other, was responsible for the trombone's full use. He continually shouted its praises. "It can chant like a choir of priests," he wrote. "It can

(Continued on page twenty-four)



Russ Morgan



Jack Teagarden



J. C. Higginbotham

News Nuggets

Mayhew Lake, if he were not so busy turning out new compositions and arrangements, could well look back on a life rich in musical achievement. There is hardly a symphony orchestra in the United States, Canada or Mexico that does not list a number of his compositions in its repertoire. His arrangements alone make his fame secure. Probably the best known of these is "The Evolution of Dixie." Among the most beautiful of them may be numbered "The Easter Fantasy," "Love Suite," "Indian Summer Suite," "Jubilee Overture," and the "Cosmopolitan Overture." At least 3,000 works are listed as composed or arranged by him.

Perhaps Mr. Lake's greatest pride, though, is his pupils. These include many who have gained top positions in symphony orchestras, in the Goldman band, and the Metropolitan Opera House Orchestra. Thirty-two music supervisors in New Jersey schools have at one time or another been his pupils.

The tenth annual meeting of the Conference of Eastern Canadian Locals was held in Montreal on October 18, 1949. A large delegation was in attendance and several locals sent representatives for the first time. Deliberations were most friendly throughout and many and varied subjects were discussed during the two sessions held during the day. The question of exchange of musicians between Europe and this country was discussed as well as various other items affecting Canadian business and its relations with foreign countries. The Federation was represented by Executive Officer Walter M. Murdoch, and Ontario and Quebec by Provincial Officers W. J. Sweatman of Brantford, Ontario, and S. P. Dunlop of Montreal, Quebec, both official representatives of the Federation for these two provinces. The incumbent officers were returned in office by acclamation; they are: W. J. Sweatman as president, Don Romanelli, Local 149, as vice-president, Ed. Charette as secretary. Local 406 was congratulated for the very fine meeting prepared and the care taken in the preparation of the entertainment and comfort of the delegates and their guests.

A new short opera, "Dream in Spades," by Serge Hovey, California composer, was introduced October 20th by the Philadelphia Chamber Opera Society.

NOVEMBER, 1949

ALL KINGS...

TOMMY DORSEY

WILL BRADLEY

SY SHAFFER

MIFF MOLE

JACK TEAGARDEN

VERNON BROWN

KAI WINDING

CHARLIE BUTTERFIELD

JOE COLVIN

STANLEY WORTH

BENNIE GREEN

WARREN COVINGTON

MICKEY GRAVINE

GEORGE BRECKENRIDGE

BARNEY LIDELL

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JERRY SHARD

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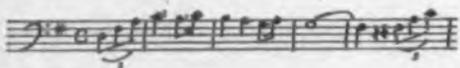
KING
 THE WORLD'S FINEST

Trombone in Our Orchestras

(Continued from page twenty-two)

threaten, lament, ring a funeral knell, raise a hymn of glory, break forth into frantic cries or sound its dread flourish to awaken the dead or to rouse the living." He was beyond bounds indignant at the attempt "to impoverish and degrade a magnificent individuality, to make a hero into a slave or buffoon." He followed up words with acts. In his "Symphonie Funebre et Triomphale" the "Funeral Oration" is entrusted largely to the solo trombone. He even employed the difficult pedal notes for special effects in his "Requiem." In fact, he scored generously for it even when hampered by lack of adequate players. "We have the misfortune in Paris," he wrote in 1843, "to be utterly deprived of the bass trombone. It is not taught at the Conservatoire and no trombone player has yet been willing to acquire its familiar practice. Even down to today French composers have preferred to write for three tenor trombones where their colleagues in most other countries except Italy write for two tenors and a bass."

Wagner was another intelligent champion of the trombone. He brought out its dignified "parade" tone in the Chorus of the Pilgrims in his "Tannhauser" Overture and underlined its intensely dramatic qualities in the Prelude to Act III of "Lohengrin":



The solemn compact between Wotan and the Giants in the second scene of "Das Rheingold" is carried through to the tones of trombones playing in stirring unison.

Through Berlioz' and Wagner's solicitude the trombone had by the late Nineteenth Century become fully established as a member of the orchestra.

Brahms developed understanding of the possibilities of the instrument and used them to good purpose in his choral works and symphonies. The following theme:



*This was originally written for band. Roger Smith played it as soloist with the Goldman Band in its premiere in America in 1947.

from the Finale of Brahms' First Symphony in C minor shows how like magnificent, sonorous voices the trombones can be made to sound out. Listen to them also emerging in the finale of his "Fourth." Verdi was not far behind. Witness the triumphal march from his "Aida."

Symphony orchestras today employ usually at least three trombones: two tenors and a bass. Modern composers use the trombone more for special effects, less for bolstering up other instruments. Prokofiev, for instance, uses glissando to good purpose in his "Cinderella" ballet. Elgar and Holst score knowingly for the instrument. Stravinsky broke away from the traditional use of three trombones moving about in chordal progressions and scored—in his Violin Concerto and Symphony of Psalms—for a single trombone to relieve the monotony of double basses and cellos played in octaves. Paul Creston's Fantasy for Trombone and Orchestra, commissioned by the Los Angeles Philharmonic, is to be played by that organization this season with their first trombonist, Robert Marsteller, as soloist.

When we come to trombones in our swing orchestras we hit a snag. Not that they aren't valuable here, too. They are more than valuable. They are indispensable. But one might almost say they are not the same instrument we have been discussing. Concert-goers grown accustomed to the trombone's noble sonorities in Brahms or Beethoven works can scarcely even place the instrument when they hear it in a swing band. Perhaps on the principle of Puritans taking to Bohemianism most ardently, once they have deflected, the trombone in its jazz phase does exactly what it is not supposed to do in symphonic orchestras. It slides. It puffs. It burps. It glissandos. It swells. It has a wonderful time giving vent to all the peculiar characteristics it so carefully restrains in the symphony orchestra. With no other instrument does function vary so widely according to whether its players are of the symphonic or swing group. This makes it of course not only highly individualistic in the jazz ensemble. It is sometimes spectacular to the point of imbalance. Listen to its sardonic scooping. Listen to its blaring, its raucous comments. Listen to it upsetting every convention, snorting down every dictum. It thrusts in a mute and projects an entirely new tone. It makes a vibrato. It slides a vibrato. It travels incognito as a trumpet in the high registers. It punctuates melody with hilarious gulps. It oozes the bluest of blues. In short, the "push pipe" is to modern jazz what the Pan's pipes were in the pastoral setting. It sets the tone. It is the thing.

In its jazz role it has had a lengthy line of protagonists. Jimmy Harrison (he died in 1931) who consciously adapted his style to the great jazz trumpeters, King Oliver and Louis Armstrong, gained a melodic style till then unknown by jazz trombonists. Jack Teagarden learned from Harrison; and Teagarden's easy effects, his sonority, his trills have in turn influenced others. Tommy Dorsey turned both to Harrison and Teagarden but then turned back to himself, creating an individual style. In Floyd O'Brien swing found a trombonist with a real sense of ensemble playing and a true melodic line. Then there are of course Dicky Wells (his playing has an exuberance that turns easily into explosiveness); Jay C. Higginbotham, his style characterized as "violent, savage," who can tumble more notes into a given split second than any other one push-piper, and Albert Wynn, known for the sobriety of his playing. Then those Ellington men, "Tricky Sam" and Lawrence Brown, the former recognized by his "jungle style," the latter by his melodic inventiveness. James Young, especially at home in the high register of his instrument, where his tones are both piercing and soft, and Russ Morgan playing—well "in the Morgan manner." Then there's Miff Mole, one of the first to create a style of his own. Bill Harris, who was with Woody Herman, plays a valve trombone. This instrument deserves a bit of comment. The valve trombone is fitted with extensions of the pipe which can be "turned on and off," so to speak, and which give the same added scope as the "positions" give for the sliding trombone. These instruments, while they gain in technical efficiency, lose somewhat in purity of tone.

A certain amount of bemoaning is heard in symphonic camps re the "cheapening" effects of the jazz trombonist, but the franker members of the classical contingency admit—nay, insist—that the technical advances of the jazz player have brought symphonic players to their toes, have made modern composers score more rigorously with greater reliance on the trombonist's technical facilities.

Christian Darnton in his "You and Music" puts it succinctly when he says, "Many of the feats of virtuosity executed by jazz players may smack of the vaudeville stunt. Nevertheless, the remarkable agility which first-class players show, as well as their ability to produce notes at the top extreme of the instruments' compasses, has set a wholesomely high standard for the orchestral player."

—Hope Stoddard.



George Phillips,
Portland Symphony



S. R. Rosenberg,
Louisville Orchestra



E. Erwin,
New Orleans Symphony



E. Kleinhammer,
Chicago Symphony



Donald R. Goodwin,
Portland Symphony

Over Federation Field

By CHAUNCEY A. WEAVER



THE GREAT SOLILOQUY

HAMLET:

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them. To die, to sleep;
No more; and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wished. To die, to sleep;
To sleep: perchance to dream: aye, there's the rub
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause; there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose bourn
No traveler returns, puzzles the will,
And rather makes us bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry
And lose the name of action.

—SHAKESPEARE.

In the earlier zone of our Federation officialdom we contracted a friendship which we have ever cherished. Our meeting occasions have been few and far between. But memory wings are seldom hampered by interfering impedimenta. We refer to A. R. Teta, of New Haven, Connecticut, secretary of the United States Army and Navy Bandmen's Association—who has been a rising and more glamorous star in national military affairs with each passing year. We deeply appreciate copy of the *Army and Navy Musician*—a newsy and highly informative periodical, which can be perused with profit by all persons interested in that branch of our national government.

Some one sounded a note of marked felicity in coining the phrase—"Music under the stars!" It is one of sacred origin. Back yonder when the earth was without

form, and void, and chaos was the keynote of the indescribable scene, the curtain was lifted on a new world. And since that creative hour language has been enriched by the declaration, "The morning stars sang together."

And the stars are still singing. The inspired writer adds on the phrase—"And all the sons of God shouted for joy!" For evidentiary proof see the thirty-eighth chapter of the book of Job and the seventh verse.

The *Major Chord*, official organ of Local 35, Reading, Pa., has been under the sad necessity of announcing the passing of George J. Haller, a veteran member of that organization. To his memory, Chairman George W. Snyder, memorial committee chairman, pays the following tribute:

"We never realize how dear a friend is to us until death takes away such a person from our midst. In life we think one man is a prince, another a minister, a third a servant, and so on. Difference of rank and environment gives every man his part to play. We know that our friend George always tried to play his part in his humble way, and we have nothing but kind words for him.

He was not only a worthy person locally, but played a very fine part at many of our Penn-Del-Mar Conferences, at many of the Pennsylvania State Federation of Labor Conventions, and was quite an influence in shaping the objectives and policies of the Union Label League of Pennsylvania, in which conferences he acted as the delegate of Local 135 for many years.

We surely will miss him. A timely and appropriate tribute of appreciation.

Former President Herbert Hoover offers a worthwhile suggestion in the observation, "We need to think less about the next election and more about the next generation."

An inspirational background of musical tradition enshrouds Pittsburgh, home of Local 60, long conspicuous in the arena of the national American Federation of Musicians. In a recent issue of that Local's official organ, President Hal Davis reviews the summer season of band activity. From it we glean the following score:

During the months of July, August and the first week of September, the city of Pittsburgh and the Pittsburgh Musical Society jointly sponsored a series of 88 concerts in 13 city parks. The city sponsored 43 of these concerts plus two concerts donated free by large industrial organizations, while the Local in turn sponsored 43 concerts. The city in its concerts employed a total of 1,260 men and the Local for its concerts employed a total of 920 men. Over and above these city concerts, the Local sponsored an additional 22 engagements in various veterans' hospitals, state institutions, juvenile detention home, etc. In doing this, we employed an additional 393 men. This makes a total of 1,313 men



Like many other "big league" musicians, Freddie Ohms, who has done stints with Billy Butterfield, Fred Waring, Kay Kayser and many others, chooses a HOLTON Trombone.

He knows his Holton Trombone is acoustically designed to give him that extra tonal brilliance, added

power, and freedom of response sought after by today's top stylists. Yes, like many other prominent musicians that play Holtons, Freddie Ohms takes a ride on the chorus—

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employed by the Local through the medium of the Recording-Transcription Fund engagements since June of this year, which, plus the 1,260 men employed by the city of Pittsburgh for its portion of the park concerts, makes a grand total of 2,573 men employed to date through the city concerts and Recording-Transcription Fund jobs.

Needless to say, the employment secured from these sources greatly aided our business in general and helped stave off the unemployment situation to a certain extent. There are still additional funds available from the Recording-Transcription Fund and we propose to honor each request for employment from this fund as it was received as soon as we possibly can, and will continue to do so until the fund is depleted. We ask those of you who have not as yet participated in employment from this fund to be patient. You have not been forgotten, and we will comply with your request as soon as humanly possible.

This is not the picture of an oasis in a far-flung desert. It is an example which practically every state in the Union can duplicate with impressive and notable success. True, Pittsburgh is rich in musical tradition. It is rich in musical talent. It is rich in the artistic promotion spirit.

*Since only God can make a tree,
It should have been arranged that He
Dispose of all the leaves. Not me!*
Mrs. ROBERT COLFLESH, Des Moines.

However, "Lest we forget"—

*"O woman, in thine hours of ease,
Endowed with art sublime to tease,—
'Twas God who ordered man to work,
And never from his task to shrink.*

The symphony orchestra spirit is demonstrating a steady growth. Perhaps in due time the American zone will be as notable in this respect as Europe used to be.

*There once was a man from Nantucket,
Who kept all his cash in a bucket;
But his daughter, named Nan,
Ran away with a man,
And as for the bucket, Nantucket.*
—ST. PAUL MUSICIAN

The Iowa corn crop is safe.

*Buy your Christmas presents early,
Thus avoid the hurry-burry;
Deciding first on this or that,
Until your pocketbook is flat.*

The San Francisco Musical News (Local 6) is running a series of articles under the caption "What Is Jazz?" There is never a musical nut so hard which some San Francisco musician will not undertake to crack.

If Houston convention week seems too hot, perhaps a cooling-off excursion can be arranged down into South America somewhere.

The Organ, happily named, comes to us as the official mouthpiece of Local 63, of Bridgeport, Conn. The current issue features Ronny Rommel, "The Young Man With a Horn." After an ambitious struggle of a decade, Rommel blossoms forth as a New England orchestral promoter who is attracting wide attention. The Bridgeport organ notes the secret of this young leader's success in the following paragraphic summary:

To sum everything up, Ronny has shown that a talented sideman can make a success as a band-leader. It takes a lot of hard work and the ability to learn as you progress. But Ronny has proven to all that it does take more than outstanding ability as a musician to be a big success. Now a leader has to talk to the public, has to show a marked ability to mix with the crowd, and most of all, understand the problems of the men working for you and make plans to include all. Although Ronny has never planned on working every night in the week, he has shown that all-around ability can keep a band working week-ends during good times and bad. He has proved to be a real credit to his profession and we can only agree with the musician who said of Ronny, "Not only a great musician, but a real terrific guy off the stand as well." Amen!

The *International Musician* is always glad to congratulate all musicians who make a worthwhile mark in the professional field.



"The Overture," official magazine published by Local 47, Los Angeles, was recently awarded First Place for Editorial Excellence at a two-day convention of the International Labor Press of America held in conjunction with the National A. F. of L.'s Convention in St. Paul, Minnesota. Kelly Shugart (right), who is Public Relations Director for Local 47, flew to St. Paul to receive the honor in behalf of the local's Board of Directors and Editor Maury Paul. A beautiful plaque was presented at a banquet held at the St. Paul Hotel on October 2, 1949. Pictured above presenting the award are: William Green, A. F. of L. President; Matthew Wolf, President of the International Labor Press of America; and the Honorable Hubert Humphry, United States Senator from Minnesota.

INTERNATIONAL MUSICIAN



Technique of Percussion

By GEORGE LAWRENCE STONE

BOP

Danton Walker in his *Broadway* tells of the wealthy manufacturer who hired a lawyer to break up a romance between his daughter and a bop musician. The lawyer in turn hired a psychiatrist who will attempt to prove, medically, that all bop players are psychoneurotics. If the psych turns out to be right in his premise I believe I know how a bop man gets that way—through trying to explain what bop really is and how he does it.

