

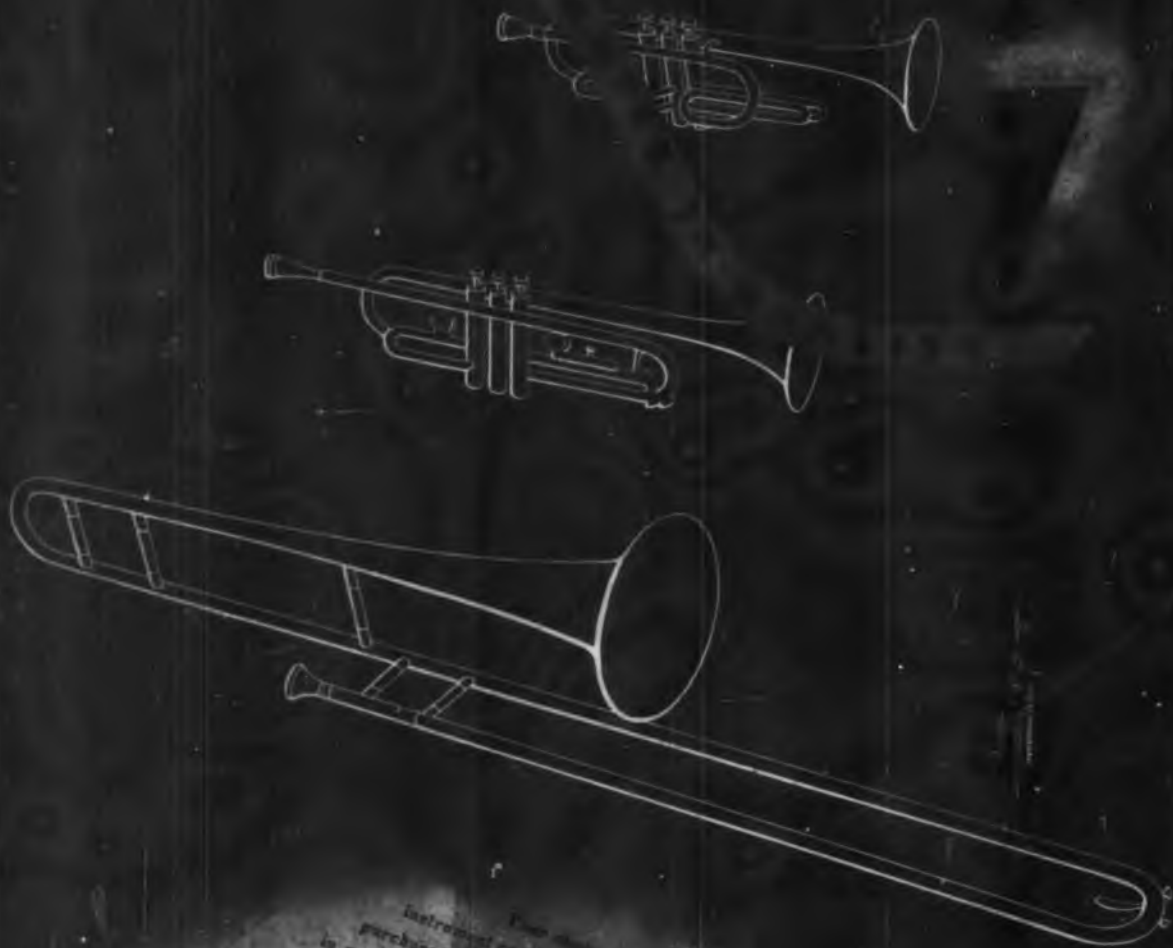
INTERNATIONAL MUSICIAN



SIGMUND EFFRON (2nd from left)

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OFFICIAL JOURNAL OF THE
AMERICAN FEDERATION OF MUSICIANS

Entered at the Post Office at Newark, N. J.,
as Second Class Matter.

"Accepted for mailing at special rate of
postage provided for in Section 1103, Act of
October 3, 1917, authorized July 10, 1918."

ADVERTISING RATES:

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Vol. XLVI JULY, 1947 No. 1

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... OF THE ...

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a larger circulation (caused by
the great increase in member-
ship), we are still compelled
to limit drastically our read-
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N. C.

NOTICE FROM ALASKA

The following letter, received at
this office from the secretary of
Local 650, Anchorage, Alaska,
should be read carefully by all mu-
sicians desiring information regard-
ing employment possibilities in that
country.

June 21, 1947.

Mr. Leo Cluesmann,
Secretary, A. F. of M.,
39 Division Street,
Newark, New Jersey.

Dear Sir:

In the past several months we
have received many letters from
musicians in all parts of the States
asking about jobs in Alaska. Also
many musicians are coming to
Alaska and we are afraid that they
will become stranded here without
work. Would it be possible to have
printed in the International Musi-
cian that there are plenty of musi-
cians here for the amount of work
for them? It would save the secre-
tary hours of work answering
letters.

Fraternally yours,

FRANK Y. SWANSON,
Secretary, Local 650,
Anchorage, Alaska.

FORBIDDEN TERRITORY

The Rancho, Brentwood, Calif.,
has been declared to be Forbidden
Territory to all but members of
Local 424, Richmond, Calif.

The Zombie Club, Cleveland, Ohio,
has been declared to be Forbidden
Territory to all but members of
Local 4, Cleveland, Ohio.

The Regent Bar, Cairo, Ill., has
been declared to be Forbidden Ter-
ritory to all but members of Local
563, Cairo, Ill.

The Emerson Park, Owasco Lake,
New York, has been declared to be
Forbidden Territory to all but mem-
bers of Local 239, Auburn, N. Y.

Talk-O-the-Town Night Club,
Tucson, Ariz., has been declared to
be Forbidden Territory to all but
members of Local 771, Tucson, Ariz.

REMOVE FROM FORBIDDEN TERRITORY

Rio Cabana, New Bedford, Mass.

WANTED TO LOCATE

Leon Eason, Local 746, Plainfield,
N. J.

Maynard Rutherford, former
member Local 802, New York, N. Y.
Shorty Sherock (Clarence F.
Cherock), Local 10, Chicago, Ill.

Anyone knowing the whereabouts
of Ray Simmons, pianist, kindly
contact Leo Cluesmann, 39 Division
St., Newark 2, N. J.

DEFAULTERS

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

Frontier Club, Ocean Park, Calif.,
\$673.50.

Club Bon Ton, Ivan Saylor owner,
Mountain View, Calif., \$350.00.

Giordano, Leonard, Sacramento,
Calif., no amount.

Charlie's Hi-Hat Club, Daytona
Beach, Fla., \$1,935.00.

Estate of Charles Reese, Jr., Day-
tona Beach, Fla., \$1,935.00.

McCutcheon, Pat., Fort Myers,
Fla., \$250.00.

(Please turn to page twenty-five)

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INTERNATIONAL MUSICIAN

The Supreme Court's Limited Decision on the Lea Act

(President Petrillo requested General Counsel Joseph A. Padway to prepare the following report for the Officers and Membership of the Federation)

THE SUPREME COURT'S DECISION in the case of United States of America vs. James C. Petrillo is couched in language that is even more technical and legalistic than most Supreme Court decisions are. As a result there has been great confusion and misunderstanding as to what the decision actually holds and means. The press has added to the confusion by making it appear that our contentions were completely rejected by the Supreme Court and that, accordingly, the Lea Act can now be fully applied so as to prevent strikes or picketing by the American Federation of Musicians or any of its affiliates to obtain the conditions prohibited by the Lea Act. Nothing is further from the truth, as this article will, in simple words, proceed to show.

No one will, of course, deny that the purpose of the Lea Act was to prevent the American Federation of Musicians from engaging in peaceful strikes and picketing in order to accomplish certain benefits for its members, such as the employment fund, freedom from the competition of foreign and amateur musicians and maximum employment. From the very first day the Lea Act became law, as readers of this journal will doubtless recall, the basic position of the American Federation of Musicians was that the Act was unconstitutional because it sought to impose involuntary servitude upon employees in the radio broadcasting industry in violation of the Thirteenth Amendment and because it sought to invade the right of those employees to freedom of speech by means of picketing in violation of the First Amendment. That is still the basic position of the American Federation of Musicians, and that position has not been rejected by the Supreme Court. Indeed, as will be shown by direct quotations from the majority opinion of the Supreme Court in a latter portion of this article, the Supreme Court stated in the clearest possible language that it was not the ruling on those crucial questions.

Now, what did the Supreme Court decide? Fully to answer that question it will be necessary to make brief reference to portions of the Lea Act itself and to the decision of Judge LaBuy.

The law provides that it is unlawful by force, violence or "other means" to compel an employer to agree to certain union demands. The catch-all phrase "other means" was inserted in the law for a very definite reason. Those who drafted the law realized that the American Federation of Musicians never engaged in unlawful practices such as force and violence. They knew that the sole techniques employed by the American Federation of Musicians were those of the peaceful strike and the peaceful picket. Accordingly, they inserted the phrase "other means" in order to attempt to prohibit the peaceful strike and picket. The House Committee which considered the Lea Bill made no bones about this phrase. It expressly explained that it was intended to cover the traditional methods of the American Federation of Musicians, namely, the peaceful strike and picket. No spokesman for the American Federation of Musicians, in court or anywhere else, ever doubted or challenged the right of Congress to outlaw force or violence. The basic attack was on the phrase "other means" because, like everyone else, we believed that it was intended to include the peaceful strike and picket.

In instituting the test case against James C. Petrillo, the Attorney General proceeded on the very same assumption, namely, that President Petrillo violated the law because he had used a peaceful strike and picket. The Government argued that Congress had the power under the Constitution to prohibit the calling of strikes

and the announcement by pickets of the existence of a labor dispute, and we argued that the Constitution prevented Congress from passing such a law. Judge LaBuy, who decided the case in the Federal Court at Chicago, interpreted the phrase "other means". In the same manner as it was interpreted by the Committee in the House of Representatives, the Attorney General and the American Federation of Musicians. He said that the Act prohibited peaceful strikes and pickets and was therefore contrary to the Constitution.

In addition to the two basic arguments on freedom of speech and involuntary servitude, the American Federation of Musicians advanced several supplementary arguments. One was limited to a single sub-section of the Act, namely, that sub-section which deals with the employment of "persons in excess of the number of employees needed" by a licensee. It was contended that the quoted phrase was so vague and indefinite as to make it impossible for any ordinary citizen to know beforehand whether or not he was committing a crime and that, therefore, it failed to meet the requirement of the Constitution that all crimes must be defined in clear and definite language. This contention was rejected by the majority of the Supreme Court although accepted by Judge LaBuy and also by Supreme Court Justices Reed, Rutledge and Murphy.

The language used by Mr. Justice Reed, speaking for the minority, is worth repeating.

"Anglo-American law does not punish citizens for violations of vague and uncertain statutes. . . . A statute is invalid when 'so vague that men of common intelligence must necessarily guess at its meaning.' It seems to me that this vice exists in this section of the challenged act. How can a man or jury possibly know how many men are 'needed' 'to perform actual services' in broadcasting? What must the quality of the program be? How skillful are the employees in the performance of their task? Does one weigh the capacity of the employee or the managerial ability of the employer? Is the desirability of short hours to spread the work to be evaluated? Or is the standard the advantage in take-home pay for overtime work?"

"This is a criminal statute. The principle that such statutes must be so written that intelligent men may know what acts of theirs will jeopardize their life, liberty or property is of importance to all. That principle requires, I think, a determination that this section of the Communications Act is invalid."

It is especially important for the readers of this article to keep in mind that the Supreme Court did not decide that the American Federation of Musicians or any of its affiliates cannot strike or picket to force a licensee to hire more musicians than are needed. So far, it has merely decided that standing by itself the phrase "in excess of the number of employees needed" is not so vague as to be unconstitutional.

Another supplementary argument urged before and accepted by Judge LaBuy was that the law discriminated against workers and in favor of licensees because it sought to prevent workers from accomplishing certain conditions but gave full freedom to licensees to impose those conditions. This argument was rejected by the Supreme Court.

Thus, four arguments in all were presented to the Supreme Court. Two of them, those dealing with freedom of speech and the right to strike, were basic because those are the only weapons traditionally employed by the Ameri-

can Federation of Musicians. The other two, namely those on the question of the vagueness of one section and the discrimination against employees and in favor of employers, were supplementary. The Supreme Court ruled only on the two supplementary arguments.

As to the two basic arguments, the Supreme Court expressly abstained from making any ruling at this time. The reasons the Supreme Court gave for abstaining from making any ruling on these two basic questions is rather involved and confusing. For purposes of this report it is enough to say that the Supreme Court took a position completely different from that taken by every other official body and person directly connected with the Lea Act. Mr. Justice Black, who wrote the five to three opinion, observed "It is important to note that the statute does not mention picket" and therefore held that "the statute on its face is not in conflict with the First Amendment," and the same reasoning was applied to the question of striking.

It is true, of course, that the statute does not in fact use the words "picketing" or "striking", but it does use the phrase "other means" and, as has been abundantly shown, that phrase clearly includes picketing and striking and clearly was intended to include picketing and striking. However that may be, the Supreme Court was of the opinion that the constitutional issue of striking or picketing was not properly before it at this time and hence expressly declined to pass on those issues. In other words, and this cannot be overemphasized because of its importance to the members of the American Federation of Musicians and because of the misstatements in the press as to the holding of the Supreme Court, the question of whether the Lea Act can successfully prevent the American Federation of Musicians from exercising its traditional methods of the peaceful strike and picket to achieve beneficial agreements for its members has still not been decided.

A few extracts from the Supreme Court opinion itself will make that important fact clear beyond any question. Speaking of the picketing issue the Court said:

"We consider it inappropriate to reach the merits of this constitutional question now. As we have pointed out, we have consistently said that we would refrain from passing on the constitutionality of statutes in advance of the necessity to do so."

"This case had not reached a stage where the decision of a precise constitutional issue was a necessity. Consequently, we refrain from considering any constitutional questions except those concerning the Act as written."

And as to striking the Court referred to the same "reasons given with reference to picketing" and concluded:

"Whether some possible attempted application of it to particular persons in particular sets of circumstances would violate the Thirteenth Amendment is a question we shall not pass upon until it is appropriately presented."

Accordingly, the Supreme Court has remanded the case back for trial before Judge LaBuy where we will have full opportunity to argue and show that under the Constitution the Lea Act cannot prevent the American Federation of Musicians from picketing and striking for any of the objectives set forth in that statute.

The Detroit Convention OFFICIAL PROCEEDINGS

By CHAUNCEY A. WEAVER

Of the Fiftieth Annual Convention of the
American Federation of Musicians

OPENING SESSION

MOOSE TEMPLE, DETROIT, MICHIGAN

June 9, 1947.

The Golden Anniversary Convention of the American Federation of Musicians, convening in the rare days of June, 1947, in the city of Detroit, has passed into history. The inspiring success thereof is difficult to measure in words. All delegates and visitors reveled in the atmosphere of a cordial welcome extended by Local No. 5, a sentiment which was city-wide in its exhalations. The oscillations between hot and cold weather were ignored.

Convention sessions were held in Moose Hall. Nine hundred and eighty-five delegates, over two hundred more than the number of any previous assembling, taxed the capacity of the building, but there was no fault-finding. Every delegate had room and opportunity to speak.

The attendance at convention on part of the ladies was not large. All were too busy attending theatre parties, enjoying sight-seeing automobile rides and in shopping in the attractive zones of trade to engage in any scramble for balcony seats in any convention hall.

The uplifting strains of "The Star-Spangled Banner" and "God Save the King," played by the Detroit Federation Band under the direction of Leonard B. Smith, was the opening keynote to Convention deliberations.

