

INTERNATIONAL MUSICIAN



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Vol. XLV FEBRUARY, 1947 No. 8

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... OF THE ...

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Because of the continued
shortage of paper, a condition
rendered more acute through
a larger circulation (caused by
the great increase in member-
ship), we are still compelled
to limit drastically our read-
ing and advertising matter.

Official Business

COMPILED TO DATE

CALIFORNIA, ARIZONA, NEVADA CONFERENCE

Conference convenes at Redding,
California, at 10:00 A. M., February
22, 1947.

Conference Committee: Past Pres-
ident Arch Merrifield of Local 113,
Redding, Calif., will be chairman of
the Conference Committee. This
committee will be in charge of ar-
rangements, and all the members
of Local 113 will assist in making
the Conference a success.

Address the Committee Chair-
man for reservations:

Arch Merrifield
2000 California Street
Redding, California.

Select your delegates at once and
send credentials to:

Jerry Richard, Sec'y-Treas.,
230 Jones Street,
San Francisco, California.

WANTED TO LOCATE

Anyone knowing the whereabouts of
Bill and Harriet Simone kindly
contact Leo Cluesmann, 39 Division
Street, Newark 2, N. J.

Carl August Mackner, formerly of
Waterbury, Conn., and San Diego,
Calif.

Kirk Frederick, violinist and con-
ductor, formerly of St. Louis, Mo.;
White Plains, N. Y., and Washing-
ton, D. C. Notify Secretary C. E.
Maurer, Local 3, A. F. of M., 3535
Pine St., St. Louis 3, Mo.

Charles H. Sanford, born August
26, 1882.

Frank Mario, formerly connected
with Bath and Tennis Club, Day-
tona Beach, Florida.

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DEFAULTERS

The following are in default of
payment to members of the A. F.
of M.:

Stewart Conway, Bakersfield,
Calif., no amount given.

Joe Morris, operator, Plantation
Club, Los Angeles, Calif., \$3,594.80.

Club Dominic's and George D.
Andros, Huga James, R. J. Taylor,
Vallejo, Calif., \$623.35.

Charlie Glen, Chicago, Ill., \$18.30.

Albert DeLuca, owner, Em & Al's
(formerly known as White Bungal-
low), Sturgis, Mich., \$787.50.

Club K& Carson and Milo E.
Stoney, owner, Las Vegas, Nevada,
\$950.00.

Jimick's Musical Bar and Jimmy
Tumulty, proprietor, Dunellon, N. J.,
\$69.48.

Rudd's Nite Club and M. E. Ed-
wards, proprietor, Schenectady, N.
Y., no amount given.

Burke's Log Cabin and Nick
Burke, owner, Utica, N. Y., \$146.00.

Martin Jones, manager, Maple
Grove Inn, Devon, Pa., no amount
given.

Russell L. Davis, Trianon Ball-
room, Philadelphia, Pa., no amount
given.

Pavillon and George W. Wurth-
man, Jr. (of Moultrieville, S. C.),
Isle of Palma, S. C., \$1,200.00.

Club Zanzibar and Billie and
Floyd Hayes, Nashville, Tenn.,
\$550.00.

Specialty Productions, Nelson
Scott and Wallace Kelton, San An-
gelo, Texas, \$290.91.

Peasley's Cocktail Lounge and
Charles W. Peasley, manager, Green
Bay, Wis., \$80.00.

C. F. Kaber, Prairie du Chien,
Wis., \$350.00.

Dan Taylor, Chatham, Ont., Can.,
no amount given.

Pierre Lussier, Montreal, P. Q.,
Can., \$75.00.

Jess Fox, \$160.00.
Selwyn G. Sargent, \$111.67.

IMPORTANT NOTICE

Locals are warned to be on the
lookout for one Walter Sharp, a
suspended member of Local 583,
Westwood, Calif., who is in default
of payment to members of Local
424, Richmond, Calif., in the amount
of several hundred dollars' salary
due.

ATTENTION, MEMBERS!

Anyone knowing the whereabouts of
George Owen, saxophonist and
clarinetist, of Clarksville, Texas,
formerly with Billy Bishop's orches-
tra, kindly notify Roland Kohler,
Secretary, Local 8, 1714 North 12th
St., Milwaukee 5, Wisconsin.

CHANGES IN OFFICERS

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Emil D. Moss, 709 South Branson
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St.

(Please turn to page twenty-four)

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INTERNATIONAL MUSICIAN

FIRST PLAN FOR THE EXPENDITURE OF THE RECORDING AND TRANSCRIPTION FUND

The following letter and plan have been addressed to all local unions of the American Federation of Musicians and are self-explanatory

February 8, 1947.

TO ALL LOCALS OF THE
AMERICAN FEDERATION OF MUSICIANS

Dear Sir and Brother:

In accordance with Resolution No. 76 passed at the June, 1946, Convention, the International Executive Board of the Federation appointed a committee, with myself as Chairman as provided in said resolution, to formulate a plan for the expenditure of the Recording and Transcription Fund. This committee consisted of the following:

James C. Petrillo, Chairman.

J. Wharton Gootee, President, Local 484, Chester, Pa.

Samuel P. Meyers, President, Local 2, St. Louis, Mo.

Ed. S. Moore, President, Local 6, San Francisco, Calif.

The committee met in Chicago on December 27th, 1946, and formulated the enclosed plan, which was submitted to the International Executive Board for approval.

The mid-winter meeting of the International Executive Board was held in Chicago beginning January 7, 1947, at which meeting this plan was discussed. After serious consideration the Board adopted the entire plan, copy of which is herewith enclosed. I am also enclosing the committee's report to the Board with respect to the submission of the plan.

I have appointed J. Wharton Gootee, President of Local 484, Chester, Pa., as Supervisor of the Recording and Transcription Fund Department.

I believe that the plan represents the best thinking of the committee and the International Executive Board of the American Federation of Musicians. At least for the present, we are convinced that this is the best possible plan that could be conceived under the circumstances. Unquestionably, operation of the plan will show us many things upon which we may improve. It is also conceded that the plan may not be perfect, but fortunately, it may be amended, changed or revised in any way by any succeeding Convention.

Instead of apportioning the fund on a strictly pro rata basis, the plan takes away from the New York, Chicago and Los Angeles locals a certain percentage payment to their members and allocates this money to all of the other locals. An equal division of the money on a per capita basis would entitle each local to \$9.00 per member. Under the plan \$262,543.92 is taken from the three large locals and apportioned over the entire membership, which increases the pro rata payment from \$9.00 to \$10.43 per member, with the exception of the above-mentioned three locals, which will receive \$10.43 for their first five thousand members, and \$2.00 additional for each member over five thousand.

With the receipt of this letter, the plan becomes effective. I suggest that the local study carefully both the plan and the suggestions contained in this letter, and proceed to formulate projects for the expenditure of their allocation. After these projects have been carefully formulated and written, they should be addressed to President James C. Petrillo, Attention: Recording and Transcription Fund Department, after which, of course, locals will be advised as to whether or not they have been approved and any corrections that might be necessary in the set-up.

All projects must be fully publicized as being given under the auspices of the American Federation of Musicians.

It is to be understood also that no local may impose a tax of any kind on the earnings of musicians under the provisions of the project.

It is further understood that no part of the allocation will be used by locals for payment of salaries to administrators, supervisors, etc. All monies allocated must be expended by the local for salaries of musicians only.

The plan provides that each local is to receive \$10.43 for each member as registered in the membership list of the June, 1946, Convention (except New York, Chicago and Los Angeles locals, whose allocation is described above). Therefore, the locals may compute the amount of monies coming to them and proceed to formulate plans.

It is expected that the locals may need additional information to formulate their plans. The President's office holds itself ready to furnish this information as required.

Fraternally yours,

JAMES C. PETRILLO, President.

December 28th, 1946.

TO THE MEMBERS OF THE
INTERNATIONAL EXECUTIVE BOARD:

Dear Sir and Brother:

The committee appointed by the International Executive Board, consisting of J. Wharton Gootee, president of Local 484, Chester, Pennsylvania; Samuel P. Meyers, president of Local 2, St. Louis, Missouri, and Ed Moore, president of Local 6, San Francisco, California, with myself as chairman, duly met in Chicago on Friday, December 27th, 1946, for the purpose of surveying and recommending a plan for the expenditure of the moneys accumulated in the Recording and Transcription Fund.

As a result of the discussions held at this meeting, the committee is recommending the adoption of the plan herein enclosed.

This action is taken in accordance with the resolution adopted by the June, 1946, convention, authorizing the appointment of the committee to perform the above-mentioned duties. The resolution also provided that the International Executive Board has the authority to reject, amend or adopt the plan as submitted. The Board, of course, is free to take any action it deems necessary in accordance with the authority vested in it by the Convention action.

You will note that the basis of the plan is a per membership payment, with the exception of the three large locals, all of the locals receiving a proportionate share of the fund on a per capita basis. The three large locals will receive an equal share for the first five thousand members and a lesser per capita share for their members over and above five thousand.

This plan is sent to you with the full endorsement and unanimous approval of the committee so that you will have it in your possession to give it proper consideration and study for the coming discussions to be held at the Board meeting in Chicago.

Fraternally yours,

JAMES C. PETRILLO, Chairman.

SAMUEL P. MEYERS, President, Local 2.

J. WHARTON GOOTEE, President, Local 484.

ED. S. MOORE, President, Local 6.

Plan Approved by the Committee Appointed by the International Executive Board at Meeting Held in Chicago, Illinois, December 27th, 1946, and Recommended for Adoption to the International Executive Board.

All moneys derived from the contracts that have or will hereafter be negotiated between the American Federation of Musicians and the Recording and Transcription Companies be set up in a separate fund to be known as the "Recording and Transcription Fund" and all moneys in this fund as of December 31, 1946, be allocated to local unions' accounts in the United States and Canada, for distribution on a qualified membership basis as hereinafter set forth.

Local unions will be permitted to use such funds for employment of members of the American Federation of Musicians; such employment to consist of symphony orchestra concerts, military and symphonic band concerts, symphonic jazz orchestra concerts, string ensembles and other combinations where music shall be furnished to the general public in such appropriate places as city parks, auditoriums, public schools (for educational purposes), institutions, homes for the aged, veteran hospitals, non-competitive dances and other places where the music furnished would be conducive to promoting more employment, better public relations and musical culture.

Local unions shall be eligible to receive their allotment of the Recording and Transcription Fund providing:

ELIGIBILITY

a. The local union is in good standing with the Federation insofar as fulfilling and carrying out the intent of all laws and standing resolutions that are set out in the American Federation of Musicians' national by-laws, including all directives issued by the President of the national Federation of Musicians or the International Executive Board.

b. The local unions must submit to the National Office planned engagements of any nature thirty days prior to any performance, which must be approved by proper authority.

(Please turn to page twenty-three)

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INTERNATIONAL MUSICIAN

SYMPHONY ORCHESTRAS

TWO SIGNS of activity in the symphonic world, which speak volumes for the musical development of our citizenry, are the constant appearance of new orchestras and the increasing number of tours undertaken by established orchestras. Both of these phenomena, pointing as they do to a greater number of persons being able to listen directly to symphonic productions, indicate that soon townsmen of the smallest hamlets can hope to have orchestras playing in their own communities. A refreshing thought, this, and one which spells an end to the drabness which folk of other lands have been wont to ascribe to the materialism of our civilization.

Arlington, Virginia

The Arlington Civic Symphony of Arlington, Virginia, a new orchestra in the ever-growing ranks of symphonic organizations, is presenting in this, its second season, four adult, two popular, and four children's concerts. Organized in 1945, the orchestra numbers eighty-seven musicians and is backed by the citizens and the major civic organizations of that rapidly growing community.

Van Lier Lanning, the orchestra's conductor, has had fifteen years of experience in leading various civic orchestras.

Knoxville, Tennessee

Lamar Stringfield, conductor of the Knoxville Symphony Orchestra, introduced two interesting novelties at a January concert. The playing of Dvorak's "New World" Symphony was precluded by the off-stage singing by a Negro choir of "Swing Low, Sweet Chariot." Then, preceding the presentation of his own "Legend of John Henry," a quartet sang the folk ballad on which the work is based.

Nashville, Tennessee

That the Nashville Symphony is a lively progressive orchestra today is attributable to Captain Walter Sharp, who came out of four years' service in the Army determined to make things happen musically in Nashville. Aided by three other G. I.'s, he took the first steps in organizing the Nashville Civic Music Association. Reber Boulton, lieutenant, USNR, drew up the charter which was signed by some sixty persons. While the organization was developing and contributions were coming in, former Army Warrant Officer William Strickland received the baton, and, *via* auditions, chose a sixty-piece orchestra. This winter the orchestra

has given two concerts, with Helen Jepson and Albert Spalding successively soloists. Rose Bampton and Jesus Maria Sanroma will appear as guest artists at concerts this spring.

Mr. Strickland has made it a rule to play at least one American composition on each program.

Washington, D. C.

Nearing the end of their Seventeenth Annual Sustaining Fund Campaign, the National Symphony Orchestra is well in sight of the sum set as the goal, \$175,000, to maintain the orchestra during the 1947-48 season.

Pittsburgh

The Pittsburgh Symphony Orchestra, under Fritz Reiner, started on its 7,000-mile, six-week tour on January 20th. Its thirty-eight concerts will include six in Mexico City.

Philadelphia

Rudolf Serkin was soloist in the Fourth Concerto of Beethoven at the Saturday evening concert that opened the month of February for the Philadelphia Orchestra. Serkin came to this country when the war broke out. (The advent of Hitler had driven his family to Switzerland in 1933.) He is at present head of the piano department at the Curtis Institute of Music in Philadelphia.

Alexander Hilsberg, associate conductor of the Philadelphia Orchestra, has been named head of the orchestra department of the Curtis Institute of Music and conductor of the Curtis Symphony Orchestra.

The Pennsylvania Philharmonic Orchestra, under the leadership of Luigi Carnevale, gave the second of this season's concerts on February 15th. It included three compositions by Philadelphia composers, Frances McCollin, Harry Hewitt and Robert Greene.

New York City

Bruno Walter, who took over the baton of the New York Philharmonic-Symphony Orchestra as guest conductor on February 6th, conducted during his second week Mahler's Fifth Symphony in C-sharp minor.

The "Anglo-Saxon" program of February 8th, one of the Young People's Concert Series, was conducted by Rudolph Ganz.

Charles Muensch, in his directing of the orchestra in January, proved himself, in the words of Olin Downes, "a great French musician, a magnetic leader, no egocentric or sensationalist, but a full-blooded and thoroughly equipped interpreter."

Providence

With its concert on January 10th in Newport, the Rhode Island Philharmonic Orchestra brought to a close the second series of concerts in the state of Rhode Island in this, its second season. Other concerts in the series were at Providence on January 2nd, Woonsocket, January 3rd; Pawtucket, January 6th; Westerly, January 8th, and Kingston (at the Rhode Island State College) on January 9th.