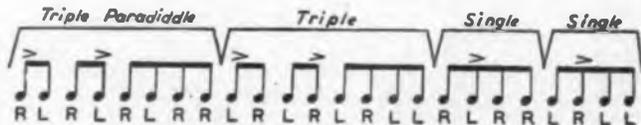
THE LOW-DOWN

Pupil Joe Morello of Springfield, Massachusetts, is hipped on working out unusual ways of weaving ancient drum rudiments into the four-beat pattern of modern jazz. He has quite a collection of examples to date. During a lesson he may play his current "brainstorm" on my drum set at an ungodly speed, then inquire "Can you write this out?" I can and I do and it often is surprising to the uninitiated to see by the breakdown what an elementary foundation underlies some supposedly intricate figure.

Joe recently worked up a paradiddle set, irregularly accented as follows:



Which, when broken down, appears simple enough:



Another of Joe's efforts consists of a continuation of notes accented in the quintuplet pattern and stuck in the pattern of the open five-stroke roll:



If this example is continued a sufficient number of times it will finally work out so that the original starting stick is once again at the original starting note. But it will be found to take more than four measures to get back to this point again.

RAYMOND SUSKIND

I have received a drum number named "Sticks and Stones," written and dedicated to me by Raymond Suskind, New York City. This is a tricky number, nicely written, and contains an example of circular permutation that is most interesting. I am very grateful to Ray and only regret that limited space will not permit its publication here.

Ray has studied at Juilliard and from a number of the best New York instructors. He is intensely interested in drum matters and, in addition to being a member of about every drummer's organization, is American correspondent for *Styx* magazine of London and *Le Jazz Hot*, a French publication. His interest in Swiss drumming has led Dr. Fritz R. Berger, its leading exponent in Basel, Switzerland, to issue to Ray a parchment hand-lettered certificate of life membership in the *Basel Old Customs Civil Drum Corps*.

It may be recalled that I referred to the good doctor in my December, 1947, column and to the Swiss style of drumming, which is unique indeed. One of the prized pieces in my book collection is the autographed copy of his *Der Basler Trommeln*, a treat for the student in drumology. Thanks for the number, Ray, and this, too, has been added to my collection.

MUSEUM PIECE

Trombonist Carroll H. Vance, Fairport, New York, writes to say something nice about the late Edward B. Straight about whom I recently wrote, and of his association with Ed when both played with Frederick Phinney's Iowa State Band. He adds:

"You may be interested in the enclosed drum part to Strauss' opera *Prince Mathusalem* (I certainly am—GLS). The Deshon Opera Company had exclusive rights to performance of this opera when new. Playing Madison, Wisconsin, there was no drum part, so the drummers (two) made notes at rehearsal of the wishes of the company conductor.

"On the following week the opera company took on its own orchestra, we members joining the show at Dubuque, Iowa. Our conductor had the home-made drum part and he let me copy it. I consider it a real curiosity. Our drummers played the opera from this part without one misplaced *biff*. This was in September, 1888, I think."

The "part" in question appears below:

"PRINCE MATHUSALEM" BY STRAUSS—DRUM PART

- | | | |
|-------|----|-------------------------------------|
| Act 1 | 1 | Start |
| | 2 | 2/4—Smash |
| | 3 | Tacet |
| | 4 | Fake—Smash—Bing |
| | 5 | Tacet |
| | 6 | Fake second ending—Smash—Bing |
| | 7 | March—End of Act |
| Act 2 | 8 | Tacet |
| | 9 | Three Biffs tight (two) Finish—Fake |
| | 10 | Sheet—Tacet |
| | 11 | Out |
| | 12 | Out |
| | 13 | Fake last—End of Act |
| Act 3 | 14 | Tacet |
| | 15 | Out |
| | 16 | Tacet |
| | 17 | One Biff |
| | 18 | One Biff |
| | 19 | One Biff—Finish Polka |
| | 20 | Finale |

As I look over the above part the horrible thought enters my mind, can it be that our drumming ever sounds like *smash, biff, bang* to our listeners?

TUNING TYMPANI

W. J. S., Los Angeles, writes: "Is it necessary to turn all six handles when tuning hand-tuned tympani or is it sufficient to turn the two nearest ones? It often is difficult, if not impossible, to turn six handles each on two kettles with but two or three measures in which to tune."

A perfect tympani tone is possible only when the head is tensioned evenly at all points. This is accomplished by a most careful and painstaking adjustment of *all six handles* of each kettle before a concert and a turning up or down of *all six handles* to the same degree on subsequent tunings.

Tuning with two handles is a makeshift which should be employed only in extreme cases. Two-handle tuning quickly throws the head out of even tension. This not only prevents clarity of tone but necessitates extra work on the next tuning.

Why not turn in your old-fashioned kettles and get a pair of modern machine tympani? Then your troubles in this respect are over.

PAINTED DRUMHEADS

From a member who calls himself *Backwoods* comes the question: "Will a painted design on my bass drum head muffle the tone of the drum?"

Yes, slightly, perhaps, but don't let that bother you, *Backwoods*, for the one, two or more *tone controls* that the dance man deliberately attaches to his bass drum to do just this—to muffle the drum tone—does the job so thoroughly that the addition of a light coat of paint on one of the heads will never be noticed.

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Paul Nero

THE VIOLIN

Views and Reviews

By SOL BABITZ

Although Paul Nero is well known to the public as an original "hot fiddler" and composer, through his many publications and recordings, he also happens to be a well-grounded "straight" fiddler as well. He has studied at Curtis Institute in Philadelphia and has symphony orchestra background. For this reason what he has to say on the subject of "hot fiddle" playing should be of interest to violinists interested in learning about this style.—SOL BABITZ.

INSIDE HOT FIDDLE

By Paul Nero

WHEN Sol Babitz asked me to do a guest column for him, I felt that it might be a little pretentious of me to expound on various technical aspects of violin playing, but I did feel that I could clear up a little of the mystery surrounding the ability to play and improvise in the jazz idiom, known as "hot fiddle" playing.

Ask any good fiddler to play in the Viennese style and without a moment's hesitation you get that anticipated second beat in a waltz plus all the little frills that Kreisler popularized. Ask him to play in the Gypsy style, and before you can say "Dinicu" he is moaning and sliding away to beat the band. He knows something about the grace-notes in the Mozartean style and all the other musical traditions are in his repertoire; but ask him to do something with a "beat" and he smiles sadly and tells you that he was not born with it. Where did the knowledge to perform in these other styles come from? He listened to that music, or was told by his teacher that it is impossible to notate all music exactly as it should be performed. He accepts this explanation and gradually assimilates these different idioms. But somewhere along the line he is told that jazz is lousy music and he spends little if any time listening to it. As a result, when he is called on to phrase in this particular style he is a dead duck and keeps himself from feeling bad by telling himself that you have to be born with it.

Learning Improvisation

Now this business of improvising is another thing that suffers from misconception. To be able to improvise in ANY idiom one must possess the following qualifications:

First and foremost, a complete command of one's instrument. You cannot possibly do anything worthwhile spontaneously on an instrument over which you do not have full control. As phrasing on the violin is done with the bow, a near perfect bow arm is mandatory.

Secondly, you have to have a good ear, and be able to anticipate the chord changes at the right time. Obviously a knowledge of harmony is essential.

Thirdly, you must develop good taste in the choice of material that you use. Too many alleged "hot fiddlers" spend a lot of time practicing a repertoire of "hot licks" or phrases in different keys, and whenever a certain chord progression occurs, they just slip in one of these "noodles" and think that they are playing "hot." No matter how you look at it, this is "hill-billy" jazz and means nothing.

Fourth, and this brings us back to the beginning of this piece, you've got to listen to jazz. Not only to fiddlers but to all good jazz instrumentalists. Try to play along with them and don't worry too much about developing your own style at first. It's much better to copy something good than to play with originality, but badly and in poor taste. If you do enough of it, you will find that you are gradually developing a style that will please everyone.

To improvise successfully in any idiom you must possess a certain amount of recklessness in your attitude. You cannot be too worried about the result while you are standing up and performing. This sort of confidence has to become part of your personality and can be acquired only by assimilating all the other points I have tried to convey. If you really think it worth while, try it; and if you can rid yourself of all the mental obstacles you have placed in your way, you will make yourself

that much more versatile on your instrument and perhaps open up new professional horizons for yourself.

Editor: I have asked Paul Nero to submit some practical examples of music which could be used in practicing the rudiments of hot fiddle. The following eight bars from "Old Folks at Home" are written: A, straight; B, "with a beat," and C, with some possible improvisation.

After learning to play example B "with a beat" while beating his foot, I suggest that before going on to example C the student try to introduce some original rhythmic alterations in example B. When he has done this the student might also attempt to introduce some "blue notes" while sliding his finger. Good places to try this in example B are the adding a D-flat in the last half of bar six, or a G-flat sliding into G in bar four.

A Straight

B With a Beat.

C Possible improvisation around harmonics.

⊗ Consecutive eighth notes phrased in this fashion:

written: played:

Jazz students who think that improvisation must be complex in order to be interesting should examine the following few bars. They are taken from Louis Armstrong's trumpet solo on Decca record 1360-A, and show how a very simple version can be beautiful:

FAST 4

SLIDE

Note: Phrasing the consecutive eighth notes as triplets although they are written evenly is a habit of jazz musicians which is not new in music. In 1717 Francois Couperin wrote: "We write differently from what we play... we play as dotted several eighth notes following one another by degrees and yet we write them even."

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Minutes of Special Meeting

OF THE

International Executive Board

Of the American Federation of Musicians

October 9-13, 1949, Inclusive

570 Lexington Avenue,
New York, N. Y.,
October 9, 1949.

The meeting is called to order by President Petrillo at 2:00 P. M.

Present: Bagley, Cluesmann, Steeper, Parks, Kenin, Clancy, Murdoch. Excused from all sessions of this meeting: Hild.

President Petrillo explains the latest developments in the controversy with AGVA.

On motion made and passed the matter is left in the hands of the President.

President Petrillo makes an explanation of Resolutions 32 and 43 which suggested the bringing together of the offices of several officers of the Federation and which were referred to him by the San Francisco Convention. He reports that he has appointed a committee of three consisting of Treasurer Steeper, Secretary Cluesmann and himself for the purpose of carrying out the intent of the above resolutions. The committee submits the following report:

"In accordance with instructions from several Conventions and the resolutions adopted at the San Francisco Convention, Treasurer Steeper and Secretary Cluesmann negotiated with a builder in Newark and the owner of property at the corner of Mt. Pleasant avenue and Gouverneur street for the construction of a two-story office building to accommodate the offices of the Secretary and the Treasurer. The members of the International Executive Board, with the exception of Executive Officer Hild, who is in Europe, were communicated with by telephone and advised that the total cost of the land and building would be approximately \$100,000.00. The members of the Board who were communicated with voted in favor of the proposition. The first proposition considered by the committee was that of the builder to construct the building and rent it to the Federation. On exploring the proposition further, it was indicated that the amount of rent paid over a period of approximately eleven years would equal the cost of the building and land. Therefore, it was felt to be more advantageous to the Federation to own the property outright."

As a result of its investigation the committee submits a plan for the purchase of land 100 by 130 feet in Newark, N. J., and a proposed contract for the erection of a two-story building 50 by 80 feet to accommodate the offices of the Secretary and the Treasurer.

On motion made and passed the Board approves the purchase of said land and the proposed contract for the erection of said building.

The committee is further authorized to expend additional funds if necessary, if any unforeseen matters arise after the Board adjourns, in connection with the proper erection of the building. The committee is instructed to report its actions to the Board from time to time during the construction of the above mentioned building.

The Secretary reports that pursuant to an action of the International Executive Board he had arranged for the formation of a corporation known as the Spring Division Corporation, which is wholly owned by the A. F. of M., to take a mortgage in the sum of \$200,000.00 on the building in which the printing plant and the Secretary's office are located. The mortgage pays 4 per cent. The Federation has already loaned the corporation \$5,000.00 without interest additional as working capital.

On motion made and passed the loan of \$205,000.00 to the Spring Division Corporation is ratified.

President Petrillo reports that President Green of the A. F. of L. recommended to Secretary of Labor Tobin that he be appointed a delegate to the Advisory Committee on Salaried Employees and Professional Workers of the International Labor Organization to take place in Geneva, Switzerland, beginning October 24 and ending October 29, 1949. Secretary of Labor Tobin wrote to him of the appointment and was about to have the President of the United States appoint him, when it was found that the business of the Federation had become so heavy that President Petrillo could not see his way clear to attend. With the approval of the International Executive Board, President Petrillo substituted Herman D. Kenin as delegate, who was thereupon appointed by President Truman to attend.

Executive Officer Murdoch, who was elected by the Trades and Labour Congress of Canada to represent that body at the Trade Union Congress in the British Isles, makes a report to the International Executive Board on his activities while there.

On motion made and passed he is instructed to make a full report to the entire membership through the medium of the *International Musician*.

There is a recess at 7:15 P. M. until 9:00 P. M.

On motion made and passed it is decided to allow Executive Officer Kenin \$2,500.00 for expenses as a delegate to the conference in Geneva.

INTERNATIONAL MUSICIAN

President Petrillo reports on the television situation. There is a general discussion of the subject.

Hal Leyshon, publicity director, suggests publishing another book giving full information regarding the Recording and Transcription Fund together with the results accomplished. The book is to be published in three different forms, at an approximate cost of \$6,250.00, which does not include distribution.

The matter is laid over for further consideration.

He also reports on the political situation in Washington.

Executive Officer Clancy reports a situation wherein several members of a traveling band violated Federation regulations while in the jurisdiction of Local 5, Detroit, Mich.

He is instructed to prefer charges against the alleged defendants.

A letter is read from Local 526, Jersey City, N. J., setting forth the campaign which is being waged by that Local for the purpose of having an ordinance repealed which prohibits live music at establishments where food and drink are served. The matter is explained by Treasurer Steeper.

The matter is laid over in order to give representatives of the Local an opportunity to appear before the Board.

Other matters of interest to the Federation are discussed.

The session adjourns at 12:30 A. M.

570 Lexington Avenue,
New York, N. Y.,
October 10, 1949.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

President Petrillo reports on correspondence with Otto Eitel of the Bismarck Hotel, Chicago, Ill., who represents the Hotelmen's Association in the campaign for repeal of the 20 per cent amusement tax.

The subject of exempt members is discussed.

The matter is postponed to the mid-winter meeting for the purpose of further investigation.

A request is received from Local 6, San Francisco, Calif., for reimbursement for payment of a claim for \$500.00 of Joe Tenner. The claim of Tenner had been denied by the International Executive Board at its meeting in June and it appears that he has since made claim against the Local which the Local has paid. The Board feels that Tenner's claim is unjustified.

Therefore, on motion made and passed, the request of the Local is denied.

The Board discusses a proposed regulation of a local requiring candidates for office in the local to have been members for one year and to have attended eight meetings in the year previous to the election.

The Board feels that the membership for one year is reasonable.

However, it does not approve of the requirement that a member shall have attended eight meetings.

J. Whapton Gootee, supervisor of the Recording and Transcription Fund, appears and explains matters in connection with the Music Performance Trust Fund.

There is a recess at 7:00 P. M. until 9:00 P. M.

The Secretary announces he is in receipt of a letter from Mrs. Henriette C. Guterman expressing her appreciation for the resolution adopted by the Board in memory of her late father, William J. Kerngood.

On motion made and passed it is decided that the letter be spread upon the minutes. It reads as follows:

"Newton Centre, Mass.,
June 23, 1949.

Mr. Leo Cluesmann
American Federation of Musicians
Dear Mr. Cluesmann:

May I, through you, extend to the International Executive Board of the American Federation of Musicians my heartfelt gratitude for the very beautiful resolution adopted in memory of my late father, William J. Kerngood. I know his many years of association with the organization was a very precious memory for him and I am grateful for the sin-

cere affection which prompted the expression of loyalty to his memory.

Sincerely yours,

HENRIETTE C. GUTERMAN."

The following bills which have been paid are presented:
Hal Leyshon & Assoc., Inc.:

July operating expenses	\$ 785.17
Convention expenses	1,677.95
August operating expenses	520.83
September operating expenses	534.46
October operating expenses	408.14
Van Arkel and Kaiser, counsel:	
May	\$ 62.75
June	617.00
July	220.60

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August	35.88
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Walter M. Murdoch, Canadian Representative:	
April 1 to June 30, 1949.....	\$ 729.82
July 1 to July 31, 1949.....	271.04
S. Stephenson Smith, Managing Editor:	
Office supplies and stamps \$	27.85
Furniture	64.50
Moving charges	123.83
Subscription, "Current Business"	3.00
Moody's Investors Service	60.00
Telephone	56.92
Mollie Studios:	
Convention picture coverage	\$ 750.78
McMaster, Montgomery & Co.:	
Legal services to Federation in Canada	\$ 501.90
Tiffany & Co.	
Gold honorary membership card for Senator Pepper \$	249.39
On motion made and passed pay- ment of the bills is ratified.	

