

# INTERNATIONAL MUSICIAN



HARRY FARBMAN (See page seven)



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Because of the continued  
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the great increase in member-  
ship), we are still compelled  
to limit drastically our read-  
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The 33rd annual conference of  
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this office for the mailing list  
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We have had numerous com-  
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(Continued on page thirty-six)

## NOTICE TO LOCALS

From time to time some music  
supply houses circularize the  
locals of the Federation for the  
purpose of securing their mem-  
bership lists. The Federation  
discourages the furnishing of  
these lists to outsiders, as they  
are the property of the locals  
and should be used only for the  
business of the locals.

It has long been the policy of  
the Federation not to make its  
mailing list available for circu-  
larizing the members for busi-  
ness purposes. Business houses  
who desire to advertise their  
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tising rates.

The officers of the Federation  
have always urged locals to dis-  
regard any requests for their  
membership lists for any other  
than local or Federation pur-  
poses. This matter has again  
been called to the attention of  
the Secretary's office by various  
local secretaries who resent this  
method of doing business.

LEO CLUESMANN,  
Secretary, A. F. of M.

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INTERNATIONAL MUSICIAN

# The Star-Spangled Banner Yet Waves

In preparation for Flag Day, June 14th, all of us should make a point not only of committing to memory the verses of our National Anthem, but also of knowing the circumstances which led to its adoption as such. The following article supplies important facts regarding the Anthem's origin and history.

SO INGRAINED in our minds is the information that Francis Scott Key wrote "The Star-Spangled Banner" that we have come to think, many of us, that he composed the tune, too. As a matter of fact, the tune had a far earlier origin. In the second half of the eighteenth century the Anacreontic Society, a convivial club of eminent personages, was formed in London, its meetings held regularly at the Crown and Anchor Tavern in the Strand. Concerts formed a part of each meeting, as well

Such celebrities as Samuel Johnson, James Boswell and Sir Joshua Reynolds who frequented these gatherings may themselves have joined in the singing.

The popularity of "To Anacreon in Heaven" spread first through England and then to America, where numerous "Anacreontic" societies were also founded in imitation of the parent organization. That it was obviously an air to whet the imagination was proved by the fact that

With spirit (J. 101)

1. O say! can you see, by the dawn's early light,  
2. On the shore dimly seen thro' the mist of the deep,  
3. O thus be it seen, when the sun-beams on the bay,  
Where our flag first made its way,  
O'er the ramparts we watch'd, so gallantly streaming,  
And the flag that first made our name known to the world,  
O'er the land of the free and the home of the brave,  
And the stars, which were so gallantly streaming above,  
And the broad stripes and blue that run through the sky,  
Ah! then and there, 'twas that we saw 'neath the old flag,  
Which first made our name known to the world,  
O'er the land of the free and the home of the brave,  
And the stars, which were so gallantly streaming above,  
And the broad stripes and blue that run through the sky,  
Ah! then and there, 'twas that we saw 'neath the old flag,  
Which first made our name known to the world,  
O'er the land of the free and the home of the brave,

stream - ing! And the rock - ets' red glare, the bombs burst - ing in  
clos - es? Now it catch - es the gleam of the morn - ing's first  
na - tion. Then con - quer we must, for our cause it is

light, What so proud - ly we hail'd at the twi - light's last  
deep, Where the foe's laugh - ty host in dread al - lence re -  
stand Be - tween their loved homes and the war's des - o -

gleam - ing? Whose broad stripes and bright stars, thro' the per - il - ous  
pos - es, What is that which the breeze, o'er the low - er - ing  
is - leat Blest with vic - tory and peace, may the heav'n - re - cou -

fight, O'er the ram - parts we watch'd, were so gal - lant - ly  
steep, As it fit - ful - ly flows, half con - ceals, half dis -  
land Praise the Pow'r that hath made and pre - served us a

Chorus (J. 10)

O say, does that Star - Span - gled Ban - ner yet  
'Tis the Star - Span - gled Ban - ner, O long may it  
And the Star - Span - gled Ban - ner in tri - umph shall

broader  
wave O'er the land of the free and the home of the brave?  
wave O'er the land of the free and the home of the brave!  
wave O'er the land of the free and the home of the brave!

broader

For at least a hundred years after its creation "The Star-Spangled Banner" underwent, through re-editions and reprintings, alterations both in its text and music. It was not until 1918 that a duly-appointed commission made a thorough investigation in order to determine the authentic text and music. This commission established the official "Service Version" now in common use. However, the original was in the key of B-flat and, in 1942, the National Anthem Committee recommended that the official singing key for mixed voices be A-flat. This Service Version (reproduced above) which is recommended for general audience singing, is the same as that prepared by the 1918 committee, with the exception of the transposition to the key of A-flat, and a few minor changes in punctuation and wording in order to make the lyric authentic.

Copies of the Service Version and of the Code may be secured from Music Industries War Council, 20 E. Jackson Boulevard, Chicago, Illinois.

as post-supper choral singing. This latter part of the program was always opened with the club's constitutional song, "To Anacreon in Heaven", the tune of which, now familiar as "The Star-Spangled Banner", was composed some time between 1770 and 1775 by John Stafford Smith\* and set to words of a genial "get-together" nature:

*Ye Sons of Anacreon, then, join hand in hand,  
Preserve unanimity, friendship and love . . .*

\*There are some who contend that, since John Stafford Smith lived twenty-two years after "The Star-Spangled Banner" was written and yet laid no claim to the composition of its music, he had merely adapted the tune (of indeterminate origin) to the Anacreon ode.

versifiers were forever fitting new words to the tune. Dozens of patriotic songs on American themes were current. When Francis Scott Key wrote his immortal lines on September 14, 1814, he must have already heard at least several of these. But it is still a moot question whether or not Key himself suggested the use of the tune. Many hold it unlikely, citing as evidence certain rumors that Key was tone-deaf and couldn't have distinguished between a dirge and a dance-tune. Others are just as sure that so neat a dove-tailing of text and melody is proof of the author's writing the words for that very music.

(Please turn to page seven)

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# Griff Williams

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# The Star-Spangled Banner Yet Waves

(Continued from page five)

However the combination came about, the "Defense of Fort McHenry" sung to the tune of "To Anacreon in Heaven" spread like wildfire as "The Star-Spangled Banner". The first to sing the song in public was Ferdinand Durang, a soldier-musician (he played the flute and was also a singer and actor) who sprang onto a rush-bottom chair in McCauley's Tavern in Baltimore where the soldiers came "to get their early mint juleps" and led the assembled company in its debut in September of 1814. After that it was "rendered" by famous soloists of the day, whistled by boys in the streets, used as a rallying cry at patriotic meetings, sung at family get-togethers. As the country spread westward it gained new audiences.

## NEED FOR OFFICIAL SANCTION

Though the American people have, by their enthusiastic use of this anthem through the years, long since adopted it as their own, it became clear that official recognition would be a convenience, if not a necessity, if for no other reason than that one might know for which composition one was to stand at attention at state functions and national celebrations. Hence the American Federation of Musicians, a pioneer in this field as in many others, at its convention at New Haven, May 14th to 19th, 1917, passed the following resolution proposed by W. R. Palmer, delegate from Akron, Ohio:

"Resolved, that the American Federation of Musicians go on record as being in favor of 'The Star-Spangled Banner' being made the legal national air or hymn of the United States, and that the officers of the American Federation of Musicians, or someone designated by them, take immediate action to have our government pass on the resolution as soon as possible and adopt same".

All was by no means easy sailing thereafter. Americans, faced with the actual step, warmed up to a debate, with many opinions, some adverse, forwarded. Musical societies took an active part. Eminent musicians registered their dictums. A group of influential and well-meaning folk sponsored a movement for a new hymn, offering a prize to its creator, not once remembering that great national anthems are just not made that way. Finally, several organizations, the National Americanization Committee of the Veterans of Foreign Wars among them, ranged themselves on the side of the Federation. Their united efforts and the fact that 50,000,000 people covered literally miles of paper petitioning for its adoption brought about the passage, on March 3rd, 1931, of a bill making "The Star-Spangled Banner" our National Anthem.

The following "Code" was adopted by the 1942 National Anthem Committee at the Milwaukee Conference with the assistance of its two representatives from the War Department, Major Howard C. Bronson, Music Officer in the Special Services Branch, and Major Harold W. Kent, Education Liaison Officer in the Radio Branch of the Bureau of Public Relations:

"The Star-Spangled Banner' should be sung or played only on programs and in ceremonies and other situations where its message can be projected effectively.

"Since the message of the Anthem is carried largely in the text, it is essential that emphasis be placed upon the *singing* of 'The Star-Spangled Banner.'

"The leader should address himself to those assembled and invite their participation. If an announcement is necessary, it might be stated as follows: 'We shall now sing our National Anthem', or 'So-and-So will lead you, in singing our National Anthem'.

"On all occasions the group singing the National Anthem should stand facing the flag or the leader, in an attitude of respectful attention. Men should remove their hats.

"It is suggested that, when it is not physically inconvenient to do so, the members of a band or orchestra stand while playing the National Anthem.

"If only a single stanza of the National Anthem is sung, the first should be used.

"Our National Anthem is customarily sung at the opening of a meeting or program, but special circumstances may warrant the placing of it elsewhere.

"In publishing the National Anthem for general singing, the melody, harmony, and syllable divisions of the Service Version of 1918 should be used. In publishing for vocal groups, the voice-parts of the Service Version should be adhered to. (The Service Version appears on page five). For purposes of quick identification, the words 'Service Version' should be printed under the title.

## CONCERT VERSIONS

"It is not in good taste to make or use sophisticated concert versions of the National Anthem, as such. (This does not refer to incorporating the Anthem, or portions of it, in extended works for band, orchestra, or chorus.)

"For general mass singing by adults, and for band, orchestra, or other instrumental performances, the key of A-flat is preferable. For treble voices, the key of B-flat may be used.

"If an instrumental introduction is desired, it is suggested that the last two measures be used.

"When the National Anthem is sung unaccompanied, care should be taken to establish the correct pitch.

"The National Anthem should be sung at a moderate tempo. (The metronome indications in the Service Version are 'quarter note equals 104' for the verse and 'quarter note equals ninety-six' for the chorus.)

"The slighting of note values in the playing or singing of the National Anthem seriously impairs the beauty and effectiveness of both music and lyric. Conductors should rehearse painstakingly both instrumental and vocal groups in the meticulous observance of correct note values.

"This Code for the National Anthem is intended to apply to every mode of civilian performance and to the publication of the music for such performance".

# HARRY FARBMAN

Concert Master of the St. Louis Symphony Orchestra

(Sixteenth in a Series of Articles on the Concert Masters of Our Great Symphony Orchestras.)

In this series it must by this time have become apparent that conductors move up to the podium more often from the concert master's desk than from any other position in the orchestra, a circumstance caused, no doubt, by the fact of the concert masters themselves having certain responsibilities which might be considered conductorial. Harry Farbman, concert master of the St. Louis Symphony Orchestra, finds himself quite as capable with the baton as with the violin bow. His early musical training, undertaken wholly in America—he is a native of Cincinnati—under such eminent teachers as Hildegarde Brandegee, Alexander Bloch and Leopold Auer, had, however, violinistic perfection as its sole aim. When still a very young man, he toured as concert violinist in South America, Europe and the United States. He became concert master of the St. Louis Symphony Orchestra in 1942. He is also founder of the St. Louis String Quartet.

Mr. Farbman's responsibilities with the orchestra, however, are greatly widened through his duties as its assistant conductor. In this

capacity he arranges and conducts each year a series of ten "pop" concerts, as well as appears as guest conductor in the regular series.

His achievements in the field of conducting extend even further. As founder and conductor of the Farbman Sinfonietta he has created, in the words of "The New Yorker" magazine, "one of the country's most valuable musical institutions." For, since December, 1940, when the ensemble of twenty highly-skilled musicians made its New York debut it has served concert audiences to good purpose. The "New York Times" has this to say of it: "The Farbman String Sinfonietta played with an infectious enthusiasm, exemplary technical finish and a rich, vital, singing tone. The attacks and releases were incisive, the balance and blending of sound admirable. Color was expertly applied, and with rare exceptions the tone produced was equally satisfying when stressed or filed down to the most diaphanous pianissimo." The Sinfonietta plans to tour extensively in the 1947-48 season, beginning this October. Edith Schiller, its piano soloist, is Mrs. Harry Farbman in private life.

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# SYMPHONY ORCHESTRAS

SEVEN of the leading symphony orchestras of the United States and Canada will be under different heads in the 1947-48 season. The New York Philharmonic will have Bruno Walter as its musical adviser. That orchestra's former conductor, Artur Rodzinski, will lead the Chicago Orchestra. His assistant will be Tauno Hannikainen, who relinquished his post as conductor of the Duluth Symphony Orchestra to accept the position. The next conductor of the Duluth organization has not yet been named. Thor Johnson will occupy the podium of the Cincinnati Symphony Orchestra, replacing Eugene Goossens, who is to take up conductorial duties in Australia. The Rochester Philharmonic has engaged Erich Leinhardt, and the Houston Symphony is scheduling guest conductors to replace Ernst Hoffmann, who resigned in January after eleven years of service. Jacques Singer has been appointed resident conductor of the Vancouver Symphony Orchestra. Werner Janssen has resigned as director of the Utah Symphony Orchestra to take a similar post with the Portland (Oregon) Symphony Orchestra.

## New York

The New York Philharmonic-Symphony Orchestra ended its tour on May 11th after traveling to twenty-four cities in twenty-eight days. Five works by American composers were in the traveling repertory: Paul Creston's "Frontiers", Elie Siegmeister's "Prairie Legend", Lamar Stringfield's "Mountain Song" and "Cripple Creek", and Morton Gould's "Minstrel Show".

A desire on the part of Daniel Rybb, double-bass player with the New York Philharmonic for twenty-three years, to concoct some means of providing work for orchestral musicians between the end of the Winter season in mid-April and the start of the Summer concerts in June was the motivation for the Carnegie "Pop" Concerts series in New York, currently playing their second season. The sixty-five-man Carnegie "Pop" Orchestra is presenting forty-four concerts (May 1st-June 14th) interspersed with jazz programs, nationality programs, and "gala special nights". David Broeckman was the conductor for five of the first two weeks' concerts. Other conductors who have already mounted the podium are Vladimir Bakaleinikoff, associate conductor of the Pittsburgh Symphony Orchestra, Ann Kullmer, Bert Shefter, D'Artega and Nicolas Aversano.

Interestingly enough, the refreshments on the various evenings are planned to fit the musical offerings. Flaky meat-stuffed *Pirozhki* was on sale May 3rd for the all-Tchaikovsky program and on May 15th when



DANIEL RYBB  
Founder  
of the  
Carnegie  
"Pop"  
Concerts

a program of Russian folk songs and dances were presented. On May 4th, the "Italian Night", nougat, spumoni and biscuit tortoni were served. *Gugelhupf* and *Dalken* were the gastronomic accompaniments to the Viennese music on May 7th. On May 2nd, at the "Latin-American Fiesta", Guava paste was featured. For the "Oriental Night" on May 24th, *Halvah* is to be served, and Palestinian breadfruit for the "Palestinian Night", June 1st.

Daniel Rybb, the orchestra's founder-director, was born in Odessa, Russia, fifty-four years ago. He won a scholarship at the age of sixteen and attended the St. Petersburg Conservatory of Music and later the same year began playing the double-bass with the Odessa Symphony Orchestra. In 1919, when the Ukraine was being terrorized by a White Russian army, he fled to Constantinople. Two years later he came to the United States, obtained a position with Walter Damrosch, and in 1923 joined the Philharmonic. He has been with it ever since.

The All-Veteran Symphony Orchestra, an organization of eighty-five ex-service men, many of whom have suffered combat wounds, presented a concert in New York on May 3rd under the direction of Sascha London. An earlier concert was given as a benefit to purchase musical instruments (especially brasses, accordions, guitars and drums) for veterans in the eleven New York State hospitals.

The New York City Symphony Orchestra, under Leonard Bernstein, will open its third season September 22nd at the City Center, and will present concerts on consecutive Monday and Tuesday evenings during the Autumn. Among the soloists already engaged are Isaac Stern, Tossy Spivakovsky and Arnold Eidus, violinists, and Samson Francois, twenty-three-year-old French pianist.

## Philadelphia

The Philadelphia Orchestra Association is in course of a campaign to raise \$200,000 to meet a deficit in that orchestra's treasury of more than \$130,000, which has been accumulating since 1938, and also to meet the difference between income and expenses during the next few years.

The Philadelphia "Pops" series which closed March 28th featured new young artists on the same program with the tried and true such as Todd Duncan, Robert Merrill and Percy Grainger. It plans an even more successful season next year. Max Leon is its founder and conductor.

## Charleston, West Virginia

With the closing of the Charleston Symphony Orchestra's season early this month the announcement was made that Antonio Modarelli has accepted the resident conductorship of the orchestra for the coming year. In previous seasons he divided his time between the Wheeling and Charleston orchestras.

## Cleveland

The trustees of the Cleveland Orchestra have announced for 1947-48 an extension in the season of that orchestra, providing two additional weeks of symphony concerts. The orchestra's conductor, George Szell, will conduct seventeen of the twenty-two pairs of concerts, Rudolph Ringwall, the orchestra's associate conductor, two pairs, and Charles Muench, two programs of French works.

## Detroit

With a view to enriching the scope and quality of entertainment for Detroit's population as well as to increasing that city's theatrical and artistic prestige throughout the nation, it is planned to develop Music Hall, home of the Detroit Symphony Orchestra, as a production center embracing the whole field of theatrical arts.

## Toronto

Fritz Mahler conducted the opening concerts of the Toronto Philharmonic Orchestra in its current Spring-and-Summer season. His pro-

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4. ARTIST'S LIFE Strauss
5. ESPANA (Spanish Waltz) Waldteufel
6. DANUBE WAVES Ivanovici
7. VIENNA LIFE (Wiener Blut) Strauss
8. DOLORES Waldteufel
9. TALES FROM THE VIENNA WOODS Strauss
10. TO THEE Waldteufel
11. L'ESTUDIANTINA (Spanish Waltz) Waldteufel
12. ON THE BEAUTIFUL BLUE DANUBE Strauss
13. GIRLS OF BADEN Komzak
14. SOBRE LAS OLAS (Over the Waves) Rosas
15. THE SKATERS (Les Patineurs) Waldteufel
16. STERNELLE IVRESSE Ganne

#### CONCERT PIECES FOLIO No. 1

1. SOLDIER'S LIFE Fahrbach
2. L'INGENUE (Garotte) Arditi
3. ETTARE (Reverie) Ganne
4. THE FRENCH SPIRIT (Intermezzo) Waldteufel
5. HUMORISER Dvorak
6. SERENADE D'AMOUR von Blon
7. AWAKENING OF SPRING Bach
8. NIEBLUNGEN MARCH Wagner
9. SERENADE BADINE Gabriel-Marie
10. POLONAISE (Militaire) Chopin
11. CHINESE SERENADE Flage
12. SPRING MORN (Intermezzo) Lacombe
13. UNDER THE LEAVES Thome
14. TORREADOR AND ANDALOUSE FROM BAL COSTUME Rubinstein
15. CZARDAS FROM BALLET COPPELIA Delibes
16. TRAUMERIE AND ROMANCE Schumann

#### CHARACTERISTIC PIECES FOLIO No. 1

1. ENTR'ACTE—VALSE Hellmesberger
2. CHARGE OF THE ULANS Eilenberg
3. BALLET MUSIC FROM FAUST, PART 4 Gounod
4. ENTR'ACTE FROM CARMEN (2nd Act) Bizet
5. ENTR'ACTE FROM CARMEN (3rd Act) Bizet
6. DANCE OF THE HOURS FROM LA GIOCONDA Ponchielli
7. PASSE-PIED (Dance Antique) Gillet
8. AN ALBUM LEAF Wagner
9. INTERMEZZO FROM NAILA Delibes
10. EGYPTIAN BALLET, PART 2 Luigini
11. ENTRY OF THE BOJARS Halvorsen
12. ARAAGONAISE FROM LE CID Muzet
13. BELLIETTA von Blon
14. KUTAWIAK (Polish National Dance) Wieniawski
15. IN LOVE (Romance) Ziehrer
16. LA MEDIA NOCHE (At Midnight) Aviles

#### STANDARD MARCHES FOLIO No. 1

1. THROUGH BATTLE TO VICTORY von Blon
2. DEVIL'S MARCH von Suppe
3. MARCH LOREINE Ganne
4. THE FAVORITE REGIMENT Ertl
5. MARCH ADOLPH Michaelis
6. THE BANNER von Blon
7. THE LITTLE PIERROTS Rosz
8. LE PIER DE LA VICTOIRE (Father of Victory) Ganne
9. BOCH HAPSBURG Kral
10. MARCH FROM "CARMEN" Bizet
11. EXHIBITION MARCH Fahrbach
12. MARCH OF THE BERSAGLIERI Eilenberg
13. BRUCKER LAGER Kral
14. KAMER FRIEDRICH Friedermann
15. THE DETECTIVE Rosy
16. UNDER THE DOUBLE EAGLE Wagner
17. ONLY ONE VIENNA Schrammel
18. A FRANCERA Costa
19. MARCH PATRIOTIC (U. S. Air) Rosy
20. IRISH COLORS (Irish Air) Rosy

#### STANDARD WALTZES FOLIO No. 2

1. LIFF'S ENJOYMENT Strauss
2. CHANTILLY WALTZES Waldteufel
3. LA SERENATA Jaxone
4. RETURN OF SPRING Waldteufel
5. MY DREAM (Mon Reve) Waldteufel
6. ZIEHRER WALTZES (Selection) Ziehrer
7. COPPELIA WALTZES Delibes
8. ACCLAMATIONS Waldteufel
9. ESCAMILLO (Spanish Waltz) Rosy
10. GUNG'L WALTZES (Selection) Gung'l
11. VALSE MILITAIRE Waldteufel
12. MOONLIGHT ON THE ALSTER Petras
13. SANTIAGO (Spanish Waltz) Corbin
14. THOUSAND AND ONE NIGHTS Strauss
15. THE BLONDES Ganne
16. LOVE AND SPRING Waldteufel

#### CONCERT PIECES FOLIO No. 2

1. CHACONE Durand
2. THE YEOMAN'S WEDDING Poniatowski
3. CHANSON SANS PAROLES Tchaikowsky
4. MELODY IN F (Paraphrase by Carl Muller-Bergmann) Rubinstein
5. ROMANCE Rubinstein
6. SPANISH DANCE NO. 2 Moszkowski
7. SPANISH DANCE NO. 5 (Bolero) Moszkowski
8. PIZZICATO FROM BALLET SYLVIA Delibes
9. SALLY IN OUR ALLEY Carey
10. GOOD-EYE Tosti
11. SECOND HUNGARIAN RHAPSODY Liszt
12. THE LOST CHORD Sullivan
13. CORONATION MARCH FROM THE FOLKUNGER Kretschmer
14. AVE MARIA Gounod-Bach
15. FLIRTING (Intermezzo) Rosy
16. FUNICULI-FUNICULA—MARI, MARI Denis

#### OPERATIC FAVORITES

1. DOST THOU KNOW THE LAND (Higona) Thomas
2. TORREADOR SONG (Carmen) Bizet
3. MISERERE (H Trevors) Verdi
4. SOLDIERS' CHORUS (Faust) Gounod
5. MARCH FROM TANNHAUSER Wagner
6. NOCTURNE FROM MIDSUMMER NIGHT'S DREAM Mendelssohn
7. WALTHER'S PRIZE SONG Wagner
8. QUARTETTE FROM RIGOLETTO Verdi
9. CALL ME THINE OWN (L'Eclair) Helevy
10. YOUNG WERNER'S PARTING SONG Needer
11. BRIDAL PROCESSION (Lohengrin) Wagner
12. SEXTETTE (Lucia di Lammermoor) Donizetti
13. ANVIL CHORUS (H Trevors) Verdi
14. CELESTE AIDA Verdi
15. ENTR'ACTE (Carmen, 4th Act) Bizet
16. FARANDOLE (L'Arlesienne) Bizet
17. LA TRAVIATA (Fiasco, 1st Act) Verdi

#### STANDARD MARCHES FOLIO No. 2

1. HEADQUARTERS MARCH Fahrbach
2. MOBILIZATION MARCH Wabasha
3. MILITARY SPIRIT von Blon
4. MARCH BULO von Blon
5. PERSIAN MARCH Strauss
6. AUSTRIAN ARMY MARCH Eilenberg
7. METROPOLITAN MARCH Bial
8. MARCHE TURQUE Beethoven
9. MARCH VINDOBONA Komzak
10. STANDARD BEARER Fahrbach
11. THE HAYSEED AND THE COON Rosy
12. MARCH PRINCE HENRY Eilenberg
13. INDIAN MARCH Selenick
14. VOLUNTEERS MARCH Metts
15. DAVE'S MARCH Wagner
16. THE PIONEER Rosy
17. THE JUGGLER Rosy
18. 12 REGIMENT DE SAMBRE ET MEUSE (French National Deik) Turlet
19. SUPPER MARCH FROM OPERA "NORMA" Bellini
20. THE JOLLY COPPERSMITH Peter



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and  
JACK LOWE

grams included the "Latin American Symphonette" by Morton Gould and the Suite to "Lieutenant Kije" by Prokofieff.

#### Vancouver

Wild cheering and applause greeted the announcement, made at one of the recent concerts of the Vancouver Symphony, of the appointment of Jacques Singer as regular conductor of that orchestra. The press reports sent to this office show the citizens of Vancouver to be united in jubilation over the acquisition of this thirty-six-year-old Stokowski protégé. His plans, already announced, for the 1947-48 season, would seem to justify the enthusiasm. They include: a schedule more than doubling the number of concerts; a great expansion of repertoire with emphasis on new works; tours to nearby cities in western Canada and the Pacific Northwest, and intensive effort to develop youthful Canadian talent, both as to composers and performers.