The conductor and originator of the orchestra, the members of which are all Federation members, is Francis Madeira, who also holds the post of assistant professor of music at Brown University.

Connecticut

The first concert of the newly-formed Connecticut Symphony Orchestra was presented in Bridgeport on February 19th. Daniel Saidenberg conducted.

There are fourteen women players among the personnel of the New Haven Symphony Orchestra, eight violins, three violas and three cellos. The orchestra's concert master is Mabel Deegan.

(Please turn to page fourteen)



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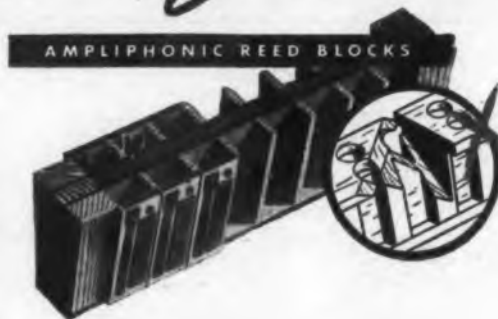
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OPERA and OPERETTA

WE ARE always glad to record concert performances of operas since these, we feel, not only give audiences an especially good means of acquainting themselves with the music, but also give opera composers the chance to criticize their own works in the matters both of scoring and dramatic effect. If an opera proves successful when presented without staging and acting, it is almost certain to pass muster on the actual boards. That Menotti's "Old Maid and the Thief", for instance, has thus proved its worth cannot be doubted. We look forward to its presentation with all the operatic accoutrements at some opera house within range of our attendance.

METROPOLITAN MUSINGS

The thirteenth week of the Metropolitan season began February 3rd with a performance of Wagner's "Die Walkure", with Lauritz Melchior as Siegmund and Herbert Janssen as Wotan. Mihaly Szekely repeated the Hunding role in which he made his debut. Astrid Varnay and Helen Traubel were heard as Sieglinde and Brunnhilde. Fritz Stiedry conducted.

Mozart's "Abduction From the Seraglio" was presented in Philadelphia on February 4th. Mussorgsky's "Boris Godunoff" was performed in New York on February 5th.

Ferruccio Tagliavini—his debut was one of the outstanding events of the year—assumed his third role on February 7th, that of the Duke in the season's third performance of "Rigoletto".

The annual spring tour of the organization, which will open March 17th with a performance in Baltimore, will include fifty-seven performances in fourteen major cities of the East, Midwest and Southwest. One of these cities will be San Antonio, the Metropolitan's first visit to this Texan city. Also the company will return to Atlanta and New Orleans for the first time since 1942.

PHILADELPHIA LA SCALA

When the Philadelphia La Scala Opera Company on February 5th presented "Lucia di Lammermoor" as the seventh offering in the current series the title role was sung by Elena Danese, who earned such success as Gilda earlier in the season. Tito Schipa took the part of Edgardo. John Ciavola made his debut as Lord Enrico Ashton.

MOZART IN BALTIMORE

Mozart's "The Abduction From the Seraglio", under the direction of Alberto Sciarretti, was the January offering of the Southern Opera Association. Two other productions will be given in March and April.

SALMAGGI SIFTINGS

Verdi's "La Forza del Destino" received its first presentation of the current season of the Alfredo Salmaggi Opera Company on February 8th. Barbara Patton was Donna Leonora, and Giovanni Breviario, Don Alvaro. Gabriele Simeoni conducted.

A coast-to-coast tour by the company is set for May, beginning with a series of performances at the Los Angeles Shrine Auditorium May 10th through 16th.

Last year twelve Americans and five Europeans made their operatic debuts in this country with the Salmaggi Opera Company.

NEW JERSEY'S PRIDE

When the Paper Mill Playhouse in Millburn, New Jersey, closed its winter season February 8th, after a most successful run of "The Merry Widow", it checked off its 1,536th performance since its organization in the depression days of 1940. During this time it has presented sixty productions of thirty-two operettas and musical comedies.

With each season productions have shown improvement in every aspect until now they have the sparkle and verve of the best Broadway offerings. They have something else, too, which Broadway productions can never hope to attain; that is, the sense of intimacy existing between audience, actors and musicians. The cast for the various performances remains more or less constant, and the same orchestra (of ten members) has occupied the pit for the past seven years. Thus the audience, members of which return each season to hear the familiar and the new offerings, come to look on the actors and musicians as old friends. This can be sensed in the spontaneous outbursts of applause and laughter on the entrance of a favorite, in the appreciative murmurs at a Nordstrom, a

Gage or a Carroll quip, and in the heartfelt curtain calls accorded the one hundred and ten performers who appeared during the 1946-47 season alone. In short, if ever an operetta season was a beloved institution, that of the Paper Mill Playhouse is.

The spring season will open on April 7th and performances will continue nightly without recess through the summer months.

SWEET SINGER STILLED

The operatic world mourns the loss of Grace Moore, killed in an airplane accident on January 26th. Most of us are already acquainted with the outstanding events of her life—her birth in Jellico, Tennessee, on December 5th, 1901; her appearance as a young woman in musical comedies, her two years' study in Europe, her debut at the Metropolitan February 7th, 1928; her concert tours, her movie successes, her singing at the Federation's annual convention in Chicago, her loyal services to the USO Camp Shows—but it has taken the grimness of her tragic death to bring out the fact of her unquenchable zest for life. "I love life, and love to meet new people" . . . "I want a new opera, where the chief actress does not die . . . Life is such a wonderful thing!" . . . "I love to live and to sing!" These utterances were not for effect. They were a natural expression. The greater our sorrow that this joyous voice has been stilled! The greater our gratitude that we were allowed to be audience to it when it could still sound forth!

CURTAIN CALLS

The San Francisco Opera, already engaging its artists for next season, has announced its opening performance. It will be Verdi's "Falstaff" and will be conducted by William Steinberg, director of the Buffalo Philharmonic Orchestra. Later in the season he will conduct also "Tristan und Isolde", "Parsifal" and "Don Giovanni".

Emanuel List, who left his native Vienna in 1937, is returning to sing in opera there in April.

Menotti's "The Old Maid and the Thief" will be presented in concert form by the Woman's Symphony Orchestra of Chicago on March 21st. Leo Kopp will direct and conduct the opera.

Emil Cooper conducted two performances of "Madame Butterfly" in Montreal on January 22nd and 23rd.



GRACE
MOORE

Concert Bands

THOUGH OUR Concert Band Department has during the winter months been a casualty of the current paper shortage, the bands themselves have been functioning with a flourish right through December, January and February. We catch glimpses of them engaging in their varied services in localities all over the United States; the magazine-cover-girl of-the-year is chosen to the triumphant accompaniment of a band; the Polo-Poster Child is welcomed with a fanfare on the Court House steps; and the first helicopter mail reaches Lawnville with a band rendering "Stars and Stripes Forever" with "frosty fingers and great spirit". Thus are epochal moments of history underlined with music played by bandmen who, like postmen, appear on schedule despite wind, rain, hail, sleet and snow.

Sioux Falls Municipal Band

The Sioux Falls Municipal Band of forty musicians, conducted by Russ D. Henegar, has been presenting a series of winter concerts attended on the average by over 2,000 persons.

The band also staged a benefit concert in the Corn Palace at Mitchell, South Dakota, to aid the Mitchell Municipal Band to purchase new uniforms for their group. Sioux Falls' Mayor, C. M. Whitefield, made the trip with the band and gave the Mitchell audience a stimulating talk on the value of bands to their municipalities.

Appropriation by the city of Sioux Falls for its band was increased for the year 1947 to \$1,000.

Shamokin's Own

Our Band, Shamokin Dye and Print Works, Inc., of Shamokin, Pennsylvania, entering into the seventy-first year of its musical endeavors, has through the many years proved its worth in all civic undertakings. Of the thirty-six members who entered the Armed Forces during the war, eighteen have already returned, so that the coming months will be sure to register new successes for the organization.

William H. Crone was the conductor at the band's recent winter concert, and Llewellyn Richards the soloist.

Daytona Beach

Dr. Everett Allyn Moses has been appointed full-time music director for Daytona Beach, Florida, his work there to start on May 1st. The appointment of this nationally known band director is considered by City Manager Titus as the first step toward expanding the city's music activities. Dr. Moses, who for many years led his own band in thirty-five states, received his bachelor of music degree from the University Conservatory in Chicago, and his master's and doctor's degrees from Capitol College of Music in Columbus, Ohio. He has in recent years led bands in St. Petersburg, West Palm Beach, Atlantic City, Asbury Park, New Jersey; Hampton Beach, New Hampshire, and Oquaga Lake, New York. Among the summer plans are a program of forty-six concerts with a thirty-piece band, the formation of a youth symphony orchestra, and the organization of a musical association composed of tourists. Barrett Stigler, president of Local 601 of Daytona Beach, has given his assurance that Dr. Moses will be able to obtain competent musicians for every seat in the City Band.

Long Beach

One of the soloists to be heard this winter with the Municipal Band of Long Beach under the leadership of J. J. Richards was Forrest L. Ray, cornettist with the band. A



FORREST L. RAY

pupil of the late Dr. Herbert L. Clarke, Mr. Ray joined the band in 1942 after having played in theaters and on radio programs in San Francisco and Los Angeles.

There are eight regular soloists with the band and several occasional soloists. Also there are various combinations of duets, trios and quartets, as well as one sextette.

The Allentown Band

The Allentown Band composed of seventy-five musicians played during 1946 a total of eighty-four concerts, at least four-fifths of which were presented in parks and auditoriums outside of Allentown and within a radius of 250 miles of that city. Only thirty per cent. of the inquiries for engagements could be accepted since most of the band members have regular daytime jobs in offices and factories.

The last concert of the winter series being presented in the Lyric Theater in Allentown is scheduled for March 30th.

Bandmasters who have acted as guest conductors of the Allentown Band—Conway, Goldman, Benter, Creators, Clarke, LaBarre, Sousa—have all congratulated its conductor, A. L. Meyers, on the high standard of its musicianship.

Long-Tenure Note

Joseph P. Tschetter has been director of the Mitchell Municipal Band for twenty-one years.

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Leaders and Line-ups

Manhattan Melodiers

COUNT BASIE is taking twelve weeks of theatre dates in the Mid-West and East before returning to New York in May for his fourth annual engagement at the Roxy Theatre.

LOUIS ARMSTRONG and his orchestra presented a concert at Carnegie Hall February 8th.



LOUIS ARMSTRONG

FRANKIE CARLE opened at Hotel Pennsylvania February 10th.

CARMEN CAVALLARO has a date at the Paramount beginning April 9th.

LAWRENCE WELK will follow Guy Lombardo at Roosevelt Hotel, opening March 24th for eight weeks with options.

RAMONI and his orchestra opened at the Aquarium on January 24th.

Atlantic Antics

SAM DONAHUE began his date at the State Theatre, Hartford, Connecticut, February 7th.

LOUIS PRIMA'S week at the Meadowbrook began February 25th.

EDDY HOWARD will swing into his three-week date at the Meadowbrook March 18th.

LIONEL HAMPTON'S band will begin its two weeks at the Earle, Philadelphia, February 23th.

Pittsburgh Parade

DUKE ELLINGTON played a one-nighter at the Savoy Ballroom February 6th.

BARON ELLIOTT'S orchestra went into Bill Green's January 31st.

HOMER OCHSENHIRT began his date at Vogue Terrace February 3rd.

JACK OLSEN'S orchestra opened at the Club Belvedere last month for an indefinite engagement.

Southward Swing

DON PABLO'S band is in its tenth year at the Palm Beach Cafe in Motor City.

CARLOS MOLINA'S six weeks at the Claridge Hotel, Memphis, started February 14th.

BILL TWEEL and his Society Orchestra will be located at the Moose Lodge Ballroom, Point Pleasant, West Virginia, during March.

PEE WEE HUNT is currently trekking through the Southwest.

DEL COURTNEY will begin a four-weeker at the Roosevelt Hotel, New Orleans, February 19th.

Mid-West Madcaps

NICK BREWSTER'S orchestra moved into Hotel Cleveland's Bronze Room January 15th for a three-month run, with options.

PHIL SPITALNY began his two-week concert tour February 9th in Cleveland, Ohio.

RAYE SCOTT opened at the Trocadero, Evansville, Indiana, February 17th.

DICK JURGENS will begin his month at The Chase, St. Louis, March 2nd.

BILLY BISHOP opened at the Schroeder Hotel, Milwaukee, February 18th.

ART KASSEL will begin his date at the Schroeder Hotel March 11th.

BILL BARDO goes into Hotel Muehlebach, Kansas City, February 26th.

RAY PEARL swung into the Prom Ballroom, St. Paul, February 12th.

Loop-a-Doopers

BOB CROSSBY opened at the Chicago Theatre on February 7th.

JACK FINA will go into the Palmer House March 20th.

JOE SANDERS' month at La Martinique ended the middle of February.

FLETCHER HENDERSON'S renewal at the Club De Lisa will take him into April.

BUDDY MORENO will go into the Aragon Ballroom April 6th for an indefinite run. This is his first date as a band-leader.

Campus Capers

ELLIOT LAWRENCE will play at Indiana University March 14th and at Missouri University March 22nd.

JOHNNY "SCAT" DAVIS is having Midwest college dates every week-end during January and February.

JIMMY LUNCEFORD maestroed at the University of Michigan February 7th and 8th.

Far-West Famfare

CHARLIE FISKE will finish his two weeks at the Rainbow Ballroom, Denver, March 3rd.

TED WEEMS had a February 7th-13th date at the Orpheum, Omaha.

PINKY TOMLIN'S orchestra played for the annual Police Ball at Las Vegas, Nevada, February 12th.

California Capers

BILLY ECKSTINE'S crew sails into Billy Berg's, Hollywood, for an indefinite stay February 26th.

RED NICHOLS continues at Club Morocco, Hollywood.

TED FIO RITO'S six months at the Imig Manor, San Diego, began January 28th.

WILL OSBORNE has been the maestro at Meadowbrook Ballroom, Culver City, three week-ends this month.

JAN GARBER took over at the Meadowbrook February 21st.