President Petrillo reports on the payment of strike benefits to Leo Norman and his orchestra of seven men at the Regent Theatre in New York one night per week in connection with the controversy with AGVA.

On motion made and passed the Board approves the payment and continues the matter in the hands of the President.

On motion made and passed the Board ratifies the agreement made by President Petrillo with the motion picture studios covering the

period from September 1, 1949, to August 30, 1951.

Resolution No. 87 which was referred to the Board by the San Francisco Convention is now considered.

WHEREAS, Increases in the cost of meals and lodging have been so great as to impose an extra heavy financial burden on members of orchestras while on tour, and

WHEREAS, These increased costs have the effect, in many cases, of reducing the earnings of members on tour to a level below that which they receive while performing in their home jurisdiction, now, therefore,

BE IT RESOLVED, That the first sentence of Article 13, Section 2 of the By-Laws of the Federation be amended to read as follows:

"Orchestra for grand opera for not more than seven performances in each week, per man—\$210.00."

On motion made and passed the resolution is referred to President Petrillo.

Resolution No. 62, which was referred to the Board by the San Francisco Convention, is now considered.

WHEREAS, Fourteen years of experience acquired since the adoption of the Social Security Act have proven the soundness and practicability of providing against the risks of loss of income faced by all who work for their livelihood, and

WHEREAS, The rise in living standards and the drastic shrinking

of the purchasing power which have taken place since 1935 have made that program obsolete, and

WHEREAS, No provision was made within that Act for payments in the event of temporary or permanent disability, and

WHEREAS, There is today a drastic need for a comprehensive program to provide for the costs of medical care and service, and

WHEREAS, the 81st Congress has as yet failed to act on labor's proposal for a comprehensive social insurance program, therefore, be it resolved,

1. That in the field of old age and survivors insurance, as in all forms of Social Security, the coverage should be extended to include all wage earners and self-employed persons.

2. The benefits of all social insurance programs should be materially increased. The improved benefit formula should be made applicable both to those presently eligible, and to those who are to be brought under the Social Security system.

3. The contribution rate of the employer should be increased to increase the benefits with provision for a contribution from the general revenues of the government when justified to maintain the financial soundness of the system.

4. That protection be given not only to the working man, but with the realization that the working man provides for his family, protection should be extended to the dependents of all of those eligible under the Social Security plan.

5. A Federal system of disability insurance for those temporarily incapacitated from illness not covered by workmen's compensation should be included together with provisions which would provide for the retraining and rehabilitation of workers who, because of disability, can no longer be gainfully employed.

6. A comprehensive program of health insurance should be provided through the services and principles already established to social insurance for the social welfare of the people of the country. Such a program should preserve the individual rights of both the patients and physicians, and should include provision for an extensive program for the construction of hospitals and health centers, for the training of medical personnel, and development of research.

7. The enactment of Federal standards of state unemployment compensation with limitations on the right of the state agency to deny unemployment insurance or cancel benefits where they had been earned.

That the above Resolution be forwarded to the President of the United States, the Speaker of the House of Representatives and the President pro tem of the Senate.

On motion made and passed it is decided to concur in the resolution.

Resolution No. 90, which was referred to the Board by the San Francisco Convention, is now considered.

(Please turn to page thirty-four)

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INTERNATIONAL MUSICIAN

On Records and Recording

MERRY CHRISTMAS MUSIC (Victor) Perry Como.

The Christmas spirit reigns supreme; I'll Be Home for Christmas; Winter Wonderland; Santa Claus Is Comin' to Town; White Christmas; Silent Night; O Come, All Ye Faithful; and Jingle Bells. This is a release of a highly successful album recorded at 45 rpm. as well as 78 rpm.

CANTERBURY CAROLS (M-G-M) Orchestra and The Canterbury Carolers conducted by Macklin Marrow.

There is always one Christmas album that stands out above all the others, the chief reason being the simple treatment of old material. The unusual quality of this album is that it is antique in flavor due perhaps to a small instrumental group—flute, clarinet, oboe, viola, bassoon, and horn—which produces a sound medieval in character. The voices blend beautifully, and the over-all effect is charming.

CAROLS FOR CHRISTMAS (Capitol) The Starlighters Chorus.

For those who like Christmas carols sung by a large group, you have the Starlighters singing in the traditional manner.

CHRISTMAS MUSIC FOR ORCHESTRA (Columbia Set MM-848) Morton Gould and his Orchestra.

This album is divided into two parts. Gould: Serenade of Carols for Small Orchestra. These consist of delightful old folk melodies that were sung by madrigalists of olden times; Greensleeves; Kings of Orient; The Holly and the Ivy; Babe of Bethlehem—to name a few.

The second part of the album is devoted to familiar carols: Silent Night; First Noel; Away in the Manger; O Little Town of Bethlehem; It Came Upon the Midnight Clear; Adeste Fideles. It is called Gould: Suite of Christmas. The arrangements may be a bit ornate for quiet listening, but it's worth owning.

A CHOPIN RECITAL (Columbia Set MM-847) Gyorgy Sandor, Piano.

Here is beautiful music beautifully played. The artist has chosen the "Fantasie in F minor, Op. 49," "Fantasie-Impromptu in C-Sharp Minor," and "Barcarolle in F-Sharp Major, Op. 60"—each a wonderful example of Chopin's genius. Mr. Sandor combines a brilliant technique with a deeply felt interpretation and the result is fine listening.

MARTHA—"M'APPARI TUTT' AMOR," RIGOLETTO—1. "LA DONNA E MOBILE."

2. "QUESTA O QUELLA" (Columbia) Richard Tucker, Tenor, with orchestra conducted by Emil Cooper.

Good robust singing by "Met" tenor, Richard Tucker. For lovers of Italian opera sung in an Italianate style.

MY TWO FRONT TEETH (Victor) Spike Jones and His City Slickers.

This "screwball deal" rang four bells last Christmas, and there is no reason why it can't do it again.

HAPPY NEW YEAR (Victor) Spike Jones and His City Slickers.

This also came out last year. Not up to My Two Front Teeth, but it'll get by.

DOWN CHRISTMAS TREE LANE (Columbia) by Mary Kaye Trio.

A lullaby well done; should win favor with the children.

A CHRISTMAS MEDLEY, PARTS I and II (M-G-M) David Rose and His Orchestra.

The best in Christmas mood music, orchestration is super. Should hit the jackpot. **THE JOLLY OLD MAN IN THE BRIGHT RED SUIT** (Victor) Vaughn Monroe and his Orchestra.

A gay, grand job with all the feeling of Santa and Christmas.

AULD LANG SYNE (Victor) Vaughn Monroe and his Orchestra.

In this Vaughn uses a large chorus, full orchestration and atmosphere galore.

OH, COME, ALL YE FAITHFUL (M-G-M) Billy Eckstine.

You will never believe it, but it's true Billy Eckstine really sings this old song with the sincerity and simplicity it deserves.

OH, HOLY NIGHT (M-G-M) Billy Eckstine. Again Eckstine scores.

LOTTA PIZZICATO (Capitol) Frank DeVol and his Orchestra.

A "workout for strings" well done. Should do a terrific business.

SOUTHWEST TERRITORY (Capitol) Frank DeVol and his Orchestra.

A lot of good music rolled into one package. **OUR CHRISTMAS WALTZ** (Victor) Larry Green and his Orchestra with Ray Dorey singing the vocal assisted by a quartet.

Larry Green's clean, clear piano playing with the singing of Ray Dorey and the quartet make this the record you want for Christmas.

FOLLOW THE SWALLOW TO HIDE-AWAY HOLLOW (Victor) Larry Green, etc.

This is on the other side of Christmas Waltz, an effective carefree tune written by Hoagy Carmichael.

BLUEBIRD ON YOUR WINDOWSILL (Columbia) Doris Day.

The "Bluebird" has come home. Doris Day fulfills all requirements. The River Seine is the flip side, and that is all it is.

YOU'RE ALL I WANT FOR CHRISTMAS (M-G-M) Johnny Desmond with Tony Mottola's Orchestra.

A new ballad with just the right treatment from the boys.

OH YOU BEAUTIFUL DOLL (Victor) Tony Martin and The Pied Pipers.

Victor has issued a Musical Smart Set at 45 rpm. with Tony Martin and The Pied Pipers. All Martin fans should own this. It's his best singing so far. The Pied Pipers do a "job," too, and the orchestra is perfect.

THE LORD'S PRAYER (Victor) Perry Como.

This record is distinguished by the beautiful singing of the choir directed by Mitchell Ayers.

IF EVERY DAY WOULD BE CHRISTMAS (M-G-M) Johnny Desmond and Mottola's Orchestra.

Also a fine singing job from Johnny with real support from the orchestra.

CHRISTMAS GREETINGS (Decca) Bing Crosby with the Andrew Sisters.

Christmas wouldn't be Christmas without a contribution from Bing. This year's album with the Andrew Sisters fulfills all requirements.

I KNOW, I KNOW, I KNOW (Columbia) Ted Steele and his Orchestra.

A smooth waltz from "That Midnight Kiss."

LET'S HARMONIZE (Columbia) Ted Steele and his Orchestra.

Everybody is in it, and it's fine.

FOR THE CHILDREN

SINGING GAMES (M-G-M) Donald Dane with Orchestra conducted by Alexander Cores.

For an actual participation record this is "tops." The little songs Looby-Lou; The Mulberry Bush; Did You Ever See a Lassie, are beautifully arranged by Dorothy Cadzow, and there are complete instructions as to how each should be played and sung. Don Dane, the American Album of Familiar Music tenor, knows his business.

THE LITTLE ENGINE THAT COULD (Victor) Paul Wing with music by Norman Leydon and conducted by Henri Rene.

This is a re-release of one of Paul Wing's best efforts, but it is now in "Story Book Album" form. All the words are printed in the album with pictures to go with each happening on the record, and Little Nipper, the Master's Voice Dog pup, barks when the pages are to be turned. The idea is wonderful and well done.

BOZO AND THE BIRDS (Capitol).

More Bozo, good, but not up to Bozo at the Circus.

DUMBO (Victor) Shirley Temple tells the story of Walt Disney's famed Dumbo.

This is a little "Story Book" presented by Little Nipper at the 45 rpm. speed. The records are bright yellow and a picture of Dumbo is on each record. Shirley reads the little elephant story well.

A CHRISTMAS CAROL — PICKWICK'S CHRISTMAS (Decca) read by Charles Laughton and Ronald Colman. Issued on LP, three records.

This is for the whole family, and is a permanent addition to any library.

THE BOY WHO SANG FOR A KING (Victor) told and sung by Dennis Day with Charles Dant and his Orchestra; story by Frank Tashlin.

An appealing Christmas story told and sung by Dennis Day about a little shepherd who wanted to sing for the king. He doesn't sing for the king in the city, but does for the King of Kings who is nestled in a tiny stable in the hills below. This record is also for 45 rpm.

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Gibson INC.
KALAMAZOO MICHIGAN

Minutes of Special Meeting

(Continued from page twenty-four)

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.

On motion made and passed it is referred to the Secretary with instructions to investigate the situation and present the information to the next meeting of the Board.

A letter is presented from the Cuban Federation of Musicians proposing some form of reciprocity.

The Board finds itself unable to approve such a proposition.

A letter is read from Secretary Hagarty of Local 60, Pittsburgh, Pa., inquiring as to the possibility for a separate price for the making of industrial film.

The matter is discussed and laid over for further consideration.

The Treasurer reports that when he moves his office to Newark some of the employees in Boston will no doubt decide not to come to Newark. He suggests that such employees who decide not to come to Newark but remain until he moves receive severance pay.

On motion made and passed it is decided that this matter be left to the discretion of the Treasurer.

On motion made and passed it is decided that the moving expenses of such employees as come to Newark be paid by the Federation.

Other affairs of the Federation are discussed.

The session adjourns at 11:30 P. M.

570 Lexington Avenue,
New York, N. Y.,
October 11, 1949.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

A letter addressed to President Petrillo from Local 197, St. Louis, Mo., requesting jurisdiction over colored musicians in the jurisdiction of Local 717, E. St. Louis, Ill., is read.

The matter is referred to the Secretary's office.

President Skislak and Treasurer Swensen of Local 526, Jersey City, N. J., appear in reference to the drive being conducted by that Local for a referendum on the repeal of a city ordinance which prohibits live music at establishments where food and drink are served. This ordinance has resulted in the loss of considerable employment. They explain that the matter is to be decided at a city election in November and that the Local has already expended considerable money for the purpose of bringing the matter to the attention of the public. They ask the assistance of the Feder-

ation, both financially and for the purpose of securing the services of name bands at a monster dance to be held at the armory a few days before the election.

On motion made and passed it is decided to leave the matter in the hands of the President.

There is a recess at 6:00 P. M. until 8:00 P. M.

Attorney Milton Diamond appears and explains the happenings in the AGVA case which was presented in court that morning. The matter is discussed by the Board.

President Petrillo reports on a meeting with representatives of television film companies and he tells of the discussions in connection with the matter. The Board discusses the matter further.

On motion made and passed the Board reaffirms its former action by leaving the negotiations in the hands of the President, with full power to act.

The Board considers the interpretation of the note in Article 18. "The word 'theatre' as used in this Article shall be deemed to include any establishment in which traveling theatrical engagements are booked to appear. The rules contained in this Article pertain ONLY to Theatrical Engagements. Further general rules are contained in Article 16."

On motion made and passed it is decided that in the application of this law it is construed to apply to such performances as legitimate musical shows such as "Oklahoma," etc., and such other shows as normally play in theatres.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:00 P. M.

570 Lexington Avenue,
New York, N. Y.,
October 12, 1949.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Charges preferred against Arthur Slade, a member of Local 400, Hartford, Conn., for violation of Article 12, Section 37 of the Federation By-Laws are considered.

Inasmuch as Slade acknowledges that he has been placed on probation by the Court for three years and does not deny his guilt, it is on motion made and passed decided that he be placed on probation in the Federation for a similar period and he be permitted to retain his membership in the Federation during good behavior.

The application for reinstatement of James Oliver in Local 274, Philadelphia, Pa., in which violation of Article 12, Section 37 of the Federation By-Laws is involved is considered.

On motion made and passed his reinstatement is permitted without the payment of a National Reinstatement Fee. However, Oliver is placed on probation for a period of two years and his membership will depend upon his good behavior.

INTERNATIONAL MUSICIAN

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The Secretary reports that he has had a further conference with the representatives of the insurance companies in reference to instrument insurance.

It is decided to lay the matter over until the mid-winter meeting.

The question of jurisdiction over the Spanish Hi-Line Castle, in which Locals 76, Seattle, Wash., and 360, Renton-Auburn, Wash., are interested is considered. This establishment is located in the jurisdiction of Local 360.

On motion made and passed it is decided that the Spanish Hi-Line Castle is under the exclusive jurisdiction of Local 360.

Attorneys Diamond, Kaiser, Woll, Freidman, Adler and Gordon appear. They discuss with the Board various legal matters in connection with the affairs of the Federation.

A question is propounded regarding the operation of a cooperative band which has the result of depriving the members of social security and unemployment benefits.

On motion made and passed it is decided not to permit such an enterprise.

A communication is received from Local 367, Vallejo, Calif., requesting reconsideration of the action of the International Executive Board in disallowing a bill of \$40.00 for remuneration for services rendered the Federation.

On motion made and passed the previous action of the Board in denying the request is reaffirmed.

Case 397, 1948-49: Appeal of member Joseph Singer of Local 77, Philadelphia, Pa., from an action of Local 661, Atlantic City, N. J., in imposing a fine of \$300.00 upon him is reconsidered. The case is discussed.

On motion made and passed it is decided to deny the appeal and reduce the fine to \$50.00.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

570 Lexington Avenue,
New York, N. Y.,
October 13, 1949.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Raymond Meurer of Locals 5, Detroit, Mich., and 566, Windsor, Ont., Can., appears and discusses with the Board certain aspects of the television situation with which he is familiar.

The Board discusses the question of permitting the transcribing of radio shows for vacation purposes or other similar reasons.