President Jack Ferentz of Local 5 delivered an earnest address of welcome. Rev. Raymond S. Clancy, director of social action and Archbishop of Detroit, delivered the invocation. Mayor Edward J. Jeffries welcomed the Convention in behalf of the city. Secretary John Reid of the Michigan State Federation of Labor extended the felicitations of that organization. These addresses concluded, President James C. Petrillo was accorded a grand ovation as he stepped forward to deliver his formal review of the Federation year. He spoke fearlessly. He reviewed the struggles, the mendacity of a cold-blooded press, and paid his respects to the elements which have incessantly waged an "anti-Caesar" campaign. He was given another ovation as he finished. He made it plain that Washington threats would not frighten; that our cause is just, and that the American Federation of Musicians will not worry concerning the outcome.

An interesting and unforgettable feature of the opening day afternoon occurred when President Jack Ferentz introduced the delegates from Local 677, Honolulu, Hawaii, who had traveled thousands of miles by Pacific sea and land to appear as delegates and to extend in native fashion Hawaiian greetings to President Petrillo and the Convention. The three delegates were Alvin Kaleolani Isaacs, Buddy Peterson and Lena Machado. They played and they sang, and they decorated several of the older ones with leis, the famous floral emblem for which that far-away land is noted.

Delegate Ed. Smith from Local 259, Parkersburg, West Virginia, presented to President Petrillo a gift which was made by their member, Dan Mercer, who is eighty-two years of age.

Announcement of committee personnel was made, after which a telegram was read from former President Joseph N. Weber expressing deep regret and stating the cause of his detention. A message of greeting and good-will was authorized for sending to Mr. and Mrs. Weber, and other messages were sent, as will be revealed in proceedings to follow in regular order.

Thus ended an historic opening day.

The Concert Band of the Detroit Federation of Musicians, under the direction of member Leonard B. Smith, played the Star-Spangled Banner and God Save the King.

President Petrillo calls the Convention to order at 2:00 P. M.

President Petrillo introduces Jack Ferentz, President of Local 5, A. F. of M., who calls upon Rev. Raymond S. Clancy, Director of Social Action, Archdiocese of Detroit, who delivers the Invocation.

President Ferentz welcomes the delegates and expresses the pleasure of Local 5 at having the Convention in Detroit. He then introduces the Honorable Edward J. Jeffries, Mayor of the City of Detroit, who describes the advantages of the city and states that he likes visitors from other places. Problems are the same in all cities.

He says that the Convention is very welcome.

He is warmly applauded and then presents a key to the City of Detroit to President Petrillo who accepts on behalf of the Convention.

President Ferentz now introduces John Reid, Secretary of the Michigan Federation of Labor, who addresses the Convention. He explains some of the problems of the labor movement and refers to anti-labor legislation.

His address is heartily applauded.

President Ferentz now introduces President Petrillo, who receives a great ovation.

Calls attention to the fact that the delegates are elected by the members of the various locals in the real democratic manner.

He explains how the Lea Bill was violated in order to test its constitutionality.

He says some of the most reactionary Senators could not be elected without the votes of some members of labor.

Refers to subpoena to appear before the Congressional Committee.

He also states that a member who violates his oath of membership must suffer the consequences. His address is received with tremendous applause.

President Ferentz now introduces delegates from Local 677, Honolulu, Hawaii, who have traveled thousands of miles to be in attendance at this Convention and want to extend in native fashion Hawaiian greetings to President Petrillo and the Convention. They are Delegates Alvin Kaleolani Isaacs, Buddy Peterson, Lena Machado.

Mrs. Machado addresses the Convention and tells of Honolulu.

They play and sing several native songs.

Mrs. Machado presents leis to President Petrillo and officers of the Federation, and also a native hat band to President Petrillo, and then invites the next Convention to Honolulu.

President Petrillo asks the Convention to send friendly greetings to the musicians of Honolulu and its citizens.

The Convention concurs by a rising vote.

Delegate Ed. Smith from Local 259, Parkersburg, W. Va., makes a presentation to President Petrillo of a gift which was made by Dan Mercer, a member of Local 259, who is 82 years of age.

President Petrillo accepts with thanks and states that he will personally thank the donor.

The following Committee on Credentials is appointed:

CREDENTIALS

W. Clayton Dow, Bert Nickerson, Edwin A. Lorenz, Fred Agne, Samuel G. Anderson, Reg. C. Light, Jerome D. Edie, Otto L. Rahn, Leon Knapp, James Foley, James R. Hurley, Madea Cetta, Donald MacLuskie, George E. Gallagher, Sydney Byrne, Ramsay Eversoll, Fred

(Please turn to page sixteen)

SIGMUND EFFRON

Concert Master of the Cincinnati Symphony Orchestra

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

SIGMUND EFFRON, a native of Bridgeport, Connecticut, made his first public appearance as a violinist at the age of six in 1917. At ten he was sent by his parents to Cincinnati to study at the Cincinnati Conservatory of Music with Adolph Hahn and Robert Perutz. Later the Juilliard Foundation awarded him a three-year scholarship. In 1932 he went abroad to study with the famous Kocian at the Master School of the National Conservatory at Prague, Czechoslovakia, and afterwards to the Vienna Academy, from which he graduated with

honors. On his return to Cincinnati he took a Bachelor of Science Degree in Music Education from the University of Cincinnati. He became a member of the Cincinnati Symphony Orchestra in 1935 and concert master of the orchestra in 1946, having previously served as assistant concert master. Mr. Effron finds relaxation in his avid reading and in ping-pong, of which indoor sport he is an ardent devotee. He also teaches a large class of aspiring violinists at the College of Music in Cincinnati.

OPERA and OPERETTA

LOVERS OF OPERA AND OPERETTA are always doing the unexpected, venturing into uncharted fields, launching new plots, new talent, new groupings. Summer seems to be a time particularly conducive to such ingenuity—as attest the reports contained in the following columns.

SCOTTISH FANTASY

Brigadoon, that perfect synchronization of music, dance and drama, is still playing to packed houses on Broadway and bids fair to be permanently adopted into the musical show repertoire. The almost Wagnerian use of *motifs*, the impulsion both of plot and emotion, the excellent portrayals and the background of lusty harmony make this Scottish fantasy a thing to remember.

It is about two young American huntsmen who get lost in the Scottish bogs. With the mists rising in the morning they sight a village which is nowhere designated on their pocket map, and, on entering it (during a fair), become enamoured of two young lassies. One of the men, falling deeply in love, tries to pierce the mystery that lurks over the village and discovers that it appears only once every hundred years, and then only for a day, a miracle set in motion some centuries back by the head of the village parish as a guaranty against a scourge of witches. After returning to America with his friend the young man yearns so for his sweetheart that he goes again to the village site, working, through the strength of his love, a miracle of his own. The villagers—and his beloved—are roused from their sleep, this time to live as other mortals.

Songs that will live far beyond the confines of the play itself are "I'll Go Home With Bonnie Jean," "Almost Like Being in Love," and "Come to Me, Bend to Me." Themes from this last haunt the entire tale, the *motif* of young love.

Franz Allers, the musical director, has the responsibility—such is the musical texture of the show—of the conductor of grand opera. He proves he is able to assume it fully.

CHAUTAUQUA

In a series which started July 11th the Chautauqua Institution, Chautauqua, New York, is presenting under Alfredo Valenti's direction in English the following operettas: "The Chocolate Soldier," "La Forza del Destino," "Fra Diavolo," "The Devil and Daniel Webster" (August 1st and 4th), "Gianni Schicchi," "Samson et Dalila" and "The Marriage of Figaro" (August 15th and 18th). Alberto Bimboni and Igor Buketoff are the conductors. The orchestra consists of members of the Chautauqua Symphony.

CINCINNATI

The Cincinnati Summer Opera Association, now in its twenty-sixth season (it opened June 29th and will close August 9th), presented on July 3rd Italo Montemezzi's "L'Amore dei Tre Re," with Norina Greco, Charles Kullman, Virgilio Lazzari and George Czaplicki heading the cast. The composer himself conducted.

ST. LOUIS MUNICIPAL OPERA

The twenty-ninth consecutive season of the St. Louis Municipal Opera got off to a distinctive start last month with the American premiere of that turn-of-the-century romance of gay Vienna, "The Dancing Years," by Ivor Novello. This operetta, which had a long run at the Drury Lane Theatre in London, was warmly received in St. Louis throughout its eleven-day run. The roles of the two lovers were capably filled by Wilma Spence and Eduard Franz.

This season's repertoire includes, besides "Dancing Years," productions of "No, No, Nanette," "Rose Marie," "Apple Blossom," "The Bat," "Sally," "Chimes of Normandy," "Naughty Marietta," "Babes in Toyland" and "Show Boat."

"POP" AND LEMONADE

Alfredo Salmaggi, who has been producing grand opera in New York for the past thirty years, opened on June 21st at Carnegie Hall (Salmaggi "Pop" Opera) for a series of week-end performances. The billing for June 28th was "La Boheme"; that for June 29th, "Rigoletto."

July performances have included "Carmen," "La Traviata," and other of the popular operas. Gabriele Simeoni is the conductor.

We're all for that group of eager young professionals who, deciding they would appear in opera even if they had to produce it themselves, chipped in each \$25 and made their own costumes and scenery. They are "The Lemonade Opera" and operate in the Greenwich Mews Playhouse, New York. Their season, which will continue through August, opened June 27th with "Don Giovanni" sung in English. Week-end performances during the first half of this month consisted of Pergolesi's "La Serva Padrona" and Humperdinck's "Hansel and Gretel," these also given in English.

ROMANY RIDDLE

The ingredients of Romany life—tambourines, gay costumes, singing and dancing—appear in profusion in the current production of "The Fortune Teller" at the Paper Mill Playhouse in Millburn, New Jersey. Rosemarie Brancato essays the difficult double role of the young heiress at dancing school and the fun-loving gypsy, bringing to each characterization graceful acting and a flexible voice. Harold Patrick is Sandor, the Gypsy musician, and Clarence Nordstrom the laugh-provoking plagiarist, Count Berezowski.

The Herbert score has been given the special treatment by Richard Alan Gordon which has lent so much vitality to many Paper Mill productions.

TWIN TRIUMPH

Due to the great popularity of the twin bill of "The Medium" and "The Telephone" its stay at the Barrymore Theatre in New York was extended by two weeks to July 5th, the third reprieve for the productions. A poll covering four performances revealed that ninety-six per cent of the playgoers reacted favorably to the entertainment. Twenty per cent of those questioned were out-of-towners and represented some thirty states. Marie Powers played the title role in "The Medium" and did superbly, both as actress and singer.

(Please turn to page nineteen)



MARIE
POWERS

SYMPHONY ORCHESTRAS

TIME WAS when hot weather was considered to have a sudden and sweeping effect on taste. One good scorcher and yesterday's lover of Bach and Beethoven had ears only for Waldteufel and Sullivan. Summer concerts programmed the lighter arias in the lighter operas, waltzes of dance tunes, band arrangements, sentimental favorites, recent hits. Very dubious, indeed, the success of any summer series that would initiate its course with a concerto or a symphony selected from the winter's weightier fare.

This is now all changed. Ravinia Park, Lewisohn Stadium, Robin Hood Dell, Tanglewood, the Hollywood Bowl, Water Gate and dozens of other "concerts under the stars" assume that plain people, even though they be uncomfortably warm people, are still eager to hear music of the same high calibre as echoes in concert halls throughout the winter season—that the general public welcomes great music at any time of the year. That this assumption is correct is proved by the crowds pushing past the gates on opening nights which feature an all-Wagner program as did the Hollywood Bowl, and such masterworks as the Beethoven "Eroica", as did the Lewisohn Stadium and the Franck Symphony in D minor, as did Robin Hood Dell.

Under the Starry Skies

In their thirtieth anniversary season, Stadium Concerts, Inc., is presenting throughout the Summer five concerts a week under the batons of various guest conductors. Pierre Monteux started the season off, followed in the second week by Leonard Bernstein. Next Alexander Smallens took over, with Dimitri Mitropoulos mounting the podium in July. Another of July's conductors is Richard Korn, new to the Stadium. Mr. Korn's musical career—he had appeared as guest conductor with several of the larger symphony orchestras—was interrupted by his enlistment. While in the service he spent a large part of his time in conducting the band of the Manhattan Beach Training Station. He is a native of New York, and, oddly enough, was trained as a lawyer, being admitted to the bar of New York State before deciding definitely to devote himself to music.

From June 30th through July 6th the following compositions were included in the Stadium's programs: Brahms' Symphony No. 1 in C minor, Franck's "Redemption," Mozart's Symphony No. 40 in G minor, Copland's "Appalachian Spring" and "Good Friday Spell" from Wagner's "Parsifal."



RICHARD
KORN

Jacob Lateiner will be soloist in Beethoven's "Emperor" Concerto at Tanglewood August 2nd. This pianist, who was born in Cuba, was discovered by Efreim Kurtz, conductor of the Kansas City Philharmonic Orchestra, at auditions last Autumn.

With an interesting listing of guest artists—Marion Anderson, Lauritz Melchior, Sherman Frank, Alec Templeton—the Robin Hood Dell series is now well under way under the expert guidance of Dimitri Mitropoulos.

Thirty-one outdoor concerts make up the current series being given in Grant Park, Chicago, under the auspices of the Chicago Park District. Thirteen concerts are under the baton of Nicolai Malko. Guest conductors are Leo Kopp, Robert Stolz, Hans Schwieger, Paul Breisach, Hans Heniot, David Van Vactor, Arthur Fiedler, Izler Solomon and Antal Dorati. The concerts will continue through August 17th.

The twelfth annual Ravinia Festival opened July 1st with Eugene Ormandy on the podium, retaining the baton until the middle of July when Tauno Hannikainen took over. William Steinberg will conduct from July 22nd to 27th, during which period William Kapell and Miriam Solovieff will be soloists.

Conductorial duties will be in the hands of Pierre Monteux during the first half of August.

The Indianapolis Symphony Orchestra will open its first Summer season July 23rd in the bowl on the campus of Butler University. The series, which is planned as part of the celebration of the Indianapolis centennial, will close August 16th.

The pop concerts by the Cleveland Summer Orchestra under the baton of Rudolph Ringwall are being given through June, July and August, twenty-four concerts in all, double the number given during the series' first season in 1939.

The orchestra consists of seventy members of the Cleveland Orchestra.

Ernst Hoffmann is conducting forty-five members of the Houston Symphony Orchestra in twenty-three Summer concerts, two concerts each week through August 13th. Admission to these concerts is free, and those attending may either occupy park benches or provide their own camp stools or folding chairs—or indeed recline on blankets spread on the lawn, if they so desire. The sight of thousands of Houstonians informally clustered about the stage of the Miller Memorial Theatre enjoying, with their picnic lunches and their drinks, the music of Beethoven, Brahms and other such composers, is as refreshing as it is enlightening. Indeed, musical America has come of age.

Bruno Walter conducted an all-Wagner program July 8th at the Hollywood Bowl, this marking the season's opening and its 806th program since the Bowl's inception. Dr. Walter also conducted the all-Brahms' concert July 10th.

Ideas That "Pop"

A series of six "Pop" concerts at the Yale Bowl this Summer started June 19th with Harry Berman conducting the New Haven Symphony Orchestra. A series of soloists have been engaged for "Gershwin and Grieg Night," "Herbert and Rodgers Night," "Latin America Night" and "Viennese Night."

Henry H. Reichhold, having taken over the sponsorship of the Carnegie "Pops" concerts in New York, plans to expand this idea "to a point where it is hoped to be able to provide a regular living opportunity to hundreds of young instrumentalists and singers, a minimum of three artists having been designated to appear as soloists at every Carnegie Pop Concert. Orchestras already established throughout the nation will be used in various cities, with the personnel of each being set at a minimum of sixty men. Young conductors will have a chance to develop their

talent for the first time under the system, and it is expected that the concerts will operate on a basis of fifty-two weeks per year. Under this new plan it is hoped to be able to provide respectable livings for 1,000 to 1,500 young artists."