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3. I LOVE THEE (in F major)	Walzer	Walzer	3. LA SERRATA	Walzer	Walzer
4. ARTIST'S LIFE	Walzer	Walzer	4. THE WALTZ OF THE	Walzer	Walzer
5. SPANISH (Gypsy Waltz)	Walzer	Walzer	5. ST. BRASS (in Bb)	Walzer	Walzer
6. GARDENS WALTZ	Walzer	Walzer	6. VIENNESE WALTZ (in Bb)	Walzer	Walzer
7. VIENNA LIFE (in Bb)	Walzer	Walzer	7. COPPOLA WALTZ	Walzer	Walzer
8. DANCING FROM THE VIENNA WOODS	Walzer	Walzer	8. CALLISTO WALTZ	Walzer	Walzer
9. TO THE VIENNA (in Bb)	Walzer	Walzer	9. SICILLIAN (Spanish Waltz)	Walzer	Walzer
10. THE VIENNA WALTZ	Walzer	Walzer	10. WOODLAND WALTZ (in Bb)	Walzer	Walzer
11. ON THE BEAUTIFUL BLUE DANUBE	Walzer	Walzer	11. FINE MILDWINTER	Walzer	Walzer
12. GOLDEN WALTZ	Walzer	Walzer	12. WOODLAND ON THE ALPINE	Walzer	Walzer
13. HOWE LAZ CLASH (Over the Wall)	Walzer	Walzer	13. BATHING BEACH WALTZ	Walzer	Walzer
14. HOWE LAZ CLASH (Over the Wall)	Walzer	Walzer	14. TROUSERS AND ONE SHIRT	Walzer	Walzer
15. STRANGLER'S WALTZ	Walzer	Walzer	15. LOVE AND SPRING	Walzer	Walzer

CONCERT PIECES FOLIO No. 1

1. SOLDIER'S LIFE	Pohank	Concert
2. L'UNIQUE (Gypsy)	Arzil	Concert
3. THE FRENCH EPISODE (Intermezzo)	Walzer	Concert
4. MORNINGS	Walzer	Concert
5. AWAKENING OF SPRING	Walzer	Concert
6. HERMOSA MARCHE	Walzer	Concert
7. HERMOSA MARCHE	Walzer	Concert
8. HERMOSA MARCHE	Walzer	Concert
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18. HERMOSA MARCHE	Walzer	Concert
19. HERMOSA MARCHE	Walzer	Concert
20. HERMOSA MARCHE	Walzer	Concert

CHARACTERISTIC PIECES FOLIO No. 1

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2. CHANGE OF THE LAND	Walzer	Walzer
3. BALLET MUSIC FROM FAUST, PART 1	Walzer	Walzer
4. EXTRAPLE FROM FAUST, Part 2	Walzer	Walzer
5. EXTRAPLE FROM FAUST, Part 3	Walzer	Walzer
6. EXTRAPLE FROM LA CUCONDA	Walzer	Walzer
7. EXTRAPLE FROM ANTONIO	Walzer	Walzer
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STANDARD MARCHES FOLIO No. 1

1. THROUGH BATTLE TO VICTORY	Walzer	March
2. DEVI'S BARK	Walzer	March
3. MARCH LOUANE	Walzer	March
4. THE FAVORITE MARCH	Walzer	March
5. MARCH ADOLF	Walzer	March
6. THE FAVORITE MARCH	Walzer	March
7. THE LITTLE PIERROTTE	Walzer	March
8. LE FOU DE LA VICTORIE (Father of Victory)	Walzer	March
9. MARCH ADOLF	Walzer	March
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19. MARCH ADOLF	Walzer	March
20. MARCH ADOLF	Walzer	March

STANDARD MARCHES FOLIO No. 2

1. BEAUFORT'S MARCH	Walzer	March
2. MILITARY MARCH	Walzer	March
3. MARCH ADOLF	Walzer	March
4. MARCH ADOLF	Walzer	March
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|*BUGLE CALL RAG | MISS ANNABELLE LEE |
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| DARTOWN STRUTTERS' | NIGHT WAS MADE FOR |
| BALL | LOVE |
| DEEP PURPLE |*NOBODY'S SWEETHEART |
| DEEP RIVER | OLD SPINNING WHEEL |
| DON'T WORRY 'BOUT THAT | ON THE SUNNY SIDE OF |
| MULE | THE STREET |
| EASY TO LOVE | ONE O'CLOCK JUMP |
| EASTER PARADE | OPUS ONE |
| ESTRELLITA (Bequine) | PENTHOUSE SERENADE |
| EXACTLY LIKE YOU | PEOPLE WILL SAY WE'RE |
| FALLING IN LOVE WITH | IN LOVE |
| LOVE | PRETTY GIRL IS LIKE A |
|*FAREWELL BLUES | MELODY |
| FISHERMAN'S FROLIC | RECONVERSION BLUES |
| GIMME A LITTLE KISS | ROSE ROOM |
| (Will Ya Huh) | SALT PORK WEST VIRGINIA |
| GIN MILL SPECIAL | SAN ANTONIO ROSE |
|*GIRL OF MY DREAMS | SHINE |
| HAWAIIAN WAR CHANT |*SMOKE RINGS |
| HEY BA BA RE BOP | SONG IS YOU |
| HUMORESQUE, Ar. W. Hudson | SPANISH TWO-STEP |
|*I CAN'T GIVE YOU ANY- | STEEL GUITAR RAG |
| THING BUT LOVE |*STARDUST |
| I CRIED FOR YOU | SWEET SUE—JUST YOU |
| I DIDN'T KNOW WHAT | THAT CHICK'S TOO YOUNG |
| TIME IT WAS | TO FRY |
| I DREAM I DWELT IN | THAT OLD GANG OF MINE |
| HARLEM | THESE FOOLISH THINGS |
| I DON'T BELIEVE IT (BUT | (Remind Me of You) |
| SAY IT AGAIN) | THEY DIDN'T BELIEVE ME |
| I NEVER KNEW | THINGS AIN'T WHAT THEY |
|*I SURRENDER DEAR | USED TO BE |
| I'LL GET BY | TUXEDO JUNCTION |
| I'LL SEE YOU IN MY DREAMS | TWELFTH STREET RAG |
| I'M CONFESSIN' THAT I | UNDECIDED |
| LOVE YOU | WAY DOWN YONDER IN |
| INDIANA | NEW ORLEANS |
| IN THE MOOD |*WHEN IT'S SLEEPEY TIME |
| I'VE GOT YOU UNDER MY | DOWN SOUTH |
| SKIN | WHEN YOU COME TO THE |
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SYMPHONY ORCHESTRAS

(Continued from page nine)

Boston

When the Boston Symphony Orchestra gave its concert in New York this month, instead of being conducted by Serge Koussevitzky, who usually takes charge of New York concerts, it was directed by one of the maestro's former pupils, Leonard Bernstein.

Montreal

Frank Coleman, young Montreal-born conductor of Franco-Irish descent, directed the Montreal Sinfonietta in a unique concert early in January which featured for the first time in Montreal an orchestral program of works by Canadian composers.

Bruno Walter will conduct the Montreal Concerts Symphoniques in its March 11th and 12th concerts.

Dayton, Ohio

Milton Wohl, concert master of the Dayton Philharmonic Orchestra, was soloist with that organization in a recent concert, substituting for Jan Peerce who, because of a cold, was unable to sing. The Mendelssohn Concerto in E minor, his choice for the evening, was applauded so insistently that the violinist finally played encores, works by Paganini and Novacek.

Cincinnati

Thor Johnson, young American conductor, has been appointed conductor of the Cincinnati Symphony Orchestra in its 1947-48 season. He will succeed Eugene Goossens, whose resignation will take effect next April. Mr. Goossens is to leave for Australia to become conductor of the Sydney Symphony Orchestra and director of the New South Wales Conservatorium in Australia.

Mr. Johnson is a native of Wisconsin and a protege of Serge Koussevitzky, conductor of the Boston Symphony Orchestra. His years in the service saw him organizing and conducting the first Army Symphony Orchestra. On his discharge he became orchestral conductor of the Juilliard School of Music.

Cleveland

The American composer, Norman Dello Joio, himself played the piano part of his "Ricercari for Piano and Orchestra" at the February 1st concert of the Cleveland Orchestra, conducted by George Szell. Maurice Sharp, first flutist of the Cleveland Orchestra, was soloist in Arthur Foote's "A Night Piece" for flute and strings at the Twilight Concert conducted by Rudolph Ringwall on February 2nd.

Indianapolis

A January concert of the Indianapolis Symphony Orchestra saw Fabien Sevitzky (the orchestra's regular conductor) and guest conductor Fred Waring taking turns at baton-waving in a combined swing-classical concert which packed the hall and all but split the rafters with applause.

On February 14th, when the Indianapolis orchestra was on tour, the city stood host to the Minneapolis Symphony Orchestra under the baton of Dimitri Metropoulos.

Detroit

Eva Likova, soprano, a member of the National Opera in Prague, made her first appearance in the United States on February 6th as soloist with the Detroit Symphony Orchestra. The orchestra's conductor, Karl Krueger, engaged this singer after hearing her when she was giving concerts for American soldiers in Frankfort, Germany.

Chicago

Leo Kopp will take over the baton as conductor of the Woman's Symphony Orchestra of Chicago in its concert of March 3rd. Soloist Leonard Pennario will play the Rachmaninoff Concerto for Piano No. 2 in C minor. Samuel M. Harrington is now the business manager of the orchestra.

In the all-Mozart program presented by the Chicago Symphony Orchestra February 6th, Jacques Thibaud played three violin concertos of that composer.

(Please turn to page sixteen)

INTERNATIONAL MUSICIAN

EDITORIAL COMMENT

Smith, Jones and Brown, Musicians

IN that brave new world to come there are very few things that it will profit mankind to nationalize. On the contrary, educational institutions in every country should be so planned as to promulgate not narrow chauvinistic viewpoints, but findings which are equally true for every nation: libraries should contain works representative of every part of the globe; newspapers should present views of all peoples; businesses should be run with due cognizance of the fact that national prosperity cannot be sustained without world-wide prosperity; and, as nationalistic claims become increasingly identified with world interests, laws should reflect the widened horizons.

However, as educational business and governmental interests lose their one-sided character, the arts themselves should—since they are innocent of harmful intent and since they feed on the folk quality inherent in racial division—become increasingly nationalistic. For it is not the purpose of internationalism to reduce artistic output to the slate gray of universality—to make a Smetana less than Bohemian, a Sibelius less than Finnish, a Debussy less than French. In a world in which over-all amity has been established, it is necessary that each people be allowed to contribute its voice, color and flavor in the general scene. The very characteristics designated as “national” give music much of its special charm, are a means of presenting one country to other countries in an idiom common to all human-kind. To insist on encouragement of one’s own country’s music and musicians is therefore not to be the self-assured snob, but rather a contributor of individual color to the world-wide picture.

We in America realize this truth perfectly in so far as special institutions and customs are concerned. Automobiles in droves, high-pressure salesmanship, sky-scrapers, ice-cream sodas are so much a part of our national set-up that any one of us had as leave change his given name as leave them out of the picture. Nor is this loyalty based on convictions of the superiority of the home-made items. We love our own as much for their lacks as for their excellences, and often cling to the familiar for its very defects.

But we have been backward in championing both our music and our players. The reason is not far to find. As a pioneer state we owed our very existence over a long period of years to the accentuation of the materialistic: in men—brawn, hardihood, toughness; in resources—land, forests, cattle, crops. These were the ingredients for a pioneer state. But since none can live on materialism alone, we, even in those early days of hacking out a civilization from the wilderness, imported our arts. Like wines and perfumes, music became associated with Europe. One applauded Italian singers, German conductors, French flautists, Dutch cellists. It was the “Swedish Nightingale” whom Barnum considered worthy of his talents as entrepreneur, the Norwegian violinist who sent audiences into ecstasies, the Russian pianist who established a precedent for precocity. Inevitably, therefore, by association of ideas, “musical” became a near synonym for “foreign”. It was taken for granted that the home soil could turn out only the inferior substitutes. American musicians in order to find any success had to immerse themselves in the foreign traditions. Such an attitude had a certain logic during the transitional “adolescent” period. The real tragedy began when we failed as we grew to maturity as a nation to believe ourselves capable of expression in the arts, or even to concede that we had anything to express.

As a full-fledged nation, with all the background, standards, leisure and capital that maturity as a nation implies, it behooves us to give at least the same respect to our musicians as we give to our business men, our big-league baseball coaches and our prizefighters. This music that is “ours”, in that it has been penned, produced and played in America by Americans, is a phenomenon impossible of duplication anywhere else in the world. It expresses us, is to us and to the rest of the world a means of identification without benefit of interpreter or middleman. It is

quite beside the point to argue for its superiority. The point is not that it is better, but that it is ours.

That foreigners do indeed find our music the key to our life is illustrated by the remarks of the late Dr. Eduardo Marquina, Spanish poet and playwright, made during an interview with John G. Paine, general manager of ASCAP. “Until I came to America”, he said, “I always thought that American music was imitative and not an expression of American culture. Because America to me was what I learned of it through the cinema, it seemed that life in the United States was grandiose and exciting; whereas the music was direct and simple. However, when I came to these shores I saw that . . . it was a simple, cordial, free, social relationship that existed everywhere in America, and your music—like your legitimate theatre—is a perfect delineation of this type of life. It is a full and complete expression of your culture.” Strange that conditions perfectly apparent to visitors to this country are still hidden from its own citizens. In contradistinction to the attitude in Europe and South America—encouragement and protection of those artists who through their work reflect the national life and epitomize the national character—the creative person in the United States is looked on even as a liability. Music teachers of this land teach foreign music almost exclusively. On at least half of the programs presented in the nation’s big concert halls in 1946 no American works at all were included. Of the 1,586 compositions performed during the 1945-46 season by the nation’s major orchestras, only some seventeen per cent were by Americans. As the violinist, Louis Kaufman, pointed out in a recent interview, “American audiences are notably broad-minded in their appreciation of music of all countries, but America’s musicians are failing to give Americans the music of their own country.”

Elsewhere in the present issue appears a poem, “At Last”, dedicated to a composer “who bears the good old name of ‘Jones’”. We heartily recommend that it be read for its implications as well as for its overt statements. Ponder the problem hidden beneath its humor. Consider the situation of a nation denying its citizens creativeness by belittling the native artist and ignoring his works. How many “Joneses” throughout our nation’s history have put away their pens and score sheets, their violins and clarinets in despair, confronted with the sad irony that to be an American *and* a musician is to face speedy suffocation in the vacuum of public disregard.

Genius At Work

THIS same belittlement of the American musician is evidenced in propaganda the press has directed toward the American Federation of Musicians and its officers. That musicians in this nation should have the effrontery to unite for their common good is called the height of impertinence. All very well if a few mangy musicians fill in at dinner parties and liven things up at State Fairs. All very well if public-spirited citizens see fit now and then to bestow a shiny new saxophone on an eager youngster or give a down-at-the-heel music teacher a month in the mountains (free instruction to campers, of course, included).

However, it is another thing altogether to let the musician entertain the idea he is a provident citizen, receiving his just dues via regular pay-checks. What—let the musician think his abilities are translatable into life’s ordinary decencies? Give the American musician that surety, and goodness knows what might happen! The idea might get around that a symphony is as important as stock in Bethlehem Steel, that the ability to play the flute expertly is as great an asset as a five-figure bank account. It might even come to pass that our orchestra players would be as highly prized—and as highly paid—as members of our major league baseball teams or the executive boards of big business houses. Such an outlook gives any rugged individualist the jitters, makes any high-powered executive wonder what genii reared *that* storied problem while he cat-napped between his private enterprises.

