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Affairs of the Federation

The President's Message

March 25, 1948

To All Locals of the American Federation of Musicians

Dear Sirs and Brothers:

Pursuant to authority granted me by the International Executive Board, I have been negotiating with the television broadcasters in an effort to arrive at some agreement for the employment of musicians.

These negotiations disclose that the companies themselves are uncertain as to television's future. For that reason, and many others, it will require careful thinking and slow progress in order to arrive at an agreement which will protect the interests of the Federation members for the future. Under the circumstances, I believe it wise that for the time being all television scales and conditions be handled through the President's office of the Federation, at least until such time as we can establish a pattern and achieve some degree of stabilization.

In our preliminary discussions, I have agreed with the companies that prices and conditions which we will currently make, and which will apply to all television stations, both local and network, will be fair and moderate. The industry has advised us that there are some 200,000 television sets in the United States at the present time and, obviously, with this small coverage, the advertisers and sponsors are not in a position to pay great sums of money for television.

The only conclusion arrived at in these meetings was that each request for the use of musicians on television would necessarily have to be submitted to this office and a wage scale established for it. Since this agreement was made, this office has been swamped with dozens of requests for musicians for television use. We are handling them as fast as we can, and as soon as wage patterns are established, the locals will be properly notified.

None of the scales and conditions made at this time will be permanent, as a matter of fact, we feel them to be of an experimental nature so that any corrections may be made from time to time.

It is our opinion that after this experimental period, a term contract may then be negotiated. The radio networks have agreed to the above procedure because, as stated before, they themselves are not certain as to the direction in which television will go.

For any further information, you are welcome, of course, to call the President's office at any time. I trust and hope that the locals will be patient with us as we are anxious to have as intelligent a solution to this problem as possible, but it will require a little time and thinking in order to get off on the right foot.

Fraternally yours,

JAMES C. PETRILLO,
President.

SPECIAL NOTICE

All members playing out of town and location engagements which are subject to the 10% surcharge please take notice:

Pursuant to the action of the International Executive Board meeting held November 8, 1947, it shall become the Federation policy not to honor any checks presented for payment after two years from date of issue, and all checks still outstanding after two years will be written off to Federation Surplus.

In order to eliminate the carrying of long-standing items in the Claims Account, caused by the inability to locate members, all unclaimed refunds due the members on the 10% surcharge will revert to the General Fund of the Federation after a period of two years.

THOS. F. GAMBLE,
Treasurer, A. F. of M.

CONTENTS

To All Locals of the American Federation of Musicians in the United States:

I am again calling attention to the fact that locals of the A. F. of M. in the United States must file a financial return on Form 990 with the Department of Internal Revenue, even though exempt from tax. This notice is intended more for the information of new locals and new officers of locals; however, it will also serve as a reminder for those who have previously complied with this annual requirement. The Federation has a certificate of exemption from the Department of Internal Revenue which covers all its locals. Each year the Federation furnishes the Department with a list of locals and the Department furnishes the local Collectors of Internal Revenue with a list of our locals in their respective districts. Locals should secure Form 990 from the Collector in their district and must file their returns to cover the fiscal year of 1947 on or before May 15, 1948.

The answer to the question, "Have you been advised by Bureau letter of your exemption?" should be "Yes"; and to the question "if 'yes' state date of letter," the following should be attached, as there is not sufficient space in the form:

"By virtue of a blanket exemption dated September 25, 1940, granted to the American Federation of Musicians of which this local is an affiliate. This is under Subsection 1."

Questions 12, 13 and 14 do not apply to organizations coming under Subsection 1 of Section 101 and therefore should not be answered. Our Counsel advises that if a local has any difficulty in filling out the form it should consult with the local Collector of Internal Revenue in its district for advice. If a legal question should arise, inform this office and the matter will be taken up with Counsel. Locals should retain a copy of the return for their own files.

Fraternally yours,

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

INTERNATIONAL • MUSICIAN •

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."

Published Monthly at 39 Division Street, Newark 2, New Jersey.

LEO CLUESMANN.....Editor and Publisher

S. STEPHENSON SMITH.....Managing Editor

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Subscription Price

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Vol. XLVI APRIL, 1948 No. 10

THE 1948 CONVENTION

The fifty-first annual convention of the American Federation of Musicians will convene in Asbury Park, New Jersey, on Monday, June 7th, at two o'clock. Meetings will be held in the Convention Hall, on the Boardwalk. The official headquarters will be at the Berkeley-Carteret Hotel, where meetings of the International Executive Board and Convention committees will be held.

All in One Spot. An over-pass spanning Ocean Avenue leads directly from the Berkeley-Carteret Hotel to the Boardwalk and Convention Hall. Other hotels where delegates will be housed are closely adjacent. Asbury Park's main avenues widen out to two hundred feet as they approach the beach, so parking will be no problem for those who are driving. The set-up is ideally designed so that delegates need lose no time in getting from their living quarters to the meetings.

At Ocean's Edge. The Convention Hall lies directly on the Boardwalk, its great windows to the east looking down on the ocean. The central arena in the auditorium is 120 by 100 feet; together with the balconies it will hold 4,000 comfortably. The acoustics are good, and the public address system well engineered. Everything is planned to facilitate the efficient dispatch of convention business.

A Planned City. Asbury Park itself, like Salt Lake and Longview, Washington, is a planned city. The oldest part of the town was laid out in 1871, between two fresh water lakes which run down almost to the ocean's edge. The broad avenues, north-south and east-west, run at right angles to each other. But there is no monotonously regular pattern to the blocks, since they vary in depth, while those nearer the waterfront are wedge-shaped, because of the gradual widening of the east-west avenues in that area. Also, the pattern is broken by the lake shores. From the front of the Convention Hall and Theatre broad, open park vistas lead to the railway station a half-mile to the west; Sunset Lake occupies the three center blocks of this stretch.

Air View. From the air, the whole city gives a feeling of freedom within an ordered design, as if to suggest the ideals of stout-hearted old Francis Asbury, circuit-riding Methodist bishop for whom Asbury Park is named.

The Convention Hall appears to jut out into the ocean, and a quarter-mile further south along the beach the huge Casino for live-talent shows and music also thrusts itself out as if it were ready to set sail over the Atlantic. A long fishing pier also extends out into the sea. Only these three structures break the long sweep of the Boardwalk, which is one of the finest along the Atlantic coast.

In the blocks just back of the beach, across Ocean Avenue, stand the large hotels, each in its own square. The Berkeley-Carteret, as seen from the air, looks like a huge Maltese cross, with a high tower in the center; the other hotels are built in agreeably contrasting styles. Just to the north of the group of hotels lies a huge open-air natatorium; several sea-water pools are just inside the Boardwalk. The long, gently rolling surf with its white combers invites more venturesome swimmers to leave the still whiter sands of the beach.

Recreation. But Asbury Park is more than a seaside resort. It offers a wide variety of recreational possibilities. Fresh water lakes in Monmouth County are famous for their fishing, and canoers and oarsmen will find good going. Eight golf courses are available, one of the finest right within the city limits. There are plenty of tennis and badminton courts. Fine bridle paths run through the woods adjacent to the town.

Motoring along Rumson Road to the north of the city, the visitor will see some of the showplaces and estates of the nation's wealthy industrialists and financiers. There is a memorable scenic ride through the Highlands, from which may be viewed the towering skyline of New York harbor, with the massed skyscrapers of the Wall Street and midtown areas.

Monmouth County was the scene of many battles of the American Revolution, so any devotee of our history will find much to interest him in the area—though by legend Washington never slept here, since the British kept him pretty busy dodging up to the time when he crossed the Delaware.

Entertainment. The Asbury Park Casino and hotels have a reputation for bringing in high-grade live talent shows and musical entertainment. Our IM scouts have not been able to learn what shows, bands, and variety acts will be in Asbury Park the week of June 7th, but we're working to get the news, and will run a follow-up note in the May issue giving the billings so far as they prove available.

The IM staff artist is also doing for the May issue an auto road map showing how to navigate into Asbury Park.

Trains to New York. For any delegates who insist on going up to battle the shopping crowds, get shoved around on the subways, and risk blinding by the gay white lights, we add the departure time of trains from Asbury Park to New York: On Mondays through Fridays at 6:11, 6:55, 7:01, 7:05, 7:41, 8:09, 9:23 A. M.; 1:32, 3:15, 5:30, 7:53, and 10:19 P. M. On Saturdays trains leave Asbury Park at 6:11, 7:00, 8:09, 9:23 A. M.; 1:32, 3:15, 5:30, 7:53, and 10:19 P. M. On Sunday the trains leave at 9:23 A. M., 12:37, 1:49, 5:13, 7:42, 7:53, and 10:19 P. M.

We cannot resist adding that to anybody who has bucked his way through the New York winter, Asbury Park looks like a better bet—even apart from the the strong pull of duty to take a full part in settling Federation policies for the coming year.

AIR VIEW OF ASBURY PARK, NEW JERSEY

LIBERTY NO GIFT

Eternal vigilance is the price of organizational liberty.

Without the votes of some members of organized labor, senators and congressmen who have sponsored restrictive anti-labor legislation would not have been elected—so President Petrillo told our Detroit Convention.

In the light of this undeniable fact that some union members inadvertently helped elect men inimical to their interests, how necessary it is that all organized labor, including the members of our organization, register and go to the polls, alike in the primaries and the November election—and this time vote right. Only by so doing can we restore the organizational liberties that mean so much to us and to the majority of the people of our country.

In this connection we find an admirable statement of the problem in a paragraph of the well-written monthly bulletin published by Local 586, Phoenix, Arizona, dealing with the so-called "Right-to-Work" law which was passed as a result of a referendum of the voters of Arizona:

> **Regardless of opinions the law is on the statute books of our state, and we will do everything in our power to abide by it. But we are again reminded of the vote cast at the general election which placed this law on our statute books. The Right-to-Work Amendment was passed by the voters November, 1946, by a vote of 61,875 to 49,557. At that time there were more dues-paying union members in Arizona than cast ballots in favor of the amendment. That means that if all union men and women had exercised their right of franchise, in all probability this law would not be here to plague us. Let's not let that happen again.**

The editor of the Phoenix Local bulletin thus graphically points out that, if the members of organized labor in that state had been alert to their own interests, the referendum would have been defeated, since the number of dues-paying members of organized labor in Arizona numbered more than the total votes in favor of the referendum.

Apathy. However, the apathetic theory of "let George do it" prevailed. Union members once more frittered away an opportunity to assert themselves and register disapproval of efforts of reactionaries to circumscribe the rights of the trade union movement.

The passage of such laws would not be possible if the persons at whom they are aimed would take individual interest in seeing to it that the proper officials are elected. However, the opponents of labor are taking full advantage of that apathy and apparent lack of interest of the workers and are gradually whittling away the advances made by labor in the last fifteen years.

The Common Cause. It is not to be expected that the members of organized labor will vote as a unit on all questions. However, when it comes to legislation which has for its purpose the restricting and weakening of the labor movement, there should be no question as to how its members should vote. Labor has a right to make its wishes known and to have them carried out, in view of the tremendous contribution it has made to the prosperity of our country. This was freely admitted during the period of the war but has been conveniently forgotten since.

Another notation from the Phoenix bulletin is very apropos at this point.

> **Representative Donald O'Toole, Democrat, New York, made this statement recently on the floor of the House of Representatives, "You talk of labor on the floor of this House as though labor was composed of villians, thieves and cutthroats. Who is this labor you talk about? Sixty-eight million American men and women—your neighbors, your friends, the people who live next door to you, the man who lives upstairs, the people who pay 80% of the taxes of the United States, the people who supplied 75% of the armed forces in time of war, the people who built this great country and who have contributed their time and money and their blood in every important moment of its existence, the people who today merely ask to be treated as Americans and seek a continuation of the guaranties of the Constitution and the Bill of Rights."**

All of the members of the American Federation of Musicians are citizens, so that everyone of voting age has the right to vote and as a member of the American Federation of Labor has a duty to cast his ballot for the election of officials whose purpose in office will be the safeguarding of the interests of the majority of the people.

LIVING BY MUSIC

Music is an art. For those who live by it, it is also a profession, and one which by its very nature calls for group practice. Musicians depend on each other to a degree that is not the case with other more solitary crafts. Brought together by their work, they naturally tend to form clubs which serve their professional and social needs.

From Club to Union. The step from a club to a union is a natural one. Since musicians are usually engaged as a group rather than individually, they have to work out their economic problems by joint action. Only through a union can they maintain proper scales, hours, and working conditions.

Moreover, musicians in the United States and Canada constitute a mobile profession—as witness this magazine's 20,000 address changes a month. Traveling musicians soon find out the need for an organization which can look after their interests equally well in any part of the country to which their work takes them. Only through local sources can traveling musicians find out which music users are good pay. This intelligence service, originally locally, needs a national clearing house. For these reasons and others, a musician's professional association must be an effective business operation of continent-wide scope.

Part-Time Musicians. Uninformed critics often complain that the American Federation of Musicians is too hospitable. Why, they ask, should it take in part-time players who work at other crafts or professions as their main source of livelihood? Here the answer is that it is the primary business of a union to put a floor under wage scales. In the economic sphere real power to bargain requires strong craft organization which can uphold minimum standards.

Every professional group has to oppose undercutting of its fees and scales. Otherwise Gresham's Law—that cheap currency drives out good—would come into operation. Hence it is vital for the Federation to keep on its roster musicians who work at insurance, accounting, factory work, or taxi-driving to piece out a living. If the Federation excluded such members, it would be a standing invitation to them to take musical engagements below scale.

It is not only self-interest, however, which makes the Federation welcome part-time musicians. The public interest is also involved. The demand for music hits a peak-load on weekends. Often all full-time musicians are completely employed at this time; hence to meet the requests for weekend dance engagements and other such services, the availability of part-time musicians enables the union to give full service.

Avocation? Many of the members to whom music is a secondary vocation would gladly work at it full time if they had the choice. The other day in a union meeting in a small town in Pennsylvania, a Welsh miner, who is a clarinetist and Eistedfodd singer, got up and told how he had put his two children through college by playing Saturday night dances and occasionally week-night engagements, while he paid his family basic expenses by working the day shift in a coal mine.

Standards. The count is sometimes leveled against the Federation that it does not insist on rigorous standards of professional competence as a condition for membership. This objection is based on a misunderstanding of the primary purpose of the organization in its trade union aspect.

In some areas of the country people prefer to hear hillbilly fiddlers play mountain music. Many a club would rather have a gifted improviser than a technical expert who can pass examinations in harmony. Dance band managers find more need for brass players than for violinists or flutists. Here, then, the Federation simply stands on common ground with the rest of the community and does not try to legislate tastes or tell the users of music what they should have.

At no time have the musicians tried to limit membership in the interests of keeping up a monopoly. This, they believe, would be worse than any accusation of leveling downward—the count which is sometimes made against them.

—The Editors.

Television Outlook

The market for live music in television will depend on many factors.

Sets. Musical employment will go up step by step with the enlargement of video audiences through set sales. Around 200,000 sets are now in use, 40,000 of them in taverns, restaurants, radio and department stores, etc. About 30,000 sets a month are being manufactured. Forecast is that 600,000 will be in use by the end of this year, and another million by the end of 1949.

Stations. The spread of live music employment will depend on the distribution of TV stations. The twenty now operating are in cities of over a million, except for a station in Milwaukee (population 812,000), and General Electric's experimental station in Schenectady. The 53 construction permits granted and 82 applications entertained are nearly all for cities of over 100,000. Only seven channels will be available in New York; like numbers in Chicago and Los Angeles. TV stations are expensive to install, around $200,000 minimum as compared with an average $80,000 for AM and half that for FM.

Networks. Networks will be still more costly. Only one is now in existence: the Schenectady-New York - Philadelphia-Baltimore-Washington hook-up by coaxial cable; there is a radio relay between New York and Boston. Telephone long-line charges are very high over coaxial cables, hence television operators are considering three alternative methods: micro-wave relays, using booster stations thirty or forty miles apart, which will pick up television signals and relay them to a distant transmitter; stratovision relay, using big planes flying at 30,000 feet and spraying the signals over a 200-mile radius; finally, a "celluloid network," which will film television programs as they appear on the viewing tube and fly the films by air express to distant television stations for re-televising.

Regional networks will develop first, regardless of which of the first three methods above may be employed. Coast-to-coast network, tremendously costly, will not develop, in opinion of CBS at any rate, until regional nets have been built up, so that final linkage will not be so costly. No transcontinental coaxial cable circuit is yet available.

Ad Rates High. All these factors add up to inevitable high cost for advertising over video. Time costs will be so great that there is a decided probability sponsors will try very hard to keep talent costs down. Time cost over a single station in New York now runs from $100.00 a minute with the use of film facilities, up to $400.00 for an hour, with about $600.00 more for rehearsal time, use of film facilities and the like. If the program is picked up from outside a station, line charges will have to be added. At present fewer than 200 advertisers in the whole country are using television, but this represents a 400 per cent rise since the first of last year.

Business Outlook. Another factor on which musical employment in television will depend is the size of the national income. If, before the television boom gets well under way, we hit a recession and the spendable income drops, purchasing of high-cost television time will slow down. Also, advertisers will not be so eager to try this new medium, which has a very high cost per audience unit reached. But if the national income stays up or keeps on rising, a television boom is in the making.

Business editors are for the most part optimistic over television prospects for the next three or four years. New York *Times* and New York *Herald-Tribune* business editors handling the problem think that television may prove for the late 40's and 50's what the radio was in the 20's: a big boom business. They think that combined eye and ear appeal may enable television to succeed where radio has failed, in cracking the quality market. Television may reach the above-average income group, and at the same time hit the mass market. If television does succeed in reaching the quality market, presumably high caliber live music will be required, at least for some shows over video.

Set Prices. Since musicians' part in television will depend on the total prosperity of the industry and that in turn will rest on how fast television sets come down in price, a few facts on the prospects for TV sets may be of interest.

The cheapest set now in the field is about $179.00. The lowest-priced set that will give half-way satisfactory service is $325.00. This has a viewing screen 6⅜" high and 8½" wide—which is not very big. For July delivery Emerson promises a projection-type set to sell for less than $300.00. This will have a picture screen at least 15" x 20", the size of a newspaper page. Such a set today costs $795.00. But the blown-up picture is pretty fuzzy, and needs to be viewed from 25 to 40 feet away.

Real precision sets, with 15-inch vision tubes and a screen 12" x 15" cost from $1,500.00 to $2,500.00. In these, the manufacturers' costs run about $272.50 for the parts and antenna. The elements retail for $425.00; but it takes the ability to read a schematic diagram using electricians' symbols, and a knack for pin-point soldering, to put a set together. Radio "hams" have already turned to television, and are making their own receivers. But most of us will make out with whatever set our purses can afford.

The novelty of TV will undoubtedly boom set sales. There will be a limit, however. Purchasing power of middling incomes is lowered because of the constant price-rise. Already this has hit book buying, entertainment, and other semi-luxuries. However, the best forecast is that ultimately 24 million to 30 million TV sets will be in use, roughly half the number of radio sets outstanding.

It takes no business prophet to see that as television equipment spreads present radio sets will become obsolescent.

FM is a necessity with television to insure clear sound reception. On the score of clarity of visual reception, however, TV receivers now run into many hazards. Micro-waves in the television spectrum encounter severe interference from tall buildings and hills, which cause shadows on the viewing screens. There is also still a good deal of flicker, as there was in the early days of the movies.

Telaudikon. Keep an eye out for a probable new invention which may revolutionize the design of TV sets. Rumor has it that a new device called the Telaudikon is in the making. In effect this will be a miniature scanner device inside the set. With a micro-sound film under it, it will feed right into the viewing tube and show the micro-films picture on the TV screen, with the sound registering over the radio exactly as if it were a program coming from a station. This will mean in effect that the TV-FM set will be a combination radio and home movie projector. Anyone who has been around electronics engineering laboratories will not consider such a development in any way improbable. Undoubtedly television as an art and industry will make rapid strides in the next few years. Color television will come, and perhaps stereoscopic screens.

No Bonanza. But musicians should not think that television will prove an immediate bonanza. All figures now available add up to this: television will be slow getting squared around and the chances are that in the next year it will go through about the same stages that radio did in its infancy from 1922 to 1925. Only TV will develop more rapidly, since the radio industry is so highly organized, and TV will benefit by its quarter-century of experience.

Since music's share in the program revenues will depend on growth of advertising, on development of program techniques, and on public response to TV, these are the three factors which musicians will undoubtedly watch with interest in the immediate future.—S. S. S.

The Veterans Take to Music

RAYMOND B. GREEN, *Chief of Music Special Services, Veterans Administration*

AT 6:30 ONE evening last June 600 patients in the Veterans Administration Center at Wadsworth, Kansas—some in wheelchairs, others with lounging robes over their pajamas and a few fully dressed—gathered about the Center's open-air bandstand to hear a concert by the Kansas City Municipal Band. For two hours the veterans, absorbed in music, were able to forget their illnesses and disabilities. Between numbers they shouted for far more requests than the conductor, Dr. N. DeRubertis, could play.

The concert was one of the first presented for patients in VA hospitals and homes by professional musicians under the sponsorship of the American Federation of Musicians, in collaboration with the VA music division, an activity of the recreation service of Special Services.

Under a program started a year ago by the A. F. of M., union musicians, such as the members of the Kansas City Municipal Band, have been employed by the union to perform for ill and disabled veterans. Their wages come from the A. F. of M.'s Recording and Transcription Fund.

The A. F. of M. program has not been confined to VA hospitals and homes alone. The union also has channeled musical entertainment into all types of institutions—private and public hospitals, schools, meeting places, public parks and the like. The music has ranged from symphony to swing. Arrangements for the entertainment of patients in VA hospitals and homes are made directly by an A. F. of M. local and the VA stations within its area of operations.

In VA hospitals the A. F. of M.-sponsored activities fall generally into two categories: performances and instruction.

Performances include full-sized groups such as symphonies, military and symphonic bands, dance orchestras and bands, and symphonic jazz ensembles; smaller instrumental groups such as string quartets, small orchestras to play for patient-produced musical and variety shows, and informal jazz combinations, and, finally, strolling units and soloists to entertain bedridden patients in the wards.

Veterans Learn to Play

Instruction encompasses instrumental, vocal or creative. A VA survey disclosed that piano lessons are the most popular form of instrumental instruction, although patients have studied everything from piccolo to bassoon. Creative instruction includes the fundamentals of music—harmony, history of music, and so on—necessary before a would-be composer can express himself in sound.

Although instruction is available either to groups or to individuals, most of the teaching by A. F. of M. musicians has been on an individual basis.

Musical instruments for instruction are available in most VA hospitals. Largely hospital-owned, many of these instruments have been lent to VA by community musical groups and some have been obtained from the War Assets Administration.

In arranging for the appearance of A. F. of M. musicians, VA hospitals and A. F. of M. local officials work out schedules suitable for both. Few appearances are scheduled on a one-time-only basis. Most are planned on a recurring basis, with schedules arranged weeks, and many times months, in advance.

Music an Aid to Recovery

The value of the A. F. of M. program cannot be calculated in terms of dollars and cents. A patient given the chance to listen to music—preferably performed competently by professionals—builds up within himself an interest in something much broader than his own little world bounded by hospital walls. The music gives him a lift and helps him forget, if only for a little while, his illness or disability.

Of course, music alone cannot perform the miraculous feat of curing the ill. However, in many cases, it does enable a patient to relax. A relaxed patient often becomes more receptive to his medical treatment. The more readily he responds to treatment, the better are his chances for recovery.

There is another benefit to music in hospitals. Many veterans have been exposed to music for the first time during their stay in VA hospitals. They liked it. When some were released, they carried their newly acquired taste for music home with them. They therefore became potential concert-goers, record purchasers, even music students.