On motion made and passed the matter is left in the hands of the President with instructions to individualize the cases in which a relaxing of the rules would be warranted.

The question of making a special price for industrial film is discussed.



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On motion made and passed the matter is left in the hands of the President.

Executive Officer Kenin brings up for consideration the Recording and Transcription scale. The matter is discussed and laid over for consideration at the mid-winter meeting.

Secretary Vargas of Local 424, Richmond, Calif., appears in reference to a jurisdictional controversy between that Local and Local 367, Vallejo, Calif. He explains the viewpoint of his Local. The matter is postponed until later in the meeting.

The Board discusses the matter of financial contributions by the Federation.

On motion made and passed it is decided that, insofar as is consistent with federal and state laws, the President is authorized to allocate and spend money for educational and political objective in such amount and in such manner as he determines will best serve the interests of the Federation.

The Board discusses the expense allowance of Executive Officer Murdoch for attending the Trade Union Congress which was \$1,500.00.

On motion made and passed it is decided to increase this amount by \$1,000.00.

The jurisdictional matter between Locals 367, Vallejo, Calif., and 424, Richmond, Calif., is now considered.

It is decided that the matter be laid over for further investigation by the jurisdictional committee.

A letter is read from "CARE" together with letters from President William Green of the A. F. of L., and Matthew Woll of the Labor League for Human Rights, explaining the purposes of the organization and requesting financial assistance. On motion made and passed it is decided to contribute \$250.00.

The matter of preparing a booklet setting forth the accomplishments of the Recording and Transcription Fund is now considered.

On motion made and passed Publicity Director Leyshon is authorized to have the book published in accordance with his suggestion.

Other affairs of the Federation are discussed.

The meeting adjourns at 6:00 P. M.

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(Continued from Page Five)

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Allan V. Johnson, Detroit Lakes, Minn., no amount given.

Valhalla Ballroom, and E. Iver-son, manager, Slayton, Minn., \$165.00.

Bob Carpenter, Jackson, Miss., \$375.00.

John Antonello, and Antonello-Nixon Presentations, Kansas City, Mo., \$434.00.

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Masonic Hall (colored), and Cal-vin Simmons, Okmulgee, Okla., \$56.00.

Sokal Camp, and John Mazur, Braeburn, Pa., \$115.00.

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Ambassador Music Co., and Chas. Darwyn, Toronto, Ont., Canada, \$2,197.50.

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him money enough to purchase
uniforms. In each case he has
failed to keep his promise, and
went on to another city and re-
peated the process.

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FOURTH DAY

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RESOLUTION No. 46.

LAW

WHEREAS, Remote control
broadcasts over a network result in
numerous radio stations receiving
free music from members of the
Federation and at the same time the
local station refuses to bargain for
employment of local musicians;

BE IT RESOLVED, That all
broadcasts by members of the Fed-
eration over networks be confined
to commercial engagements.

H. KENNETH WATSON,
Local 297.

The introducer requests permis-
sion to withdraw the resolution.
Permission is granted.

RESOLUTION No. 48.

LAW

GENERAL RULES FOR ALL
AMEND ARTICLE 18—Traveling
Theatrical Engagements. Add the
following under caption "NOTE"—
The word theatre as used in this
section shall be deemed to include
any establishment in which travel-
ing theatrical engagements are
booked to appear.

H. KENNETH WATSON,
Local 297.

The report of the Committee is
favorable.

The report is adopted.

RESOLUTION No. 49.

LAW

WHEREAS, The traveling dance
musicians have for years through
the 10% traveling surcharge fi-
nanced the Federation, and if such
tax is fair to them, by the same
token it is equally fair to all travel-
ing musicians, and

WHEREAS, The various Locals
cooperate with the Federation in the
collection of the tax because of re-
muneration which they receive, and
therefore, if the tax was expanded
to all engagements played by travel-
ing members the Locals would
tend to fulfill their duties as set
forth in the By-Laws of the Federa-
tion by contacting all members be-
cause they would receive remunera-
tion for same, and

WHEREAS, Reports of such en-
gagements and tax collected should
be simplified both for the benefit of
the International Treasurer's office
and the various Locals, and

WHEREAS, There is a critical
need now to increase the income of
the Federation,

BE IT RESOLVED, 1. That the
10% Traveling Surcharge be ex-
panded to cover all engagements
played by traveling members with
the one exception of symphony or-
chestras.

2. That the Locals collect 10%,
retaining 5% as a tax to the Local
in whose jurisdiction the engage-
ment is played, and forward the re-
maining 5% to the International
Treasurer who would retain it as a
tax to the Federation.

H. KENNETH WATSON,
Local 297.

The report of the Committee is
unfavorable.

The report is adopted.

RESOLUTION No. 54.

LAW

WHEREAS, It has been stated
that the Convention expense is too
great, and

WHEREAS, We must find ways
of conserving Federation funds, we
think that the best place to start is
right here, therefore,

BE IT RESOLVED, That the
"Official Proceedings" printed and
passed out during the Convention
each day be hereafter omitted, and
we get along with the report as al-
ways printed in official proceedings
printed after the Convention on our
own press.

DARWIN ALLEN,

Local 37.

PERCY G. SNOW,

Local 284.

ROBERT A. WILHELM,

Local 26.

GEORGE W. PRITCHARD,

Local 284.

EDGAR HAGNAUER,

Local 175.

GLENN E. TOWN,

Local 268.

ADAM EHRGOTT,

Local 128.

ALVIN T. McCORMICK,

Local 26.

The report of the Committee is
unfavorable.

The report is adopted.

RESOLUTION No. 64.

LAW

WHEREAS, The elected delegates
to the National Convention are
usually the key men in their re-

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spective Locals, and receive much information and needed instructions at each Convention, and

WHEREAS, The many complex problems and changing situations that occur from month to month in our organization, and the very nature and character of our particular pursuit with its many diversities of professional requirements and working conditions, excludes any possibility of comparison with the problems of administration of other unions, and

WHEREAS, The annual Convention has proved to be of great material aid and informative value to the delegates, and

WHEREAS, There are other means to meet the cost of conventions, and several resolutions have been introduced to create the necessary revenue, and

WHEREAS, The biennial Convention apparently will not be favored by a large share of the delegates, therefore,

BE IT RESOLVED, That Article 4 of the Constitution remain in force as to its present requirement that Conventions be held annually.

MARTIN O. LIPKE,
Local 610.

The Committee reports that the subject matter is disposed of.

The Convention concurs in the Committee's report.

Chairman Wyatt Sharp reports for the Election Committee:
Total number of votes cast..... 1466

President	
James C. Petrillo	1891
Everett Henne	75
Vice-President	
Charles L. Bagley	1466
Secretary	
Leo Cluesmann	1466
Treasurer	
Harry J. Steeper	1336
Martin O. Lipke	129

For Members of the International Executive Board from the United States

J. W. Parks	913
Herman D. Kenin	1202
Geo. V. Clancy	1384
Oscar F. Hild	1262
Stanley Ballard	802
Moses E. Wright	269

For Member of the International Executive Board from Canada
Walter M. Murdoch
 1466 |

For Delegates to the Convention of the American Federation of Labor

Pete Kleinlauf	507
Vincent Castronovo	1050
Roy W. Singer	1255
Frank B. Field	975
Ralph Scott	353
Edw. P. Ringius	757
Charles L. Bagley	1025
Biagio Casciano	345
Steve Grunhart	225
Harry Gray	441
Leonard Campbell	211

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 Board from the United

States—George V. Clancy, Oscar F. Hild, Herman D. Kenin, J. W. Parks.

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

Delegates to the Convention of the American Federation of Labor—Roy W. Singer, Vincent Castronovo, Charles L. Bagley, Frank B. Field, Edw. P. Ringius.

WYATT SHARP,
Chairman.

ANDY TIPALDI,
JACK W. RUSSELL,
BRAD G. WESTPHAL,
GEORGE H. UNGER,
VICTOR RICCI,
ORVILLE E. BOND,
W. W. MARTIN,
C. V. TOOLEY,

HARRY S. DAMRON,
STANLEY G. SPAMER,
CHARLES A. ROSE,
EDWARD J. GAHAN,
EDDIE TEXEL,

WILLIAM M. MILLER,
LAWRENCE RICHARDSON,
W. CLAYTON DOW,
WALTER L. HOMANN,
MICHAEL G. HICKLY,
WM. O. MUELLER,

GERALD D. WELLS,
WILLIAM F. SAYRE,
CHARLES LEON,
WALTER WIITA,
JACOB W. PORTER.

The report of the Election Committee is adopted.

The Law Committee continues its report:

RESOLUTION No. 65.

LAW
WHEREAS, The Treasurer in his report for the fiscal year, and the President in his appeal for consideration of a biennial Convention, have stressed the need for deliberations on the financial status of the Federation by the delegates at this Convention, and

WHEREAS, Several resolutions on the subject of finances have been introduced which have for their purpose the increase of revenue and the decrease of expenses, and

WHEREAS, A clearer concept of the several propositions will result if all suggestions are summarized, therefore,

BE IT RESOLVED, That the Convention consider the financial status of the Federation on the following basis:

1. Consolidation of the national headquarters in one location, thus effecting savings in office rent and expense, such as telephone, telegraph, postage, office supplies, clerical help, traveling expense;

2. Put all national officers on a full-time basis (with proper salary adjustments) thus eliminating traveling expenses and employment of legal counsel in several locations;

3. Eliminate the employment of public relations experts with the expiration of the present contract, and utilize instead the full services of our Executive Board, who could certainly be our best representatives in public relations;

4. Increase the Journal subscription 20 cents a year per member to eliminate the deficit in the International Musician account;

5. Revise the Journal mailing list so that each member and not each membership receives one copy only,

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MARTIN O. LIPKE,
Local 610.

The introducer requests permission to withdraw the resolution. Permission is granted.

RESOLUTION No. 67.

I.A.W.

WHEREAS, The General Fund of the Federation as stated in the Treasurer's report shows a deficit, and

WHEREAS, The condition of the General Fund indicates that Federation expenses must be reduced, and

WHEREAS, The employment of public relations experts was authorized by a previous Convention, and this authority was utilized at the time the recording ban was in force with the intention of educating the general public as to the justice of our position, and

WHEREAS, Record-making has been resumed, and the campaign to justify cessation of record-making has thereby ended, and

WHEREAS, The cost of the public relations activities has been a financial burden which can now be eliminated since our Royalty and Transcription Fund has been restored, and

WHEREAS, Our national officers, if all were put on a full-time basis, could well become our most efficient public relations exponents and representatives, therefore,

BE IT RESOLVED, That the employment of public relations experts be discontinued with the expiration of the present contract.

MARTIN O. LIPKE,
Local 610.

The report of the Committee is unfavorable.

The report is adopted.

(To be continued)

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS, ERASURES

SUSPENSIONS

Akron, Ohio, Local 24—James H. Adcock, Raymond E. Balinski, Gerald R. Bond, Charles B. Cerrito, Gene E. Champe, Ruth Ann Cleaver, Vic Colasanti, Cal Conway, Robert L. Crosby, William L. Deagan, Martin H. Dooley, Carmen D. Priano, Donald G. Rambaicher, Charles Roston, Carl L. Selbert, Russell L. Severns, Edmund L. Sunday, Harry W. Thorpe, Paul Varza, Ronald L. Withrow, Franklin Wood, Garland W. Fisher, Raymond S. Fowler, Jack G. Gibson, Myron P. Healy, Harold E. Horowitz, Virginia D. Kriebel, Ralph H. McMannia, Harold O. Martin, Richard J. Miller, Jack O. Moore, Joe Pagan.

Boston, Mass. Local 9—Angelo Alabino, Alfred Arcieri, Lindsey Henry Ayer, Jr., Henry J. Ayward, Mitchell Baizea, Ira Jason Baram, Charles Abbott Bean, Warren Beauchemin, Lawrence Berk, Egidio Vincent Bisciglia, Sam Bittle, Audrey J. Bloomberg, Harry E. Bogomaz, W. Gerard Bottorff, Howard Donald Bowen, Herman Breider, John B. Brossman, George Broomefield, Anthony Becki, Samuel Berzman, Everett C. Bushkirk, Rocco Buttiglieri, Victor I. Caban, Thomas M. Calafato, Joe Capp, Marvin Chimbel, Mariano D. Cletos, Gilbert N. Clarke, Joseph Cochrane, Robert M. Cobza, Gabriel Colangelo, Myrtle May Colokong

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San Francisco, Calif., Local 669—Duke Alexander, C. H. Baker, N. M. Baker, Samuel Batine, Clarence Blankenship, Bill Blocker, Alonzo Brown, John T. Brown, Otis C. Brown, Ardis Bryant, Marion Buford, Buck Campbell, James Carter, Eddie Collins, Jesse Crump, Arthur Cummings, Claude Davis, Gilbert Fowler, Charles Gordon, Jessie W. Greenlow, Gloria Y. Hall, Geo. P. Harris, William Jackson, Robert Jeffery, Olyanna Johnson, Robert Johnson, Guyles Johnson, Paul Jones, Alf C. Kiel, Saunders King, Haywood Lewis, Herbert Lewis, Edward Liggink.

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REINSTATEMENTS

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Akron, Ohio, Local 24—Albert J. Freed, James D. Stewart, Jack G. Gibson, Evelyn B. Smith, Sylvester Bordenkicher.

Aurora, Ill., Local 181—Phil Adams.

Beaver Falls, Pa., Local 82—Wm. Hock, Donald Pierson, Howard Taylor, Lawrence Elmer.

Bradford, Pa., Local 94—Grant Gibbons, Kathryn Wilds, Arthur Yasgur.

Batavia, N. Y., Local 575—Frank Scott, Fred Herman, Ruth Herman.

Butler, Pa., Local 185—Roy A. Cleeland, Jr.

Boston, Mass., Local 9—Lettitia Donohue, Helen J. Manning, Louis M. Repucci, John J. Ward, George J. Nowlan, Michael J. Pallamar, Carmelo M. DiStasio, Donald J. Lewis, Ralph F. Talarico, Nicholas A. Giallombardo, Gus Mazocco, Ruth Poisselt, Thos. M. Repucci, Patrick Rigione, James M. Buckley, Dominic A. Costa, Anthony Carl Dias, Gerald E. Howorth, Frank A. Jaffe, Ralph Jones, Rita M. LaPlante, Frank B. Mondrago, Schuyler A. Snow.

Cedar Rapids, Iowa, Local 137—Harold Soponuck, Gene McClain, Leo F. Yardley.

Chicago, Ill., Local 208—Earl Dennis, Edw. King, Jr., Curtis Walker, Wendell Perlotte, Marion M. Price, Samuel Johnson, Chas. T. Jones, Oliver Bibbs, Wiley Rodgers, Samuel Turner, Samuel Matthews, Ellis Barter, Chas. E. Walton, Maurice Williamson, Hilliard Blanchard, Eugene Ammon, Jarvis Woodley, James Bolden, Andrew Gardner, Dorothy Armstrong, Wm. E. Dickerson, Theodore Kaziocka, Robert J. Randall, Rocco M. Marelli, Stephen F. Hintersch, Harry Goodman, Miles Masa, George F. Roth, Roger De Syrette, Robert Domek, Ernest C. Eldorado, Earl Raymond, Joseph G. Burkhardt, Adolph J. Rombo, Theresa (Terry) Picaro, Jane Torrence.

Chicago, Ill., Local 10—Charles E. Weeks, Harry M. Grill, Cruz J. Rodarte, Hoyt L. Jones, Arthur Enquist, Francis Lewandowski, Fred F. Kviz, James E. Schoun, Russell Stephenson, Adolph Weber, T. Richard C. McParland, Charles S. Krieger, Leonard R. Zenaty, Glen Roeger, Gregor Blough, Jr.

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Denville, Ill., Local 90—Martha Jane Pichon, Elizabeth N. J., Local 151—Eldor Johnson, James Velte.

El Paso, Texas, Local 466—Yaidor Muro.

Honolulu, T. H., Local 677—Alda C. Lee, George Akana, Naoto Watanabe, Carlyle Nelson, George (Red) Callender.

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Kansas City, Mo., Local 34—Vic Colin, Kay Colin, C. W. Austin, Eugene Riordan, Ray Neikes.

Long Beach, Calif., Local 353—Rich Askam, Carmen Dunn.

Milwaukee, Wis., Local 8—Richard Sawinski, Eric Jensen.