In line with the policy of encouraging the young artists of America, no fewer than twenty-one singers and six instrumentalists made their first major appearances on this season's series. The concerts were played by the sixty-five-man Carnegie "Pop" Orchestra, which became, as of that Spring, a permanently constituted musical organization.

This Summer it will continue to give concerts, but on tour, beginning in New London, Connecticut.

An ingenious plan for keeping audiences cool while providing a most attractive feature is proving its worth at the Summer "Pop" concerts in St. Paul, Minnesota. Since July 12th, when it opened its season, these have combined an ice show with an orchestral program. Two-thirds of the floor of the large municipal auditorium is flooded and frozen on concert nights to provide space for the ice ballets. Conductors directing the purely musical parts of the programs are Joseph Wagner and Leo Kopp. Mr. Wagner is conducting the first five weeks of the Summer concerts.

Tour Tricks

The ten-thousand-mile tour of the San Francisco Symphony Orchestra comprised fifty-six concerts in fifty-six days, with fifty-three cities visited. The orchestra's ninety-eight members, who lived in six Pullmans for two months, ate box lunches and wore fake dickies to beat the laundry problem, report fun was had by all. Pointing up the tour was a betrothal, a birthday party in Norfolk, Virginia (for the conductor) on April 4th and a plethora of good humor.

Festival Footnotes

The Philadelphia Orchestra has been engaged to play a week—six concerts—at the Worcester Music Festival October 13th to 18th. It will be assisted by the Festival Chorus of 800 voices, stars of opera and three pianists. Three of the programs will be led by Eugene Ormandy, the other three by Alexander Hilsberg, the orchestra's concert master and associate conductor. The Festival Chorus will be directed by Walter Howe, whose "Ode to Youth" will be presented during the week.

Thor Johnson conducted William Bergsma's "Chamber Symphony" at the Ojai Valley Festival in California last month.

Fall Forecast

Maurice Abravanel has been appointed director and permanent conductor of the Utah Symphony at Salt Lake City. In 1945 Mr. Abravanel conducted a series of concerts with the Sydney (Australia) Symphony Orchestra. He was conductor of the Metropolitan Opera from 1936 to 1938. This month he is conducting opera performances in Mexico City, and in August he will preside over the Toronto Symphony for a series of concerts.

Joseph Wagner, assistant professor of music at Brooklyn College, has been appointed conductor of the Duluth Symphony Orchestra.

Artur Rodzinski, conductor of the Chicago Symphony Orchestra, plans a series of radio broadcasts the theme of which will be "world peace." Talks with this their purport will be presented as intermission features, and be delivered by great living personalities famous for their work in the interest of peace.

Reginald Stewart, who was a resident for many years of Toronto, and founded the Promenade concerts there, will take the Baltimore Symphony to the Canadian city for a concert next November.

The Portland (Oregon) Symphony Orchestra will present during the 1947-48 season a full series of concerts instead of the four that made up last season. Werner Janssen has been appointed the orchestra's conductor.

The Cleveland Orchestra is extending its subscription season from twenty to twenty-two weeks.

The Dallas Symphony Orchestra will give a five-concert season at the nearby Fort Worth.

JULY, 1947



ERNST
HOFFMANN

At least three works by American composers will receive world premieres by the Kansas City Philharmonic Orchestra conducted by Efreim Kurtz during the coming season. These will be Charles Ives' First Symphony (never before played in its entirety), Virgil Thompson's "Overture," and Powell Weaver's "Fugue for Strings."

During the 1947-48 season in Brooklyn, Dean Dixon will direct his American Youth Orchestra in four concerts for young people.

Baltimore will be the meeting place of managers of all the major symphony orchestras in the country next May. The manager of the Baltimore Symphony Orchestra, C. C. Cappel, will stand host.

Former Mayor of Baltimore, Howard W. Jackson, was elected President of the Baltimore Symphony Orchestra Association May 28th. He it was who was the city's head when the orchestra was organized in 1942, and he has been a member of the orchestra's board of directors ever since.

Orchestral Overtones

American composers who can get to Rockford, Illinois, this Summer have the opportunity of hearing their works played from manuscript in rehearsal performances of the Rockford Civic Symphony Orchestra of that city. This going over new scores is part of the schedule of Arthur Zack, conductor of that organization. It is Mr. Zack also who is campaigning for more works that are playable by the average civic orchestra, more than three hundred of which exist in the country. Many composers, he says, unconsciously limit their works' performances by writing scores that call for multiple percussion parts and instrumental passages which only virtuosos can master, thus confining performances to major symphony orchestras.

Arturo Toscanini and his wife, Carla, celebrated the fiftieth anniversary of their marriage on June 21st. The event was marked by a family dinner with their three children and three grandchildren present.

Overseas Overture

A musical festival in honor of Sir Edward Elgar opened in Malvern, England, on July 14th.

The Joseph Szigeti-Artur Schnabel-Pierre Fournier Trio will appear at the Recontres Internationales in Geneva, September 8th and 9th.

Amsterdam's famed Concertgebouw Orchestra will tour the United States in October and November of 1948 in celebration of the sixtieth anniversary of its founding. The orchestra will give at least twenty-five concerts in the United States.

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Goldman Band

The Goldman Band is enhancing the interest of its season in the Central and Prospect parks of Manhattan and Brooklyn, respectively, by presenting programs built around a particular theme or category of music. Here are samplings of various "special" programs given during June: "Grand Opera," "Russian," "Bach," "Wagner," "Beethoven" and "Italian." On July 5th an all-American program included works of Aaron Copland, Charles O'Neill, Percy Grainger, Dai-keong Lee, Erik Leidzen, Walter Rogers Maurice Arnold, Henry Hadley, L. M. Gottschalk and John Philip Sousa.

Zanesville's Pride

When Paul A. Kern lifted his baton last month to start the first Summer concert this season of the Zanesville, Ohio, Memorial Band he began his twenty-second season as its director. But the band itself has been in existence under various names far longer than this. It played at the funeral of General William T. Sherman, Civil War hero, in St. Louis in 1891. It was employed near the turn of the century at the dedication of the suspension bridge (near Zanesville) across the Ohio River. The Hoge-Drone Fund began its sponsorship of it thirty-one years ago. And it has been an important group in Local 54 of that city since the local's founding in 1897.

So integral a part of the city's life is this band that the Zanesville Sunday Times-Signal devoted a whole page to it in its Sunday feature section June 15th. The paper pointed out that "This uniformed band is one of the few of its kind in Ohio. An all-union organization, it maintains this city's reputation for fine music."

Daytona Beach, Florida

Sparks flying from real anvils in "The Anvil Chorus" marked the start of the Summer season of the Daytona Beach Recreation Department's Band last month. The electrically-connected anvils are just part of the more than 10,000 pounds of special equipment brought along by Dr. Everett Alllyn Moses, the new director of the band. Other articles include kettle-drums, trumpets four

feet long, a coach horn six feet long, bells and a set of chimes. He also brings his own library valued at \$20,000 which includes many original pieces collected by the band-leader in his many years of conducting.

The band is under the management of Barrett Stigler, who is also president of Local 601, Daytona Beach. Many of the thirty members have been with the band since before the boom days of 1925 and are men past fifty. The solo trombonist, Joe A. Crews, just this side of seventy, performed with Pryor and other big bands of yesteryear. W. H. Dietrichs, first tuba, formerly with the Theodore Thomas Orchestra and the St. Louis Symphony, has passed his sixty-fifth year.

The band will continue to play four concerts a week until Labor Day.

Band Work Published

The announcement that the Goldman Band would present Berlioz' "Funeral and Triumphant Symphony for Band" in its premiere has brought many letters from bandmasters throughout the United States inquiring where they may get the music. In response to this demand Richard Franko Goldman, associate conductor of the orchestra, who edited the work for modern use, has arranged with the Mercury Music Corporation for immediate publication of his edition of it.

Chicagoland Music Festival

Each competing band which is to perform at the Chicagoland Music Festival on August 16th will be required to play three numbers, either "The Chicago Tribune March", or "The Thirty-third Division March", which will be determined by drawing at the time of the contest, the required number and one other which must be chosen from the selective group. No "warming up" number is allowed. Bands will be judged on the playing of the March as well as the other two numbers.

Each organization must have at least fifteen members. If the director plays an instrument, he is counted a member of the band. No player shall be allowed to play with more than one band. One conductor may direct any number of bands but may play an instrument with only one.

INTERNATIONAL MUSICIAN

Leaders and Line-ups

Manhattan Medley

SAMMY KAYE is currently playing an eight-week date at the Astor, which will take him through to August 9th.

RAY ANTHONY on June 26th led off the summer series of dances in Central Park, sponsored by Consolidated Edison.

EDDIE HEYWOOD took over at Downbeat Club late in June.

BOBBY BYRNE closed at the Commodore July 2nd.

Atlantic Antics

RUBY NEWMAN opened at the Statler Hotel, Boston, June 30th for ten weeks.

SONNY DUNHAM has a week at the Chateau, Nantucket Beach, Massachusetts.

XAVIER CUGAT will go back into Click, Philadelphia, in October, for four weeks.

BILLY ECKSTINE wound up two weeks at the Bengal, Washington, D. C., July 10th.

ILLINOIS JACQUET'S week at Ball, Washington, ended July 3rd.

Loop-a-Doopers

DICK JURGENS will wind up his six-week date at the Aragon July 27th.



DICK JURGENS

HENRY BUSSE will end his stay at the Edgewater Hotel with the end of this month.

LIONEL HAMPTON had a week at the Oriental ending early this month.

JACK FINA finished his date at Palmer House July 9th.

GEORGE OLSEN'S date at the Trianon ended July 6th.

JOE CURLEY and his orchestra are to remain indefinitely at the Monaco Supper Club.

New Jersey Jamboree

ART MOONEY and his orchestra closed at the Rustic Cabin, Englewood Cliffs, July 6th, and will go into Club Ankara, Pittsburgh, July 21st.

JACK BERRY opened July 4th at the Tennis Club, Spring Lake.

TED WEEMS' week at Convention Hall, Asbury Park, ended July 2nd.

GEORGE TOWNE played at the Palisades, Fort Lee, July 3rd through 11th.

JIMMY DORSEY finished his date at the Steel Pier, Atlantic City, July 6th.

TOMMY RYAN closed at the Dubonnet, Newark, July 6th.

COUNT BABIE'S ten-week engagement at the Club Paradise, Atlantic City, New Jersey, will carry him through August.

Mid-West Molodiers

TEDDY PHILLIPS finished a week at Lake Lawn, Delavan, Wisconsin, July 6th.

DON REID wound up a two-week date at the Dutch Mill, Delavan, July 10th.

CLAUDE THORNHILL took a week at Eastwood Park, Detroit, July 4-10.

CHARLIE SPIVAK finished his two weeks at Eastwood Park July 3rd.

LUIS RUSSELL has just concluded two weeks at the El Sino, Detroit.

BILLY BISHOP closed at Melody Mill, Riverside, Illinois, July 6th.

MILT HERTH trio swung into Orchid Lounge, Springfield, Illinois, July 2nd, replacing Mary Kaahue Trio.

HARRY COOL'S month at the Chase, St. Louis, will end July 24th.

LEO PIEPER wound up a twelve-day date at the Pla-Mor, Kansas City, July 6th.

Ohio Hi-Di-Hoes

LOUIS PRIMA will take a week-end at the Palace, Akron, Ohio, the last of July, then swing into the Palace, Columbus, Ohio, the first of August.

FREDDY MARTIN early this month had a week at the Albee, Cincinnati.

JOHNNY LONG played a week (ending July 3rd) at Cedar Point, Sandusky.

BILLY BUTTERFIELD'S orchestra finished their week at Buckeye Lake July 10th.

DEAN HUDSON played the week ending July 3rd at the Centennial Terrace, Sylvania.

Virginia Beach Bandsmen

BLUE BARRON'S week at the Surf Club ended July 10th.

JOSEPH BUDY'S date at the Cavalier wound up July 10th.

JOE RICARDEL began an extended date at the Ocean Club June 27th.

ART JARRETT'S three weeks at Hill Crest wound up July 9th.

Southward Swing

FRANKIE MASTERS finished his week at the Iroquois, Louisville, Kentucky, July 3rd.

RAY ROBBINS closed at the Peabody, Memphis, July 7th.

BUDDY MORENO closed at the Peabody, Memphis, July 10th.

TOMMY TUCKER played three weeks at the Ansley, Atlanta, Georgia, ending July 7th.

CARLOS MOLINA took two weeks at the Frolics, Miami, Florida, ending July 8th.

CARL SANDS wound up at the Baker Hotel, Dallas, July 8th.

HAL MCINTYRE played at the Majestic, Dallas, the week ending July 2nd.

Far-West Fanfare

DUKE ELLINGTON played at the Lakeside Park, Denver, two weeks ending July 10th.

VAN GARWOOD will end a two-month date at the Flamingo, Las Vegas, August 13th.

GENE KRUPA'S orchestra is on a one-nighter tour of the Northwest.

ALVINO REY played the first two weeks in July at the Edgewater Beach in San Francisco.

NICK STUART closed at the Trianon, Seattle, July 15th.

CHARLES BENNETT has a date at the Denver Athletic Club which will take him through to May, 1948. He is slated to play at the President's Ball at Lakewood Country Club in September.

California Capers

JAN SAVITT will finish his date at the Palace, San Francisco, with the end of this month.

ERNIE HECKSHER will close at the Mark Hopkins, San Francisco, July 21st.

EMIL COLEMAN, during the current month, is filling an engagement at the Macambo, Hollywood.

EDDIE DEL GUIDICE played at the New Cavalier, Hollywood, July 10th.

LEIGHTON NOBLE will close at the Casino Avalon, Catalina Island, California, July 31st.

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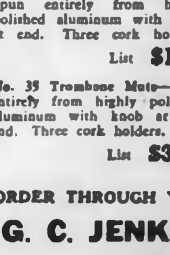


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SOLOISTS' SYMPOSIUM

Stanislaw Szpinalski, Polish pianist, will return to this country in the Fall to give concerts here. His first post-war American appearance will be with the Chautauqua Symphony Orchestra August 17th.

Antal Dorati on his recent trip to Europe was awarded the Pro Arte Plaque by the President of the Hungarian Republic, Zoltan Tildy. While in Budapest, Dorati conducted two concerts before capacity audiences, one of them an all-Bartok evening with Yehudi Menuhin as soloist in the Violin Concerto.

William Primrose, violist, will head the chamber music department of the Berkshire Music Center, Tanglewood, Massachusetts, during this Summer's six-week series.



WILLIAM PRIMROSE

Toralf Folløe, accordionist at a recent concert presented in London, England, played Pietro Delro's "Concerto in E." Critics described it as "Mendelssohn-like" and "an exhibition of what exciting and thrilling tones are possible in the instrument when serious and profound music is composed for it."

American violinist Patricia Travers was soloist on June 18th with the Liverpool Symphony Orchestra in London. Sir Malcolm Sargent directed the orchestra. On June 22nd Miss Travers appeared as soloist in Scheveningen, Holland.

Louis Kaufman will give a series of thirty concerts throughout Central and South America during July, August and September. He will feature an "all-American group" of composers at each recital.

Erica Morini is to act as soloist at the opening of the Lucerne Festival August 9th. She will return to this country in November to go on another coast-to-coast tour.