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SYMPHONY ORCHESTRAS

(Continued from page fourteen)

St. Louis

Erich Korngold's Violin Concerto was given its world premiere at the February 15th concert of the St. Louis Symphony Orchestra under the baton of Vladimir Golschmann. The soloist was Jascha Heifetz, who on the same evening played Max Waxman's "Carmen Fantasy" in its local premiere.

Kansas City

"Kansas City's Most Colorful Civic Asset", that is, the Kansas City Philharmonic Orchestra, is described in a most colorful pamphlet sent us recently by the orchestra's manager, M. L. Henderson. The pamphlet, with zestful text, graphic illustrations and cold figures, proves that the orchestra "makes a tremendous contribution to the cultural life of Kansas City," and "is our way of telling the rest of the world how we do things here."

Moreover, it proudly points out to Kansas Citians, "Your orchestra is a going concern, operated on a sound basis", and proceeds to demonstrate the truth of the statement by giving an explicit list of operating costs and expected earnings, deducing therefrom the amount required in its current drive for funds. Since it expects to earn \$154,410 this season and pay expenses to the amount of \$197,775, it has set the amount to be realized from the drive at a safe \$50,000.

The orchestra's conductor is Efreim Kurtz.

Minneapolis

The Minneapolis Symphony Orchestra is this month engaged in its annual mid-winter tour which includes concerts in Michigan, Ohio, Pennsylvania, New York, Indiana, Wisconsin, Illinois, Missouri and Iowa.

Duluth

Robert Graham was the soloist with the Duluth Symphony Orchestra at its concert on February 14th. Tauno Hannikainen conducted.

Sioux City

The Sioux City Symphony Orchestra will be host to Robert Weede, baritone, when he is soloist at their March 17th concert.

Leo Kucinski is the orchestra's conductor.

Arkansas

The Arkansas State Symphony Orchestra is including two tours in its February itinerary.

New Orleans

The New Orleans Symphony Orchestra gave the first performance on January 28th of Mario Castelnuovo-Tedesco's suite, "The Birthday of the Infanta", based on Oscar Wilde's fairy tale.

Dallas

On February 16th Morton Gould conducted the Dallas Orchestra in the first performance of his third symphony.

Los Angeles

Soloist with the Los Angeles Symphony Orchestra at its concerts of January 30th and 31st was Leonard Pennario, lately returned to that city after an absence of three years spent in the uniform of the United States Army. He chose the Concerto in B Flat Major for Pianoforte and Orchestra by the British composer, Arthur Bliss, for the evening's offering, this being its first performance on the West Coast. The work is incidentally dedicated "To the People of the United States of America".

Overseas Overture

Karl Krueger, conductor of the Detroit Symphony Orchestra, is to conduct the Augusteo Orchestra in Rome on April 12th. The occasion will celebrate the fiftieth anniversary of Marconi's invention of the radio.

Erich Leinsdorf is conducting the Vienna Philharmonic in that city in a series of concerts in which he is introducing contemporary American composers to European audiences.

Antonia Brico, American woman conductor, during her recent three-week tour in Yugoslavia, introduced to that country in her concerts with the Belgrade Symphony Orchestra, Samuel Barber's "Essay for Orchestra", Roy Harris' Chorale, and Sibelius' "Pohjolas' Daughter". She also appeared in Zagreb and Ljubljana. So highly pleased were her audiences that she has been invited for a second, more extended, tour.

HUGO KOLBERG

Concert Master of the Pittsburgh Symphony Orchestra

(Thirteenth in a Series of Articles on the Concert Masters of our Great Symphony Orchestras.)

Hugo Kolberg was born in Warsaw. When he was seven years old he was heard in a performance by ex-King Alfonso of Spain, who presented him with a medal in recognition of his great talent. At nineteen he received the state prize of the Felix Mendelssohn-Bartholdy Foundation and the following year was named concert master of the Philharmonic Orchestra of Oslo.

A few years later Mr. Kolberg was called to Berlin as concert master of the Philharmonic Orchestra there under the leadership of Wilhelm Furtwaengler. Under his baton he frequently played as soloist and also gave a series of sonata recitals with Furtwaengler at the piano.

As a result of these successes, Mr. Kolberg played extensively as

solist in England, France, Germany, Poland, Switzerland, Holland, Scandinavia, Hungary and Czechoslovakia under the batons of such outstanding conductors as Arthur Nikisch, Felix Weingartner, Wilhelm Furtwaengler, Bruno Walter, Willem Mengelberg, Georg Schneevoght and Issay Dobrowen.

Mr. Kolberg voluntarily resigned his position with the Berlin Philharmonic and came to the United States, where he was immediately appointed concert master of the Pittsburgh Symphony Orchestra by Fritz Reiner. He then became concert master of the Cleveland Orchestra under Artur Rodzinski and later of the Metropolitan Opera Orchestra. This season marked his return to the Pittsburgh Symphony Orchestra as its concert master.

SALUTE TO JONES

Your editor is in receipt of a letter from Bill McKenna, composer of "Has Anybody Here Seen Kelly?" in which he encloses the following poem with the comment, "This may get a few laughs from some of your readers, the long-hairs, short-hairs, not forgetting the 'no-hairs'." It is a reprint from "The Jersey Journal."

At Last!

News Note: The Jersey City Philharmonic Society announces the world premiere of a symphony by Conductor J. Randolph Jones at the March 19, 1947, concert.

*I have wondered why composers
Bear such odd names, all such posers;
Their pronunciation being very tough.
Why should all these cleffing misters
Have such "monikers," tongue twisters?
Try to utter them—the going's often rough.*

*To the layman they're a mouthful,
The result is always doubtful
When one reads a concert program list aloud.
Names of most great music masters
Gum the lips up like a plaster.
'Tis with fear that we essay them in a crowd.*

*Like Rachmaninoff, Moszkowski,
Lubormirsky and Tchaikovsky,
Wieniawski, Felipucci, Dvorak, Liszt,
We can hurdle old Beethoven,
Wagner, Verdi, Grieg, DeKoven,
A few others; but jawbreakers hog the list.*

*Rimsky-Korsakov, Debussy,
Glazounov, Saint Saens, Von Suppe,
With Moussorgsky, Karganoff, Bizet, Gebest,
Enesco, Leoncavallo,
Shostakovich, Ceballos,
Ippolitov-Ivanov . . . We'll skip the rest.*

*But the millennium is dawning.
Hallelujah! . . . Hope is spawning!
Let the news ring out in loud, resounding tones.
To ease tongues so sorely smitten—
Lol a symphony's been written
By a man who bears the good old name of . . . JONES!*

—BILL MCKENNA.

FEBRUARY, 1947

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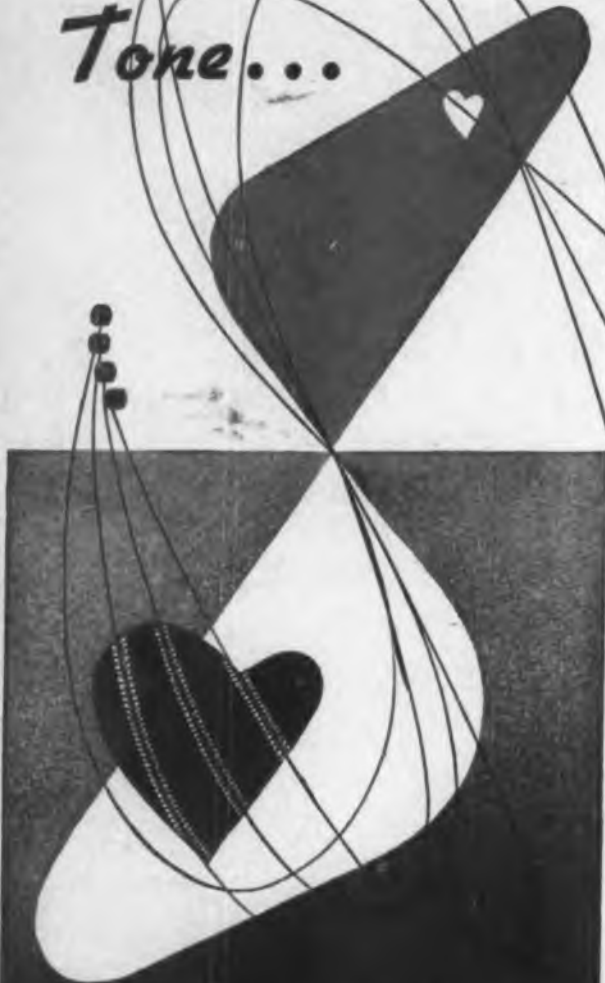
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By CHAUNCEY A. WEAVER

DISCOVERY

*I have found a house, abandoned now,
In the hooded crotch of a maple bough;
And the folks are gone, and I don't
know where,
For I didn't know they were living
there.
But I knew the air was sweet with
song
And glancing wings, the summer long.*

*The whole of life in a maple tree—
A wooing, a home, and a nursery;
Growth and beauty and parting and
pain,
And the endless urge to begin again.
Ah, the green leaves hid you well up
there,
But I found your house when the tree
was bare.*

*Next year, when the air is quick with
wings,
And precious with musical twitterings,
I'll play you a game some sunny
week—
But I know you'll win—of hide-and-
seek.
Yet it isn't important where you live,
If you sing and grow and give—and
give!*

CLYDE MITCHELL MORSE

On breezy wings from the great Northwest comes a report of "The First Annual Conference of Western Canadian Locals of the American Federation of Musicians," held in the Hotel Palliser, Calgary. We forgive and forget the last bitter cold wave which meteorological authority informs us came direct from our neighbor, the Dominion, and gladly lead off this month's dissertation medley with an outline of what took place then and there.

Henry Rossion, of Regina, was elected chairman; Herbert Turner, of Edmonton, was made secretarial scribe. National Executive Officer Walter Murdoch, of Toronto, bishop of that Federation diocese, exhaled the national Federation greetings on the convocation. He was accorded a cordial welcome.

President James C. Petrillo sent his personal greetings and expressed the hope that the Conference was the beginning of a new era of forward looking and Federation development and advancement for the cause throughout the wide open spaces of western Canada.

Subject matter calling for discussion was naturally of the same type which commands attention at all Conferences in the entire international jurisdiction.

National Officer Murdoch gave a detailed and comprehensive report on the accomplishments of the national executive board meetings, the debates of which with recording and transcription companies, though having an occasional torrid touch, were in their outcome highly satisfactory.

The western Canadian localities embraced in the Conference included Regina, Edmonton, Brandon, Victoria, Saskatoon, Vancouver, Winnipeg and Calgary.

The topics discussed, dissected, and more or less masticated, included Form "B" contracts, name bands, dance hall management, radio, juke boxes, foreign record-

ings, transcriptions, permanent force bands (a topic not very familiar to us down here in the States), prairie locals, minimum numbers of men, movie dance enterprises, and kindred subjects almost too numerous to mention here.

As an initial Conference in the territory heretofore outlined, it was a hummer.

Annual Conference sessions were decided upon.

Edmonton and Vancouver extended invitations for the next session, but it was decided to leave the question of venue in abeyance until after the Detroit June Convention.

A suggestion was made by Calgary that effort be made to interest the National Executive Board in holding the 1948 national convention at the Banff Springs Hotel. Doubtless a suggestion along that line offered at the Detroit Convention will be given serious consideration.

Calgary entertainment of the Conference and the cordial reception received at the hands of the officers and members of Local 547 were noted in resolutions unanimously adopted.

All hail to our Federation brethren in the "wide open spaces" of the great Canadian Northwest!

On the back of a beautiful Christmas card, our friend and brother, A. B. Centura, Secretary of Local 427, St. Petersburg, finds inspiration for the following lines:

*Let the crooner dream of a Christmas
white,
In a cold, cold northern clime;
But give ME the Florida sunshine,
At Christmas or any old time!*

Far be it from us to underestimate the fervid potency of Florida sunshine. We have had many samples, but a somewhat reactionary spirit seems moved to indite a slightly different sentiment—

*That sunshine down in the Everglades,
Can impart a fine rich tan;
But O, what relief those Iowa shades,
Without aid of a palm-leaf fan!*

Welcome to our first visitation from the Hanover (Pennsylvania) Official Bulletin, Local 49. It breathes the spirit of a Happy New Year. It is a six-page publication, pictorially and editorially readable. It sounds a wholesome key-note under the caption of "The Musician," which reads as follows:

He is determined and confident, yet understanding and cooperative. He is admired by everyone. He is kindly and sympathetic and peace-loving. He is the American musician.

His hands, trained to the feel of a fine musical instrument, may never have held a gun; his mind, schooled to think in terms of the artistic, may never have solved a military problem; and yet he was the inspiration of millions of fighting men.

His music serves to dramatize American unity and build morale. His playing is heard at civic mass meetings, public concerts, church services, school

INTERNATIONAL MUSICIAN

get-togethers, service clubs, inter-community rallies and industrial plants. He produces the soul-stirring music of motion pictures. His artistry inspires radio listeners around the world. He plays for soldiers, sailors and marines. His music is helping make the citizens of the United States the most fortunate people in the world, and the U. S. the greatest nation on earth.

Local 49 has a membership of 150 musicians, and is in a healthy and flourishing condition. The name Hanover has a familiar ring, although the one we knew in boyhood days was in another state, New York. Success to Local 49!

*How beautiful you Morning Star;
It bears the name of Venus!
What sweet communion from afar—
(But that is just between us!)*

In the old Chautauqua County, New York, days, living among the Arkwright hills, there were few papers to read; but one ever-welcome visitor was the Toledo Blade, garnished with the incomparable contributions of David R. Locke, known to a multitude of readers as "Petroleum V. Nasby," and the sermons of Rev. Dr. T. Dewitt Talmage, which we used to read to mother. "Backward, Turn Backward, O Time in Your Flight!" The memories incidental to the name "Toledo" can never fade away. In later years there are other matters to call attention to the name. Among these we may ascribe "The Toledo Musician," official organ of Local 15. The annual election of officers occurred on Wednesday, January 8, 1947. We notice by the printed ticket that for the following there was no opposition: President, R. E. Bruning; Vice-President, Paul M. Gallagher; Secretary-Treasurer, Hal R. Carr; Sergeant-at-Arms, Melvin Lyons. For five members of the Local Executive Board there were eleven candidates—a situation which doubtless precipitated a lively but bloodless campaign. Local 15 was fifty-seven years old on December 23, 1946. In the issue from which these facts are gleaned it is pointed out that Louis I. Hollinger, who died on August 12, 1945, attended the first National Convention of the A. F. of M. and procured at Indianapolis Charter No. 15. In historic review it is pointed out:

In reality, however, our local will be 57 years old on December 23, 1946, as it was organized on December 23, 1889 at which time we became affiliated with the old National League of Musicians. The failure of most of the locals of the National League and the National League itself to do anything really outstanding or constructive for the members created unrest among the membership of many local unions and further by reason of the failure of the League to ally itself with the American Federation of Labor, then in its infancy, and which was the outgrowth of the old Knights of Labor. This unrest of members of locals in the National League finally brought about the forming of the American Federation of Musicians, which held its first convention in the year 1896, and with its formation the influence of the League began to wane and finally it was entirely superseded by the American Federation of Musicians, which meanwhile had become an integral part of the American Federation of Labor.