Miami, Fla., Local 655—David M. Gardner, Robert L. Williams, Doris E. Midboe, Armina Gonvalves (Carmen Garcia).

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Historian Gardens, and Nick Crab, mgr.-owner, San Pedro, Calif.
Lakeside Park, and Art Hobbs, Owner and Manager, Wichita Falls, Texas.
Midway Park, Joseph Panozo, (Birmingham, Ala.), Operator, Bessemer, Ala.
Sai-A-Bar Gardens, Kansas City, Mo.
Summer Gardens and James Webb, Gravenhurst, Ont., Can.
Sunset Park, Baumgart Sisters, Williamsport, Pa.
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Ritter, Claude D. Sellers, Stan, Operator, Pineview Beach (Bessemer, Ala.), Umbach Amusement and Beverage Co., and R. E. (Bob) Umbach.
DOTHAN:
Smith, Moe
MOBILE:
Cavalade of Amusements, and Al Wagner, owner and producer.
Moore, R. E., Jr.
MONTGOMERY:
Alcazar Temple Patrol of the Shrine, Fred Waldo, Capt. Montgomery, W. T.

ALASKA

FAIRBANKS:
Elder, Glen A. (Glen Alvia)

ARIZONA

FLAGSTAFF:
Saguaro Club, and R. M. Greer, Employer.
PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and I. A. Keilly, employer.
Heather, John
Jones, Calvin R.
Mahud, Leroy B.
Newberry, Woody, Mgr., and Owner, The Old Country Club.
Willett, R. Paul
Zanzibar Club, and Lew Klein
TUCSON:
Williams, Marshall
YUMA:
Buchner, Gray, owner "345" Club, El Cajon.

ARKANSAS

ELDORADO:
Shivers, Bob
HOT SPRINGS:
Smith, Dewey
LITTLE ROCK:
Stewart, J. H.
Weeks, E. C.
McGHEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. E., Robertson Rodeo, Inc.
PINE BLUFF:
Arkansas State College
Scott, Charles E.

CALIFORNIA

ALAMEDA:
Shaw, Andy
BAKERSFIELD:
Charlton, Ned
Conway, Stewart
Cox, Richard

BENICIA:

Rodgers, Edw. T
BEVERLY HILLS:
Mestus, Paris
BIG BEAR LAKE:
Crawman, Harry B.
CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator.
COMPTON:
Vi-Lo Records
CULVER CITY:
Toddle House, and John J. Toscano.
DUNSMUIR:
Corral, and J. B. McGowan
EL CERRITO:
Johnson, Lloyd
FRESNO:
Wagnon, Wm. B., Jr., President
Valley Amusement Assn., and Barn Dance Hall.

FRIANT:

Dam Site, and Pete Heizenroder

GARVEY:

Rich Art Records, Inc.

HOLLYWOOD:

Alison, David
Berg, Billy
Birwell Corp.
Boagie Room, Leonard Vanerson
California Productions, and Edw. Kovacks
Dempter, Ann
Finn, Jay, and Artists Personal Mgr., Ltd.
Gray, Lew and Magic Record Co.
Kolb, Clarence
Morros, Boris
Patricia Stevens Models
Finishing School
Patterson, Trent
Robitschek, Kurt
Universal Light Opera Co. and Aa's
Western Recording Co. and Douglas Venable.

LONG BEACH:

Club Moderne, and W. C. Jarrett

LOS ANGELES:

Anderson, John Murray, and Silver Screen, Inc.
Dalton, Arthur
Freeland, F. D., Al-Dance Circus
Halfon, Nate
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.
Moore, Clve
Morris, Joe, operator,
Plantation Club
Mooby, Curtis
New Club Alabama, Curtis Mooby and M. E. Brandenberg.
Preston, Joey
Primrose Cafe, and John Fogarty,
Louis Arrow, John Borcey, Joe. S. Kaplan, and Ann Marie Borcey.
Royal Record Co.
Ryan, Ted
Tonkins, Irvan "Van"
Vannerson, Leonard
Williams, Cargile
Williams, Earl
Wishire Bowl

MANTICA:

Kaiser, Fred

MONTREY:

Roberts Club, and A. M. Kolvas, owner.

NEVADA CITY:

National Club, and Al Irby, Employer.

NORTH HOLLYWOOD:

Lohmuller, Bernard

OAKLAND:

Bono's Cafe, and Fred Horn, Operator.
Lew and Eddie's, and John E. Rossi.
Moore, Harry
Morkin, Roy

OCEAN PARK:

Frontier Club and Robert Moran

OROVILLE:

Rodgers, Edw. T.,
Palm Grove Ballroom.

OXNARD:

McMillan, Tom, Owner
Torn Home
Colonial Home, and Wilbur P. Davis, Manager.
Hall, Donald H.

PALM SPRINGS:

Desert Inn, and Earl Coffman, Manager.

FERRIS:

McCaw, E. E., Owner
Horse Politics of 1946.

REDWOOD CITY:

Lucky Star Club, and Mrs. Provia, Proprietor, and Gene Bender, Manager.

SACRAMENTO:

Cole, Joe
Leisgang, George

SAN BERNARDINO:

Kennison, Mrs. Ruth, owner,
Fango Fango Club, Coolton.

SAN DIEGO:

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

SAN FRANCISCO:

Bramy, Al
Brown, Willie H.
Cafe Society Uptown, and Vincent Oratono.
Deary, J. B.
Fox, Eddie
Patricia Stevens Models
Finishing School.
Rogers & Chase Co.
Shelton, Earl
Earl Shelton Productions.
Sherman & Shore Advertising Agency.
The Civic Light Opera Committee of San Francisco:
Francis C. Moore, Chairman.
Waldo, Joseph

SAN JOSE:

Pax, Fred

SANTA BARBARA:

Briggs, Don

SANTA MONICA:

Georgian Room, and H. D. McEae

SHERMAN OAKS:

Gilson, Lee
Kraft, Ozzie

SOUTH GATE:

Silver Horn Cafe, and Mr. Silver.

TWIN PEAKS:

Alpine Club, and J. W. Dewey,
Employer, Lake Arrowhead.

VENTURA:

Cheney, Al and Lee
Watsonville:
Ward, Jeff W.

YREKA:

Legg, Archie

COLORADO

DENVER:
Frontier Night Club, and Harry, Gordon and Clifton Anderson, owners.
JULISBURG:
Cummins, Kenneth

CONNECTICUT

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

DELAWARE

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

GEORGETOWN:
Gravel Hill Inn, and Preston Hitchman, Proprietor.
NEW CASTLE:
Hickory House, and Joe. Murphy, Prop.
Lampson, Ed
WILMINGTON:
Allen, Sylvester,
Kaye, Al

FLORIDA

CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Fay Howe
CORAL GABLES:
Hirshman, George A., Hirshman Florida Productions, Inc.
DAVINA BEACH:
Bethune, Albert
Charles Hi-Hat Club
Estate of Charles Reese, Jr.
PORTR MYERS:
McCurtcheon, Pat
JACKSONVILLE:
Newberry, Earl, and Associated Artists, Inc.
Jackson, Otis

MIAMI:
Club Monte Carlo, and Tony Lopez, Owner.
Club 22, and John Plodnick and Irving Klokler (Koke Klokler)
Donaldson, Bill

MIAMI BEACH:
Amron, Jack, Terrace Rest.
Caldwell, Max
Copa City, and Murray Weinger, Employer.
Coral Reef Hotel
Edwards Hotel, and Julius Nathan, Manager.
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Island Club, and Sam Cohen, owner-manager.
Lesnick, Max
Macomba Club
Miller, Irving
Mocamba Restaurant, Jack Friedlander, Irving Miller, Max Lesnick and Michael Rosenberg, Employers.
Strass, George
Weiss, Charles

ORLANDO:
Longwood Hotel, Maximilian Shepard, Owner.
Sunshine Club and D. S. Fryor

PALM BEACH:
Leon & Eddie's Nite Club, Leon & Eddie's, Inc., and John Widmeyer, President, and Sidney Orin, Secretary.

PANAMA CITY:
Daniels, Dr. E. R.
PASS-A-GRIFF:
Sekon-in-the-Palms, and Ralph Dellevue, Owner.

PENSACOLA:
Hodges, Earl, of Top Hat Dance Club.
Keeling, Alec, of National Orch. Syndicate.
National Orchestra Syndicate

PIVIERA BEACH:
Rowe, Phil
Woodruff, Charlie
STARKE:
Camp Blending Rec. Center
Goldman, Henry

STUART:
Marine Room of Victory Hotel, and G. W. Sutton, Employer.

TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner.

TAMPA:
Brown, Russ
Carousal Club, and Abe Burkow and Norman Karn, employers.
Junior Woman's Club
Pegram, Sandra
Williams, Herman

VENICE:
Pines Hotel Corp., and John Clarke
Spark's Circus, and James Edger, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
1001 Club, and Harry L. Larocco and Lillian F. Parrish.

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ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.
Herren, Chas., Herren's Evergreen Farm Supper Club.
Montgomery, J. Neal
Spencer, Perry
AUGUSTA:
Kirklund, Fred
J. W. Neely, Jr.
MACON:
Lee, W. C.
Swabe, Leslie

SAVANNAH:
Dilworth, Frank A., Jr.
Hayes, Gus
Sportsmen's Club, and J. B. Hobbs, employer.
Thompson, Lawrence A., Jr.
VIDALIA:
Pal Amusement Co.
WAYCROSS:
Stewart, Sherman & Dennis

IDAHO

BOISE:
French, Don, and Don French Lounge
COEUR D'ALENE:
Crusdall, Earl
Lachman, Jesse
LEWISTON:
Rosenberg, Mrs. E. M.
POCATELLO:
Reynolds, Bud
SUN VALLEY:
French, Don, and Chateau Place

ILLINOIS

BLOOMINGTON:
James R. McKinney
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Adams, Delmore & Eugene Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468
Children's Health & Aid Soc.
Cole, Elsie, Gen. Mgr., and Harris, Rupert
Patricia Stevens Models
Finishing School.
Richardson, Vaughn,
Fine Ridge Follies.
Wm. C. Powell Agency,
Bookers' License No. 4158.

DAROS, John
Davis, William
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner.
"Play Girls of 1938".
Fine, Jack, Owner,
"Victory Follies".
Glen, Charlie
Gluckman, E. M.
Broadway on Parade.
Hake, Walter, Promoter
Mackie, Robert, of Savoy Ballroom.
Majestic Record Co.
Markee, Vince
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Miller, R. H.
Moore Carlo Lounge, Mrs. Ann Hughes, Owner.
Moore, H. B.
Music Bowl (formerly China Doll), and A. D. Blumenthal.
Music Bowl and Jack Peretz and Louis Capanola, Employers.
Novak, Sarge
Patricia Stevens Models
Finishing School.
Rose, Sam
Stoner, Harlan T.
Trahan, Matthew.
Platinum Blonde Revue
Trahan, Matthew.
"Temptations of 1941".
Teicher, Chas. A., of T.N.T. Productions.

EAST ST. LOUIS:
Davis, C. M.
SPRINGFIELD:
Behl, Dan
FREEDPORT:
"Habecker, Dan
JOLIET:
Paddock Club, and Chas. Witty, employer.

KANKAKEE:
Havener, Mrs. Theresa, Prop.
Dreamland.
KARNABET:
Spurr Inn, and Sach and Jimmie Mayers, and George Roberts, Owners.
LA GRANGE:
Haeger, Robert
Klaas Club.
LaGrange High School.
Viner, Joseph W.

MOLINE:
Antler's Inn, and Francis Weaver, Owner.
MT. VERNON:
Plantation Club, Archie M. Haines, Owner.

PEORIA:
Brydon, Ray Marsh
Humane Animal Assn.
Paul Streeter
Rutledge, E. M.
Thompson, Earl
POLO:
Clem, Howard A.
PAIRIE VIEWS:
Green Duck Tavern, and Mr. and Mrs. Stillier.
QUINCY:
Hammond, W.

ROCKFORD:
Central Tap, and Gen. Thomas Employer.
Palmer House, Mr. Hall, Owner
Troadero Theatre Lounge
White Swan Corporation
SPRINGFIELD:
Stewart, Leon H., Manager,
Club Congo.
WASHINGTON-BLOOMINGTON:
Thompson, Earl
ZEIGLER:
Zeigler Nite Club, and Dwight Allison and Jason Wilbur, owners.

INDIANA

ANDERSON:
Lanane, Bob
Lanane, George
AUBURN:
Moore Lodge No. 566
ELWOOD:
Yankee Club, and Charles Sullivan, Mgr.
EVANSVILLE:
Adams, Jack C.
Fox, Ben
GREENSBURG:
Club 46, Chas. Holzhouse,
Owner and Operator.

INDIANAPOLIS:
Benbow, William and His All-American Brownish Modin.
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Ferguson Bros. Agency
Harris, Rupert
Patricia Stevens Models
Finishing School.
Richardson, Vaughn,
Fine Ridge Follies.
Wm. C. Powell Agency,
Bookers' License No. 4158.

MARION:
Horine, W. B.
Idle Hour Recreation Club
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puchter, H. H.
SYRACUSE:
Waco Amusement Enterprises

IOWA

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

KANSAS
DODGE CITY:
400 Club, and Sach and Jimmie Mayers, and George Roberts, Owners.
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
FRATT:
Clements, C. J.
Wibby, L. W.
TOPEKA:
Mid-West Sportsman Assn.
WICHITA:
Studio Club, and Art Holiday

KENTUCKY

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

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Prop.,
Club Plantation.
Stars & Bars Club (also known as Brass Hats Club), A. B. Conley, Owner; Jack Tyson, Manager.
Weil, R. L.
BATON ROUGE:
Club Tropicana, and Camille Johns
Cobra Lounge, and C. D. Rogers
CROWLEY:
Young Men's Progressive Club and J. L. Buchanan, Employer.

WHITE SULPHUR SPRINGS:
Lester Lodge, and Jos. and Sarah
Lester, Operators.
YONKERS:
Behner, William

LONG ISLAND (New York)

BAYSIDE, LONG ISLAND:
Mirage Room, and Edw. S.
Fredland
BELMORE:
Behner, Wm. J., and India
House.
FAR ROCKAWAY:
Town House Restaurant, and
Bernard Kurland, Proprietor.
GLENDALE:
Warga, Paul S.

NORTH CAROLINA

BURLINGTON:
Moylender Dining Room, and
John Loy.
CAROLINA BEACH:
Economic, Chris
Sobles, Gen.
CHARLOTTE:
Amusement Corp. of America,
Edson K. Blackman, Jr.
Jones, M. P.
DURHAM:
Gordon, Douglas
Royal Music Co.
FAYETTEVILLE:
The Town Pump, Inc.
GREENSBORO:
Fair Park Casino and
Irish Horan.
Plantation Club, and Fred
Koury, Owner.
Weingarten, E., Sporting
Events, Inc.
KINSTON:
Cousie, E. P.
Parizer, David
RALEIGH:
Charles T. Norwood Post,
American Legion.
WALLACE:
Strawberry Festival, Inc.
WILLIAMSTON:
Grey, A. J.
WILSON:
McCann, Roosevelt
McCann, Sam
McEachson, Sam
WINSTON-SALEM:
Payne, Miss L.

OHIO

AKRON:
Bestford, Doyle
Millard, Jack, Mgr. and Lenna,
Merry-Gould.
Pullman Cafe, George Subrim,
Owner and Manager.
CANTON:
Melt, Jack
CINCINNATI:
Anderson, Albert,
Booker's License 2954.
Bayless, H. W.
Black, Floyd
Carpenter, Richard
Charles, Mrs. Alberta
Einhorn, Harry
Lanz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Patricia Stevens Models
Finishing School.
Reider, Sam
Smith, James R.
Wunder Bar, James McPartridge,
Owner.
CLEVELAND:
Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th St.
Club Ron-Day-Voo, and LeRoy
Robinson.
Diana, Forrest
Euclid 55th Co.
Heller, Sam
Manuel Bros. Agency, Inc.,
Bookers' License 3568.
Salanci, Frank J.
Spens, Herman
Tutorone, Velma
Walthers, Carl O.
Willie, Elroy
COLUMBUS:
Arlins, Lane
Bell, Edward
Bellinger, C. Robert
Bota Nu Bldg. Amo., and Mrs.
Carter, Ingram
Charles Bloor Post No. 157,
American Legion.
Columbus Turf Club, and
Ralph Stevenson
Malberry, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post No. 567, and Captain
G. W. McDonald.
Turf Club, and Ralph
Stevenson, Prop.