A European tour (Paris, Vienna, Budapest, London, and cities of Holland and Belgium) has won for violinist Arnold Eldus the highest enthusiasm of audiences on that continent. In Budapest the recital stretched out to three and a half

hours, what with repetitions of some of the numbers and ten encores. This Summer he will be introduced to Hollywood Bowl and Grant Park. In the Fall he will appear with the New York City Symphony and the National Symphony Orchestra in Washington, D. C.

King Haakon of Norway received Anne Brown, soprano, and Walter Hautzig, pianist, at a luncheon in their honor during their recent Scandinavian tour, to thank them for their artistry in making the Benefit Concert for Norway's War Orphans so great a success.

Vera Appleton and Michael Field, two-piano team, are jointly teaching more than a half-dozen six-week master classes at Juilliard Institute of Musical Arts this Summer. Subjects of the teaching sessions include the special needs of duo-piano music for radio, teaching and performing.

Robert Casadesu is currently presenting concerts in Russia, one of the first concert artists to go there from this country since the close of the war.

Composers' Corner

A catalogue of Canadian composers compiled recently by the Canadian Broadcasting Corporation contains biographies of no fewer than 221 composers of that Dominion.

John Alden Carpenter was awarded the 1947 Gold Medal of the National Institute of Arts and Letters for "distinguished service in the field of music".

Mendelssohn, Bloch, Benjamin Michaels and Mordecai Sandberg were the composers represented in a "Music Inspired by the Bible" program given by a group of eleven artists at Town Hall on June 17th.

Nick Bolin was named winner of the \$1,000 Gershwin Memorial Award for his "California Sketches", an orchestral suite. This was introduced in Hollywood Bowl at the All-Gershwin concert.

David Diamond is to be represented on a number of programs next season: by the Little Orchestra Society of New York (music for "Romeo and Juliet"); by Joseph Szigeti (Sonata for Violin and Orchestra); by Dorothea Powers playing with the Chicago Symphony under Artur Rodzinski (Second Concerto for Violin and Orchestra); and by Tossy Spivakovsky at his Carnegie Hall recital: October 21st (two violin pieces).

Two composers are busy writing works for Davis Shuman who gave a trombone recital last Fall: John Duncan and Jerzy Fitelberg.

Sgt. Paul Siegel of Brooklyn writes from Europe that his first orchestral work, "Symphonic Diary", received its premiere recently when it was played by the Radio Vienna Symphony Orchestra.

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HERE, THERE and EVERYWHERE

Music for Wounded

The third annual "Music for Wounded" concert, the sole aim of which is to raise funds to pay for professional concerts and musical programs throughout the year to aid hospitalized men in their battle against disability and discouragement, was presented July 2nd in the famous Hollywood Bowl under the auspices of Local 47, Los Angeles.

Al Armer was the producer, and John te Groen, the local's vice president, managed the event. The idea of the concert, which has become a major musical event for Southern California, first was instigated by te Groen and the initial concert presented in September, 1945. Jack Haley was master of ceremonies for the third consecutive year.

Dr. Alfred Wallenstein, conductor of the Los Angeles Philharmonic, directed the orchestra of 175 men in special orchestral presentations.



JACK HALEY

Musical directors for the various stars shared the podium: Axel Stordahl for Frank Sinatra, Eddie Paul for Jack Haley, Matty Malneck for Ed "Archie" Gardner, Roy Bargy for Jimmy Durante, Mark Warnow for Andy Russell, David Forester for Red Skelton, Carmen Dragon for Frances Langford, Morris Stoloff for Al Jolson, and Carl Cotner for Gene Autry. Lud Gluskin conducted the grand finale.

The first "Music for Wounded" concert netted the association \$24,000, and the second, last August, \$27,000. This year, with the active encouragement of J. K. "Spike" Wallace, association president, and all its members, the concert realized a much larger sum.

The Key of Bee

Thousands of bees as well as the usual out-of-door congregation of music lovers decided to attend a concert presented by the Cotton Carnival Band at Memphis, Tennessee, recently. But the two audiences didn't mix. The bees were winning out when Patrolman J. E. Jolly brought back the scattering crowd by interesting the swarm in a nearby tree.

JULY, 1947

Fund Fundamentals

Local 8, Milwaukee, stood sponsor, through its recording fund allotment, for a concert presented by the Milwaukee Symphony Orchestra on June 8th. Julius Ehrlich directed and Doris Knabe, young Milwaukee pianist, was soloist in the first movement of Rubinstein's Concerto No. 4. The concert was the first of several scheduled in that city this year.

A Tale of Two Orchestras

A little town in the interior of Brazil—its name is Sao Joao Del Rey—has become famous for its musical activity. For one thing, it supports two centenary sacred orchestras, the "Lira" of Sao Joao and the Orchestra Ribelro Bastos. There are numerous other musical groups. Such musical activity is made possible through the fact that every single child in the village studies music. When one shows particular talent he dedicates himself to music entirely.

This tradition dates from as early as 1717, when an orchestra directed by Antonio de Carmo played on the hill of Bonfim at the arrival of the Count of Assumar. References to other outstanding musical occasions are numerous after that date.

When the "Lira" of Sao Joao was founded as far back as 1776, a group of musicians through some private grudge refused to be incorporated into it. In 1840 a new orchestra was formed by the descendants of these dissenters. An intense rivalry still exists between the two orchestras.

A Piano Sprouts Wings

A 1,400-pound concert grand piano took to the air last month when it was flown from New York to Argentina so that Artur Rubinstein could have an instrument of his own choice for his recital in Teatro Colon in Buenos Aires. This mode of transportation was resorted to when it was discovered that the piano which had previously been shipped to the pianist was tied up in the harbor of Buenos Aires because of the congestion of the port, and would arrive too late for the concert.

Russia, Meet the A. F. of M.!

The story of Local 802, A. F. of M., was broadcast June 26th over the Voice of America program of the State Department to radio listeners in the Soviet Union. The script, prepared by the Russian Broadcasting Unit of the State Department, in cooperation with officials of Local 802, included, besides the narration, several musical selections, both classical and popular. The recital of Local 802's history included the statement that "special skill as an instrumentalist is the only distinction made by the union; there are no other distinctions whatever, either political, racial or religious." There was also a report on wages and working conditions and the manner in which the local affairs were administered.

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Dept. C77

THE FOLLOWING are important new laws and changes in the Constitution and By-Laws of the American Federation of Musicians adopted by the 1947 Convention. They will be effective September 15, 1947, unless otherwise specified. All members are directed to govern themselves accordingly.

Recording and Transcription Fund Under Direct Supervision of International Executive Board.

"The International Executive Board shall have full power to allocate, expend and disburse all monies now in the Recording and Transcription Fund, and all future monies received from the recording and transcription companies. The allocation, disbursement and expenditure of the monies now in the Recording and Transcription Fund and hereafter acquired from the recording and transcription companies shall be made by the International Executive Board, according to such plan, method and rules as it shall from time to time adopt and deem in the best interests of the membership of the American Federation of Musicians. In order to facilitate the efficient functioning of the foregoing powers, the International Executive Board may authorize the President to exercise the powers herein conferred upon the International Executive Board. The President shall perform his functions as laid down and prescribed by the International Executive Board and shall report his actions to the International Executive Board from time to time and whenever directed so to do by the International Executive Board. The President of the American Federation of Musicians is empowered to appoint all assistants, and other help, which will be necessary for the administering of the plan, rules and regulations promulgated by the International Executive Board; salaries for such assistants and other help to be set by the International Executive Board. It is understood that any plan, rules or regulations adopted by the International Executive Board are subject to amendment or repeal by any Convention."

International Executive Board Authorized to Embark in the Music Recording Business.

For this purpose the following resolution was adopted:

"Be It Resolved, That the International Executive Board be empowered to take the necessary steps to enter into the music recording business in direct competition with other recording companies if, in the wisdom of the International Executive Board, such action should be necessary to protect the interests of members of the A. F. of M.

The International Executive Board Is Given Authority to Order Members to Cease Making Recordings.

At the termination of the present recording and transcription contracts on December 31, 1947, the International Executive Board shall be vested with full power to agree or not to agree to consummate new agreements.

If the International Executive Board at the time decides that the further making of recordings of any kind by Federation members is detrimental to the interests of the Federation, they may order Federation members to refrain from rendering services for any or all types of recording.

The Board, however, at its discretion may negotiate and consummate an agreement for any or all types of recording at any time, if in the judgment of the Board it is advisable so to do.

Public Relations.

The Convention decides that the National Office be invested with the authority and the responsibility of creating a public relations division.

Local Reports No Longer to Be Published in The International Musician.

Section 1(b) of Article VIII of the A. F. of M. By-Laws is changed to read as follows:

"It shall be the duty of each Local to furnish the Secretary of the A. F. of M. monthly, by registered mail, a correct copy of the names

of members who are suspended or erased, for publication in the "International Musician", and a list of new members, traveling members, etc., which shall be printed in a circular letter and furnished monthly to all Locals by the International Secretary."

10% Traveling Tax Applies on Ocean-Going Steamships.

The law was changed to allow steamship companies to employ out-of-town orchestras, subject to the regular 10% surcharge and under the same rules covering traveling bands and orchestras.

All Rehearsals for Musical Comedies Must Be Paid For.

Section 1-A of Article XIII of the A. F. of M. By-Laws is amended to read as follows:

"Section 1. With comic operas, musical comedies, ice shows, farce comedies, extravaganzas, spectacular shows and all similar attractions.

"A. When playing week stands, eight performances, excluding Sunday, and one rehearsal of two hours, *except in the case of musical comedies, where there shall be no unpaid rehearsals.*

"Salary, per man, per week, \$125.00. Leader, \$190.00.

"Additional performances in any such week, pro rata.

"Each rehearsal for musical comedies of two hours or less, \$5.00.

"Extra rehearsal of two hours or less, \$5.00. If less than eight performances are played during any such week, a rehearsal may be substituted for a performance without charge."

Section 1-F of Article XIII is amended by adding thereto the following provision:

"Notwithstanding the provisions hereinabove contained, all rehearsals in connection with musical comedies and dramatic companies, including those which take place before the season begins, shall be paid for at the rates hereinabove set forth."

Traveling Orchestras at State Fairs Are Not Permitted to Play Engagements Behind More Than One Paid Gate.

Section 10 of Article XIII and the Section referring to Fairs in Article XIV are amended to read as follows:

"Traveling orchestras or bands playing fairs are restricted to their show and/or dance engagement only and are not permitted to play any engagement incidental to the fair such as concerts, night clubs, etc., *with the exception of any state fair, on which no traveling band will be permitted to play engagements behind more than one paid gate.*"

Leaders of Traveling Orchestras Responsible for Sidemen Being in Good Standing.

Article XII, Section 15 (b), and Article XIII, Section 9-1 of the A. F. of M. By-Laws now provides that members of traveling orchestras must carry their union cards or a receipt showing payment of the current quarterly dues. For violations they may be required to pay a fee of \$5.00.

The following amendment is to be added to these two sections:

"Moreover, leaders of traveling bands or dance orchestras shall be held responsible for failure of sidemen to abide by the above law, and shall be fined \$10.00 for each violation thereof. In the event of Local Union levying and collecting fine, same shall be forwarded to the International Treasurer's Office and allocated to the General Fund of the American Federation of Musicians."

COMMENT

Member on Transfer With Symphony Orchestra Must Be in the Jurisdiction Six Months Before Local Is Required to Accept Him Into Full Membership.

Article X, Section 50 of the A. F. of M. By-Laws is amended to read as follows:

"A member of a Local accepting an engagement with a symphony orchestra in another Local is prohibited from playing other single or steady engagements without the permission of the Board of Directors of said Local, and at the expiration of his contract may not become a member of said Local without the consent of the Local. Provided, however, if the said member continues on the engagement for three (3) consecutive seasons, and remains in the jurisdiction for six consecutive months in accordance with the transfer law, then the Local must accept his application for full membership."

Clarifies When Twelve Months Are Up on Traveling Engagements for Purpose of Joining Local.

Add to Article XIII, Section 12-D of the A. F. of M. By-Laws, the following:

"If a change has been made in the membership of the traveling orchestra by a replacement with other than a local member, the time limit of twelve months shall be from the time the last new member joined the orchestra."

When Member of Lapsed Local Joins the Local to Which the Jurisdiction Has Been Reallocated, He Must Pay the Difference Between the Initiation Fee of the Lapsed Local and That of the Local He Seeks to Join.

Article III, Section 1 of the Constitution of the A. F. of M. is amended by substituting after the word "reallocated" on line 10 the following:

"Upon payment of the difference between the Initiation Fee paid to the lapsed Local and that of the Local with which he seeks affiliation, provided the application fee of the lapsed Local is less and the application for such membership is made within sixty days."

Drug Addicts Subject to Expulsion.

The following addition to the A. F. of M. By-Laws was adopted by the Convention:

"Any member of the American Federation of Musicians who has been convicted as a user, or a carrier of any narcotic or illegal drug, is subject to expulsion from the Federation by the International Executive Board."

Delegates May Not Raise or Lower Per Diem Allowance at Current Convention.

No Convention may raise the rate of compensation for delegates for the current year.

Registration Fee of Guests at the Convention Is Increased From \$5.00 to \$20.00 Each.

Article VI, Section 9 of the Constitution of the A. F. of M. is amended to read as follows:

"A registration fee of \$20.00 shall be charged each guest of each delegate (exclusive of wife or child) to the Conventions of the A. F. of M., same to be paid upon registration with the local committee . . . etc."

"What the government gives you the government can take away and once it starts taking away, it can take more than it gave."—SAMUEL GOMPERS.

Grievance As a Goad

THE workman demands an adequate wage, sufficient to permit him to live in comfort, unhampered by the fear of poverty and want in his old age. He demands the right to live and the right to work amid sanitary surroundings, both in home and in workshop, and the right to provide for his children's wants in the matter of health and education. It is his desire to make the conditions of his life and the lives of those dear to him tolerable and easy to bear.

Wherever there is anything wrong there is abundant food for radicalism. The only way to keep men from agitating against grievances is to remove the grievances, and as long as things are wrong I do not intend to ask men to stop agitating. As long as there is something to correct, I say Godspeed to the men who are trying to correct it.

There can be no settled conditions leading to increased production and a reduction in the cost of living if labor and capital are to be antagonistic instead of partners.

I believe that the industry and life of our people and of the world will suffer irreparable damage if employers and workmen are to go on in a perpetual contest, as antagonists.

The only way to keep men from agitating against grievances is to remove the grievances. An unwillingness even to discuss these matters produces only dissatisfaction and gives comfort to the extreme elements.

The real antidote for the unrest which manifests itself is not suppression but a deep consideration of the wrongs that beset our national life and the application of a remedy.

Labor must not be longer treated as a commodity. It must be regarded as the activity of human beings possessed of deep yearnings and desires.

—Woodrow Wilson.