Music Episodes in VA Hospitals

Although figures are not available, it is estimated that thousands of patients in VA hospitals and homes during the past year listened to musical programs sponsored by the A. F. of M., and received instruction from A. F. of M. musicians.

Here are a few scattered examples:

In mid-summer, 1947, a five-piece all-girl band, all A. F. of M. members, presented two hour-long programs for patients at the VA Center in Wadsworth, Kansas. The Center's chief of Special Services later reported that "it was difficult to close the program at the end of an hour because of the number of requests made by the members."

Also last summer patients in the VA hospital at Fort Howard, Maryland, crowded the hospital's auditorium to capacity for a concert by the Baltimore Symphony Orchestra, arranged by the A. F. of M.

After the concert musicians were heard to remark that the veterans' requests reflected musical tastes at least as high as those represented by typical civilian symphony-going audiences.

Last fall patients in the Halloran VA hospital in Staten Island, New York, planned an all-patient variety show and wanted a professional touch to help carry the production along. Local 802 of the A. F. of M. stepped into the picture.

A dozen professional musicians arrived at the hospital the afternoon before the show for a two-hour dress rehearsal. The hospital's music director had arranged the selections in advance; so the musicians quickly worked out an overture, accompaniments, fanfares, and even a rousing finale.

Largely because of the brisk pace set by the orchestra, the show was a tremendous success. Amateur vocalists sounded nearly professional against the background of expert accompaniment; tap dancers seemed to acquire added agility and rhythm; and one number followed another without the embarrassing delays usually encountered in amateur productions.

A few miles away at the VA hospital in the Bronx, New York, four strolling musicians—members of A. F. of M.'s Local 802—performed in a ward of paraplegics, veterans paralyzed from the waist down. Patients listened from their beds, from wheelchairs rolled in a circle about the entertainers; a few, wearing heavy braces and carrying crutches, laboriously made their way to chairs scattered in the ward.

The musicians followed no scheduled program. They played whatever the veterans wanted to hear. Later they moved on to other wards where bedridden patients, suffering from many types af ailments, listened gratefully.

The players needed no words of thanks after they finished. They saw their thanks in the absorbed expressions on the faces of the patients.

Best Procedure for Hospital Programs

A. F. of M. locals planning to provide VA hospitals and homes with musical entertainment and instruction can perform the most effective service to veterans if they take into account (1) the type of patients for whom performances are planned, and (2) VA's musical activities within the hospitals.

The type of patient generally should determine the type of musical activity. A patient with tuberculosis, for example, must steer away from active participation in orchestras, glee clubs or other performing units, in order to conserve his energies. On the other hand, active participation has been helpful in re-socializing certain neuropsychiatric patients.

VA's Music Program

VA's musical activities in the hospitals are a part of an over-all Special Services program that also includes other forms of recreation (drama, motion pictures and the like), canteen services, religious activities, and sports.

The following objectives form a basis for planning and carrying out the VA musical program:

1. Encourage patient participation in activities contributing to individual welfare.

2. Organize music activities offering purposeful recreation and entertainment to groups and individuals.

3. Conduct musical activities requested by medical authorities.

4. Encourage maximum patient participation, depending upon the circumstances at the hospital.

These objectives have been reached by musical activities that fall into two broad categories: music as recreation, and music as requested by medical authorities.

Music as recreation has taken the form of all patients' bands, orchestras, choral groups, glee

(Continued on page eleven)

Rachmaninoff Plays Again

On April 29th Carnegie Hall will be the scene of as unusual a concert as it has been our privilege to report in many years. For on that evening five young pianists, as yet relatively unknown to the musical world, will draw an audience which—if box-office sales to date are any criteria—will crowd Carnegie Hall to its doors. And this audience will come with the full assurance—an assurance amply justified—of being artistically inspired and humanly moved.

Having met these pianists, this writer would be willing to go almost any distance to hear them play. But what of the thousands in Carnegie Hall who have never seen them? What underlining will give the audience the conviction, when, at the end of the concert, the National Winner of the Rachmaninoff Fund is announced, that here is the starting point of a great career? To answer this is to examine the unique memorial which the friends of Sergei Rachmaninoff have fashioned along the lines of that great personality.

Born in Novgorod, Russia, on April 1st, 1873 —the present year marks the seventy-fifth anniversary of his birth—Rachmaninoff was enrolled in 1885 as a pupil in the Moscow Conservatory. His C-sharp Minor Prelude, composed in his twentieth year, was the means of his extending his name to America, and, in 1909, he made his first trip to this country.

America Calls

In 1917, when the country passed into Soviet hands, Rachmaninoff left Russia. From 1918 he traveled each year the length and breadth of America giving townsfolk the benefit of his genius as composer, pianist, and conductor. When he passed away at his home in Beverly Hills, California, on March 28, 1943, he had through twenty-five years impressed America with the stamp of his genius in these three fields.

What quality made this man stand out even from among the great personalities of his day? None other than that rare combination of utter simplicity and sheer musicianship. "Music," he said, "should rehabilitate the minds and souls. If we are to have great music, we must return to the fundamentals which made the music of the past great. Music cannot be just color and rhythm; it must reveal the emotions of the heart."

To Stimulate the Artist

So when a small group of Rachmaninoff's friends—Vladimir Horowitz and Olin Downes were motivating forces in this project—met together shortly after his death to decide on a suitable memorial, they chose to perpetuate his life work by giving career opportunities to young American artists via contests in the three fields of his endeavor (the piano contest and the composer-conductor contest occur on alternate years), making the requirements so exacting—the idea is to stimulate rather than indulge—that only those with artistic integrity, with the necessary skills and with full musicianship can qualify.

Even more significant, the artist is to be discovered and developed *in the locality in which he has been reared*, since he is required to present himself for the contests at the regional center nearest his permanent home. So that congested centers near the Atlantic seaboard shall not be further inundated by young talents-presumptive, each musician applies not alone as an "American" artist, but as a representative of his particular community. By the same token, on each community devolves the responsibility of recognizing and nurturing its own gifted sons and daughters.

Certain precautions make possible the maintenance of absolute fairness at every stage of the contest. No one is chosen as a judge if he has the remotest connection with any of the contestants, a condition assured by a complicated system of checking and cross-checking at the central office. Moreover, each contestant appears before the judges not under his own name but simply as a "number," and each is given a long and thorough preliminary audition, with a variety of works played and a variety of characteristics scrutinized. A second test is given those who emerge successfully from that first audition.

When the winners have been selected in the regional auditions—the nine centers are Boston, Philadelphia, Chicago, Cleveland, St. Louis, Memphis, Dallas, Los Angeles, and San Francisco, each drawing from the surrounding cities and districts—they are ready for the national audition. Since last year only one region, Philadelphia, produced winners—the regional winner, Gary Graffman, and the national finalist, Ruth Geiger—it was thought advisable to hold over these two to the present year until a larger representation of our total population should be available. The present national contestants consist thus of these two and of the three chosen this year in the regional contests: Grace Harrington (Philadelphia), Seymour Lipkin (Cleve land), and Jeanne Therrien (Boston). No contestants in the Chicago, St. Louis, Memphis, Dallas, Los Angeles or San Francisco centers were of sufficient calibre to qualify.

Widening Ripples

So from the 135 applicants last year and the eighty-five applicants this year there will be culled a single student who excels among the excellent, who is an artist among artists. To speak of this national winner as though he were the whole fruit and branch of the contest is, however, grossly to misjudge the scope and depths of the project. The four other contestants, for one thing, by the very nature of the rigorous tests through which they have passed, are assured recognition and professional openings in their own localities, a solo recital, an appearance with a regional symphony orchestra, and such other appearances as the Regional Committee shall be able to arrange, as well as a singling out by national managers as natural material for grooming. In short, these artists have gained a lasting niche in their own centers, are prophets highly honored in their own communities, their services in demand in symphonic, recital and teaching fields, all with far-reaching impetus to musicianship throughout the land.

Nor do the ripples of influence die out with the regional awards. The "honorable mentions" —"recognition of superior achievement," nine being so designated this year from various regions—not only get publicity but also gain an incentive to intensify their studies in order to

The Regional Winners of the Rachmaninoff Fund Contest for Pianists

GRACE HARRINGTON GARY GRAFFMAN JEANNE THERRIEN SEYMOUR LIPKIN RUTH GEIGER

compete in a subsequent contest. Moreover, even those who do not figure among the winners still gain immeasurably. For every contestant is given anonymously a written opinion of each of the judges, a critique, specific and instructive, designating in exactly which ways he is to improve himself. One contestant who lost last year, for instance, but who was very close to being first, profited to such an extent by this criticism that he was able this year to win a regional award.

That the exacting standards of the contest are maintained without the least lapse or deviation throughout the United States as a whole is due largely to the Fund's system of selecting judges. One judge among the five—the National Judge—is constant, that is, sits at every regional contest. He is the composer and pianist, Abram Chasins. Chosen for his absolute artistic integrity, his high musicianship and his deep, critical insight, Mr. Chasins has the responsibility of seeing that the standards are equable throughout, that all of the regional contests—of Dallas and Los Angeles and Cleveland and the other centers—choose winners that have comparable pianistic skill, interpretative insight and potentialities for artistic achievement. In short, it devolves on him to maintain and interpret to the other judges the nation's level of musicianship. The other four judges are chosen, two from that region's panels and two from the panel of another region, all choices subject to the decision of the National Supervisory Committee.

Necessity for Teachers

Mr. Chasins, who has made a deep study of the pianistic talent which offers itself in the contests, with a view to understanding its problems and limitations, tells us that he has come to the conclusion that "there is no dearth of talent in the country, that American talent is at least equal to that of any other country in the world," but adds, "The necessity for more great teachers spread throughout the country has become apparent. The talent for the most part has been greater than what has been done with that talent. We have found often great potentialities as yet unrealized. A boy will have enormous musical gifts and interpretative insight but will be insufficiently equipped from a mechanical and technical point of view. Then there will be a dynamo who can burn up the keyboard—no difficulties exist for him at all—but without sufficient understanding of musical values or stylistic differences. Such a person will sail through the most obvious harmonic or melodic beauties and the music simply does not come alive." As Mr. Chasins succinctly puts it, "Such a one just doesn't know where God lives."

Mr. Chasins attributes this imbalance partially to the materialistic viewpoint which still adheres in America. The young men and women "see so many musicians of mediocre talents who are ready to compromise at the drop of a coin, but who have none the less seemingly 'arrived,' that they fail to gain a realization that the real careers, the long careers, are a matter of steady growth in ability and recognition, are achieved by musicians who have worked primarily at their art and secondarily at their careers. The aspiring student so rarely realizes that the artist must achieve much more than the ability to play an instrument correctly or even beautifully, that character must enter in, that if he is ruthless or hostile or greedy these traits are sure to come out in his playing.

"Further," Mr. Chasins explains, "the young men and women throughout our land do not realize that they are all too apt to go in for 'pattern thinking,' to forget the induplicability of personality. For some reason—perhaps because so much emphasis is placed on the size of things, the cost of things and the speed of things—they are afraid to go through the slow and painful process of developing as individuals. They go fast nowhere, tie things up in neat little packages, scan life instead of delving into it." He feels that, in judging the musical talent of our land, the high standards of Rachmaninoff—"one human being from tip to toe"—are adhered to only when such artists are selected as possess seriousness and integrity to the highest degree.

The Stuff of Musicianship

That the Rachmaninoff Fund is a spur to that needed concentration, that needed artistic integrity, is proved by the contestants themselves. When we spoke to the five regional winners personally just before the Carnegie Hall concert, we found that here was such stuff as true artists are made of. Grace Harrington, a vivacious, alert, exuberant youngster—she cannot be otherwise described for all her marriage status and her musical prowess—told us whimsically that she had entered the contest not because she had hopes of winning, but because she was convinced, as was her teacher, that the critique handed out by the judges to the losing contestants would be valuable to her further development. Gary Graffman, a sober, somewhat reserved youth, told of intensive training from four years of age on, as though this were all in the nature of things. Ruth Geiger, a young woman of sensitivity and earnestness, discussed the fine points of musicianship, could hardly be persuaded to talk about herself. Seymour Lipkin told us that he was impressed from the first with the great care that had been taken "to make the competition as fair as possible." He entered it with a feeling that "even should I be unsuccessful, the contest would afford me an opportunity to review and consolidate much that I had done before, and would fill some of the more serious gaps in my repertoire." Jeanne Therrien, with deep sincerity, brought out—and so appropriate were her remarks to our text that we quote them directly—"My desire is to produce beautiful music. Whether I win the national prize or not, I know that there is a Judge more just than the distinguished judges of the contest, there is a law of progress greater than any opportunity afforded by a contest prize, and I realize that my life does not depend on this contest. I'll do the best I can."

Obviously each of these five pianists has grasped fully the import of Mme. Sergei Rachmaninoff's statement that "The contestants do not compete against each other, but against a high artistic standard." The ideals which these five—so disparate in their temperaments, their outside concerns and their locales—have in common are their intense devotion to their art, their unqualified sincerity, their undeviating determination to realize themselves through their music. The great spirit of Rachmaninoff will indeed be present at that concert of April 29th to witness and to give his blessing to this fulfillment of his artistic credo—music in its fullness and power brought into being by the musical youth of our land.

—Hope Stoddard.

Music for Veterans

(Continued from page eight)

clubs, choirs, hillbilly bands, and small instrumental combinations. These groups have been utilized many times on intra-hospital radio programs and on variety shows presented in hospital auditoriums. In addition, patients are encouraged to take part in ward and community sings, musical quizzes and other forms of group music not requiring special talent.

VA physicians find participation in musical activities helpful in discovering a patient's personal interests and preferences. Such factors are invaluable in obtaining a complete picture of the patient, his ailment, and his problems.

In a number of instances throughout VA, musical activities for patients have been requested by medical authorities. Requested musical activities take much the same form as musical activities of a recreational nature. In addition, the special activities include music in hydrotherapy, insulin shock treatment, and other phases of the medical treatment program.

The VA hospital in Topeka, Kansas, reports that its music staff spends about half the time on musical activities requested by physicians, and another ten per cent on music research projects carried on jointly with the medical staff.

The hospital in Palo Alto, California, announced that it has taken on a project in research in music and color in connection with the prescribed phase of its musical program.

The hospital at Lyons, New Jersey, reports that the medical staff refers many patients to the music section for individual instruction in band instruments and piano. Instruction has been provided by the hospital's one music technician and by a number of volunteers.

In the St. Cloud, Minnesota, VA hospital hyperactive patients are reported to have reacted favorably to music combined with hydrotherapy.

Musical Therapy

The hospital in Huntington, West Virginia, disclosed that progress has been made in the use of music in neuropsychiatry. The hospital's chiefs of neuropsychiatry and surgery stated that "music is an important adjunct to medicine and surgery at this hospital . . . The work in this field has been going on for some time, and the results to date are such as to entirely justify its use, and the value attained establishes music . . . as a part of the treatment here."

A number of hospitals have played recorded music in operating rooms. The Roanoke, Virginia, VA hospital, for example, plays a patient's favorite selections during frontal lobotomy operations. Music helps to calm the patient, physicians explain.

Musical activity in VA hospitals and homes is as extensive as varied. During January of this year 15,201 periods of musical activities were reported by hospitals throughout the country.

Estimated attendance was clocked at 575,000; patient participations amounted to an estimated 94,000.

A. F. of M. locals desiring to send entertainment units to VA hospitals and homes would do well to study the types of patients and existing musical activities and facilities before planning programs. The A. F. of M. service is a valued asset under any conditions; properly integrated into the overall VA musical program, it can play a vital part in the rehabilitation of ill and disabled veterans.

Musical Cinderella

The arranger is the poor relation in the house of American music. He is paid so much per musical chore. He may get his name on the theatre program, but he gets no cut of the gate. No orchestrator, as such, is taken into ASCAP.

When an arranger does original movie or radio background music he may get a kaleidoscopic mention in the credits, but he can no more hope for a share in the picture's or radio's profits than can the highly-skilled orchestral performers who interpret his score. Yet his music is heard and enjoyed by millions.

Mr. Anonymous

The orchestrator is, in fact, in the same plight as that prolific author, Anonymous, in books of quotations. Even if he says something original, he still may not get a by-line. Only if he is already a name in music, say a Virgil Thomson, a Copland, a Ferdi Grofe or a Russell Bennett, does he get full credit. And the American Society of Musical Arrangers has had a tough fight to get credits for its members on the air.

Music for Use

Utility music in this country is still so unloved, unhonored—though not unsung—that we don't even have a word for it in American. *Gebrauchsmusik*, music for use, the Germans called it in the days before the Hitler blight.

Music for use—not for museum exhibit—has always historically been a prime source for new materials and methods in the art. Seventeenth and eighteenth century chamber music built on the dance forms, the gavotte, the sarabande, the cinque-pace, and on folk dance. Nineteenth century piano scores owed much to the polka, mazurka, and the schottische. If Schillinger is right in thinking rhythm the basic factor in all creative composition, perhaps the critical fraternity would do well to cast more than a casual eye on what our dance band arrangers are doing.

Dance Band Arranger Turns Composer

On March 7th we heard over the ABC network Arthur Fiedler and the Boston Symphony in a "pop" concert, playing Otto Cesana's new American Suite. Cesana is a well-known 57th Street teacher and orchestrator, an old hand in Hollywood and along Broadway, who specializes in the popular field, without neglecting the classical tradition in his instruction. His new piece sounded to us like an addition to the popular repertory. We decided to get expert opinion on it. We noticed by the catalogue that Cesana has also written several books on jazz orchestration, and we wondered whether he preached what he practiced and practiced what he preached. So we got hold of a private recording of the Boston "pop" performance and asked the IM's orchestration expert to give us a verdict. Here it is:

AMERICAN SUITE

By Otto Cesana

American flavor is achieved in this suite, not from early American folk music, but from its more sophisticated sister, present-day jazz. The themes are handled skillfully, and without pretentiousness. Both the lyrical and rhythmical feeling of modern jazz are caught in contrasting moods.

The suite is pleasant to listen to, although it scarcely makes the departure from popular idiom into the realm of more serious American music. Cesana has apparently decided to base his compositions strictly on jazz idiom. But the piece has directness and sincerity, and avoids lush effects for their own sake.

Technically, there is much of interest in the handling of the instrumentation. The horns are extended to their limit, the French horns taking a high F. The handling of the forces shows great skill, indicative of Cesana's sound classical foundation underlying the jazz configurations.

An examination of Mr. Cesana's books shows that he follows his own precepts in his original composing. From his most recent work, "Voicing the Modern Dance Orchestra," apprentice arrangers can learn much about the fundamentals of their craft for many combinations of instruments. The author discusses one section of the orchestra at a time, showing how instruments within that section can be used to best advantage. He then presents combinations of the orchestra as a whole. By carrying through with a few well-chosen musical examples, he illustrates how these may be voiced most effectively with different instrumental groups.

The book is well-organized and presented in such a way that the student can acquire a practical foundation for arranging to meet the demand of any dance orchestra. Beyond this foundation the possibilities are endless. As Cesana says: "If music were a science only, all the effects could be mathematically tabulated, but as music is also an art, it defies limitation."—D. C.

A Step Forward

Cesana's success, alike in his music and his books, is a heartening sign that arrangers are getting more recognition when they make the step

from arranging to composing. Their society is a mere fledgling among music guilds, but it has already given several concerts, and a good many of its members are obtaining substantial recognition as composers in their own right.

In his creative work the arranger runs hazards also encountered by the ghost writer. The orchestrator has to play sedulous ape to many men's styles. Like the critic, he has the problem of making his own voice heard above the composer's. Unlike the critic, however, he must actually execute his ideas and submit them to the test of performance.

It is high time that our expert radio and movie orchestrators were recognized for what they are: counterparts in the musical field of the expert professional journeyman in literature. About 90 per cent of the music written in this country, like 90 per cent of the wordage, is utilitarian, but, by and large, the best *Gebrauchsmusik* in the movie and radio field is as competent, as finished, and as workmanlike as the anonymous writing in *Business Week*, *Fortune*, or the *Wall Street Journal*. Out of such highly-skilled craft work, genuine art often emerges.

It is significant that our best composers are more and more contributing to this utility music. William Schuman's and Aaron Copland's ballet scores are a case in point.

Signing the Work

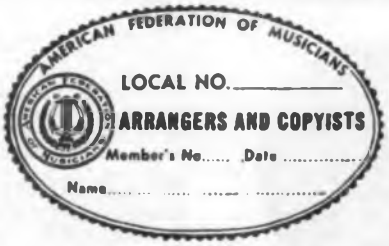
It is worth noting that the American Federation of Musicians has moved to get better recognition for arrangers and orchestrators by supplying a practical device which at once puts the orchestrator's name on each page of the score he has supplied, and also affixes the union label to the work. Stamps are available at the International Secretary's Office which are furnished at cost to each local, so that every orchestrator and arranger can be supplied. A practical device of this kind is of real value, putting the sign and seal of the arranger's name upon his work.

When one reflects that the master score for a musical play, which may, with the parts, run to 1500 folio pages, is about 95 per cent the orchestrator's work — the composer usually supplying only the melodic lines—it is clear that the orchestrator deserves some recognition. All foreign performing right societies accord him full membership, and make him a participant in royalties, recognizing that he adds a great deal to the original work.

On the whole, the top dance band arrangers in this country come in for their share of kudos, Mary Lou Williams, for example, being well known for her distinctive style, but the American Society of Musical Arrangers should have their hands strengthened in obtaining still more recognition for these expert journeymen who contribute so substantially to the American musical scene.

—S. S. S.

Customer—Five hundred dollars for the two canaries? But I want only the big tenor. Why should I have to take into the bargain that little scrawny, discouraged bird?
Pet Shop Proprietor—That's his arranger.



THE TURN of the DIAL

Leo Freudberg, musical director of WNJR, the radio station of Newark, New Jersey, and a member of locals 16, 248, and 802, passed away on March 29th after collapsing at the radio studio. Well known in New Jersey musical circles as a violinist, Brother Freudberg had been presenting a series of musical programs at the Newark News station in that city.

Born in Rusk, Texas, fifty-five years ago, Mr. Freudberg was educated in Paterson schools. He studied the violin with Edouard Dathier at the Juilliard Foundation in New York, later finishing his training with Willie Hess at the Berlin Hochschule. He was widely known as a conductor in Newark theatres during the days when vaudeville was popular. He was conductor of WOR for eight years.

ERNEST ANSERMET, Founder and Conductor of the Orchestra de la Suisse Romande of Geneva, who directed the N.B.C. Symphony Orchestra as part of his musical activities during his current visit to America.

Creston's Second Symphony, recently broadcast over a nation-wide network by the Detroit Symphony, is scheduled for performances in Munich and Berlin. The Mutual Broadcasting System has scheduled a special concert of Creston's orchestral music and will present his "Choric Dances," "Pastorale" and "Tarantella" and the "Poem for Harp and Orchestra."

In televizing the Philadelphia Orchestra last month, the camera was particularly successful in catching the highly individual conducting movements of Eugene Ormandy—his facial expressions and the quick gestures to various sections of the orchestra. When it was trained on the white-maned flutist of the orchestra, William Kincaid, one could see as well as hear the brilliant and intent technique of this skilled musician.

Genius worked its miracle again, at the concert of the N.B.C. Symphony Orchestra on March 27th, when Toscanini conducted Debussy's "La Mer" with such skill, with such utter command of the moods involved, that none could help but come into the spirit of Debussy himself—his fluidity, his exquisite coloring, his interplay of emotions.

Contests and Awards

A contest for young conductors, the prize including a chance to conduct the Philadelphia Orchestra during part of a pair of regular concerts in the 1948-49 season, was announced last month by Eugene Ormandy, the orchestra's musical director. Applicants—the contest is open to United States residents under thirty—should get in touch with Harl McDonald, manager of the orchestra, by June 1st. The semi-finals will be held September 29th, and will consist of an audition during which the contestants conduct the Philadelphia orchestra in rehearsal. Then two or three finalists will be selected to compete in other rehearsals.