DAYTON:
Boucher, Roy D.
Taylor, Earl
DELAWARE:
Bellinger, C. Robert
EUCLED:
Rado, Gerald
ELYRIA:
Dance Theatre, Inc., and
A. W. Jewell, Pres.
GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson
FINDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl,
Oper., Paradise Club.
PIQUA:
Lee Scodgewick, Operator.
PORTSMOUTH:
Smith, Phil
PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner.
SANDUSKY:
Mathews, S. D.
TOLEDO:
Durham, Heary (Hank)
Dutch Village.
A. J. Hand, Oper.
Huntley, Lucia
La Casa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Sec.
National Athletic Club, and Roy
Pian and Archie Miller
Nightingale, Homer
Tripodi, Jos. A., President,
Italian Opera Association.
VIENNA:
Hull, Russ
WILMINGTON:
Hollywood Productions, and
Kroger Babb, Employer.
YOUNGSTOWN:
Einhorn, Harry
Reider, Sam
ZANESVILLE:
Vanner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman
MUSKOGEE:
Gutrie, John A., Manager,
Rodeo Show, connected with
Grand National of Muskogee.
ENID:
Oxford Hotel Ballroom, and
Gene Norris, Employer.
OKLAHOMA CITY:
Southwestern Attractions and
M. K. Boldman and Jack
Swiger.
OKMUGEE:
Memoric Hall (colored), and
Calvin Simmons.
TULSA:
Goltry, Charles
Shunatona, Chief Jec
Williams, Cargile (Jimmy)

OREGON

HERMISTON:
Bosenberg, Mrs. B. M.
PORTLAND:
Acme Club Lounge and A. W.
Deaton, Manager.
Yank Club of Oregon, Inc., and
B. C. Bartlett, President.
SALEM:
Oregon Institute of Dancing,
Mr. Lope, Manager.
SHERIDAN:
Ager, Melvia, and America
Legion Post No. 75.

PENNSYLVANIA

ALBUQUERQUE:
Guinn, Ovis
BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director.
ELAINVILLE:
Moose Club, and A. P. Sundry,
employer.
BRAEBURN:
Sokal Camp, and John Mazur
BRANDONVILLE:
Brandonville Country Club, and
Terry McGovern, Employer.
Vanderbilt Country Club, and
Terry McGovern, Employer.
BRYN MAWR:
Foard, Mrs. H. J. M.
CESTER:
Fisher, Samuel
Pyle, Wm.
Reimoldier, Harry
CLARION:
Birocco, J. E.
Smith, Richard
Reading, Albert A.
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EASTON:
Greco, Morris
Jacobson, Benjamin

EVERSON:
King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
Burlawale,
Riverview Inn,
Samuel Otzenberg, Pres.
HARRISBURG:
Icher, Robert N.
John Harris High P. T. K.,
and Robert Spidler, Chair-
man.
Reeves, William T.
Waters, B. N.
JOHNSTOWN:
Boots and Saddle Club, and
Everett Allen.
KINGSTON:
Joban, Robert
LANCASTER:
Samuel, John Parker
MARSHALLTOWN:
Willard, Weldon D.
MEADVILLE:
Noll, Carl
MIDLAND:
Mason, Bill
NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton, Owner
NEW CASTLE:
Boodurat, Harry
OIL CITY:
Friendship League of America,
and A. L. Nelson.
PHILADELPHIA:
Associated Artists Bureau
Beany-the-Bums,
Benjamin Fogelman, Prop.
Bilcoze Hotel, and Wm. Clore,
Operator.
Bryant, G. Hodges
Rubeck, Carl F.
Davis, Russell L., and Triason

Balfour
DuPre, Reese
Erlanger Ballroom
Fabiari, Ray
Garcia, Lou, formerly held
Booker's License 2620.
McShain, John
Melody Records, Inc.
Philadelphia Gardens, Inc.
Philadelphia Lab. Co. and
Luis Colaninno, Mgr.
Raymond, Don G., of Creative
Entertainment Bureau, Book-
ers' License 3402.
Rothe, Otto
Stanley, Frank
PITTSBURGH:
Anania, Flores
Fickie, Thomas
Matthews, Lee A., and New
Artist Service, Bookers' Li-
cense 2521.
Mercur Music Bar, and
Harry Fox
Oasis Club, and Joe
DeFrancisco, Owner.
Reight, C. H.
Sala, Joseph M., Owner,
El Chico Cafe.
POTTSTOWN:
Schroyer, Mrs. Irma
READING:
Nally, Bernard
SLATINGTON:
Flick, Walter H.
STRAFFORD:
Poinette, Walter
TANNERSVILLE:
Tannersville Inn, and Adolph
Toffel, Employer.
UNIONTOWN:
Polish Radio Club, and
Joe A. Zelasko.
Zelasko, Joe.
UPPER DARY:
Wallace, Jerry
WASHINGTON:
Athena, Peter, Mgr.,
Washington Cocktail Lounge.
Lee, Edward
WILKES-BARRE:
Kabus, Samuel
WILLIAMSPORT:
Piacella, James
WORTHINGTON:
Conwell, J. R.

EL PASO:
Rivers, Bowden
Williams, Bill
PORT WORTH:
Carnahan, Robert
Clemons, James E.
Coo Con Club
Famous Door and Joe Earl,
Operator
Florence, P. A., Jr.
Smith, J. F.
GALVESTON:
Evans, Bob
HENDERSON:
Wright, Robert
HOUSTON:
Jettson, Oscar
Levis, Boudin
World Amusements, Inc.
Thomas A. Wood, Pres.
KILGORE:
Club Plantation
Mathews, Edna
LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holman,
Dandy Tavern.
MILWAUKEE:
Gentile, Nick
Maniaci, Vince
Patricia Stevens Models
Finishing School.
Thomas, Derby
Weinberger, A. J.
NEOPTI:
American Legion,
Sam Dickenson, Vice-Com.
RACINE:
Miller, Jerry
RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khouri, Tony
SHEBOYGAN:
Sicilia, N.
STURGEON BAY:
Lurheid, Mrs. Geo., Prop.
Carmen Hotel
TOMAH:
VFW
WAUKESHA:
Jean's Bar & Cocktail Lounge,
and Jean J. Schultz, employer.
WISCONSIN RAPIDS:
Brown Derby, and Lawrence
Huber, Owner.

RHODE ISLAND

PROVIDENCE:
Allen, George
Belanger, Lucian
SOUTH CAROLINA
COLUMBIA:
Block C. Club, University of
So. Carolina.
GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr.
The Pines
Jackson, Rufus
National Home Show
MOULTRIEVILLE:
Wrightman, Geo. W., Jr.
ROCK HILLS:
Rolan, Kid
SPARTANBURG:
Holcome, H. C.

TENNESSEE

JONSON CITY:
Burton, Theodore J.
KNOXVILLE:
Great Enterprises (also known
as Dixie Recording Co.)
Henderson, John
NASHVILLE:
Brentwood Dinner Club, and
H. L. Waxman, Owner.
Carretters, Harold
Club Zanzibar, and Billie and
Floyd Hayes
Coconut Lounge Club, and
Mrs. Pearl Hunter

TEXAS

AMARILLO:
Cox, Milton
AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter
BEAUMONT:
Bishop, E. W.
BOLING:
Fails, Isaac, Manager, Spotlight
Band Booking Cooperative
CORPUS CHRISTI:
Kirsh, Edwin
DALLAS:
Carnahan, R. H.
Embassy Club, and Helen
Ashew and Jas. L. Dixon,
Sr., Co-owners
Lee, Don, and Linkie (Skipky
Lynn), owners of Skippy
and Score Productions and op-
erators of "Sawdust and Swing-
time."
May, Oscar P. and Harry E.
Morgan, J. C.
Patricia Stevens Models
Finishing School.
EL PASO:
Rivers, Bowden
Williams, Bill
PORT WORTH:
Carnahan, Robert
Clemons, James E.
Coo Con Club
Famous Door and Joe Earl,
Operator
Florence, P. A., Jr.
Smith, J. F.
GALVESTON:
Evans, Bob
HENDERSON:
Wright, Robert
HOUSTON:
Jettson, Oscar
Levis, Boudin
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Weinberger, A. J.
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American Legion,
Sam Dickenson, Vice-Com.
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Miller, Jerry
RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khouri, Tony
SHEBOYGAN:
Sicilia, N.
STURGEON BAY:
Lurheid, Mrs. Geo., Prop.
Carmen Hotel
TOMAH:
VFW
WAUKESHA:
Jean's Bar & Cocktail Lounge,
and Jean J. Schultz, employer.
WISCONSIN RAPIDS:
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Huber, Owner.

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AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter
BEAUMONT:
Bishop, E. W.
BOLING:
Fails, Isaac, Manager, Spotlight
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Clemons, James E.
Coo Con Club
Famous Door and Joe Earl,
Operator
Florence, P. A., Jr.
Smith, J. F.
GALVESTON:
Evans, Bob
HENDERSON:
Wright, Robert
HOUSTON:
Jettson, Oscar
Levis, Boudin
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Miller, Jerry
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Kendall, Mr., Mgr.,
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Khouri, Tony
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Sicilia, N.
STURGEON BAY:
Lurheid, Mrs. Geo., Prop.
Carmen Hotel
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VFW
WAUKESHA:
Jean's Bar & Cocktail Lounge,
and Jean J. Schultz, employer.
WISCONSIN RAPIDS:
Brown Derby, and Lawrence
Huber, Owner.

VERMONT

BURLINGTON:
Thomas, Ray
RUTLAND:
Brook Hotel, and Mrs. Estella
Duffie, employer.

VIRGINIA

ALEXANDRIA:
Dove, Julian M., Capital
Amusement Attractions.
DANVILLE:
Fulker, J. H.
HAMPTON:
Mazy, Terry
Lynchburg:
Balky, Clarence A.
NEWPORT NEWS:
McClain, B.
Terry's Supper Club.

NORFOLK:
Big Trench Diner, Percy Sumon,
Prop.
Gains, G. J.
Meyer, Morris
Robanna, George
Winfree, Leonard
PORTSMOUTH:
Rountree, G. T.
RICHMOND:
American Legion Post 151
Knight, Alton, Jr.
Rendezvous, and Oscar Black.
ROANOKE:
Harris, Stanley
SUFFOLK:
Clark, W. H.

WASHINGTON

TACOMA:
Dittbenner, Charles
King, Jan
WEST VIRGINIA
BLUEFIELD:
Brooks, Lawson
Thompson, Charles G.
CHARLESTON:
Club Congo, Paul Daley,
Owner.
Corey, LaBabe
El Patio Boat Club, and Chas.
Powell, operator.
Hargrave, Lawrence
Hargrave, Paul
White, Ernest B.
INSTITUTE:
Hawkins, Charles
MORGANTOWN:
Leone, Tony, former manager,
Morgantown Country Club.
Niner, Leonard
WHEELING:
Mardi Gras.

WISCONSIN

BOWLER:
Reinke, Mr. and Mrs.
EAGLE RIVER:
Denoyer, A. J.
GREEN BAY:
Franklin, Alton
Galst, Erwin
Peasley, Chas. W.
GREENVILLE:
Reed, Jimmie
HAYWARD:
The Chicago Inn, and Louis O.
Ranner, Owner and Operator.
HEAFLORD JUNCTION:
Kilinski, Phil, Prop., Phil's
Lake Nakomis Resort.
KESHENA:
American Legion Auxiliary
Long, Matilda
LA CROSSE:
Melody Mill Tavern, and Mr.
and Mrs. Alvin Fitting, Pro-
prietors.
Toole, Thomas, and Little
Dandy Tavern.
MILWAUKEE:
Gentile, Nick
Maniaci, Vince
Patricia Stevens Models
Finishing School.
Thomas, Derby
Weinberger, A. J.
NEOPTI:
American Legion,
Sam Dickenson, Vice-Com.
RACINE:
Miller, Jerry
RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khouri, Tony
SHEBOYGAN:
Sicilia, N.
STURGEON BAY:
Lurheid, Mrs. Geo., Prop.
Carmen Hotel
TOMAH:
VFW
WAUKESHA:
Jean's Bar & Cocktail Lounge,
and Jean J. Schultz, employer.
WISCONSIN RAPIDS:
Brown Derby, and Lawrence
Huber, Owner.

WYOMING

CASPER:
LaVida Club, and Lester Quealy,
Part Owner.
CHEYENNE:
Shy-Ann Nite Club, and
Hazel Kline, Mgr.

ALASKA

ANCHORAGE:
Aleutians Gardens Nite Club,
and Keith Capper, Employer.

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C.
Archer, Pat

Brown Derby
Cabana Club and Jack
China Clipper, Sam Wang,
Owner.
Club Bengazi, and Paul
Club
Club Ellington (D. E. Com-
and Herb Sachs), Presi-
D. E. Corporation and
Herbert Sachs
5 O'clock Club and Jack
Staples, Owner
Fratone, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass
Gold, Sol
Hoberman, John Price, Presi-
dent, Washington Aviation
Country Club.
Hoffman, Ed. F.,
Hoffman's 5-Ring Circus.
Kirch, Fred
Mann, Paul, Owner,
Club Bengazi.
Mansfield, Emanuel
McDonald, Earl H.
Moore, Frank, Owner,
Star Dust Inn.
O'Brien, John T.
Perruso's Restaurant, and Val
Perruso, employer.
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. B.
Romany Room, and Mr. Weis-
traub, operator, and Wm.
Sirom, Mgr.
Ross, Thomas N.
Romanian Inn
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

HAWAII

HONOLULU:
Alex Ah Sam, and Woodman
Club.
Campbell, Kamokila, Owner &
Operator Pacific Recording
Studio.
Kennison, Mrs. Ruth, owner,
Pango Pango Night Club.
The Woodland, Alexander
Asam, Proprietor.
Thomas Puna Lake
WAIKIKI:
Walker, Jimmie, and Maria
Restaurant at Hotel Del Mar.

CANADA

ALBERTA

CALGARY:
Fort Brissob Chapter of the
Imperial Order Daughters of
the Empire.
Simmons, Gordon A. (Bookers'
License No. 4090)

BRITISH COLUMBIA

VANCOUVER:
Don Wilson Studios, and Dan
Wilson.
H. Singer & Co. Enterprism,
and H. Singer.

ONTARIO

CHATHAM:
Taylor, Dan
GRAVENHURST:
Webb, James, and Summer
Gardens
GUELPH:
Naval Veterans Asso., and
Louis C. Janke, President
HAMILTON:
Nutting, M. R., Pres., Merrick
Bros. Circus (Circus Pro-
ductions, Ltd.)
HASTINGS:
Bassman, George, and
Riverside Pavilion
LONDON:
Merrick Bros. Circus (Circus
Productions, Ltd.), M. R.
Nutting, Pres.
Seven Dwarfs Inn
OTTAWA:
Parker, Hugh
Peacock Inn, and E. Spooner
PORT ARTHUR:
Curtis, M.
TORONTO:
Ambassador Music Co., and
Charles Darwyn
Bert Mitford Agency, and Bert
Mitford.
Lestic, George
Local Union 1452, CIO Staff
Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM
Webcam, Katherine

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall
MONTREAL:
Association des Concerts Classi-
ques, and Mrs. Edw. Blouin
and Antoine Dufour.