About 2,800 boys and girls representing grades five to twelve in seventy schools in the Vancouver area regularly attend a series of concerts by the Vancouver Symphony, programmed especially for them. These were instituted and are conducted by the concert master of that orchestra, Albert Steinberg, a native of Toronto.

#### Chicago

At its concert on May 21st, the Chicago Symphony Orchestra will have as guest soloists the two-piano team, Whittemore and Lowe. Arthur Whittemore, born in South Dakota and educated at the university there, taught classes in music appreciation at the University of Rochester's College for Men and conducted extra-curricular musical activities, including the glee club. Jack Lowe, Denver-born, was his assistant, co-arranger and accompanist in those days.

Whittemore's aunt who lived in Puerto Rico advanced the young men's fares one summer for a vacation visit and arranged for a duo-piano concert, since she mistakenly assumed this was the form their mutual musical activities took. So great was the advance publicity given them that to save face they quickly arranged two-piano music from solos they had on hand and gave a concert. The great success of the experiment determined their careers.

Shortly after the war began Whittemore and Lowe enlisted in the United States Navy and soon became favorite service entertainers. Their work—they played 500 performances before half a million service men—will live long in the memory of many a Yankee fighting man.

The Chicago appearance will close the season's tour of the pianists, comprising close to ninety engagements.

Earl Hoffman's "State Street Symphony" had its world premiere May 6th when it was played by the Chicago Philharmonic Orchestra augmented by twenty musicians under the baton of Henry Weber.

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### San Diego, California

The San Diego Sinfonietta, a forty-piece ensemble made possible through the amount apportioned to Local 325 of that city from the Recording and Transcription Fund, made its debut performance under the direction of its founder and conductor, John Metzger, on May 11th. The City Recreation Department acted as co-sponsor in presenting the Sinfonietta as the culminating program during National Music Week.

Soloist on the occasion was Warren Henry, the pianist who was chosen as finalist in the Young Artists Competition sponsored by the Los Angeles Philharmonic Orchestra.

### Sacramento

The final program of the Sacramento Philharmonic Orchestra's 1947-48 series consisted entirely of works by American composers: Chadwick, Hanson, Gershwin, Gould and Sanders.

## SUMMER SCHEDULES

### Philadelphia

When the Robin Hood Dell Symphony Orchestra of ninety instrumentalists assembles on June 23rd for its eighteenth season (Marian Anderson will be soloist for the opening concert), Dimitri Mitropoulos will again be on the podium—this is his third year as artistic director and conductor-in-chief—and the audience will again be looking forward to a series of twenty-eight concerts scheduled at four a week. Mitropoulos will act as soloist on one of the concerts and will conduct twenty of them. A group of concerts in mid-July will be in charge of Vladimir Golschmann.

### New York

In this, its thirtieth anniversary summer, the New York Stadium Concerts, Inc., plans an eight-week season to open June 16th and close August 9th, with five concerts weekly. The orchestra will be that of the Philharmonic-Symphony Society of New York and the conductors, in the early part of the season, Pierre Monteux, Alexander Smallens, Leonard Bernstein and Dimitri Mitropoulos. During the sixth and seventh weeks the Stadium Concerts will introduce conductors of the new generation to its public: Hans Schwieger, Bernard Hermann, and Richard Korn. First of a series of special events will be a Grace Moore Memorial Night, June 21st, with Dorothy Kirsten and Eugene Conley as soloists.

A plan to provide disabled veterans with 400 tickets a week is being worked out.

### Washington

Richard Bales has been named musical director of the National Symphony for the summer season of eighteen Watergate Concerts, which will open on June 19th. This is a fortunate acquisition in view of Mr. Bales' unquestioned abilities, as proved by his success in organizing the National Gallery Sinfonietta and in inaugurating the first festivals devoted to American composers in the nation's Capitol. He has frequently appeared as guest conductor with the National Symphony Orchestra.

### New Orleans

The eight-week Summer "Pops" series of the New Orleans Symphony Orchestra is to be conducted by Emanuel Balaban, former director of the Ballet Russe de Monte Carlo.

### Hollywood

The Hollywood Bowl is to be under the batons of a series of guest conductors this season. Izler Solomon will direct the ninety-five musicians July 10th, 12th, 14th and 16th.

## FESTIVAL FOOTNOTES

Dr. Fritz Busch, conductor of the Metropolitan Opera Company, will direct Cincinnati's 1948 Diamond Jubilee Festival this month.

The Utah County Centennial Celebration, held under the auspices of the Brigham Young University at Provo, Utah, beginning June 10th, will feature a series of eight concerts by the Los Angeles Philharmonic Orchestra conducted by Alfred Wallenstein. This celebration, the greatest musical festival in the history of Utah, marks the one hundredth anniversary of the coming of the pioneers.

The opening of the George Gershwin Memorial Collection is a feature of the annual Spring festival of the Fisk University. This series is now in its eighteenth year.

Two performances of the Bach B minor Mass are to be given at the fifteenth annual Bach Festival at Baldwin-Wallace College, Berea, Ohio, June 6th and 7th.

Columbia University's third annual Festival of Contemporary American Music will present on May 17th a program of the N.B.C. Symphony Orchestra conducted by Alfred Wallenstein.

The "Kentuckiana Jubilee of Music", a Louisville Philharmonic Festival, presented three nights of orchestral and choral music on April 28th, 29th and 30th. On the first Robert Whitney conducted the Louisville Philharmonic; Alex Templeton was soloist with that orchestra in the second event, and on the final evening George Szell directed the New York Philharmonic-Symphony.

The National Symphony Orchestra will provide the music for a Summer music festival to be held in Charlottesville on June 13th, 14th and 15th, dates which coincide with the exercises of the University of Virginia. Dr. Hans Kindler is the festival's musical director. Founding members are being invited to contribute toward the goal of \$20,000 to cover amply the 1947 cost of the three-day outdoor series.

The Philadelphia Orchestra was the official orchestra for the fifty-fourth Ann Arbor Festival which started May 8th. The performances included Beethoven's "Missa Solemnis" and Verdi's "Te Deum".

## BACKWARD GLANCES

### Minneapolis

The Minneapolis Symphony Orchestra has already published a complete listing of the compositions it has played during the 1946-47 season just concluded. Lack of space precludes our presenting the whole of these excellent selections. However, we note a large proportion are compositions by Americans, as well as contemporaries of other lands. This courage to present the new and the different is to be commended.

### Columbus, Ohio

During the past season twenty-seven compositions by American composers were played by the Columbus Philharmonic under Solomon.

### Erie

The twelfth season of the Erie Philharmonic Orchestra closed May 7th with a program in which a chorus of 125 under Dr. Federal Lee Whittlesey presented works by Mendelssohn and Rimsky-Korsakov.

### Spokane

The Spokane Philharmonic Orchestra, organized in the Autumn of 1945 by Harold Paul Whelan, now its conductor, ended a very successful season recently with a program featuring works of George F. McKay. The Suite on Northwest Indian Songs and Dances was conducted by the composer himself. Gordon Epperson was soloist in the other McKay selection, Cello Concerto.

(Please turn to page thirty-four)



Gordon Epperson, George F. McKay and Harold Paul Whelan

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# OPERA and OPERETTA

WE HAVE OFTEN had occasion to remark on the lack of opportunities afforded to singers for early practical training as members of opera companies. Now we find Mrs. Herbert Witherspoon, director of the Metropolitan Opera Guild, underlining the idea with a plea not only that schools be reorganized to afford better vocal training to students, but that more operative bodies be formed to help local talent to come before the public and get practice through actual performances. America is full of excellent vocal material that never is accorded the enlivening impetus of stage hearings. The formation of local companies would be a means of developing home talent and allowing us to realize America's vast artistic potentialities.

## SAN CARLO

Fortune Gallo's San Carlo Opera Company opened its annual twelve-day Spring season with Bizet's "Carmen" April 23rd. It was a smooth-running performance, with every member of the cast participating with gusto and skill under the able direction of Anton Coppola, the organization's new regular conductor. Paolo Civil, Spanish tenor, made his local debut as the Don Jose of the cast, a part he portrayed with the expected temperament and with tones warm and of rich texture.

Hizi Koyke sang Cio-Cio-San in "Madam Butterfly" on April 24th. Hilde Reggiani was the Gilda in the performance of "Rigoletto" on April 25th. On April 26th "Aida" was the occasion for the debuts of two young artists, Jean Browning, contralto, as Amneris, and Alfonso Pravaddeli as Radames.

## SAN FRANCISCO SEASON

The San Francisco Opera Company, which will open its twenty-fifth anniversary season in the home city on September 16th after presenting three preliminary performances in Seattle and three in Portland, Oregon, has planned a schedule of fifty performances during which seventeen operas will be heard. Charpentier's "Louise" and Ponchielli's "La Gioconda" will be given for the first time in the organization's history. During the local run, closing on October 19th, two operas will be given in Sacramento and one in San Jose. After the five weeks in the War Memorial Opera House the company will give thirteen performances in Los Angeles and one in Pasadena.

Several new singers will be introduced, among them Florence Quarataro, the San Francisco soprano, who sang at the Metropolitan last season.

## LAST LAP

With the final concert of its tour on May 19th in Rochester the Metropolitan Opera Company will close its current season. Looking ahead to plans for 1947-48, it announces that Edward Johnson's contract as general manager has been renewed for two more years.

## BRIGADOON

Definite signs of the musical play coming of age are in evidence in the excellent production "Brigadoon", currently showing in New York. Its lines, its music, its movement show an integration that stamps it an art-form equal to any. Harry Beaton is to be thanked for making the dancing so much a part of the plot that the two elements merge indistinguishably. The singers make their songs a natural extension of their whole personalities. Transition from spoken word to singing word is as smooth as water flowing over ice. The orchestra knows how to be a proper background or a necessary foreground as occasion requires.

## THE RAPE OF LUCRETIA

The cast of Benjamin Britten's opera, "The Rape of Lucretia", as it is to be given early in June by the Chicago Opera Theatre, includes Regina Resnik in the title role; Frank Rogier, baritone, singing the role of Tarquinius; Marguerite Piazza, lyric soprano, as Lucia, and Carlos Alexander as Junius. The male and female choruses which are utilized to comment on the action are in this production to be assigned each to a single artist. Paul Breisach will conduct.

MAY, 1947

## FAMILY AFFAIRS

The campaign to raise funds for a new opera house in New Orleans will be opened next Autumn with a performance of "Faust" featuring Ezio Pinza as Mephistopheles and his daughter, Claudia, as Marguerite.

Ferruccio Tagliavini and his wife, Pia Tassinari, will be heard singing the leading roles of "La Bohème" on May 17th in Newark, a performance under the auspices of the Griffith Musical Foundation.

Emil Cooper conductor of the Metropolitan, and his wife, the former Estelle Karenina, who herself was once a leading singer of the Russian Imperial Opera, were sworn in as citizens of the United States on March 10th.

## SOTTO VOCE

Licia Albanese has been instructed by her physician to cancel all public appearances for several months. Suffering from a laryngeal infection, she stands in need of a long rest as the only means of stabilizing the improvement already noted in her condition. The soprano's roles were taken by Dorothy Kirsten in Chicago, Atlanta, Houston and Dallas, and by Daniza Ilitsch in St. Louis, Bloomington and Indianapolis.

Lauritz Melchior gave three benefit concerts in Galveston and Houston, Texas, to aid Texas City disaster victims. These added \$9,378 to the relief fund.

## CURTAIN CALLS

The Denver Grand Opera Association in its performance of "La Bohème" last month engaged John Brooks McCormack for the role of Rodolfo.

Rehearsals have already been begun for a performance of "Lucia di Lammermoor" to be given by the Canton Civic Opera Association of that Ohio city. The group, organized in 1931, engaged Alberto Bimboni in 1942 as its director. Under his capable leadership the company has already presented "Carmen", "Cavalleria Rusticana", "Pagliacci", "Tales of Hoffmann", "Romeo and Juliet", "Mignon", "La Traviata" and "Elisir d'Amore".

The Lyric Grand Opera Company, directed by Luigi Dell'Orefice, is just concluding a series of five Saturday night performances in New



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York, during which "La Traviata", "Rigoletto", "La Bohème", "Cavalleria Rusticana", "Pagliacci" and "Madame Butterfly" were given.

An opera by the late Gertrude Stein and Virgil Thomson, "The Mother of Us All", commissioned by the Alice M. Ditson Fund of Columbia University, received its premiere on May 7th in New York. Dorothy Dow, soprano, sang the role of Susan B. Anthony; William Horne, tenor, that of Jo the Loiterer.

The American Lyric Theatre made its debut at the White Plains County Center with "The Barber of Seville" May 9th as part of the annual Spring Festival of Music and Drama. The next two performances will be "Tales of Hoffmann" on May 16th and "Carmen" on May 24th.

"Naughty Marietta" in its current revival at the Paper Mill Playhouse, Millburn, New Jersey, has in its title role Andzia Kuzak, and Harold Patrick as the dashing Capt. Dick, the woman-shy hero of the old New Orleans frontier. Clarence Nordstrom (as Silas Slick) and Melissa Mason (as Lizette) do exceedingly well in providing the comic accents. Richard Alan Gordon is the company's musical director.

Salvatore Virzi's one-act opera, "The Golden Gate", received its premiere on April 26th when the opera company of which Alfredo Salmaggi is artistic director presented it at the Brooklyn Academy of Music. The libretto is the work of Armando Romano. Gabriele Simeoni conducted. This, which was the closing work of the season, brought the total up to eighteen operas (thirty-six performances) presented by that company since September 21, 1946.

#### OPERA OVERSEAS

"Grazhina", a new opera by the Lithuanian composer, Karnavichus, is scheduled for the rebuilt State Theatre of Opera and Ballet in Vilna, capital of the Lithuanian Socialist Soviet Republic.

Richard Strauss's "Der Rosenkavalier" had its first performance at Covent Garden in London April 22nd. The list of principals included two American sopranos, Doris Doree and Virginia MacWatters, in addition to Victoria Sladen and Grahame Clifford.

The old pre-war Glyndebourne Opera Festival is to be revived this summer in England (opening June 19th) with a full-scale performance of Gluck's "Orfeo" conducted by Fritz Stiedry of the Metropolitan Opera Company. Another of the events of the three and a half weeks of the festival will be performances of Benjamin Britten's two latest operas for twelve-piece orchestras, "Albert Herring" and "The Rape of Lucretia".

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# Leaders and Line-ups

## Manhattan Medley

EMIL COLEMAN closed his date at the Waldorf-Astoria May 17th.

CAB CALLOWAY'S date at the Strand ended May 8th.

AL LOMBARDY and his all-G.I. orchestra returned to the Palladium Ballroom May 1st.

XAVIER CUGAT wound up at the Capitol Theatre May 7th.

LOUIS PRIMA will finish his date at the Commodore Hotel May 28th.

DUKE ELLINGTON swung out of the Paramount May 13th.

## Atlantic Antics

CARL SANDS' date at the Touraine Hotel, Boston, wound up May 1st.

ELLIOT LAWRENCE closed his two weeks at Frank Dalley's Meadowbrook, Cedar Grove, New Jersey, May 12th.

CLAUDE THORNHILL'S orchestra will make its debut at the Glen Island Casino May 29th.

WHITNEY WORTH and his orchestra are currently playing a long engagement at the Post Lodge in Larchmont, New York.

TONY CARTER and his ex-Marine combination opened at the Brooklyn Plaza Ballroom May 3rd.

GENE PRINGLE and his orchestra is at this writing holding forth at the Wardman-Park Hotel, Washington, D. C.

STAN KENTON'S date at the Howard Theatre, Washington, extended from May 2nd through 8th.

SPIKE JONES took a week at the Capitol, Washington, May 1st through 7th.

TOMMY REED'S band is scheduled to come East this month.

## Quaker Quickies

JOE MOONEY checked out at the Ankara Club, Pittsburgh, May 4th.

DON BESTOR began his engagement at Club Ankara May 5th.

CHUCK FOSTER will swing into Bill Green's Casino, Pittsburgh, May 16th for two weeks.

PHIL CAVEZZA'S band has gone into the William Penn Tavern, Pittsburgh, for a summer run.

CHARLIE SPIVAK played from the 2nd to the 8th of May at the Earle Theatre in Philadelphia.

JIMMY PALMER closed at the Terrace night club, McKeesport, Pennsylvania, May 4th.

LOUIS ARMSTRONG had a date at the R.K.O. Theatre, Reading, Pennsylvania, from May 1st to 3rd.

## St. Louis Limelight

LUIS RUSSELL opened at the Riviera May 2nd.

TED WEEMS closed his three weeks at the Chase Hotel May 15th.

EDDY HOWARD will open at the Chase Hotel May 16th.

BILL BARDO'S Tune Town Ballroom date ended May 4th.

DICK JURGENS' week at the Casa Loma Ballroom ended May 3rd.

## Loop-a-Doopers

GRIFF WILLIAMS opened at the Aragon Ballroom, Chicago, May 4th.

CARMEN CAVALLARO closed his week at the Chicago Theatre May 8th.

COOTIE WILLIAMS' date at the Regal Theatre ended May 8th.

ILLINOIS JACQUET is currently playing a chain of theatre dates.

## Mid-West Maelstrom

TEX BENEKE'S week at the Michigan Theatre, Detroit, ended May 8th.

GEORGE OLSEN opened at the Walled Lake Casino, Walled Lake, May 23rd for a week.

LOUIS JORDAN finished his week at the RKO Albee, Cincinnati, May 7th.

SAMMY KAYE held forth at the Palace Theatre, Youngstown, Ohio, May 5th through 7th.

FRANKIE CARLE'S week at the Circle Theatre, Indianapolis, ended May 8th.

## Far-West Fanfare

HAL MCINTYRE jumped to the Terp Ballroom, Austin, Minnesota, April 29th.

RAY ANTHONY bowed into Lakeside Park, Denver, for two weeks starting May 16th.

LES BROWN is signed for a fortnight at the Elitch Gardens, Denver, June 20th.

ANSON WEEKS will open the season at Lagoon Park, Salt Lake City, May 29th.



ANSON WEEKS

EDDIE DEL GUIDICE opened at the Riviera, Vern, Montana, May 3rd.

HENRY BUSSE played at Jantzen Beach Ballroom, Portland, Oregon, from May 2nd to 4th and from May 6th to 11th.

## Southward Swing

INTERNATIONAL SWEET-HEARTS had a week at the Royal Theatre, Baltimore, May 2nd through 8th.

DON REID closed at the Plantation, Nashville, May 4th.

GEORGE WINSLOW swung into the Plantation May 5th.

TONY DI PARDO moved into the Claridge Hotel, Memphis, May 9th for a three-week date.

COUNT BASIE began a tour of twenty-eight consecutive one-nighters in the Southland April 31st.

JIMMY JOY closed at the Peabody Hotel, Memphis, May 17th.

ART JARRETT ended his week at the Madrid Night Club, Louisville, Kentucky, May 4th.

BARRY DAVIS and his orchestra are set to play the University of Miami Senior Prom May 29th.

BILL HUMMEL closed at the Silver Slipper, Eunice, Louisiana, May 4th.

## Pacific Pastime

BOBBY BYRNE closed at the Ocean Park Ballroom, California, May 11th.

BILLY ECKSTINE'S engagement at Billy Berg's Night Club in Hollywood has been extended through June 1st.

## Campus Capers

SONNY DUNHAM had a prom date with the University of Missouri students at Columbus, May 10th.

SAM DONAHUE and his orchestra have provided dance rhythms at no less than eighteen leading college proms during the month of May.

## Soloists' Symposium

Arnold Eidus, twenty-four-year-old American violinist, winner of the first Jacques Thibaud International Violin Competition, is now back from the European tour which was part of his prize. He has been engaged by leading orchestras in this country for next season and re-engaged for another European tour next February.

Patricia Travers will make her musical debut in Paris May 31st, and will give concerts in London May 31st and June 12th, in Vienna June 6th and in Scheveningen, Holland, June 22nd.

Robert Casadesu, pianist, and Zino Francescatti, violinist, presented a sonata recital May 5th, proceeds of which will benefit the New York Philharmonic-Symphony Pension Fund.

Paul Olefsky, cellist, who recently completed a tour of 200 USO concerts in the South Pacific, gave his first Philadelphia recital on April 23rd.

Piano literature of three centuries will be featured when Claudio Arrau presents his series of three Carnegie Hall recitals next season.

A full recital for the trombone—perhaps the first time this has been attempted—was news at Town Hall on April 13th, when Davis Shuman undertook and successfully accomplished the feat.

The American violinist, Isaac Stern, will tour in Australia for the first time this summer.

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IF I HAD YOU PAGAN LOVE SONG	STOMPIN' AT THE SAVOY MOONLIGHT SERENADE
TWO O'CLOCK JUMP I'M COMING VIRGINIA	SWEET AND LOVELY SING, SING, SING
HOW AM I TO KNOW HAMP'S BOOGIE WOOGIE	JOHNSON RAG DEEP PURPLE
GOOD NIGHT SWEETHEART	BLUE MOON



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CHINA BOY I NEVER KNEW	MY BLUE HEAVEN SLEEPY TIME GAL
WABASH BLUES LINGER AWHILE	RUNNIN' WILD AT SUNDOWN
ONE O'CLOCK JUMP	JOSEPHINE



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## Composers' Corner

Frances McCollin, Philadelphia composer, is the winner of the 1947 Pennsylvania Federation of Music Club's Contest for a three-part women's chorus with piano accompaniment. The winning score, a setting of Longfellow's "Christmas Bells", was sung at the State Federation's Convention at Williamsport on May 3rd.

Miss McCollin's orchestral compositions have been performed this winter by the Indianapolis Symphony Orchestra, Fablen Sevlitzky, conductor; by the Rochester Civic Symphony Orchestra, Guy Frazer Harrison, conductor, and by the Pennsylvania Philharmonic Orchestra, Luigi Carnevale, conductor.

Samuel Barber's "First Essay for Orchestra" was performed during January in Prague by the Czechoslovak Philharmonic Orchestra conducted by Rafael Kubelik and his "Overture to the School for Scandal" in Algiers on January 31st by the Symphony Orchestra of Radio Algiers, with Eric Stekel conducting.

Philip James' "Song of the Miners" was first sung May 5th in Scranton by the newly combined Scranton Junger Mannerchor and the Wilkes-Barre Concordia Society.

The American Soviet Music Society presented the American premiere of "Betrothal in a Convent", a new Prokofeff work for soprano and chorus based on Sheridan's "Duenna", when it was given May 12th in New York.

## The Closing Chord

Louis B. Elmer, Secretary-Treasurer for the past seventeen years of Local 162, Lafayette, Indiana, died suddenly on April 5th, 1947, as a result of a heart attack. Brother Elmer, previous to entering the general insurance business four years ago, taught music in the high schools of several nearby towns. He organized West Lafayette's first high school band. Born at Remington, he was the son of Warner T. and Erma Bartlett Elmore. His widow, Bella Morin, is his only survivor.

Longview, Washington, mourns the death on February 7, 1947, of William Enoch Plunkett, who "raised half of the young musicians of the community". A trombonist of ability, Brother Plunkett, childless himself, took a deep interest in young musical aspirants and boasted that he "had boys playing all over the world". He had a library of over 500 band works and was ready to lend them at any time to any one that needed them. This collection has been bequeathed to the local public library. The community, in the words of James R. Farris, Secretary of Local 668, Kelso-Longview, of which Brother Plunkett was a member, has lost "a great champion of music for the youngsters".

INTERNATIONAL MUSICIAN



# CONCERT BANDS

*IT IS INTERESTING to note that the very existence of the band, as distinguished from the symphony orchestra, lies in its adaptability to marching out-of-doors. Thus it has acquired through the ages no string sections, no harps, no piano. And thus its music leans toward the emphatic, the rhythmic and the forthright. And thus, too, its best season remains the period of bright skies and warm breezes. Lucky the towns that have this Summer, besides their parks, swimming pools and fountains, music sounding in the open air, underlining occasions of festivity and solemnity. For such towns possess the spirit of friendliness and the zeal for progress, in short, are not merely dots on the map but pointers to a better living for each of their inhabitants.*

## First for Recreation

The Elizabeth (New Jersey) Recreation Concert Band, which was started in June, 1944, and has now a membership of seventy-five, has given twenty concerts in that area and has a repertoire of over two hundred numbers that represent the best in symphonic band literature. The programs are listed as "pops" concerts, because the selections played are of a semi-classic and light nature.

City Band was first conducted by Amileare Cerboneschi. Its members, five of whom have been with it since the beginning, consist of one piccolo, five cornets, six clarinets, three French horns, five trombones, two basses, two baritones, one tenor saxophone, and four drums with traps.

The conductor of the band is Clarence Bassett, its manager, Raymond Schirch, its assistant conductor

Brooklyn. Many new compositions will be introduced.

The leader of the band, Edwin Franko Goldman, has established a sort of record, since he has not missed a single one of the 1696 concerts presented in the thirty years of the band's existence.

The concerts this year, which Mayor O'Dwyer accepted "in behalf of the City of New York," are named in memory of the two patrons whose support of them began in 1924.

## Los Angeles Band Leader

The leader of the Los Angeles County Symphonic Band, Arthur Babich, was born in Europe and came to this country many years ago to conduct opera in New York. So well did he like America that he decided to stay in this country and took up residence in California, continuing his composing and directing

The Los Angeles County Symphonic Band is sponsored by the Los Angeles County Board of Supervisors in cooperation with Local 47, A. F. of M. It is heard at Exposition Park in that city Sundays at two o'clock.