The Musical Fund Society of Philadelphia announces four winners for its third annual award: Ruth E. Duncan, pianist, student at the School of Music, University of Kansas; Jesse James Tryon, violinist, Burlington, New Jersey, U. S. Navy Band; Eloise Matthies, pianist, Chicago Conservatory of Music, and Helen Kwalwasser, violinist, Syracuse, New York, who attended the Juilliard School of Music in New York and Curtis Institute in Philadelphia.

"An American Overture," by Grant Fletcher, conductor of the Akron (Ohio) Symphony Orchestra, was chosen the winning composition in the recent Duluth Symphony Orchestra nation-wide contest. The premiere performance of the prize overture will take place on April 23rd, with Joseph Wagner conducting the orchestra. Honorable mention was given "Overture Creole" by Jean Berger in this American composers' contest which attracted forty-five symphonic overture manuscripts.

The contest was arranged by the Duluth Symphony Orchestra to commemorate the fifteenth anniversary of the orchestra and to pay tribute to its founder-conductor, the late Paul Lemay.

To extend the area of coverage of its program and to gain valuable material to influence public acceptance of all types of music, the American Music Conference has launched a story contest open to all writers. Entries, which are expected to disclose many unusual ways in which music is becoming a more important part of everyday life, will be utilized in the AMC's extensive campaign in the magazines and movies and on the radio.

For a descriptive folder on the contest write Clare A. Johnson, executive secretary, American Music Conference, 332 South Michigan Avenue, Chicago 4, Illinois.

MUSIC FOR AMERICANS

Half a century ago Anton Dvorak, the first great European composer to build on American themes, asked, "What melody would stop an American on the street if he were in a strange land, and make the home feeling well up within him, no matter how hardened he might be, or how wretchedly the tune were played?" Dvorak gave as his answer "... the plantation melodies and slave songs," which we now call spirituals. And we all know how else he answered his question, with the *New World Symphony*, built on these themes.

What answer would you give to Dvorak's question now that American music has developed for half a century since he wrote? While we have welcomed into our musical melting pot the works of all countries and periods, we have at the same time come to have a quickened interest in the achievements of American composers. Our music is at last coming into its own. We want the works of American composers to become an integral part of our general culture. Most of us can whistle the tunes from our musical shows. We can identify many of our standard songs. We want also to be able to recognize the themes of concertos, quartets, and symphonies written on this continent. Often in these works we find echoes of our folk music.

Through the efforts of Cecil Sharp, John Lomax of Texas, his son, Alan, and John Jacob Niles, and many other tireless students, we have come to know our rich heritage of American folk songs and ballads. Cowboy songs of the Chisholm trail, work songs from the levees, the railroads, and the lumber camps, reels and minstrel numbers, the tunes of the sailors, the miners and the shanty-boys, hobo ballads, camp-meeting gospel hymns, spirituals, songs of the outlaws and mountaineers—all enter into our musical stock.

Many of us have heard Carl Sandburg sing some of these songs, which he brought together in his *American Song-Bag*. The words and tunes alike often show their debt to the old English, Scotch, and Irish ballads. Burl Ives and Tom Scott have also worked this vein which runs back two hundred years in our musical tradition. So there is no reason to be surprised by the vogue of hillbilly music in the South and West—yes, and even in New England. For mountain music stems out of the ballads and the square dance tunes.

Musical Melting Pot

Besides the Anglo-Saxon and Celtic material, there are other elements in our musical melting pot. The German song contests in Wisconsin, the Welsh miners' Eistedfodds in Pennsylvania and Iowa, the festivals of Russian and Polish folk music, Hungarian and Balkan gypsy dance tunes, and of late the South American rhythms of tango, samba, and rumba—all have affected our musical pattern.

In view of the contributions made by the various immigrant strains, we can never afford to interpret the term "American music" in a jingoist or chauvinist spirit. Rather we must be grateful, in the spirit of Lincoln and Whitman, that ours is a hybrid and composite culture. And now that America is the refuge and hope for many European composers who had the luck to escape from the Nazi plague, we must extend the meaning of American music to include any and all significant music written on this continent. Yet some may reserve a preference for the songs and instrumental numbers which have a characteristic American flavor, and which use our homegrown, native musical idiom.

Jazz and the Blues

It is a commonplace that a new and original development has occurred in our American music in the last thirty years. Out of the spirituals, Negro and white, emerged the blues pioneered by W. C. Handy. From popular dance music came ragtime. From ragtime with its syncopation, and from the blues with their wavering modulations between two scales, came jazz in all its forms—barrel house, boogie-woogie, and classic swing. Out of dance-band jazz, which is a kind of big-city folk music, has emerged the concert jazz of Ferdy Grofé and George Gershwin, of Morton Gould, Peter De Rose and Duke Ellington. Our popular composers have made the jazz song one of the gayer arts, genuinely expressive, at its best, of the strutting, jaunty, chesty American temper.

Jazz is indeed the musical equivalent of rapid, slangy, high-spirited talk, with the lively back-chat and quick shifts that characterize conversation. No wonder, then, that it serves to point up the dialogue in Broadway musical comedies and revues. Wisecracks are not new. Martial called them epigrams; Shakespeare called them "witcracks." But the musical mode of wisecracking is novel, and admirably adapted to comic use.

Songs From the Shows

Jazz is, in fact, at its best as a vehicle for musical wit and humor. Many practitioners in theatre music have kept mostly to jazz idiom, while Cole Porter and Harold Rome have stepped the ballad and the patter song up until they are a real delight. Their words and music blend in an intricate rhythmical pattern that is full of laughs and surprises.

Take, for example, the fine swing spiritual "Mene, Mene, Tekel," by Harold Rome, one of the hit numbers in the revue *Pins and Needles*, which ran for three years on Broadway. Here Rome has done a daring thing. Taking as a refrain the handwriting which appeared on the wall at Belshazzar's feast, the prophecy of doom for Babylon, he swings it:

Mene, Mene, Tekel, Tekel, Tekel,
Mene, Mene, Tekel, Upharsom.

and tells in lively verse the story of Daniel's reading the handwriting on the wall. In this song Rome blends the spiritual tradition with Broadway jazz, and brings in echoes also of the minor prophets.

Then, in the field of romantic melody, with jazz undertones, Jerome Kern and his collaborators, Otto Harbach and Oscar Hammerstein 2nd, have given us a new and rich type of American song. Who could forget the *Showboat* music or the hit tunes from *Roberta* and *The Cat and the Fiddle?* And who could resist the songs in *Oklahoma?*

Folk Opera

Perhaps the finest achievement in the jazz idiom is George Gershwin's music for Du Bose and Dorothy Heyward's *Porgy and Bess*. This is our one great American folk-opera, the story of the lame beggar of Catfish Row in Charleston, and his woman, Bess. It is a fine and stirring work, now gay and colorful and wild, now sombre and pitiful. The shifts in mood are managed by Gershwin's finest and most sustained music. There are few concessions to operatic convention. It is all convincing and realistic and honest. The music is the life and heart of it, and conveys the emotional line of the action with great power. First produced in 1935, *Porgy and Bess* is already a classic. It had a Broadway revival in 1941. In thirteen years its songs have become part of our familiar stock. Who could forget "Summertime," "I Got Plenty of Nuttin'," or "A Woman is a Sometime Thing," or Sportin' Life singing "It Ain't Necessarily So"?

The wit and charm of Gershwin's program music in *Rhapsody in Blue* and *An American in Paris* shows still another facet of his genius. But it was in his songs, and in his music for the theatre, whether in the lighter vein of *Girl Crazy* and *Of Thee I Sing*, or in the tragic mood of *Porgy and Bess*, that Gershwin showed his liking for putting his music into a social situation where everybody could enjoy it and go out whistling the tunes.

In the same field of folk-opera, but in quite another musical style, we note also the fine achievement of Douglas Moore, who provided the music for Stephen Vincent Benet's *The Devil and Daniel Webster.*

Studio and Concert Hall

As we move from the field of popular and theatre music into the more serious branches of the art, we find that since the turn of the century American composers have provided us with a wealth of colorful and interesting material—which will be treated later in this series. Here it is possible only to indicate a few of the debts of our instrumental composers to folk songs and popular themes.

There is the amusing work of Edward Ballantine of Harvard, "Variations on 'Mary Had a Little Lamb'." It is a comic take-off on the styles of the great composers, and is an ideal witty lesson in musical periods. San Roma often uses it as a musical after-dinner talk—on the piano.

Our bolder composers have of course drawn at times on the jazz idiom. John Alden Carpenter in his *Krazy Kat* suite, and in his ballet music *Skyscrapers* shows how to bend jazz to program purposes. Virgil Thomson can work into his music such a rollicking ragtime theme as "There'll Be a Hot Time in the Old Town Tonight," which echoes through the score that Thomson did for Pare Lorenz's film *The River.* Aaron Copland, though he now claims to have shaken off jazz influence, liked to flavor his modern experiments with some jazz pepper; while Roy Harris has drawn both on jazz and on folk tunes—last notably in his *Folk-Song Symphony.* Our writers of art song, too, have drawn on the folk element. David Guion's versions of the "Arkansas Traveler," and of "Home on the Range" have interested concert singers.

In quite another vein, full of delightful and impish wit, are Robert McBride's *Fugato on a Well Known Theme,* for orchestra, and *Wise-Apple Five,* for clarinet and strings. In the same bracket, we find Morton Gould's *Satirical Dances.*

Copland's *Music for the Theatre, Movie* suite, and to even greater degree his ballet scores for *Billy the Kid* and *Rodeo,* draw on traditional folk patterns, though Copland's melodic lines are original—as were Smetana's. For full-bodied harmony, with reminiscences of the modal ballads, turn to John Powell's *Sonata Virginianesque,* and his *Natchez on the Hill,* that delightful seven-minute number that is so much played on the air. And for lively back-country humor and melodies, combined with satisfying harmonies, try Lamar Stringfield's *Cripple Creek,* or his quintet for flute and strings, *Moods of a Moonshiner.*

Of our naturalized composers, who could forget the lively compositions, reminiscent of old English folk themes, which Percy Grainger has wrought, and played so excitingly on his concert tours—the *Brigg Fair,* symphonic *Country Gardens,* and his amusing suite, *In a Nutshell,* not to mention *Molly on the Shore* and the *Londonderry Air.* Grainger has shown how to blend folk patterns with concert repertory.

Ideally, indeed, what we should hope for is a continued fruitful exchange between our popular music and our art music. We want our great art songs and instrumental numbers to become widely popular, as the Homeric lays and the songs of Sappho did in their time; and we want our serious composers to continue doing as they have, drawing on the best that folk music and Broadway have to offer.

Perhaps only one per cent of the popular music makes its way into the permanent repertory. But that one per cent is a colorful addition. And after all, we should not try to draw too sharp a line between the popular and the serious composer. William Byrd in Queen Elizabeth's day was both; Purcell's tunes, like Sir Arthur Sullivan's, were whistled the length and breadth of England. Both wrote for the theatre; but no one doubted that they were learned musicians, too. So Gershwin, Kern, Gould, Copland, McBride, Vernon Duke, and Russell Bennett, to name only a few twentieth century Americans, work in both popular and serious modes.

What answer are we then to give to Dvorak's question as to the music which would stop an American on the street in a strange land, and bring up the feeling of home within him? Besides the spirituals, and Stephen Foster's songs, it would be the tunes of Herbert and Kern, of Gershwin and W. C. Handy; the familiar hymns and patriotic tunes of our albums; the band numbers of John Philip Sousa, and one might add to these some of the cowboy songs and Broadway tunes, for the radio has made these part of the common heritage of the present generation. Certainly "Ol' Man River" would strike home to all our hearts, and it is no accident that Winston Churchill used a line from it as a familiar allusion in one of his great speeches.

In the nature of the case, our great art music cannot have the same universal currency as these familiar songs. But that is no reason to regard the popular and folk expressions with envy or condescension. They are a real and true part of American culture, and at their best they come close to poetry and the deeper springs of musical emotion.

When we hear our finest music, popular or classical, we remember, indeed, that our country has now become in Lincoln's prophetic phrase, for *music* no less than for freedom, "the last best hope of earth."—S. S. S.

IF YOU WANT TO START A COLLECTION OF THE FINEST AMERICAN ART SONGS . . . THESE ARE THE WORKS THE COMPOSERS THOUGHT THEIR BEST

Samuel Barber.....I HEAR AN ARMY—G. Schirmer, Inc.
Mrs. H. H. A. Beach.....AH, LOVE, BUT A DAY—A. P. Schmidt Co.
Carrie Jacobs Bond.....I LOVE YOU TRULY—Boston Music Co.
H. T. Burleigh.....DEEP RIVER—G. Ricordi & Co., Inc.
Charles W. Cadman.....AT DAWNING—Oliver Ditson Co., Inc.
SPRING SONG OF THE ROBIN WOMAN—White-Smith Music Publishing Co.
John Alden Carpenter....THE HOME ROAD—G. Schirmer, Inc.
Paul Creston.....TWENTY-THIRD PSALM, G. Schirmer, Inc.
Harvey Enders.....HANGMAN, HANGMAN—G. Schirmer, Inc.
THESE DARK EYES—Schattinger Piano & Music Co., St. Louis, Mo.
Oscar J. Fox.....OLD PAINT—Carl Fischer, Inc.
Rudolf Friml.....GIANNINA MIA—G. Schirmer, Inc.
George Gershwin.....THE MAN I LOVE—Harms, Inc.
SUMMERTIME—Chappell & Co.
Charles T. Griffes.....AN OLD SONG RE-SUNG—G. Schirmer, Inc.
David W. Guion.....HOME ON THE RANGE—G. Schirmer, Inc.
Wm. C. Handy.....ST. LOUIS BLUES—Handy Bros. Music Co., Inc.
Victor Herbert.....ITALIAN STREET SONG—M. Witmark & Sons
KISS ME AGAIN—M. Witmark & Sons
John Tasker Howard....IN THE VALLEY AT HOME—Boston Music Co.
Jerome Kern.....OLD MAN RIVER—T. B. Harms Co.
THEY DIDN'T BELIEVE ME—T. B. Harms Co.
WHY DO I LOVE YOU?—T. B. Harms Co.
A. Walter Kramer.....PLEADING—J. Fischer & Bro.
THE FALTERING DUSK—Oliver Ditson Co.
Edward MacDowell.....THE SEA—Associated Music Publishers, Inc.
THY BEAMING EYES—A. P. Schmidt Co.
Robert McGimsey.....SHADRACH—Carl Fischer, Inc.
Ethelbert Nevin.....MIGHTY LAK A ROSE—John Church Co.
THE ROSARY—Boston Music Co.
Geoffrey O'Hara.....LEETLE BATEESE—Oliver Ditson Co., Inc.
Cole Porter.....BEGIN THE BEGUINE—Harms, Inc.
Sigmund Romberg.....LOVER COME BACK TO ME—Harms, Inc.
Harold Rome.....MENE, MENE, TEKEL—Chappell & Co.
William Schuman.....ORPHEUS WITH HIS LUTE—G. Schirmer, Inc.
Oley Speaks.....SYLVIA—G. Schirmer, Inc.
Lily Strickland.....MAH LINDY LOU—G. Schirmer, Inc.
Virgil Thomson.....DIRGE—G. Schirmer, Inc.
Winster Watts.....WINGS OF NIGHT—G. Schirmer, Inc.
Jacques Wolfe.....THE GLORY ROAD—G. Schirmer, Inc.
SHORT'NIN' BREAD—Harold Flammer, Inc.
Mana Zucca.....RACHEM—The John Church Co.

SYMPHONY ORCHESTRAS

THE PATTERN for fashioning orchestras varies with localities, but certain elements remain constant. One element, it seems, is absolutely essential: enthusiasm. Then there are nearly always three persons hovering in the foreground: a conductor with such an urge to conduct that he can turn haphazard amateurs into up-to-the-minute professionals; an energetic community go-getter, generally a woman, who finds boosting an orchestra her pet pastime; and a soloist (or, better, a series of soloists) of high calibre who will draw out the skeptical and convince the conservative.

Baltimore

Managers of all the major symphony orchestras in the country will gather in Baltimore during May, 1948, for their annual meeting, when they will discuss various mutual problems concerning the business management of such organizations.

Belleville, Illinois

The Philharmonic Orchestra of Belleville, Illinois, now in its eighty-second year, is conducted by Rudolph Magin, a grandson of one of the founders of the orchestra. The Philharmonic Society owns its own building, which is rented to other groups for meetings, parties, and dances.

Boston

Samuel Barber's new work, "Knoxville Summer of 1915" for soprano and orchestra, words by James Agee, had its first performance early this month by the Boston Symphony Orchestra under Serge Koussevitzky.

Charleston, West Virginia

The Charleston Symphony Orchestra, through the assistance of the Recording Fund, was able to present a symphony concert at the West Virginia Institute of Technology in Montgomery, West Virginia, recently. This marked the first time such a concert was ever given either at the college or in the city. Antonio Modarelli is the orchestra's conductor.

Chicago

Robert Casadesus and Gaby Casadesus were duo pianists in the performance of Mozart's Concerto for Two Pianofortes in E Flat Major at the Concert of March 23rd by the Chicago Symphony Orchestra, Artur Rodzinski conducting.

Cleveland

Two new apprentice-conductors are to be appointed by George Szell for the Cleveland Orchestra for its 1948-49 season. Both must play the piano and some other orchestral instrument, and both will conduct section rehearsals and assist the librarians in all library activities. As with the apprentice conductors in the past, they will be paid at regular orchestra salary rates.

Columbus, Ohio

The Fourth Symphony, "1942," of George Antheil, was given its first local performance by the Columbus Philharmonic Orchestra last month. Antheil's younger brother had just been killed in action, and he was deeply stirred by the part America was playing in this world conflict. Said he, "Into my Fourth Symphony went El Alamein, Stalingrad and the *new* America I saw awakening." While he was writing this symphony Mr. Antheil was living in a little beach house near Los Angeles where a blackout every night underlined the imminent fear of a Jap invasion. He says he remembers, during the writing of the first movement, the fear he had that "America might not wake up fast enough." But when he reached the finale, he says, "I was sure that eventual victory would now be ours."

Dallas

The Dallas Symphony Orchestra secured unusual backing from municipal authorities for its recent drive, which offered full membership privileges for as low as one dollar. Not only did Mayor J. R. Temple proclaim one week during the drive as Dallas Symphony Week, but Postmaster J. H. Payne instructed the city's postmen to take around membership blanks to give out with the mail delivered the first two days of the week.

Denver

I. Weiner, writing from Denver, cites, as one of the reasons for the growth of the Denver Symphony Orchestra, the fact that "money was fairly easy to raise because of the income tax situation." But he adds, "There is also the tendency to go to New York for cultural fare, and thus be satisfied to live in an artistic vacuum at home." Finally he puts the very pertinent question, "Wouldn't the decentralization of musical opportunities through publicly supported symphony orchestras in the country at least reverse the trend toward centralization in other fields?"

Duluth

Roy Harris's "Ode to Friendship" was played by the Duluth Symphony Orchestra on April 2nd, Joseph Wagner conducting.

The Duluth Symphony Orchestra has engaged Mr. Wagner as conductor for an additional two years, the first time a contract of more than one year has been negotiated with that organization.

The concerts of March 11th and 12th brought to a close the most successful season the Wichita (Kansas) Symphony Orchestra has ever enjoyed. This organization of ninety members is rapidly taking its place as one of the outstanding symphonic groups of the Southwest. It is doing much to encourage and develop the young American musician and has an orchestra composed entirely of native citizens, even to the conductor, Orien Dalley, who was born in western Wyoming.

Erie

Rose Bampton was soloist with the Erie Philharmonic Orchestra in its early March concerts. Fritz Mahler is the orchestra's conductor.

Houston, Texas

As a feature of the Texas Creative Arts Festival—the first state-wide attempt to search out Texas's indigenous culture—the Houston Symphony Orchestra presented on March 13th a Texas composers' concert, the major work of which was the Symphony No. 3, the "Amaranth," by Dr. Harold Morris, a native of San Antonio. Then there were works by Thomas Beversdorf of Houston, "Gulf of Mexico" by Otto Wick of San Antonio, Overture to "The Stranger from Manzano," by Julia Smith of Denton, and Overture for Orchestra by Louis B. Gordon of Beaumont. A whole constellation seems to have edged in on the orbit of the Lone Star.

Indianapolis

A world premiere, Henry Cowell's "Big Sing," was a feature of a recent concert of the Indianapolis Symphony Orchestra. "In the southern mountains," says Cowell of this work, "religious singing festivals are still held—as they have been for over a hundred and fifty years. Mountaineers come from all over the mountains to attend and sing the old-fashioned hymns. The leader is a traveling singmaster, who brings with him a player on the trumpet or trombone. 'Big Sing' is not based on actual tunes used in the southern mountain big sings but is written in the style of these tunes. The form follows an actual big sing heard by the composer. First, a trumpet fanfare calls all sinners to the big sing. Then there is a rather slow opening hymn. Next, former sinners who have been saved give testimonials; finally, there is Great Rejoicing for the souls of those who have been saved at this big sing by the power of music."

On April 2nd and 3rd what is supposed to be the first full-scale performance of Robert Schumann's "Manfred" in the twentieth century was presented by the Indianapolis Symphony Orchestra. Fabien Sevitzky conducted.

Los Angeles

When Igor Stravinsky conducted the Philharmonic Orchestra of Los Angeles last month he introduced four works which he himself had composed since 1942 at his residence in Southern California: "Scenes de Ballet," "Scherzo a la Russe," "Circus Polka" (for a young elephant) and "Four Norwegian Moods."

Paul Creston's "Fantasy for Trombone and Orchestra" was given its premiere in March. The solo part was played by Rudolf Marsteller. Alfred Wallenstein conducted.

Minneapolis

When Percy Grainger played with the Minneapolis Symphony Orchestra last month, his friendship with Grieg was highlighted through his presenting that composer's A-minor Concerto. On the same program Grainger also figured as composer, since four of his "Settings of British Folk Songs and Dances" formed part of the program. These were the result of the world-wide search he made in 1905 to collect folk songs, these being recorded directly from the singers *via* phonograph.

Montreal

The work of the Orchestra of Les Concerts Symphoniques continues throughout the year, with only about thirty per cent of the concerts being given during the regular winter series. There are summer concerts, children's concerts and the annual gala series.

Nashville, Tennessee

Charles Bryan's "Bell Witch" Cantata was presented at the March 30th concert of the Nashville Symphony Orchestra and the Nashville Choral Society.

New Jersey

Mendelssohn's Symphony No. 5, his "Reformation Symphony," was the featured work presented by the New Jersey Symphony Orchestra at its final concert of the season, on March 30th, at Montclair, New Jersey. Selma Kaye, soprano, was the evening's soloist. The orchestra is conducted by Samuel Antek.

ANDOR FOLDES

New York

The first performance in New York of Khatchaturian's "Russian Fantasy" was the fare for the April 1st and 2nd concerts of the New York Philharmonic-Symphony Orchestra. Leopold Stokowski conducted.

The Carnegie "Pop" Concerts will return to Carnegie Hall this spring, according to Daniel Rybb, founder of the series two years ago. This season, which will start May 1st, will consist of thirty-six concerts and will be managed by Ernest Anderson, impresario of the midnight jazz concerts at Carnegie and Town halls.

Philadelphia

Jeanne Therrien, winner of the Boston Regional competition sponsored by the Rachmaninoff Fund, was soloist with the Philadelphia Orchestra when that group played the Concerto No. 1 in F sharp minor by Sergei Rachmaninoff on March 19th. The same program held the First Symphony of that composer, lost for many years and recently discovered in the archives of the Leningrad Conservatory. The work will be performed under the auspices of the Rachmaninoff Fund.