INTERNATIONAL MUSICAL

by
ub and Jack
pez, Sam Work
azi, and Paul
ngton (D. E. Carr
b Sachs: President
poration and
Sachs
Club and Jack
Owner
ames
S. Mgr.,
is Hour Glass.
John Price, Presi
bington Aviation
Club.
d. F.
s 3-Ring Circus
d
, Owner,
gasi.
Emanuel
Earl H.
h, Owner,
Ina.
ha T.
restaurant, and
Employer.
Rev. H. B.
oma, and Mr. We
erator, and W.
r.
as N.
Ina
Hour Glass,
ody, Mgr.
AWAII
um, and Wood
Brookline, Owner
Pacific Recording
Mrs. Ruth, own
go Night Club
d, Alexander
prietor.
s Lake
mie, and Maria
at Hotel Del Mar
NADA
IERTA
Chapter of the
rder Daughters of
rdon A. (Booker
4090)
COLUMBIA
Studios, and Da
Co. Enterprises,
ger.
ARIO
and Summer
s Asso., and
ic, President
Pres., Merrid
(Circus Prod
ge, and
rdion
Circus (Circus
Led.), M. R.
Ina
nd E. Spooner
usic Co., and
gency, and Ben
452, CIO Band
nizing Com.
THUM
fine
REC
Concerts Class
s. Edw. Blou
Dufour.
L MUSICIAN

ANGEZ, Henry
Brisson, Maurice, and La
Pacific Artistic.
Dania, Claude
Dannst, Hubert
Dannst, Raymond
DeMonte, C. B.
Duro, John
Henry, Marcel
Hosmond, Roger
Lussier, Pierre
Soubert, Irving
Soubert, Larry
WATER CLAIR
Edgewater Beach Hotel, and
Wm. Oliver, owner.
QUEBEC CITY
Soubert, Irving
VERDUN
Jeneval, Leo

MISCELLANEOUS
Alberts, Joe
Al-Dean Circus, P. D. Freeland
Andros, George D.
Angel, Alfred
Arwood, Ross
Jager, J. H.,
Augler Bros. Stock Co.
Hill, Ray, Owner,
All-Star Hit Parade
Lough, Mrs. Mary
bert Smith Revue
Meyler, Mel. O.
Moke, Milton (also known as
Manuel Blanke and Tom Kent).
Milton Blanke and Tom Kent).
Brennan, Herbert (Tjay)
Brennan, B. Frank
Brock, Howard, Mgr.,
"Crazy Hollywood Co."
Brugler, Harold
Bydon, Ray Marsh, of the
Dna Rice 3-Ring Circus.
Bullbo Ranch, Wild West Circus,
Owners and Managers.
Burt, L. L., and Partners
bur-Ton, John
Carlson, Ernest
Cerrill, Sam
Chancy, Al and Leo
Conroy, Stewart
Carnish, D. H.
Dillon, Mr.
Edhart, Robert
Fennice, B. F.
Fuchs, Gordon F.
Ferry, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fischer, David
Fussner, Thomas
Gib, Jess
Gee, Sam M.
Freeland, P. D., Al-Dean Circus
Fussner, Jack, Mgr.,
Follies Gay Paree
French, Joe C.
Friendship League of America
Gomes, C. M.
George, Wally
Gibbs, Charles
Gould, Hal
Grego, Pete
Gutter, John A., Manager. Rudo
Show, connected with Grand
National of Muskogee. Okla.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Horn, Irish
Horn, O. B.,
International Magicians, Produc
ers of "Magic in the Air".
James, Hugo
Johnson, Sandy
Johnston, Clifford
Kay, Bert
Kelton, Wallace
Kent, Tom (also known as
Manuel Blanke and Milton
Blanke).
Keys, Ray
Kimball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Levenson, Charles
Levin, Ivan
Magee, Floyd
Mann, Paul
Matthews, John
Maurice, Ralph
McCana, Frank
McCaw, E. E., Owner,
Horse Politics of 1946.
McHunt, Arthur
Meeks, D. C.
Merry Widow Company, and
Eugene Haskell, Raymond
E. Mauro, Ralph Paonessa,
Managers.
Miller, George E., Jr., former
Bookers' License 1129.
Miquelon, V.
Mosher, Woody (Paul Woody)
Nelson, A. L.
New York Ice Fantasy Co., Scott
Chalfant, James Blizzard and
Henry Robinson, Owners.
Olsen, Buddy
Osborn, Theo.
Ouellette, Louis
Patterson, Chas.
Peth, Iron N.
Platinum Blond Revue
Res, John
Redd, Murray
Reid, R. R.
Richardson, Vaughan,
Fine Ridge Politics
Roberts, Harry E. (also known as
Hap Roberts or Doc Mel Boy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Ross, Hal J.
Ross, Hal J., Enterprises
Salzmann, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgets
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marrs)
Tabar, Jacob W.
Taffan, Matthew
Taylor, R. J.

TEMPERMENTS OF 1941
Thomas, Mac
Travers, Albert A.
Walter, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Williams, Cargile
Williams, Frederick
Wilson, Ray
Woody, Paul (Woody Mosher)

THEATRES AND PICTURE HOUSES
Arranged alphabetically
as to States and
Canada
ARKANSAS
LITTLE ROCK:
Arkansas State Theatre, and
Edw. Stanton and Grover J.
Butler, Officers.
TEXARKANA:
Oak Lawn Theatre, and Paul
Kerchum, owner and
operator.

MASSACHUSETTS
BOSTON:
E. M. Loew's Theatres
HOLYOKE:
Holyoke Theatre, B. W. Levy

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

MISSOURI
KANSAS CITY:
Main Street Theatre
NEW YORK
GLENS FALLS:
Empire Theatre, and Don
Sleight.
NEW JERSEY
MONTCLAIR:
Montclair Theatre and Cos-Hay
Corp., Thomas Haynes, James
Costello.
OHIO
CLEVELAND:
Metropolitan Theatre
Emanuel Stutz, Oper.

VIRGINIA
BUENA VISTA:
Rockbridge Theatre

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabeti
cally arranged in States,
Canada and M
cellaneous
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

CALIFORNIA
BIG BEAR LAKE:
Cressman, Harry E.
CULVER CITY:
Mardi Gras Ballroom
LONG BEACH:
Schooler, Harry
SAN BERNARDINO:
Danceland Ballroom
Sierra Park Ballroom,
Clark Rogers, Mgr.
SAN FRANCISCO:
Jones, Cliff
SAN LUIS OBISPO:
Seaton, Don
SANTA ROSA:
Rendezvous, Lake County

COLORADO
DENVER:
Yucca Club, and Al Beard,
Manager.
LOVELAND:
Westgate Ballroom
CONNECTICUT
HARTFORD:
Buck's Tavern,
Frank S. DeLucco, Prop.
NORWICH:
Wonder Bar

FLORIDA
CLEARWATER:
Sea Horse Grill and Bar
JACKSONVILLE:
Cos, Lylye
KEY WEST:
Delmonico Bar, and Artuta Boza
MIAMI BEACH:
Coronado Hotel
PENSACOLA:
Southland Bar & Grill, and
Leonard Gallenti.
Wishing Well, and F. L.
Doggett.
SARASOTA:
Gay Nineties
"400" Club
TAMPA:
Grand Oregon, Oscar Leon Mgr.

GEORGIA
SAVANNAH:
Troadero Club, and George
Rody and W. C. (Shorty)
Dugger.
IDAHO
BURLEY:
Y-Dell Ballroom
POCATELLO:
Delta Ballroom, and Del
Holland, Operator.
RIGBY:
Riverside Ballroom, and
T. M. Holland

ILLINOIS
ALTON:
Abbot, Benny
EUREKA:
Hecker, George
GALESBURG:
Townsend Club No. 2
MATTOON:
U. S. Grant Hotel
QUINCY:
Porter, Kent
STERLING:
Bowman, John E.
Sigman, Artie
INDIANA
SOUTH BEND:
St. Casimir Ballroom
IOWA
BOONE:
Minn's Hall
CECILIA FALLS:
Woman's Club
COUNCIL BLUFFS:
Council Bluffs Country Club
Radio Station KSWI
Smoky Mountain Rangers
DUBUQUE:
Julien Dubuque Hotel
KEOKUK:
Porter, Kent

KANSAS
WICHITA:
Shadowland Dance Club
KENTUCKY
ASHLAND:
Amvet's Post No. 11, and Carl
"Red" Collins, Manager.
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.

LOUISIANA
NEW ORLEANS:
Club Slipper, and John Carras,
proprietor.
418 Bar & Lounge, and Al
Brenahan, proprietors.
Happy Landing Club
Troadero Lounge, and Frank
Forte, proprietor.

MARYLAND
BALTIMORE:
Knowles, A. L.
HAGERSTOWN:
Audubon Club, M. I. Patterson,
Manager.
Rabasco, C. A., and Baldwin
Cafe.
MASSACHUSETTS
METHUEN:
Central Cafe, and Messrs. Yana
konis, Driscoll & Gagnon,
Owners and Managers.
NEW BEDFORD:
The Polka, and Louis Garston,
Owner.

MINNESOTA
DEER RIVER:
Hi-Hat Club
MINNEAPOLIS:
Twain City Amusement Co.,
and Frank W. Patterson.
ST. PAUL:
Burk, Jay
Twain City Amusement Co.,
and Frank W. Patterson.
MISSOURI
KANSAS CITY:
El Capitan Tavern, and Marvin
King, owner.
ST. JOSEPH:
Rock Island Hall

MONTANA
GREAT FALLS:
Golder, Clarence, and Civic
Center Theatre.
HAVRE:
Tigny, Emil Don, and Havre
Theatre.
NEBRASKA
LINCOLN:
Dance-Mot
OMAHA:
Baker Advertising Company
Beason Legion Post Club
Egles Club
Pinboard Liquor Store
Sanna, Johnny, and Tri-States
Entertainment Service.
YFW Club
Whitney, John B.

NEVADA
ELKO:
Club Elko
NEW JERSEY
ATLANTIC CITY:
Mooseman Cafe
Surf Bar
Terminal Bar
CAMDEN:
Blessed Virgin Mary Sodality
CLIFTON:
Bockmann, Jacob
ELIZABETH:
Polish Falcons of America,
Nest 126.
Scandia Grill & Ballroom, and
John Fernandes, owner.
JERSEY CITY:
Band Box Agency, Vince
Giaciato, Director

LINDEN:
Polish National Home, and
Jacob Dragon, President.
LODI:
Peter J'a
MT. FREEDOM:
Klode's Hotel
NETCONG:
Kiernan's Restaurant, and
Frank Kiernan, Proprietor
NEWARK:
Champagne Bar
Mayfair Tavern
Newark Opera House, and
A. C. Carrigone, Mgr.

ORANGE:
Willies
PASSAIC:
Crystal Palace Ballroom
PLAINFIELD:
Polish National Home
SOMERS POINT:
Steele Inn
TOTOWA BOROUG:
St. Michael's Grove
NEW YORK
BROOKLYN:
Frohman, Louis
BUFFALO:
Hall, Art
Jesse Clipper Post No. 430,
Williams, Buddy
Williams, Oswin
CERES:
Coliseum
COLLEGE POINT:
Muehler's Hall
ELMIRA:
Hollywood Restaurant
HARRISVILLE:
Lake Bonaparte Hotel, and
Virgil Checeman, Prop.
HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor.

ITHACA:
Elks Lodge No. 636
MECHANICVILLE:
Cole, Harold
MORHAW:
Hurdic, Leslie, and
Vineyards Dance Hall.
MT. VERNON:
Hartley Hotel
Studio Club
NEW ROCHELLE:
Ship Aboy Tavern, Steve
Keefer, Manager.

NEW YORK CITY:
Disc Company of America
(Arch Recording)
Embassy Club, and Martin Na
take, Vice-Pres., East 57th St.
Amusement Corp.
Manor Record Co., and
Irving N. Berman
Richman, Wm. L.
Sammy's Bowery Politics, Sam
Fuchs, Owner.
Traemers Restaurant
Willis, Stanley
NORFOLK:
Joe's Bar and Grill, and
Joseph Briggs, Proprietor.
OLEAN:
Rollerland Rink
ROCHESTER:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe.
SYRACUSE:
Club Royale
UTICA:
Ventura's Restaurant, and
Rufus Ventura
YONKERS:
Polish Community Center

NORTH CAROLINA
ASHEVILLE:
Propp, Fitzhugh Lee
KINSTON:
Parker, David
WILMINGTON:
Village Barn, and K. A.
Lehto, Owner.
OHIO
CINCINNATI:
Wallace, Dr. J. H.
CONNEAUT:
MacDowell Music Club
FOSTORIA:
Fostoria Sportsman Club
GENEVA:
Egles Club
IRONTON:
Club Riviera
KENTON:
Weaver Hotel
LIMA:
Billger, Lucille
MANSFIELD:
Ringside Night Club
RUSSELL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, owner.
WARREN:
Knevech, Andy, and Andy's
Inn.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST
Beloit Recreation Band, and Don
Cuthbert, Beloit, Wis.
Florence Mills Band, Passaic, N. J.
Honey Rangers Band, Gardner,
Mass.
Hollywood-Wakefield, Band, Gard
ner, Mass.
Master Carriers Band, Salt Lake
City, Utah.
Y. P. W. Ravens Band, Ravens,
N. Y.
Washington Band, Annville, Pa.
ORCHESTRAS
Merz, Stephen S., Orchestra,
Reading, Pa.
Rios, Al, Orchestra, Oklahoma
City, Okla.
Hans Villa Orch., Falfurias, Tex.
Blanchi, Al, Orchestra,
Oakridge, N. J.
Boly, Don, Orchestra, Topeka,
Kansas.
Bowen, Virgil & His Orch., White
Hall, Ill.
Busch, Jack, Orch., Cuba City,
Wis.
Capps, Roy, Orchestra,
Sacramento, Calif.
Gwyle, Lee and His Orchestra,
Mobile, Ala.
Grossi's Orchestra, Galesburg, Ill.

Coleman, Joe, and His Orch.,
Galveston, Texas.
Downs, Red, Orchestra,
Topeka, Kan.
Ellis, Harry B., Orchestra, Okla
homa City, Okla.
Fox River Valley Boys Orch.,
Pardeeville, Wis.
Glen, Coke and His Orchestra,
Butler, Pa.
Hughes, Jimmy & Orchestra,
Oklahoma City, Okla.
Jones, Stevie, and his Orchestra,
Catakill, N. Y.
Killmer, Earl & His Orchestra,
Kingston, N. Y.
Kryl, Bohumir, and his Symphony
Orchestra.
Lutz, Danny, Orch., Pierpont,
Ohio
Lee, Duke Doyle, and his Orches
tra, "The Brown Bombers",
Poplar Bluff, Mo.
Marin, Pablo, and his Tipica Or
chestra, Mexico City, Mexico.
Meekers Orchestra, Galesburg, Ill.
Nevchols, Ed., Orchestra,
Monroe, Wis.
O'Neil, Kermit and Ray, Orches
tra, Westfield, Wis.
Pleasant Valley Boys Orchestra,
Galesburg, Ill.
Russell Ross Trio (Salvatore
Coriale, leader, Frank Picarra,
Angelo Picarra).
Samczyk, Casimir, Orchestra,
Chicago, Ill.

Scharf, Roger and His Orch.,
Utica, N. Y.
Smith, Chuck, Orchestra, North
Lima, Ohio.
Startt, Lou and His Orchestra,
Easton, Md.
Triefenbach Bros. Orch., Marissa,
Ill.
Van Brundt, Stanley, Orchestra,
Oakridge, N. J.
Weiss Orchestra, Durand, Wis.
Wetzel Orchestra,
Kitchener, Ont., Canada
Young, Buddy, Orchestra,
Deaville, N. J.
PARKS, BEACHES, GARDENS
OHIO
PIERPONT:
Pioneer Picnic Park, and
Dale Cole
WEST VIRGINIA
PARKERSBURG:
Nemesis Shrine Park
WISCONSIN
KENOSHA:
Fox River Gardens, and Emil
Makos, Proprietor.

OKLAHOMA

BRITTON: Cedar Terrace Night Club
HUGO: Al. O. Kelly-Miller Bros. Circus, Obert Miller, General Mgr.
OKLAHOMA CITY: Orwig, William, Booking Agent
VINITA: Rodeo Association

PENNSYLVANIA

BEAVER FALLS: Club Manor
BUTLER: Sinkevich, William
CHICOLA: Milkertown High School
DUNMORE: Arcadia Bar & Grill, and Wm. Sabatelli, Prop.
CHARLIE'S Cafe, Charles DeMarco, Prop.
LYNCHBURG: Rogers Hall, and Stanley Rogers, Proprietor.
FALLSTON: Brady's Run Hotel
GREENTOWN: White Beauty View Inn, and Naldo Guicini, proprietor, Lake Wallenpaupack.
NEW BRICHTON: Broadway Tavern
PHILADELPHIA: Associated Polish Home Morgan, E. Duke
PITTSBURGH: Club 22 Flamingo Roller Palace, J. C. Navari, Oper.
New Penn Inn, Louis, Alex and Jim Passarella, Props.
BOULLETTE: Brewer, Edgar, Boulezer House
WILLIAMSPORT: Jim and Jane and their Western Vagabonds.

SOUTH CAROLINA

CHARLESTON: Eisenmann, James P. (Bank)

TENNESSEE

BRISTOL: Knights of Templar
NASHVILLE: Hippodrome Amusement Co.