## A City's Need

Up Boston way, a newspaper columnist in the Boston "Post" voices a wish that most of the population in that city and, in fact, any city not amply provided with band music must have. "I met Alfonso D'Avino, conductor of the great Symphonic Band, which is one of the few pleasant memories of the days of the WPA", he says, adding as a nostalgic aside, "Remember how the music in full and well-controlled volume resounded from the Parkman bandstand on summer noontimes about a decade ago?" Then he goes on; "I



The New Departure Band of Bristol, Connecticut, as it looks today. Picture was taken recently in the ballroom shell at Lake Compounce, where the band has played for twenty-seven successive (and successful) summers. Conductor Edward Noon is front, center, baton up.

Most frequently played are works by Herbert, Friml, Romberg, Grofe, Gershwin, Kern, Porter, Strauss, Sousa, Goldman and Pryor.

On April 26th the band traveled to Scranton, Pennsylvania, in response to an invitation of the Eastern Division of the National Music Educators Conference, and played at one of the major sessions in the convention.

## Holyoke History

Forty-two years ago a group of musicians in Holyoke, Massachusetts, struck up some spirited band music. They are still inspiring the inhabitants of that town today. Organized on April 27th, 1905, the Holyoke

and librarian, Charles Uebel, and its president, Joseph Equi.

## Goldman Concert Band

The summer series of the Daniel and Florence Guggenheim Memorial Concerts by the Goldman Band will open June 13th on the Mall in Central Park, New York. The concerts, which draw audiences of from 12,000 to over 30,000 people nightly, will consist of special evenings of operatic music, symphonic music, children's music and the works of individual composers such as Beethoven, Wagner, Tchaikovsky and Verdi. They will be held on Sundays, Mondays, Wednesdays and Fridays on the Mall in Central Park, and on Thursdays and Saturdays in Prospect Park.

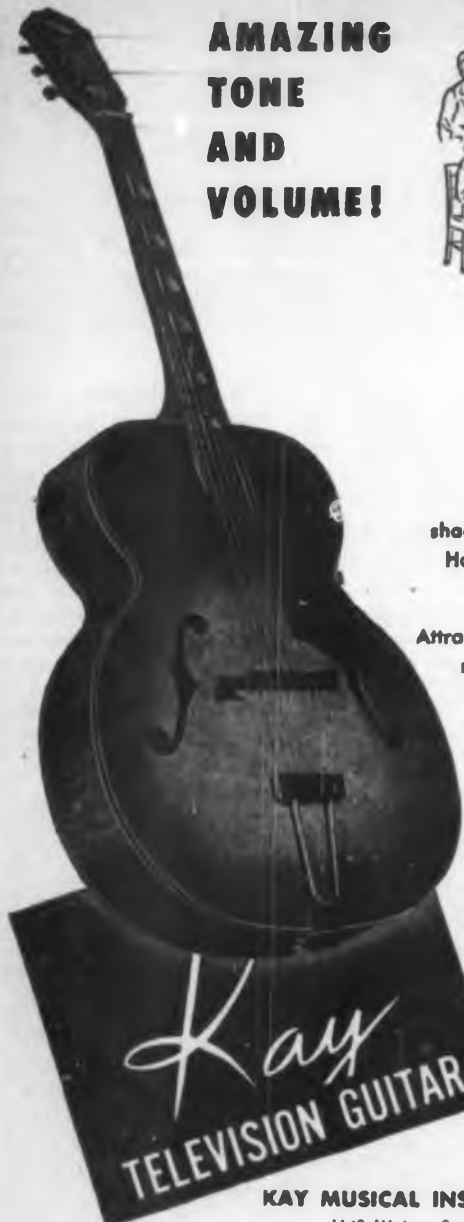
of outstanding bands and orchestras. Today he makes his home in Los Angeles with his wife and two daughters. His hobby is golf.

Speaking at a recent meeting of band musicians, Mr. Babich said, "It has taken seven years to bring the County Symphonic Band to its present high standard. Bands in general are traditional organizations in this nation. It requires a great amount of ensemble training to establish popularity of any musical group. America is famous for many fine bands that have become a part of its history: Pryor's, Gilmore's and Sousa's bands were a few outstanding organizations that have left enviable records of what can be accomplished in the band field."

hope we don't have to have a depression to have good band music. Such things should be a sign of prosperity, a sign of happy times. So I asked Mr. D'Avino what our chances were for some good band music this summer, music such as he and his Symphonic Band used to play for us. He smiled into the bright spring sunshine and said he thought our chances for such music this summer were pretty good.

"This citizen, and no doubt all lovers of really fine band music, hope he is right. Somehow one would think that a music-loving city like Boston would always have music. . . ."

We emphatically second the columnist's concern and hope.



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Softly the head  
Of unimportunate  
And placid dead.*

*Whose wants, whose needs, whose lust,  
Are cooled in dust;  
Theirs, monument, acclaim  
And marble bust.*

*Such gifts can stir no zest  
For life. Your best  
Can now not stimulate  
The bleak request.*

*The dead smile on, nor flowers,  
Nor marble towers,  
Nor flags half-mast, nor fame  
Can irk their hours.*

*Mozart the wreath, the plaque  
For Brahms; no lack  
Impels them now to track,  
Imploring, back.*

*Pile flowers on Schubert's grave;  
He will not crave  
Either for food or friend  
Or act to save.*

*Taught acquiescence, they  
Have had their say;  
No danger here for you  
In counterplay.*

*Be sure no hint of need,  
Bodies to feed,  
No word that any end  
Be served, will plead.*

*The dead do not translate  
To thwart ill fate,  
Nor test if love be true;  
It is too late.*

*Praise, then, where praise is due,  
But careful—you!  
Lest echo come back, "Bread!"  
Praise but the dead!*

—HOPE STODDARD

# HERE, THERE AND EVERYWHERE

## The Guild Gray Twins

Members of the audiences at the Philadelphia Orchestra concerts—at least those who sit far up front and those who have especially good eyesight—may note two players in the string section who look extraordinarily alike and may conclude they are brothers. These two—Alexander Gray, violist, and John Gray, 'cellist—are indeed brothers, in fact, twins, and the lines of their musical careers have run parallel almost from the day they were born in Glasgow, on April 14th, 1892, to the present time.

For the brothers Gray come of a family rich in musical tradition. Their father, who is now seventy-seven years old, still plays 'cello in Providence, Rhode Island. His father, a Scottish violinist, had the distinction of accompanying Adelina Patti on his cello, there being no pianist in the town when she visited his native city of Hawick on the Tweed River.

As boys the brothers concertized widely in Scotland and England with their two other brothers, Robert, Jr., and William. They comprised what was then, and probably still is, a musical novelty, a string quartet made up of four brothers. They even came to America, billed by the Keith Circuit as the Romany Rye String Quartet, and dressed to fit the part in Gypsy costumes.

Alex and John Gray, after years of musical work in the New England states, got a simultaneous urge to come to Philadelphia. There they played together in the Fox Theatre pit orchestra, Alex acting as first violinist and John serving as first 'cellist.

When Stokowski needed a violist, Alex applied and was accepted for the post. During his first two years with the orchestra, he studied the viola at Curtis Institute of Music with Louis Bailly. It took twin John a year longer to attain to the 'cello section of the orchestra, but he employed himself profitably in the meantime by studying with Felix Salmond at the Curtis Institute of Music. He was the first 'cellist to graduate from that conservatory.

As twins the brothers find their paths running parallel, not only in their work but also in their recreation. On April 14th last, for instance, when Salvatore Baccaloni was soloist at a concert of the orchestra for the benefit of its Pension Foundation, it was discovered at rehearsal that it was Baccaloni's birthday. Then it developed that there

were three other birthdays in the orchestra also, Jules Serpentini, second clarinetist, and the Gray twins. After some scrambling about, a large and festive cake was secured, decorated with candles, and presented in an appropriate speech in Italian by A. A. Tomei of the horn section. Baccaloni got a big candle, the other men lesser ones. The orchestra played "Happy Birthday to You" and everybody had a wonderful time.

## Sewers Can Wait

Just when Jacques Singer was rehearsing the Vancouver Symphony Orchestra in the Boilermakers' Hall a month or so ago, pneumatic drills

leader of the famous Regent Hall Salvation Army Band, is retiring. The high point in his career was reached last year when, on leading his band in the courtyard of Buckingham Palace, he was received by the King and Queen. He started his musical career at ten years of age—blowing a tin whistle.

## Out There Pitching

The Albany newspaper columnist, Edgar S. Van Olinda, recently devoted his "Around the Town" comments to the president of Local 14 of that city, Frank Walter. Such sincere eulogy bears repetition and we are therefore presenting excerpts



Left to right, JOHN GRAY and ALEXANDER GRAY

began tearing up the pavement in front of the building in order to repair a sewer. Since the music was completely drowned out by the din, conductor Singer had to choose between giving up the rehearsal or acting promptly. Choosing the latter course, he appealed to Mayor Gerry McGeer, who reached City Engineer C. A. Battershill, who spoke to Engineer Inspector John C. Oliver, who got in touch with the drill gang. The sewer waited on the music, for the drilling was suspended not only during that rehearsal but during the one the next day as well.

## Salvationist for Sixty-four Years

After sixty-four years of unbroken service in the Salvation Army, Bandmaster H. W. Twitchin of London,

of the column herewith. After pointing out the various services Brother Walter renders to musicians in that city, Van Olinda goes on to say, "Now we don't mean to imply that Frank is a tough man to do business with, when it comes to negotiating dates for the local musicians. He is out there in front, seeing that his "boys" get everything that is coming to them, and has been doing this ever since he was elected president some twenty-five years ago. . . .

"You can find him every working day up at headquarters in Beaver street, always available for the 'beefs' of his boys, some real and others more or less fancied. But they always get heard out. . . . Then, too, he is a charter member of Dr. Leonard G. Stanley's Empire orchestra, which meets every Thursday

night up at Doc's house, where the group has been playing weekly programs 'for its own amusement' to these forty-odd years. But music is a great artery softener. Frank looks just the same as he did when he was playing at Frank Gillespie's Hampton soires."

## Just What the Doctors Order

Many of us, baffled by some ailment that refuses to be shaken off, wonder what doctors prescribe for themselves to keep fit. Fifty or so of them in New York at least give the answer as—music. For such is the prescription of the Doctors' Orchestral Society of New York which presented a concert (Mendelssohn, Dvorak, Bruch and Bizet) in New York on April 18th and will present another in that city on May 16th.

The fifty-one members of this organization—obstetricians, skin specialists, arthritis authorities, orthodontists, nurses, X-ray specialists, pharmacists, laboratory technicians, and doctors' wives—unwind the complicated pattern of their days by weaving, evenings, new patterns just as intricate and just as individualized—patterns in tone. And these experts have found that such adjustment has a relaxing effect, that the entirely different approach does wonders for their blood pressure, nerve action and general physical set-up. As Dr. Cornelius Traeger, chief of the arthritis clinic at Roosevelt Hospital and president of the Doctors' Orchestral Society, puts it, "Most of us come down to practice dead tired, but after a half-hour of playing we feel completely revived. We could go on for hours."

Their conductor, Ignace Strassfogel, himself attests to the restorative effects of music on these men. So enthusiastic do they become, he tells us, that he "has the problem of holding them back."

So, here you have the answer, given by a group of experts: The way to rest from strenuous mental exertion is to indulge in more—that is, if the restorative exertion is creative, is artistic, is, in short—music.

## Michigan Conference

The thirtieth annual conference of the Michigan Musicians' Association was held in Battle Creek, Michigan, on April 10 and 11, 1947, with a complete representation of all A. F. of M. locals in Lower (Please turn to page thirty-two)

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By GEORGE LAWRENCE STONE

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A part of this ritual is the march from the nearby State House to the scene of the festivities by the Governor of the Commonwealth and his suite, to the music of a fifer and drummer. On one of these occasions not too long ago the escorting musicians played "The Rogues' March". To this the members of the august delegation proudly and majestically stepped forth, serenely unconscious of the significance of the tune, and wended their way thitherward through a wildly applauding multitude to the place of honor reserved for them on the Common.

"The Rogues' March", it may be recalled, was used in the old Army camps to drum out soldiers deemed unworthy to remain in the service. And did those few snicker who were in the know!

## HL JACKSON!

A PHILADELPHIA drummer who adopts the *nom de plume* of "A. Solid Jackson" writes that, although he never took a lesson, he is doing well at dance work; situated in a good spot and well thought of; doesn't read music but manages to get away with the ordinary floor-show; feels that he has exceptional talent, and wonders what the chances are of getting into a big-time band.



George L. Stone

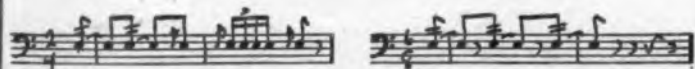
Well, Jackson (er, Solid), in your present state of preparedness your chances are pretty slim. No doubt you possess talent or you would not have gone thus far, but I should say that you have about reached your limit. Since you cannot read, it will be impossible for you to play big-time special arrangements; neither will you be able to sight-read a professional floor-show. Doubtless you have picked up a few rudiments and a bagful of tricks, but this is not enough for the keen competition of the upper brackets. Then again, how do you know that the rudiments you have thus far acquired are technically and musically correct and ready to be streamlined into the technique of a smart band?

I know that occasionally some self-taught kid manages to join a top-flight band and forthwith proceeds to lay them in the aisles. I know, too, that sometimes in a horse race a long shot will come up from behind, win the race, and pay off a pot of gold. But these are exceptions and it isn't wise to hang back from doing things the *right way*, waiting and hoping for some long shot lucky break that may not come in a lifetime.

The *right way*, Jackson, is to go to a teacher and learn all you can about your profession. In this way you get the most out of yourself in the least time and with the least effort. There is science in about everything—drumming included—and without it the chances for success are not too bright. In drumming you need both the goods and the breaks to make the grade. The breaks are in the lap of the gods, but the acquirement of the goods is up to no one but yourself, and when you have them both then you really *should* be solid, Jackson.

## SHORT ROLLS

Bob Bass, formerly with Bob Chester, is back in circulation; settled in Minneapolis, where he is living a life of ease (?) playing two local radio stations, days; a hotel, nights, and teaching in his new studio between times. He brings up the question of short-stroke rolls and contends that seven-stroke rolls as shown below should be started *on* and not *before* the time-value of the notes used to indicate them:



According to the rules of music, no roll, short or long, should be started before its notated value. However, in ancient style military drumming, under certain conditions, we take liberties. There is, of course

a sharp contrast between the ancient and modern schools of drumming (modern here meaning *legitimate*, not *jazz*). The trouble is that, unthinkingly, we are apt to apply ancient adaptations of short rolls to modern music and *vice versa*.

Taking ancient drumming first, the marching tunes, handed down from father to son, called for seven-stroke rolls in the places we are discussing. Here no other roll would do. If the old-time drummer felt like getting them in on time (starting them on the eighth-note value), he could do so easily enough, for the marching cadence then was a slow one (110 steps to the minute):

### TIME CHART OF THE SEVEN-STROKE ROLL Starting on the Eighth-Note Value (Musically Correct)

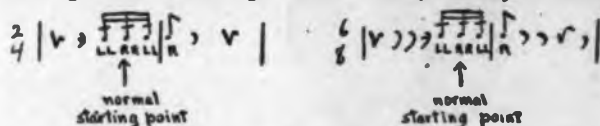


If, perchance, the old-timer wanted to start his sevens *ahead* of time (he more often did than not), who cared, as long as he used sevens, for in those days men drummed more from the soul than from text-book time-values. In fact, few had ever seen a text-book or could have read one if they had. But the manner in which the ancient strung his rudiments together, one after another, often at the expense of smooth rhythmic flow, made drumming history. And when today we play the old drum-beats in exhibition or contest we, too, follow ancient style to the last accent and mannerism of the last rudiment, for this is tradition and, as such, never should be altered.

It is here that *today's* military drummer begins to run into difficulties in adapting sevens to marching drumbeats, for while at the old 110 cadence the rudimental seven may easily be started on the eighth-note value, today's marching speed has been advanced to 120 steps per minute (Government standard) and those of some fraternal organizations go as high as 128 to 132. At these *tempi*, especially in 6/8, it is difficult for the average drummer to crowd in a roll of seven strokes (actually six strokes before the beat) with big sticks on a large drum in the now constricted time-space of the eighth-note. And if he can, he is apt to choke the drum tone in so doing.

Thus, we often face the alternative of using sevens starting *ahead* of their note-value, thereby distorting the rhythm of the measure; or of substituting five-stroke rolls which, while more easily playable, are apt to incur the disapproval of the "ancient" stylist:

### TIME CHART OF THE SEVEN-STROKE ROLL Starting Ahead of the Eighth-Note Value (Musically Incorrect)



### TIME CHART OF THE FIVE-STROKE ROLL Starting on the Eighth-Note Value (Musically Correct)

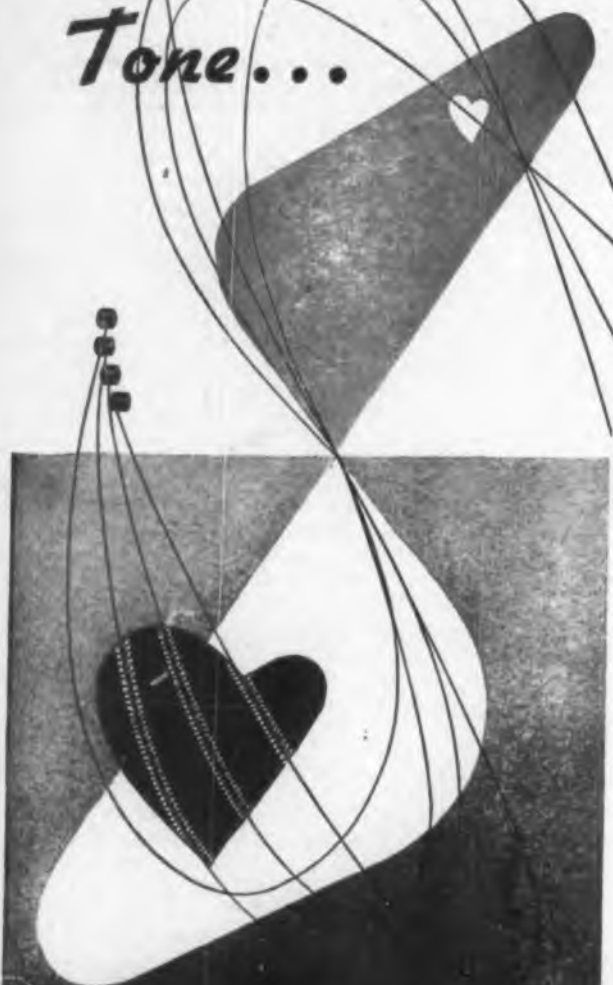


Now, to modern drumming (orchestra and concert band, with smaller drums and lighter sticks): Here we apply an entirely different set of standards, those in which strict rhythmic analysis comes first and choice of rudiments second. Here we must fit our rhythm to that of the orchestra or band and we must divest our technique of any rudimental accent, mannerism, or tradition which conflicts. We are not soloists now; we are just one member of an ensemble, our principal duty being to play the part set before us AS WRITTIEN. We now have *natural accents* to consider and these follow the rhythm of the measure-signature rather than that of the rudiments we employ.

Seldom is a leader interested in our choice of short rolls or in the mechanical means by which they are produced. There is no reason he should be—that is, within *our* province. However, he *is* interested, intensely so, in our giving him the exact rhythmic measuring indicated by the notation in our drum part; and here we are justified in using any roll which our judgment tells us will properly fill a specific time-value.

Personally, when drumming in the ancient style, I follow tradition by using seven-stroke rolls but, in concert music, I follow the rhythm of the musical figure, and here, more often than not, fives fit better into the rhythm of 2/4 and 6/8 at normal playing speeds. In any roll, long or short, I endeavor to time my hand-movements to the rhythm of the figure the roll accompanies and I never would think of starting a roll ahead of its notated value. For more on the timing of hand-movements in short rolls see Gardner's *Modern Method for the Drums*.

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## THE VIOLIN VIEWS AND REVIEWS

By Sol Babitz

I have received from Bernard Silverstein of Detroit, Michigan, an interesting letter on the subject of Samuel Gardner's "School of Violin Study Based on Harmonic Thinking" which was reviewed in this column several months ago. In this letter he describes an experiment conducted in a public school:

"... One of my assistants and I divided a group of twenty-four beginners... into two classes of twelve each. The youngsters were chosen at random. One group was instructed in step-wise progressions to find their tones; the other group was started in step-wise manner and switched to the 'harmonic thinking' approach as early as the third week. The 'harmonic thinking' approach consisted of finding principal tones and then filling in the intervening tones. This instruction was continued daily for eight consecutive weeks. During this time we exchanged classes regularly in order to negate the argument or element of teacher ability or experience. The resultant differences were amazing.

"The 'harmonic thinking' group was far superior in intonation, independence of fingers, courage of finger-placement and general articulation which later would greatly facilitate velocity. Also the development of a fine, even vibrato would not be hampered by that old-fashioned impediment 'too many fingers on the string'.

"The step-wise group was constantly looking for tones, for instance, by rapidly placing fingers 'one' and 'two' to find finger 'three'. Velocity was hampered. Eventual shifting was tied down by the vise-like grip of several fingers on the fingerboard. Fatigue was very evident early in each lesson".

### Problems of Orchestral Intonation

I am in general agreement with Mr. Silverstein's conclusions. I would like to suggest that he continue his worthwhile experiment with another group which is taught both methods simultaneously.

It is in the more advanced types of playing, particularly in orchestra work, that I must reiterate my opinion that the conventional method of holding down fingers as a guide is of great practical value.

We learn from anatomists and psychologists that the process of learning violin is partly mental, but also to a great extent a *physical* procedure. Repeated practice is necessary not so much to teach the mind as it is to train the nerves which control the finger muscles to move the fingers in certain set paths. That is why playing in tune is a physical function which the student is told he must learn to do "without thinking". "Harmonic thinking" can unquestionably facilitate the early stages of this process. Because of the physical basis of this function, however, the violinist plays in tune primarily by his sense of touch. In the orchestra where the sonorities of the different instrumental choirs interfere with one's hearing, the sense of touch assumes even greater importance. It is for this reason that the orchestra player instinctively seeks fingerings which permit him to hold down his fingers as much as possible; one finger guiding the other thus gives a sense of security which compensates for the loss of auditory clarity.

This does not imply that the orchestra player is deaf. It merely means that his reaction to his own tones is slower than in solo playing. Orchestral passages in the high positions would certainly sound chaotic if fingers were not held down as a guide.

In the following example from my book "Principles of Extensions

Bach: Partita 1, Dbl.

(2nd Position)



in Violin Fingering" the intonation problem is simplified through the aid of fingers held down.

\*Samuel Gardner, "School of Violin Study Based on Harmonic Thinking." Published by Carl Fischer, Vol. 1, \$1.00; Vol. 2, 75c.  
\*\*Sol Babitz, "Principles of Extensions in Violin Fingering." Published by Delkas (Los Angeles). Price \$1.50.

# SUCCESSFUL TRUMPET PLAYING

By "Angie" RATTINER



## ATONALITY

WHEN ONE hears the terms "new", "free-style", "modern" applied to otherwise uncategorized music, the discussion may be turning upon the subject of atonality. It is not reprehensible that atonality is unfamiliar, since the theory which bears this name is comparatively young in musical history—no more than fifty to eighty years old.

Literally, atonality means "absence of tonality". Musically speaking, this definition is incorrect, for atonal music, as we call it, does possess tonality. Likewise, tonality is defined musically as "the orthodox interpretation of the regular vocabulary of Nineteenth Century harmony". On the basis of this explanation of tonality, the comprehensive musical dictionaries define atonality as any music which does not conform to the rules for tonal music.

Arnold Schoenberg first experimented in atonality, although he objects to the application of this particular term to his theories. His early compositions, "Drei Klavierstücke" (Opus 11, written in 1908) and "Sechs Kleine Klavierstücke" (Opus 19, written in 1911), preceded his invention in 1915 of the twelve-tone chromatic scale system, the first of many succeeding theories, schemes, techniques by other men. By Arnold Schoenberg's definition, atonality characterizes a composition where there is no relationship of its tones and chords to a central keynote. Music which is written without a key signature is usually atonal.

The confusion of polytonal and atonal music is natural, because the impression on hearing compositions in these styles is very different from that experienced on listening to classically derived music. However, polytonality for descriptive music pre-dates atonality by some four hundred years. In 1535 Hans Newsidler wrote "Der Judentanz", a satirical lute piece, and in 1787 Mozart used polytonal harmonies in "Ein Musikalischer Spass". "Polytonality is the simultaneous use of different tonalities in different parts of the musical fabric". Consequently, it can be seen by comparing definitions that each has its individual function and meaning.

Orthodox Nineteenth Century harmony prescribed the seven-tone major and minor scales. As developed by Arnold Schoenberg, atonality presents us with a new scale of twelve tones which serves as a basis for an infinite number of scale variations. Many contemporary composers employ such scales. Some are created of intervals which are a result of the overtone series. Still others are built on arithmetic divisions of the octave.

Since instrumentalists will be called upon to perform compositions or fragments based on these original scale formations, following are a few possibilities which the atonal systems produce:



To comprehend atonality you must accustom your ear to a scale which consists of any sequence of tones up to twelve, a process, I admit, which requires a completely open-minded approach to musical theory. The scale can have greater intervals than a whole tone, as in Illustrations 3, 5, 6, 7, 8. In Illustration 8 the skip down is made to bring the scale within the range of the trumpet.

These few illustrations indicate the range of potential scale forma-

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tions. When they are created out of arithmetic division the number of versions is almost infinite. The obvious flexibility of this musical system will be a challenge to future composers and to the men who will perform their music. Unusual as its sound may be, atonal music is not a freakish or temporary musical accident. More and more in the future musicians will be required to perform and compose in this idiom.