Pittsburgh

The Pittsburgh Symphony Orchestra, which will not have a permanent conductor next season because of the resignation of Fritz Reiner, has engaged Leonard Bernstein for seven weeks, starting January 24th.

Portland, Oregon

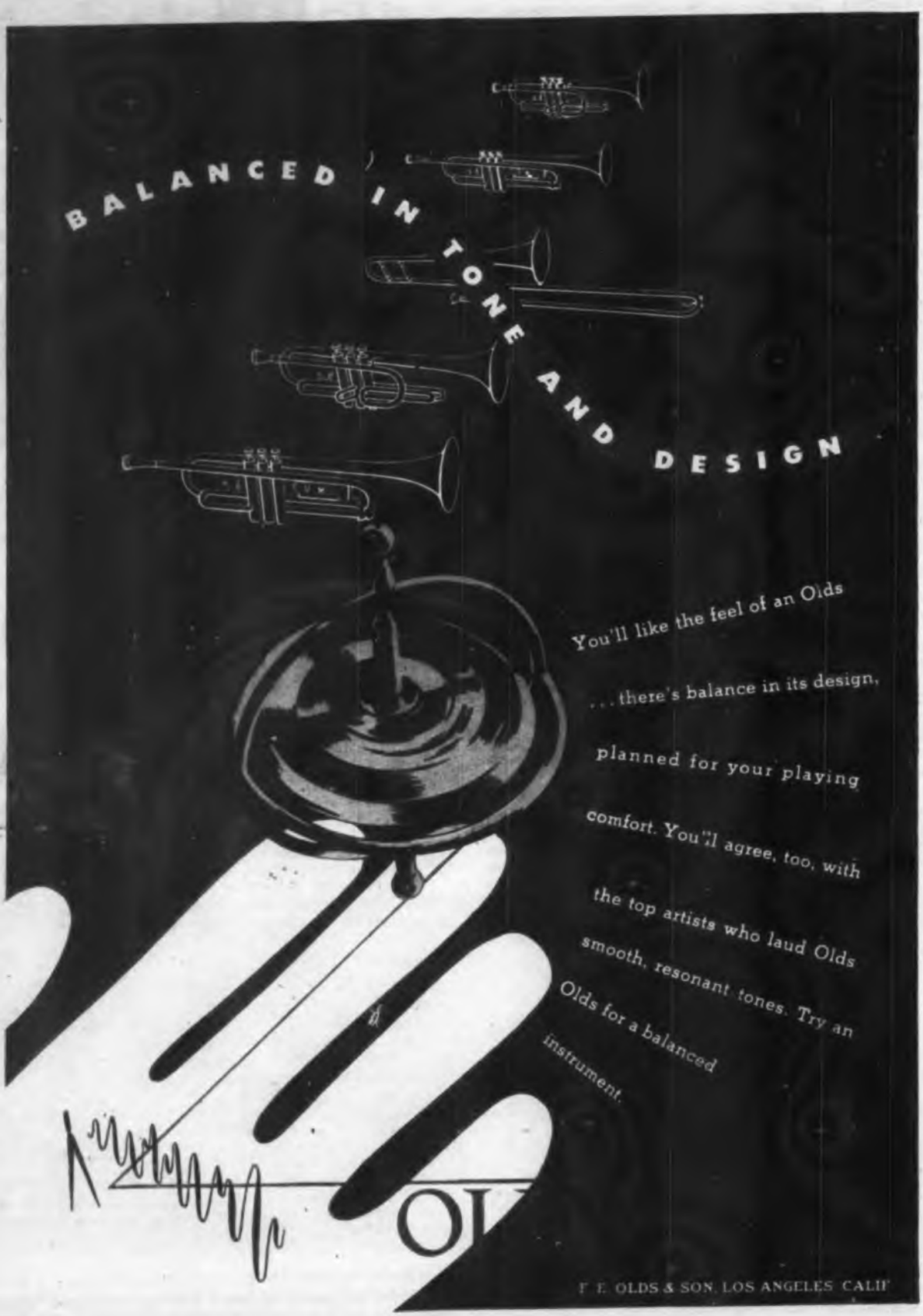
Reorganization of the Portland Symphony Orchestra, which was founded in the early years of the century but which had to be discontinued at the close of the 1937-38 season, was achieved in the spring of last year, a major role in this resuscitation being taken by Local 99 of that city. This local, in fact, contributed $10,000 to the orchestra, the sum representing the total royalty check assigned it for the year.

San Antonio

The San Antonio Symphony Orchestra last month gave first American performances to Don Gillis' "Four Scenes From Yesterday" and to Richard Strauss' orchestral fantasy on his opera, "Die Frau ohne Schatten." This was the third Strauss work to be given its American premiere by Mr. Reiter and the San Antonio Orchestra. The orchestra ended its ninth season with its March 20th concert.

Schenectady, New York

Andor Foldes will be soloist, playing Beethoven's "Emperor" Concerto, with the Schenectady Symphony Orchestra at the closing concert of its season on April 27th. The orchestra is conducted by Anthony Stefan.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Leaders and Line-ups

Manhattan Melodiers

COUNT BASIE will tee off his first nation-wide concert tour with a performance at Carnegie Hall on April 25th.

RAY EBERLE played at the Roseland from March 18th to April 14th.

CLAUDE THORNHILL'S three weeks at the Strand Theatre terminated April 15th.

DICK JURGENS swung out of the Pennsylvania Hotel April 17th.

SHEP FIELDS finished his date at the New Yorker April 6th.

MIGUELITO VALDES' present date at the Martinique will extend, to May 6th.

FLORIAN ZABACH, His Violin and Orchestra, made its New York bow on April 15th in the Persian Room of the Plaza Hotel.

IRVING FIELDS has been held over at the Crest Room until June 4th.

Mid-West Madcaps

SONNY DUNHAM is taking a March 29th to April 25th date at the Deshler-Wallick, Columbus, Ohio.

NICK STUART played from March 5th through 18th at the Lake Club, Springfield, Illinois.

NICK STUART

WARNEY RUHL will finish at the Cleveland Hotel, Cleveland, April 28th.

JOHN KIRBY did four weeks at Stage Door, Milwaukee, April 29th.

LIONEL HAMPTON finished his week at the Paradise Theatre, Detroit, April 1st.

TEX BENEKE is set for two weeks at the Eastwood Gardens, Detroit, beginning July 16th.

TED WEEMS played from March 29th to April 4th at the Athletic Club, Milwaukee.

JACK STAULCUP will open at the Roof Garden, Arnold's Park Iowa, for a two-week stay June 29th.

CLYDE McCOY will begin his two weeks at the Club Carnival, Minneapolis, May 1st.

JOHNNY LONG will follow Clyde McCoy at the Club Carnival May 14th.

CHARLIE SPIVAK will begin his date at the Club Carnival May 28th.

GEORGE WINSLOW finished two weeks at the Blue Moon, Wichita, Kansas, April 8th.

Atlantic Antics

FREDDY CLUTE'S four weeks at St. Anthony's, Johnstown, New York, will extend to May 1st.

FRANK DENIS has just finished a two-month engagement at the New Terrace Gardens in the Bronx, New York.

FRANKIE CARLE'S two weeks at the Meadowbrook, Cedar Grove, N. J., ended April 4th.

GEORGE WELLS' orchestra was on hand when the Ankara, Pittsburgh, reopened March 23rd.

JOE MOONEY Quartet has just finished a two-week engagement at Club Copa, Pittsburgh.

Southward Swing

AL JAHNS began his date at the Claridge Hotel, Memphis, April 2nd.

CHARLIE FISK finished his stay at the Ansley Hotel, Atlanta, April 13th.

BENNY STRONG will end a four-week stint at the Peabody Hotel, Memphis, April 24th.

VAUGHN BOLTON will wind up his date at Fort Riley May 30th.

Loop-a-Doopers

WILL BACK'S three months at the Melody Mill will take him to June 25th.

SKINNAY ENNIS has a March 18th-May 25th date at the Palmer House.

EDDY HOWARD will finish his two months at the Aragon Ballroom May 23rd.

SKITCH HENDERSON began a two-week engagement at the State-Lake Theatre April 2nd.

CHUCK FOSTER reopened the Boulevard Room of Stevens Hotel March 27th, following its refurbishing.

EDDIE SOUTH finished his three weeks at the Club Silhouette April 5th.

Far-West Fanfare

BOBBY MEEKER played at the Rainbow Ballroom, Denver, March 23rd to April 4th.

BUDDY WAPLES began an engagement at the Last Frontier Hotel, Las Vegas, Nevada, March 12th.

LEIGHTON NOBLE is currently taking a six-week date at the Mapes Hotel, Reno.

EDDIE FITZPATRICK will begin his six weeks at the Mapes Hotel April 21st.

JACK FINA'S added four weeks at the Claremont Hotel, Berkeley, California, will take him to May 9th.

California Capers

JOE REICHMAN'S four weeks at the Ambassador Hotel, Los Angeles, ended April 12th.

TAPPY TAPPERO'S date at It Club, El Cerrito, will extend to June 1st.

RUSS MORGAN will open at the Claremont Hotel, Berkeley, May 11th.

HERE, THERE AND EVERYWHERE

PIT PIONEERS

Already in 1911 moving picture theatre orchestras were having their troubles. The majority of such difficulties could be traced to the widespread policy on the part of theatre managers of laying off their pit orchestra players during the months of May, June, July and August. Since the pay even during the rest of the year was none too generous, the men were hard put to it to make ends meet. Hundreds of them took up the slack as best they could, turned their hands to odd jobs (when they could find them), or simply occupied themselves with tightening their belts and putting as good a face on matters as possible.

Not so eleven stalwart musicians from Missouri. These citizens of Springfield (see the accompanying photograph) decided they were going to deal with the matter both as musicians and as professionals. With Ernie Roark, cornetist, as the motivating force, they organized into a cooperative company, leased a summer theater, which had been operating for years previously with just a player piano, and pooled their united talents for the making of the best moving picture pit orchestra in the country.

The enterprise was a rousing success. From the opening day (May 1, 1911) the theatre drew the majority of the town's clientele, a natural trend since the other houses in those days were silent both as to pit and as to screen. Indeed, the managers of the other theatres began to feel the pinch of competition so keenly that they dispatched an appeal to the Federation claiming, of all things, unfair competition. Owen Miller, the then secretary of the Federation, made a special trip to Springfield to look into the matter, but the conclusion he came to and the action he took gave the theatre managers scarcely the boost they expected. For Mr. Miller decided that so much enterprise—in the face of out-and-out layoffs during one-third of each year by the very managers doing the complaining—was matter not for censure but for solid and systematic encouragement.

So, during the years in which this orchestra flourished, Mr. Miller publicized it in every way possible. In the October, 1911, issue of "The International Musician," he ran the present photograph of the orchestra, accompanying it with an editorial exhorting all other musicians so beset to emulate this group's example.

At that time "The Skydome Orchestra" was the largest ensemble of its kind playing for silent pictures. But news of its success provided other orchestra players with both an idea and a stimulus. In fact, this group was probably one of the reasons for the astonishing increase both in the number and size of moving picture orchestras throughout the country during the succeeding score of years—that is, until synchronized music piped from Hollywood sounded the death-knell of this branch of professional activity in any but the largest cities.

Radio City Orchestra today—and others of its ilk—might themselves give the grateful nod to this group of resolute souls who decided they would not go into mass decline, come summer, but would continue to play, in return for good coin of the realm, in the moving picture house pit—would, in short, be loved by cinema audiences in June as in December.

MUSIC FROM THE AIR

Siam had an instrument you played reclining on a mattress; the Middle Ages favored the nose-flute; Elizabethans became proficient on strange twisting horns called serpents; the Victorians flocked to hear straw-fiddles and musical glasses, but it has taken the middle twentieth century to produce an instrument which the player *never once touches* in performance. This is the theremin, whose eerie, unlocalized tones were heard in a concert last month presented by the Philadelphia Symphony Orchestra in its home city, under, or to be more precise, in front of, the capable hands of Clara Rockmore. Miss Rockmore, who was trained first as a violinist, pupil of Leopold Auer, was later coached by Leon Theremin, the inventor of the instrument, thereby developing a technic that not only put to use the amazing dynamic and tonal range of the instrument but also made possible rapid passage work with each tone cleanly demarcated. She also has achieved one of the most difficult effects on this instrument, the true staccato—and all this she does by the simple means of moving her hands in various directions in front of the rod projecting from the right rear corner of this instrument which looks for all the world like a receiving set with a metal loop extending horizontally from the left across it.

The mechanics of the theremin, while simple to the initiate, require a deal of explaining to those less versed in the ways of radio. The music is produced by two high-frequency electric circuits employing oscillating radio tubes. One operates at a constant frequency, while the frequency of the other is varied by the movements of the player's right hand through the air in front of the rod. A range of about six octaves is possible, with infinite variations of intensity and quality, obtained by volume control and the filtering out of certain harmonics. Such are its possibilities for development that in the future it may become an instrument as richly harmonic as it is now melodic, its tonal range and texture including every instrument in the orchestra.

In Springfield, Missouri, scene of music festivals and center of Ozark Mountain Music, eleven pit musicians in 1911 formed a co-operative, hired their own movie theatre, and did a roaring business, proving that live talent can draw the crowds. From left to right: Roy Ledgerwood, Ernest Brown, Will Keet (Leader), James Gaston, Billy Jaeger, John Gheers (Guest Conductor), Dooley Fowler, Rudolph Myers, Ernie Roark, Frank Kappis, Ira Jaquith, William Wilhener.

OPERA and OPERETTA

REINER TO THE METROPOLITAN

Fritz Reiner, who has been engaged as one of the principal conductors of the Metropolitan Opera next season, has established himself in this country (he was born in Budapest, Hungary, on December 19, 1888, and came to America in 1922) chiefly as an orchestral conductor. However, he has made a name for himself also as an operatic conductor with the Philadelphia Grand Opera Company during the 1931-32 season, and, in 1937, by introducing "Amelia Goes to the Ball" to New York with a student cast from the Curtis Institute of Music in Philadelphia. During the summer of 1936 he conducted opera in London's Covent Garden, and in 1939 conducted the world premiere of "The Devil and Daniel Webster" in Philadelphia.

SEASON'S SIGN-OFF

During the season just closed the Metropolitan Opera Company gave twenty-nine operas, of which "Tannhaeuser" had the greatest number of performances, namely, eight. The season had one novelty, "Peter Grimes." Probably the greatest single success registered during the season among the singers new to the Metropolitan boards was that of Cloe Elmo in Azucena. Others who proved their worth were Polyna Stoska, Pia Tassinari, Giuseppe Valdengo and Giuseppe di Stefano. The orchestra was conducted for thirty-five performances by Giuseppe Antonicelli, for twenty-one apiece by Emil Cooper and Fritz Stiedry, for sixteen by Pietro Cimara, for fourteen by Fritz Busch, for twelve by Louis Fourestier, for eight by Max Rudolf, for six by Wolfgang Martin, and for four by Wilfred Pelletier.

The cities visited during the Metropolitan's tour have their own say in regard to the operas shown. Therefore, the choice is in some sense a sort of Gallup's poll as to favorites in this field. More cities asked for Richard Strauss's "Der Rosenkavalier" than for any other opera. It was presented in eight places. The next two favorites were "La Boheme" and "Traviata," each played six times. Mozart's "Don Giovanni" was the fourth in order of popularity with five performances. Los Angeles proved the most venturesome in its taste, for the tour's only "Tristan," "Walkuere," "The Magic Flute' and "Peter Grimes" were performed there.

NEW YORK CITY CENTER OPERA

The spring season of the New York City Opera Company opened March 19th with Mozart's "Don Giovanni," a performance directed by Laszlo Halasz. Heading the cast were Frances Yeends, who made her debut as Violetta, Norman Young as the elder Germont, and William Horne as Alfredo. Jean Morel, who conducted, gave a smooth and spirited performance of the opera.

At the performance of "Carmen" on March 21st, Walter Cassel as the Escamillo, revealed a warm, pleasant voice. Lenore Portnoy won the house with her portrayal of Micaela. Winifred Heidt, who sang the title role, brought to the characterization a gypsy's vehemence and warmth. Jean Morel was the conductor in this production, too.

"DOWN IN THE VALLEY"

A one-act folk opera, "Down in the Valley," has recently been composed by Kurt Weill around several American folk songs, one of them giving its name to the opera title, others including "The Lonesome Dove," "The Little Black Train," "Hop Up, My Ladies," and "Sourwood Mountain." The score is written in two versions, one for full orchestra and one for a small orchestra excluding violas, French horns and oboes. It requires only three singers, soprano, baritone and tenor, a few speaking parts and the chorus which participates actively in the production. The fact that a painting of Grandma Moses, the famous American primitive, is used as the title page of the work as published by G. Schirmer, Inc., gives a clue to its fresh, unspoiled character.

MENOTTI'S MEDIUM

Gian-Carlo Menotti's operas, "The Medium" and "The Telephone," have been performed more than 300 times since their initial great success on Broadway in April, 1947. The original company has now left for London, where the operas will open May 1st. The composer has joined them and will stage the London performances himself. After the operas have been given in England the American company will tour Belgium, France, Holland, and Scandinavia.

PAPER MILL PLAYHOUSE

The Paper Mill Playhouse of Millburn, New Jersey, is currently in the midst of one of its most ambitious productions, "The Great Waltz," the story of the waltz kings, Johann Strauss the Elder and Johann Strauss the Younger. John Charles Sacco is musical director.

SAN CARLO

Eight newcomers to the San Carlo Opera Company—its season started April 14th at Rockefeller Center in New York—are Graciella Rivera, soprano; Lucia Evangelista, soprano; Gina Fratesi, tenor; Ugo Novelli, bass; John Ciavola and Grant Garnell, baritones; Winifred Heckman, mezzo-soprano, and Elizabeth Carron, soprano.

Carlo Moresco is the company's musical director, and Anton Coppola its conductor.

CURTAIN CALLS

Patrice Munsel will make her first European tour, starting with the Scandinavian countries, in May.

Jussi Bjoerling, Swedish tenor, gave his first post-war New York recital in Carnegie Hall, March 21st. In June he will go to Paris to sing at the Paris Opera.

Ferruccio Tagliavini, at his first recital in Carnegie Hall, March 24th, presented a program of Italian and French operatic arias and songs. On March 30th he will sing in "La Boheme," together with Pia Tassinari, with the Connecticut Opera Company in New Haven.

Alfredo Salmaggi presented Puccini's "La Boheme" at the Brooklyn Academy of Music March 20th as the 30th performance of the current season. "Cavalleria Rusticana" and "Pagliacci" were presented as a double bill on March 27th.

The San Francisco Opera chorus has already started rehearsals for the season that opens next autumn. Kurt Herbert Adler is the chorus director for the sixth year.

FRITZ REINER
Conductor of the Metropolitan

Soloists' Symposium

Gertrud Kuenzel Roberts, Honolulu harpsichordist, recently flew to Mauri, an island in the Hawaiian group, to give a concert attended by clubwomen of the district, Scottish plantation managers, a Japanese minister with a group of students and whoever else could crowd into the island's tiny theatre. Mrs. Roberts' home town is Hastings, Minnesota. She went to Honolulu to live in January, 1947.

Bruno Labate, oboist of the New York Philharmonic-Symphony for twenty-four years, gave a concert in Town Hall last month in which, besides appearing as soloist, he was featured as composer and conductor for a chamber orchestra assembled for the occasion.

BALBINA BRAININA

At her concert in New York on March 7th Balbina Brainina, the internationally-known pianist, who, incidentally, was the last pupil of Ignace Jan Paderewski, presented works of wide scope, comprising at least five nationalities, among them Prokofiev, Kabalevsky, and Scriabin of her native Russia. Miss Brainina has recently become an American citizen.

Claudio Arrau will tour Palestine next season, making seven appearances with the Palestine Philharmonic and playing seven recitals in Tel Aviv, Haifa and Jerusalem.

Pierre Journier, French 'cellist, who played in Europe last summer with Joseph Szigeti and Artur Schnabel, has been booked for his first United States tour early next season.

The Closing Chord

Emil G. Balzer, treasurer of Local 802, New York, passed away on March 11th at the age of 71. An excellent pianist, before he entered into the field of trade union activity, Brother Balzer has been a member of the Federation since its founding in 1896, and was admired by all for his integrity and devotion to the cause of trade unionism.

Brother Balzer was elected Treasurer of Local 802 in 1946 and his work as administrator of that local's finances set a new standard of efficiency in that field.

Charles F. Love, in 1918 and 1919 president of Local 54, Zanesville, Ohio; during 1917 its vice-president, and from 1920 to 1924 a member of its Executive Board, passed away on February 15th at the age of sixty-seven. He had been a continuous member of the local for forty-nine years, and, as clarinetist, was a member of the Memorial Concert Band of Zanesville.

J. Milburn Simmons, treasurer of Local 313, Rome, New York, since 1912—the year he came to that city from his native Waterville, New York—passed away on December 7, 1947, at the age of seventy-two. A drummer, he had given up professional work some time ago.

John Hazel, cornetist and charter member, as well as honorary life member of Local 761, Williamsport, Pennsylvania, passed away on January 26th at the age of eighty-two. Not only is he nationally known as a cornetist—he was regarded as a rival of Jules Levy, the two playing competitively at Atlantic City during the summer seasons of 1891 and 1892, and soloist with Sousa in every state in the Union—but he was also a composer of eminence, having written a number of marches which have become famous throughout the world. On the proposal that a street in his home town be named after him, the councilmen voiced wholehearted approval.

Local 218, Marquette, Michigan, suffered the loss of two of its youngest members within two weeks during February. The first was Donald Hedberg—eighteen years old—who met sudden and violent death in an automobile accident February 14th, just a few hours before he was to play an engagement as a member of the Municipal Band. The second was Carl Syren, blind pianist, who passed away at the age of twenty-two during one of the many trips to the hospital for treatment.

Composers' Corner

Curiously enough, the playing of Walter W. Eiger's "American Youth Overture" by the National Orchestral Association last month in New York was the means of reuniting two brothers. William M. Eiger, reading of the performance in the paper, telephoned the composer and discovered that the composer was his own nephew, son of a brother who died in Poland some years before. However, a further surprise was in store. For the newly-found nephew informed him of a brother of William who had been living in New York for the last six years, but who had not seen his brother since 1912. The two wars had separated the family; it took music to get them together.

Walter Piston has been named to the new chair of music at Harvard University endowed by Walter W. Naumburg.

Roy Harris, who has settled in Colorado, was recently awarded a citation for distinguished citizenship by Lee Knous, Governor of the state. Mr. Harris, by the bye, sent in a letter of some length to the New York Times recently anent the recent esthetic dictums in Russia. He says in part, "Society abounds in these self-appointed judges of music; political, professional and amateur. Often these savants, emboldened by public credence, become so sure of themselves that they imagine they can perceive with clairvoyant clarity the motives which governed the works of composers. Though they may know nothing whatsoever about the personality, habits or creative procedures of the composer in question, nevertheless with omniscient wisdom they presume to know more about the esthetic, moral and professional values which generate the composer's work than does the composer himself. How easy it is to laud the digested past idioms of thought and in the same breath belittle the talents, aspirations and labors of contemporary creative thinkers . . . Why all these comparisons and computations of the gifted by the less gifted? Music cannot be timed and scored like a football game. Music is not a football game to win or lose, with an onlooking public which immediately knows the outcome. Neither the result nor the public is either fixed or final . . . Any attempt arbitrarily to force music into agreement with the dogmas of an institution or the esthetic understanding of a current public will only freeze the art into an industrialized status quo. Music must not be deprived of the sifting processes of time. 'The mills of the gods grind slowly . . .'"

To all of which we can only shout our gusty approval.