The Road To Chaos

Those who are responsible for passing the Taft-Hartley Bill and those who are gratified at its passage should ponder the foregoing words of our late President Wilson, as well as the following comments from those who have given deep study to our national temperament and social structure:

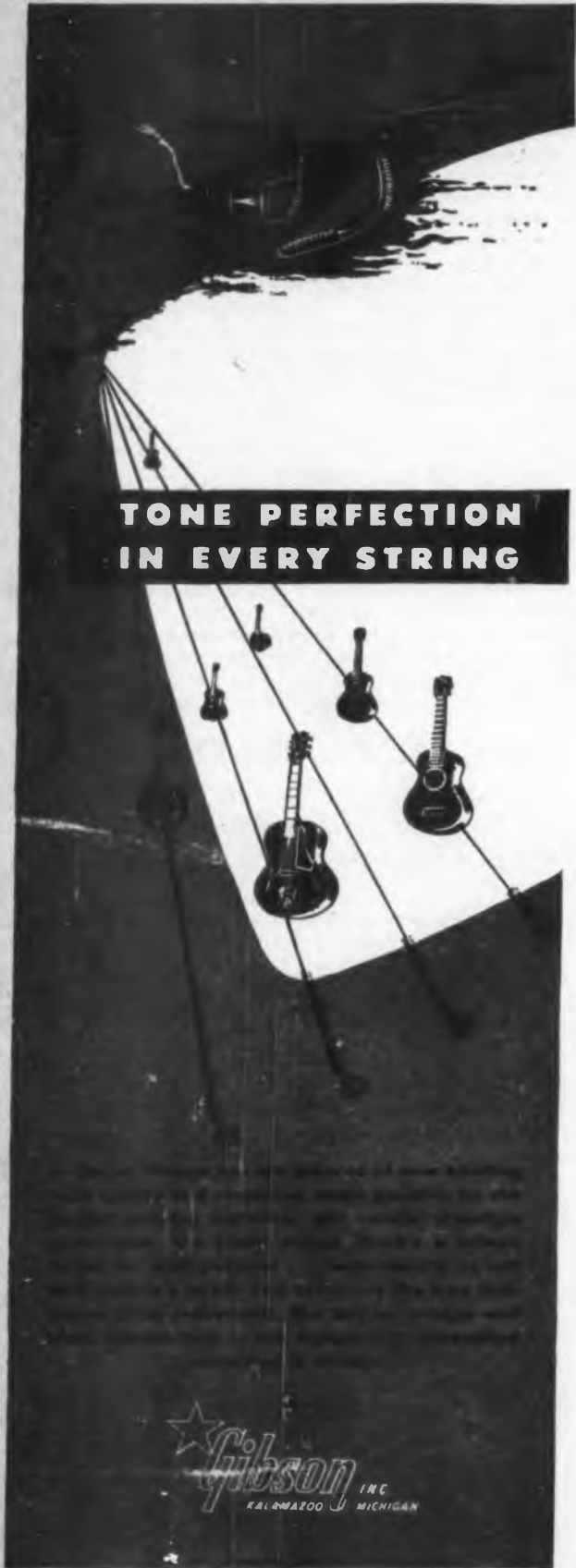
A. F. of L. President William Green made the following statement on the passage of the Taft-Hartley Bill:

"Congress has made a tragic mistake. The new law will not promote industrial peace. On the contrary, it will force widespread warfare. The consequences are likely to be heavy and costly in terms of reduced production. The chaotic conditions produced by it will endanger our national economy. Labor will never become reconciled to this law. The free working men and women of our country will never acquiesce in the abridgment of their fundamental rights and freedoms."

President Truman had this to say in his speech explaining his veto of the bill:

"The bill is deliberately designed to weaken labor unions. When the sponsors of the bill claim that by weakening unions they are giving rights back to individual working men, they ignore the basic reason why unions are important in our democracy. Unions exist so that laboring men can bargain with their employers on a basis of equality. Because of unions the living standards of our working people have increased steadily until they are today the highest in the world. A bill which would weaken unions would undermine our national policy of collective bargaining. The Taft-Hartley Bill would do just that . . . If we weaken our system of collective bargaining we weaken the position of every working man in the country."

It is clear from these statements, two made by Presidents of the United States and one by the President of the A. F. of L., that working men and women have during the past twenty-five years become recognized as people with aspirations, responsibilities and rights. They have fully accepted this status. They will not be forced back into a minor role by any legislation whatsoever. If certain elements fondly consider that by passing a law they can make a man less than a man, they are in line for speedy and sweeping disillusionment.



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BOOKS of the DAY

By HOPE STODDARD

TWO WORLDS OF MUSIC, by Berta Geissmar. 327 pages. Creative Age Press, Inc., \$3.00.

This is the history of events occurring in pre-war Germany particularly as they concerned Wilhelm Furtwängler and Sir Thomas Beecham (during his tours there) whose secretary the writer successively was. The slow strangulation of the cultural life of Germany is the book's main theme, the author's own release and fulfillment the secondary motif.

The cat-and-mouse maneuverings in Hitler Germany—Furtwängler appeals to Goebbels for tolerance, Furtwängler resigns from the Berlin Philharmonic, Furtwängler resumes conducting with the Berlin Philharmonic, Beecham engages Furtwängler's former secretary, Beecham quips with Hitler and Hess, Furtwängler makes his peace—with the Hitler regime—all seem not bad, not good, not disgusting, not admirable—but only very vague and indeterminate. The tension of divided loyalties we grant the author herself, but what of the politic half-great seeking to maintain workable relations on all sides at all costs? What of the keeping up of appearances, the surreptitious note-slippings under doors, the motor trips in swastika-enveloped cars, the language of diplomacy wasted on the butchers of Berlin? It is a curious recital indeed, which tries to uphold those who, great enough to sway a world, yet sought only to keep on terms with the clique of cutthroats.

The author, deeply devoted to her first conductor employer, Furtwängler, has written what she obviously believes to be a vindication. Is it her failure or her triumph that truth speaks out even above the voice of loyalty?

MUSIC COMES TO AMERICA, by David Ewen. 295 pages. Allen, Towne and Heath. \$3.50.

In this reprint of his book of the same title, published five years ago, David Ewen has brought up to the present the development of musical taste in America, thus covering the tortuous path from the days when a lover of "classical" music was about as welcome as a halitosis sufferer or a typhoid carrier, to the present when "ours is the greatest musical country in the world."

However, with even so sweeping a eulogy Mr. Ewen does not let the rosy haze of optimism dim the stark and somewhat ugly facts. Composers, he points out, are still ill-served, and our adulation of first magnitude "stars" is still apt to dim the lustre of highly capable musicians whose only drawback is that they have not yet "arrived". In other words, we "do not make the best possible use of the enormous supply of musical talent at our disposal."

Mr. Ewen has some constructive ideas on how we may yet put this unused talent to work. This, as well as the breadth of his outlook and the clarity of his style, help to make the book both entertaining and serviceable.

Official Proceedings

(Continued from page six)

Stitzel, R. T. Payne, Ernest W. Horner, H. Kenneth Watson, William H. Jens, Paula Day, S. S. Melendez.

The Committee on Credentials reports through Chairman W. Clayton Dow.

The Credentials Committee has examined all credentials and compared same with the books of the Financial Secretary-Treasurer, and we find that all delegates whose credentials have been presented are entitled to seats at this Convention, with the exception of the delegate from the following local: 420.

The delegate from that local must consult with Financial Secretary-Treasurer, Thomas F. Gamble, before he can be seated.

(Signed)

W. Clayton Dow, Bert Nickerson, Edward A. Lorenz, Fred Agne, Samuel G. Anderson, Reg. C. Light, Jerome D. Edie, Otto L. Rahn, Leon Knapp, James Foley, James R. Hurley, Madea Cetta, Donald MacLuskie, George E. Gallagher, Sydney Byrne, Ramsay Eversoll, Fred Stitzel, R. T. Payne, Ernest W. Horner, H. Kenneth Watson, William H. Jens, Paula Day, S. S. Melendez.

The committee report is adopted.

LIST OF DELEGATES

Local No. 1, Cincinnati, Ohio—Arthur Bowen, Robert L. Sidell, Alvin Weiman.

Local No. 2, St. Louis, Mo.—Kenneth J. Farmer, Clarence E. Maurer, Samuel P. Meyers.

Local No. 3, Indianapolis, Ind.—Paul E. Collins, John H. Goll, H. B. White.

Local No. 4, Cleveland, Ohio—Batty Costello, Don Duprey, Lee Repp.

Local No. 5, Detroit, Mich.—Merle Alvey, George V. Clancy, Jack Ferentz.

Local No. 6, San Francisco, Calif.—Eddie T. Burns, Ed. S. Moore, Albert Morris.

Local No. 8, Milwaukee, Wis.—Volmer T. Dahlstrand, Walter L. Homann, Ray Weyland.

Local No. 9, Boston, Mass.—William L. Daley, Bert Nickerson, Ralph C. Scott.

Local No. 10, Chicago, Ill.—Edward A. Benkert, David Katz, James J. Petrillo.

Local No. 11, Louisville, Ky.—Harry S. Currie, Edwin A. Lorenz, Adam W. Stuebling.

Local No. 12, Sacramento, Calif.—George Massi, Rodney W. McWilliam, Raymond E. Nelson.

Local No. 13, Troy, N. Y.—Henry W. Baylis, George Burger.

Local No. 14, Albany, N. Y.—John Costas, Irving Doling, Frank Walter.

Local No. 15, Toledo, Ohio—R. E. Bruning, Hal R. Carr.

Local No. 16, Newark, N. J.—Fred Agne, James Buono, James Maver.

Local No. 17, Erie, Pa.—Samuel G. Anderson, Clio L. King, Harry E. Mueller.

Local No. 18, Duluth, Minn.—Roy Flaaten, Russell E. Ronning, Forrest Williams.

Local No. 19, Springfield, Ill.—John C. Gell, Frank E. Leeder.

Local No. 20, Denver, Colo.—Charles C. Keys, Michael Muro, Nick Romeo.

(Please turn to page twenty)

INTERNATIONAL MUSICIAN



Over FEDERATION Field

By CHAUNCEY A. WEAVER

TWILIGHT REVERIE

*We're growing old? Yes, growing old!
'Gainst Father Time we must not scold.
The forward look brings forth no tear;
We face the future without fear.*

*We know across that near-by sea
'The very best is yet to be."
Thank God! we'll meet our host of
friends—*

*Some time, somewhere—when parting
ends!*

(CHAUNCEY A. WEAVER,
Room 1746, Hotel Book-Cadillac,
Detroit, Michigan.)

Congratulations to George V. Clancy, newly elected member of the National Executive Board. George is eminently worthy of the position to which he has been summoned. He has been Secretary of Local 5 for fifteen years. He enters the enlarged field with capability long demonstrated; with capacity to grasp easily the technique of national Federation administration, and with the confidence of the largest convention ever assembled that he will vindicate the wisdom of his selection. May health and strength and opportunity be an inspiring opportunity for many long years to come!

The Detroit weather department has the charm of versatility. After enduring a surging tide of perspiration for two sweltering days we purchased a thin coat. The next day a cold wave appeared.

Detroit people are honest, but their streets are crooked.

Milwaukee Local 8 has sustained a great loss in the death of Charles Balow, honorary member, who passed away on June 8, 1947, at the age of 59. Funeral occurred on the following Wednesday. He leaves a wife, Wilma; a son, Charles; a daughter, Mrs. Muriel Sandine; a brother, Paul, and a sister, Hattie, all of Milwaukee. The deceased had a notable record of identification with the leading bands and orchestras of Milwaukee and in other sections of the Middle West. Born in Milwaukee in 1888, his career was launched in music as a member of Frank Hensler's Juvenile Band, as cornetist. He joined the Milwaukee Musicians' Association in 1904, played in the Empire Theatre on the south side, in Joseph Clauder's band at the Hippodrome Roller Rink, in the Milwaukee Symphony Orchestra under Herman Zeltz, in the Soldiers' Home Band under Pembroke Ward, and under Frank G. Dana afterwards. Balow studied trumpet under the late A. F. Weldon of Chicago; afterward played under Chevallier Gargiulo at Denver; was later soloist with Hugo Bach's Milwaukee Park Board Band; next with the Minneapolis Symphony Orchestra; from 1918 to 1931 was leader at Miller Theatre (in vaude-

ville); in 1922 had his own orchestra at Marigold Garden; next at Milwaukee Roof Ballroom and Wisconsin club, and then soloist with Tripoli Temple Shrine Band. He played at the Chicago World's Fair, and in the Chicago and Palace theatres of that city. His last playing was under Dr. Julius Ehrlich in the Milwaukee Symphony and "Under the Stars Symphony" in 1946. Balow was a member of Damascus Blue Lodge and Tripoli Temple Shrine. Seldom has so brilliant a record been crowded into a life coming to its close at the age of fifty-nine. Milwaukee has long been rich in musical talent, a record in which the name of Balow will long shine as a bright particular star.

Washington dispatches report that the government will soon take steps to put an end to aeroplane accidents. Perhaps Congress will be called upon to repeal the law of gravitation.

The umbrella business is said to be booming. The mystery is how dealers manage to supply the trade.

Wallace Philley of Valparaiso, Indiana, hands us the following sample of "Early Humor" clipped from an old Harper's Magazine:

Why was Eden so pleasant to Adam,
So rid of connubial ills?
Because his ingenious madam
Never bored him with milliner's bills.
No bonnets had she for her tresses,
No silks did her person enroll;
So cheap were her costliest dresses
For a fig one had purchased the whole.

Our old friends, Mr. and Mrs. Adam Shorb, of Local 111, Canton, Ohio, took time out of their busy lives to attend the Detroit Convention, and were mighty glad they came. Adam is string basso profundo in the Canton Symphony.

Two stalwart workers who have attended many national conventions but failed to reach Detroit as a result of illness, were President J. K. "Spike" Wallace of Los Angeles Local 47, and Secretary R. L.

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It seems that the N.A.M. and its friends in Congress would like to bring back the good old days of boom and bust. In order to do so, they must first destroy and eliminate the hard-won gains which organized labor has made over the years. Labor must be weakened. Labor must be

more amenable. Labor must be responsive to its masters and present less interference to the efforts of big business to get more and more cream out of things we produce. Well, labor is not going to be fooled by the National Association of Manufacturers. Labor is not going to lie down and

allow them to take over again. Labor is fighting with every legitimate weapon at its command to preserve the system which has brought the standard of American life to the high point where it is today.—George Messy, Secretary-Treasurer of the American Federation of Labor.

"Spike" Lessem of Local 71, Memphis. These brothers have earned the name of "Spike" because they know how to drive a nail and to "hold fast to that which is good." May they be granted a speedy recovery.

Cleveland Local 4, always wide awake in an emergency, has distributed far and wide a poster forty-two inches long and thirty-two inches wide bearing the caption "The New Labor Laws; How Will They Affect Musicians?" Heavy blackface type is used, and a stirring appeal is made for musicians to get awake and declare their unflinching opposition to the anti-labor laws which Congress is placing upon the statute books of the nation. A duplication of such effort in all parts of the Federation jurisdiction might have a potent effect in behalf of organized music.

The smart-Aleck paragrapher on the Detroit Free Press pulled off this one:

Jimmy Petrillo, music's union labor czar, here for a convention of his union, caught an elevator girl in the Book-Cadillac humming a tune without asking his permission. We await developments.

Said paragrapher better await an endowment of intellectual gray-matter before regaling his readers with such empty-headed effusions which do not have one solitary fact element as a basis for his inane observation.

Michigan knows how to keep up with the Western state procession. Rains were frequent during the Convention season.

The St. Paul Pioneer Press reports that "Edward P. Ringius of the St. Paul Musicians Union has been named permanent Ramsey County Democratic Farmer-Labor chairman at a midnight session which found the liberals gaining in strength." Here is a fine testimonial to genuine versatility. Capable musician and figurative tiller of the soil! Ringius has plowed so many rich fields and hoed so many straight rows, we are not surprised that the North Star State farmers have sought to grab him as their very own. If there are any political germs needing extermination Ringius will know the exact brand of dermatology to apply. Success to him.

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OPERA AND OPERETTA

(Continued from page seven)

FROM DREAM TO SUBSTANCE

The Los Angeles Opera House is now beyond the project stage. One-half of the basic \$3,000,000 needed for the beginning of the architectural work has been raised, and leading architects have been consulted. Purchases of parcels of land for the opera house site are proceeding.

Interest in opera is being stimulated among the citizens of Los Angeles and it is planned to extend the Opera Guild's membership there from the present 300 to 5,000.