*It is but a truism that labor is most productive where its wages are largest. Poorly paid labor is inefficient labor the world over.—Henry George.*

## **Apprenticeship on the Podium**

**I**N highly skilled occupations of every kind the transition from the amateur to the professional status entails something of a wrench, the cause of which lies in the natural fear of the employer lest he employ one unequal to the task. A job can be acquired only by those "with experience", thus leaving the skilled but untried applicant in the unhappy position of never being able to gain the one asset necessary to his becoming a professional. The musician is subject to a still further disadvantage in landing his first job. He does not possess—and it is impossible that he should possess—that ingredient considered all but indispensable by agent, manager or entrepreneur, *a name*. Often—such is the paradox of the entertainment profession—he is told, on applying for a position, that only after he has built up a reputation can his plea be favorably considered. Nor does such an attitude imply undue callousness on the part of the employer. With a public bemused by the aura of popularity only the most venturesome employers dare run the risk of introducing new talent.

Musicians in every category know the bitterness of such rejections. Every established instrumentalist, singer or conductor has the memory of a dark period in his career in which his inexperience has been held as an almost ineradicable blemish, in which the sounds of doors closing against him and the click of his inquiring heels in agency anterooms have all but drowned out motifs of ardor and inspiration. Truth to tell, many never survive the period intact in their resolve. Shuffle through the clerks in any store, the typists in any office, the "hands" in any factory and you will find individuals who in their youth were trained to be musicians, who kept at their keyboard when the boys were out playing ball, who drew their bows over violin strings through long summer hours when the Scouts were taking their outings, who built their hopes for the future around their ability to play an instrument with skill and sensitivity—all in the firm belief that one day this was to be a way of living for them, a way to win their bread and butter, feed their families and recompense their parents for the latter's considerable outlay in capital, time and patience. Granted, some who started out for the concert stage and landed at desks or counters or machines may have been inadequate, through lack of fibre or special aptitude, for the musician's calling. A far larger proportion, there is not the least doubt, had the ability, the training, the zeal, the sensitivity in requisite degree. What they lacked was only the chance of proving this to the public.

Perhaps of all the categories of musicians, the conductor has least opportunity, in America at any rate, of demonstrating his talents. And, sadly enough, this opportunity is lessened rather than increased by the fact of his being a native American. And why are the conductor's chances so meager? Because the managers of orchestras will not supply their empty podiums with those who have not had the necessary experience, repertoire and authority for the work—this when practically no opportunities are afforded for these men to gain the training and experience indispensable to fill responsible positions. It is a vicious circle and one so deeply demarcated that only that individual can break it who has, besides an artist's grasp and a pioneer's stamina, an extraordinary portion of good luck.

Conductors who have "arrived" have, some of them at least, in remembrance of the years of their travail, sought to set up a bridge across the chasm between obscurity and fame. Serge Koussevitzky's Berkshire Music Centre has not only served to develop young conductors' talent but led to his students finding positions as assistant conductors of leading American orchestras. And George Szell of the Cleveland Orchestra, another conductor combining solicitude with enterprise, regularly employs two "apprentice conductors" as his assistants each season. These two appointees, upon passing various tests of their abilities, work with the orchestra as "master students" under the personal guidance and supervision of Mr. Szell. The young men attend all the rehearsals and concerts, play some instrument in the orchestra from time to time, conduct at rehearsals when called upon and rehearse orchestral groups as required. They also work in the library in the preparation of scores and parts and have as daily experience the fulfillment of all the tasks and practical aspects of the routine of their job.

This system which, as can be seen, not only offers the student of conducting the opportunity to develop professionally in his art under exacting supervision and to learn its skills from the least to the greatest, but also assists him in negotiating the hurdle between the training music conservatories give him and the much-to-be-desired position as regular

occupant of the orchestral podium, has been made possible through the cooperation of the Kulas Foundation, established by Mr. and Mrs. E. J. Kulas, trustees of the Musical Arts Association, which operates the Cleveland Orchestra. It is without the least doubt one of the most fruitful grants within the realm of music, since it benefits not only a type of musician otherwise wholly dependent on the caprice of fate, but also, if the pattern is followed by the other of our major symphony orchestras, is sure to raise the standard of orchestral performance throughout the country. We cannot strongly enough recommend it as a worthy means toward the betterment both of music and of the status of music makers.

## **When Friendship's Fires Are Relit**

**I**N THIS fifty-first year of our Federation's existence many of our locals (a listing of which was presented on page 15 of the March issue) have been celebrating their fiftieth anniversaries by get-togethers of various kinds. Having ourselves joined one of these genial affairs we can fairly say we know of no more comradely, no more jolly gathering than this meeting of old friends bound together by common memories as well as by the joys and vicissitudes of a common profession. Here stories are swapped—"Remember when Joe poured sarsaparilla down the bell of your horn?"—"Mind the day the band stopped playing all together and left Fred carrying on alone?"—and incidents relived of state fairs, barn-stormings, vaudeville stands, firemen's parades, target excursions, boat trips, and rallies.

Friends who have not seen each other in fifteen and more years find their handshake just as warm, the twinkle in their eyes just as bright, as in the days when they fiddled together in the orchestra pit or took pot-luck at Oyster Johnny's. What if a few more gray hairs are in evidence? What if the step isn't quite so springy? There's an even deeper appreciation of one another's loyalty, of the depth of one's feelings.

With the dinner and the music and the laughter comes a spirit of unity that no young organization can ever hope to attain. Then the talk eases into the early struggles of the local to gain ground, in its striving to better the musicians' lot, in the gradual realization of better conditions and better pay. As the evening progresses isolated individuals again become a brotherhood, one great clan, each vowed to the service of all, and, when the party finally breaks up, they go forth, not into a lonely world of dog-eat-dog, but into one made warm and luminous by the sense of fellowship and good-will.

## **Fight Anti-Labor Bills!**

**A**NTI-LABOR bills are pouring into Congress these days like freshets in Springtime. Currently one fathered by Senator Robert A. Taft of Ohio is being discussed. When this issue reaches its readers' hands others will no doubt be under consideration. However, they all have certain marked characteristics in common. They all seek to assault labor at the points of its basic strength.

The following clauses, which were included in the original Taft Bill, will appear and reappear in anti-labor bills throughout these months of concerted attack, their very recurrence underlining their significance. Our readers should consider them thoughtfully:

- 1—The Bill would permit the Federal Government to obtain 60-day court injunctions against any strike held to imperil the national "health or safety", thus restoring government by injunction.
- 2—It would outlaw the closed shop and permit milder forms of union security only if ratified by employee elections.
- 3—It would prohibit secondary boycotts and jurisdictional strikes.
- 4—Strikes in supposed violation of contracts could be stopped by injunction and the union could be sued in the Federal courts for damages by the employer.
- 5—Industry-wide bargaining would be greatly restricted, if not entirely discouraged.
- 6—It would profoundly modify the Wagner Act in favor of employers, company unions and professional workers.
- 7—Unions would be made subject to unfair labor practices, including charges of coercion, and would be compelled to file financial accountings.
- 8—The judicial and prosecuting functions of the National Labor Relations Act would be separated and its decisions would be subjected to wider review by the courts.



9—Collective bargaining elections could be obtained by employers at their own request; foremen would be excluded from membership in unions, and employers could not be required to dismiss a workman ousted from the union, except for non-payment of dues.

10—The Conciliation Service of the Department of Labor would be replaced by a new and independent Federal Mediation Service.

What havoc would be caused by the passage of such a measure can well be imagined. By restoring government by injunction, it could outlaw any strike of whatever nature. It could make possible a suing of a union to cover loss of capital to the employer through a strike. It would effectively discourage all unions. It would forbid any "coercion" by union members of non-union employees. For instance, if non-union musicians displaced union musicians by playing at below-scale wages in night-club or theatre, union musicians would have no recourse. It would abolish payment to unions of "royalties", and thus make our long fight against record competition meaningless. It would, in short, nullify all the gains of labor within the past quarter-century.

The Press, with its usual anti-labor bias, almost universally encourages the passage of such measures. The New York Times, for instance, in a recent leading editorial states, "Labor committees (of the House and Senate) are sponsoring companion measures designed to modify the terms of the Norris-La Guardia Act of 1932, which forbade anti-labor injunctions in private industrial disputes, and the more comprehensive National Labor Relations (Wagner) Act of 1935, which guaranteed labor's right to bargain collectively and set up the National Labor Relations Board to deal with 'unfair labor practices by employers' . . . The main area on which there is agreement in the two chambers includes modification of the closed shop principle, mechanism for minimizing the effects of strikes in key industries, the outlawing of jurisdictional strikes and boycotts, and the banning of foremen from collective bargaining privileges. The House Bill goes beyond that of the Senate Committee as it shaped up at the end of last week in permitting employers to refuse to bargain on the closed shop issue, making unions subject to damage suits under the anti-trust laws for 'unfair labor practices', and the substitution of new machinery for administration, law enforcement and conciliation, in place of the Labor Relations Board".

So, couched in bland and misleading terms, the Times editorial in fact declares its policy as one of the devitalization of Labor. Other newspapers discard even the semblance of mildness and come out virulently against labor and all its policies. The public in the end is fed a constant diet of misrepresentation and prejudice.

There is yet time to stem this tide. Members of the American Federation of Musicians should register a strong protest against hysterical legislation of this nature, which will tie hand and foot our labor movement through whose efforts the winning of the war was made possible.

## In Behalf of Women in Orchestras

A DEAL of excitement has been occasioned recently by a remark made by a certain English conductor to the effect that women do not belong in symphony orchestras. Conductors in this country, Hans Kindler and Alfred Wallenstein among them, have come forward as staunch champions of women as string, wind and even percussion players. In view of the liveliness of the discussion this office has collected data—by no means complete—from a large number of our symphony orchestras regarding their women members. We feel sure the following list will come as a pleasant surprise to those who still picture symphony orchestras as all-male ensembles.

The Baltimore Symphony Orchestra, for instance, has fifteen women members, nine of whom play the violin, two the viola, three the violoncello, and one the harp. Seven women instrumentalists are included in the membership of the Chicago Symphony Orchestra, three playing the violoncello, one the harp, one the flute, one the piccolo and one the horn. There are four women in the Cincinnati Symphony Orchestra, their instruments the viola, harp, piccolo and bassoon. Harp, double bass and violin are the instruments of the three women in the Cleveland Orchestra, and, of the six women members of the Detroit Symphony Orchestra, the violin, viola, harp (2), French horn and piano. The Indianapolis Symphony boasts eleven women players: six violins, one viola, one cello, one harp, one flute and one oboe. Conductor Wallenstein of the Los Angeles Symphony, who "believes it doesn't matter whether players are men or women, just so they are good musicians", has under his baton ten women, seven of whom play the violin, one the harp, one the flute, and one the

cello. Dr. Kindler, who urges more women to enter the field of symphony—"Women have a great future in the life of American symphony, as they have proven"—has in his National Symphony Orchestra fifteen women, including five violins, two violas, three cellos, one harp, one string bass, one bassoon, one French horn and one trumpet player.

It was Dr. Kindler, incidentally, who so ably countered Beecham's thrust with the published statement: "I think that Sir Thomas' jibe, 'if the ladies are ill-favored the men do not want to play next to them, and if they are well-favored, they can't', though funny is also slightly unfair, and, as far as American orchestras are concerned, quite untrue. If anything, their ability and enthusiasm constitute an added stimulant for the male performers to do even better. And as they were a veritable godsend to most conductors during the war years, and I think to Sir Thomas as well, it doesn't seem quite 'cricket' (to use his vernacular) to drop them now, even for the sake of a joke. The National Symphony has re-engaged its fifteen women players, and is happy to count them among the hundred musicians who will constitute the Orchestra's personnel this season".

The New Orleans Orchestra is also rightfully proud of its female contingency which includes seventeen instrumentalists: seven violinists, three cellists, two flutists, two harpists and one player each on the piccolo, oboe and horn. The Philadelphia Orchestra presents to its audiences five women instrumentalists: two violinists, one cellist, and two harpists. The Pittsburgh Orchestra numbers four violinists, one bass, one contrabassoon and two harpists. The Rochester Civic Music Association boasts one woman player each in its harp, cello, oboe and double bass sections, as well as five violins, nine women in all. The St. Louis Symphony Orchestra lists fourteen women players, six in the violin section, two in the viola, two in the cello, one in the double bass, one in the harp, one in the trombone and one in the percussion. The San Francisco Symphony Orchestra has six women violinists, one violist, two cellists and two harpists.

This considerable record of fourteen of our major orchestras is even bettered in the smaller organizations. The Little Falls Symphony Orchestra (Little Falls, New York), with twenty-two women among its sixty-three members, is typical of the hundreds of orchestras throughout our land, whose memberships consist of at least one-third women.

Then, of course, those outstanding organizations made up entirely of women—such as the Woman's Symphony Orchestra of Chicago and Phil Spitalny's All-Girl Orchestra—must not be overlooked.

The American Federation of Musicians, which has always stood for equal opportunities for men and women, is proud of the talent and enterprise of the women in its ranks, who are overcoming prejudice and inertia through sheer musical ability.

## Life Insurance Reports a Good Year

AN amazing all-time high in production of new business was achieved during 1946 by the Union Labor Life Insurance Company, Matthew Woll, the Company's President, reports. "Recently completed figures", he says, "indicate that the Company added to its books during 1946 almost as much business in force as it has in eight combined preceding years."

One reason for the phenomenal record attained during the year, Mr. Woll continued, was the ever-increasing part played by group insurance, administered by trustee plans, in labor-management affairs. Modern collective bargaining agreements between labor and management no longer are solely concerned with wages and hours, Mr. Woll pointed out. Wage earners today, he said, are interested more than ever in social security, and wise employers realize that a worker who is not haunted by fear of loss of income through injury or family destitution in the event of his untimely passing is more productive and therefore more valuable.

The Company, now completing its second decade of service, is owned exclusively and controlled entirely by Organized Labor. The American Federation of Musicians is itself a stockholder and one of the Company's organizers. Founded for the purpose of serving the perplexing and urgent insurance needs of trade unions and their families, the Company provides all the standard coverage—individual Life and Group Life, Accident and Health, Surgical Expense, Hospitalization and Accidental Death and Dismemberment—directly through trade unions or through collective bargaining agreements with employers.

The Company's policy contracts were designed to meet the requirements of trade unions. Special care has been taken in drafting protective features in individual contracts to meet the needs of the men and women who work for a living.

Company officials express gratification over the new business records for the early months of 1947 and venture to predict that production this year will exceed even that of 1946.

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# Defects in the Hearing of Musicians

By WALDEMAR SCHWEISHEIMER

Having become exhausted and irritable after many weeks' work, a certain musician was wont to hear strange crackling sounds in his ears. This frightened him; he feared his hearing was becoming affected. However, these disturbing sounds turned out to be merely nervous convulsions of the soft palate. Some people can press air into their ears by compressing the soft palate (the rear part of the palate), which is an agreeable talent in so far as it can help cure an inflammation of the middle ear. But if such compressions are cramp-like and proceed involuntarily and incessantly, like the nervous twitching of the lips, they can produce noises in the ear alarming to someone who does not know their cause. As soon as attention is called to them it will, however, not be difficult to make them subside.

It is easier for a musician to become accustomed to poor hearing than to the presence of humming, buzzing and ringing sounds in the ears. Such noises, be they temporary or continuous, are most disturbing to the inner hearing. Beethoven complained bitterly of such disturbances; Robert Franz and Bedrich Smetana also suffered from them. In the larger part of such cases temporary noises can be banished by proper treatment.

This is more difficult in certain cases of otosclerosis in which the noises may be most distressing. This sickness consists of a gradual growing together of the fine, small auditory ossicles behind the drum membrane. A sickness of the inner ear causes similar disturbances, viz., the fine strands of the auditory nerve spread. Otosclerosis can be inherited and may, therefore, appear in various members of the same family.

Illnesses of the inner ear are often after-effects of infectious diseases such as scarlet and typhoid fever (this was the case with Beethoven), grippe, and so forth. One assumes that the acoustic nerve is especially sensitive to poisons remaining from these diseases. Faulty metabolism, diabetes, gout, arteriosclerosis, blood diseases also involve the acoustic nerve. Misuse of alcohol and nicotine, furthermore, narcotics and quantities of medicine, can also injure this nerve in due course of time. In these cases especially it is of utmost importance to recognize the true cause of the disturbance. If this is done, surprising cures often may be achieved. The noises disappear and the hearing may even improve.

A musician complained to his doctor that his hearing was getting worse and worse. He imagined his ears might be stopped up by a hardened plug of ear-wax, the secretion of the sebaceous glands in the outer acoustic duct. A friend of his had

fully regained his hearing by having his auditory canal syringed out. There is hardly a more wonderful cure than such a squirting out of a plug of ear-wax; total deafness can be transformed to full hearing.

However, in the above mentioned case the root of the evil lay elsewhere. The examination with an aural speculum showed the outer part of the acoustic duct to be free and the drum membrane plainly visible. It was a clear case of otitis, a common ailment of that part of the middle ear called the Eustachian tube which connects the middle ear with the rear part of the throat. In this case, to syringe the auditory canal would have been of no avail. By pressing air through the nose into the middle ear and applying warmth, the inflammation was soon cured and the deafness disappeared completely.

Disturbances of the hearing can thus have quite varied origins. Acute disturbances are most frequently caused by otitis. The middle ear and the Eustachian tube are lined with mucous membrane and are thus sensitive to the same sicknesses as are the membranes of the nose (cold in the head) or the throat (sore throat). As a matter of fact, they may easily become infected by germs wandering in from throat or nose, or both. The symptoms are earache, defective hearing, buzzing in the ears, which disappear simultaneously with the sickness. Sometimes such a catarrh develops into an inflammation and suppuration which lengthen the healing process and call for energetic treatment.

The hearing ability is endangered by single or repeated strong sound effects, e.g., a shrill whistle close to the ear, an explosion, a hit on the ear. Sensitive people cannot stand even the sound of a trumpet. Explosions and similar loud noises cause a reddening, a bleeding or even a rupture of the drum membrane. They can also cramp the fine muscles attached to the small auditory ossicles, or injure the auditory nerve itself. The sense of hearing of a musician is not known to deteriorate more rapidly than that of the non-musician, and deafness in old age is no more common to musicians than to members of other professions.

The ability to hear sometimes varies as to pitch. One may be able to understand a female voice perfectly, whereas a male voice may seem unintelligible. Progressive deafness may first mean impairment of one's ability to hear only high notes. This "treble-deafness", of which Beethoven's affliction was a characteristic example, is generally characterized by a sickness of the inner ear. Today one can methodically tell exactly what kind of disturbance is suffered. Different

sicknesses have different effects on the transmission of air waves, and each type can be exactly ascertained.

Medical science and art are still unable to cope with various kinds of deafness. In other cases correct treatment can quickly improve the condition or cure the ailment. Removal of the hindrance in the outer acoustic duct and blowing of air through the nose into the ear have already been mentioned. Warmth (warm compresses, heat pads, perspiration stimulants) are to be recommended, especially for fresh catarrhs and inflammations. In the case of otosclerosis, electric massage of the tympanum helps to keep the small acoustic ossicles from growing together. Sickness of the inner ear is improved or cured by successful treatment of the basic troubles or trouble. Nervous disturbances and noises in the ear disappear when the whole nervous system is improved and strengthened.

In advanced cases of deafness the hearing ability can be momentarily improved by the use of an apparatus. Every deaf person must try out for himself which instrument is of greatest help: an ear-trumpet—old-fashioned but still as good as ever—an ear tube or an electric apparatus. For some cases, modern apparatuses make use of the sound transmission through the skull bones if this is still good. It has been proved that musical effects can be clearly and perfectly transmitted by these last-mentioned instruments.

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## Over FEDERATION Field

By CHAUNCEY A. WEAVER

### I SING OF FRIENDS

Some folks like to boast of the things they have done,  
Or tell of the various honors they've won.

Some proudly may brag of the wealth they possess,  
The positions they hold, or their claims to success.

But I sing a song in a far different key,  
I sing of the friends who are priceless to me.

I sing of the many whose friendship I claim,  
Who may not be rich and have never won fame.

Who stand like a rock when a fellow's in sorrow,  
Who help fight one's battles today and tomorrow.

I covet those folks who are true and sincere,  
Who radiate sunshine and love and good cheer;

Who never are haughty or boastful or bold,  
I sing of those friends who are better than gold.

—BIGGAR OF RIVERSIDE.

Rippling music from Fall River, Massachusetts. (The place name touches a cherished memory chord, as the home of an old-time valued friend, long since passed to the realm of eternal harmonics.) The subject is "Chamber Music." We have before us a press clipping thoughtfully forwarded by Harrie W. Johnston. The lines report:

"Each Wednesday night fourteen men and women of varied backgrounds and a wide range of occupations find common understanding and comradeship in their love for music.

Jazz does not beguile them. The frivolous in composition has no attraction here. They focus on the inspired music which has emanated from souls which know what music is, interpret its moods, give it expression, revel in its beauties and delight appreciative listeners.

Fall River holds a worthwhile position on the Massachusetts music map. Professor Johnston, who has been a member of Local 214 since 1916, is the possessor of one of the finest repertoires of chamber music in the southern section of the old Bay State. Local Secretary Walter Wayland draws the bow across the resounding strings of the Big Bass. We congratulate this manifestation of community musical enterprise.

Our esteemed friend and brother, Walter M. Murdoch, recently made us the appreciative recipient of a bushel of Toronto star-dust. It came in the form of a one-hundred-and-sixteen-page edition of the "Toronto Star." In journalistic exploration we have now reached the seventeenth page and expect to finish during the Christmas holidays. The "Star" shines over a great Canadian city. Only a few visits there have convinced us of its wide municipal spread, its civic opulence, and the hospitality of its people. The front page of the edition presents an at-

tractive Toronto girl, in winter garb, radiant in smile, and with hand uplifted ready to throw a snowball. Unless she gives the snowball a toss it is liable to melt in her lovely hand before mid-June. Last but not least, Toronto is the home of Local 149, an organization which has made notable contribution to the official personnel of the American Federation of Musicians down through the half-century of its existence. The names are easily recalled—Carey, Henderson, Jarrett, Romanelli, Dowell, Murdoch, and a host of others ever loyal to the cause. On good authority it may be observed that "One star differeth from another star in glory"; but the "Toronto Star" continues to shine with a luster all its own. May such be the mission of Local 149 in all the years to come.

O, twinkle, twinkle, brilliant star;  
We do not wonder what you are;  
Your mission is for all to shine;  
You do a job superbly fine!

How can "One World" be made out of so many?

It is difficult to name a road which does not lead to Detroit.

In the March issue of the International Musician a sketch concerning Erie, Local 17, happenings made mention of A. H. Knoll, of many years ago, one of the nation's cornet virtuosos. Vice-President C. L. Bagley, of Los Angeles, who has biographical data of every known musician since David thrummed his harp-strings on ancient Judean hills, sends us the following memories concerning Martin Knoll, brother of the famous A. H., who died in Los Angeles on March 13th of the current year. The Bagley sketch is interesting. The Los Angeles Knoll died at the age of ninety-nine years and nine months, less one day. He would have been one hundred years old had he lived until June 14th.

Martin Knoll came to Los Angeles in 1886. He was a charter member of Local 19, of the old National League organized there in April, 1888. That local died of inanition. In 1894 the group had a new birth and again bore the name of Local 19 as a unit in the National League. In course of time Local 19 became Local 47, the famous organization now functioning on the Pacific coast. Martin Knoll was again enrolled as one of the charter members. He was one of six charter members of Local 47 at the time of his passing; and he was the sole survivor of its first board of directors. We appreciate the thoughtfulness of Brother Bagley in sending us this additional data.

The eyes of A. F. of M. membership are now being focused with deepening interest on Detroit. June National Convention week will be a

INTERNATIONAL MUSICIAN

notable milestone in Federation history. The organization is growing. In the evolution of the times more and more imposing problems are being presented for solution. As the delegates assemble Federation officialdom will be expected to give an account of their stewardship. They will be ready for the discharge of that responsibility. At this writing it looks as though the delegate attendance would be large. It will be the Fiftieth Annual Convention. The occasion will be a golden anniversary celebration. What an imposing half-century it has been! Detroit Local 5 knows from past experience what a national convention is like. Reception arrangements will be complete. Nothing will be lacking. May the occasion prove epochal, outstanding, indicative of all former efforts, radiant with inspiration concerning the days which are to come!

Speaking of golden anniversaries, now comes Local 25, of Terre Haute, Indiana, and makes its bow as a fifty-year-old unit in the A. F. of M. family. As a delicate and becoming gesture in honor of the event the Local has issued stamps, gold-tinted paper about twice the size of an ordinary postage stamp, inscribed with the words: "Golden Anniversary—1897-1947—Local 25. A. F. of M. Terre Haute, Indiana. Fifty Years Service." Hats off to Local 25. It has ever been a wide-awake organization; always dependable; well officered; and respected in the community which it serves. Our thanks to President C. Weir Kirk for a fine cluster of these beautiful stamps.

Spring is seldom as slushy as the poetry it inspires.—Woman's Home Companion.

Call it "slush" if you will;  
For us—we'll continue to sing;  
Just how can we keep still—  
When Winter surrenders to Spring!

Consider the oyster: With a little grit it can produce a great value.—Rollo C. Hester.

Yes—consider the clam: He can keep his mouth shut and his chowder dry.

For locals small and locals great—  
There's ample provocation,  
To feel superbly and elate.  
About that ALLOCATION.