William Schuman has just completed a new Violin Concerto. His Ballet Night Journey has been produced by Martha Graham. The composer is now at work on an orchestral score based on the ballet. It will be premiered next winter.

Harold Morris, a native of San Antonio who is presently a member of the faculty of the David Mannes School of Music in New York, is the winner of the $250 prize in the Texas Composers' Contest.

Camargo Guarnieri's Second Violin Sonata was played for the first time in this country by Louis Kaufman at Town Hall, New York, March 25th.

The third annual composers' conference at Middlebury, Vermont, will run from August 21st to September 4th. Opportunity will be offered to hear the works composed in actual performance, since a chamber music group will also be there during the conference. Composers on the staff will include Everett Helm, Normand Lockwood and Otto Luening. Alan Carter, founder of the Vermont State Symphony, will conduct both the conference and the center.

Casimiro Dello Joio's Suite for a large band was played by the Allentown, Pennsylvania, band April 4th.

On February 22nd the Eastman School Little Symphony Orchestra, conducted by Frederick Fennell, gave the first concert performance in America of the new Concerto for Oboe by Richard Strauss. The soloist was Robert Sprenkle, oboist of the Rochester Philharmonic and Civic orchestras, and a member of the Eastman School faculty.

Roman Totenberg played Arthur Honegger's new composition, a sonata for violin alone, at his Carnegie Hall recital March 29th.

William Schatzkamer, who was chosen from among sixty pianists to play Gershwin's "Rhapsody in Blue" at the Lewisohn Stadium in New York, and who as piano soloist with Paul Robeson has just completed his third nation-wide tour, included in his March 14th concert the "Visions and Prophecies, No. 5" of Bloch.

"Sonny" Greer—

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● Sonny Greer, famous drummer with Duke Ellington's orchestra, is starting his 25th consecutive year as a Leedy owner! His present outfit, all Leedy, is considered by professionals to be the most beautiful in the world today. Sonny states, "I've tried them all—Leedy was tops in '23, and year after year my Leedy outfits have given me outstanding service and satisfaction."

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HAPPINESS ABOUNDS AT THE DOWNBEAT CONCERT

The Duke and Sonny celebrate the close of another "hit" performance at the recent Downbeat Concert.

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BOOKS OF THE DAY

BY *Hope Stoddard*

ROMAIN ROLLAND'S ESSAYS ON MUSIC. Allen, Towne and Heath, Inc. 371 pages. $5.00.

Only greatness can encompass greatness. Perhaps this is why so many biographies are no more than pasteboard cut-outs of the men they seek to mirror. No such stinting in personalities or in achievements is suffered herein, since the portrayer, having within himself every element which constitutes greatness, can not only attribute it to these composers—Grétry, Metastasio, Gluck, Handel, Mozart, Beethoven, Berlioz, Wagner, Wolf and Saint-Saëns—but point out exactly how it blends with their lives as men and musicians.

Preceding the discussion of the personal development and the musical accomplishments of these men are startlingly vivid portraits of them as they appeared in the flesh. Of Lully: "He had a clever but vulgar face and heavy eyebrows . . . his nose was fleshy, with spreading nostrils; his cheeks heavy and lined, and puckered with wry folds. He had thick lips, and when he was not jesting his mouth wore an obstinate and disdainful expression. His chin was full and cleft and his neck was thick . . ."; of Handel: "He was gigantic, broad, corpulent, with big hands and enormous feet; his arms and thighs were stupendous. His hands were so fat that the bones disappeared in the flesh, forming dimples. He walked bowlegged, with a heavy rolling gait, very erect, with his head thrown back under its huge white wig, whose curls rippled heavily over his shoulders. He had a long horse-like face, which with age became bovine and swamped in fat, with pendant cheeks and triple chin, the nose large, thick, and straight, the ears red and long . . ."; and of Beethoven: "He is built of solid stuff well cemented; the mind of Beethoven has strength for its base. The musculature is powerful, the body athletic; we see the short, stocky body with its great shoulders, the swarthy red face, tanned by sun and wind, the stiff black mane, the bushy eyebrows, the beard running up the eyes, the broad and lofty forehead and cranium, 'like the vault of a temple,' powerful jaws 'that can grind nuts,' the muzzle and the voice of a lion. Everyone of his acquaintance was astonished at his physical vigor."

As clearly as these paragraphs present the men as they looked to their contemporaries, just as clearly does the author convey their personalities. Beethoven is saying with a setting of his powerful jaws, "The rules forbid this succession of chords; very well, I allow it." Wagner is yearning, "To have my youth again and my health, to enjoy nature, to have a wife who would love me devotedly, and fine children—for this I would give up *all my art*. Now I have said it—give me what is left." And Hugo Wolf cries in anguish, "Heaven gives a man complete genius or no genius at all. Hell has given me everything by halves!"

Above and beyond all this wealth of portrayal the reader is felicitated with the wisdom of the author himself, in his asides which yet take on the importance of center-of-the-stage soliloquies: "It is not enough to be a talented artist; it is not enough even to add application to talent . . . there must be character"; and, of art, "In our anxiety and pride we tell ourselves that we have reached the pinnacle of art and are on the eve of a decline . . . Well, everything may have been said; yet everything is still to say. Art, like life, is inexhaustible; and nothing makes us feel the truth of this better than music's ever-welling spring, which has flowed through the centuries until it has become an ocean."

So does greatness lie ready to take as from the palm of a hand—in the persons portrayed, in the portrayer. Our congratulations to those who have made available through this distillation from five different books, now all of them out of print, such treasurable writings on music and on human greatness.

KEYS TO THE KEYBOARD, a Book for Pianists, by Andor Foldes. 117 pages. E. P. Dutton and Company, Inc. $2.00.

Though the present volume begins with a chapter which is entitled "Getting the Right Start," and which deals with the young prospective music pupil, it is really a book primarily for full-fledged students of the piano, a book to teach them how to make their practice hours rewarding, their musicianly development broad and consecutive, and their platform appearances flawless. There is an idealism running through the pages of simple directions and conscientious advice which makes it far more than an exercise manual: "We should always practice with the same devotion and concentration as though we were sitting on a concert stage," and, "We must practice études and exercises as though there were nothing more beautiful than scales in thirds, nothing more thrilling than broken octaves."

The specific suggestions are invaluable; for instance, the "photographing" of each note in the mind, the practicing of the sixteenths of a Chopin étude in different rhythms, the initiating of a practice hour with pieces rather than with scales.

The chapter on memorizing will be a godsend to those weak in this regard, stressing as it does different approaches—the "finger memory," the auditory, and the visual, for different types—and advocating a combination of all types for most individuals, and the break-down of a passage into units capable of being registered mentally. The paragraph on the memorizing of modern music will bear several re-readings and thorough assimilation.

Especially informative is the question-answer approach of the final chapter, in which absolute pitch, scale practicing, staccato, phrasing, octave-playing, repertoire, chord exercises, the pedal, the use of the metronome and dozens of other moot points are considered.

The book, in short, does more than put in circulation one particular pianist's opinions about keyboard manipulation. It succeeds in impressing the piano student—be he in any degree sensitive to the nuances of his art—with the necessity for self-examination and self-propulsion in his daily practice and in his before-audience projections.

PATHETIC SYMPHONY, a novel about Tchaikovsky, by Klaus Mann. 346 pages. Allen, Towne and Heath. $3.00.

From the first page when Anatol awaits his brother, Peter Ilych, at the train platform, after the latter's flight from his disastrous marriage, to the last when the composer dies babbling the name of Madame von Meck, this story is tragedy as stark and uncompromising as any ever conceived by a Dostoyefsky: a childhood in which weakness is victimized, with not even the mother stretching out her cool hand in comfort; her death, under strange circumstances ("God, let me follow her!"); the tortured adolescence; the horror of a mock marriage; the avoidance of contacts for fear of being found out (Tolstoy's "penetrating eye"); the "friendships" which were but excruciating combats ("The boy will steal my watch if I take him with me!"); the bitter break-up of the von Meck illusion ("One is in the position of an abandoned mistress! What a deplorable finale!"), and finally the inroads made by old age on one who adored youth. The only attachment idealized throughout his life, the only unequivocal encounter was his final meeting with Death.

Only a novel such as this can counteract other novels which have so grossly daubed the portrait of that tragic figure. Better life as it really is—Tchaikovsky himself would have insisted on this—a life which could produce, for all its failings, "The Pathétique," than the worked-over portrait of someone who never existed, or if he did exist, existed like millions of others without once reaching out from drabness into the bright regions of beauty.

Technique of PERCUSSION

By GEORGE LAWRENCE STONE

George L. Stone

Many interesting letters have been received recently, with so many questions to be answered that some of them will have to be held over until space in this column is available.

Dr. Iur. Fritz R. Berger of Basle writes again upon Swiss drumming and enlarges on the point that, while a modern drummer may feel free to adopt whatever stickwork he deems expedient to bring out a desired musical effect, the traditional drummer (we call him the *ancient*), playing the traditional marching drumbeats should adhere strictly to the traditional sticking of the rudiments and drumbeats involved. Thus the good Swiss doctor speaks our language.

One can't speak of drum rudiments without thinking of J. Burns Moore, dean of Connecticut drummers and president of the National Association of Rudimental Drummers. Burns has done more, I think, than any living man to perpetuate the traditional rudimental drumming of this country. A letter was received from him quite recently and, though going on seventy-six, he is working to capacity, teaching the rudiments to private pupils and drum corps.

My buddy, the late Walter Smith, trumpet virtuoso and band-leader, delighted in taking a pot-shot at me when introducing me to an audience, prior to a drumming exhibition, by referring to me as *a rudimental drummer—rude, but not very mental.* This label certainly doesn't apply to Burns, for he played for years in theatre-pits and is at present the tympanist for the New Haven Symphony Orchestra, a position he has held for the last forty years.

Tommy Thomas, A. B. C. staff drummer, Chicago, has written in to say "hello." One of Tommy's broadcasts is the Don McNeill's Breakfast Club, out of the above station. Get up early or stay up late and listen in to Tommy's fine work.

Then there is a letter from Ted Kurtze, the fife-maker from Waterbury, Connecticut, answering my question, prompted by a reader, regarding his scrap-book on drums and drumming. I saw this book several years ago and found it most interesting. At present it consists of 180 pages crammed with photos plus newspaper and magazine clippings of interest to drummers. From around a thousand drum pictures Ted mentions his oldest American drum, used in 1652 during the founding of Farmington, Connecticut, to call colonists to church and, second oldest, the one used during King Philip's War in the Great Swamp fight at North Kingston, Rhode Island, in 1675. Interesting to those who have trouble with their *long roll* should be the famous Dubbs drum, used at Camp Baltimore, where and when Keyes wrote his (and our) *Star-Spangled Banner.* If any reader has an extra drum picture, why not send it to Ted, at Waterbury? I know he will appreciate it.

A letter has been received from Charley Wilcoxon of Cleveland. Charley and I have been fast friends for some twenty-five years. He writes, " . . . I have your article from *The International Musician* concerning the student who hates to *count aloud* pasted right under the glass of my showcase and I demand that every one of my students read it and act accordingly. In this way I only have to tell them to count aloud *1,000 times per year* instead of the former *2,000 times!*" Hold everything, Charley, and remember there's a law against shooting them.

"TOUCH" ON THE DRUM

To *Student, Detroit,* who inquires how to develop touch on the drum, the answer is to *practice* on the drum. BUT—and this really is a big BUT—not until a sufficient amount of dexterity and control has been gained through practice on the practice pad.

It seems to be the consensus that all elementary and a good amount of advanced practice should be done on the pad. As a matter of fact, many top-flight professionals devote a goodly portion of their daily workout to pad-practice, for thus they can cover more ground in a minimum of time.

It comes as a shock to many an aspiring student to find, when playing upon a snare drum for the first time, that he cannot do nearly as well upon it as he has been able to do upon his pad. If you are one of these, *Student, Detroit,* don't lose any sleep over it, for there is no reason why, at this stage of the game, you *should* feel at home on the drum. Through practicing exclusively upon the pad you have become accustomed to the response of its rubber striking surface to the large, heavy

practice sticks that you have (we earnestly hope) been using. Thus you have acquired *touch on the pad*, which is as it should be.

When your instructor deems it the proper time to assign practice on the drum itself, you then will begin to accustom yourself to the slightly different response of the *drumhead* and (in the case of an orchestra drum) to the weight and hang of smaller and lighter sticks. Thus, in due time, you may expect to find that you have developed *touch on the drum*.

The main point is not to hurry this process.

THE KRUPA DRUM CONTEST

The second Krupa Drum Contest should be well under way by the time this item appears. This really is talent-scouting, with big-time opportunities, de luxe drum outfits and cash prizes for the winners.

The former contest, which was held just before the war and drew over 9,000 young amateur tub-thumpers, brought out Louis Bellson, who thereupon joined Benny Goodman, and Karl Kiffe, who was hired by Jimmy Dorsey.

What a chance for some kid under twenty!

SIGHT-READING SIDELIGHTS

Certain of the gentry are biting their finger-nails over the way drum parts are notated. They inquire: *Why do drum parts contain notes of a duration that a drummer cannot express? Why do composers and arrangers write half notes, tied notes, dotted notes, etc., when of course we cannot carry these out to their notated value unless rolling (our only method of producing long tones) is specified?*

The answer is this: Music writers are accustomed to using the same notation for the drum as for the other instruments. I should judge that they take it for granted that a drummer should be able to read and assimilate what to them and to other musicians is everyday musical notation. Personally, I believe that a drummer should be able to do exactly this. It really makes little difference, after you have become a good sight-reader, what notes are employed, as long as they tell you when to strike and the note-arithmetic of the measure is correct. Syncopated, tied or dotted notes in the drum part show how the other instruments are being played, and often this will aid you in fitting your interpretation to that of the ensemble.

If drum music was meticulously notated, gosh help the poor drummer trying to sight-read a floor-show, for then either thirty-second or sixty-fourth notes would be employed, as these come nearest to expressing the short, sharp tone-length of the single tap upon the snare drum. See below how a drum part might appear if notated in sixty-fourths:

As customarily written

Exact drum notation

Over FEDERATION Field

By CHAUNCEY A. WEAVER

HOSPITAL ROOM NOCTURNE

How slowly drags the sick room night—
Not a thing to do but yawn;
And eagerly await the light,
Which heralds in the dawn.

Now comes the sound of clinking ice;
A nurse-maid's on the way;
Your sip of nectar must suffice—
She's never known to stay.

Then comes the medico along;
We trust him for his skill;
Sometimes he hums a quiet song,
But oftener is still.

"The healing of the seamless dress!"—
Long may their tribe remain;
Until the world knows less and less
Of suffering and pain!

Gratefully dedicated to those friends, both far and near, who made it possible to survive and recuperate from a three weeks' combat at Iowa Methodist Hospital, Des Moines, with bronchial pneumonia.—CAW.

The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel.
—Hamlet, Act 1, Scene 3.

Ah, Polonius, never did truer words drip from lip or pen than your advice to Laertes above quoted. Never did they come home to us with greater force than during a recent grapple with bronchial pneumonia—when cards of sympathy and hope came in from North, South, East, and West.

In view of the long relationship which has existed between multitudes of Federation members and the writer, we are disposed to sketch a bit of recent history.

In a quarter of a century as member of the National Executive Board of the American Federation of Musicians we had never missed a Board meeting. In harmony with Federation law the Board was summoned to meet in New York in January of the current year. On January 15, in our room at the Belmont-Plaza Hotel, we had a fall. (It was early morning and we were perfectly sober—as usual.) The left foot was put completely out of commission. This accident made it impossible to accompany the Board to Washington, and accordingly we began a painful journey back to Des Moines on one foot. There we remained in a hospital for three days and were discharged. The pneumonia arrived and we were sent to another hospital. This story, in brief, explains why "Over Federation Field" failed to appear in the March International Musician—the first omission which had taken place since that feature was undertaken in May, 1929—nineteen years ago. After three weeks more of hospitalization we are resuming schedule.

May the old-time happy relationship continue until the Final Curtain Fall!

We deeply regret to learn that Rangval Oleson, long a member and active in the affairs of Local 70, Omaha, Nebraska, passed away in that city on March 9th. He had been a delegate to twenty-four national conventions and was executive officer of the Seventh District in 1912, 1913, and 1914. We have a pleasant recollection of our first contact with Brother Oleson. It was when we chanced to meet on the same train en route to the Toronto National Convention in 1913. Oleson was a fine character; strong and fearless in support of his personal convictions, and long a prominent figure in Local 70.

Responsive to an invitation from Russ D. Henegar of Local 114, Sioux Falls, South Dakota, and under permissive mandate from President James C. Petrillo, we attended the session of the American Bandmasters' Association at Sioux Falls on March 18-21. It was an earnest and forward-looking company of band leaders and directors. They were not satisfied with all that had been accomplished; but the trend of the debates was in the nature of a forward look designed to bring a deeper appreciation of the function of the modern band upon community life.

There were twenty-three active bandmasters and eight associate members—not a great numerical assemblage. But the outposts of representation included New York on the east, Miami and Dallas on the south, Long Beach and San Francisco on the west, and Canada on the north.

The association meet opened with the following declaration of purpose:

"We declare it sound practice and stimulating policy periodically to rethink our ideals; revaluate our cause; re-establish our direction of purpose; reaffirm our founders' faith, and rededicate ourselves to courageous and constructive action for the betterment of bands and band music."

With this keynote of determination sounded, the association opened and adhered to a consistent line of debate.

On the opening day addresses of welcome were given by Governor George T. Mickelson of Yankton and Mayor Cliff M. Whitfield of Sioux Falls, both earnestly reflecting the cordial welcome of the state and local hosts. The debates on procedural policy were often animated; sometimes technical; but always free from rancor.

Throughout the city cordiality seemed to be the dominating spirit. Whenever there was a cessation of official business—there was also a dinner, a luncheon or a banquet—models of epicurean attraction, and

drivers to take you to the place appointed.

The session opened with President Glenn C. Bainum, of Northwestern University, Chicago, in the chair. Col. Harold R. Bachman of the War Department at Chicago officiated as secretary-treasurer. Dr. Edwin Franko Goldman, honorary life president, of New York, had a seat at the official table.

For the ensuing year the following officers were named:

President, Col. H. C. Bronson of the War Department at Washington; Vice-President, John J. Richards, bandmaster at Long Beach, California; Secretary - Treasurer, Glenn C. Bainum of Chicago.

In recognition of his intelligent and enthusiastic services already rendered, Band Director Russ D. Henegar, of Sioux Falls, was honored with a place on the board of directors.

Others elected Board members were: Dr. A. A. Harding of Urbana, Illinois; John J. Heney of Deland, Florida; Carlton Stewart of Mason City, Iowa, and Col. Earl D. Irons of North Texas State College.

So much for an epitome of the general official program.

GRACE NOTES

Just when and where was born the idea of selecting Sioux Falls as the *locale* for the recent Bandmasters Association meet we are not prepared to say, but the evidence is ample that Russ D. Henegar was a prolific and pushing factor in the consummation thereof. When a leader and his band can exercise such an influence in public affairs as to be able to secure permanent headquarters in the city hall—with a fine leader office in the same building—promotional recognition is eminently proper. Elevation of Henegar to the International Executive Board honors not only Henegar but his home city as well.

We wish to acknowledge our special gratitude to Brother Ray Pruner for his personal recognition of the wants and needs of this writer—with his automobile always ready and waiting to convey us to the points and places where duty called. No detail of service was overlooked. In long and efficient service as a member of Local 114, he thus easily fits into his role as "one to the manor born."

Selection of site for the next association meet will be considered later. In looking over the broad United States map, mileage and other incidental matters call for careful consideration.

We had long known of Dr. Edwin Franko Goldman as a distinguished New York bandmaster. We knew nothing of his capabilities as a ready debater. He made one of the best addresses heard at the recent session.

When it became necessary to travel from the Carpenter Hotel to the Coliseum to hear the closing concert, Mrs. Ben Able was ready with her automobile to transport Mr. and Mrs. Karl King and the writer to and from. Mrs. Able is the surviving wife of the late Ben Able, long recognized as a fine orchestra leader in Des Moines. Many thanks to Mrs. Able.

As a preliminary to the fine banquets tendered, there was always a band concert. At the first concert four marches were played by the Municipal Band, directed by Hennegar, Fillmore, King, and Goldman.

Sioux Falls citizens seem to have great influence with the weather man.

"Barnum and Bailey's Favorite" will never be forgotten so long as good bands play it and past-masters in the art of baton-wielding like Karl L. King of Fort Dodge handle the stick.

Sunday afternoon, from two o'clock until four, came the grand concert close of the session, when a band of seventy-five played a program which practically filled the vast coliseum.

Bachman	Star-Spangled Banner
Kucinski	March of Homage
Hayward	Mountain Valley
Cline	Tone Poem San Juan
Henegar	Grieg Concerto
Prescott	Suite Francaise
King	Barnum and B's Favorite
Christensen	Overture—Rendezvous
Fillmore	His Honor
3:25 Intermission (10 min.)	
Irons	Highlander
Bainum	Concerto Miniature
Bronson	Polar Star
Richards	Golden Heart
Harding	Santa Fe
Heney	Trumpet Voluntary
Thurmond	On the Esplanade
Yoder	Escapada
Goldman	Finlandia
Stars and Stripes Forever	

We are told that at the conclusion of the world formation "The morning stars sang together." That is the scriptural reference to music. As we glance across the map of our known universe the question must oft arise, "Will the stars ever sing, at least to our imagination, as they did in the long ago?" This hope may realize fulfillment when wars cease and the races of mankind appreciate the wisdom of coming to a common understanding.

The Tenth Annual Conference—California - Arizona - Nevada — was held at San Diego on February 28-29. The following twenty-three locals were represented: Fresno, Napa, Richmond, Stockton, West Wood, Los Angeles, Redding, Long Beach, Sacramento, Vallejo, San Leandro, San Francisco, San Diego, Monterey, Los Angeles (colored), San Francisco (colored), Bakersfield, Eureka, Reno, San Jose, Merced, Modesto, Santa Ana—with forty-six delegates.

Guests and official visitors included National Executive Officer Herman Kenin of Portland, Elmer Hubbard of San Francisco, and Harry Reed of Seattle, president of Northwest Conference.

Delegate Edward B. Wheeler of San Diego extended a cordial greeting to the delegates and visitors, after which President Joseph P. Rose assumed the official gavel.

Naturally a most interesting feature of the conference was Executive Officer Kenin's review of the Washington conference.

There were interesting reports from every local. When you pause to contemplate the size of the three states above named, it is not difficult to see that the ground covered

is more than we have time to explore in this review. However, we must not refrain from inserting the succinct paragraph in the report from Paula Day from world-famed Reno:

We have 230 members in the union; *we don't have non-union musicians in Reno.* We have two Senators who voted against the Taft-Hartley bill. Senator McCarran can always be depended upon to vote for labor. Jobs have been so scarce lately that musicians have turned to other trades. We have musicians all over the place, on every committee, in every trade. About sixty per cent of the Central Labor Council are musicians. We are in the Chamber of Commerce. We have a twelve-piece orchestra in the new Hotel Mapes.

As a matter of far wider than local or sectional interest we insert the following paragraph from the San Diego Conference report:

Brother Te Groen introduced Brother Maury Paul of Los Angeles Local 47, who discussed the following:

The problem of employer status of orchestra leaders.

The Bartel decision.

On September 15 the State of California Department of Employment issued a regulation which stated that all orchestra leaders would be considered by the state as the employers, which provision was to be retroactive to October 1, 1944. We then engaged one of the finest tax consulting firms in the country for the purpose of combatting this situation. After various meetings we were asked to submit statements amplifying our position. We submitted a long brief, with the result that the Commission (state) reversed their position and decided that they would determine whether or not an orchestra leader was an employer for tax purposes, upon a factual basis in each individual case.