TEXAS

CORPUS CHRISTI: Chouteau, Harry
PORT ARTHUR: DeGrasse, Lenore
SAN ANGELO: Club Acapulco
SAN ANTONIO: Zaragoza Amusement Co., Inc., and Alameda, National, Maya, Guadalupe and Zaragoza Theatres.

VIRGINIA

BRISTOL: Knights of Templar
NEWPORT NEWS: Heckl, Robert
Off Beat Club
Victory Supper Club
NORFOLK: Panella, Frank J., Clover Farm and Dairy Stores.
RICHMOND: Civic Musical Assoc.
ROANOKE: Krusch, Adolph

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS, ERASURES (Continued from page forty-one)

Francisco Lara, Morris Lane, Sterling C. Malone, Alfonso Nicolace, Richard D. O'Keefe, F. Benson Parrish, Arnold Sandberg, Genia F. Sprinkle, Harold Singer, Horace Spooner, George A. Tucker, Florence Vantella, Marlin D. Wright.
Newburgh, N. Y., Local 291—Anthony Acquaviva, Frank A. Bedetti, Frank Belmont, Herbert Bernstein, Herbert J. Carlson, Dominick Crisci, Larry DeNikis, Al C. Eberhardt, Art Frangello, Wm. B. Frazier, Anthony Giangrosso, Robert B. Houghaling, Anthony P. Izzo, Sal Monetti, Victor Powell, Richard W. Rammo, Haskell H. Rubin, Clyde Van Horn, Jr., Robert Warnock.
New Orleans, La., Local 174—Emanuel Blanos, Charles Duane, Charlene Imhof, Henry W. Johnson, Laurence Oden, Adele P. Paddock, Jack V. Richard, George C. Wilson.
Omaha, Neb., Local 70—Lucy Linnane, Dale B. Seal, Ray Whitehead, Robert E. Weisner, Paul Spor, James E. Wheeler, Harry P. Gosch, Louise S. Davis, Ida M. Corder, Matt Butrik Lyle (Jug) Brown, Harvey E. Blair.
Pittsburgh, Pa., Local 60—Joan J. Coldren (Joan Price).

WEST VIRGINIA

CHARLESTON: Savoy Club, "Flop" Thompson and Louis Risk, Opera.
RYNSTONE: Calloway, Franklin
FAIRMONT: Adda Davis, Howard V. Ahy, Gay Spot
Amvets, Post No. 1
PARKERSBURG: Masonic Temple Ballroom
Silver Grille, R. D. Hikep, Owner.

WISCONSIN

BARABOO: Devils Lake Chimes, James Halsted, Manager.
COTTAGE GROVE: Cottage Grove Town Hall, and John Galvin, Operator.
CUSTER: People's Tavern and Dance Hall, and Mrs. Truda.
EAU CLAIRE: Donkeys Nite Club
GRAND MARSH: Patrick Lake Pavilion
KINOSHA: Julius Blodorf Taverna Otto and Harv's Aquilla Resort, and Otto Borkenhagen, Powers Lake.
Petrifying Springs Club House Powers Lake Pavilion, and Casimir Fez, Owner.
MADISON: A. & T. Talent Agency, and Arnold Fineman.
Twain Gables, and Bob Bidgood, Proprietor.
OREGON: Village Hall
REWEY: High School
Town Hall
RICE LAKE: Victor Sokop Dance Pavilion
TRAVLER: Stork Club, and Mr. Alde
TWO RIVERS: Club 42 and Mrs. Gauger, Manager
Timms Hall & Tavern
WISCONSIN RAPIDS: Golden Gate Supper Club

DISTRICT OF COLUMBIA

WASHINGTON: Goy, Connie B., and his Radio Ranch.
Star Dust Club, Frank Moore, Prop.
TERRITORY HAWAII
HONOLULU: 49th State Recording Co.
Iandoli and Anthony Ferro

CANADA MANITOBA

WINNIPEG: Roseland Dance Gardens, and John P. McGee, Manager.

ONTARIO

CUMBERLAND: Maple Leaf Hall
HAMILTON: Hamilton Arena, Percy Thompson, Mgr.
HAWKESBURY: Century Inn, and Mr. Deschambault, Manager.
Triangle, and J. & E. Assaly, Props.

KINGSVILLE: Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie.
PORT STANLEY: Melody Ranch Dance Floor
TORONTO: Echo Recording Co., and Clement Hambourg.

QUEBEC

AYLMER: Lakeshore Inn
MONTREAL: Harry Feldman
Village Barn, and O. Gaucher, L. Gagnon and Paul Fournier.
QUEBEC: L'Auberge Des Quatre Chemins, and Adrien Amelia, Prop.

MISCELLANEOUS

Al. G. Kelly-Miller Bros. Circus, Obert Miller, General Manager
Marvin, Eddie

THEATRES AND PICTURE HOUSES

LOUISIANA

SHREVEPORT: Capitol Theatre
Majestic Theatre
Straud Theatre

MARYLAND

BALTIMORE: State Theatre

MASSACHUSETTS

FALL RIVER: Durfee Theatre

MICHIGAN

DETROIT: Shubert Lafayette Theatre

MONTANA

GREAT FALLS: Civic Center Theatre, and Clarence Golder.
HAVRE: Havre Theatre, and Emil Don Tigny.

NEW JERSEY

MONTECLAIR: Monclair Theatre
MORRISTOWN: Palace Theatre
Jersey Theatre
Park Theatre
Community Theatre
TRENTON: Capitol Theatre

NEW YORK

BUFFALO: Basil Bros. Theatres Circuit, including: Lafayette, Apollo, Broadway, Genesee, Rony, Grand, Varisty, Victoria.
Center Theatre
Kenmore Theatre
Niagara Theatre
Pamoumt Theatre
Seneca Theatre
KENMORE: Basil Bros. Theatres Circuit, including Colvin Theatre.

CANADA MANITOBA

WINNIPEG: Odeon Theatre

Rochester, N. Y., Local 66—Barbara H. Best, Francis J. Brown, Jr., Wayne Clark, Mario A. Dentino, Robert E. Doherty, Robert M. Farr, Ydeen Francis, Eugene R. Goddard, Edw. Jahnnet, Dominick G. Labella, Roy C. McPherson, Joe E. Norris, Tony Peres, Libbie Price, Doris Reed, Geo. C. Spink, Don Way.
San Diego, Calif., Local 325—Howard J. Arnold, Jonathan Bagby, Hayward W. Beard, Wm. F. Davis, Jay Decker, Arthur N. Ennis, Ted Hart, Guillermo Kuhsek, Philip C. Metzger, Virginia Miceli, Jack Miner, Donald G. Moody, O. C. Moore, Jr., Salvatore Orsini, Robert L. Stevenson, Doris Stratton, Aurelio M. Villa, Wm. K. Bledsoe, Ray Duke, Doni Kass, Frank Salas, Charles Smith, Eldon West, Leila Vee Woods, Donald C. Smith.
San Francisco, Calif., Local 6—Wallace A. Alto, Herbert O. Dalton, Angela L. Karo-Linnis, Filbert O. Henderson, Leo A. Plummer, James A. Phillips.
Santa Rosa, Calif., Local 292—Arthur Smith, Jacqueline Dughi.
Toledo, Ohio, Local 15—James Lair, James Lutz, Wm. Macklett, Glen Martin, Norbert Mierzwak, Ralph Miller, Lyman Moore, Wesley Otis, Edw. Polish, Harold Percival, Wanda Pitman, John Plata, Charles Poffenbaugh, Joe Poleo, Dale Richard, Donovan Schamacher, Guy Shipman, Vernon Simmons, Otto Sizemore, Burton Spear,

John Steedman, Marty Steele, Russell Truman, Lurena Hanewald, Paul Wagner, Leighton Webber, Dave Wilson, George Wilson, Martin Zeigler, John Zilba, Helen Zimmerman, Chester Zink, Karl Abel, Don Altop, Joe Bacarelli, Louis Borman, Robert Brown, Bob Byers, Richard Chadwick, Stanley Cieslewski, Clair Connor, Don Cox, John Cox, Virginia Cramer, LeMar Dean, Jerry DePrisco, Charles Dickens, Nelson Duvendack, Lucille Farrell, Martha Feldman, Wm. Goings, Bill Graezer, Peg Harris, Howard Hill, Herbert Hodger, Marguerite Henricks, Phyllis Hodger, Mel Holman, Elliott Hoyt, Glen Hunter, Janet Jacobs, Robert Jay, Bobby Jones, Earl Kelsey, Thomas Konevka, Steve Kreiner.
Vancouver, B. C., Canada, Local 145—Douglas Allan, J. Brady, A. Carmichael, G. E. Davies, F. A. King, C. J. Lewis E. J. McLeod, Frank Montgomery.
Washington, D. C., Local 161—Charles L. Seal, Pat Patterson, Raymond Haas, Roy S. Howington, Frank Baptista, Bert Conner, Robert F. Decker, James Efantis, Henry Elstein, Harold S. Garner, George A. Geiser, Jr., George T. Gilbert, Richard E. Hardy, Ray S. Howington, Val. R. LeVans, Norman J. Leventhal, Macleod Martin, James J. Mesinas, Louis Mesteky, Earl A. Monaghan, Jimmie W. Pendleton, Marco Pignone, Wm. C. Robinson, Jr., Francis R. Ross, Mark Rollins, Stanley Scher, Richard W. Woodward.

FOR SALE—Stanley Theatre library of musical and classical numbers, including marches, waltzes, selections, overtures, etc.; sale in the attic estate. Please contact George M. Gandy, 1512 Greenmont Ave., Pittsburgh 16, Pa., for further information.
FOR SALE—Fine library belonging to Clarence Lepaige (deceased); 1,000 titles, full orchestra selections, overtures, operatic selections, miscellaneous concert waltzes, marches, etc.; list upon request will sell whole or in part. Mrs. Charles Lepaige, 2932 Iroquois, Jacksonville, Fla.
FOR SALE—French Martin Preres bass clarinet, automatic octave; used only six months; reasonable for \$690.00; will sacrifice for \$435.00; an excellent doubling instrument for someone. B. Lattinovich, 2702 South 84th St., Milwaukee 14, Wis.
FOR SALE—Violin, Joseph Gagliano, Naples, 1785; excellent condition; very fine tone instrument; Wurliizer certified; price \$1,750.00. T. Ratner, 15 West 107th St., New York 25. Phone: University 4-6793.
FOR SALE—Bass tuba, four rotary valves, German-made; completely overhauled; playing condition and intonation excellent for symphony work; fine tone quality; large bore; \$1,800.00. Lawrence B. Angell, 26 Gibbs St., Rochester, N. Y.
FOR SALE—Selmer A clarinet, full Boehm system; pre-war Paris made; has only been used a few times. Vincent Negrocki, 56 Mill St., Bridgeport, Ohio.
FOR SALE—Balanced action Selmer alto saxophone, 23,000 series; horn and case in very good condition; \$225.00, or will trade horn plus cash for good bass clarinet. A. M. Chulay, 510 North Raymond Ave., Pasadena 3, Calif.
FOR SALE—Attention orchestra leaders: Printing machine, 14x22 capacity, hand-roller unit; includes standard metal and wood type and cuts; includes tones with illustrations can be printed; includes your own dance posters and advertising materials; save hundreds of dollars; complete with metal stand, type and many extras; will sacrifice for \$275.00; shipped on deposit by R. R. express balance COD. E. R. Steiner, Route 5, Mantowoc, Wis.
WANTED—Flute duets by Briccialdi, Tombs, Walkiere, etc.; also Strauss Orchestra Studies for Klavich, which include "Electra" and "Der Rosenkavalier." Virginia Gordon, 4908 Mamie Ave., Oakland 9, Calif. Phone: OL 2-2867.
WANTED—Model 29 Lyon and Healy harp; will sell Models 14 and 22 Lyon and Healy harp; Glenn Wilder, Chardon, Ohio.
WANTED—Three-quarters of seven-eighths size old Italian violin. Betty Witzman, 731 Caves Tower, Cincinnati 1, Ohio.
WANTED—French make harmonium horn in good condition. Fred Christian, 1494 Post Road, Fairfield, Conn.
WANTED—Career opportunity for musician. Vacancies exist in the United States Air Force Band for cellist and string bass men. Fine symphonic background essential. Applicants must be between ages 17 and 35 if they have no prior service. If over 35, request information regarding your eligibility. State in letter all pertinent details. Address letters to Commanding Officer, The USAF Band, Bolling Air Force Base, Washington 25, D. C.
WANTED—Musicians: Harp, English horn, first oboe, first bassoon, first violin, double bass, percussion. Erie Philharmonic Society, 370 G. Daniel Baldwin Bldg. 23-343, Erie, Pa.
AT LIBERTY—Pianist, male, union, single, good appearance, veteran; trained musician, all-around professional experience, classic, popular, orchestra, soloist, accompanist; play, teach; see particulars. Box D, International Musician, 39 Division St., Newark 2, N. J.
AT LIBERTY—Young female Hammond organist desires position at lounge or for dinner music; Long Island or New York City area preferred; start any time; Local 902; as relief for band and part-time. Harriet Friend, 449 Beach 30 St., Edgemere, L. I. Phone: FAR Rockaway 7-5772.
AT LIBERTY—All-around pianist open for steady engagement in town; neat appearance, reliable; also leader for show, night clubs and dance; Harry L. Forman, 226 West 50th St., New York 19. Phone: CO 5-5070.
AT LIBERTY—Baritone saxophonist, doubles alto and clarinet; some experience with semi-nude, neat, sober, union, will travel. Musician, P. O. Box 261, Lebanon, Pa.
AT LIBERTY—Stranger specializing in big band work. Hy Schindell, 5518 Ave. M, Brooklyn, N. Y.
AT LIBERTY—Two attractive young ladies, available immediately, experienced; tenor saxophone doubling clarinet, bass doubling alto saxophone; desire work together; will travel; have car. Max Rae Murray, 241 Cummins Highway, Rosindale, Mass.

FOR SALE or EXCHANGE

FOR SALE—French horn, double, Majestic, case, in first-class condition; also three violins, viola; price very reasonable. Write Miss Hewitt, 41 West 83rd St., Apt. 6-C, New York 24. Phone: ENdicott 2-9680.
FOR SALE—Used Lyon and Healy harp, Style 23, No. 2837; good condition; now in use on radio; price \$1,500.00. Write Marjorie Tyre, 111-09 75th Road, Forest Hills, N. Y. Phone: BO 8-7201.
FOR SALE—Eb German silver rotary side action cornet, good condition, \$10.00; Eb piston valve silver-plated cornet, good condition, \$10.00; both Boston Musical Instrument Manufacturers; have used both in the days when they were in vogue. Fred W. Clement, 1199 Main St., Worcester, Mass.
FOR SALE—Retiring musician offers newest model Martin alto saxophone for quick sale. Alligator case included; saxophone in use only three months. Sid Hoot, 221 East Fifth St., Brooklyn, N. Y. Phone: ES 5-6643.
FOR SALE—Trumpet, Selmer (Paris) model with Chesterfield Case; instrument and case three months old; like new; would make excellent Christmas gift; price \$225.00, plus shipping charges; examination at American Railway Express office. Write Johnson, 1610 Circle Ave., South Bend, Ind.
FOR SALE—Hammond organ, Model BC, Novachord No. 317, fine condition and two nice A-20 speakers; will buy pre-war model A, B or E console for cash. Ken Thompson, 26 Englewood Ave., Waterbury 4, Conn.
FOR SALE—Lyon and Healy grand concert harp. Write Gladys Jane Dolloff, 1204 Boston Ave., Fort Pierce, Florida.
FOR SALE—Conn recording tuba, model 20-J, two months old; paid \$755.00; will sell for \$400.00. Jack Tatt, 1705 Hoe Ave., Bronx 60, N. Y.
FOR SALE—Cello, fine Italian instrument with genuine Knof bow; a bargain at \$175.00. Lynn Sandell, 66 West 71st St., New York, N. Y.
FOR SALE—Heckel bassoon, small bore, chromium-plated, high D, rollers, etc., best offer; Reidel bassoon, used, good condition, all the extras, \$400.00. Musician, Box 3934, Detroit 27, Mich.
FOR SALE—Collector's item, four singing school and hymn books, dated 1853 to 1879; of much interest to book collectors. Betty G. Beaton, 143 East 62nd St., Savannah, Ga.
FOR SALE—G-H Conn trombone, small symphony model, excellent condition; also excellent case which has always been covered; ram-rod, balancer, lyre and zipper case cover included. Write John Edward Lunn, Denver Symphony Orchestra, City and County Building, Denver 2, Colo.
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