With keen appreciation we are in receipt of the 1947, first quarter issue of the Army and Navy Musician, sent us undoubtedly by our old-time friend, Lieut. A. R. Teta, of New Haven, Connecticut, who was a delegate to the St. Petersburg Convention, and who, we hope, we shall see at Detroit. This issue is chock-full of reading matter along musical lines and cannot fail to be deeply interesting to every person having Army or Navy connections. We have given the number a thorough examination. We are going to append herewith an excerpt which we think band men especially will find interesting. It is as follows:

A courageous, smiling, determined man of peace, from Independence (mark the name), Missouri, went to Potsdam as one of the Big Three. At a dinner given by the United States to the representatives of the conference, he was requested to play for the

gathering. He chose a composition of the immortal German democrat, Ludwig van Beethoven, from whose "Fifth Symphony" came the victory theme ( . . . — ) used by the United Nations through the entire war. The *Missaes*, simple, chaste, and beautiful, is no more militant than a lark soaring in the heavens.

The enthusiasm of Winston Churchill and Josef Stalin and the distinguished audience was unbounded, but it did not compare with the enthusiasm of millions of Americans, who saw in their minds' eye the former little farmer lad from Missouri, who never could have dreamed of himself in such a position, doing just the thing which, at a moment of staggering world tension, said far more than millions of words. This incident was a trifling link which brought our President and our country closer, in a human manner, to the powers with which we have to deal, than hours of hysterical arguments, craftily wrought state papers, diplomatic fiddle-faddle, or a show of personal importance.

President Harry Truman of the United States, Winston Churchill of the British Empire, and Josef Stalin of Russia—an interesting international trio in the inspiring atmosphere of great music. Is this a mere transitory incident, enjoyed today, forgotten tomorrow? Or is it a harbinger of things to come? History alone can tell!

We are glad to report that President Michael Muro, Local 20, Denver, is in his accustomed place once more. We hope his transfer from hospital to local headquarters will be permanent.

The Thirty-third Annual Conference of Pennsylvania and Delaware locals will convene at Erie, at the Lawrence Hotel, on Saturday, May 17th, 1947, at 2 P. M. (We deeply appreciate this long-distance celebration of our birthday, and can assure the delegates there assembled, we shall be present in spirit, and wishing the very best of everything that heart, mind or soul could wish.) These Conferences are always well organized, forward looking, and beneficial. It is safe to say that this one will be no exception. The delegates and visitors will be guests of an up-to-date local, in a fine city, and will undoubtedly have a pleasant time.

The Los Angeles Overture (Local 47) is a marvel of journalistic enterprise, with a front cover page which is a genuine work of art. It depicts photographs of the late Carrie Jacobs Bond and Charles Wakefield Cadman—long impressive and inspirational figures in the realm of vocal and instrumental music—against backgrounds of natural scenery, inscribed with the words: "The End of a Perfect Day" in the one case and "Land of the Sky Blue Waters" in the other. It is a portrayal which would adorn any wall against which it might be placed.

'Neath weeping skies, but in an atmosphere of genial welcome, the Illinois State Conference of the American Federation of Musicians convened at Peoria as guests of Local 26 on Sunday, April 20. The locals responding to roll call were Belleville, Bloomington, Champaign, Chicago, Collinsville, Danville, Decatur, East St. Louis, Edwardsville, Jacksonville, Joliet, Kankakee. Lin-

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coln, Mt. Vernon, Pekin, Peoria, Springfield and Waukegan. President Percy Snow and Secretary George W. Pritchard were at their accustomed places at the presiding table. Robert A. Wilhelm, as mayor pro tem, delivered a cordial welcome address.

The Conference stood for a moment of silence in memory of the late A. J. Shimanek of Kankakee. Letters of greeting were received from President James C. Petrillo, Vice-President C. L. Bagley and Stanley Ballard of Local 73.

Much time was devoted to the reports of delegates, many, as usual, setting forth problems of genuine complexity, precipitating animated debate. A large number of the delegates are also slated for attendance at the Detroit Convention, giving emphasis to the prospect that the approaching convocation will be one of the largest and most important in Federation history.

A rising vote constituted an em-

phatic endorsement of the Petrillo administration.

Local 26 is owner of the building in which the Conference was held, purchased at a bargain several years ago. It is well located and stands forth today as a fine investment.

On the eve of the Conference a social get-together meeting was held at which refreshments were served and during which Dick Weber, a piano prodigy of remarkable capabilities, entertained the visiting guests.

Sunday noon a banquet was tendered the delegates and visitors at the Hotel Jefferson, during which Sarah Murdoch manipulated the keyboards of both piano and organ in a fashion which brought forth encore after encore.

Field man W. B. Hooper of Elkhart, Indiana, gave a good account of his activities and helped solve many vexatious problems for the delegates.

Antony Kiefer, for many years prominent in the Federation field, visited his old friends with smile as radiant and hand-clasp as warm as in the days of his official activity.

Resolutions of appreciation of the entertainment received at the hands of Local 26 were adopted by rising vote.

Waukegan was selected as the location of the thirty-first semi-annual conference in September.

Local 26 is officered by the following: President, Walter G. Whitney; Vice-President, Harry E. Bay; Secretary, J. D. Edie; Treasurer, Robert A. Wilhelm; Trustees, Willard Heath, Harold O'Keef, and Larry Walton; Examining Board, Joe Jacobs, R. E. McIntyre, and Lloyd Kimmon.

The next day was bright with sunshine; the day after that it rained. Just like Des Moines.

Indiana music has sustained a great loss in the sudden death of Louis B. Elmore, at the age of 66, at his home in Lafayette, Indiana. He had long been active in the A. F. of M. field. He was Secretary-Treasurer of Local 162 for seventeen years. He taught music in the high schools of several near-by cities and towns. He organized the West Lafayette high school band, many members of his hands winning honors in state contests. He had been president of the Indiana Conference for many consecutive years. He was a Thirty-Second Degree Mason, a member of the Scottish Rite, Shrine Club, and Elks Lodge No. 143. He was active in the Central Presbyterian Church. He was married to Bella Morin in 1906. His widow is the only survivor. Fondly had we anticipated meeting him again at the Logansport Conference scheduled for April of the current year. We valued his fine friendship and shall miss him for a long time to come. His death came suddenly and was attributed to a heart attack.

Nature is impartial in her benefactions. The poor, as well as the rich, enjoy them. For example, this is the gladsoze Springtime. Trees are unfolding their handsome garb. Birds are singing their sweetest songs. There is beauty for all—as some poet has declared—

*Her dwelling is a tenement,  
But from her window can be seen  
A myriad of stars by night,  
By day a tree in living green.*

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# BOOKS OF THE DAY

By HOPE STODDARD

VERDI, a Novel of the Opera, by Franz Werfel. 438 pages. Allen, Towne and Heath. \$2.95.

"The world-famous novelist whose great art produced 'The Forty Days of Musa Dagh' and 'The Song of Bernadette', recreates this brief period of struggle, doubt and torment in Verdi's life with the profound insight of a great story-teller and a penetrating musical scholar."

It is only fair that this reviewer quote the above statement, printed on the book's jacket, before presenting her own reactions. A story of a climactic period in Verdi's life it is, and a world-famous novelist Werfel is. Yet that he "re-creates" we cannot agree. Rather, he *creates*, presents a Verdi of his own fashioning, shows the composer in scenes fabricated from his own imaginings, has him gesturing and discussing and reacting in situations which, if they are indeed based on fact, had no witness who could possibly have borne the tale to posterity. In short, it is a Verdi as Franz Werfel wants him to be, a Verdi, we must admit, that the world will probably take to its bosom in place of that undramatic delver and drudger in notes, as they have so unquestioningly accepted Zanuck's Wilson and the Schubert of "Blossom Time".

That Franz Werfel goes about this business of turning out his own brand of Verdi quite candidly would further assure those who crave such heroes to worship as are obviously worshipful. In his *Foreword* the author says, "But the truth of a life is not to be found in the strictest analysis of its biographical material, nor in the sum of all its doings and sayings. From these we must win, yea, we must create, the truth for ourselves—the mythical legend of the man, that which is purely and properly his".

Perhaps, since actual data concerning Verdi is so very scant, this is indeed the one way of "bringing to life" the great man. Perhaps the tightly-spun and highly-wrought plot he is made to wander through casts over him the one possible glow that can be called human. Certainly no other biographer, to our knowledge, has lately tried any other approach toward the composer. Perhaps if another writer did attempt to recreate that master of reticence, it would of necessity seem as inappropriate as having the Mona Lisa babble nonsense.

The scene created for Verdi to move in, the Italy of 1883, is an excellent facsimile, down to the last sweltering emotion and lurid fantasy of that overwrought age. That it lacks reality lies in the fact, we believe, not of the author's distance from it, but rather in his involvement in it. His descriptions are at points those of an inhabitant pleading his own private biases.

Having said so much, we must add that descriptions of Verdi's music and of its effects on his audiences are extremely well stated, as are the few passages in which the author is reporting authenticated events and developments.

The book's style, in its translation from the German by Helen Jessiman, still holds the thick emotionalism of the original. The scattered, but profound, flashes of truth are truly conveyed.

JOHANN MATTHESON, Spectator in Music, by Beekman C. Cannon. 244 pages. Yale University Press. \$3.00.

He fights a duel with Handel in which luckily no harm is incurred since his sword shivers on Handel's coat-button. He becomes a member of the opera, but is at odds with his fellow members due to his pride and his overbearing manners. He is commissioned to compose the music for a French operetta to be given on the return of the Koenigs-march family to their estate in Ploen, outside of Hamburg. He is secretary to the British Ambassador to Hamburg. He remains unmoved by any sense of danger in that city when one-eighth of the population are being killed off by the plague. He violates a fundamental principle of the Lutheran churches there by introducing women as soloists. He becomes deaf, but conceals his condition as long as possible before petitioning to be relieved of his duties as director of music at the Dom. He spends the last twenty years of his life in literary labors that make him the outstanding musical writer of the first half of the eighteenth century.

These are items of interest, of course. But a book of so scholarly a turn does more than describe a man and his activities. It brings a whole period—at least as lived in the free city of Hamburg—into focus. By reading of this one burger, his careful jottings of accounts, his urbane comment on his wife ("Children she bore none; but of pleasure not always resulting from children, she gave much"), his steady industry, his systematic study of the Psalms, his solid provision for old age, his

personal interest in the organ of the St. Michaelis Kirche, one gets a slant on the Lutheran culture of northern Germany, and through this an explanation of a Graupner, a Telemann, a Bach and a Handel. In fact, the book is a sidelight on the creative musical thought of one of the greatest periods in musical history.

HORN OF PLENTY: The Story of Louis Armstrong, by Robert Goffin. 304 pages. Allen, Towne and Heath. \$3.00.

Just as jazz is a species of music utterly apart, so this volume speaks of a world so different, so foreign to most of us, despite the fact it is set right in the heart of New Orleans, that the English language seems scarcely able to cope with it. Nor is it just one or two chapters that deal with the "three R's" of Perdido and Basin street, *rapture, ruthlessness and rapine*. Armstrong's whole life, according to this book, is a tunnel whose walls are violence, lust and wretchedness. That Armstrong has made his way through it intact in his art and in his spirit is a commentary, if not on human indestructibility and the illusory character of all experience, at least on the inviolability of genius. In any case, here is as fantastic a setting as ever produced a maker of music.

*Poignant* is the word for Armstrong's unconquerable hunger, not for red beans, not for gin, not for his Nutsie and his Daisy, but for the music he can wrench from his trumpet. Such a hunger it was as led him through vicissitudes that make white-collarists' struggles for their annual pay rises and evening diversions seem like a game of "Authors" played by two maiden aunts on an afternoon in Lent.

MUSICAL ACOUSTICS, Second Edition, by Charles A. Culver. 215 pages. Many plates. The Blakiston Company.

On the premise that no serious student of music can afford today "to remain unacquainted with the basic physical laws of acoustics and the related scientific advances", the present volume undertakes to make available an up-to-date and accurate treatment of the fundamental laws of acoustics as they apply to the production and transmission of musical sounds. The raw stuff from which the art of music derives—vibrations—are dealt with in their basic aspects: sound waves, interference, the ear, the constituents of resonance, pitch and tone quality. Chords and temperament are interestingly discussed.

THESAURUS OF SCALES AND MELODIC PATTERNS, by Nicolas Slonimsky. 243 pages. Coleman-Ross Company, Inc. \$12.00.

The present volume is a book of scales and melodic patterns valuable as reference to composers, arrangers, harmonizers; in fact, any interested in discovering how music is put together. It is analogous, as it states in the introduction, to phrase books and dictionaries of idiomatic expressions. However, it is of wider scope than the books on phraseology since it includes a large number of melodically plausible patterns that are new and yet quite employable.

The scales and melodic patterns are so set forth as to be convenient to composers in search of new materials. That is, it is arranged in the form of series of piano scales and melodic studies and according to the principal interval of each particular section. These basic intervals—which are given Latin and Greek names to avoid association with a definite tonality—are regarded as fractions of one or more octaves.

The volume presents, *via* notational examples, the following subjects arranged chapter-wise: Tritone, ditone, sesquitone, whole-tone, semitone, quadritone, sesquiquadritone, quinquetone, diatessaron, septitone, diapente and sesquiquinetone progressions; heptatonic scales, heptatonic arpeggios, pentatonic scales, bitonal arpeggios, twelve-tone patterns, crossing intervals, division of twelve tones into four mutually exclusive triads, quadritonal arpeggios, invertible twelve-tone progressions; intervallic series, mirror interval progressions, complementary scales, permutations, pandiatonic progressions, double notes, plural scales and arpeggios, polytonal scales, polyrhythmic scales, polytonal polyrhythmic scales, palindromic canons, autochordal harmonization, harmonization in major triads and seventh chords, synopsis of chords, master chords.

Lest the book's terminology—some of it coined by the author for purposes of convenience—lead to mystification instead of clarification, the author (who, incidentally, has won a name for himself for his utter artistic scrupulousness) has presented at the outset a list of less familiar terms with their explanation.

By this method of discriminating and assembling, 479,001,600 possible combinations (the author's estimate) of twelve tones of the chromatic scales are to be found, and "with rhythmic variety added to the unbounded universe of melodic patterns, there is no likelihood that new music will die of internal starvation in the next 1,000 years."

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**Here, There and Everywhere**  
(Continued from page nineteen)

Michigan. Representing the A. F. of M. were Oscar Hild, International Executive Board member, and Arthur Streng, traveling representative. Special guests were Stanley Ballard of the Mid-West Conference, Gordon Lawrey of the U. P. Conference, Gene Urban, President of Local 60; Hal Carr, Secretary of Local 15; Tom Crowley of Local 566 and Bob Seidel of Local 1.

Local 594 entertained the conference at a dinner dance, with the entire local membership invited, and during the course of the evening Oscar Hild installed the following newly elected officers of the local: Norman Haughey, President; Charles Cronk, Vice-President; Douglas Archbold, Secretary; Edward Martin, Treasurer; Harold Hine, Sergeant-at-Arms; members of the Executive Board, Loren Cain, Toby Tobias, Ray Dawson, Emmett Herrington and William Williams. Following the installation President Haughey presented life membership cards to members Raymond Gould, Sr., and A. E. Slack.

The conference unanimously elected the same officers to continue: Geo Clancy (5), President; William Dart (33), Secretary-Treasurer; Walter Timmerman (387), Vice-President; members of the Executive Board, Leon Knapp (56), Norman Haughey (594), and Harry Bliss (625).

**Contests for Pianists**

Next season's piano contest sponsored by the Rachmaninoff Fund will be held in all of the Rachmaninoff Fund's seven regional centers: the only two finalists of the last season—Gary Graffman and Ruth Geiger—both from Philadelphia, will be eligible to compete in the national finals without further regional auditions.

The 1947-48 contest is being held as a result of the numerous requests received from pianists throughout the nation who wish an additional year for hard work and study. These second auditions also will permit those who withdrew or who did not enter this season's contest because of lack of preparation an opportunity to compete before they are beyond the Fund's age limits.

Repertoire requirements for the second piano contest will be substantially the same as those for the first competition. Each contestant will be required to prepare a repertoire of fourteen large and small works embracing the full range of piano solo literature, as well as three piano concertos.

September 1st, 1947, has been set as the deadline for applications for entry in the next season's contest. The age limit, starting at seventeen, has been extended so that pianists who have not reached their twenty-seventh birthday by that date may enter. Three additional years are allowed for those who were in the armed services. Eligible are pianists who have not previously had an extensive managed tour and who are native-born or naturalized citizens of the United States. Applicants will compete in auditions held in regional centers nearest their homes or permanent residences.

The Edgar M. Leventritt Foundation, Inc., founded in memory of the late Edgar M. Leventritt, New York lawyer and music lover, announces its eighth annual competition to select an outstanding young artist for an appearance with the New York Philharmonic-Symphony Orchestra. This year's competition will be open to pianists only. It will take place in New York City at the beginning of October, 1947, subject to the following rules:

1. Applicant must be a resident of the United States or Canada of not less than seventeen and not more than twenty-five years of age at time application is filed. No veteran will be considered ineligible under this rule if, after deducting from his age the time spent in active military service, he would not be more than twenty-five years of age.
2. Applicant must have made at least one public appearance as a pianist.
3. Applicant may have appeared publicly with any major orchestra. The judges, however, reserve the right to reject any such applicant.
4. Applicant must have sufficient funds to maintain himself in New York during the auditions and to return to his home.

5. There is no assurance that any of the applicants will be given an appearance with the orchestra or that any winner will be selected, since the Edgar M. Leventritt Foundation, Inc., and the New York Philharmonic-Symphony Society reserve the right in their absolute discretion to reject any or all applicants as being unqualified to play with the orchestra. The Foundation further reserves the right to determine which of the applicants shall be granted an audition, and by whom they shall be heard.

Applications must be filed by June 16, 1947. Blanks may be obtained at leading music schools, or by writing The Edgar M. Leventritt Foundation, Inc., 30 Broad Street, New York 4, N. Y.



# America's Pioneer Composers

By JOHN DRENTLAU

EARLY AMERICANS had troubles enough, what with building barricades against the Indians and clearing ground that seemed to sprout stones instead of plants. Still, they were surprisingly alert in recognizing the value of the arts for the emotional stimulus they provided and the mental poise they afforded. Though each of the colonies proffered its share in music-making, New Jersey, Pennsylvania and Massachusetts were particularly lavish in their contributions.

Francis Hopkinson, composer of the first American work, "My Days Have Been So Wondrous Free", was born in Philadelphia on September 21st, 1737, and was a member of the first class to receive the degree of bachelor of arts from what is now the University of Pennsylvania in that city. His first public office, after being admitted to the Bar, was that of secretary to a conference between the Governor and the Indians of the Lehigh region. He was one of the signers of the Declaration of Independence.

Besides having written the work that has been accepted as the earliest composed on our soil, Hopkinson has to his credit many songs and psalms, besides a musical setting to an "oratorical entertainment" which may well claim consideration as the first American opera. The work, called "The Temple of Minerva", was first performed in 1781 "by a company of gentlemen and ladies in the hotel of the minister of France in the presence of his Excellency General Washington and his lady". It was an "allegorical-political opera" with numerous passages in praise of the American alliance with France.

## Composer of Hymns

James Lyon, America's second composer, was born in Newark, "East New Jersey", in 1735. His father was Zopher Lyon, "Yeoman of the Town of Newark". For the commencement exercises of his graduating class at Nassau Hall (now Princeton), his setting of an ode was presented. Later, as a candidate for masters' degree at the College of Philadelphia, he composed an anthem. Psalm tunes and hymns were his forte. His collection of church tunes, "Urania", was the most progressive of any that had so far appeared in the colonies.

After being ordained a Presbyterian minister, Lyon accepted a call to a new settlement in Machias, Maine, where he remained, barring frequent visits to New Jersey, until his death in 1794.

William Billings, born in 1746 in Boston, was trained to the tanning trade, during the prosecution of which he spent a large part of his time chalking musical exercises on the walls and on the hides with which he worked. During the years of the War of Independence he became one of the most fervent of patriots, writing the "Over There" of the Revolution:

*Let tyrants shake their iron rod,  
And Slav'ry clank her galling chains,  
We fear them not, we trust in God,  
New England's God forever reigns.*

Not content with appropriating God for New England, he also paraphrased Psalm 137 to suit the purposes of the Hub city, calling it "Lamentation Over Boston", and hymning,

*"By the rivers of Watertown we sat down;  
Yea we wept as we remembered Boston".*

The public, though it was vastly pleased by Billings' "fuguing pieces", failed to provide for the composer in any systematic way, as attests an announcement in the Massachusetts Magazine in 1792:

*"The distressed situation of Mr. Billings' family has so sensibly operated in the minds of the committee as to induce their assistance in the intended publication".*

When he died on September 29, 1800, his estate could offer not even enough capital to purchase a tombstone. His remains rest somewhere near Boston Common in an unmarked grave.

Billings' pecuniary difficulties, however, were scarcely the rule among colonial composers. Andrew Law (Connecticut), Samuel Holyoke (Massachusetts), and Oliver Holden (Massachusetts) all seemed to have lived as ordinarily prosperous citizens, probably because they engaged in extra-musical activities. The latter, incidentally, composed a tune which is still sung today, the melody we use for "All Hail the Power of Jesus' Name".

MAY, 1947



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## SYMPHONY ORCHESTRAS

(Continued from page eleven)

### Fort Wayne

The final subscription concert of the 1946-47 series of the Fort Wayne Philharmonic Orchestra on April 30th presented Pierne's "Children's Crusade" with the Philharmonic Orchestra and Chorus augmented by two hundred children's voices. The four soloists were Frances Yeend, lyric soprano; David Lloyd, tenor; Mona Paulee, mezzo soprano, and John Herrick, baritone. Hans Schwieger is the orchestra's conductor.

### Charleston, South Carolina

At its closing concert of the season the Charleston Symphony Orchestra had as guest soloist Andor Foldes who played, under the baton of the orchestra's regular conductor, J. Albert Fracht, the Grieg Piano Concerto in A minor, Op. 16. This feature and the festival of flowers, then in progress in that city, together made the final offering of the series the most successful of an already successful season.

### ORCHESTRAL OVERTONES

In the ten years since he has been the conductor of the Philadelphia Orchestra, Eugene Ormandy has presented at the regular concerts of the orchestra compositions of seventeen Philadelphians: Samuel Barber, Lucien Cailliet, Hilda Davis, Louis Gesensway, Josef Hofmann, Joseph LaMonaca, Frances McCollin, Harl McDonald, Gian-Carlo Menotti, Paul Nordoff, Vincent Persichetti, Rosario Scalero, Randall Thompson, Herbert Tily, Constant Vaucrain, Richard Yarchman and Efreim Zimbalist.

Symphony concerts for children and ways of raising funds to wipe out orchestra deficits were the chief topics of discussion when women representatives of leading symphony orchestras of the United States, Mexico City and Canada met in Toronto last month.

After its concert in Baltimore the members of the New York Philharmonic Symphony Orchestra were treated to a "little medical party" centering around mass vaccinations against smallpox, this to assure these New Yorkers immunization against the disease after their return to that city.

The song, "Be an Angel", used to publicize the campaign of the National Symphony Orchestra's Sustaining Fund, is to be published soon by Jack Mills, Inc. Belle Fenstock wrote the music, and Frederick N. Polangin, the lyric. The slogan for the symphony drive which was completed April 30th was "Be an Angel—Back the National Symphony Orchestra".

At the final concert this season of the symphony orchestra of the Metropolitan Museum of Art in New York City, David Mannes stepped down from the podium, thereby relinquishing his baton after thirty years of conducting that orchestra. This eighty-one-year-old American conductor and violinist was honored on the occasion by the unveiling of a bronze portrait head, the work of Joy Buba, in the Great Hall just facing the entrance.

The Brooklyn Orchestral Association, which is planning for a symphony orchestra in that borough next season, has distributed 20,000 questionnaires to ascertain from its inhabitants what sort of concerts they want.

### OVERSEAS OVERTURE

Antonia Brico will conduct the Helsinki Symphony Orchestra in Finland in November, after which she will go to Vienna to appear with the Vienna Philharmonic.

The Palestine Symphony Orchestra, organized by Bronislaw Huberman and launched by Arturo Toscanini, is now celebrating its tenth anniversary season.

Karl Krueger, music director of the Detroit Symphony Orchestra, left on May 2nd to fill guest appearances with orchestras in Vienna, Prague, Budapest and Milan.

Franco Autori, director of the Chautauqua (New York) Symphony Orchestra, has been requested by the president of the Polish Musicians Association to organize Poland's first national symphony orchestra in Warsaw.

INTERNATIONAL MUSICIAN

## NEWS NUGGETS

The Paganini Quartet, composed of Henri Temianka, Robert Courte, Gustave Rosseels and Robert Maas, opened a concert tour in Brussels on April 23rd, followed by appearances in The Hague, Amsterdam, Liege, London and Cambridge.

Having completed its twenty-fourth season, the League of Composers reports it has presented thirty compositions in its six public concerts, ten of which were world premieres. Seventeen of the twenty-four composers represented were Americans, five Europeans, and two from South America.

The Eurydice Chorus of Philadelphia announces the Eurydice Chorus Award of \$100 for a composition for women's voices of three or more parts, a *cappella* or with accompaniment, with or without incidental solos. The closing date for the competition is October 1st, 1947. For further information write to The Art Alliance, 251 South 18th street, Philadelphia 3, Pennsylvania.

### THE TURN of the DIAL

The N. B. C. Symphony Orchestra, which will remain on the air throughout the summer, is under the baton of Alfred Wallenstein May 11th, 18th, 25th and June 1st.

Alexander Brott is the conductor of the C. B. S. Symphony Orchestra in a series of summer concerts broadcast Friday evenings from Montreal.

## TRADE TALKS

Fred W. Miller, associated with William F. Ludwig for twenty-five years, has resigned as general manager to enter his own business as violin distributor and drum merchandiser in Chicago.

Charles L. Bickel, formerly assistant manager of the Elkhart plant, has been promoted to the position of manager. Owen S. Parris, general manager of Selmer's Jesse French Piano Manufacturing Division, was elected vice-president in charge of the New Castle Division.