FALL FORECAST

Two new productions, Massenet's "Werther" and Mozart's "Don Giovanni," are scheduled for the Fall season of the New York City Opera Company. Jean Morel, French conductor, will be in charge of the Massenet revival, and Winifred Heidt and Eugene Conley will have the two principal roles. Laszlo Halasz will prepare the Mozart work. To eliminate waits between scenes he will have the singers step to the front of the stage for some of their arias while an intermediate curtain dropped behind them will conceal the activities necessitated by the changes of scenery. Enzo Mascherini will sing the title role.

The American Lyric Theater of White Plains will offer six operatic productions in English next season: Gluck's "Iphigenia in Tauris," Auber's "Fra Diavolo," Lortzing's "Tsar and Carpenter," Bizet's "Carmen," Nicolai's "Merry Wives of Windsor," Mozart's "Don Giovanni," Gounod's "Faust," Mozart's "Die Rosenkavalier," Strauss's "Salome" and Offenbach's "Tales of Hoffmann." "The Barber of Seville," which was given during the company's opening season in the Spring, will be revived.

Lee Simonson has been engaged to design the setting for the four music dramas of Wagner's "Der Ring des Nibelungen" which will be revived next season at the Metropolitan Opera House. Most of the scenery employed for the past thirty years is beyond repair. A campaign is under way to raise the money for the new settings.

The American Negro Opera Guild has been founded in Trenton, New Jersey, to give young Negro artists the opportunity of appearing in opera.

The twenty-fifth anniversary season of the San Francisco Opera Company (September 16th-October 19th) will include forty-five performances in the home town and on tour. "La Gioconda" and "Louise" are to be given for the first time by the company. Conductors and assistant conductors are Dick Marzollo and William Taussig (making San Francisco debuts), Kurt Herbert Adler, Paul Breisach, Otello Cerone, Pietro Cimara, Antonio Dell' Orefice, Karl Kritz, Gaetano Merola, Italo Montemezzi, Wilfred Pelletier and William Steinberg.

Preceding the San Francisco opening the company goes to Seattle, Washington, September 8th, 9th and 10th, and to Portland, Oregon, September 11th, 12th, 13th for three performances in each city. Two performances will be given in Sacramento, one in San Jose, thirteen in Los Angeles and one in Pasadena.

CURTAIN CALLS

Beethoven's "Fidelio" is being given this month at the annual opera festival at Central City, Colorado. The leading tenor role of the imprisoned Florestan is being sung by Brian Sullivan, the singer who took the part of Sammy in the Kurt Weill version of "Street Scene."

Helen Traubel received an honorary Doctorate of Music from the University of Southern California recently in honor of her contribution to American music.

When a tornado turned Pitt Stadium stage (Pittsburgh) into a veritable shambles and demolished the sound system just a few hours before performance time, various craft unions put forces to work who cleared the debris and produced a makeshift stage in time for the concert to begin on schedule. The management next day published in the local dailies a large "ad" thanking said unions for their yeoman service.



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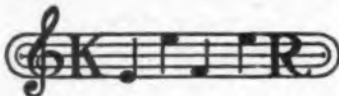
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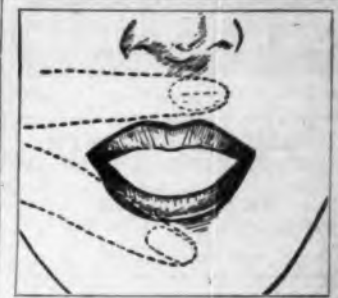
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(Continued from page thirty)
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Murphy, Dennis K., Owner, The Ship Cafe.
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Ship Cafe, The.
Dennis K. Murphy, Owner.
Taggart, Jack, Mgr., Oriental Cafe and Night Club.

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ELDOBADO:
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LITTLE ROCK:
Bass, May Clark
Bryant, James B.
DuVal, Herbert
Weeks, S. C.
MCGHEE:
Taylor, Jack
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Robertson Bodeo, Inc.
TEXARKANA:
Grant, Arthur

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Cox, Richard
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Roostick, Kurt

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Rodgers, Edw. T.,
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PALM SPRINGS:
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Horse Follies of 1946.

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Giordano, Leonard
Leungang, George
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Platinum Blonde Revue
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"Temptations of 1941".
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Young, Eugene R.
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Orr, Jesse

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ST. PAUL:
Fos, S. M.

MASSACHUSETTS

ATTLEBORO:
St. Moritz Cafe
BOSTON:
Boston Amusement Co. and
Samuel Snyder, Manager
Greer, Max J.
Lousze, William
Mouzon, George
Sullivan, J. Arnold,
Bookers' License 150.
Walker, Julian

Water Pollus and Samuel
Snyder, Managers
Younger Citizens
Coordinating Committee
CAMBRIDGE:
Montgomery, A. Frank, Jr.
FITCHBURG:
Baldus, Henry
HOLYOKE:
Levy, Bernard W.,
Holyoke Theatre.
LOWELL:
Porter, R. W.
NANTASKET:
Sheppard, J. K.
NEW BEDFORD:
Rose, Manuel
NORTH WEYMOUTH:
Pearl, Morey
WILMINGTON:
Blue Terrace Ballroom and
Anthony Del Torto

MICHIGAN

BATH:
Terrace, The, Park Lake
BAY CITY:
Alpha Omega Fraternity
Niedzielski, Harry
Walther, Dr. Howard
CERESCO:
Smith, R. W., and
Mar-Creek Inn.
DETROIT:
Adler, Caesar, and Hoffman,
Sam, Oper., Frontier Ranch.
Advance Theatrical Operation
Corp., Jack Broder, Pres.
Amour Record Company
Bertram, S. R.
Bibb, Allen
Bologna, Sam, Imperial Club
Bommarito, Joe
Briggs, Edger M.
Cavanaugh, 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,
Nono Miranda.
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.
Tholen, Garry
Wilson, L. E.

MINNESOTA

ALEXANDRIA:
Great Club, Frank Geasme
BEHNDI:
Foster, Floyd, Owner,
Merry Mizers' Tavern.
CALEDONIA:
Elton, Rudy
FAIRMOUNT:
Grabam, H. R.
GARDEN CITY:
Cookling, Harold C.
GAYLORD:
Green, U. M.
HIBBING:
Pittman, Earl
LIVERNE:
Beckett, J. W.
SPRINGFIELD:
Green, O. M.
ST. CLOUD:
Geas, Mike
ST. PAUL:
Fos, S. M.

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner,
Pilot House Night Club.
GREENVILLE:
Pollard, Fleming
JACKSON:
Perry, T. G.

MISSOURI
CAPE GIRARDEAU:
Gilkinson, Lorene
Moonlight Club
CHILLICOTHE:
Hewes, H. H., Manager,
Widmore's Gardens
KANSAS CITY:
Antonello, John
Cas. Mrs. Evelyn
Esquire Productions, Kenneth
Yates, Bobby Henshaw,
Pos, S. M.
Holm, Maynard G.
Thudum, H. C., Asst. Mgr.,
Orpheum Theatre.
Watson, Chas. C.
KENNETT:
Mom's Club, Mrs. Ethel Dennis,
Prop.
LIBANON:
Kay, Frank
NORTH KANSAS CITY:
Cook, Bert, Mgr., Ballroom,
Winnwood Beach.
POPLAR BLUFFS:
Brown, Merle
ROLLA:
Shubert, J. B.
ST. JOSEPH:
Thomas, Clarence H.
ST. LOUIS:
Caruth, James, Oper., Club
Rhubogiois, Cafe Society,
Rivern Bomber Bar.
D'Agostino, Sam
SIXESION:
Boyer, Hubert

MONTANA
PORSYTH:
Allison, J.
NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.
KEARNEY:
Field, H. E., Mgr., 1733 Club
LINCOLN:
Johnson, Max
OMAHA:
Davis, Clyde E.
El Morocco Club
Omaha Credit Women's Break-
fast Club.
Rosso, Charles

NEVADA
ELY:
Folson, Mrs. Ruby
LAS VEGAS:
Stoney, Milo E.
Gordon, Ruth
Warner, A. H.
RENO:
Blackman, Mrs. Mary

NEW JERSEY
ARCOLA:
Corrison, Eddie
White, Joseph
ASBURY PARK:
Richardson, Harry
White, William
ATLANTIC CITY:
Atlantic City Art League
Danzler, George, Operator,
Fassa's Morocco Restaurant.
Fassa, George, Operator,
Fassa's Morocco Restaurant.
Jones, J. Paul
Luckman, Harvey
Morocco Restaurant, Geo. Fassa
and Geo. Danzler, Oper.
ATLANTIC HIGHLANDS:
Kamer, Walter
BLOOMFIELD:
Brown, Grant
CAMDEN:
Towers Ballroom, Pearson Lesly
and Victor Potamkin, Mgrs.
Bali Club, and
Lou Mascane, Prop.
CAPE MAY:
Mayflower Casino,
Charles Anderson, Operator.
CLIFTON:
Silberstein, Joseph L., and
Etzelson, Samuel
FLORHAM PARK:
Canary Cottage, and Jack Bloom
Florham Park Country Club,
and Jack Bloom.**LAKEWOOD:**
Patt, Arthur, Mgr., Hotel Plaza
Seldin, S. H.
LINDENWOLD:
Overbrook Villa and Sam
Meatene, Prop.
LONG BRANCH:
Rappaport, A., Owner,
The Blue Room.
LYNDHURST:
Dorandu's, Salvatore Dorandu
MONTAUC:
Chevins, George, and South of
the Border.

MONTCLAIR:
Cas-Hay Corporation and Most-
clair Theatre, Thos. Haynes,
James Costello.
Three Crowns Restaurant
MOUNTAINSIDE:
The Charterbox, Inc.,
Ray DiCarlo.
NEWARK:
Clark, Fred B.
Coleman, Melvin
Harris, Earl
Jones, Carl W.
Kruvart, Norman
N. A. A. C. P.
Red Mirror, Nicholas Grande,
Prop.
Robinson, Oliver,
Mummies Club,
Santoro, V.
Simmons, Charles
Skyway Restaurant,
Newark Airport Highway.
Smith, Frank
Stewart, Mrs. Desmond
Tucker, Frank
NEW BRUNSWICK:
Gypsy Rendezvous, Nicholas
Gutowski, Employer
NORTH ARLINGTON:
Petrazzi, Andrew
NORTH BERGEN:
Castle Club and Al Pozner,
Prop.
PATERSON:
Marab, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino
PRINCETON:
Lawrence, Paul
SOMERS POINT:
Dean, Mrs. Jeannette
Leigh, Stockton
SUMMIT:
Abrams, Mitchell
TRENTON:
Laramore, J. Dory
UNION CITY:
Head, John E., Owner, and Mr.
Scott, Mgr., Back Stage Club.
W. COLLINGSWOOD HGTS.:
Conway, Frank, Owner, Frankie
Conway's Tavern, Black
Horse Pike.

NEW MEXICO
ALBUQUERQUE:
Merris, Otis
CLOVIS:
Deaton, J. Earl, Owner,
Plaza Hotel.

NEW YORK
ALBANY:
Bradi, John
Bologhino, Dominick, Owner,
Trout Club.
Flood, Gordon A.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Goblet, The
ARMONK:
Embassy Associates
BINGHAMTON:
Bentley, Bert
BONAVENTURE:
Class of 1941 of the
St. Bonaventure College.
BRONX:
Santoro, E. J.
BROOKLYN:
Graymont, A. C.
Harrod Productions Corp.
Johnston, Clifford
Puma, James
Reisman, Gus, Hollywood Cafe
BUFFALO:
Christiano, Frank
Erickson, J. M.
Kaplan, Ken, Mgr.,
Buffalo Swing Club.
King, Geo., Productions Co.
McKay, Louis
Michaels, Max
Nelson, Art
Nelson, Mrs. Mildred
Rush, Charles E.
Shultz, E. H.
EASTCHESTER:
Starlight Terrace, Carlo Del
Tulo and Vincent Formi-
ello, Props.
ELLENVILLE:
Cohen, Mrs. A.
ELMIRA:
(Goodwin, Madalyn
FLEISCHMANN:
Cat's Meow, and Mrs. Irene
Churn, Prop.
GLENS FALLS:
Halfway House, Ralph Gordian,
Employer; Joel Newman,
Owner.
Tiffany, Harry, Mgr.,
Twin Tree Inn.
GRAND ISLAND:
Williams, Ozzie V.
GREENFIELD PARK:
Utopia Lodge
HUDSON:
Buddy's Tavern, Samuel Gutto
and Benny Goldstein.

ITHACA:
Boad, Jack
JAMESTOWN:
Lindstrom & Meyer
KIAMESSIA LAKE:
Mayfair, The
LACKAWANNA:
Chick's Tavern,
Louis Cicarelli, Prop.
LARCHMONT:
Morris, Donald
Theta Kappa Omega Fraternity
MT. VERNON:
Raphin, Harry, Prop.,
Wagon Wheel Tavern.
NEWBURGH:
Mathews, Bernard H.
NEW LEBANON:
Donlop, Eleanor
NEW YORK CITY:
Alexander, Wm. D., and Associ-
ated Producers of Negro
Music
Amusement Corp. of America
Baldwin, C. Paul
Renrubi, M.
Booker, H. E., and All-Ameri-
can Entertainment Bureau.
Broadway Swing Publications,
L. Frankel, Owner.
Campbell, Norman
Carvatin, A.
Chianarini & 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
Curran, Robert W., formerly
held Booker's License 2595.
Davison, Jules
Denton Boys
Diener & Dorskind, Inc.
Dodge, Wendell P.
Dubois-Friedman Production
Corp.
Dyrudd, Nicholas
Evas & Lee
Fine Plays, Inc.
Flashback, Sam B.
Footshop, Inc.
Fur Dressing & Dyeing
Salesmen'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.
Koren, Aaron
La Fontaine, Leo
Leigh, Stockton
Leonard, John S.
Leventhal, Jules
Levy, Al, and Nat, former own-
ers, Merry-Go-Round (Bhlyn).
Lyon, Allen
(also known as Arthur Lee)
Makler, Harry, Mgr.,
Folley Theatre (Brooklyn).
Macon, Charles
McCaffrey, Neill
Meceroed, Ed. P.
Miller, James
Montello, R.
Moody, Philip, and Youth
Monument to the Future
Organization.
Murray, David
New York Ice Fantasy Co.,
Scott Chalfant, James Blisz-
ard 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,
"Frisco Follies".
Rosenoer, Adolph and Sykes,
* Oper., Royal Tours of Mexico
Agency.
Russell, Alfred
Seider, Charles
Singer, John, former Booker's
License 3326.
Solomonoff, Henry
South Sea, Inc.,
Aber J. Rubin.
"SO" Shampoo Co.
Stein, Ben
Stein, Norman
Steve Murray's Mahogany Club
Strouse, Irving
Superior 75 Club, Inc.
Wade, Frank
Wee & Leventhal, Inc.

LONG ISLAND
(New York)
MICKSVILLE:
Seever, Manager,
Hicksville Theatre.
LINDENHURST:
Fox, Frank W.
NORTH CAROLINA
ASHEVILLE:
Pitmon, Earl
CAROLINA BEACH:
Ecoomides, Chris
CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. P.
DURHAM:
Alston, L. W.
Ferrill, George
Gordon, Douglas, Promoter
Mills, J. N.
Pratt, Fred
FAYETTEVILLE:
Bethune, C. B.
The Town Pump, Inc.
GREENSBORO:
Fair Park Casino and
Irish Horan.
Weingarten, E., Sporting
Events, Inc.
HIGHPOINT:
Trumpeters' Club, The,
J. W. Bennett, Pres.
KINSTON:
Course, E. F.
RALEIGH:
Charles T. Norwood Post,
American Legion.
WALLACE:
Angel, Alfred
Strawberry Festival, Inc.
WILLIAMSTON:
Gry, A. J.
WINSTON-SALEM:
Payne, Miss L.