The paragraph reeks with the exposure odium of efforts to sap more and more the legitimate earnings of the working musician.

The Conference adopted by unanimous vote a resolution of appreciation of the great campaign which President James C. Petrillo is carrying forward in behalf of all the national membership.

Nomination and election of officers for the ensuing year by unanimous vote resulted as follows:

President, Joseph Trino, Local 210; First Vice-President, Castle Robinson, Local 454; Second Vice-President, Elbert Bidwell, Local 189; Third Vice-President, Rodney McWilliams, Local 12; Fourth Vice-President, Florence C. Brantley, Local 767; Fifth Vice-President, Paula Day, Local 368; Sixth Vice-President, Edward Wheeler, Local 325; Seventh Vice-President, Darrel Schuets, Local 262; Secretary-Treasurer, Jerry Richard, Local 6.

Of course San Diego was a fine city in which to hold the conference, and Local 325—Edward B. Wheeler, president, and Charles Safford, secretary—with genuine cooperation of the entire membership, merited and received the praise of all delegates and visitors.

Our sincere thanks to Secretary Jerry Richards of Local 6 for copy of conference proceedings.

The "Southern Lumberman," which evidently specializes in basswood shingles, regales its constituents with the following:

It is to be hoped that when Judgment Day arrives the angel Gabriel won't have to wait for Mr. Petrillo's permission to blow his trumpet.

We would not attempt to improve on the comeback let loose by Wallace Philley (Local 732), in the "Valparaiso Reminder":

The above supposed to be devastating wisecrack was forwarded to me by a friend who likes to rib me about my stand on the subject of bringing back "live" music to American audiences.

But look who's talking: "Southern Lumberman," official organ of the Southern Lumberman's Association, whose employees eke out a bare existence in a state of peonage that is a disgrace to this day and age.

Anyone who has made the trip down to Florida will recall the miserable windowless shacks and general air of poverty clustering about Southern lumber companies' mills and shudder to think that Americans, either white or black, should have to live under such conditions in this supposed to be enlightened age. Yet these conditions are indications of how labor is under control in lumber camps of the South. 'Nuff said.

With all due respect for the long-standing ideals of comity existing between the United States and the dominion on the north, we are disposed to favor a higher tariff on Canadian cold-waves.

The Billy Rose article on the pending A. F. of M. controversy has emitted an editorial perfume which has penetrated to the farthest ramifications of the organization. He is entitled to the cordial thanks of the entire membership.

As the years come and go the Grim Reaper continues to garner its toll. One of the latest reports to come in is from Local 282, Alton, Ill., announcing the passing of Eddie Hauser, a popular violinist. Says the Alton Evening Telegraph:

Eddie Hauser was a jolly man. He was known as much for his smile and his unfailing good humor as for his music and his feats of physical strength. It was said of him that never, whatever the tasks at hand, no matter how pressing, did he lose his sunny disposition. That he should have died at 62 caused regret among the many who had fallen victim to his wide smile and had come to count the day lost when they failed to bask in the good cheer of Eddie Hauser.

Another final call:

From Alliance, Ohio, Local 68, comes announcement of the death of P. A. Gabele, at the age of 86, a resident of that city since 1879. He was a barber by trade, and enjoyed the memory of having done tonsorial work for three Presidents of the United States—James A. Garfield, William McKinley and Theodore Roosevelt. He was one of the oldest musicians in Alliance and played bass viol in symphony orchestras and in some of the churches of the city. He was a landmark citizen and will be long missed.

Shine on April — help dieremember March!

Perhaps it has its uses in reducing surplus starch.

Her successor 'tis that fills us with an uplifting joy—

The ever joyous Springtime with its musical alloy.

LABOR'S OWN INSURANCE

"Passing the hat" when a fellow member dies may see the widow and children through a year or two and may give the donors a smug sense of having done right by their brother. But this chipping in is not only uncertain and inadequate. It is no answer at all to the problem of permanent support of dependents. To provide such an answer the Union Labor Life Insurance Company was founded by the American Federation of Labor some twenty years ago and to this day is controlled by international, national and local unions, state federations of labor and city central bodies. The American Federation of Labor itself is a substantial shareholder.

The Union Labor Life Insurance Company operates in the United States and Canada. It serves all wage and salary workers, their friends and associates. It has taken a permanent place among the greatest institutions in our country with a special mission to labor. It furnishes not alone trade union group insurance, but provides the individual member, his family, friends and associates as well as all others with all the forms of life insurance policies that are furnished by other life insurance companies.

The company's record for the year 1947, of which it is justly proud, showed an increase in assets, surplus and contingency reserves — an increase due in great measure to the ever-larger part played by group insurance designed to fit the needs of the organization as a whole and of its members individually. Labor has demonstrated its ability to maintain a sound insurance enterprise—an undertaking dedicated to the ideal of providing inexpensive, well-designed insurance coverage for members.

Follows the statement of the company's financial condition for the year 1947:

ASSETS

Cash	$ 143,702.53
Bonds	3,924,642.00
Stocks (Cumulative Preferred)	534,302.00
Mortgages on Real Estate	2,500,967.83
Loans to Policyholders	158,655.56
Premiums Deferred and in Course of Collection	157,044.68
Accrued Interest, etc.	37,505.99
TOTAL ASSETS	$7,456,820.59

LIABILITIES

Statutory Policy Reserves	$4,044,062.71
Reserve for Policy Dividends, Payable in 1948	481,617.39
Policy Proceeds and Dividends Left With Company	161,063.27
All Other Liabilities	440,382.49
Contingency Reserve for Group Life Insurance	373,000.00
General Contingency Reserve	535,000.00
Capital Paid Up	875,000.00
Unassigned Surplus	546,694.73
TOTAL LIABILITIES	$7,456,820.59

Premiere of "KNOXVILLE, SUMMER OF 1915"

On April 9 and 10, Samuel Barber's new work for voice and orchestra, "Knoxville, Summer of 1915," was given its first performance anywhere by the Boston Symphony, Serge Koussevitzky conducting, with Eleanor Steber as soprano soloist.

"Knoxville, Summer of 1915," was completed just one year ago and is Mr. Barber's Opus 24. Dr. Koussevitzky had long ago suggested to Barber that he write a work for voice and orchestra. Finally, after much searching for a text, Barber happened to pick up an anthology of American verse and came across James Agee's poem, "Knoxville, Summer of 1915." Its lyric qualities and tenderness appealed to him immediately and he forthwith called Mr. Agee, who agreed to its being set to music. Later, as the work was in progress, he approved a number of minor changes in the text.

Miss Steber, who commissioned the work after it was completed, was in Mr. Barber's mind for the voice part from the beginning, because, prior to that, he had already made a study of her voice for some songs he had been planning to write for her.

Miss Steber and the composer visited Dr. Koussevitzky in Tanglewood last summer, where the work was given its first run-through. He liked it and immediately scheduled it for performance this season.

"Knoxville, Summer of 1915," is explained by the sentence which follows the title: "We are talking now of summer evenings in Knoxville, Tennessee, in the time that I lived there so successfully disguised to myself as a child."

In that sentence lies the whole atmosphere and tenderness of the score. It takes us back to a period in American history which now seems so remote and protected compared to the responsibilities and anxieties we are all asked to face today. The score opens with: "It has become that time of evening when people sit on their porches, rocking gently and talking gently," and goes on to describe a Knoxville street as it settles down into night. People pass by in pairs, "a loud auto" is heard, "a quiet auto"; a street car goes by. The work builds to a moving climax as Agee writes:

On the rough wet grass of the back-yards
My father and mother have spread quilts.
We all lie there, my mother, my father, my uncle, my aunt
And I, too, am lying there.
First we were sitting up—then one of us lay down.

And then we all lay down on our stomachs, or on our sides, or on our backs,
And they have kept on talking.
They are not talking much and the talk is quiet of nothing in particular,
Of nothing at all in particular, of nothing at all.
The stars are wide and alive,
They seem each like a smile of great sweetness
And they seem very clear.
All my people are larger bodies than mine
With voices gentle and meaningless,
Like the voices of sleeping birds.
One is an artist, he is living at home.
One is a musician, she is living at home.
One is my mother who is good to me.
One is my father who is good to me.
By some chance, here they are, all on this earth,
And who shall ever tell the sorrow of being on this earth,
Lying on quilts, on the grass in a summer evening,
Among the sounds of the night.
May God bless my people, my uncle, my aunt,
My mother, my good father.
Oh, remember them kindly in their time of trouble;
*And in the hour of them taking away.**

*Poem reprinted with the permission of G. Schirmer, Inc.

SAXOPHONE of DISTINCTION

Companion instruments to the clarinets of the same name, Buffet saxophones, made in Paris, France, by Buffet-Crampon, are now available through Buffet dealers franchised by Carl Fischer Musical Instrument Co., Inc., Cooper Square, New York City, exclusive Buffet distributors for the United States and Canada. Made in alto and tenor models, Buffet saxophones are the result of fifteen years of research and development work by Buffet designers, and have a number of exclusive, patented features, including an improved octave-key mechanism. All keys are hand-made from a special alloy and are fitted and adjusted with watchmaker's precision. The instruments are particularly notable for accurate intonation.

Buffet saxophones are distinguished in appearance. They are elaborately engraved, highly polished and finished in gold lacquer. Although higher in price than most saxophones, the Buffet instruments are receiving favorable acceptance among discriminating artists.

GOOD NEWS

FOR AMERICA'S TOP FLIGHT ACCORDIONISTS

Soprani Ampliphonic

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IMPROVED QUALITY—LOWER PRICES

Soprani Ampliphonic

These Artist Model Soprani Ampliphonics really top the sky in superlative design, construction, performance. Incorporating the distinguishing Soprani features 1) Ampliphonic Reed Blocks, 2) Self-Seating valves, 3) Switch-operated shutters, they include in addition mechanical advances which stimulate performance, with tonal beauty and power hitherto unachieved.

THE ARTIST No. 24. Full size 120 bass. 41 treble keys. *Hand made professional type* wood treble keyboard. Fast, light action. Fifteen automatic treble, 9 automatic bass switches. The treble reeds are tuned 2 high, one Piccolo and one low octave with special resonance chamber. Was $1250. New Price **$1000.**

THE ARTIST No. 16. (Illustrated above) Full size, with 41 *professional type* treble keys and 120 bass buttons. *Hand made, professional type* wood treble keyboard. Lightning-fast execution assured. *Hand made* reeds, 3 sets, including Piccolo in the treble. 5 sets in the bass. Nine automatic treble, and 7 automatic bass switches. Treble reeds tuned one high, one Piccolo, and low octave with special resonance chamber. Was $1000. New Price **$900.**

LIDO . . . Full size 120 bass, 4 sets treble, including piccolo, 5 sets bass reeds. Twelve treble, 7 bass switches. **$750.00.**

CARDINAL . . . Full size 120 bass, 4 sets treble, 5 sets bass reeds. Eight treble, 5 bass switches. **$675.00.**

NAPOLI . . . Full size 120 bass, 3 sets treble, 5 sets bass reeds. Five treble, 4 bass switches. **$550.00.**

COLETTA . . . Ladies' size. Full 120 bass, 3 sets treble, 4 sets bass reeds. Five treble, 4 bass switches. Shutter grill. (Shown above in Maroon Pearl) **$575.00**

All prices include strap and cases. Finishes are Jet Black, White Pearl and Maroon Pearl.

8 Models in this Ancona by Soprani line. 48 to 120 bass. $195 to $425. All prices include straps and cases. 4 exciting colors.

MODEL 2-C (Ladies model) illustrated has 37 treble, 96 bass keys. Three sets treble, 4 sets bass reeds. One treble and one bass switch. **$325.00**

BRINDISI

The Ideal Student Accordion

12 Bass

Twenty-five treble keys, 12 bass buttons, with 2 sets of treble reeds and 4 sets bass reeds. Sturdily constructed of best quality materials in full conventional size. Available in jet black and black pearl finishes. Complete with shoulder straps in carrying case. *Discount unchanged.* **$75.00.**

Soprani Ampliphonic

426

These brief facts tell about little about the great line of Soprani Ampliphonics. Write for complete, illustrated literature and name of nearest Dealer.

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REPORT OF THE TREASURER

FINES PAID DURING JANUARY, 1948

Atchison, Robert L.	$ 25.00
Baddeley, Jack	25.00
Blair, Sherry	35.00
Brannen, Leroy E.	10.00
Bynum, Wilson J.	25.00
Carluccio, John J.	10.00
Dannon, Anthony	50.00
Davis, Coleridge	10.00
Davis, Hiram	50.00
Fina, Jack	100.00
Gentile, Al	25.00
Guerrero, Sal	10.00
Harris, Chick	20.00
Jones, Henry	5.00
Kalama, Willie	50.00
Laino, Rocco	15.00
Liebman, Omar	17.50
Lockhart, Walter	10.00
Masters, John	10.00
Matthews, Geo. T.	10.00
McMannis, Ralph	10.00
McMillan, Herman	25.00
Miller, Marvin	10.00
Mobley, Louis	10.00
Parker, Leo	5.00
Parker, Selma	10.00
Policastro, Frank	15.00
Policastro, Joseph	25.00
Roberts, Marvin	10.00
Robinson, Frank	10.00
Ross, Tee	10.00
Sanfratello, Joe	25.00
Scott, Richard P.	50.00
Shrum, Cal	100.00
Snider, Leonard M.	25.00
Strickland, Billy	25.00
Swier, Charles	50.00
Waller, Elwood	25.00
Waller, Vern	25.00
Wills, Luther (by Local 263)	25.00
	$1,012.50

CLAIMS PAID DURING JANUARY, 1948

Baddeley, Jack	$ 101.00
Berg, Billy	100.00
Berg, Wilbert	10.00
Black, Johnny	25.00
Brown, Jimmie	14.75
Buchman, Benjamin	5.00
Byrne, Bobby	10.00
Carroll, M. H.	175.00
Casablanca Restaurant	152.27
Chester, Bob	250.00
Craig, Allan	10.38
Cross, Chris	35.00
Delmas, Milt	50.00
DeLuca, Albert	87.00
Dorman, Bud	10.00
Durham, Eddie	10.00
Embassy Club	925.00
Estes, E. V.	4.00
Estes, Mary	4.00
Farrar, Art	91.00
Field, Jerry	40.00
Fisher, Freddie	88.20
Forrest, Dell	30.00
Frederickson, Dave	50.79
Funk, Larry	15.00
Glover, Cornelius (Pete)	30.00
Gordon, Douglas	25.00
Harper, Nic	23.58
Harrison, Cass	50.00
Hinsley, Jimmy	10.00
Hi Top Club (Pres. Office)	218.40
Holtcamp, Charles (Transfer)	100.00
Hudson, Dean	100.00
Hudson, George	25.00
Jackson, Kenny	10.00
Lawrence, Val	60.00
Lee, Bob	15.00
Lehmann, James L. C.	100.00
Locke, Grady	62.00
Lynch, Richard B.	4.25
Martin, Kelly	40.50
Mattice, Jean	40.00
McGrane, Don	42.38
McMahon, Jess	200.00
McVan, Lillian	96.00
Mitchum, Willie E.	5.00
Montgomery, J. Neal	50.00
Morgan, Les	20.00
Murphy, Wm. J.	47.50
Palmer, Jack	20.00
Papa, Tony	50.00
Parrish, Robt.	130.00
Patsy's Club Cafe	270.00
Rand, Carl	25.00
Ray, Ernie	88.25
Reed, Tommy	75.00
Rich, Buddy	25.00
Riviera Club	200.00
Robinson, Eddie (Edw.)	10.00
Rocco, Maurice	250.00
Rogers, Billie	50.00
Rogers, Tommy	10.00
Romeo, Don	40.00
Royce, Gilbert (Gigi)	20.00
Russell, Nina	50.00
Sabel, Jack	156.00
Shepard, Ollie (Refund)	46.50
Shrum, Cal	100.00
Sims, Artie (Protested)	25.00
Slack, Freddy	100.00
Smith, Leroy (Stuff)	50.00
Spears, Basil	5.40
Sullivan, Mickey	72.00
Teagarden, Jack	200.00
Tenner, Joe	50.00
Thomas, James F.	10.00
Thompson, Bill	10.00
Torres, Don R.	50.00
Travers, Vincent	10.00
Valencia Ballroom	65.00
Vinson, Eddie	50.00
Ward, Herb	63.00
Weisman, Louis	25.00
Wilson, Jimmy	50.00
Yates, Irving	100.00
Young, Trummy	30.00
Zanzibar, Inc.	300.00
	$6,549.15

Respectfully submitted,
THOMAS F. GAMBLE,
Financial Secretary-Treasurer.

FINES PAID DURING FEBRUARY, 1948

Camarata, Anthony, Jr.	$ 10.00
Campbell, Guy	200.00
Carluccio, John J.	25.00
Contreras, Manuel	10.00
Cummins, Otis Levin	50.00
Desimone, Joseph	25.00
DeVenuta, Frank	25.00
Finckel, Mitchell	5.00
Flocco, Anthony	50.00
Greenleaf, Alfred C.	10.00
King, Jackie	5.00
Laconi, Andrew	25.00
Lee, Elmer	25.00
Local 486 (by Treas. Off.)	25.00
Lorber, Joseph	5.00
Love, Joseph	10.00
Mackiewicz, Frank	25.00
Mandujano, Mario	50.00
Mills, James	10.00
Neill, Everett	10.00
Noble, Frank	25.00
Polikoff, Herman	5.00
Quinn, Arthur P.	100.00
Raines, Lewis	25.00
Real, Clifford G.	25.00
Rovito, Joseph J.	5.00
Russell, Paul O.	15.00
Thomas, Fay	10.00
Waller, Richard	75.00
Weaver, Eugene S.	12.88
Winburn, Ana Mae	5.00
Yakley, Myron	10.00
	$ 922.88

CLAIMS PAID DURING FEBRUARY, 1948

Allen, Napoleon	10.00
Anderson, Wm. (Cat)	226.00
Andrews, Lee (Bucky)	50.00
Arnold, Billy	33.50
Baddeley, Jack	75.00
Banks, Ulysses	30.00
Berg, Billy	600.00
Berg, Wilbert	30.15
Brown, Cleo	128.00
Buchman, Benjamin	5.00
Cardini, George	25.00
Cortland City Post Am. Leg. & Aux.	375.00
Doherty, William (re-entry)	64.00
Dorman, Bud	10.00
Edwards, Hal	15.00
Eyman, Gene (refund applied)	34.19
Fay, Ralph	33.75
Ferguson Bros. Agency	69.86
Forrest, Dell	15.00
Frimi, Rudolf, Jr.	15.00
Funk, Larry	15.00
Gordon, Gray	25.00
Hudson, Dean	58.58
Hudson, George	50.00
Jackson, Kenny	10.00
Johnson, Leo	15.00
Jones, Beth	10.00
Lawrence, Val	40.00
Lee, Bob	5.00
Love, Clarence	25.00
Mayburn, Jerry	60.00
Mayer, George	5.00
McMahon, Jess	100.00
Miller, Ralph	50.50
Mirabel, Paul	100.00
Morgan, Les	20.00
Murphy, Wm. J.	47.50
Olsen, George	478.20
Palmer, Jack	20.00
Ranch, Harry	200.00
Rand, Carl	25.00
Reed, Tommy	75.00
Rich, Buddy	60.00
Riviera Club	300.00
Rocco, Maurice	400.00
Rogers, Tommy	5.00
Russell, Nina	20.00
Sherock, Shorty	20.00
Shrum, Cal	100.00
Smith, Leroy (Stuff)	50.00
Sotnick, Nick	15.00
Sutton, Paul	5.00
Taylor, Don	5.00
Teagarden, Jack	500.00
Tenner, Joe	200.00
Thomas, James F.	10.00
Thompson, Bill	10.00
Torres, Don R.	25.00
Tri-State Attractions	100.00
Velliotes, John	25.00
Vinson, Eddie	50.00
Wintergarden Ballroom	102.00
Yates, Irving	100.00
Young, Trummy	30.00
Zanzibar, Inc.	300.00
Zelaya, Donald	12.00
	$5,753.23

Respectfully submitted,
THOMAS F. GAMBLE,
Financial Secretary-Treasurer.

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!

THE RACHMANINOFF FUND

The Rachmaninoff Fund, found on page nine of the present issue, is to be supplemented by the present material received too late for inclusion therein. The program for the April 29th concert in Carnegie Hall is to be the following: "Rhapsody on a Theme of Paganini," by Rachmaninoff—Ruth Geiger; "Piano Concerto No. 2 in B Flat major," by Brahms—Grace Harrington; "Piano Concerto No. 2 in C minor," by Rachmaninoff — Gary Graffman; "Piano Concerto No. 1 in B Flat minor," by Tchaikovsky—Seymour Lipkin, and "Piano Concerto No. 1 in F Sharp minor," by Rachmaninoff —Jeanne Therrien. All will be played with the accompaniment of the NBC Symphony Orchestra under the direction of Fritz Reiner.

The complete staff of the Rachmaninoff Fund, those, in other words, who have made this enterprise possible, is as follows:

Honorary President
Mrs. Sergei Rachmaninoff
President
Vladimir Horowitz
Chairman of the Board
Mrs. John T. Pratt
Chairman Executive Committee
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Vice-Presidents
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Raymond Kendall
Assistant Executive Director
Dale Phalen

Changes in Price List

The price list of printing and printing supplies furnished by the International Press and dated May 1, 1946, will be discontinued April 30, 1948. Due to rising costs of paper and labor, letterheads, noteheads, envelopes, constitution and by-laws, directories, diaries will be billed at the prices current when printed. The other items on the Price List will remain as stated therein.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

SUSPENSIONS

Glens Falls, N. Y., Local 129—Sam Porcucci, James Craft, Earl Darlfiet.

Houston, Texas, Local 65—Jerry Brown, Edith Buhl, Luther Colburn, Reinhardt Ester, Wm. F. Faulkner, Joseph Ferrara, John Fleeman, James Ford, Eddie Hayden, Carl Jimenez, Jerry Laney, Joseph Losciuto, Bennie Lueders, Robert Maberry, Floyd Maignaud, Hubert Miller, James Mitchell, Ben Noble, Joe Samarino, John Winner, Nathan Wright, Dewey Yandell, Marvin Zindler.

Ithaca, N. Y., Local 132—Warren Roberts.

Joplin, Mo., Local 620—Chas. R. Wilson.

Lafayette, Ind., Local 162—John Bethke, Ross Herron, Phillip Hamilton, Perry Hopkins, Emil Knowles, Jack Klendworth, Robert E. King, Dorothy Martin, Robert E. Reynolds, Mary A. Schofield, Robert E. Smith, William R. Tietge, Jack R. Wood, Donald R. Young, Jack Newcomer.

Long Beach, Calif., Local 353—Henry Cresse, Eugene Hardesty, Ron Hayes, Edwin Kirkpatrick, George Landier, Bob Leaverton, Robert Sheldon, Albert Teeple.