Keystone Hand Lotion, put out by Broadwell Studios, Covina, California, and purchasable at most music stores, is manufactured particularly for musicians, since it leaves no oily film and yet softens the hands, making them flexible and smooth.

Teachers of string instruments will be interested in a simple device called the "Thumb Positioner", which has been designed by Harry Allen Feldman, teacher of instrumental music in the William Howard Taft High School in New York City. Mr. Feldman perfected this aid for beginners on the violin, viola, cello and bass, to assist them over the beginning difficulties. Its function is to control the thumb of



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## Official Business

(Continued from page four)

### CHANGES IN ADDRESSES OF OFFICERS

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Local 40, Baltimore, Md.—President, Oscar Apple, 847 North Eutaw St., Baltimore 1, Md. Secretary, J. Elmer Martin, 847 North Eutaw St., Baltimore 1, Md.

Local 160, Springfield, Ohio—Secretary, Billy Burke, 402 North Shafer St.

Local 164, Grand Junction, Col.—Secretary, Roy W. Weaver, P. O. Box 552.

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Local 206, Fremont, Ohio—Secretary, C. E. Wingard, P. O. Box 246.

Local 317, Ridgway, Pa.—Secretary, Paul A. Farley, Lynch St., St. Marys, Pa.

Local 476, Vandergrift, Pa.—Secretary, Leo Allera, 616 Pitt St., Leechburg, Pa.

Local 637, Louisville, Ky. (Colored)—President, J. Brookens, 2315 West Walnut St., Louisville 12, Ky.

Local 677, Honolulu, T. H.—Secretary, Alvin K. Isaacs, 1308 Nakuina St.

Local 709, Roseman, Mont.—Secretary, Jos. R. Smith, 416 North Mendenhall.

### CHANGE OF CONFERENCE OFFICERS

Conference of Western Canadian Locals—President, Henry Rosson, 2859 Robinson St., Regina, Sask., Canada. Secretary, Herbert G. Turner, 303 Alexandra Block, Edmonton, Alta, Canada.

New York State Conference—President, Leonard Campbell, 81 Clinton Ave., North, Rochester 4, N. Y. Secretary, Carl L. Bly, 603 Wilson Bldg., Syracuse 2, N. Y.

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Jerry Summerlin (Marrs), Local 505, Centralia, Wash.  
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### DEFAULTERS

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

Joe Coleman and His Orchestra, Galveston, Texas, no amount given.  
Edw. Perkins, Beverly Hills, Calif., \$44.00.

Chi Chi Restaurants, Inc., Irwin Schuman, proprietor; T. J. Maruca, manager, Hollywood, Calif., \$200.00.

Harry Moore, Oakland, Calif., \$1,262.50.

Cotton Club, San Diego, Calif., \$1,250.00.

Mr. and Mrs. Thomas (Mrs. Mabel) Young, Paradise Club (formerly Silver Slipper Cafe), San Diego, Calif., \$267.50.

Wm. P. Young, Atlanta, Ga., \$250.00.

Joe's Rhumboogie, Chicago, Ill., no amount given.

El Morocco Club, Floyd K. Andrews, proprietor, Mounds City, Ill., \$620.00.

A. C. Harper, Lexington, Ky., \$120.80.

El Capitan and Andrew L. Magassu, Atlantic City, N. J., \$142.20.

Canary Cottage and Jack Bloom, Florham Park, N. J., \$90.00.

George Chevin and South of the Border, Montague, N. J., \$21.00.

Club 50 and Andrew Petrucci, North Arlington, N. J., \$750.00.

Castle Club and Al Pozner, proprietor, North Bergen, N. J., \$13.00.

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Jules Leventhal, New York, N. Y., \$131.10.

Piping Rock Club and Messrs. Clark & Stevens, operators, Saratoga Springs, N. Y., \$6,600.00.

The Cavalier Club and Russ Cox, owner and manager, Portsmouth, Ohio, \$175.00.

Acme Club Lounge and A. W. Denton, Manager, Portland, Ore., \$484.11.

Carl Noll, Meadville, Pa., no amount given.

Mike Whatley, Wichita Falls, Texas, no amount given.

Bowler Club House and Archie Schroeder, manager, Bowler, Wis., \$90.00.

Thomas Tooke, and Little Dandy Tavern, LaCrosse, Wis., no amount given.

Claude Danis, Hubert Daoust, Raymond Daoust, Roger Emond, Montreal, P. Q., Canada, \$281.00.

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Dunkirk, N. Y., Local 100—Alva Mathews, Jr., Charles Civilet, Thomas Pantano.  
Dallas, Texas, Local 147—Willford J. Rollins.  
Detroit, Mich., Local 5—Paul Bukantis, Maria Garrett, Mayo Gillard, Stanley Grzesik (Gray), Edw. Harris, Thos. W. Howe, Chas. Stevens, Chas. Weiner.  
Fall River, Mass., Local 216—Bernard A. Cyr, John Oliveira.  
Fairmont, W. Va., Local 507—Glean Jenkins, Allen Martin, Eddie Faber.  
Hasterton, Pa., Local 139—Franklin E. Barrager.  
Houston, Texas, Local 65—Ira Thurman, Herman Romick.  
Klamath Falls, Ore., Local 495—Mae Hostetter, Odell Olsen.  
Modesto, Calif., Local 652—Tut Lombardo, Joe Nessier, Irvan Stumph.  
Memphis, Tenn., Local 71—Frank Montesi, Jr.  
Milwaukee, Wis., Local 8—John Zabrowski, George Trapp.  
Montreal, Que., Canada, Local 406—Hymie Herman, D. S. Felton, J. A. Beudrcault, Johnny Gilbert, Tommy Duchesne, Chas. Giguere.  
Minneapolis, Minn., Local 73—Gerald E. Hartman, Edw. A. Hagen, Robt. W. Douville, Wm. A. Roth.  
New Orleans, La., Local 174—Irwin Zehner, Lucienne Kirk, Oscar J. Marcour, Wm E. Eastwood.  
New Haven, Conn., Local 234—Wm. H. McGill, Ernest H. Beardmore, Richard Donovan, Chas. E. Lebov.  
Narwood, Mass., Local 343—C. Imorris, T. Marier, H. Phalen, H. Sundell, A. Holton, Jr., G. Roy Walsh, C. D. Mazolla.  
Newark, N. J., Local 16—Harold Bemko, Stanley Ronsley, Jerome Flaherty.  
Pittsfield, Mass., Local 109—E. Chagnon.  
Peoria, Ill., Local 26—Merle Baxter, Fred J. Lee, Gordon C. Mitchell, Marion L. Langan, Earl H. Hamilton.  
Richmond, Calif., Local 424—J. F. Johnson, Herb Miller, W. Wells.  
Rochester, N. Y., Local 66—Venanzio P. Pitoni.  
San Diego, Calif., Local 325—Willy Elaner, Phyllis P. Martin, M. Joyce Dean.  
San Antonio, Texas, Local 23—Cliff Warner.  
San Leandro, Calif., Local 510—Ray Murray Smith.  
St. Paul, Minn., Local 30—Rex T. Beach, Lillian Jones, Vernon E. Hansen.  
Seattle, Wash., Local 76—Gordon J. Freeman, Albert J. Marcus.  
Sioux Falls, S. D., Local 114—Al A. Miller.  
Toronto, Ont., Canada, Local 149—Robert Byrnes, Geo. Caldwell, Harry Pollock, Fred Thompson, Jack Townsend, E. R. Bruce, Christine Fyles, Harvey Seigel.  
Waterbury, N. H., Local 734—Colin M. Bremner.  
York, Pa., Local 472—Alvin E. Sultner.

## LOCAL REPORTS

LOCAL NO. 3, INDIANAPOLIS, IND.  
New members: Doris L. Simons, Charles B. North, William S. Jasper, Robert Paul Lanerd, Patrick P. Pastor.  
Resignations: Maxine Snell.  
Transfers deposited: Edward H. Holloway, 22; Merton Prunty, 259; Meredith Flory, 53; Pierson Thal, 10; Stuart Geavesse, 10; Sol Feldman, 10; Danny Seigel, 10; Edw. J. Stapleton, 10; Alex Hamilton, 10.  
Transfers withdrawn: Eleanor Williams, 141; Edward Ormond, 625; Victor DeStefano, 2; Robert J. Atkinson, 297; Chas. F. Dandrow, 802; Robert L. Mogilnicki, 214; H. E. Johnson, 13; Joseph Bonaccorso, 77; David Bogushevsky, 802; Rudolph Uhlir, 10; Steve Drozchar, 10; Raphael Kramer, 802; Casimir Antosik, 10; Robert J. Bennett, 9; Boris Besrodny, 802; Herb Congdon, 484; Bertine F. Corimby, 10; Perry E. Crafton, 10; Angelo S. DeGeorge, 9; Sarah L. East, 66; Burt W. Fink, 14; Horace M. Gains, 22; Betty Gould "Goldbaum", 802; Sam Gordon, 10; Fred G. Heilman, Jr., 9; Phillip Huffman, 58; Fay Jennings, 9; Arthur C. Lannutti, 77; Mildred Lind, 802; Abraham Luboff, 47; Fred Mazzari, 10; Frank A. Merenda, 9; Harold W. Meyer, 10; Leonard N. A. Olson, 9; Marshall N. Rapp, 77; George T. Rhodes, 802; Per E. Rabe, 9; Frederick F. Schmitt, 14; Earl V. Schuster, 66; Ronald S. Shapcy, 77; Leon E. Shapiro, 62; Joseph A. Slechts, 802; Frank Sykora, 10; James E. Swindells, 379; Sidney Szathmary, 9; Bernice Tobin, 10; George Trautwein, 10; Angelo DiTullio, 9; Audrey J. Unger, 625; H. C. VaVa Buskirk, 10; Sidney P. White, 173; Shirley Marcus, 77; Chas. R. Medlin, 503; Olive Kucha, 8; Jack Blatt, 802; J. E. McAllister, 802; Harold Sorin, 802; Joseph G. Pozella, 47.  
Transfers issued: Bob Sherwood, Mac Mack, Dan Cummings, Don Hanley, Jerald Coyne, Edges W. Cox, Harriet Peacock, Gale Bray, Edw. P. Dennis.

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Traveling members and orchestras: Marjorie Hightam, 166; Cab Calloway and Orchestra; Jerry Sherwood, 538; Bob Crosbie and Orchestra, Count Basie and Orchestra, Jimmie Adams and Orchestra, Nat Cole and Orchestra, Freddie Nagel and Orchestra, Don Matinee and Orchestra, Phil Levant and Orchestra, Johnny Machiye and Orchestra, Freddy Phillips and Orchestra, Tommy Tucker and Orchestra, Elliott Lawrence and Orchestra, Charles Raymond and Orchestra, Buddy Moreno and Orchestra, Pierson Tahl and Orchestra, Spike Jones and Orchestra.

### LOCAL NO. 4, CLEVELAND, OHIO

New members: Charles F. Caputo, Gilman Chase, Gilbert P. Dudgeon, Elmore Frankel, Donald A. Ginoado, Lewis B. Jastica, Eugene J. Leany, Sanford E. Lery, Doris McCormick, John P. Senky.

New member from transfer: Fred W. Dutton, Jr. Reinstated from military service: Alex Gross, Ray Michael.

Resigned: Joe Ligart, Robert C. Warfel. Resigned: Elysbeth Breakacs, John Mezay. Legal change of name: From Stanley Perch to Stan Perry.

Transfers issued: John W. Forubsky, John Kafer, James Calderone, Frank Carozza, Henry W. Neubert, Erwin (Barney) Klein, Nicholas J. Licursi, Tony Armenti, Charles J. Scattone, Arthur Tirabassi (Art Terry), Laddie P. Tomasek, Robert Shury, Florence Powers, Angelo Paroz, Paul Botta (Burton), Robert Hodgkinson, Jr., Joe Mayer, Leonard F. Enigo, Albert G. Martin, Earle Kay Bartel, George A. Ryan.

Transfers deposited: Frank Book, 10; Joseph Perzozano, 15; Jack Kaulshon, 802; Wm. Lanekin, 7; Geo. H. Markham, 5; Ruth Pykara (Wallace), 1, 8; Wm. H. White, 802; Chas. M. Buda, 5; Geo. E. Forsythe, 10; Bennie Kindig, 5; Lani McIntire, 47; Jack Miahkin (Mitchell), 802; Helen Roach (King), 5; Geordia Young, 8; Clyde Duquette, 5; Harriet Hartman, 8; Frank La Mark, 60; Sam Makia, Venancio Pineda, Marvel Stewart (Lei Aloha), all 802.

Transfers withdrawn: Nan Blackstone, 47; Pauline Carter, 24; Clyde Duquette, 5; Arvin Garrison, 47; Geo. E. Forsythe, 10; Frank La Mark, 60; Sam Makia, 802; John Kealoha Paio, 484; Betty Jane Tucker, 147; Chas. M. Buda, 5; Mildred Christy (Vivien Gary), 47; Joseph Perzozano, 14; Christine Franklin, 5; Theodore Kempinski, 802; A. C. McDade, 644; Geo. H. Markham, 5; Venancio Pineda, 802; Ernestine Tucker, 147; Billy S. Carr, 10; Guy Dick, 47; Richard W. Foy, 443; Joseph Gargiulo, 802; Bennie Kindig, 5; Lani McIntire, 802; Steve Martin, Jr., 526; Miriam D. Quallo, 16; Sammie Lee Tucker, 147.

### LOCAL NO. 5, DETROIT, MICH.

Sol Amater, 10; Michael Bandy, 86; Julio Carrasco, 10; Russell Crowell, 34; Judy Carroll, 655; Wm. Dennis, 279; Albert Eldridge, 77; Claude Lambert, 149; Theo. H. Legachi (Teddy Lee), Norman E. Capp, Tony Difulio, all 77; Sinclair Mills, 208; Rena Estabrooks, Billy Proebner, Wm. Hurley, Frank Hurley, Herman L. Monahan, Jr., Enrique Madriguera, Charles Acquista, Anthony J. Avitillo, Allan S. Koster, Sidney Stamer, Larry Hall, John N. Keller, Frank Lo Pinto, Sam Castagna, Anatole Torraine, Sol Cheroowitz (Sully Childs), Frank W. Davis, Elesterio Frasqueri, Earl (Hank) Boyer, Clarence J. Granie, all 802; Joseph Mika, 10; Helen Murphy, 4; Gordon MacKinon, 10; Al. Morgan, 1; J. Michael McNamara, Ernest Barton, Samuel De Bonis, Frank McGuire, Wm. R. Kenworthy, Boris Rogan, all 802; Ernest Price, Austin Powell, Geo. Steinback, all 208; Earle T. Parchman, 303; Geo. Andrew Ryan, 4; Marion Segall, 479; Danny Goodman Seidler, 9; Cleophus Shortridge, 669.

Transfers withdrawn: Pauline Ames, 3; Harry Biss, Larry Bennett, Andrew Scro, Alfred W. Fiore, Rena Estabrooks, Geo. C. Hagstrom, J. Albert Hurley, Boris Kogan, all 802; Larry P. Sparrier, 77; Orlando D'Agostino, 630; Chas. B. Chace, 10; Jack Gavotti, 784; Virginia Mathews, 10; Kaye Malnad, 47; Al. Morgan, 1; Enrique Madriguera, Charles Acquista, Anthony J. Avitillo, Allan S. Koster, Sidney Stamer, Larry Hall, John N. Keller, Frank Lo Pinto, Sam Castagna, Anatole Torraine, Sol Cheroowitz (Sully Childs), Frank W. Davis, Elesterio Frasqueri, Earl (Hank) Boyer, Clarence J. Granie, Raymond Salisbury, all 802; Joseph O. Olmick, 10; Ernest Price, George Steinback, Austin Powell, all 208; Danny Goodman Seidler, 9; Marion Segall, 479.

Transfers issued: Charles (Chuck) Peterson, Wm. B. Elick, Wm. D. Hamilton, Fred J. Sievert, Edward Ruten, Arnold Mattson, Wayne R. Booth, Walt Shooshanian, Helen M. Roach, Ben Ashley, Robert G. Graham, James Mongiardo, Raymond Martin, Geo. H. Smith, Archer K. (Shecker) Palmer, Maria Garrett, Harlan C. Clark, Marguerite M. Elick, Mildred Lee Weinstein, Virginia Westfall, Ross J. Smith, Carl Vincent Capillo, Wallace J. Zacharias, Betty Wine, Victor Charvot, Harriet P. Walter, Roy L. Partaw, Helen Lewandowski, Gaston J. Rosagnol, Merritt Lamb, Peppino Tedesco, Louis J. Nagy, Walter Prange, Olive C. McCusky, Phyllis Warren, John V. Brockman, Earl Deussasob.

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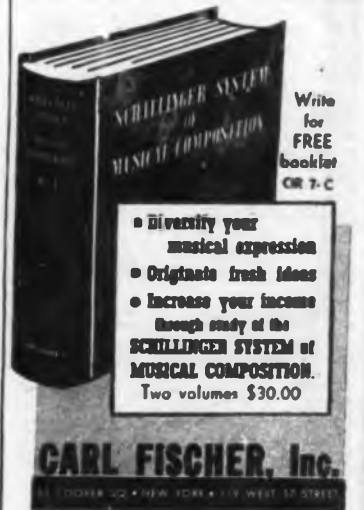
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Willard Darling, Jr., Walter J. Duda, John Henry Dudley, Claude Eris Dye, James Forest, Joseph Gaglio, John H. Holland, Joseph K. Jackson, Nicholas Klein, Joanne Laura, Russell J. Marasco, Domenick L. Masciotta, Samuel McClinton, Henry McWhorter, Paul Naso, Rodrigo (Rod) Padilla, Joseph Parlove, Hoctar Dudley Payne, Irene Morelli Peterson, Joseph James Ribar, Arvin Doyle Riddle, James A. Robinson, Sr., 2; Thomas A. (Dan) Robinson, Frank A. Skrzyński, Charles W. Smith, Gasper (Cap) Sorvala, Donald Victor Dicks.

Transferred to full membership: Eugene L. Cooper, Marilyn Clara Grice, Nick Jabe (Nick Jay-Nick Jabe), Donald C. Schultz.

Resigned in good standing: KTIDVahrdluetla Resigned in good standing: Clarence J. (Slim) Allen, Arthur Harold Avery, Dorothy French, Elise C. Gould, Irving (Jack) Gross, Virgil Charles Hooper, Theodore Oldenkamp, Thomas Patsalis, Earl C. Paul, Harold L. Sindles, Allen George Smith, Victor P. Van Cauwenbergh (Van Bergh).

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## LOCAL NO. 6, SAN FRANCISCO, CAL.

New members: Donald R. Field, Vernon Ross White, Lenore Bagnasco, Charles A. Davis, Clinton L. Bedford, John De Baere, Leroy A. Huffman, Dorothy Franco, Joe Reichman, John E. Clark.

Readmitted to membership: Angelo B. Squaglia, Florence I. Barkan, J. Newell Chase, Peter T. Stanton, M. Woodrow Thompson.

Full members from transfer: Sherman D. Neal, Ray Martinez, Maurice Powell, William (Billy) Grant, Orvil D. Fields, Clair V. Jones, Herb Z. 292; William Chian, 47; Tony J. Fiori, 47; Jack 20; Peter H. Carroll, Jr., 333; William R. Taskett, Howard, William L. Peters.

Transfers deposited: Elizabeth (Bets) Gardiner, B. Cannon, 72; Richard W. Saak, 263.

Transfers issued: Larry Lane, Margaret C. Peters, Thomas Slayton, James R. Slayton, Guy Earle Mahan, Jr., Godfrey Mezirka, N. H. (Red) Kearns, Roy Chilton, Aloha C. Shaw, Oscar Viimann, D. Kent Ghirardelli (Kent Ghirard), Nat E. Velasquez, Richard B. Noble, Donald H. Kase, Gus Tostman, Richard Garcia, Jess Jessup, E. Roy Chilton, Jackues Riso, Jack H. Shore, Horace Perazzi, Albe Berg, Kathryn Woolf, Wallace Dressler, Allen C. Oliver, Don Arthur Morales, Harvey E. Jones, Jr., Russell (Rus) Smith, Billy C. Alexander, Bob Strelitz, David Monetti, J. B. Hurtado, Mariano Hurtado, Rudy Castro, Jess Silva, Eugene Moringue, Alfred S. Burr, Wilbur G. Sudmeier, Jack E. Kizer, Hal Richards (Holroyd), Samuel Kaneao, Julio Perez, Josiah Waiwale, Samuel Fernandez, Robert W. Williams, James Preshaw, John Catalano, Wm. (Bill) Weema, Bobby Garay.

Letters of courtesy issued: Robert Edwards, Arnold Chaloupka.

Transfers withdrawn: Elmo Luperini, Doris N. Hill, Eugene E. Giddings, Robert E. Seger, Joseph Tarkington, Michael Espinosa, Donald E. Zimmers.

Transfers cancelled: Pasquale (Pat) Rociolo, Eugene L. Casteel, Karl E. Willrader, Frank B. Mansfield, Thomas W. O'Flynn.

Dropped for nonpayment balance admission fee: Noel Kelly, John R. Klegg, Herbert D. Sutherland.

Resigned: Martina Zubiri, Evelyn Haggerty, Radph C. Meyer.

## LOCAL NO. 8, MILWAUKEE, WIS.

New members: Max Mastel, Louise Cotic, Ernest Benson, Donald Burger, James Burton, Arthur

Dow, Richard Evenston, Edward F. Keup, Robert M. Leisl, Bob Mani, William Mani, Cal McDonald, Kenneth Rink, Joseph Serdahely, Robert Totushik, Norbert Wauk, Harlin Haack, Frank Omsanski, Doris H. Knabe.

Full members: Richard Weinberger, 166; Irwin Hansen, 194.

Resigned: William Luy, Ken Niessen, Charles Steele, Gilbert Hornig, Earl Clark, Beatrice Hertzberg.

Transfers deposited: Oscar Ricchio, Frank Ricchio, James Yoghourtjian, all 42; Blaine Johnson, E. Verne Brown, Roy Williams, all 25; Howard Hoppe, 95; Stuart Campbell, 47; Charles Chaney, 10; Sid Sipin, Mariano De Guzman, Tony Dominguez, all 10; Edna Sellers, 10; Eugene Schoenebeck, 205; Walter Rickard, 10; Hugh Burleton, 5; Morris Wheelock, 205; Len Hermann, 10; Merle Gibson, 10.

Transfers issued: Jeremiah Loonie, Elaine Doro, Audrey Jahnel Strandt.

Traveling members: Lawrence Duchow, 337; Earl McNellis, 205; Skipper Leone, 193; Eddie Peabody, 10; Edna Sellers, 10; Eddie Rogers, 802; Harry Cool, 10; Herb Williamson, 345; Felix Garcia, 47; Edna Shelby, 59; Oscar Ricchio, 42; Betty Lee, 10; Walter Rickard, 10; Arne Hudson, 160; Blaine Johnson, 25; Jerry Coe, 10; Art Kassel, 10; Len Hermann, 10; Frankie Masters, 802; Vaughn Monroe, 802; Margo Shersted, 463; Al Rasmussen, 10; Spike Jones, 47; Clyde McCoy, 802; Bob Strong, 10; Sid Sipin, 10; Boots Beggs, 46; George Volesky, 193; Don Pedro, 10; Del Courtney, 6; Ray Miller, 42; Harry Rothman, 8. Returned from service: John Zabrowski, Anton Heinrich, Jr.

## LOCAL NO. 9, BOSTON, MASS.

New members: Joseph V. Alvino Martin J. Aronovitz, Albert J. Chamrin, Harold J. Cleary, Raffele A. DeFrancesco, Joseph A. Giorio, Martin J. Halleran, Jr., Robert James Martos, Edward Mazman, Carl J. Vannini, Gaetano Borgosano, Thomas C. Currier, Arnold Rothstein, Eugene B. Kassman, Mickey Magnante, Vincent Jos. Navarro, Virginia Ellen Pasker, Richard Charles Sannito, Kenneth Wenning, Frank Sidebottom, William B. Doolittle, Eracst H. Furtado, Jerome J. Lipsan, Nandoe Madi, Alfred Engel, Roger E. Hall, John A. Holmes, Vincent O'Keefe, Catherine Amehr, Richard Gerstenberger, Millard S. Neiger, William J. Waterhouse, Ellery L. Wilson.

Transfer members: Harry L. Folmer, 750; Anthony E. Faro, Jr., 526; William D. Harrison, 331; Anthony LaGrotteria, 109.

Transfers withdrawn: Anna M. Sweet, 143; Lawrence McArdeil, 6; Ricardo E. Huntuon, 198; Dorothy Hogue, 34.

Transfers issued: John Contestabile, Leo P. Robinson, T. W. Hoag, Zareh Papizian, Thomas Cavanaugh, Arthur Marathas, R. D. Tedekis, Benedict Wastofero, Francis J. Gallagher, Joseph Giorgio, Philip Lijkstrand, R. J. Wyman, John A. Bucci, Anna P. Taros, Madeline Talmadge, May Weintraub, Carl Rodunsku (Rand), Per Erland Rabe, Louis Drootin, Wm. J. Waterhouse.

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Resignations: Alexander Kearney, T. Philip Andrews, J. Newell Chase, Harry A. Morriuey, Donald W. Robinson, Joseph W. Volk.

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Transfer members: Leslie Alexander, 47; Robert Hinman, 204; Ines Mann, 254; Marjorie E. Crockett, St. Kinky, A. J. Corralinas, Thos.