This sidelight on the formation and growth of the present national organization should be interesting and illuminating to present members who were not at the original cradle-rocking ceremonies.

We also learn that our old friend, Solon Klotz, is still among the living—for which we are glad. Wonder if he remembers the four bassoon

players who had a group photograph taken: Klotz, of Toledo; Nichols, of New Haven; Weaver, of Des Moines, and — and was it Wheeler or Young of Lynn, Massachusetts? We must not altogether forget the days of Auld Lang Syne!

The "Closing Chord" caption in the December International Musician brought to our attention sad notice of the passing of William J. Ryan, long identified as President and later Secretary of Local 59 of Kenosha, Wisconsin. We had met him several times when functioning as official visitor at sessions of the Wisconsin State Conference. At the St. Petersburg Convention last June he appeared as delegate, and opportunity was afforded for many contacts, chats, and occasions for discussing Federation matters of mutual interest. These afforded new opportunities for learning to appreciate the fine character of the man, to note his deep interest in the affairs of his home local, and his breadth of view so far as the interests of the national organization were concerned. Brother Ryan was a fine fellow to know; was a high-grade musician, a clear-headed official, and we know he will be keenly missed in his home jurisdiction. To his family and musical friends our sympathy is hereby extended. His passing at the age of only sixty years is an episode difficult to realize and equally difficult to understand.

Local 111, of Canton, Ohio, holds an election once in four years. That quadrennial event has just been observed with the following outcome: President, William Y. Geib; Vice-President, Carl F. Shields; Treasurer, August C. Gronau; Secretary and Business Agent, Charles W. Weeks, a position he has responsibly held for eighteen years; Sergeant-at-Arms, W. H. Green. As a testimonial of appreciation of secretarial service long rendered Brother Weeks has been granted a three months' vacation with full pay. On January 2nd Secretary Weeks and wife left for St. Petersburg, Florida, for a well-deserved rest.

Ground-Hog Day passed rather quietly. His Porkship saw his shadow several times and with porcine sagacity took the hint.

Time flies on silken wing—which reminds one that the Detroit Convention is less than four months away.

Just as Christmas week was being ushered in, Carrie Jacobs Bond, to multitudes a long-time household name, crossed over the border at the ripe old age of eighty-four years. Out of some minds and hearts come inspirations which crystallize into creative forms which never die. "The End of a Perfect Day" is an unforgettable piece of melodious versification. "I Love You Truly" has imparted a hallowed breathing around many a marriage altar. "Just a-Weafyin' for You" exemplifies the unutterable longing which vibrates between many human horizon-lines. Instrumental music has its mission; but what a poverty-stricken world this would be if the gift of song, and its gift of expression, should die away! It is easy to believe that for Carrie Jacobs Bond life's closing was not only the

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end of a perfect day but the dawn of a golden tomorrow!

We always enjoy the Wallace Phillely-Osophy Column which comes to us regularly from the Valparaiso, Indiana, Reminder (Local 732), for it always contains so many things which perhaps we ought to know, but usually do not. The following is a sample which will not harm musicians to know—even though not embellished with sharps and flats:

Lincoln was the tallest President, 6 ft., 4 in.; Taft, the heaviest, 330; Madison weighed less than 100 pounds and was the shortest, 5 ft., 4 in.; George Washington's home was named Mt. Vernon in honor of Admiral Vernon, under whom Lawrence Washington had served in the West Indies; William McKinley was the first President to ride in an automobile. In 1899 he was taken for a ride in a Stanley Steamer. Taft was the first President to make regular use of a car; Harding, the first to drive himself.

Virginia may still claim to be the Mother of Presidents, having eight born within the state to Ohio's seven.

President Grant was arrested for driving his horse too fast. He put up \$20 deposit and commended the Negro policeman for being on the job. When Lincoln took office in 1862 there were five ex-Presidents living. The nearest approach to that record was when John Quincy Adams took the oath, his father, John Adams, Thomas Jefferson, James Madison and James Monroe still survived. They don't last so long today.

How the East has long dominated politics may be seen from the fact that

Herbert Hoover was our first President from west of the Mississippi. Two Presidents, Madison and Lincoln, married ladies named Todd. Neither was any relation, however, to Michael Todd, the theatrical producer. His real name is Abe Goldbogan.

"Bassoonist Receives Attention" a headline in the Milwaukee Musician (Local 8), challenged our attention in its last issue. (Which, by the way, generates the reflection, "When has a bassoonist ever failed to challenge attention?") Following is the story:

Charleston, West Virginia, prospects for a brilliant symphony orchestra were brightened more than ever this year, according to Conductor Antonio Modarelli. In making this possible, Modarelli spoke of some of the new players he has placed in key positions, including bassoonist Ruth Luedke of our Local. He pointed out that she is an accomplished and serious musician, and referred to her beautiful tone plus her excellent musicianship.

Local 8 feels proud as in past on the artistry of its members as recognized by others. Congratulations, Ruth!

Charleston, West Virginia, being the locus in quo, perhaps our old friends, R. Blumberg and Ned Guthrie, had something to do with the affair. Well, we also congratulate the star fagotto performer, Ruth Luedke; Local 8, long a prolific producer of high-grade instrumental musical talent; and Charleston, which has now arisen to the one-hundredth degree of symphonic ensemble excellence, and trust that the orchestra in question may become a permanent civic institution, rendering the best in musical composition to a most appreciative community.

We understand that there is a move on in Coghres to place a high tariff on cold waves rolling in from the Dominion of Canada.

We fear that airplanes will continue to "crash" so long as the laws of gravitation are in force. We do not wish to discourage the otherwise inclined, but personally we prefer a modest habitat on the bosom of Mother Earth.

During the ten-day mid-year session of the National Executive Board in Chicago last month a delightful evening interlude was provided through an invitation to attend a concert given by the Woman's Symphony Orchestra in the beautiful Orchestra Hall on Michigan Avenue. Excellent seats were provided. The printed program contained the names of eighty-three people as comprising the orchestral ensemble. The dynamic Leonard Bernstein, pianist and conductor, was in charge. Following was the Triple-B program presented:

- Brandenburg Concerto No. V,
D Major Bach
Caroline Vacah, Flute.
Evelyn Davis, Violin.
Leonard Bernstein, Piano.
Concerto for Pianoforte No. 1,
C Major Beethoven
Leonard Bernstein.
Symphony No. 1, C Minor,
Opus 68 Brahms

The high character of the rendition could be measured by the recurring salvos of applause which swept through the concert hall. It was a large and appreciative audience, representative of the higher strata of Chicago culture, which braved the night's misty atmosphere and Lake Michigan breeze chilliness.

As a paragon of animated versatility the work of Conductor Bernstein will be long remembered. For the first two numbers he played piano and directed. During the third number the piano was put aside and he stood on the podium, always working without a note of music before him.

Older former delegates to the national convention will recall Charles B. Poenisch, delegate from Local 297, of Wichita, Kansas, for ten or twelve years. His daughter, Lillian Poenisch, is president of the orchestra herein considered, and its first clarinet player. It was Miss Poenisch and several of her instrumental compeers who so thoughtfully and kindly made it possible for the board members to enjoy this rare musical entertainment.

The Chicago Woman's Symphony, now closing its twentieth year, was founded in April, 1925, by three Chicagoans, Lillian Poenisch, Lois Colburn and Adeline Schmidt, seeking to overcome the handicap of being barred from established orchestras because of their sex. It is the only organization of its kind giving a regular series of concerts each season. Its first conductor was Richard Czerwonky. Not only has the Association succeeded in promoting and elevating the professional status of women musicians and giving opportunity for women instrumentalists to play symphonic music, but it has won for the orchestra such recognition that many have been engaged as members of major symphony and radio orchestras all over the country.

In behalf of all members of the board we here record an expression of our gratitude.

Harry M. Dunsbaugh, well-known Federationist of Youngstown, Ohio, has just been elected to his fortieth term as President of Local 86. Many of our readers will recall that there is a long-standing tradition that "Ohio is the Mother of Presidents."

An episode of the recent holiday season was the arrival at our office of an express package which proved to be a phonographic disc. As we have no phonograph, we removed the wrapping with excited fingers. We hurried the disc to a quarter where we knew that a phonograph was in waiting. Lo, and behold! After adjustment of the one thing to the other there rippled forth a flute solo on one side; then, upon quick alteration, a beautiful bassoon solo on the other. A modest card, carefully tucked within the wrapping folds, bore the name of Harry Currie, Local 11, Louisville, Kentucky, a valued Federation friend in days of yore. The frequency with which we shall carry that particular disc from one phonographic headquarters to another may be accepted as an earnest of our deep appreciation of the abiding memory of a valued old-time friend.

Long-time and efficient services rendered the cause of labor have resulted in the election of William J. Harris, President of the Dallas Local, 147, to the presidency of the Texas State Federation of Labor. Congratulations!

The two-lettered conjunction "or" enjoys an ever-expanding significance on a Chicago hotel or restaurant menu card.

Excerpts from the Mid-Winter Meeting of the International Executive Board of the American Federation of Musicians

JANUARY 7-14, 1947

Blackstone Hotel,
Chicago, Illinois,
January 7, 1947.

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

Present: Bagley, Cluesmann, Gamble, Weaver, Parks, Hild, Kenin, Murdoch, Weber, Kerngood.

Vice-President John de Groen of Local 47, Los Angeles, California, and Al Armar, a member of that local, appear and describe the benefit shows given in the Hollywood Bowl by the Local for the purpose of raising money to furnish music at veterans' hospitals. They state that they are able to secure the services of stars of the entertainment world to assist at these functions. They suggest that similar projects be sponsored by the Federation in other jurisdictions and they also suggest that part of the Recording and Transcription Fund be utilized for this purpose. The matter is laid over for further consideration.

At the last meeting of the International Executive Board in October of 1946 the Board was negotiating with the transcription companies for an increase in scale. The last proposal of the Federation was a 50% over-all increase. An agreement had not been reached at the adjournment of the meeting. Since then the companies have signed an agreement covering the 50% increase. On motion made and passed this agreement is ratified.

The Board confirms the appointment of Samuel P. Meyers, President of Local 2, St. Louis, Missouri; J. Wharton Coote, President of Local 484, Chester, Pennsylvania, and Ed. S. Moore, President of Local 6, San Francisco, California, as members of the Recording and Transcription Fund Committee. The appointments had been voted on by telegraph after the last meeting of the Board.

On motion made and passed it is decided that the assistants to the Motion Picture Studio Representative be reimbursed for the cost of gas and oil for their automobiles used in connection with Federation business.

Resolution No. 94 which was passed by the Convention in 1946 is considered.

RESOLUTION No. 94.

ORGANIZATION and LEGISLATION.

WHEREAS, the Federation has co-operated with military medical authorities in providing free music for hospitalized service men throughout the war, and

WHEREAS, Local 161 of Washington, D. C., has met the bulk of this responsibility, since the major permanent hospitals including Walter Reed and the Naval Hospital are located in the Washington area. The capital city is also the scene of much war-time entertainments, which the Local also furnished free of charge. The total estimated value of these services is about \$400,000.

WHEREAS, recent medical experimentation has indicated that music has highly effective therapeutic properties, especially useful in the treatment of psychiatric disorders,

WHEREAS, the Veterans' Administration has announced plans for widespread musical therapy in several hundred institutions for the treatment of veterans of World War II,

RESOLVED, that a long-range co-operative post-war program be worked out by the Federation with the appropriate government agencies for the paid employment in such activities of members of the Federation.

RESOLVED, that the Federation urge the allocation of an adequate Federal fund for music in service

hospitals throughout the country. The Federation should deal directly with the administrative heads of the appropriate branches of the Government, including the Secretary of War, the Secretary of the Navy and Veterans' Administrator Bradley, in securing fair post-war employment opportunities for union musicians in Federally supported hospitals.

The committee report is favorable.

The report is adopted.

On motion made and passed the matter is laid over.

On motion made and passed the salary of the Motion Picture Studio Representative is increased from \$6,500.00 per annum to \$7,800.00 per annum effective January 1, 1947.

A letter is read from Matthew Woll, chairman, permanent committee, International Labor Relations and Free Trade Union Committee, A. F. of L., soliciting a contribution for the purpose of furnishing food packages for the Free Trade Unions of Europe. On motion made and passed it is decided to donate \$2,000.00 for this purpose.

Bill of Henry A. Friedman, attorney for the Federation, of July 1, 1946, for \$1,500.00 is submitted. On motion made and passed the bill is ordered paid.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:45 P. M.

Blackstone Hotel,
Chicago, Illinois,
January 8, 1947.

The Board reconvenes at 1:00 P. M. All present.

The following bills for expenses are presented.

Walter M. Murdoch—	
September	\$20.49
October	59.13
November	59.08

Joseph A. Padway—	
October	\$274.58
November	48.71

Henry A. Friedman—	
July '46 to Jan. '47	\$30.84

On motion made and passed payment of the bills is ratified.

President Petrillo reports concerning the Recording and Transcription Fund

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and the matter is discussed by the Board.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

Blackstone Hotel,
Chicago, Illinois,
January 9, 1947.

The Board reconvenes at 1:00 P. M.
All present.

Matters in connection with the Recording and Transcription Fund are discussed.

The Board considers other affairs of the Federation.

A bill is presented from Secretary M. O. Lipke of Local 610, Wisconsin Rapids, Wisconsin, for his services in checking and gathering evidence of violations by members of Local 208, Chicago, Illinois, while performing in the jurisdiction of Local 610. The bill is for \$60.00 covering four trips of 140 miles each to the scene of the alleged violations. The matter is considered by the Board and it is the opinion that if these trips were necessary they are part of the regular policing supposed to be done by the Local on engagements in its jurisdiction for which the

Local receives the 4% refund from the Federation surtax. Section 39 of Article IX under which payment of this bill is requested provides that

"A Local which procures evidence or prosecutes charges for violation of any Federation law against members other than those who belong to such Local, and incurs expenses thereby, shall be reimbursed out of the funds of the American Federation of Musicians, etc."

It is the feeling of the Board that the trips made by Brother Lipke were in the nature of policing the engagement and were not such expenses as contemplated in Section 39 of Article IX. On motion made and passed payment is denied.

Brother Lipke had also inquired whether he might appeal to the next National Convention in case payment is refused by the Board. Section 8 of Article XI provides

"No appeal can be made to a Convention in pecuniary claims or in any case wherein the original fine is less than \$500.00. In such cases the decisions of the Executive Board of the American Federation of Musicians are final."

In view of the fact that the decisions of the International Executive Board are final in pecuniary claims, no appeal can be made to the Convention in this instance.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:45 P. M.