Los Angeles, Calif., Local 47—Marion Adams, Elmer Aiello, Evan Aiken, Jay Alday, Jr., Leslie Alexander, Charles Amato, Tess Waterman Anderson, Michael Guy Ashley, Glendon Edward Ayres, Don Bahrman, Valis Bailey, Elwood P. Bannar, Billy F. Barges, Clayton G. Barrie, Jeff Bean, Willis Marion Beard, Judith Beaumont, Charles F. Beebe, Robert Wm. Bemer, Carolyn Bendlayre, Richard Betit, Angelo Bilello, Walter D. Boatright, James P. Borland, Edsell Bowman, Bill Brack, Harry Bresach, Wm. Maguire Bright, Francis V. Broady, Andre S. Brummer, Doris Burge, Virgil H. Burress, Dorsey M. Camp, Chiquita Campbell, Edward H. Carey, Jr., Wm. Ernest Carlisle, Michael Carll, Ruthann Carpenter, Al Carter, Isabelito Castro, Willie C. Christian, Sr., George Chumura, Kenneth A. Class, Chester C. Clay, Otto Coco, Eugene Paul Cohig, James Ross Cole, David E. Coleman, Wm. T. Collier, James Collis, Harry Connor, Raymond Contreras, Edward S. Cook, Gene L. Coon, Philip C. Coppinger, Alvin Cowan, Frank Culbreath, Jack R. Cummings, Robert P. D'Alto, Arthur Daniels, Jr., Howard E. Davies, Clayton F. Davis, Marshall Davis, Raymond D. Davis, Howard E. Davies, Virgil H. Dehne, Vincent Dell, Therese C. Deere, Raoul De Castro, Arthur C. Deeks, Wm. H. Depew, Margie Ann De Vere, Robert R. Dick, Fred H. Dingee, W. S. Dishman, Harry E. Doering, Clemente A. Dominguez, Patrick P. Donnahue, Fred L. Doten.

Los Angeles (Cont.)—Leonard Aitken Driggs, Theodore R. Duarte, Theodore Dussault, Lynn Du Vall, Geo. Byron Easton, Jack K. Egan, John Elliott, Werner J. Engle, Jose Espinosa, John Estrada, Lydia Estrada, John G. Evans, Richard Evans, Dell Everett, James E. Fekete, Carl Fenstermaker, Peter Ferrera, Max Fidler, Frank H. Figueroa, John Flynn, Morton H. Folstein, Joseph B. Foster, Joseph Foti, Mike Fowler, Richard L. Freeman, Louise C. Friedhofer, Morton G. Friedman, Lou M. Fromm, Paul J. Fryer, Otto Lee Gaines, Fred B. Garcia, Floyd B. Gardner, Jr., Mary Ann Gaskill, Aline Gates, Charles Gates, Bill Gene, Marcel George, Ronald Gettemy, Ross E. Gibbons, Turney Gibson, James L. Guilliland, Leland Louis Goeman, Val Gordon, Eugene A. Goudron, Victor Granados, Janet Grant, Roscoe H. Gregg, Raymond P. Gregori, Arthur W. Grier, Jr., Tyler Griffin, Leonard R. Grimm, Xavier Guevara, Roy Lee Hall, Richard A. Hamilton, Lyna Hansen, Wilhem Alf. Hansen, William Hanson, Geo. E. Hardy, Goldie S. Hargrove, Margaret D. Harris, John James Harter, Wm. H. Hastings, Ernest D. Hauk, Nelson Hawthorne, Arthur W. Hayes, Richard P. Hazard, Jack Henerson, Carl E. Hermanson, Alfredo Hernandez, Florence H. Hernandez, Albert D. Hill, Wm. Fred Hixon, Harold D. Hollar, Francis J. Holquist, Alan C. Hood, Paul Horan, William Horan, Patricia Jean Horrell, Wm. Grant Horton, James Horwitz, Erwin Howard, Harold Howard, R. J. Howell, Wm. Richard Hucks, R. E. Hurd, C. Basil Hutchinson.

Los Angeles (Cont.)—Carole Jaynes, Vista E. Jenks, Ernest N. Johnson, Wm. L. Jordan, Thomas Johnson, Johnny Jones, Robert Makia Jury, Milton Kabak, Richard Earle Kalthoff, Frances H. Karon, Judy Kay, Tommy Kay, Monte Kelly, Kenneth Kent, Bruce K. Kidwell, Medford King, Robert L. King, Edwin E. Kirkpatrick, Wilbur E. Knapp, Lawrence T. Knight, Jr., Darrell R. Kroll, Bob Kuhn, Leroy H. Lambeth, Lema Lamoureaux, John Jacob Lansky, Jesus C. Larragoiti, Ruben Leon, Mary Lighthall, Charles E. Linville, Charles E. Little, Geo. M. Lizarraga, Paul Lodato, Arthur A. Long, L. J. Lorenzen, Morty Lowell, Carl Jack Lutt, Jack Lyons, Wm. R. Lyons, Charles Mackey, Geo. MacKinnon, Dorothy Day Mae Rae, Willis Mahon, Ruth L. Mahronich, Domenick M. Maimone, John E. Maines, Gene Manfredi, Milton Mann, Ralph T. Manok, Chris P. Martin, Dorothy M. Martin, Lewis Martin, Moe T. Martov, Molia Mauga, Gideon May, Simon R. Mayerofer, James C. Mayo, Carmel L. McCracken, Bill McCune, Geo. H. McMullen, Stephen H. McNeil, Gabriel R. Mendez, Marion R. Mendivil, Marciano Mendoza, Joe S. Mesias, Joe Messina, Eleanore Miller, George Miller, Howard N. Miller, Jack Millman, Jack Mills, Ralph E. Mooney, Margaret Moore, Jack Mootz, Richard Morgan, Russel L. Morris, Wm. B. Morris, Richard P. Morse, John W. Morton, Mario Mosti, Chas. H. Murphy, Jr., Barbara Murray, Rachel I. Myers, Eudora Nash, John Richard Neece, Owen Nelson, Woodrow Nelson, Robert Newman, Noel Newton, Jr., Alvin Novak, Wm. G. O'Connor, Demetrio J. Ortiz, Alex Ozvath.

Los Angeles (Cont.)—Oliver Pacini, Manuel Cortez Padilla, Robert (Bob) Parks, Morris S. Parrill, L. C. Patton, Joseph L. Peluso, Theodore R. Pennington, Lester Perkins, Eugene Perrine, Dorothy A. Perry, Kenneth Perry, Sophie A. Peterson, Paul A. Pfeiffer, Ralph R. Pfister, Harry H. Phariss, Virgil H. Phemister, Bert A. Phillipi, Golden R. Pickett, Jack E. Pierce, John Allen Pifer, Rudolph Polk, Forrest P. Powers, Richard B. Powers, Marvil J. Preshaw, Geo. Primo, Thomas G. Proctor, Wm. B. Provost, Chas. M. Purviance, James Daniel Quy, Robert John Raede, John Ramm, Bent G. Ranning, Virgil Ray, Ray Raymon, Kenneth G. Rector, Katheryn L. Redman, Eddie Ressler, Samuel C. Reyes, M. E. Rhodes, Jr., Bruce M. Richard, Jack Riley, Reyes G. Rios, Mary I. Rivera, Matias Riveria, Allyn Roberts, Harold L. Roberts, Irwin Roberts, Jimmy Roberts, Herbert W. Roesener, Louis Rogers, Gene Roland, Richard Rolfs, Pedro S. Rosales, Archie Rosate, Joseph D. Roseborough, Duke Ross, Marguerite C. Ross, Robert Lane Ross, Eugene N. Rudder, Willard V. Rush, Fernando Saldivar, Robert G. Salter, Jacques Samossoud, Haydn Sanders, Fred S. Santos, Jose Santos, Arma E. Sargent, Frank L. Scarbrough, Wilbur Schmidt, Jack L. Schow, Michael V. Scrima, Paul Seern, Vito Sgaglino, Dick Shanahan, Geo. Shank, Don R. Shannon, Jerome M. Shargel, Gerard W. Sharkey, Buddy Dean Shaw, Wray Sherrill, Geo. L. Shevelove, Jimmie Shevenko, W. Fraser Sibbald, Carl C. Siemon, Jr., Ethel Silberberg, Cecil P. Simpson, Raymond J. Simpson, George Skee, Sue Slack, Paul Nevin Sleeth, Jr., Howard R. Small, Kim Smillo, Charles E. Smith, Jack W. Smith, Mel R. Smith, Robert E. Smith, John Spolidoro, Robert E. Spurlack, Carle E. Stabnau, Joe J. Stafford, Spyros Stamos, Roy E. Starkey, Sara Stein, Robert W. Stephens, Paul E. Sternagle, Gladys Stevenson, Lawrence E. Stewart, Russell Stewart, Geo. H. Stover, Jr., James L. Stratos, Dinky Stuart, Max Sturges, Kipeni Su'a, Violet B. Subira, Ulualo Tavui, Dub Taylor, Bertrum L. Thomas, Wm. D. Thompson, Thias Thorie, Elliott Thoromon, Ednundo Testado, Rafael Trejo, James R. Tucker, Oliver B. Tucker, Albert Tully, Linda Valentine, Louis Valenzi, Juanita Van Antwerp, Judy Van Marter, Jean Varino, R. Bonnie Varino, Willard R. Varney, Clyde E. Vaughn, Louii Valesquez, Nicholas M. Vestuto, Tony Virginia, Oscar Viscarra, Jr., Robert D. Volland, Carl Von Barckhoff, Charles W. Vorce, Jackie Lee Wages, Colonel A. Wallis, Jack R. Walsh, Jack Warnick, Robert Warren, Lu Watters, Margaret E. Watts, Olan Whitley, Leslie A. Wilbur, Howard Cole Williams, Herbert B. Williams, Leonard L. Williams, Eugene Wilson, Alfred W. Woods, Fred Wm. Woodward, Paul H. Wright, Charles W. Yaeger, J. Clemmons Young, Jr., Ross Earl Young, Roy D. Young, Chris Zazanis, Earle Zisken, Freddie Zito, Jr., Sandra Zober.

Louisville, Ky., Local 11—R. L. Aebi, Marshall Ashby, Stanley Babbage, Milfred Belshaw, F. M. Borgealt, John H. Conway, Milton B. Corey, Jas. H. Denham, Russell E. Dougherty, Jos. H. Dumas, Clayton Embry, Myer Green, Chas. Hardt, Herman Hayes, Harry Hendricks, J. G. Hollingsworth, John Maltese, Jos. L. Morris, Robt. B. Nichoff, Alfred Padilla, Wm. Pangburn, Hubert Paris, Leroy Patterson, Chas. E. Pearce, Hubert E. Petty, John J. Pleasant, Jas. E. Raney, Haden H. Read, Jas. L. Robertson, Charles Rule, Frank Ruoff, Ralph Stancato, John Y. Sullivan, Henry Wilson.

Mobile, Ala., Local 407—Bob Reser, Fred Cook, Mrs. Milam, Wm. De Mouy, Ollis Walker, Murray Clayton, Theron Eddy.

Montreal, Canada, Local 406—Leslie Hoffman, Denis Lacroix.

Newburgh, N. Y., Local 291—Donald Allhusen, Edw. A. Bernstrom, Jr., Wm. J. Callahan, Larry DeGhetto, Howard Drew, Elbert H. Hendrickson, Raymond Kain, Theodore Kaskow, Alfred Kessler, Jr., Paul A. Maroney, Chauncey McGill, Robert L. Mott, John S. Owens, Larry Park, Joseph Perno, James Potente, Walter Rhinefield, Norman Schulman, Jack V. Sinell, Stanley Solow, Charles G. Stitt.

Niagara Falls, N. Y., Local 106—Ernest Bevilacqua, Wm. L. Creighton, Anthony R. Gellia, Robert L. Jamieson, Edward Jekielek, Cyril H. Mears, Charles Metzler, Jr., F. W. Miller, John D. Prescott, Albert Proietti, Donald W. Rohring, Edmund G. Shaw, Sr., Ernest Stevens, Shay Stevens, Grayson B. Warren, Charles A. Wilson, Wayne Cooper, Alfonso Ungaro.

Pittsfield, Mass., Local 109—J. Adams, D. Bowers, G. Brooks, D. Chapman, C. Dolan, R. DeGrenier, G. Galliher, H. Howe, R. Klemansky, Luke Lombardi, P. Minotti, M. McKay, P. Nixon, R. O'Donnell, N. Renaud, B. Renaud, D. Reardon, W. Radgowski, T. Stack, E. Stoessel, S. Stolberg, H. Saunders, R. Scott, E. Vosburgh, D. Whitehouse, M. Weber, K. Whitney, D. Zink.

Plymouth, Mass., Local 281—Antone P. Costa.

Richmond, Va., Local 123—Melvin Peed, Jr., Samuel Pridgen, Robert B. Johnson, George M. Johnson, Daniel C. Jenson.

San Jose, Calif., Local 153—Peter Flores.

St. Paul, Minn., Local 30—Clare V. Lindemer, Harlan R. Skogman, Henry U. Sweeter.

Spokane, Wash., Local 297—Winona Anderson, C. R. Bird, Happy Gayman, Stanley Glasford, W. H. Kimberlin, Howard Miller, Leslie Miller, Roy Nichols, Warren Patterson.

Spokane, Wash., Local 105—Millard Ringdahl, Neil Shriver, Al Turabull, Sid Walden, Walter Weddle.

Yankton, S. D., Local 255—Don Bierle, Roscoe Gentry, Lola McLaughlin, Lova McLaughlin, Don Smith, Mauldin Stokes.

EXPULSIONS

Appleton, Wis., Local 337—James Burke, Rudolph Cherkasky, George Dear, Sherley Eisch, Ernest Glassman, Richard Heller, James Hockings, Miles Jackson, Leonard Kasten, Jack Licht, Richard Lobedan, Wayne Lonsdorf, Paul Lamers, Keith McClusky, Micky McClusky, Shirley Beick, Roy Schermitzler, Cordon Vandinter, James Wilch, Robert Wilch, Oliver Noll.

Bethlehem, Pa., Local 411—Joseph R. Glorioso.

New Orleans, La., Local 174—Creston R. Trosler, Jr., Thomas Robert Ducon.

Norristown, Pa., Local 341—Samuel Arena, Milton Apothaker, James Allsman, Charles Bauer, Fred Brown, Hugh Bullard, Robert Bevin, Mary Jo Barker, Leon Bernstein, Rudolph Bullard, Lewis Carmenico, John E. Collins, Marie Bell Coine, Dorothy Cuthbert, Ralph Decembrino, Charles B. Davis, Dr. Jeno Donath, Anthony Ferreri, Robert Paul Francis, John Jan Francesco, Robert Goderacci, Edward Harrison, Harold Harrison, Edward Hilbert, Nick Irete, William Jordan, Norman Leamy, Thomas Lennen, Walton Leonard, Harry Marchese, Joseph Monaco, James Wallace Russ, William J. Shaw, Jr., Earl Spence, William Staley, Francis Teti, Edward Pienkoski.

REINSTATEMENTS

Buffalo, N. Y., Local 43—Edmund Chertoff, Vincent S. Celestino, Sinclair W. Armstrong.

Minneapolis, Minn., Local 73—Adolphus J. Allbrook, Jr., Chas. A. Salisbury, Donald J. Allen, Bruce K. Roszell.

Pittsfield, Mass., Local 109—Geo. Adams.

Boston, Mass., Local 9—Morse Allen, Charles DiGaetano, Johnny Hart, Edward P. Fagin, Manning Ward Hamilton, William C. Nordstrom, John Joseph Ryan, Humbert D. Canzano, Pierre De-Reeder, Michael J. Vigliaroli (Roli), Reuben Green, Charles Angelo Rossi, Anthony Jerome Rossi, John Joseph Walsh.

Batavia, N. Y., Local 575—Gladys DeShon.

Bradford, Pa., Local 84—Robert Burritt, Henry Graff, Arnold Carlson, Michael Zampogna, Lawrence Hedlund, Edward Rossman, Allen Warner, Audrey Anderson.

Cedar Rapids, Iowa, Local 137—Mrs. Dorothy Snethen, Ellery James Whitmer, Rose Morrison, Marvin Siebels.

Charlotte, N. C., Local 342—Jimmie Livingston.

Chicago, Ill., Local 208—Louis Whitworth, Spencer Odom, Richard Ingram, William Wyatt, Cleo Brown, Don Evans, John W. Lewis, Echford Cooper, Daniel Overbea, John E. Hines, Richard Stephens, Peter Anderson, Sampson B. Myles, Jerome Smith, Clarence Mason, Paul J. Hodge, Maurice Rocco, Horace Malcom.

Chicago, Ill., Local 10—Theodore Poskonka, Darlene Traeger, Thomas F. Lange, James J. Foell, Louis D. Petrozzi, Ephraim V. Garcia, Robert Crum, Vern Quinn, Howard G. Kiehm, Harold L. Carnes, Norman Bluemel, Ben S. Alesse, Wm. Elmo Tanner, Paul P. Leo, Thomas R. Dugger, Raymond G. Dahl, Fred Schleebauf, James W. Powers, Hugh E. Keough, John A. Bothwell, Jr., Harry Cool, Jean Barker, Emil J. Kolar, William Pontarelli, Gilbert Belardinelli, Harry H. Scott, Lucille Eggert, Irvin H. Simon, Letritia Randle.

Detroit, Mich., Local 5—Edwin Ronald Bennchowski, Norman Edward (Eddie) Boothman, Robert (Bob) Bostedor, Waddell Cousar, Alto Fryer, David E. (Smiley) Goodson, Alvin Hayse, Virgil Charles Hooper, Charles L. Jones, Herman Kuehner, Willie T. (Jack Luker) Lucker, William Newson, Hubert P. Perry, Donald Slaughter, Ollie Anderson Thomas, Raymond C. (Van Keith) Van Hoeck, Ronald Roy Welsh, William H. (Bill) Wood, George York, Leslie York.

Ely, Nev., Local 212—Wallace Hawkins.

Glens Falls, N. Y., Local 129—John M. Smith.

Gloucester, Mass., Local 324—Charles W. Parsons.

Miami, Fla., Local 655—Chet J. Brownagle, Martha Jeanne Sorden, Gerald Stanley Wolff.

Montreal, Canada, Local 406—Jean-Paul Deliale, Henri A. Delcellier, Clermont Pepin, George Saves.

New Brunswick, N. J., Local 204—Frank A. Chibbaro, John Ricci, Frank Ross, Joseph Skurzynski, Robert Sperling, Frank Wrobel.

Oklahoma City, Okla., Local 375—James C. Battenberg.

Pittsburgh, Pa., Local 60—Roberts Burget, Ralph J. Eiler, Ray Menking, Adam Stokes.

St. Joseph, Mo., Local 50—J. C. Rothermel.

St. Paul, Minn., Local 30—William Miles, Curtis Bennyhoff, George Donald Carlson, Hayden H. Kenney.

San Diego, Calif., Local 325—Harold M. Dresbach.

San Jose, Calif., Local 153—Vinc Fratangelo, Ed Porto.

Seattle, Wash., Local 76—Raymond C. Lehde, Edith L. Karlsson, Robert W. Streepy.

Spokane, Wash., Local 105—Richard Lewis, Clarence Lewis, Bill Smith, Roy Nichols.

Toronto, Canada, Local 149—Mrs. Marion A. Curtis, Georgina Gibson, Kathleen Irwin (Wells), Thos. McEwan, Sid Ledson, Alex Ochiena, A. H. Simmons.

Uniontown, Pa., Local 596—Lloyd Lochra, David Martin.

Westwood, Mass., Local 343—P. Donahue, K. Koski, W. Fulton.

Wichita, Kan., Local 257—William D. Angle, Robert L. Higgins, Howard E. Smither.

Worcester, Mass., Local 143—Henry D. Monroe.

Official Business

COMPILED TO DATE

CHARTER ISSUED

474—Ketchum, Idaho.

CHARTER CANCELLED

370—The Dalles, Oregon.

FORBIDDEN TERRITORY

Colonial Inn, Pittsburgh, Pa., is declared to be Forbidden Territory to all but members of Local 60, Pittsburgh, Pa.

REMOVE FROM FORBIDDEN TERRITORY

Club Belvedere, McKeesport, Pa.
Regent Bar, Leo Terrell, owner, Cairo, Illinois.
Copacabana Cafe, San Francisco, California.

WANTED TO LOCATED

Robert Cooley (Bob Lee), formerly member Local 34, Kansas City, Missouri.

Rosana Jimenez, former member Local 77, Philadelphia, Pa.

Ray Kinney, former member Local 802, New York, N. Y.

Max Magnus, music teacher, age 70, or sister, Henrietta. Left Europe before World War I. Settled in New York.

Noble Perkins, former member Local 325, San Diego, Calif.

Hal Thornton, member Locals 16, Newark, N. J., and 63, Bridgeport, Conn.

Donald "Sunny" Walker, member Local 67, Davenport, Iowa.

Direct replies to Leo Cluesmann, Secretary, A. F. of M., 39 Division St., Newark 2, N. J.

Herman L. Patterson (Pat Patterson), real surname is Benvenuto, member Local 616, Monterey County, Calif. Reward for information leading to his whereabouts.

Contact Harry H. Judson, Secretary, Local 616, P. O. Box 422, Pacific Grove, Salinas, Calif.

Terry Donovan, trombonist and leader, last seen in Fort Worth during latter part of January. Reply to Herschal Gibbs, Jr., Secretary, Local 72, 307 West Fourth St., Fort Worth, Texas.

DEFAULTERS

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

Mose Smith, Dothan, Ala., $50.00.

Bocage Room, Leonard Vannerson, Hollywood, Calif., $400.00.

Leonard Vannerson, Los Angeles, Calif., $400.00.

Redwood Village, Ozzie Kraft, Lee Gilson, owners, Sherman Oaks, Calif., $125.00.

Tony's Lounge, Anton Brazos, proprietor, Chicago, Ill., $59.50.

Bob Lanane, Anderson, Indiana, $990.00.

George Lanane, Anderson, Indiana, $990.00.

C. J. Clements, Pratt, Kansas, $190.00.

L. W. Wisby, Pratt, Kansas, $190.00.

Iroquois Gardens, and Messrs. McDonald and Pope, Louisville, Ky., $802.37.

Cedar Lane Club, Milt Delmas, employer, Opelousas, La., $225.00.

Crawford House Theatrical Lounge, Boston, Mass., $450.00.

Ford Theatrical Agency, Boston, Mass., $450.00.

Victory Supper Club, M. Jones, owner, Detroit, Mich., $400.00.

Four Hundred Club, Mac Barnholtz, operator, St. Louis, Missouri, $3,066.00.

Albion Hotel (Main Central Hotel & Cafeteria, Inc.), M. C. Warnock, employer, Asbury Park, N. J., $350.00.

Emory Hall, Newark, N. J., $600.00.

"Panda", Daniel Straver, Newark, N. J., $978.00.

Park Dubonnet Cafe, Inc., Joseph Levine, president, Newark, N. J., $280.00.

Hotel Ausable Chasm, and Nat Antler and Eliot Steurer, Ausable Chasm, N. Y., $750.00.

Hotel Ausable Chasm, and Louis Rappaport, owner, Ausable Chasm, N. Y., $1,105.00.

Eliot Steurer, Brooklyn, N. Y., $750.00.

The Hut, Cairo, N. Y., $440.00.

Benny Goldstein, Hudson, N. Y., $356.70.

Samuel Gutto, Hudson, N. Y., $356.70.

Isadore Mardenfeld, Jr., estate of, Loch Sheldrake, N. Y., $370.00.

West End Hotel, Loch Sheldrake, N. Y., $370.00.

Douglas Gordon, Durham, N. C., $225.00.

Silver Slipper, and Mr. McDonald, owner, Memphis, Tenn., $802.37.

Edwin Kirk, Corpus Christi, Tex., no amount given.

China Clipper, Sam Wong, owner, Washington, D. C., $560.27.

M. R. Nutting, president, Merrick Bros. Circus (Circus Productions, Ltd.), Hamilton, Ont., Canada, $713.53.

Merrick Bros. Circus (Circus Productions, Ltd.), M. R. Nutting, president, London, Ont., Canada, $713.53.

Edwin Kirk, no amount given.

CONFERENCE OF WISCONSIN STATE MUSICIANS ASS'N.

The regular spring conference of the Wisconsin State Musicians' Association will be held in Marshfield, Wisconsin, on Saturday evening and Sunday, May 8th and 9th, 1948.

An invitation is sent to all unaffiliated locals to become a part of the organization.

Hotel reservations may be made through Secretary Vic Carpenter, Local 270, R. R. No. 1, Spencer, Wis.