Fickimmons, Tasher Day, all 802; Geo. Lester, 23; Grant Smith, 204; Norwood Carter, 47; Eug. L. Brown, 802; Glen H. Maria, 26; Ray T. Tangary, 802; Jane A. Carson, 254; G. Joa Waldor, 73; Helen Hollingsworth, 6; Bill Caldwell, 69; Tadashi Yamamoto, 308; Robt. J. Maha, 8; Wilbert Fleming, 284; Leon Rose, Albert Arbus, Alfred Cohen, 802; Ralph Cargill, 56; Melvin D. Gony, 203; Virginia L. Baris, 6; Emma, Schmid, 8; Geo. Cooper, 84; F. H. Johnston, Wm. G. Hill, Jr., Carlo Di Nardo, Paul Pugliese, Donald S. Smith, all 802; Eugene Wells, 294; Harry Nietz, 6; Frank Bowsher, 1; Paul Speelman (Steele), 101; John V. Burke, 125; Helen G. Leatz, 294; Betty Rosner, 73; Ernie Joseph, 4; Al Morgan, 1; Johnny Kaibus, 2; Don C. Hobaureiter (Reid), 26; Herman Salaski, Arthur J. Lombardi, Tathy R. Morelli, all 802; Glen Carr, 3; Jacqueline Swierzykowski, 4; Dave Gussin, 47; Chas. E. Johnson, 36; James Messic, Leonard Luzar, 73; Vanitas A. Priokar, 375; James G. Daly, 103; Ken Harvey, 12; Warren Downain, 193; Patricia Lynne, 35; Morton Downey, A. P. Ficciono, 802; Phil Henkel, C. F. Schmidt, 8; Manny La Porte, 205; Bob Lgag, 546; Norman Moniah, 88; Jack Haggerty, 485; Stuart E. Godwin, 161; Rosalie Ernest, Sam Stoinich, 802; Joe Purcell, 625; Andre Dupuis, 6; Wm. Joe Bryan, 240; James S. Ruc, Carmey Mastrea, 802; John Abuys, Edw. E. Willard, Robt. J. Maha, 8.

Resigned: Esther Maria, John J. McGrowo, Helen Hall Goodman, Mildred Mendelsohn, Dolores Betty McDonough, Frances Patricia McDonough, Lloyd M. Mamey.

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Fine, Jack, Owner, "Victory Follies".  
Fitzgerald, P. M., Manager, Grand Terrace Cafe.  
Fox, Albert  
Fox, Edward

Glen, Charlie  
Gluckman, E. M.  
Broadway on Parade.  
Hale, Walter, Promoter  
Joe's Rhumboogie  
Markee, Vince  
Mays, Chester  
Miller, R. H.  
Novash, Sarge  
Rose, Sam  
Sipchen, R. J., Amusement Co.  
Sistare, Horace  
Stanton, James B.  
Stoner, Harlan T.  
Tafan, Mathew,  
Platinum Blonde Revue  
Tafan, Mathew,  
"Temptations of 1941".  
Teicher, Chas. A., of T.N.T. Productions.  
Thomas, Ois E.  
**EAST ST. LOUIS:**  
Davis, C. M.  
**EFFINGHAM:**  
Behl, Dan  
**FREESPORT:**  
Hille, Kenneth and Fred March, Art  
**GALESBURG:**  
Clark, Horace G.  
**KANEAKEE:**  
Havener, Mrs. Theresa, Prop., Dreamland.  
**LA GRANGE:**  
Haeger, Robert  
Klan Club,  
LaGrange High School.  
Viner, Joseph W.  
**MOUNDS CITY:**  
El Morocco Club, Floyd K. Andrews, Prop.  
**PEORIA:**  
Betar, Alfred  
Humane Animal Assn.  
Rutledge, R. M.  
**POLO:**  
Clem, Howard A.  
**QUINCY:**  
Hammood, W. E.  
Vincent, Charles E.  
**ROCKFORD:**  
Trocadero Theatre Lounge  
White Swan Corporation  
**SPRINGFIELD:**  
Sewart, Leon H., Manager, Club Congo.  
**STERLING:**  
Flock, R. W.  
**WAUKEGAN:**  
Schneider, Joseph M.

## INDIANA

**EAST CHICAGO:**  
Barnes, J. L.  
**ELWOOD:**  
Yankee Club, and Charles Sullivan, Mgr.  
**EVANSVILLE:**  
Adams, Jack C.  
Fos, Ben  
**FORT WAYNE:**  
Fisher, Ralph L.  
Mitten, Harold R., Manager, Uptown Ballroom.  
Reeder, Jack  
**INDIANAPOLIS:**  
Geary, James J.  
Dickerson, Matthew  
Dickerson Artists' Bureau  
Harding, Howard  
Harra, Rupert, Greater United Amusement Service.  
Richardson, Vaughn,  
Fine Ridge Follies.  
**MARION:**  
Horine, W. S.  
Idle Hour Recreation Club  
**MISHAWAKA:**  
McDonough, Jack  
Rose Ballroom  
Wetly, Elwood  
**RICHMOND:**  
Newcomer, Charles  
**ROME CITY:**  
Kintzel, Stanley  
**SOUTH BEND:**  
DeLeury-Reeder Adv. Agency

## IOWA

**AUDUBON:**  
American Legion Auxiliary  
Hollenbeck, Mrs. Mary  
**BYRANT:**  
Voss, A. J., Manager, Rainbow Gardens.  
**DES MOINES:**  
Hughes, R. E., Publisher, "Iowa Unionist".  
LeMan, Art  
Young, Eugene R.  
**EAGLE GROVE:**  
Orr, Jesse  
**IOWA CITY:**  
Fowler, Steve  
**OTTUMWA:**  
Baker, C. G.  
**WHEATLAND:**  
Griebel, Ray, Mgr., Alex Park

## KANSAS

**KANSAS CITY:**  
White, J. Cordell  
**LEAVENWORTH:**  
Phillips, Leonard  
**MANHATTAN:**  
Stuart, Ray  
**TOPEKA:**  
Mid-West Sportsmen Asso.  
**WICHITA:**  
Bedinger, John

## KENTUCKY

**HOPKINSVILLE:**  
Steele, Lester  
**LEXINGTON:**  
Harper, A. C.  
Hinz, Geo. H.  
Montgomery, Garrett  
Wilson, Sylvester A.  
**LOUISVILLE:**  
Greenwell, Allen V., Prop., Greenwell's Nite Club  
Greyhound Club  
Norman, Tom  
Odum, L. A., Jr.  
Shelton, Fred  
Walker, Norval  
Wynn, James H.  
**MIDDLESBORO:**  
Green, Jimmie  
**OWENSBORO:**  
Crittall, Joe, Owner, Club 71  
**PADUCAH:**  
Vickers, Jimmie,  
Bookers' License 2611

## LOUISIANA

**ALEXANDRIA:**  
Green, Al, Owner and Oper., Riverside Bar.  
Smith, Mrs. Lawrence, Prop., Club Plantation.  
Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner; Jack Tyson, Manager.  
**LAKE CHARLES:**  
Veltin, Tony, Mgr., Palm Club  
**NEW ORLEANS:**  
Hyland, Chauncey A.  
Mitchell, A. T.  
The Hurricane and Percy Stovall.  
**SHREVEPORT:**  
Adams, E. A.  
Farrell, Holland  
Hozer, J. W.  
Reeves, Harry A.  
Riley, Billy  
Williams, Claude

## MAINE

**BANFORD:**  
Parent Hall,  
E. L. Legere, Manager.  
**MARYLAND**

**BALTIMORE:**  
Alber, John J.  
Continental Arms,  
Old Philadelphia Road  
Delta Sigma Fraternity  
Demley, Emil E.  
Earl Club, Earl Kahn, Prop.  
Epstein, Henry  
Erod Holding Corporation  
Green, Jerry  
Lipsey, J. C.  
Mason, Harold, Prop., Club Astoria  
Rio Restaurant and Harry Weiss, Manager.  
Stage Door Casino  
White, David,  
Nation Wide Theatrical Agy.  
**BETHESDA:**  
Hodges, Edwin A.  
**FREDERICK:**  
Rev. H. B. Rittenhouse  
**OCEAN CITY:**  
Gay Nineties Club, Lou Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).  
**SALISBURY:**  
Twin Lanterns,  
Elmer B. Dashiell, Oper.  
**TURNERS STATION:**  
Thomas, Dr. Joseph H.  
Edgewater Beach.

## MASSACHUSETTS

**ATTLEBORO:**  
St. Morris Cafe  
**BOSTON:**  
Boston Amusement Co. and Samuel Snyder, Manager  
Grace, Max L.  
Losses, William  
Mouzon, George  
Sullivan, J. Arnold,  
Bookers' License 150.  
Walker, Julian  
Water Follies and Samuel Snyder, Manager

Younger Citizens  
Coordinating Committee  
**CAMBRIDGE:**  
Montgomery, A. Frank, Jr.  
**FITCHBURG:**  
Bolder, Henry  
**HOLYOKE:**  
Levy, Bernard W.,  
Holjoke Theatre.  
**LOWELL:**  
Porter, R. W.  
**NANTUCKET:**  
Sheppard, J. K.  
**NEW BEDFORD:**  
Rose, Manuel  
**NORTH WYTHAMOUTH:**  
Pearl Morry  
**WILMINGTON:**  
Blue Terrace Ballroom and Anthony Del Torto

## MICHIGAN

**BATH:**  
Terrace, The, Park Lake  
**BAY CITY:**  
Alpha Omega Fraternity  
Niedzelski, Harry  
Walther, Dr. Howard  
**CERESCO:**  
Smith, R. W., and Mar-Creek Inn.  
**DETROIT:**  
Adler, Caesar, and Hoffman, Sam, Opera, Frontier Ranch.  
Advance Theatrical Operation Corp., Jack Broder, Pres.  
Amnor Record Company  
Berman, S. R.  
Bibb, Allen  
Bologna, Sam, Imperial Club  
Hommarito, Joe  
Briggs, Edgar M.  
Cavanagh, J. J., Receiver, Downtown Theatre.  
Daniels, James M.  
Downtown Casino, The  
Green, Goldman  
Johnson, Ivory  
Kosman, Hyman  
Malloy, James  
O'Malley, Jack  
Paradise Cave Cafe  
San Diego Club,  
Nosed Minando.  
Schreiber, Raymond, Owner and Oper., Colonial Theatre.  
**FLINT:**  
Carpenter, E. M., Mgr., Terrace Gardens.  
McClarin, William  
**GRAND RAPIDS:**  
Huban, Jack  
**LANSING:**  
Hagen, Lester, Mgr., Lansing Armory.  
Metro Amusement Co.  
Norris, Elmer, Jr., Palomar Ballroom.  
Tholcn, Garry  
Wilson, L. E.  
**MARQUETTE:**  
Loma Farms, Mrs. Carl Tonella  
**McMILLAN:**  
Bodetto, Clarence, Mgr., Jell's  
**MEMPHIS:**  
Doran, Francis, Jordan College  
**NORWAY:**  
Valencia Ballroom,  
Louis Zadra, Mgr.  
**ROUND LAKE:**  
Gordon, Don S., Mgr., Round Lake Casino.  
**STURGIS:**  
DeLucas, Albert, Owner, Em & Al's (formerly White Buagalow)  
**TRAVERSE CITY:**  
O-At-Ka Beach Pavilion,  
Al Lawson.

## MINNESOTA

**ALEXANDRIA:**  
Crest Club, Frank Casmer  
**BEMIDJI:**  
Foster, Floyd, Owner, Merry Mixers' Tavern.  
**CALEDONIA:**  
Elton, Rudy  
**FAIRMOUNT:**  
Graham, H. B.  
**GARDEN CITY:**  
Conkling, Harold C.  
**GAYLORD:**  
Green, O. M.  
**HIBBING:**  
Pitman, Earl  
**LUYERNE:**  
Bennett, J. W.  
**SPRINGFIELD:**  
Green, O. M.  
**ST. CLOUD:**  
Ganz, Mike  
**ST. PAUL:**  
Fos, S. M.

## MISSISSIPPI

**BILOXI:**  
Joyce, Harry, Owner, Pines House Night Club.  
**GREENVILLE:**  
Pollard, Flenord  
**JACKSON:**  
Perry, T. O.

MISSOURI

CAPE GIRARD: Gilmore, Lerona... CHILLICOTHE: Hawes, H. H., Manager...

KANSAS CITY: Cox, Mrs. Evelyn... ST. LOUIS: Caruth, James, Oper., Club...

LEBANON: Key, Frank... NORTH KANSAS CITY: Cook, Bert, Mgr., Ballroom...

POPULAR BLUFFS: Brown, Marie... ST. JOSEPH: Thomas, Clarence H....

ST. LOUIS: Caruth, James, Oper., Club... BILKENTON: Boyer, Hubert...

MONTANA

FOBSTE: Allison, J.

NEBRASKA

COLUMBUS: Meist, Don... GRAND ISLAND: Scott, E. F....

KEARNY: Field, H. E., Mgr., 1733 Club... LINCOLN: Johnson, Max...

OMAHA: Davis, Clyde E. El Morocco Club... OMAHA: Ross, Charles...

NEVADA

ELY: Polson, Mrs. Ruby... LAS VEGAS: Stoner, Milo E....

RENO: Blackman, Mrs. Mary

NEW JERSEY

ARCADE: Carrisano, Eddie... ASBURY PARK: Richardson, Harry...

ATLANTIC CITY: Atlantic City Art League... ELIZABETH: Puma, James...

ATLANTIC HIGHLANDS: Kainer, Walter... BLOOMFIELD: Brown, Grant...

CAMDEN: Towers Ballroom, Pearson Levy... CLEVELAND: Silfverstein, Joseph L....

DUNELLEN: Jimick's Musical Bar... LATON: Scheri, Anthony, Owner...

FLORENCE: Canary Cottage, and Jack Bloom... IAKWOOD: Foss, Arthur, Mgr., Hotel Plaza...

LINDENWOOD: Overbrook Villa and Inn... LONG BRANCH: Rappoport, A., Owner...

LYNDHURST: Dorando, S. Salvatore Dorando

MONTAIGLE: Chervis, George, and South of the Border.

MONTCLAIR: Cas-Hay Corporation and Montclair Theatre...

MOUNTAINDALE: The Chatterbox, Inc., Ray DiCarlo.

NEWARK: Clark, Fred E. Coleman, Melvin Harris, Earl Kravant, Norman N. A. C. F. Robinson, Oliver...

NORTH ARLINGTON: Club 50 and Andrew Petrusic

NORTH BERGEN: Castle Club and Al Posaer, Prop.

PATERSON: Marsh, James Piedmont Social Club Pyatt, Joseph Riverview Casino

PRINCETON: Lawrence, Paul

SEASIDE PARK: Red Top Bar and Wm. Stock, Employer.

SOMERS POINT: Dean, Mrs. Jeanette Leigh Stockton

SUMMIT: Ahrons, Mitchell

TRENTON: Larasore, J. Dory

UNION CITY: Head, John E., Owner, and Mr. Scott, Mgr., Back Stage Club.

W. COLLINGSWOOD HTS.: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW MEXICO

ALBUQUERQUE: Maeris, Otis

CLOVIS: Denton, J. Earl, Owner, Plaza Hotel.

NEW YORK

ALBANY: Bradt, John Bologhino, Dominick, Owner, Trout Club.

ALBANY: Flood, Gordon A. Kensler, Sam Lang, Arthur New Abbey Hotel...

ARMONK: Embassy Associates BINGHAMTON: Bentley, Bert

BONAVENTURE: Class of 1941 of the St. Bonaventure College.

BRONX: Santoro, E. J. BROOKLYN: Graymont, A. C. Hard Productions Corp. Johnston, Clifford Puma, James Rosman, Gus, Hollywood Club

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 Rusb, Charles E. Shultz, E. H.

EASTCHESTER: Starlight Terrace, Carlo Dal Tufo and Vincent Formella, Props.

ELENNVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalya FLEISCHMANN: Cat's Meow, and Mrs. Irene Churs, Prop.

GLENS FALLS: Halfway House, Ralph Gottlieb, Employer; Joel Newman, Owner. Tiffany, Harry, Mgr., Twin Tree Inn.

GREENFIELD PARK: Utopia Lodge

HUDDON: Buddy's Tavern, Samuel Gatto and Benny Goldstein.

ITHACA: Road, Jack JAMESSTOWN: Lindstrom and Meyer

KIAMESHA LAKE: Mayfair, The LACKAWANNA: Chic's Tavern, Louis Ciccarelli, Prop.

LAKE HUNTINGTON: Green Acres Hotel

LARCHMONT: Morris, Donald Thies Kappa Omega Fraternity

MT. VERNON: Raphin, Harry, Prop., Wagon Wheel Tavern.

NEWBURGH: Matthews, Bernard H.

NEW LEBANON: Donlon, Eleanor

NEW YORK CITY: Alexander, Wm. D., and Associated Producers of America Music Amusement Corp. of America Baldwin, C. Paul Benrubi, M. Booker, H. E., and All-American Entertainment Bureau. Broadway Swing Publications, L. Frankel, Owner. Campbell, Norman Carcinia, A. Chiassaria & Co. Cohen, Alexander, connected with "Bright Lights". Collectors' Items Recording Co., and Maurice Spivack and Katherine Gregg. Cotton Club Crossen, Ken, and Ken Crossen Associates Currier, Robert W., formerly held Booker's License 2595. Deviano, Jules Denton Boys Dinner & Dorchind, Inc. Dodge, Wendell P. DuBois-Friedman Production Corp. Dyrand, Nicholas Evans & Lee Fine Plays, Inc. Flisshnik, Sam B. Fotobop, Inc. Fur Dressing & Dyeing Saksman'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. Kores, Aaron Leigh, Stockton Leonard, John S. Leventhal, Jules Levy, Al and Nat, former owners, Merry-Go-Round (Bklyn). Lyons, Allen (also known as Arthur Lee) Makler, Harry, Mgr., Folley Theatre (Brooklyn). Mascoti, Charles McCaffrey, Neill Meszole, Ed. P. Miller, James Montello, E. Moody, Philip, and Youth Monument to the Future Organization. Murray, David New York Ice Panty Co., Scott Chaifant, James Bissard and Henry Robinson, Owners. Pearl, Harry Phi Rho Phi Fraternity Prince, Hughie Regan, Jack "Right This Way", Carl Reed, Mgr. Rogers, Dick Rogers, Harry, Owner, "Prison Politics". Rosencorn, Adolph and Sykes, Oper., Royal Tours of Mexico Agency. Rosell, Alfred Seidner, Charles Singer, John, former Booker's License 3326. Solomonson, Henry South Sea, Inc. Abner J. Robica, "SO" Shampoo Co. Stein, Ben Stein, Norman Steve Murray's Matogony Club

Srouse, Irving Superior 25 Club, Inc. Wade, Frank Wee & Leventhal, Inc. Weinstein, Joe Wilder Operating Co. Winotaky, S.

NIAGARA FALLS: Pascoe, Joseph, connected with Midway Park.

ONIONTA: Shepard, Maximilian, Owner, New Windsor Hotel.

PORT KENT: Klages, Henry C., Owner, Mountain View House.

ROCHESTER: Genesee Electric Products Co. Gorin, Arthur Lloyd, George Pulisier, E. H. Valenti, Sam

SARATOGA SPRINGS: Piping Rock Club, and Messrs. Clark & Stevens, Operators.

SCHENECTADY: Gibbons, John F. Magill, Andrew Rudd's Nite Club and M. E. Edwards, Prop.

SOUTH FALLSBURG: Seldin, S. H., Oper., Grand View Hotel. Majestic Hotel, Messrs. Cohen, Korafeld and Shore, Owners and Operators.

SUFFERN: Armitage, Walter, Pres., County Theatre.

SYRACUSE: Feingold, Norman Horton, Don Syracuse Musical Club

TROY: DeSina, Manuel

TUCKAHOE: Birnbaum, Murray Boden, Walter

UTICA: Moijnoux, Alex. VALHALLA: Terra Palm Restaurant, John Masi, Prop.

WHITE PLAINS: Hecubus Corp., Reis, Leo

WHITESBORO: Guido, Lawrence

YONKERS: Baber, William

LONG ISLAND (New York)

NICKSVILLE: Seever, Manager, Hicksville Theatre.

LINDENHURST: Fox, Frank W.

NORTH CAROLINA

ASHEVILLE: Pitmon, Earl

CAROLINA BEACH: Economides, Chris

CHARLOTTE: Amusement Corp. of America, Edson E. Blackman, Jr.

DURHAM: Alton, L. W. Ferrell, George Gordon, Douglas, Promoter Mills, J. N. Pratt, Fred

FAYETTEVILLE: Bethune, C. B. The Town Pump, Inc.

GREENSBORO: Fair Park Casino and Irish Homan.

HIGHPOINT: Trumpeters' Club, The, J. W. Bennett, Pres.

KINSTON: Course, E. F.

RALEIGH: Charles T. Norwood Post, American Legion.

WALLACE: Strawberry Festival, Inc.

WILLIAMSTON: Grey, A. J.

WINSTON-SALEM: Payne, Miss L.

NORTH DAKOTA

BISMARCK: Coman, L. E.

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.

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. Dison, Forrest Euclid 59th Co. Manned Bros. Agency, Inc., Booker's License No. 3566. Metropolitan Theatre Salanci, Frank J. Tutstone, Velma

COLUMBUS: Ashias, Lane Bell, Edward Bellinger, C. Robert Mellott, William McDade, Phil Paul D. Robinson Fire Fighters Post No. 567, and Captain G. W. McDonald.

DAYTON: Stapp, Philip B. Victor Hugo Restaurant

DELAWARE: Bellinger, C. Robert

ELYRIA: Cornish, D. H. Elyria Hotel

FINDLAY: Bellinger, 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: Brandon, Paul

OXFORD: Dayton-Miami Association, William F. Drees, Pres.

PORTSMOUTH: Smith, Phil The Cavalier Club and Russ Cox, Owner and Manager.

SANDUSKY: Boulevard Sidewalk Cafe, The Barnett, John Wonderbar Cafe

SPRINGFIELD: Prince Hunley Lodge No. 469, A. B. P. O. E.

TOLEDO: Cavender, E. S. Frank, Steve and Mihe, Owners and Mgrs., Frank New Cafe. Dutch Village, A. J. Hand, Oper. Huntley, Lucius Nightingale, Homer

WARREN: Windom, Chester Young, Lin.

YOUNGSTOWN: Einhorn, Harry Lombard, Edward Reider, Sam

ZANESVILLE: Veneer, Pierre

OKLAHOMA

ADA: Hamilton, Herman

OKLAHOMA CITY: Holiday Inn, Louis Strauch, Owner Louis' Tap Room, Louis Strauch, Owner, Southwestern Attractions and M. K. Goldman and Jack Swiger. The 29 Club, Louis Strauch, Owner.

TULSA: Angel, Alfred Darot, John Goltry, Charles Horn, O. B. Mayfair Club, John Old, Mgr. McHunt, Arthur Moon Company, The Shuntons, Chief Joe Tate, W. J. Williams, Cargile (Jimmy)

OREGON

ASHLAND: Helas, Kermit, Oper., The Chateau.

HERMISTON: Rosenberg, Mrs. E. M.

PORTLAND: Acme Club Lounge and A. W. Denton, Manager.

PENNSYLVANIA

ALTOONA: Canoon, Robert Guinn, Otis Young Republican Club

ALLENTOWN: Connors, Earl Sedley, Roy

BIRDSBORO: Birdarod Oriole Home Assn.

BRADFORD: Fuzell, Francis A.

BROWNSVILLE: Hill, Clifford, Pres., Triangle Amusement.

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

CANONSBURG: Vlachos, Tom

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

COLUMBIA: Hardy, Ed.

CONNEAUT LAKE: Yaras, Max

DEVON: Jones, Martin, Manager, Maple Grove Inn

DONORA: Bedford, C. D.

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: McNarney, W. S.

ERIE: Oliver, Edward FAIRMOUNT PARK: Riverside Inn, Samuel Otzenberg, Pres.

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

KELEYRES: Condors, Joseph

LANCASTER: Parker, A. R.

LATROBE: Yingling, Charles M.

LEBANON: Puma, Harry E. MARSHALSTOWN: Willard, Weldon D.

MEADVILLE: Noll, Carl

MIDLAND: Mason, Bill

MT. CARMEL: Mayfair Club, John Pogeshy and John Ballant, Mgrs.

NEW CASTLE: Bondurant, Harry PHILADELPHIA: Arcadia, The. International Rest. Benny-the-Sums, Benjamin Fogelman, Prop. Bryant, G. Hodges Bubeck, Carl P. Davis, Russell L., and Trianon Balfour Fabian, Ray Garcia, Lou, formerly held Booker's License 2620. Glass, 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 Blandi's Night Club Ficklin, Thomas Sals, Joseph M., Owner, El Chico Cafe.

POTTSTOWN: Schroyer, Mrs. Irma

READING: Nally, Bernard RIDGEWAY: Benigai, Silvio SHARON: Marino & Cohn

SPRINGFIELD: Fometta, 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.

INTERNATIONAL MUSICIAN

**RHODE ISLAND**

**NORWOOD:**  
D'Antonio, Joe  
D'Antonio, Mike  
**PORTSMOUTH:**  
Cushman 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'Antonio, Joe  
D'Antonio, 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  
**MOULTRIEVILLE:**  
Wurthmann, Geo. W., Jr.  
**ROCK HILLS:**  
Rolax, K. D.  
Wright, Wilford  
**SPARTANBURG:**  
Holcome, H. 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, Elmes  
Hubert, Maurice  
**NASHVILLE:**  
Carter, Robert T.  
Club Zanibar, and Billie and  
Floyd Hayes  
Eakle, J. C.  
Harris, Rupert, 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, R. 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  
Famous Door and Joe Earl,  
Operator  
Merritt, Morris John  
Smith, J. F.  
**GALVESTON:**  
Evans, Bob  
Page, Alex  
**HENDERSON:**  
Wright, Robert  
**HOUSTON:**  
Grigsby, J. B.  
Jetson, 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.  
**FORT 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  
**TEXARKANA:**  
Gant, Arthur  
**TYLER:**  
Giffan, 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  
Whately, Mike

**UTAH**

**SALT LAKE CITY:**  
Allan, George A.

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**VIRGINIA**

**ALEXANDRIA:**  
Dove, Julian M., Capitol  
Amusement Attractions.  
**LYNCHBURG:**  
Bailey, Clarence A.  
**NEWPORT NEWS:**  
Ray, Bert, Owner, "The Barn"  
**NORFOLK:**  
Big Trzcek Diner, Percy Simon,  
Prop.  
DeWitt Music Corp., U. H.  
Mazzy, Pres.; C. Coates, Vice-  
Pres.  
**NORTON:**  
Pegram, Mrs. Emma  
**ROANOKE:**  
Harris, Stanley  
Morris, Robert F., Mgr.,  
Radio Artists' Service.  
Wilson, Sol, Mgr., Royal Casino  
**SUFFOLK:**  
Clark, W. H.