NORTH DAKOTA
BISMARCK:
Cowan, L. R.
OHIO
AKRON:
Brady Lake Dance Pavilion
Fullman Cafe, George Subrin,
Owner and Manager.
Millard, Jack, Mgr. and Lessee,
Merry-Go-Round.
CANTON:
Holt, Jack

Weinstock, Joe
Wildor Operating Co.
Witosky, S.
NIAGARA FALLS:
Panes, Joseph,
connected with Midway Park.
ONEONTA:
Shepard, Maximilian, Owner,
New Windsor Hotel.
PORT KENT:
Klages, Henry C., Owner,
Mountain View House.
ROCHESTER:
Genesee Electric Products Co.
Gorin, Arthur
Lloyd, George
Pulsifer, E. H.
Valenti, Sam
SARATOGA SPRINGS:
Piping Rock Club, and Messrs.
Clark & Stevens, Operators.
SCHENECTADY:
Fretto, Joseph
Gibbons, John F.
Jewish Community Center
Magill, Andrew
Rudd's Nite Club and M. B.
Edwards, Prop.
SOUTH FALLSBURG:
Seldin, S. H., Oper.,
Grand View Hotel.
Maestic Hotel, Messrs. Cohen,
Kornfeld and Shore, Owners
and Operators.
SUFFERN:
Armitage, Walter, Pres.,
Country Theatre.
SYRACUSE:
Feingold, Norman
Horton, Don
Syracuse Musical Club
TROY:
DeSina, Manuel
TUCKAHOE:
Birnbaum, Murray
Roden, Walter
UTICA:
Moujoux, Alex.
VALHALLA:
Twin Palms Restaurant,
John Mass, Prop.
WHITE PLAINS:
Brod, Mario
Hechris Corp., Reis, Leo
WHITESBORO:
Gaido, Lawrence
YONKERS:
Babeer, William

OKLAHOMA
ADA:
Hamilton, Herman
OKLAHOMA CITY:
Holiday Inn,
Louis Strauch, Owner
Louis' Tap Room,
Louis Strauch, Owner,
Southwestern Attractions and
M. K. Boldman and Jack
Swiger,
The 29 Club,
Louis Strauch, Owner,
TULSA:
Angel, Alfred
Daro, John
Golly, Charles
Horn, O. B.
Mayfair Club, John Old, Mgr.
McHunt, Arthur
Moana Company, The
Shunatona, Chief Joe
Tate, W. J.
Williams, Cargile (Jimmy)
OREGON
HERMISTON:
Rosenberg, Mrs. B. M.
PORTLAND:
Arcme Club Lounge and A. W.
Denton, Manager.
Dude Ranch, and Charles
Patterson.

PENNSYLVANIA
ALTIQUIPPA:
Cannon, Robert
Guino, Otis
Young Republican Club
ALLENTOWN:
Connors, Earl
Sedley, Roy
BIRDSBORO:
Birdsboro Oriole Home Assn.
BRADFORD:
Fizell, Francis A.
BROWNVILLE:
Hill, Clifford, Pres.,
Triangle Amusement.
BRYN MAWR:
Foard, Mrs. H. J. M.
CANONSBURG:
Vlachos, Tom
CLARION:
Birocco, J. E.
Smith, Richard
Rending, Albert A.
COLUMBIA:
Hardy, Ed.
CONNEAUT LAKE:
Yaras, Max
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EASTON:
Calicchio, E. J., and Matino,
Michael, Mgrs., Victory Ball-
room.
Green, Morris
Jacobson, Benjamin
Koury, Joseph, Owner,
The Y. M. I. D. Club
ELMHURST:
Watro, John, Mgr.,
Showboat Grill.
EMPORIUM:
McNarney, W. S.
FAIRMOUNT PARK:
Riverside Inn,
Samuel Ottenberg, Pres.
HARRISBURG:
Reeves, William T.
Waters, B. N.
KELAYRES:
Condors, Joseph
LANCASTER:
Parler, A. R.
LATROBE:
Yingling, Charles M.
LEBANON:
Fishman, Harry K.
MARSHALLTOWN:
Willard, Weldon D.
MEADVILLE:
Noll, Carl
MIDLAND:
Mason, Bill
MT. CARMEL:
Mayfair Club, John Pogesky and
John Ballent, Mgrs.
NEW CASTLE:
Bondurant, Harry
PHILADELPHIA:
Arcadia, The,
International Rest.
Benny-the-Bums,
Benjamin Fogelman, Prop.
Bryant, G. Hodges
Buteck, Carl F.
Davis, Russell L., and Trianon
Ballroom
DuPre, Reese
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2620.
Glass, Davey
Hirst, Izzy
McChain, 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
Sain, Joseph M., Owner,
El Chico Cafe.
POTTSTOWN:
Schmoyer, Mrs. Irma
READING:
Nally, Bernard
RIDGEWAY:
Benigni, Silvio
SHARON:
Marino & Cohn
STRAFFORD:
Poinsetta, Walter
WASHINGTON:
Athens, Peter, Mgr.,
Washington Cocktail Lounge.
WEST ELIZABETH:
Johnson, Edward
WILKES-BARRE:
Cohen, Harry
Kozley, William
McKane, James
WILLIAMSPORT:
Circle Hotel and James Pincella
Pencella, James
YATESVILLE:
Bianco, Joseph, Oper.,
Club Mayfair.

INTERNATIONAL MUSICIAN

RHODE ISLAND

NORWOOD:
D'Antonio, Joe
D'Antonio, Mike
PORTSMOUTH:
Cahman Ballroom,
Victor St. Laurent, Prop.
St. Laurent Cafe,
Victor St. Laurent, Prop.
PROVIDENCE:
Allen, George
Belinger, Lucian
Goldsmith, John, Promoter
Krosson, 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:
Worthman, Geo. W., Jr.
ROCK HILLS:
Rolas, Kid
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, Elmer
Hulbert, Maurice
NASHVILLE:
Carter, Robert T.
Club Zanzibar, and Billie and
Floyd Hayes
Eakle, J. C.
Harris, Rupert, Greater United
Amusement Service.
Hayes, Billie & Floyd

TEXAS

ABILENE:
Spinix Club
AMARILLO:
Cox, Milton
AUSTIN:
Franks, Tony
Rowlett, Henry
CLARKSVILLE:
Dickson, Robert G.
DALLAS:
Carnahan, R. H.
Goldberg, Bernard
May, Oscar P. and Harry B.
Morgan, I. C.
PORT 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:
Grigby, J. B.
Jenson, Oscar
Merritt, Morris John
Orchestra Service of America
Revis, Bouldin
Richards, O. K.
Robinowitz, Paul
World Amusements, Inc.
Thomas A. Wood, Pres.
MILCORE:
Club Plantation
Mathews, Edna
LONGVIEW:
Ryan, A. L.
PALESTINE:
Earl, J. W.
PARIS:
Ron-Da-Voo, and Frederick J.
Merkle, Employer.
PORT ARTHUR:
Silver Slipper Night Club,
V. B. Berrick, Mgr.
SAN ANGELO:
Specialty Productions, and Nelson
Scott and Wallace Kelton
SAN ANTONIO:
Thomson's Tavern,
J. W. Leathy
TEXARKANA:
Gant, Arthur
TYLER:
Giffillan, Max
Tyler Entertainment Co.

WACO:
Cramer, E. C., Peacock Club
Williams, J. R.
Peacock Club,
E. C. Cramer and R. E. Cass.
WICHITA FALLS:
Dobbles, 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 Trzck Diner, Percy Simon,
Prop.
DeWitt Music Corp., U. H.
Mazey, 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:
Dittkener, Charles
King, Jan
WEST VIRGINIA

BLUEFIELD:
Brooks, Lawson
Florence, C. A.
Thompson, Charles G.
CHARLESTON:
Brandon, William
Curey, LaBabe
Hargreave, 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
BARABOOD:
Dunham, Paul L.
BOWLER:
Bowler Club House and Archie
Schroeder, Manager.
Reinke, John
CLINTONVILLE:
Reinke, John, and Rustic
Ballroom.
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:
Kilanski, 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 Tavern.
MADISON:
White, Edw. R.
MALONE:
Kramer, Gale
MERRILL:
Goetz's Nite Club,
Ben Goetsch, Owner.
MILWAUKEE:
Cubic, Iva
Thomas, James
Weinberger, A. J.
MT. CALVARY:
Sijack, Steve
NEOPIT:
American Legion,
Sam Dickenson, Vice-Com.
RHINELANDER:
Kendall, Mr., Mgr.,
Holy Wood Lodge.
Khoury, Tony
ROTHSCHILD:
Rhyner, Lawrence

SHEBOYGAN:
Bahr, August W.
Sicilia, N.
BLINGER:
Bue, Andy, alias Andy Bugee
STURGEON BAY:
DeFoe, F. G.
Larshel, Mrs. Geo., Prop.
Carman Hotel
WAUSAU:
Vogl, Charles

WYOMING

CASPER:
Schmitt, A. E.

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C.
Arcadia Ballroom, Edw. P.,
Meserole, Owner and Oper.
Archer, Pat
Bereguer, A. C.
Blue Mirror,
Frank Caligure, Oper.
Brown Derby
Burroughs, H. P., Jr.
Flagship, Inc.
Fratone, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.
Hayden, Phil
Hodges, Edwin A.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Huie, Lim, Mgr., Casino Royal,
formerly known as LaParee.
Lynch, Buford
McDonald, Earl H.
Melody Club
Moore, Frank, Owner,
Star Dust Inn.
O'Brien, John T.
5 O'Clock Club and Jack
Staples, Owner
Reich, Eddie
Rittenhouse, Rev. H. B.
Rosa, Thomas N.
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

CANADA ALBERTA

CALGARY:
Dowsley, C. L.
Imperial Order of Daughters of
the Empire
Simmons, Gordon A. (Bookers'
License No. 4090)

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:
Bastman, George, and
Riverside Pavilion.
LONDON:
Seven Dwarfs Inn
PORT ARTHUR:
Curtin, M.
TORONTO:
Leslie, George
Chin Up Producers, Ltd.,
Roly Young, Mgr.
Clarke, David
Cockrill, W. H.
Eden, Leonard
Henderson, W. J.
LaSalle, Fred,
Fred LaSalle Attractions.
Local Union 1452, CIO Steel
Workers' Organizing Com.
Miquelon, V.

QUEBEC

MONTREAL:
Auger, Henry
Beriau, Maurice, and La
Societe Artistique.
Danis, Claude
Daoust, Hubert
Daoust, Raymond
DeSautels, C. B.
Dioro, John
Emery, Marcel
Emond, Roger
Horn, Jack, Oper.,
Vienna Grill
Lussier, Pierre
Soukres, Irving
MONT TREMBLANT:
Mont Tremblant Lodge, and
J. B. Ryan, Owner.
QUEBEC CITY:
Soukres, Irving
VERDUN:
Senecal, Leo

MISCELLANEOUS

Alberts, Joe
Al-Dean Circus, F. D. Freeland
American Negro Ballet
Arwood, Ross
Augler, J. H.,
Augler Bros. Sport Co.
Ball, Ray, Owner,
All-Star Hit Parade
Bendorf, Clarence
Bert Smith Revue
Bigley, Mel. O.
Baugh, Mrs. Mary
Blake, Milton (also known as
Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as
Milton Blake and Tom Kent).
Blusfoz, Paul, Mgr., Pee Bee Gee
Production Co., Inc.
Brau, Dr. Max,
Wagnerian Opera Co.
Braunstein, H. 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
Coaway, Stewart
Currie, Mr. and Mrs. R. C.,
Promoters, Fashion Shows.
Curry, R. C.
Czapiewski, Harry J.
Darragh, Don
DeShon, Mr.
Eckhart, Robert
Edmonds, E. E.,
and His Enterprises
Farrance, B. F.
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzke, Daniel
Foley, W. R.
Fox, Jess
Fos, Sam M.
Freeland, F. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Follies Gay Parce
Freich, Joe C.
Gardiner, Ed., Owner, Uncle Ezra
Smith's Barn Dance Frolics.
George, Wally
Grego, Pete
Hanover, M. L., Promoter
Hendershot, G. B.,
Fair Promoter.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Horan, Irish
Hymans, S.
International Magicians, Produc-
ers of "Magic in the Air".
Johnson, Sandy
Johnston, Clifford
Jurgensen, P. H.
Kane, Lew, Theatrical Promoter
Katz, George
Kauzonga Operating Corp.,
F. A. Scheffel, Sec.
Kelton, Wallace
Kent, Tom (also known as
Manuel Blanke and Milton
Blake).

Kessler, Sam, Promoter
Keyes, Ray
Kimball, Dude (or Romaloe)
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.
Maree, 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' License 1129.
Miquelon, V.
Monmouth Co. Firemen's Asso.
Monoff, Yvonne
Mother, Woody (Paul Woody)
Mueller, Otto
Nash, L. J.
New York Ice Fantasy Co., Scott
Chalfant, James Blizzard and
Henry Robinson, Owners.
Ouellette, Louis
Platinum Blond Revue
Plumley, L. 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
Sargent, Selwyn G.
Scott, Nelson
Shavitch, Vladimir
Singer, Leo, Singer's Midgett
Smith, Ora T.
Snyder, Sam, Owner,
International Water Follies
Specialty Productions
Stone, Louis, Promoter
Sullivan, Peter
Tafan, Matthew
Temptations of 1941
Thompson, J. Nelson, Promoter
Todd, Jack, Promoter
Travers, Albert A.
"Uncle Ezra Smith Barn Dance
Frolic Co."
Waltner, Marie, Promoter
Ward, W. W.
Water Follies and Sam Snyder,
Manager
Watson, N. C.
Welsh Finn and Jack Schenck,
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"

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 Cas-Hay
Corp., Thomas Haynes, James
Costello.

NEW YORK

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

LONG ISLAND (New York)

HICKSVILLE:
Hicksville Theatre

OHIO

CLEVELAND:
Metropolitan Theatre
Emanuel Stutz, Oper.

PENNSYLVANIA

HAZLETON:
Capitol Theatre,
Bud Ivers, Mgr.
PHILADELPHIA:
Apollo Theatre
Bijou Theatre

TENNESSEE

KNOXVILLE:
Bijou Theatre

VIRGINIA

BUENA VISTA:
Rockbridge Theatre

DISTRICT OF COLUMBIA

WASHINGTON:
Universal Chais Theatrical
Enterprises.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Idle Hour Park, Phenix City, Ala.

BANDS ON THE UNFAIR LIST

Port Cralo Band & Drums Corp.,
Rensselaer, N. Y.
Libertyville Municipal Band,
Harry White, Dir., Mundelein,
Illinois.
Spencer, Robert (Bob) and his
Band, Midland, Mich.
Wuerli's Concert Band, Chas. M.
Faulhaber, Director, Sheboygan,
Wis.

ORCHESTRAS

Baer, Stephen S., Orchestra.
Reading, Pa.
Capps, Roy, Orchestra,
Sacramento, Calif.
Cargyle, Lee and His Orchestra,
Mobile, Ala.

Cole, George, and his Orchestra,
Westfield, Mass.
Downs, Red, Orchestra,
Topeka, Kan.

Fox River Valley Boys Orch.,
Pardeeville, Wis.
Jones, Stevie, and his Orchestra,
Catskill, N. Y.

Kaye, John and his Orchestra,
Jersey City, N. Y.
Kryl, Bohumir, and his Symphony
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.

Neuchols, Ed., Orchestra,
Monroe, Wis.
O'Neil, Kermit and Ray, Orches-
tra, Westfield, Wis.

Startt, Lou and His Orchestra,
Easton, Md.

St. Onge Orchestra,
West Havenport, N. Y.
Wertz Orchestra,
Kitchener, Ont., Canada

INDIVIDUALS, CLUBS, HOTELS, Etc.