Blackstone Hotel,
Chicago, Illinois,
January 10, 1947.

The Board reconvenes at 1:00 P. M.
All present.

On motion made and passed it is decided that no booking agents' licenses shall be granted to the President, Vice-President, Secretaries, Treasurer or Business Representative of any local of the A. F. of M.

The appeal of John Harris and his orchestra from a decision of the National Treasurer in the matter of 10% traveling tax is considered. The case is discussed and on motion made and passed the appeal is denied.

Artur Rubinstein, the eminent pianist, who is a member of the Federation, appears and presents to the Board a project for the purpose of furnishing instruments and music to musicians in certain European countries whose instruments were destroyed by the enemy during the war. He states he is giving several concerts and is endeavoring to arrange concerts by others, the proceeds of which are to be used for this purpose. He requests the approval and endorsement of the Federation in the matter.

The report of the Recording and Transcription Fund Committee is considered by the Board. (This report appears in full on Page 6.)

On motion made and passed the entire plan as presented is approved, and is made part of the by-laws.

A letter is read from the Concertgebouw Orchestra of Holland requesting permission for this orchestra to make a concert tour in the United States. On motion made and passed the matter is referred to President Petrillo.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:15 P. M.

(The minutes will be concluded in the March issue.)

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FIRST PLAN FOR THE EXPENDITURE OF THE RECORDING AND TRANSCRIPTION FUND

(Continued from page five)

c. Local unions must submit names, instruments played and amounts paid or to be paid each musician who played engagements under the provisions of this plan.

d. Local unions must submit reports as required by the National Office as to the result of each engagement, such reports to be completed by the leaders on all engagements and submitted in duplicate to the local secretary, who will in turn forward one copy to the National Office.

e. Local unions at no time are permitted to exceed the local union scale of prices for any engagement played under the provisions of this plan, and where engagements come under the provisions of this plan and the local does not have a corresponding scale, such scale as will be set up must be in conformity with all other prices in the jurisdiction subject to the approval of the National Office.

f. Local unions must furnish the National Office with a copy of its by-laws and price list and keep it currently informed of all new members taken in.

g. Local unions must submit to the National Office a written plan of administering all employment that comes under categories of this plan.

ADMINISTRATION

a. The President of the American Federation of Musicians is herewith empowered to set up a separate department to be known as the "Recording and Transcription Fund Department" for the purpose of administering such controls as will be necessary to carry out the requirements of this plan.

b. He will further be empowered to appoint an additional assistant to augment his staff, so that one of his assistants may be delegated the supervisory responsibilities of the said Recording and Transcription Fund Department. Salary to be set by the International Executive Board.

c. He will further be empowered to employ a statistician for the purpose of maintaining records and developing reports in the said Recording and Transcription Fund department and may, at his discretion, delegate or have delegated to the said statistician other statistical responsibilities which will aid and assist in the successful operation of this plan. Salary to be set by the International Executive Board.

d. He will further be empowered to employ such other personnel that he and the International Executive Board deem necessary to maintain efficient and effective operation of the Recording and Transcription Fund department. Salaries to be set by the International Executive Board.

e. The President and the International Executive Board will be empowered, if necessary, to draw funds out of the National Treasury General Fund to help defray the expenses of the said Recording and Transcription Fund department, providing that the hereinafter mentioned five per cent that is provided for the administrative purposes is exhausted.

f. The Treasurer of the American Federation of Musicians will set up a separate account for each local and will draw on the said account such amounts for individuals playing engagements under the provisions of this plan until such amounts due said local are exhausted.

He will further receive from the Recording and Transcription Fund department a warrant ordering such sums due for engagement or engagements played, to be signed by the President and the Secretary.

g. The International Executive Board shall promulgate rules, regulations and establish such procedure of administration as in its opinion will best insure the carrying out of the intent and purpose of this plan.

h. The President will take the necessary action to set up the said Recording and Transcription Fund department.

METHOD OF ALLOCATION OF FUND

Cash on hand in the Recording and Transcription Fund as of December 31, 1946 \$1,756,435.21
 Amount to be expended 1,651,058.61

Balance \$ 105,376.60

From the above balance in the Recording and Transcription Fund an amount not to exceed five per cent of the gross may be utilized for administrative purposes.

The membership of the American Federation of Musicians as reported to the June, 1946, Convention was 183,471.

ALLOCATION

The following sample chart, letting only a few locals, which, of course, is to be followed through with all locals of the Federation, will indicate and give a general idea of the amounts to be received by each local:

All locals—First 5,000 members \$10.43
 Each additional member over 5,000 2.00

Local	Members	Per Member	Amount
802—New York, N. Y.	24,686	\$10.43 to 5,000	\$91,522.00
		\$2.00 over	
10—Chicago, Illinois	10,975	\$10.43 to 5,000	\$64,100.00
		\$2.00 over	
47—Los Angeles, California	10,483	\$10.43 to 5,000	\$63,116.00
		\$2.00 over	
5—Detroit, Michigan	4,413	\$10.43	\$46,027.59
6—San Francisco, California	4,010	\$10.43	\$41,824.30
77—Philadelphia, Pennsylvania	3,765	\$10.43	\$39,268.95
9—Boston, Massachusetts	2,478	\$10.43	\$25,845.54
60—Pittsburgh, Pennsylvania	2,447	\$10.43	\$25,522.21
4—Cleveland, Ohio	2,169	\$10.43	\$22,622.67
8—Milwaukee Wisconsin	1,926	\$10.43	\$20,088.18
149—Toronto, Canada	1,796	\$10.43	\$18,732.28
73—Minneapolis, Minnesota	1,662	\$10.43	\$17,334.66
76—Seattle, Washington	1,495	\$10.43	\$15,592.85
16—Newark, New Jersey	1,414	\$10.43	\$14,748.02
161—Washington, D. C.	1,295	\$10.43	\$13,506.85
2—St. Louis, Missouri	1,262	\$10.43	\$13,162.66
30—St. Paul, Minnesota	1,238	\$10.43	\$12,912.34
40—Baltimore, Maryland	1,168	\$10.43	\$12,182.24
406—Montreal, Canada	1,139	\$10.43	\$11,879.77
1—Cincinnati, Ohio	1,104	\$10.43	\$11,514.72
325—San Diego, California	1,020	\$10.43	\$10,638.60

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ter, Manager, Flint, Mich.
Woodcliff Park,
Poughkeepsie, N. Y.

INDIVIDUALS, CLUBS, HOTELS, Etc.

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

ALABAMA

AUBURN: Frasier, Whack
BIRMINGHAM: Sellers, Stan, Operator, Pine-
view Beach (Bessemer, Ala.),
Sellers, Stan

ARIZONA

PHOENIX: Emile's Catering Co.
Hoshor, John
Murphy, Dennis K., Owner,
The Ship Cafe.
Newberry, Woody, Mgr., and
Owner, The Old Country
Club.
Ship Cafe, The,
Dennis K. Murphy, Owner.
Taggart, Jack, Mgr., Oriental
Cafe and Night Club.

ARKANSAS

ELDORADO: Shivers, Bob
HOT SPRINGS: Sky Harbor Casino,
Frank McCann, Mgr.
LITTLE ROCK: Bass, May Clark
Bryant, James B.
DuVal, Herbert
McGHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E.,
Robertson Rodeo, Inc.

CALIFORNIA

BAKERSFIELD: Charlton, Ned
Conway, Stewart
Cox, Richard
BENICIA: Rodgers, Edw. T.
COMPTON: Vi-Lo Records
HOLLYWOOD: Alison, David
Birwell Corp.
Cohen, M. J.
Dempster, Ann
Gray, Lew and Magic
Record Co.
Hanson, Fred
Maggard, Jack
Morton, J. H.
Patterson, Trent
Rabitschek, Kurt
Universal Light Opera Co. and
Ass'n.
Western Recording Co. and
Douglas Vegetable.
Wright, Andy, Attraction Co.
LOS ANGELES: Anderson, John Murray, and
Silver Screens, Inc.
Bonded Management, Inc.
Brumbaugh, C. E., Prop.,
Lake Shore Cafe
Dalton, Arthur