**WASHINGTON**

**TACOMA:**  
Dittbenner, Charles  
King, Jan

**WEST VIRGINIA**

**BLUEFIELD:**  
Brooks, Lawson  
Florence, C. A.  
Thompson, Charles G.  
**CHARLESTON:**  
Brandon, William  
Gorey, Lillabe  
Hargrave, Paul  
White, R. L.,  
Capitol Booking Agency.  
White, Ernest B.  
**FAIRMONT:**  
Carpenter, Samuel H.  
**MORGANTOWN:**  
Atomic Inn and Leonard  
Niner  
Leone, Tony, former manager,  
Morgantown Country Club.

**WISCONSIN**

**APPLETON:**  
Konzelman, E.  
Miller, Earl  
**ARCADIA:**  
Schade, Cyril  
**BABCOCK:**  
Dunham, Paul L.  
**BOWLER:**  
Bowler Club House and Archie  
Schroeder, Manager.  
Reinke, John  
**EAGLE RIVER:**  
Denoyer, A. J.  
**GREEN BAY:**  
Franklin, Allen  
Peasley's Cocktail Lounge, and  
Chas. W. Peasley, Mgr.  
636 Club and Erwin Galst,  
Owner  
**HEAFFORD JUNCTION:**  
Kilinski, Phil., Prop.,  
Phil's Lake Nakomis Resort.  
**JUMP RIVER:**  
Erickson, John, Mgr.,  
Community Hall.  
**KESHENA:**  
American Legion Auxiliary  
Long, Matilda  
**LA CROSSE:**  
Tooke, Thomas, and Little  
Dandy Taverns.  
**MADISON:**  
White, Edw. R.  
**MALONE:**  
Kramer, Gale  
**MERRILL:**  
Goetsch's Nite Club,  
Bea Goetsch, Owner.  
**MILWAUKEE:**  
Cubs, Iva  
Thomas, James  
Weinberger, A. J.  
**MT. CALVARY:**  
Sjacks, Steve  
**NEOPIST:**  
American Legion,  
Sam Dickenson, Vice-Com.  
**RHINELANDER:**  
Kendall, Mr., Mgr.,  
Holly Wood Lodge.  
Khoury, Tony  
**ROTHSCHILD:**  
Rhyner, Lawrence

**SHEBOYGAN:**  
Bahr, August W.  
Sicilia, N.  
**SLINGER:**  
Bus, Andy, alias Andy Boege  
**STURGEON BAY:**  
DeFon, P. G.  
Larabee, Mrs. Geo., Prop.  
Carson Hotel  
**WAUSAU:**  
Vogl, Charles

**WYOMING**

**CASPER:**  
Schmit, A. E.

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Alvia, Ray C.  
Arcadia Ballroom, Edw. P.,  
Mescrole, Owner and Oper.  
Archer, Pat  
Berenguer, A. C.  
Blue Mirror,  
Frank Caligure, Oper.  
Irowa Derby  
Burroughs, H. F., Jr.  
Flagship, Inc.  
Fratton, James  
Furedy, E. S., Mgr.,  
Trans Luz 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.  
Rosa, Thomas N.  
Smith, J. A.  
Trans Luz Hour Glass.  
E. S. Furedy, Mgr.

**CANADA****ALBERTA**

**CALGARY:**  
Dowsley, C. L.

**BRITISH COLUMBIA**

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

**ONTARIO**

**BRANTFORD:**  
Newman, Charles  
**CHATHAM:**  
Taylor, Dan  
**GRAVENHURST:**  
Webb, James, and Summer  
Gardens  
**HAMILTON:**  
Dumbells Amusement Co.  
**HASTINGS:**  
Bassman, George, and  
Riverside Pavilion.  
**LONDON:**  
Seven Dwarfs Inn  
**PORT ARTHUR:**  
Curtin, M.  
**TORONTO:**  
Leslie, George  
Chin Up Producers, Ltd.,  
Roly Young, Mgr.  
Clarke, David  
Cockerill, W. H.  
Eden, Leonard  
Henderson, W. J.  
LaSalle, Fred,  
Fred LaSalle Attractions.  
Local Union 152, CIO Steel  
Workers' Organizing Com.  
Miquelon, V.

**QUEBEC**

**MONTREAL:**  
Auger, Henry  
Danis, Claude  
Daoust, Hubert  
Daoust, Raymond  
DeSautels, C. B.  
Dioro, John  
Emery, Marcel  
Emond, Roger  
Horn, Jack, Oper.,  
Venus Grill  
Lussier, Pierre  
Soukres, Irving  
**QUEBEC CITY:**  
Soukres, Irving  
**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**

Alberts, Joe  
Al-Dean Circus, F. D. Prelland  
American Negro Ballet  
Aulger, J. H.,  
Aulger Bros. Stock Co.  
Ball Ray, Owner,  
All-Star Hit Parade  
Bendorfi, Clarence  
Fert Smith Revue

Bigley, Mel. O.  
Baugh, Mrs. Mary  
Blake, Milton (also known as  
Mantel Blake and Tom Kent),  
Blanke, Manuel (also known as  
Milton Blake and Tom Kent).  
Blaufof, Paul, Mgr., Fox Box 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  
Carroll, Sam  
Conway, Stewart  
Currie, Mr. and Mrs. B. C.,  
Promoters, Fashion Shows.  
Cury, B. C.  
Czapiewski, Harry J.  
Darragh, Don  
DeShon, Mr.  
Eckhart, Robert  
Edmonds, E. E.,  
and His Enterprises  
Farrance, B. F.  
Feehan, Gordon P.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitzkee, Daniel  
Foley, W. R.  
Fox, Jess  
Fox, Sam M.  
Freeland, F. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Folles Gay Parade  
French, Joe C.  
Gardiner, Ed., Owner, Uncle Ezra  
Smith's Barn Dance Prolics.  
George, Wally  
Grego, Pete  
Hanover, M. L., Promoter  
Hendershot, G. B.,  
Fair Promoter.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horan, Irish  
Hymas, S.  
International Magicians, Produc-  
ers of "Magic in the Air".  
Johnson, Sandy  
Johnston, Clifford  
Jurgensen, F. H.  
Kane, Lew, Theatrical Promoter  
Katz, George  
Kaunonga Operating Corp.,  
F. A. Scheffel, Sec.  
Kelton, Wallace  
Kent, Tom (also known as  
Manuel Blanke and Milton  
Blake).  
Kessler, Sam, Promoter  
Keys, 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  
Martin, Mrs. Edith  
Matthews, John  
Maurice, Ralph  
Maxwell, J. E.  
McCann, Frank  
McCaw, E. E., Owner,  
Horse 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' Licensee 1129.  
Miquelon, V.  
Monmouth Co. Firemen's Asso.  
Monoff, Yvonne  
Moore, Woody (Paul Woody)  
Muller, Otto  
Nash, L. J.  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners.  
Ouellette, Louis  
Platinum Blond Revue  
Plumley, I. D.  
Richardson, Vaughan,  
Pine Ridge Follies  
Roberts, Harry E. (also known as  
Hap Roberts or Doc Mel Roy)  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Rogers, Harry, Owner,  
"Frisco Follies"  
Ross, Hal J.  
Ross, Hal J., Enterprises  
Sargeant, Selwyn G.  
Scott, Nelson  
Shavitch, Vladimir  
Singer, Leo, Singer's Midgets  
Smith, Ora T.  
Snyder, Sam, Owner,  
International Water Follies  
Specialty Productions  
Stone, Louis, Promotes  
Sullivan, Peter  
Tafan, Matthew  
Temptations of 1941  
Thompson, J. Nelson, Promoter  
Todd, Jack, Promoter  
Travers, Albert A.  
"Uncle Ezra Smith Barn Dance  
Frolic Co."  
Waliner, Marie, Promoter  
Ward, W. W.  
Water Follies and Sam Snyder,  
Manager  
Watson, N. C.  
Welsh Finn and Jack Schesch,  
Theatrical Promoters.  
White, Jack,  
Promoter of Style Shows.  
Wiley, Walter C., Promoter of  
the "Jitterbug Jamboree".  
Williams, Cargile  
Williams, Frederick  
Wolfe, Dr. J. A.  
Woody, Paul (Woody Mother)  
Yokel, Alex, Theatrical Promoter  
"Zorine and Her Nudists"

# UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

**PARKS, BEACHES AND GARDENS**

Idle Hour Park, Phenix City, Ala.

**BANDS ON THE UNFAIR LIST**

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

**ORCHESTRAS**

Bear, Stephen S., Orchestra,  
Reading, Pa.  
Brewer, Gage, and his Orchestra,  
Wichita, Kan.  
Burian, Lorraine, and her Orches-  
tra, Friendship, Wis.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cargyle, Lex and His Orchestra,  
Mobile, Ala.

Cole, George, and his Orchestra,  
Westfield, Mass.  
Downs, Red, Orchestra,  
Topeka, Kan.  
Drotning, Charles, Orchestra,  
Stoughton, Wis.  
Fox River Valley Boys Orch.,  
Pardeeville, Wis.  
Green, Red, Orchestra,  
Wichita, Kan.  
Jones, Stevie, and his Orchestra,  
Catskill, N. Y.  
Kaye, John and his Orchestra,  
Jersey City, N. Y.  
Kryl, Bohumir, and his Symphonic  
Orchestra.  
Lee, Duke Doyle, and his Orches-  
tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Marin, Pablo, and his Tipica Or-  
chestra, Mexico City, Mexico.  
McArdle, James and his Or-  
chestra, Jersey City, N. J.  
Nevchols, Ed., Orchestra,  
Monroe, Wis.  
O'Neil, Kermit and Ray, Orches-  
tra, Westfield, Wis.  
Rushboltz, Ed., Orchestra,  
Dunkirk, N. Y.  
St. Onge Orchestra,  
West Davenport, N. Y.  
Wetx Orchestra,  
Kitchener, Ont., Canada

## THEATRES AND PICTURE HOUSES Arranged alphabetically as to States and Canada

**MASSACHUSETTS**  
**BOSTON:**  
E. M. Loew's Theatres  
**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)

**OHIO**  
**CLEVELAND:**  
Metropolitan Theatre  
Emanuel Stutz, Oper.

**PENNSYLVANIA**  
**HAZLETON:**  
Capitol Theatre,  
Bud Irwin, Mgr.  
**PHILADELPHIA:**  
Apollo Theatre  
Biou Theatre

**TENNESSEE**  
**KNOXVILLE:**  
Bijou Theatre

**VIRGINIA**  
**BUENA VISTA:**  
Rockbridge Theatre

**DISTRICT OF COLUMBIA**  
**WASHINGTON:**  
Universal Chain Theatrical  
Enterprises.

**INDIVIDUALS, CLUBS, HOTELS, Etc.**

This List is alphabetically arranged in States, Canada and Miscellaneous

**ALABAMA**  
**MOBILE:**  
Club LaRue

**ARIZONA**  
**PHOENIX:**  
Hotel Westward Ho

**CALIFORNIA**  
**RIVERSIDE:**  
Monterey Lounge  
**SAN BERNARDINO:**  
Sierra Park Ballroom,  
Clark Rogers, Mgr.  
**SAN JOSE:**  
Costello, Billy (Pop Eye)

**STOCKTON:**  
Cushing's Thrill Circus, Frank  
Cushing and Marjorie Bailey.

**CONNECTICUT**  
**HARTFORD:**  
Buck's Tavern,  
Frank S. DeLucco, Prop.  
**NORWICH:**  
Wonder Bar

**FLORIDA****JACKSONVILLE:**  
Florida Hotel**KEY WEST:**  
Delmonico Bar**MIAMI:**  
Columbus Hotel**MIAMI BEACH:**  
Coronado Hotel**TAMPA:**  
Brown, Nick  
Grand Oregon, Oscar Leon Mgr.**ILLINOIS****BELLEVEILLE:**  
Turkey Hill Grange**CHAMPAIGN:**  
Urbana-Lincoln Hotel**EUREKA:**  
Haecker, George**MATTOON:**  
U. S. Grant Hotel**STERLING:**  
Moore Lodge, R. J. Yeager,  
Gov.; John E. Bowman, Sec.**INDIANA****SOUTH BEND:**  
St. Casimir Ballroom**IOWA****BOONE:**  
Miner's Hall**DUBUQUE:**  
Julica Dubuque Hotel**KANSAS****WICHITA:**  
Shadowland Dance Club, Oleg  
Brewer, Owner and Oper.**KENTUCKY****BOWLING GREEN:**  
Jackman, Joe L.  
Wade, Golda C.**LOUISIANA****BATON ROUGE:**  
Bombardeur Club  
Elks Club**NEW ORLEANS:**  
Happy Landing Club**MARYLAND****BALTIMORE:**  
Destouches House**ELKTON:**  
Tom Howard's Tavern, Tom  
Howard, Owner, Booth's Vil-  
lage.**MASSACHUSETTS****FALL RIVER:**  
Paris, Gilbert**MICHIGAN****ENSON:**  
Alton Hall**FLINT:**  
Central High School Audi-  
itorium**INTERLOCHEN:**  
National Music Camp**MARQUETTE:**  
Johnson, Martin M.**MUSKOGEE:**  
Corbowa Bar**NEGAUNEE:**  
Hotel Bar  
Nepoleon Viano, Prop.**MINNESOTA****BRECKENRIDGE:**  
Firmen's Organization**NEBRASKA****OMAHA:**  
Whitney, John B.**NEW JERSEY****ATLANTIC CITY:**  
Hotel Lafayette  
Knights of Columbus Hotel and  
Grille.**GARDEN:**  
Garden Convention Hall**CLIFTON:**  
Boeckmann, Jacob**JERSEY CITY:**Band Box Agency, Vince  
Giaccino, Director

Ukrainian National Home

**NEWARK:**  
Dodgers Grill**NEW YORK****BUFFALO:**  
Hall, Art  
Williams, Buddy  
Williams, Ossian**CERES:**  
Coliseum**LOCKPORT:**  
Tioga Tribe No. 289, Fraternal  
Order of Redmen.**MECHANICVILLE:**  
Oik, Harold**MOSLAWE:**  
Hardie, Leslie, and  
Vineyards Dance Hall.**MT. VERNON:**  
Studio Club**OLEAN:**  
Hollerland Rink**ROCHESTER:**  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe.  
Rochester Radio Supply Com-  
pany (World Music Service)**SYRACUSE:**  
Clair Royale**OHIO****ALLIANCE:**  
Hungarian Verbovay Hall**CONNEAUT:**  
McDowell Music Club**OKLAHOMA****HUGO:**  
Al. O. Kelly-Miller Bros. Circus,  
Obert Miller, General Man.**OKLAHOMA CITY:**  
Orwig, William, Booking Agent**VINITA:**  
Rodeo Association**PENNSYLVANIA****BRACKENRIDGE:**  
Nick Taverna**CARBONDALE:**  
Cerra Hotel (also known as  
Annex Nitz Club).**DUNMORE:**  
Charlie's Cafe,  
Charlie DeMarco, Prop.**PHILADELPHIA:**  
Morgan, R. Duke**PITTSBURGH:**  
Flamingo Roller Palace,  
J. C. Navari, Oper.  
New Pean Inn, Louis, Alex and  
Jim Passarella, Props.**ROULETTE:**  
Brewer, Edgar, Roulette House**SCRANTON:**  
Keyser Valley Com. House,  
Vincent Farrell, President.**SOUTH CAROLINA****CHARLESTON:**  
Eisenmann, James P. (Bank)**TEXAS****PORT ARTHUR:**  
DeGrass, Leora**PORT WORTH:**  
Hilarity Club**UTAH****NORTH OGDEN:**  
Chic-Chick Night Club,  
Wayne Barker, Prop.**VIRGINIA****RICHMOND:**  
Cavalier Arena Skating Rink &  
Dance Hall.**WEST VIRGINIA****CHARLESTON:**  
Sawley Club, "Flop" Thompson  
and Louise Rink, Oper.**POLLANSBEE:**  
Pollansbee Community Center**PARKERSBURG:**Silver Grille, R. D. Hiley,  
Owner.**WISCONSIN****COTTAGE GROVE:**  
Cottage Grove Town Hall,  
John Galvin, Oper.**DURAND:**  
Kohler's Dance Pavilion**GRAND MARSH:**  
Patrick's Lake Pavilion,  
Milo Cushman.**MANITOWOC:**  
Pekel's Colonial Inn**TWO RIVERS:**  
Club 42 and Mr. Genger,  
Manager  
Eastwin Hall, and Roy  
Kanzelberger  
Timms Hall & Tavern**DISTRICT OF COLUMBIA****WASHINGTON:**  
Star Dust Club,  
Frank Moore, Prop.**CANADA****ALBERTA****EDMONTON:**  
Lake View Dance Pavilion,  
Cooking Lake.**ONTARIO****HAMILTON:**  
Hamilton Arena,  
Percy Thompson, Mgr.**OTTAWA:**  
Avalon Club  
Civil Service Recreation Assn.**PORT STANLEY:**  
Melody Ranch Dance Floor**WAINFLET:**  
Long Beach Dance Pavilion**QUEBEC****AYLMER:**  
Lakeshore Inn**MONTRÉAL:**  
Harry Feldman**MISCELLANEOUS****Cashings Thrill Circus, Frank  
Cashings and Marjorie Bailey.****Al. G. Kelly-Miller Bros. Circus,  
Obert Miller, General Manager.****THEATRES AND PICTURE HOUSES****MARYLAND****BALTIMORE:**  
State Theatre**MISSOURI****ST. LOUIS:**  
Fox Theatre**NEW JERSEY****MORRISTOWN:**  
Walt Rende Theatres, including:  
Community Theatre  
Jersey Theatre  
Park Theatre**OKLAHOMA****TULSA:**  
Prairie Theatre and H. M.  
Anderson, Manager.**CANADA****MANITOBA****WINNIPEG:**  
Odeon Theatre**FIFE AND DRUM CORPS****Fort Cralo Band & Drum Corps,  
Rensselaer, N. Y.****FOR SALE or EXCHANGE****FOR SALE**—Hammond Novachord in excellent  
condition. Call Newtown 9-0575. Write to  
James Flora, 51-79 Cortland St., Elmhurst, L. I.**FOR SALE**—Two excellent French violins, worthy  
of consideration, Breton, unusually attractive  
with vibrating sonority; Guerson, very fine or-  
chestral instrument, with Hill papers. Berge,  
165 E. Ohio, Chicago.**FOR SALE**—Twenty dance orchestrations, back  
numbers, many out of print, shipped anywhere  
in United States, express collect, for 50 cents  
(stamps) to defray expense of ads, packing, typ-  
ing labels, etc.; no list. Musician, 422 Northwest  
South River Drive, Miami 36, Fla.**FOR SALE**—One French Selmer cornet and case,  
Bb, factory overhauled, excellent shape, \$150.00.  
One German bassoon, F sharp trill, roller keys,  
piano lock, excellent intonation, late model, good  
case, \$350.00; in good playing condition. Send  
money order to Monroe Wike, 759 New Holland  
Ave., Lancaster, Pa.**FOR SALE**—Hammond organ, Model CV, used  
few weeks; submit best offer; has Hammond  
reverbator speaker. P. O. Box 2453, Tucson,  
Arizona.**FOR SALE**—Piano-acordion, 120-keys, Dallspe  
Organette, Model 7 piano, 4 bass switches,  
like new, \$650.00. Ralph Goldin, Carrier 33, Main  
Office, Long Island City 1, N. Y.**FOR SALE**—Martin Committee model trumpet,  
brass lacquered, in fine Gladstone case; like  
new, \$135.00. Morris L. Gossman, St. Thomas  
St., Crestline, Ohio.**FOR SALE**—Saxophone, Martin baritone, gold  
lacquered, new condition, \$250.00. Buffet clarin-  
et, plain Boehm, new condition, \$250.00; 3  
days' trial; C.O.D. Johnny Zuro, 2449 South  
Monroe St., Arlington, Va.**FOR SALE**—Swing arrangements of standards,  
two sax, trumpet, drums, piano and bass; 60  
cents each in sets of five; your choice; free list.  
Larry Livingston, 1116 Owana St., Royal Oak,  
Michigan.**FOR SALE**—Selmer (Paris) Eb alto clarinet,  
covered holes, serial No. M8293; purchased new  
few months ago; excellent condition; no cracks;  
complete with case, \$400.00. Maurice Reinbart,  
1598 1/2 Central Ave., Dubuque, Iowa.**FOR SALE**—Single-neck Hawaiian guitar, epi-  
phone and 9-tube white maple amplifier; excel-  
lent condition; reasonable offer accepted. Please  
contact Dorothea Huggins, 1426 Jefferson Ave.,  
Rahway, N. J.**FOR SALE**—Used special arrangements, in good  
shape, for small bands; jump, smooth swing,  
medleys, Dixie, etc.; write for list; mention your  
instrumentation and style. Freddie Oakes, 478  
South 18th St., Columbus 5, Ohio.**FOR SALE**—Saxophone, alto, Selmer, No. 27707;  
balanced action, gold lacquer; condition like  
new; zipper-covered airplane-weight combination  
case; total, \$350.00. Beach, 5 Prospect Place,  
New York City. MU 4-6700, Ext. 1506.**FOR SALE**—Schmitt double French horn; Selmer  
balanced tenor No. 22195; Conn gold lacquer  
22B trumpet; buffet clarinet; horns slightly used  
in teaching, but in excellent condition. Robert  
Wetly, High School, Columbia City, Indiana.**FOR SALE**—French viola, Collin-Meris, Paris,  
1895, price \$200.00; Czechoslovakian full size  
bar back Jutek bass, made 1934, price \$225.00.  
Anthony Fiorillo, 171 Ward St., New Haven,  
Conn.**FOR SALE**—Genuine Italian violin, fine radio  
tone, for sale or exchange with cash for 1946-47  
car. Vincent Plando, 76 Music School, 260 Kings  
Highway, Brooklyn 23, N. Y. ESplanade 2-1740.**FOR SALE**—Fine library of classical music, full  
and small orchestrations; good condition; list  
on request; sacrifice, all or part. William  
Ravanna, 1407 East Cardinal Drive, Nashville,  
Tennessee.**FOR SALE**—Very fine George Haynes silver  
Boehm, closed G, concert flute, \$175.00; mag-  
nificent Bettony wooden band piccolo; silver keys,  
gold springs, \$75.00; also double case for silver  
flute and piccolo, \$12.00. Wm. Heinrich, 36  
West 76th St., New York 23.**FOR SALE**—Genuine L'Oree oboe, conservatory  
system, plateau, with F resonance key, low B-C  
sharp trill; excellent condition, \$375.00; C.O.D.;  
3 days' trial. Antonio Grimaldi, 3534 Mentone  
Ave., Los Angeles 34, Calif.**FOR SALE**—Selmer "cigar-cutter" alto sax, No.  
160-31, fine shape, fine case, best offer; trial.  
Milt Baker, 1017 North Front St., Harrisburg, Pa.**FOR SALE**—Clarinet, genuine Buffet, in A key;  
overhauled, excellent condition and tone; true  
in all registers; C.O.D. express, trial. Maynard  
Georgi, 35 Broadway, Suncook, N. H.**FOR SALE**—Serpent, 300 years old, made from  
leather, 6 holes; Opficleide 1st type, 6 holes, 3  
keys, 200 years old; both in 1st class condition;  
\$100.00 each. Theo. Moore, 1008 Myra Ave., Los  
Angeles 27, Calif.**FOR SALE**—Selmer balanced action baritone  
saxophone with Wegner Kay stand; also Kay  
double chamber and gold back silver mouthpieces;  
excellent condition; with case, \$375.00. Dick  
Kerwin, 15786 Washburn, Detroit 21, Mich.**FOR SALE**—Set (A and B) genuine buffet L. P.  
Boehm clarinet, no cracks, just rebuilt, like  
new; new case; price \$200.00; will be sent C.O.D.,  
allowing 3 days' trial. Neil Tyler, 108 Chestnut  
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experienced for dance and classical work; can  
also furnish instrumental trio. Don Gerard, 7612  
16th Ave., Brooklyn, N. Y. BE 6-7347.**AT LIBERTY**—Lead trumpet, read or fake; will-  
ing to travel; good tone quality; 4 years' ex-  
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completing school; available June 1st; member  
Local 187, Benay Brown, 916 Sunset Ave.,  
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union; capable, reliable, have a nice appearance,  
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89th St., New York, N. Y.**AT LIBERTY**—Musician would like to work in  
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bass; can do vocals if needed; age 23 years.  
W. B. Mintzer, 1001 Nelson Ave., Bronx 52, N. Y.  
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degrees, College of Music of Cincinnati, Ohio;  
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warm climate; excellent training; nice appearance.  
Write Harpist, 232 Pine St., Hamburg, Pa.  
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offers considered; play all types of music. Post D.  
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ready position, orchestra, radio, string ensemble  
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merly with Bill Bards; all reliable offers con-  
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