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

ARIZONA

PHOENIX:
Hotel Westward Ho

CALIFORNIA

SAN BERNARDINO:
Sierra Park Ballroom,
Clark Rogers, Mgr.
SAN JOSE:
Castello, Billy (Pop Eye)

SANTA ROSA:
Austin's Resort, Lake County

CONNECTICUT

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

FLORIDA
JACKSONVILLE:
Floridan Hotel
Pie
KEY WEST:
Delmonico Bar
MIAMI:
Columbus Hotel
MIAMI BEACH:
Cayman Hotel
TAMPA:
Brown, Nick
Grand Oregon, Oscar Leon Mgr.

GEORGIA
ATLANTA:
Del Mar Casino

ILLINOIS
BELLEVOUE:
Turkey Hill Grange
CHAMPAIGN:
Urbana-Lincoln Hotel
BURKEA:
Hacker, George
MATTOON:
U. S. Grant Hotel
STERRING:
Moore Lodge, E. J. Yeager,
Gov.; John E. Bowman, Sec.
Moore Lodge of Sterling, Mo.,
726
Rock Falls American Legion,
Post No. 902

INDIANA
SOUTH BEND:
St. Casimir Ballroom

IOWA
BOONE:
Miner's Hall
DUBUQUE:
Julien Dubuque Hotel

KANSAS
WICHITA:
Shadowland Dance Club

KENTUCKY
BOWLING GREEN:
Jackman, Jos L.
Wade, Golden G.

LOUISIANA
BATON ROUGE:
Bombardiers Club
Elks Club
NEW ORLEANS:
Happy Landing Club

MARYLAND
BALTIMORE:
Deuschbes Haus
ELKTON:
Tom Howard's Tavern, Tom
Howard, Owner, Booth's Vil-
lage
RACESTOWN:
Rahasco, C. A., and Baldwin
Cafe.

MASSACHUSETTS
FALL RIVER:
Faria, Gilbert
LOWELL:
Merrimac Hotel, Americo
Maglione, Prop.
METHUEN:
Diamond Mirror

MICHIGAN
FLINT:
Central High School Audi.
INTERLOCHEN:
National Music Camp
BARQUETTE:
Johnston, Martin M.
MUNISING:
Corktown Bar
NEGAUNEE:
Hotel Bar,
Napoleone Vizza, Prop.

MINNESOTA
BRECKENRIDGE:
Foremen's Organization

NEBRASKA
OMAHA:
Whitney, John B.

NEW JERSEY
ATLANTIC CITY:
Hotel Lafayette
Knights of Columbus Hotel and
Grille.
CAMDEN:
Camden Convention Hall
Pride of Camden, Elks Lodge
No. 83, IBP Elks of the
World.
CLIFTON:
Boeckmann, Jacob
NEWARK:
Band Box Agency, Vince
Giacinto, Director
Ukrainian National Home
NEWARK:
Dodgers Grill

NEW YORK
BUFFALO:
Hall, Art
Williams, Buddy
Williams, Osian
CHEES:
Coliseum
LOCKPORT:
Tioga Tribe No. 289, Fraternal
Order of Redmen.
MECHANICVILLE:
Cole, Harold
MORAWA:
Hurdic, Leslie, and
Vineyards Dance Hall.
MT. VERNON:
Studio Club
OLEAN:
Rollerland Rink
POTSDAM:
Clarkson College of Tech-
nology
ROCHESTER:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe.
SYRACUSE:
Club Royale

OHIO
ALLIANCE:
Hungarian Verbovay Hall
CONNEAUT:
MacDowell Music Club
STUEBENVILLE:
Loyal Order of Moose, No. 1564

OKLAHOMA
HUGO:
Al. G. Kelly-Miller Bros. Circus,
Obert Miller, General Man.
OKLAHOMA CITY:
Orwig, William, Booking Agent
VINITA:
Rodeo Association

OREGON
EUGENE:
El Capitan Supper Club,
Harry Reid, Manager

PENNSYLVANIA
AMBRIDGE:
Marine Bar
BRACKENRIDGE:
Nick Taverna
CARBONDALE:
Cerra Hotel (also known as
Anex Nite Club).
DUNMORE:
Charlie's Cafe,
Charlie DeMarco, Prop.
PHILADELPHIA:
Morgan, R. Duke
Acacia Fraternity,
University of Pennsylvania.
Alpha Sigma Phi Fraternity,
University of Pennsylvania.
Beta Theta Pi Fraternity,
University of Pennsylvania.
Delta Kappa Epsilon Fraternity,
University of Pennsylvania.
Delta Phi Fraternity,
University of Pennsylvania.
Delta Psi Fraternity,
University of Pennsylvania.
Kappa Alpha Fraternity,
University of Pennsylvania.
Kappa Sigma Fraternity,
University of Pennsylvania.
Phi Delta Theta Fraternity,
University of Pennsylvania.
Phi Epsilon Pi Fraternity,
University of Pennsylvania.
Phi Gamma Delta Fraternity,
University of Pennsylvania.
Phi Kappa Psi Fraternity,
University of Pennsylvania.
Phi Kappa Sigma Fraternity,
University of Pennsylvania.
Phi Sigma Delta Fraternity,
University of Pennsylvania.
Phi Sigma Kappa Fraternity,
University of Pennsylvania.
Psi Upsilon Fraternity,
University of Pennsylvania.
Sigma Nu Fraternity,
University of Pennsylvania.
PITTSBURGH:
Fleming Roller Palace,
J. C. Mavari, Oper.
New Penn Inn, Louis, Alex and
Jim Passarella, Props.
ROULETTE:
Brewer, Edgar, Roulette House
SCRANTON:
Keyser Valley Com. House,
Vicent Farrell, President.

SOUTH CAROLINA
CHARLESTON:
Eisenmann, James F. (Bunk)

TEXAS
PORT ARTHUR:
DeGross, Lenore

UTAH
NORTH OGDEN:
Chic-Chick Night Club,
Wayne Barker, Prop.
VIRGINIA
DANVILLE:
Plantation Club
RICHMOND:
Cavalier Area Skating Rink &
Dance Hall.

WEST VIRGINIA
CHARLESTON:
Savoy Club, "Flop" Thompson
and Louise Rink, Opera.
POLLANSBEE:
Follansbee Community Center
PARKERSBURG:
Silver Grille, R. D. Hiley,
Owner.

WISCONSIN
DURAND:
Kobler's Dance Pavilion
GRAND MARSH:
Patrick's Lake Pavilion,
Milo Cushman.
MADISON:
Village Hall
MANITOWOC:
Pekel's Colonial Inn
TWO RIVERS:
Club 42 and Mr. Gauger,
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
PORT STANLEY:
Melody Ranch Dance Floor
WAINFLEET:
Long Beach Dance Pavilion

QUEBEC
AYLMER:
Lakeshore Inn
MONTREAL:
Harry Feldman

MISCELLANEOUS
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, Reade Theatres, including:
Community Theatre
Jersey Theatre
Park Theatre

CANADA
MANITOBA
WINNIPEG:
Odeon Theatre

FIFE AND DRUM CORPS
Fort Cralo Band & Drum Corps,
Bensinger, N. Y.

FOR SALE or EXCHANGE

FOR SALE—Vibraharp, Deagan; last 1942 prewar model manufactured; 3 octaves, F to F; little used, excellent condition; \$395.00. Gordon Hechler, 328 Camino Sobrante, Orinda, Calif.

FOR SALE—Violin, beautiful Joannes Baptista-Guadagnini, Turin, 1772, with Hill certificate; reasonable, or will take trade-in; pictures, information on request. Write Theodore Marchetti, 472 E. Fifth Ave., Columbus, Ohio.

FOR SALE—Music library of 2,000 numbers, including classical, semi-classical, dance, symphony, military. Would like to sell complete. Very reasonable. Frank Strutz, 4299 Virco Ave., Bronx 66, N. Y.

FOR SALE—Buffet bass clarinet, low Eb, double octave key, perfect condition, fine tone and intonation; \$450.00. C.O.D.; trial. H. Oelsky, 416 Oneida Place, N. E., Washington 11, D. C.

FOR SALE—French horn (Ramponne), single F and Eb crooks, perfect condition, \$100.00. Write R. Lowe, 30 Leale St., Newark, N. J.

FOR SALE—Twenty dance orchestras, back numbers, many out of print, shipped anywhere in United States, express collect, for 50 cents (stamp) to defray expense of ads, packing, typing labels, etc.; no list. Musician, 422 Northwest South River Drive, Miami 36, Fla.

FOR SALE—Guitar, Epiphone, Blackstone model, new last October, very little use since; cost \$150.00, will sell for best bid over \$75.00 cash. Kenneth Kruhm, 69 Perry St., New York 14, N. Y. CH 2-1628.

FOR SALE—Viola, 17-in. back; very fine instrument in perfect playing order, \$275.00; also violin, Amati copy, beautiful instrument, 1 1/4-in. back, full tone, \$125.00. M. Knopf, 501 West 184th St., Apt. 4-C, New York 33, N. Y.

FOR SALE—"Washburn" Lyon & Healy harp No. 31, style J, in good condition; also four-string Paramount tenor banjo, style E. Iris Greene McCarron, 302 Providence St., Woonsocket, R. I.

FOR SALE—Slingerland drum outfit, sparkling gold finish, consists of bass, snare, three toms, fiber cases for whole outfit; also cymbals and all necessary accessories; original cost new \$500.00; one year old, like new; truly beautiful for large dance band work. Julius Brieske, 2223 West Montrose Ave., Chicago 18, Ill. Phone Independence 4116, evenings 6-7.

FOR SALE—Heagan marimba, good condition, three octaves. Miss Dorothy Stengel, 715 Locust St., St. Louis 3, Mo.

FOR SALE—Bass clarinet in key of C, Boehm, with case; \$225.00 C.O.D.; three days' trial. Wm. Lorenz, 2633 Bewick Ave., Detroit 14, Mich.

FOR SALE—Clarinets (A and B), buffet, like new, one-piece, no cracks, full Boehm, less low Eb; \$375.00 C.O.D., three days' trial. William Lorenz, 2633 Bewick Ave., Detroit 14, Mich.

FOR SALE—Old violin labelled "Alexander Gagliano," said to be a copy made in Tyrol about the period 1780. William L. Meyer, Executor, 415 Lemcke Bldg., Indianapolis, Ind.

FOR SALE—Used special arrangements, in good shape, for small bands; jump, smooth, swing, medleys, etc.; write for list; mention your instrumentation and style. Freddie Oskes, 478 South 18th St., Columbus 5, Ohio.

FOR SALE—Swing arrangements of standards, two saxophones, trumpet, drums, piano and bass, 60 cents each in sets of five; your choice; free list. Larry Livingston, 1116 Owana St., Royal Oak, Mich.

FOR SALE—Marimba, Deagan, four octaves, nobby gold resonators, very good condition, price \$260.00; Deagan xylophone, three octaves, in good condition; extra set of legs for sitting position; fitted case; price \$85.00. James J. Ross, 312 Forest Ave., Cincinnati 29, Ohio.

FOR SALE—Hammond organs, A and B; will also buy any type of Hammond equipment regardless of condition. Ken Thompson, 26 Englewood Ave., Waterbury 42, Conn.

FOR SALE—Fine silver flutes, closed G sharp, low pitch; write for particulars. Musician, 414 Dickens Ave., Chicago 10, Ill.

FOR SALE—American Selmer baritone saxophone, gold lacquer, just overhauled, with Kay stand, \$275.00. Edward A. Laisy, 722 Perry St., Flint 4, Mich.

FOR SALE—Selmer clarinets, Bb and A, Boehm system, wooden, good condition, in a French leather case; best offer takes them; trial. For further information write to Felix Marinelli, 65 Gesler St., Providence 9, R. I.

FOR SALE—Fine library of band and orchestra music in fine condition; also good Taylor trunk; list on request; sacrifice all or part. Mrs. Greta Fink, 201 Marengo Ave., Forest Park, Ill.

FOR SALE—Fine old German violin, insured for \$500.00; first offer of \$600.00 gets it; also library of music, violin, orchestra, etc.; lists on request. W. W. Leffingwell, 1215 Market St., Jacksonville, Fla.

FOR SALE—Gemunder art violin, made 1896, \$175.00; new viola outfit, \$55.00; aluminum metal cello, full size, \$50.00; C.O.D., three days' trial. Anthony Fiorillo, 171 Ward St., New Haven, Conn.

FOR SALE—Used Olds trombone, fine condition, pre-war model, newly gold lacquered, with case, \$95.00. English chromatic concertina, perfect condition, \$85.00. Muscian, 161 Maxfield St., New Bedford, Mass.

FOR SALE—Taylor cello traveling trunk, in very good condition. Frank Lapetina, 3307 Hull Ave., Bronx 67, N. Y.

FOR SALE—Wurlitzer upright piano, mahogany; Italian harp, single action; cathedral chimneys; trumpet, bass violin, Vega tenor lute, three guitars, three violins, two mandolins, tenor banjo, musical novelty washboard, drum accessories; Chinese gongs. Emil A. Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.

FOR SALE—Gold lacquered Vega trumpet, Gladstone case, deluxe model, exactly like new, \$145.00; Conn tenor gold lacquered saxophone, also like new, with new case, \$185.00; French Bb wood Albert system clarinet and case, without mouthpiece, will sell as is for \$10.00; portable, compact Airline public address system, two speakers, without microphone and stand, suitable for night clubs, etc., will sell as is for \$25.00; have five Etow jackets, royal blue in color, with matching trousers; sizes vary as follows: Chests, 34-42 inches; waists, 28-38 inches; in-seams, 29-31 inches; ideal for small orchestra; entire wardrobe, \$35.00. All items being sold by private party due to disbandment of orchestra. Shipped by Railway Express, with privilege of inspection on arrival. E. R. Steiner, R.F.D. 5, Manitowoc, Wis.

FOR SALE—Viola, 16 inches, Heberlin 1929, superb workmanship; Robert Hoyer bow, plush-lined leather case, \$200; old German cello, genuine Bausch Leipzig bow, \$100. Mark Chestney, 438 Edgewood Ave., New Haven, Conn.

FOR SALE—Violin, genuine Don Niclaus Amati Bonajour, 1734, valued at \$10,000, will sell for \$1,000; guitars, Spanish mandolin, Paramount-Tendor banjos, \$75.00; Conn mellophone, file, \$25.00; Eb saxophone, Selmer, \$60.00; Courtoise Bb cornet, \$50.00; Lyon-Healy Bb trumpet, lacquer, \$75.00; wooden Albert system clarinet, case, \$25.00. Edward R. Slafer, Sr., 31 Halberg Ave., Bergenfield, N. J.

FOR SALE—Pine Kruspe French horn, F and Bb; Bach Eb alto trombone. Write W. Gibson, 354 West End Ave., New York 24, N. Y.

FOR SALE—Piccolo, Wm. S. Haynes, silver, closed G, C pitch, leather case, like new, \$175.00; also Haynes silver Db piccolo, excellent condition, \$125.00. M. Rapfogel, 1351 Fletley Ave., New York 60, N. Y.

FOR SALE—One old violin, Bergonzi, made in 1738. Mrs. Anna Rasmussen, 2010 Seventh St., Wausau, Wis.

FOR SALE—Genuine Italian violin, fine radio tone, for sale or exchange with cash for 1946-47 car. Vincent Plundo, % Music School, 260 Kings Highway, Brooklyn 23, N. Y. ESplanade 2-1740.

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(Please turn to page twenty-six)

INTERNATIONAL MUSICIAN

condition.
with case,
a perfect
field St.,

k, in very
3307 Hull

mahogany;
il chimes,
ute, three
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accessories,
Harris

pet, Glad-
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