- CHELSEA:** Haver, H. H., Manager, Windmore Gardens.
- KANSAS CITY:** Cox, Mrs. Evelyn Esquire Productions, Kenneth Yoss, Bobby Heathrow, Fox, S. M. Holm, Maynard G. Theodius, H. C., Asst. Mgr., Orpheum Theatre. Watson, Chas. C.
- LEBANON:** Kay, Frank
- NORTH KANSAS CITY:** Cook, Bert, Mgr., Ballroom. Wisniewski, Ben.
- POPLAR BLUFFS:** Brown, Marie
- ROLLA:** Hubbert, J. S.
- ST. JOSEPH:** Thomas, Clarence H.
- ST. LOUIS:** Caruth, James, Oper., Club Rhumbogies, Cafe Society, Brown Bomber Bar. D'Agostino, Sam
- STRETON:** Boyer, Hubert
- MONTANA**
- FORBETH:** Allison, J.
- NEBRASKA**
- COLUMBUS:** Moist, Don
- GRAND ISLAND:** Scott, E. F.
- KIARNEY:** Field, H. E., Mgr., 1733 Club
- LINCOLN:** Johnson, Max
- OMAHA:** Davis, Clyde E. Omaha Credit Women's Breakfast Club. Ross, Charles
- NEVADA**
- ELY:** Polson, Mrs. Ruby
- LAS VEGAS:** Club Kit Carson, and Milo E. Sweeney, Owner Warner, A. H.
- RENO:** Blackman, Mrs. Mary
- NEW JERSEY**
- ABCOLA:** Corriston, Eddie White, Joseph
- ASBURY PARK:** Richardson, Harry Ryan, Paddy, Operator, Paddy Ryan's Bar & Grill. White, William
- ATLANTIC CITY:** Atlantic City Art League Dentler, George, Operator, Fane's Morocco Restaurant. Pasa, George, Operator, Fane's Morocco Restaurant. Jones, J. Paul Lockman, Harvey Morocco Restaurant, Geo. Pasa and Geo. Danzler, Oper.
- ATLANTIC HIGHLANDS:** Kaiser, Walter
- BLOOMFIELD:** Brown, Grant
- CAMDEN:** Towers Ballroom, Pearson Levy and Victor Potomkin, Mgr. Ball Club, and Los Mancine, Prop.
- CAPE MAY:** Mayflower Casino, Charles Anderson, Operator.
- CLIFTON:** Silbertstein, Joseph L., and Eitelson, Samuel
- DUNELLEN:** Jimick's Musical Bar, and Jimmy Tumulty, Prop.
- KATONTOWN:** Scher, Anthony, Owner, Dubonette Room.
- LAKEWOOD:** Pat, Arthur, Mgr., Hotel Plaza Seldie, S. H.
- LONG BRANCH:** Kappaport, A., Owner, The Blue Room.
- LYNDHURST:** Durando's, Salvatore Durando
- MONTCLAIR:** Cox-Hay Corporation and Montclair Theatre, Theo. Haynes, James Costello. Three Crowns Restaurant
- MOUNTAINEER:** The Chatterbox, Inc., Ray DiCarlo.
- NEWARK:** Clark, Fred R. Coleman, Melvin Harris, Earl Kravatt, Norman N. A. C. F. Robinson, Oliver, Mummies Club Sanoro, V. Simmons, Charlie Skyway Restaurant, Newark Airport Highway. Smith, Frank Stewart, Mrs. Beaumont Tucker, Frank
- PATERSON:** Marsh, James Piedmont Social Club Pyatt, Joseph Riverview Casino
- PRINCETON:** Lawrence, Paul
- BOMERS POINT:** Dean, Mrs. Jeannette Leigh, Stockton
- TRENTON:** Laramore, J. Dory
- UNION CITY:** Head, John E., Owner, and Mr. Scott, Mgr., Back Stage Club.
- W. COLLINGSWOOD HGTS.:** Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.
- NEW MEXICO**
- ALBUQUERQUE:** Maertz, Otis
- CLOVIS:** Denton, J. Earl, Owner, Plaza Hotel.
- NEW YORK**
- ALBANY:** Bradt, John Bologhian, Dominich, Owner, Trout Club. Flood, Gordon A. Kesler, Sam Lang, Arthur New Abbey Hood New Goble, The
- ARMONK:** Embassy Associates
- BINGHAMTON:** Bentley, Bert
- BONAVENTURE:** Class of 1941 of the St. Bonaventura College.
- BRONX:** Santoro, E. J.
- BROOKLYN:** Graymont, A. C. Hared Productions Corp. Johnston, Clifford Pama, James Rosman, Gus, Hollywood Cafe
- BUFFALO:** Christiano, Frank Erickson, J. M. Kaplan, Ken, Mgr., Buffalo Swing Club. King, Geo., Productions Co. McKay, Louis Michael, Max Nelson, Art Nelson, Mrs. Mildred Nash, Charles E. Shalio, E.
- EASTCHESTER:** Starlight Terrace, Carlo Del Tuto and Vivian Formicella, Props.
- ELEENVILLE:** Cohen, Mrs. A.
- ELMIRA:** Goodwin, Madelyn
- GLENS FALLS:** Halfway House, Ralph Gerlieb, Employer; Joel Newman, Owner. Tiffany, Harry, Mgr., Twin Tree Inn.
- HUDSON:** Buddy's Tavern, Samuel Outso and Benny Goldstein.
- JAMESTOWN:** Lindstrom & Meyer
- KAHONIA LAKE:** Mayfair, The
- LACKAWANNA:** Chic's Tavern, Louis Cicarelli, Prop.
- LARCHMONT:** Morris, Donald The Kappa Omega Fraternity
- MT. VERNON:** Rapha, Harry, Prop., Wagon Wheel Tavern.
- NEWBURGH:** Matthews, Bernard H.
- NEW LEBANON:** Dealon, Eleanor
- NEW YORK CITY:** Amusement Corp. of America Baldwin, C. Paul Rarubi, M. Booker, H. E., and All-American Entertainment Bureau. Broadway Swing Publications, L. Frankel, Owner. Campbell, Norman N. A. C. F. Chianerini & Co. Cohen, Alexander, connected with "Bright Lights". Collectors' Items Recording Co., and Maurice Spivack and Katherine Gregg. Cotton Club Currie, Robert W., formerly held Booker's License 2595. Davison, Jules Denton Boys Diner & Dorchind, Inc. Dodge, Wendell P. Dyrufl, Nicholas Embree, Mrs. Mabel E. Evans & Lee Fine Play, Inc. Flusshak, Sam B. Foreman, Jess Potoshop, Inc. Fur Dressing & Dyeing Salsomes's Union. Clyde Oil Products Grant & Wadsworth and Casmir, Inc. Gray, Lew, and Magic Record Co. Grisman, Sam Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George Joseph, Alfred Katz, George, Theatrical Prom. Kaye-Martin, Kaye-Martin Productions. King, Gene, Former Booker's License 3444 Koch, Fred G. Korea, Aaron Leigh, Stockton Leonard, John S. Levy, Al, and Nat, former owners, Merry-Go-Round (Bklyn). Lagan, Allen (also known as Arthur Lee) Makler, Harry, Mgr., Folky Theatre (Brooklyn). Maccioni, Charles Maybom, Col. Fedor McCaffrey, Neill Meserole, Ed. P. Miller, James Montello, E. Moody, Philip, and Youth Monument to the Future Organization. Murray, David New York Ice Fantasy Co., Scott Chalfant, James Bissard and Henry Robinson, Owners. Pearl, Harry Phi Rho Pi Fraternity Prince, Hughie Regan, Jack "Right This Way", Carl Reed, Mgr. Rogers, Dick Rogers, Harry, Owner, "Prisco Polities". Roscooper, Adolph and Sykes, Oper., Royal Tour of Mexico Agency. Russell, Alfred Seider, Charles Singer, John, former Booker's License 3326. Solomonoff, Henry South Seas, Inc., Abner J. Rubin. "90" Shampoo Co. Spencer, Lou Stein, Ben Stein, Norman Strauss, Irving Superior 25 Club, Inc. Wade, Frank Wee & Leventhal, Inc. Weinstein, Joe Wilder Operating Co. Wootsky, S.
- NIAGARA FALLS:** Pansa, Joseph, connected with Midway Park.
- ONEONTA:** Seppard, Maximilian, Owner, New Windsor Hotel.
- PORT KENT:** Klages, Henry C., Owner, Mountain View House.
- ROCHESTER:** General Electric Products Co. Gorin, Arthur Lloyd, George Publifer, E. H. Valenti, Sam
- SCHENECTADY:** Gibbons, John P. Magill, Andrew Radd's Nite Club and M. E. Edwards, Prop.
- SOUTH FALLSBERG:** Seldin, S. H., Oper., Grand View Hotel.
- Majestic Hotel, Messrs. Cohen, Kornfeld and Shore, Owners and Operators.**
- SUFFERN:** Armitage, Walter, Pres., County Theatre.
- SYRACUSE:** Feinglos, Norman Horton, Don Syracuse Musical Club
- TROT:** DeSina, Manoel
- TUCKAHOE:** Birnbaum, Murray Rodes, Walter
- UTICA:** Burke's Log Cabin, and Nick Burke, Owner Moijnous, Alex.
- VALHALLA:** Twin Palms Restaurant, John Masi, Prop.
- WHITE PLAINS:** Brod, Mario Hecchirus Corp., Reis, Les
- WHITESBORO:** Guido, Lawrence
- YONKERS:** Rebaer, William
- LONG ISLAND (New York)**
- HICKSVILLE:** Sever, Manager, Hicksville Theatre.
- LINDENHURST:** Fos, Frank W.
- NORTH CAROLINA**
- ASHEVILLE:** Pitmon, Earl Village Bar, Mrs. Ralph Overton, Owner.
- CAROLINA BEACH:** Palms Royal Restaurant, Chris Economides, Owner.
- CHARLOTTE:** Amusement Corp. of America, Edson E. Blackman, Jr.
- DURHAM:** Alston, L. W. Ferrill, George Mills, J. N. Pratt, Fred
- PATTEVILLE:** Bethune, C. B. Matthews, John, Owner and Oper., Andy's Supper Club. The Town Pump, Inc.
- GREENSBORO:** Fair Park Casino and Irish Horan.
- HIGHPOINT:** Trumpeters' Club, The, J. W. Bennett, Pres.
- KINSTON:** Course, E. F.
- RALPH:** Charles T. Norwood Post, American Legion.
- WALLACE:** Strawberry Festival, Inc.
- WILLIAMSON:** Grey, A. J.
- WINSTON-SALEM:** Payne, Miss L.
- NORTH DAKOTA**
- BISMARCK:** Coman, L. B.
- OHIO**
- AKRON:** Brady Lake Dance Pavilion Pullman Cafe, George Subrin, Owner and Manager. Millard, Jack, Mgr. and Lessee. Merry-Go-Round.
- CANTON:** Holt, Jack
- CHILLICOTHE:** Rutherford, C. E., Mgr., Club Bavarian. Scott, Richard
- CINCINNATI:** Anderson, Albert, Booker's License 2956. Black, Floyd Carpenter, Richard Einhorn, Harry Jones, John Kolb, Matt Lantz, Myer (Blackie) Lee, Eugene Overton, Harold Reider, Sam
- CLEVELAND:** Amata, Carl and Mary, Green Derby Cafe, 3314 E. 116th St. Dixon, Forrest Euclid 55th Co. Manuel Bros. Agency, Inc., Booker's License No. 3566. Metropolitan Theatre Salanci, Frank J. Tutstoe, Velma
- COLUMBUS:** Bell, Edward Bellingier, C. Robert Mallory, William Paul D. Robinson Fire Fighters Post No. 567, and Captain G. W. McDonald.
- DAYTON:** Stapp, Philip B. Victor Hugo Restaurant
- DELAWARE:** Bellingier, C. Robert
- ELYRIA:** Cornish, D. H. Elyria Hotel
- PINDLAY:** Bellingier, C. Robert Wilson, Mr. and Mrs. Karl, Oper., Paradise Club.
- KENT:** Sophomore Class of Kent State Univ., James Ryback, Pres.
- MARIETTA:** Morris, H. W.
- MEDINA:** Brandow, Paul
- OXFORD:** Dayton-Miami Association, William F. Dress, Pres.
- PORTSMOUTH:** Smith, Phil
- SANDUSKY:** Boulevard Sidewalk Cafe, The Burnett, John Wonderbar Cafe
- SPRINGFIELD:** Prince Hunley Lodge No. 469, A. B. F. O. E.
- TOLEDO:** Cavender, E. S. Frank, Steve and Mike, Owners and Mgrs., Frank Bros. Cafe. Dutch Village, A. J. Hand, Oper. Huntley, Lucius
- WARREN:** Windom, Chester Young, Lin.
- YOUNGSTOWN:** Einhorn, Harry Lombard, Edward Reider, Sam
- ZANESVILLE:** Vanner, Pierre
- OKLAHOMA**
- ADA:** Hamilton, Herman
- OKLAHOMA CITY:** Holiday Inn. Louis Strauch, Owner Louis' Tap Room, Louis Strauch, Owner, The 29 Club, Louis Strauch, Owner.
- TULSA:** Angel, Alfred Daros, John Goltry, Charles Hora, O. B. Mayfair Club, John Old, Mgr. McHuan, Arthur Moana Company, The Ebanston, Chief Joe Tate, W. J. Williams, Cargile (Jimmy)
- OREGON**
- ASHLAND:** Halasa, Kermit, Oper., The Chateau.
- HERMISTON:** Rosenberg, Mrs. R. M.
- PENNSYLVANIA**
- ALTIQUIPPA:** Cannon, Robert Guina, Otis Young Republican Club
- ALLENTOWN:** Connors, Earl Sedley, Roy
- BIRDSBORO:** Birdboro Oriole Home Assn.
- BRADFORD:** Fizzel, Francis A.
- BROWNSVILLE:** Hill, Clifford, Pres., Triangle Amusement.
- BRYN MAWR:** Poard, Mrs. H. J. M.
- CANONSBURG:** Vlachs, Tom
- CLARION:** Birocco, J. E. Smith, Richard Reading, Albert A.
- COLUMBIA:** Hardy, Ed.
- CONNEAUT LAKE:** Yaras, Max
- DEVON:** James, Martin, Manager. Maple Grove Inn
- EASTON:** Calicchio, E. J., and Matino, Michael, Mgrs., Victory Ballroom. Green, Morris Jacobson, Benjamin Koury, Joseph, Owner, The Y. M. I. D. Club
- ELMHURST:** Watro, John, Mgr., Showboat Grill.
- EMPORIUM:** McNamey, W. S.
- ERIE:** Olive, Edward
- FAIRMONT PARK:** Riverside Inn, Samuel Ottenberg, Pres.
- HARRISBURG:** Reeves, William T. Waters, B. N.
- KELLY:** Condors, Joseph
- LANCASTER:** Parker, A. R.
- LATROBE:** Yangling, Charles M.
- LEBANON:** Fishman, Harry K.
- MARSHALLTOWN:** Willard, Weldon D.
- MIDLAND:** Mason, Bill
- MT. CARMEL:** Mayfair Club, John Pogocky and John Balket, Mgrs.
- NEW CASTLE:** Bondurant, Harry
- PHILADELPHIA:** Arcadio, The, Integration Best. Benny-the-Bums, Benjamin Fogelman, Prop. Bryant, G. Hodges Bubeck, Carl F. Davis, Russell L., and Trianon Ballroom Fabiani, Ray Garcia, Lou, formerly held Booker's License 2620. Glam, Davey Hirst, Izzy McShain, John Philadelphia Fed. of Blind Philadelphia Gardens, Inc. Rothe, Otto Stanley, Frank Street, Benny Wilner, Mr. and Mrs. Max
- PITTSBURGH:** Anania, Flores Bland's Night Club Picklin, Thomas Sala, Joseph M., Owner, El Chico Cafe.
- POTTSTOWN:** Schmoeyer, Mrs. Irma Reading: Nally, Bernard
- RIDGEWAY:** Benigni, Silvio
- SHARON:** Marino & Cohn
- STRAFFORD:** Poianetta, Walter
- WASHINGTON:** Athens, Peter, Mgr., Washington Cocktail Lounge.
- WEST ELIZABETH:** Johnson, Edward
- WILKES-BARRE:** Cohen, Harry Kozley, William McKane, James
- YATESVILLE:** Bianco, Joseph, Oper., Club Mayfair.
- RHODE ISLAND**
- NORWOOD:** D'Antuono, Joe D'Antuono, Mike
- PORTSMOUTH:** Cabman Ballroom, Victor St. Laurent, Prop. St. Laurent Cafe, Victor St. Laurent, Prop.
- PROVIDENCE:** Allen, George Belanger, Lucian Goldsmith, John, Promoter Kronson, Charles, Promoter
- WARWICK:** D'Antuono, Joe D'Antuono, Mike
- SOUTH CAROLINA**
- CHARLESTON:** Hamilton, E. A. and James
- GREENVILLE:** Allen, E. W. Bryant, G. Hodges Fields, Charles B. Goodman, H. E., Mgr., The Pines Jackson, Rufus National Home Show

ISLE OF PALMS:
Pavilion, and Geo. W. Wurthmann, Jr.

ROCK HILLS:
Rolax, Kid Wright, Wilford

SPARTANBURG:
Holcome, H. C.

MOULTRIEVILLE:
Wurthmann, Geo. W., Jr. (of the Pavilion, Isle of Palms, S. C.)

TENNESSEE

BRISTOL:
Pinehurst Country Club, J. C. Rates, Mgr.

CHATTANOOGA:
Doddy, Nathan Reeves, Harry A.

JACKSON:
Clark, Dave

JOHNSON CITY:
Watkins, W. M., Mgr., The Lark Club.

MEMPHIS:
Atkinson, Elmer Hulbert, Maurice

NASHVILLE:
Carter, Robert T. Club Zanzibar, and Billie and Floyd Hayes

AKLE, J. C.
Harris, Ruppert, Greater United Amusement Service.

Hayes, Billie & Floyd

TEXAS

ABILENE:
Sphinx Club

AMARILLO:
Cox, Milton

AUSTIN:
Franks, Tony Rowlett, Henry

CLARKSVILLE:
Dickson, Robert G.

DALLAS:
Carnahan, B. H. Goldberg, Bernard May, Oscar P. and Harry E. Morgan, J. C.

FORT WORTH:
Airfield Circuit Bowers, J. W., also known as Bill Bauer or Gret Bourke. Carnahan, Robert

Coo Coo Club
Merritt, Morris John Smith, J. F.

GALVESTON:
Evans, Bob Page, Alar

HENDERSON:
Wright, Robert

HOUSTON:
Grigby, J. B. Jenson, Oscar Merritt, Morris John Orchestra Service of America

Revis, Bouldin Richards, O. K. Robinowitz, Paul World Amusements, Inc. Thomas A. Wood, Pres.

KILGORE:
Club Plantation Mathews, Edna

LONGVIEW:
Ryan, A. L.

PALESTINE:
Earl, J. W.

PORT ARTHUR:
Silver Slipper Night Club, V. B. Berwick, Mgr.

SAN ANGELO:
Specialty Productions, and Nelson Scott and Wallace Kelton

SAN ANTONIO:
Thomson's Tavern, J. W. Leathy

TEKARKANA:
Gant, Arthur

TYLER:
Gilfillan, Max Tyler Entertainment Co.

WACO:
Cramer, E. C., Peacock Club Williams, J. R. Peacock Club

E. C. Cramer and R. E. Cass.

WICHITA FALLS:
Dibbles, C. Malone, Eddie, Mgr., The Barn

UTAH

SALT LAKE CITY:
Allan, George A.

VERMONT

BURLINGTON:
Thomas, Ray

VIRGINIA

LYNCHBURG:
Bailey, Clarence A.

NEWPORT NEWS:
Ray, Bert, Owner, "The Barn"

NORFOLK:
DeWitt Music Corp., U. H. Macy, Pres.; C. Coates, Vice-Pres.

NORTON:
Pegram, Mrs. Emma

RICHMOND:
Terrace Club

ROANOKE:
Harris, Stanley Morris, Robert F., Mgr., Radio Artists' Service. Wilson, Sol, Mgr., Royal Casino

SUPPICK:
Clark, W. H.

WASHINGTON

TACOMA:
Dittbenner, Charles King, Jan

WOODLAND:
Martin, Mrs. Edith

WEST VIRGINIA

BLUEFIELD:
Brooks, Lawson Florence, C. A. Thompson, Charles G.

CHARLESTON:
Brandon, William Corey, LaBae Hargreave, Paul White, R. L., Capitol Booking Agency.

White, Eracet B.

FAIRMONT:
Carpenter, Samuel H.

MORGANTOWN:
Leone, Tony, former manager. Morgantown Country Club.

WISCONSIN

ALMOND:
Bernatos, George, Twin Lakes Pavilion.

APPLETON:
Kozelznan, E. Miller, Earl

ARCADIA:
Schade, Cyril

BARABOO:
Dunham, Paul L.

BOWLER:
Reinke, John

EAGLE RIVER:
Denoyer, A. J.

GREEN BAY:
Franklin, Allen Peasley's Cocktail Lounge, and Chas. W. Peasley, Mgr.

HEAFFORD JUNCTION:
Kilinski, Phil, Prop., Phil's Lake Mahomis Resort.

JUMP RIVER:
Erickson, John, Mgr., Community Hall.

KESHENA:
American Legion Auxiliary Long, Matilda

MADISON:
White, Edw. R.

MALONE:
Kramer, Gale

MERRILL:
Goetsch's Nite Club, Ben Goetsch, Owner.

MILWAUKEE:
Cubic, Iva Thomas, James Weinberger, A. J.

MT. CALVARY:
Sijack, Steve

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

PRAIRIE DU CHIEN:
Kaber, C. F.

RHINELANDER:
Kendall, Mr., Mgr., Holly Wood Lodge.

Khoury, Tony

ROTHSCHILD:
Rhyer, Lawrence

SHENOYGAN:
Bahr, August W. Sicilia, N.

SLINGER:
Buc, Andy, alias Andy Buge

STURGEON BAY:
DeFoe, F. G. Larnheid, Mrs. Geo., Prop. Carmen Hotel

WAUSAU:
Vogl, Charles

YUTAH

CASPER:
Schmitt, A. E.

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C. Arcadia Ballroom, Edw. P.,

Meserole, Owner and Oper.

Archer, Pat Berensner, A. C. Blue Mirror.

Frank Caligure, Oper. Burroughs, H. F., Jr. Flagship, Inc. Frazone, James Furedy, E. S., Mgr., Trans Lux Hour Glass. Hayden, Phil Hodges, Edwin A. Hoffman, Ed. F., Hoffman's 3-Ring Circus. Huie, Lim, Mgr., Casino Royal, formerly known as LaParee. Lynch, Buford McDonald, Earl H. Melody Club Moore Frank, Owner, Star Dust Inn. O'Brien, John T. Reich, Eddie Rittenhouse, Rev. H. B. Ross, Thomas N. Smith, J. A. Trans Lux Hour Glass, E. S. Furedy, Mgr.

CANADA

ALBERTA

CALGARY:
Dowley, C. L.

BRITISH COLUMBIA

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

MANITOBA

WINNIPEG:
Hamilton Booking Agency

ONTARIO

BRANTFORD:
Newman, Charles

CHATHAM:
Taylor, Dan

HAMILTON:
Dumbella Amusement Co.

MASTINGS:
Basman, George, and Riverside Pavilion.

PORT ARTHUR:
Cartin, M.

TORONTO:
Leslie, George Chin Up Producers, Ltd., Moly Young, Mgr. Clarke, David Cochrill, W. H. zden, Leonard Henderson, W. J. LaSalle, Mgr. Fred LaSalle Attractions. Local Union 1452. CIO Steel Workers' Organizing Com.

QUEBEC

MONTREAL:
Auger, Henry DeSautels, C. B. Dioro, John Emery, Marcel Horn, Jack, Oper., Vienna Grill Lasser, Pierre Sourkes, Irving

QUEBEC CITY:
Sourkes, Irving

VERDUN:
Senecal, Leo

MISCELLANEOUS

Alberts, Joe Al-Dean Circus, P. D. Freeland American Negro Ballet Augler, J. H., Augler Bros. Stock Co. Ball, Roy, Owner, All-Star Hit Parade Bendorf, Clarence Bert Smith Revue Bigley, Mel. O. Baugh, Mrs. Mary Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Blaufox, Paul, Mgr., Pee Bee Gee Production Co., Inc. Brau, Dr. Max, Wagnerian Opera Co. Braunstein, B. Frank Bruce, Howard, Mgr., "Crazy Hollywood Co.". Bruce, Howard, Hollywood Star Doubles. Brugler, Harold Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus. Burns, L. L., and Partners Carr, June, and Her Parisienne Creations. Carroll, Sam Coonway, Stewart Currie, Mr. and Mrs. R. C., Promoters, Fashion Shows. Curry, R. C. Czapiewski, Harry J. Darragh, Don

DeShon, Mr. Eckhart, Robert Edmonds, E. E., and His Enterprises

Farrance, B. F. Feehan, Gordon F. Ferris, Mickey, Owner and Mgr., "American Beauties on Parade". Fitzke, Daniel Foley, W. R. Fox, Jess Fox, Sam M. Freedland, P. D., Al-Dean Circus Freeman, Jack, Mgr., Follies Gay Parce Freich, Joe C. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolics. George, Wally Grego, Pete Hanover, M. L., Promoter Hendershot, G. B., Fair Promoter. Hoffman, Ed. F., Hoffman's 3-Ring Circus. Moran, Irish Hyman, S. International Magicians, Producers of "Magic in the Air". Johnson, Sandy Johnston, Clifford Jurgenac, F. H. Kane, Lew, Theatrical Promoter Katz, George Kauneonga Operating Corp., F. A. Scheffel, Sec. Kelton, Wallace Keat, Tom (also known as Manuel Blanke and Milton Blake). Keular, Sam, Promoter Keyes, Ray Kimball, Dude (or Romaine) Kosman, Hyman Kosta, Oscar Larson, Norman J. Lasky, Andre, Owner and Mgr., Andre Lasky's French Revue. Lawton, Miss Judith Lester, Ann Levin, Harry London Intimate Opera Co. Magee, Floyd Maurice, Ralph Maxwell, J. E. McCaw, E. E., Owner, Home Follies of 1946. McFryer, William, Promoter McKay, Gail B., Promoter McKinley, N. M. Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Ralph Paonessa, Managers. Meyer, Harold Miller, George E., Jr., former Bookers' License 1129. Monmouth Co. Firemen's Assn.

Monoff, Yvonne Mosher, Woody (Paul Woody) Mueller, Otto Nash, L. J. New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners. Ouellette, Louis Platnam Blond Revue Plumley, L. D. Richardson, Vaughn, Pine Ridge Follies Roberts, Harry E. (also known as Hap Roberts or Doc Mel Roy) Robertson, T. E., Robertson Rodeo, Inc. Rogers, Harry, Owner, "Prisco Follies" Ross, Hal J. Ross, Hal J., Enterprises Sargent, Schiwa G. Scott, Nelson Shavitch, Vladimir Singer, Leo, Singer's Midgets Smith, Ora T. Snyder, Sam, Owner, International Water Follies Specialty Productions Stone, Louis, Promoter Sullivan, Peter Taftan, Mathew Temptations of 1941 Thompson, J. Nelson, Promoter Todd, Jack, Promoter Travers, Albert A. "Uncle Ezra Smith Barn Dance Frolic Co.". Walter, Marie, Promoter Ward, W. W. Watson, N. C. Welsh Finn and Jack Schenck, Theatrical Promoters. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Fitterbug Jamboree". Williams, Carlie Williams, Frederick Wolfe, Dr. J. A. Woody, Paul (Woody Mosher) Yokel, Alex, Theatrical Promoter "Zorine and Her Nudists"

HOLYOKE:
Holyoke Theatre, B. W. Levy

MICHIGAN

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

GRAND RAPIDS:
Powers Theatre

MISSOURI

KANSAS CITY:
Main Street Theatre

NEW JERSEY

MONTCLAIR:
Montclair Theatre and Cos-Hay Corp., Thomas Haynes, James Costello.

NEW YORK

NEW YORK CITY:
Apollo Theatre (42nd St.) Jay Theatres, Inc.

LONG ISLAND (New York)

HICKSVILLE:
Hicksville Theatre

OHIO

CLEVELAND:
Metropolitan Theatre Emanuel Stutz, Oper.

PENNSYLVANIA

HAZLETON:
Capitol Theatre, Bud Irwin, Mgr.

PHILADELPHIA:
Apollo Theatre Bijou Theatre

TENNESSEE

KNOXVILLE:
Bijou Theatre

VIRGINIA

BUENA VISTA:
Rockbridge Theatre

DISTRICT OF COLUMBIA

WASHINGTON:
Universal Chain Theatrical Enterprises.

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

MASSACHUSETTS

BOSTON:
E. M. Loew's Theatres

BANDS ON THE UNFAIR LIST

Port Cralo Band & Drums Corp., Rensselaer, N. Y. Libertyville Municipal Band, Harry White, Dir., Mundelein, Ill. nois. Southern Pacific American Legion Post Band, San Francisco, Cal. Southern Pacific Club Band, San Francisco, Calif. Spencer, Robert (Bob) and his Band, Midland, Mich. Wuerl's Concert Band, Sheboygan, Wis.

ORCHESTRAS

Alexander, Landon, Orchestra, Baton Rouge, La. Baer, Stephen S., Orchestra, Reading, Pa. Brewer, Gage, and his Orchestra, Wichita, Kan. Burian, Lorraine, and her Orchestra, Friendship, Wis. Capps, Roy, Orchestra, Sacramento, Calif. Cargyle, Lee and His Orchestra, Mobile, Ala. Cole, George, and his Orchestra, Westfield, Mass. Davis, R. L., and his Orchestra, Paso Robles, Calif. Downs, Red, Orchestra, Topeka, Kan. Drotning, Charles, Orchestra, Stoughton, Wis. Fog River Valley Boys Orch., Pardeeville, Wis. Green, Red, Orchestra, Wichita, Kan.

Jones, Stevie, and his Orchestra, Catakill, N. Y. Kryl, Bohumir, and his Symphony Orchestra. Lee, Duke Doyle, and his Orchestra, "The Brown Bombers", Poplar Bluff, Mo. Marin, Pablo, and his Tipica Orchestra, Mexico City, Mexico. Nevtchols, Ed., Orchestra, Monroe, Wis. O'Neil, Kermit and Ray, Orchestra, Westfield, Wis. Rubulotta, Ed., Orchestra, Dunkirk, N. Y. St. Oge Orchestra, West Davenport, N. Y. Welz Orchestra, Kitchener, Ont., Canada

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Club LaRue

ARIZONA

PHOENIX:
Hotel Westward Ho

CALIFORNIA

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

SAN JOSE:
Costello, Billy (Pop Eye)

STOCKTON:
Cushing's Thrill Circus, Frank Cushing and Marjorie Bailey. San Joaquin County Fair

CONNECTICUT

HARTFORD:
Buck's Tavern, Frank S. DeLuco, Prop.

NORWICH:
Wonder Bar

PLYMOUTH:
Plymouth Inn, Wm. Visconti, Owner.

FLORIDA

JACKSONVILLE:
Floridan Hotel

MIAMI:
Columbus Hotel MIAMI BEACH: Coronado Hotel Tatem Hotel TAMPA: Browns, Nick Grand Oregon, Oscar Loon Mgr.

ILLINOIS

BELLEVILLE:
Turkey Hill Grange

CHAMPAIGN:
Urbana-Lincoln Hotel

MATTOON:
U. S. Grant Hotel

STERLING:
Moose Lodge, E. J. Yeager, Gov.; John E. Bowman, Sec.

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MAKING CONN INSTRUMENTS



A RECORD UNEQUALED IN THE BAND INSTRUMENT INDUSTRY!

1st Row, left to right
 Fred Davis, 1916
 Mario Sanders, 1916
 Hazel Thompson, 1920
 Hugh Taylor, 1920
 Earl Beak, 1920
 Ira Eckhart, 1919
 Ralph Meyer, 1919
 Lloyd Barber, 1920
 Ora Dutton, 1902
 George Kistner, 1917
 C. G. Martin, 1915

2nd Row, left to right
 Carl Johnson, 1921
 Marshall Marks, 1920
 Fred Forrest, 1920
 Elsworth Wilber, 1919
 Harry Funkhouser, 1913
 James Stogee, 1920
 Boyd Tavernier, 1909
 Jasper Miller, 1920
 Melvin Bender, 1916
 Ervin Lehman, 1919
 Ed Mast, 1919
 Ernest Prosser, 1919

3rd Row, left to right
 Sam Ellis, 1922
 Charles Stenberg, 1880

W. G. Hall, 1921
 John Richards, 1920
 John Teed, 1906
 Walter Moman, 1920
 John Wilson, 1904
 C. E. Cherry, 1921
 Keith Nihari, 1919
 John Unalcher, 1920

4th Row, left to right
 Leroy Colby, 1912
 Julius Stenberg, 1887
 Anna Gobie, 1919
 Mable Kantz, 1921
 Wilber Lee, 1919
 Sewall Lee, 1916
 Fred Schofer, 1890
 Mearl Blocher, 1920
 E. A. Lindstrom, 1921
 Archie Teeters, 1921
 Paul Hunt, 1914

5th Row, left to right
 Charles McManis, 1899
 Carl Cousins, 1916
 Lena Schneider, 1919
 Floyd Albright, 1922
 Harold Padden, 1917
 Ted Padden, 1893
 Rene Banfer, 1899

Dewey Booth, 1920
 Charles Hultsch, 1907
 Ray Poland, 1919
 Hugh Laney, 1914
 Charles Lambdin, 1919

6th Row, left to right
 Clyde Clark, 1921
 Orville Johnston, 1918
 Ema Wilson, 1922
 Lyle Piper, 1917
 Jacob Beers, 1917
 Clayton Platcher, 1922
 Walter Richter, 1921
 Russell Rowe, 1916
 Sam Clich, 1906
 Ed Cook, 1919
 Vernon Barger, 1918

7th Row, left to right
 Tom Searle, 1919
 George Lewan, 1919
 Charles Wilcox, 1917
 Paul Hardy, 1909
 Tom Reed, 1921
 Harry Eppers, 1919
 Charles Harrington, 1919
 George Beaver, 1914
 Ernest Myers, 1920
 Ira Carner, 1921

8th Row, left to right
 Rodney Beckwith, 1913
 C. D. Kinefelter, 1920
 Ervin Hively, 1920
 C. K. Moore, 1917
 William Funkhouser, 1892
 Russell Kegerrels, 1918
 Willis Pettit, 1898
 Joe Kimmeth, 1920
 A. C. Meching, 1901
 Leland Meiler, 1922
 Banks Benner, 1916

9th Row, left to right
 Herman Fisher, 1915
 John Lapa, 1922
 Frank Hart, 1903
 William Matt, 1897
 Clifford Sailer, 1919
 Harry Butler, 1911
 Harry Mastetter, 1919
 Joseph Cranmer, 1918
 Herman Anderson, 1909
 James Wehury, 1922
 Harry Whitely, 1916
 L. U. Leatherman, 1902

10th Row, left to right
 A. C. Blocher, 1916
 Charles Carner, 1920

George Beerup, 1922
 Paul Kalo, 1921
 Lawrence Brewer, 1919
 Arthur Whitout, 1919
 Merrill Scott, 1921
 Sanford Mast, 1922
 Frank Palmer, 1920
 E. D. Dannison, 1919
 Edgar Lovejoy, 1902
 Robert Schuler, 1922
 Vernon Miller, 1909

11th Row, left to right
 Frank Fletcher, 1917
 Alva Mahoney, 1922
 Frank Myers, 1919
 George Reber, 1920
 Wallace Ostrom, 1918
 Harvey Marshall, 1918

William Conrad, 1887
 Iddo Carlson, 1916
 Raymond Barley, 1920
 Edgar Brown, 1919
 Boyd Mills, 1919
 George Adams, 1916

12th Row, left to right
 Robert Ray, 1919
 Roscoe Wise, 1921
 Howard LaFrie, 1919
 Earl Wright, 1918
 Clarence Krause, 1919
 David Ganger, 1919
 Kenneth Krider, 1919
 Arthur White, 1917
 Dewey Ganger, 1922
 George DeWitt, 1919
 Pleasant Killinger, 1918



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