CHANGE OF OFFICERS

Local 23, San Antonio, Texas—President, Jerome Zoeller, 727 Garrity Road, San Antonio 2, Texas.

Local 93, Watseka, Ill.—President, Lester McShanog, 114 West Ash St., Watseka, Ill.; Secretary, P. A. Homer, Onarga, Ill.

Local 173, Fitchburg, Mass.—President, Edwin Holt, Ashburnham, Mass.

Local 200, Paducah, Ky.—President, Charles Emerson, Brookport, Illinois.

Local 202, Key West, Fla.—Secretary, Ruby Crawley, P. O. Box 573.

Local 255, Yankton, S. Dak.—President, Arthur Bjornson, Locust St.

Local 288, Kankakee, Ill.—President, Emmerson Nourie, 393 South Indiana Ave.

Local 308, Santa Barbara, Calif.—President, Harry Chanson, 531 Miramonte Drive.

Local 331, Columbus, Ga.—President, D. O. McSwain, 602 15th St., Phenix City, Ala.

Local 383, Ilion, N. Y.—President, Casler Snell, 214 Fifth Ave., Frankfort, N. Y.; Secretary, Samuel Klimacek, 104 Southern Ave., Little Falls, N. Y.

Local 423, Nampa, Idaho—Secretary, Jerry Plucar, Route 1.

Local 466, El Paso, Texas—President, Joseph M. Buchanan, 2500 Pershing Drive.

Local 480, Wausau, Wis.—President, Frank Nowacsky, R. R. No. 4.

Local 518, Kingston, Ont., Canada—President, Allan J. Saunders, 470 Frontenac St.; Secretary, Charles Saunders, 224 Regent St.

Local 530, Anderson, S. C.—President, Charles W. Spearman, South Main St.

Local 543, Baltimore, Md. (colored)—Secretary, Howard Rollins,

1403 Pennsylvania Ave., Baltimore 17, Md.

Local 566, Windsor, Ont., Canada—President, Stanley Turner, 277 Curry Ave.

Local 594, Battle Creek, Mich.—President, Raymond Dawson, 683 Capital Ave., N. E.

Local 618, Albuquerque, N. Mex.—President, Tom Morgan, 120 West Iron St.

Local 709, Bozeman, Mont.—President, Ed. Chauner, 422 South 12th Ave.; Secretary, Gerald M. Johnston, 541 East Mendenhall St.

CHANGE IN ADDRESSES OF OFFICERS

Local 49, Hanover, Pa.—Secretary, Teddy T. Baker, 20 Carlisle St.

Local 60, Pittsburgh, Pa.—President, Gene Urban, 709 Forbes St., Pittsburgh 19, Pa.; Secretary, Nicholas J. Hagarty, 709 Forbes St., Pittsburgh 19, Pa. (effective May 1, 1948).

Local 88, Benid, Ill.—President, James R. Basso, Box 450; Secretary, Anton Fassero, 301 Trolley St.

Local 254, Sioux City, Iowa—Secretary, H. W. Henderson, 419 Commerce Building, Zone 9.

Local 289, Dubuque, Iowa—President, Frank T. Nagele, 235 Bradley St.

Local 396, Greeley, Colo.—President, Earl J. Faulkner, 1902 12th Ave.; Secretary, Fred H. Werner, 938 Ninth Ave.

Local 423, Nampa, Idaho—President, Louis J. Koutnik, Box 216.

Local 493, Seattle, Wash. (colored)—Secretary, Edward Davis, 2315 East Spruce St., Zone 22.

Local 511, Spartanburg, S. C.—Secretary, Charles F. Davies, Rt. 5.

Local 599, Greenville, Ohio—Secretary, D. O. Hughes, 725 Water St.

Local 652, Modesto, Calif.—Secretary, T. L. Doyle, 807½ 10th St.

Local 674, Covington, Va.—Secretary, Frank E. Caddy, 331 Hawthorne St.

THE DEATH ROLL

Buffalo, N. Y., Local 43—Sam M. Rizzo, Arthur E. Day, Ray Hansmann, Daniel Luongo, George P. Kogler.

Birmingham, Ala., Local 256—James H. Waldrop.

Boston, Mass., Local 9—Joseph M. Ward.

Cedar Rapids, Iowa, Local 137—Charles K. Stolba.

Columbus, Ohio, Local 103—Abram Ruvinsky.

Chicago, Ill., Local 10—Jack Crawford, R. W. Starr, George Landi, Otto Frey, Mark A. Fisher, Frank Varallo, Charles Linke.

Denver, Colo., Local 20—H. J. Berry, Charles M. Schrieber, H. G. Bannick.

Detroit, Mich., Local 5—Viacheslav Gaskevich, Mrs. Margarete Richter.

Long Beach, Calif., Local 353—Richard Bates.

Los Angeles, Calif., Local 47—Dan W. Clairborne, Aldo Franchetti, Jack Guthrie, W. M. (Jake) Hammond, Thomas Joseph Reilly, Joseph F. Alschausky, Cyril Godwin, Arthur Scheffer, Robert M. Westfall.

Miami, Florida, Local 655—Lynn Hazzard, James H. Waldrop.

Newburgh, N. Y., Local 291—William G. Repp.

Oklahoma City, Okla., Local 375—Robert J. Moore.

Seattle, Wash., Local 76—Alla Austin Mills, Marie Davenport.

Sacramento, Calif., Local 12—William E. Comstock.

HIT TUNES OF THE DAY

ALWAYS YOU	Sam Fox Music Co.
AT A SIDEWALK PENNY ARCADE	Robbins Music
AN OLD SOMBRERO	Shapiro Bernstein, Inc.
ALL DRESSED UP WITH A BROKEN HEART	E. B. Marks Music
BUT BEAUTIFUL	Burke-Van Heusen
BAMBA-SAMBA	Alfred Music
BABY FACE	Remick Music
ENCORE CHERIE	Miller
FEATHERY FEELIN'	Beverly Music
GHOST OF A CHANCE	American Academy of Music
HAUNTED HEART	Williamson Music
I'M A COMIN' A COURTIN', CORABELLE	Dreyer Music
I'M MY OWN GRANDPA	General Music
I'LL MAKE UP FOR EVERYTHING	Peter Maurice
I MAY BE WRONG	Advanced Music Co.
I'VE ONLY MYSELF TO BLAME	Jefferson Music Co.
IT WAS SO NICE HAVING YOU	Sam Fox Music Co.
IN A LITTLE BOOK SHOP	Triangle Music
LOVE IS SO TERRIFIC	Mellin Music
MY GAL IS MINE ONCE MORE	Crawford Music Co.
MY SIN	Chappell & Co., Inc.
MONEY, MONEY, MONEY	Mills Music Co.
MAKIN' YOUR MOUNTAIN STYLE	Warren Music
PASSING FANCY	B. M. I.
SPRING IN DECEMBER	Leeds Music Co.
SHAUNY O'SHEA	Chappell & Co., Inc.
SATURDAY NIGHT IN CENTRAL PARK	T. B. Harms
THOUGHTLESS	Feist Music
TERESA	Duchess Music
THAT AIN'T RIGHT	American Academy of Music
WHEN YOU'RE SMILING	Mills Music Co.
WHO PUT THAT GLEAM IN YOUR EYES?	Stuart Music
WHY DOES IT RAIN ON SUNDAY?	Johnstone Music Co.
YOU'RE TOO DANGEROUS CHERIE	Harms Music Co.
YOU WERE MEANT FOR ME	Miller

DEFAULTERS LIST of the
AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Castle Gardens; Youth, Inc., Props., Detroit, Mich.
Granada Gardens, Shannon Shaeffer, Owner, Eugene, Ore.
Midway Park; Joseph Panese, Niagara Falls, N. Y.
Pineview Beach, Stan Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.
Rainbow Gardens; A. J. Voss, Manager, Bryant, Iowa.
Rodeo Park, and Amusement Promotions, Inc., and Harry Reindollar, Wm. Pyle, Samuel Fisher, Pennington Heights, Pa.
Tai-A-Bar Gardens, Kansas City, Mo.
Summer Gardens and James Webb, Gravenhurst, Ont., Can.
Sunset Park; Baumgart Sisters, Williamsport Pa.
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

AUBURN:
Frazier, Whack
BIRMINGHAM:
Sellers, Stan, Operator, Pineview Beach (Bessemer, Ala.).
DOTHAN:
Smith, Mose
MOBILE:
Felis, Ike

ALASKA

FAIRBANKS:
Elder, Glen A. (Glen Alvin)

ARIZONA

PHOENIX:
Hoshor, John
Newberry, Woody, Mgr., and Owner, The Old Country Club.
YUMA:
Buckner, Gray, owner "345" Club, El Cajon.

ARKANSAS

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

CALIFORNIA

BAKERSFIELD:
Charlton, Ned
Conway, Stewart
Cox, Richard
BENICIA:
Rodgers, Edw. T
BEVERLY HILLS:
Mestrusis, Paris
BIG BEAR LAKE:
Navajo Ballroom, and Harry E. Cressman, Owner.
COMPTON:
Vi-Lo Records
FRESNO:
Plantation Club, Joe Cannon, Owner.
HOLLYWOOD:
Alison, David
Birwell Corp.
Bocage Room, Leonard Vannerson
Dempster, Ann
Finn, Jay, and Artists Personal Mgt., Ltd.
Gray, Lew and Magic Record Co.
Kolb, Clarence
Morros, Boris
Patterson, Trent
Robitschek, Kurt
Universal Light Opera Co. and Ass'n.
Western Recording Co. and Douglas Venable.
Wrightman, Neale
LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Dalton, Arthur
Freeland, F. D., Al-Dean Circus
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.
Moore, Cleve
Morris, Joe, operator, Plantation Club
Mosby, Curtis
New Club Alabam, Curtis Mosby and M. E. Brandenberg.
Quodbach, Al., Manager, Granada Club.
Royal Record Co.
Tonkins, Irvan "Van"
Vanneman, Leonard
Williams, Cargile
Williams, Earl
Wilshire Bowl
MANTECA:
Kaiser, Fred
NORTH HOLLYWOOD:
Lohmuller, Bernard
OAKLAND:
Moore, Harry
Morkin, Roy
OCEAN PARK:
Frontier Club and Robert Moran
ORLAND:
Gates, C. W., Manager, Palace Dance Hall.
OROVILLE:
Rodgers, Edw. T., Palm Grove Ballroom.
PALM SPRINGS:
Hall, Donald H.
PERRIS:
McCaw, E. E., Owner, Horse Follies of 1946.
SACRAMENTO:
Cole, Joe
Leingang, George
SAN DIEGO:
Cotton Club, Benny Curry and Otis Wimberly.
Miller, Warren
Tricoli, Joseph, Oper., Playland.
Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).
SAN FRANCISCO:
Bramy, Al
Brown, Willie H.
Fox, Eddie
Rogers & Chase Co.
Shelton, Earl, Earl Shelton Productions.
The Civic Light Opera Committee of San Francisco; Francis C. Moore, Chairman.
Waldo, Joseph
SANTA ANA:
Theo's Place, and Theo. Osborn
SHERMAN OAKS:
Redwood Village, Ozzie Kraft and Lee Gilson, Owners.
TREKA:
Legg, Archie

CONNECTICUT

HARTFORD:
Dubinsky, Frank
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony
NEW LONDON:
Johnson, Henry
Patten, Olin
Small, Daniel C.
Williams, Joseph
NIANTIC:
Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.
STONINGTON:
Whewell, Arthur
WATERBURY:
Derwin, Wm. J.
WEST HAVEN:
Patricelli, Alfred

DELAWARE

DOVER:
Apollo Club and Bernard Pasking, Owner
Chick's Restaurant, A. B. Williams, Proprietor.
NEW CASTLE:
Hickory House, and Jos. Murphy, Prop.
Lamoo, Ed
WILMINGTON:
Allen, Sylvester,
Kaye, Al

FLORIDA

CLEARWATER:
Bardon, Vance
CORAL GABLES:
Hirliman, George A., Hirliman Florida Productions, Inc.
DAYTONA BEACH:
Charlies Hi-Hat Club
Estate of Charles Reese, Jr.
FORT MYERS:
McCutcheon, Pat
HALLANDALE:
Singapore Sadie's
JACKSONVILLE:
Newberry, Earl, and Associated Artists, Inc.
MIAMI BEACH:
Amron, Jack, Terrace Rest.
Coral Reef Hotel
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Leshnick, Max
Macomba Club
Miller, Irving
Mocamba Restaurant, Jack Friedlander, Irving Miller, Max Leshnick and Michael Rosenberg, Employers.
Shanghai Restaurant, and Max Caldwell, Employer.
Straus, George
Weills, Charles
White House Hotel, Leo Radoff, Mgr.-Dir.
Wit's End Club, R. R. Reid, Manager; Charles Leveson, Owner.
ORLANDO:
Longwood Hotel, Maximilian Shepard, Owner.
Sunshine Club and D. S. Pryor
PANAMA CITY:
Daniels, Dr. E. R.
PENSACOLA:
Hodges, Earl, of Top Hat Dance Club.
Keeling, Alec, of National Orch. Syndicate.
National Orchestra Syndicate
RIVIERA BEACH:
Rowe, Phil
Woodruff, Charlie
SARASOTA:
Wallenda Circus, Jack A. Leontini, Employer.
Wallenda Circus, Inc., Karl Wallenda, Owner.
STARKE:
Camp Blanding Rec. Center
Goldman, Henry
TAMPA:
Junior Woman's Club
Pegram, Sandra
Williams, Herman

GEORGIA

ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.
Herren, Chas., Herren's Evergreen Farms Supper Club.
AUGUSTA:
Kirkland, Fred
J. W. Neely, Jr.
MACON:
Lee, W. C.
SAVANNAH:
Club Royale, and Al Remler, Owner.
Thompson, Lawrence A., Jr.
VIDALIA:
Pal Amusement Co.

IDAHO

COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse
LEWISTON:
Rosenberg, Mrs. B. M.
POCATELLO:
Reynolds, Bud

ILLINOIS

BLOOMINGTON:
James R. McKinney
CHAMPAIGN:
Robinson, Benaie
CHICAGO:
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468.
Children's Health & Aid Soc.
Club Plantation, Ernest Bradley, Mgr.; Lawr. Wakefield, Owner.
Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner.
Davis, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner, "Play Girls of 1938".
Fine, Jack, Owner, "Victory Follies".
Fitzgerald, P. M., Manager, Grand Terrace Cafe.
Fox, Albert
Fox, Edward
Glen, Charlie
Gluckman, E. M. Broadway on Parade.
Hale, Walter, Promoter
Joe's Rhumboogie
Markee, Vince
Mason, Leroy
Mays, Chester
Miller, R. H.
Monte Carlo Lounge, Mrs. Ann Hughes, Owner.
Moore, H. B.
Novak, Sarge
Rose, Sam
Stoner, Harlan T.
Tafian, Mathew, Platinum Blonde Revue
Tafian, Mathew, "Temptations of 1941".
Teichner, Chas. A., of T.N.T. Productions.
Thomas, Otis E.
Tony's Lounge, Anton Brazos, Prop.
EAST ST. LOUIS:
Davis, C. M.
EFFINGHAM:
Behl, Dan
KANKAKEE:
Havener, Mrs. Theresa, Prop., Dreamland.
LA GRANGE:
Haeger, Robert
Klaan Club, LaGrange High School
Viner, Joseph W.
MOLINE:
Antler's Inn, and Francis Weaver, Owner.
MT. VERNON:
Plantation Club, Archie M. Haines, Owner.
PEORIA:
Brydon, Ray Marsh
Humane Animal Assn.
Rutledge, R. M.
Paul Streeter
POLO:
Clem, Howard A.
QUINCY:
Hammond, W.
ROCKFORD:
Palmer House, Mr. Hall, Owner.
Trocadero Theatre Lounge
White Swan Corporation
SPRINGFIELD:
Stewart, Leon H., Manager, Club Congo.

INDIANA

ANDERSON:
Lanane, Bob
Lanane, George
AUBURN:
Moose Lodge No. 566
ELWOOD:
Yankee Club, and Charles Sullivan, Mgr.
EVANSVILLE:
Adams, Jack C.
Fox, Ben
GREENSBURG:
Club 46, Chas. Holzhouse, Owner and Operator.
INDIANAPOLIS:
Beabow, William and His All-American Brownskin Models.
Richardson, Vaughn,
Pine Ridge Follies.
Wm. C. Powell Agency, Bookers' License No. 4150.
MARION:
Horine, W. S.
Idle Hour Recreation Club
NEWCASTLE:
Mount Lawn Ballroom, Stanley W. Harding, Manager.
RICHMOND:
Newcomer, Charles
STRACUSE:
Waco Amusement Enterprises

IOWA

BRYANT:
Voss, A. J., Manager, Rainbow Gardens.
CLARION:
Miller, J. L.
HARLAN:
Gibson, C. Rex
WHEATLAND:
Griebel, Ray, Mgr., Alex Park

KANSAS

DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PRATT:
Clements, C. J.
Wisby, L. W.
TOPEKA:
Mid-West Sportsmen Assn.

KENTUCKY

LEXINGTON:
Harper, A. C.
Hine, Geo. H.
LOUISVILLE:
Greenwell, Allen V., Prop., Greenwell's Nite Club
Iroquois Gardens, and Messrs. McDonald & Pope, Owners.
Shelton, Fred
OWENSBORO:
Cristil, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie, Bookers' License 2611

LOUISIANA

ALEXANDRIA:
Green, Al, Owner and Oper., Riverside Bar.
Smith, Mrs. Lawrence, Prop., Club Plantation.
Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner; Jack Tyson, Manager.
Weil, R. L.
LAKE CHARLES:
Veltin, Tony, Mgr., Palms Club
MONROE:
Keith, Jessie
NEW ORLEANS
Dog House, and Grace Martinez, Owner.
The Hurricane and Percy Stovall.
Hyland, Chauncey A.
OPELOUSAS:
Cedar Lane Club, Milt Delmas, Employer.
SHREVEPORT:
Reeves, Harry A.
Riley, Billy
Stewart, Willie

MAINE

SANFORD:
Parent Hall,
E. L. Legere, Manager.

MARYLAND

BALTIMORE:
Aetna Music Corp.
Byrd, Olive J.
Cox, M. L., and Byrd, Olive J.
Epstein, Henry
Green, Jerry
Rio Restaurant and Harry Weiss, Manager.
Stage Door Casino
White, David, Nation Wide Theatrical Agy.
BRADSHAW:
English Supper Club, Ed. De Waters, Prop.
CUMBERLAND:
Alibi Club, and Louis Waingold, Manager.
FENWICK:
Seaside Inn, Albert Repsch, Owner
FREDERICK:
Rev. H. B. Rittenhouse
OCEAN CITY:
Gay Nineties Club, Lou Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).
SALISBURY:
Twin Lantern,
Elmer B. Dashiell, Oper.
TURNERS STATION:
Thomas, Dr. Joseph H. Edgewater Beach.

MASSACHUSETTS

BILLERICA:
One O One Club, Nick Ladoulis, Proprietor.
BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president.
Crawford House Theatrical Lounge
Ford Theatrical Agency.
Grace, Max L.
McIlvaine, James H.
Mouzon, George
Snyder, Samuel, Boston Amusement Co.
Sullivan, J. Arnold, Bookers' License 150.
Sunbrock, Larry and his Rodeo Show.
Walker, Julian
Younger Citizens Coordinating Committee
CAMBRIDGE:
Montgomery, A. Frank, Jr.
Salvato, Joseph
FITCHBURG:
Bolduc, Henry
HOLYOKE:
Levy, Bernard W., Holyoke Theatre.
LOWELL:
Crowe, Francis X.
MONSON:
Monson House and Leo Canegallo, Employer.
NEW BEDFORD:
Rose, Manuel
NORTH WEYMOUTH:
Pearl, Morey
REVERE:
Della Porta, Joseph J., Rollaway Ballroom.
WILMINGTON:
Blue Terrace Ballroom and Anthony Del Torto

MICHIGAN

BAY CITY:
Walther, Dr. Howard
CERESCO:
Smith, R. W., and Mar-Creek Inn.
DETROIT:
Adler, Caesar, and Hoffman, Sam, Opers., Frontier Ranch.
Ammor Record Company
Bel Aire (formerly Lee 'n' Eddie's), and Al Wellman, Ralph Wellman, Philip Plaz, Sam and Louis Bernstein, Owners.
Bibb, Allen
Bologna, Sam, Imperial Club
Briggs, Edgar M.
Daniels, James M.
Frolics Lounge
Green, Goldman
Hoffman, Sam, Operator, Frontier Ranch.
Johnson, Ivory
Kosman, Hyman
San Diego Club, Nunzo Minando.
Savoy Productions, and Howard G. Pyle.
Schreiber, Raymood, Owner and Oper., Colonial Theatre.
Victory Supper Club, M. Jones, Owner.
FLINT:
Carpenter, E. M., Mgr., Terrace Gardens.
GRAND RAPIDS:
Huban, Jack
JACKSON:
Paul Bacon Sports Ent., Inc.
LANSING:
Norris, Elmer, Jr., Palomar Ballroom.
Tholen, Garry
MARQUETTE:
Loma Farms, Mrs. Carl Tonella
SISTER LAKES:
Rendezvous Bowl and Gordon J. Miller, Owner.
TRAVERSE CITY:
O-At-Ka Beach Pavilion, Al Lawson.

MINNESOTA

ALEXANDRIA:
Crest Club, Frank Gassner
BEMIDJI:
Foster, Floyd, Owner, Merry Mixers' Tavern.
GAYLORD:
Green, O. M.
RED WING:
Red Wing Grill, Robert A. Nybo, Operator.
ST. CLOUD
Gent, Mike
ST. PAUL:
Fox, S. M.
SPRINGFIELD:
Green, O. M.

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner, Pilot House Night Club.

GREENVILLE:
Pollard, Flamord
JACKSON:
Perry, T. O.

MISSOURI

CAPE GIRARDEAU:
Gilkison, Lorene
Moonglow Club
CHILLICOTHE:
Howes, H. H., Manager, Windsmoor Gardens.
KANSAS CITY:
Cox, Mrs. Evelyn
Esquire Productions, Kenneth Yates, Bobby Henshaw.
Henshaw, Bobby
Thudium, H. C., Asst. Mgr., Orpheum Theatre.
LEBANON:
Kay, Frank
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
Caruth, James, Oper., Club Rhumboogies, Cafe Society, Brown Bomber Bar.
D'Agostino, Sam
Four Hundred Club, Mac Barnholtz, Oper.

MONTANA

FORSYTH:
Allison, J.

NEBRASKA

COLUMBUS:
Moist, Don
KEARNEY:
Field, H. E., Mgr., 1733 Club
OMAHA:
El Morocco Club
Florentine Cafe, and Vance & Sam Vecchio, Owners
Rosso, Charles

NEVADA

ELY:
Folsom, Mrs. Ruby
LAS VEGAS:
Gordon, Ruth
Holtzinger, Ruby
Sooney, Milo E.
Warner, A. H.
PITTMAN:
Pittman Hotel, and Jimmy Coroneos.
RENO:
Blackman, Mrs. Mary

NEW HAMPSHIRE

JACKSON:
Gray's Inn, Eddie Nelson, Employer.

NEW JERSEY

ASBURY PARK:
Albion Hotel (Main General Hotel & Cafeteria, Inc.), Sir C. Warnock, Employer.

[illegible]
White, William
ATLANTIC CITY:
Applegate's Tavern, and A. J. Applegate, Employer.
Atlantic City Art League
Dantzler, George, Operator, Fassa's Morocco Restaurant.
Fassa, George, Operator, Fassa's Morocco Restaurant.
Jones, J. Paul
Lockman, Harvey
Morocco Restaurant, Geo. Fassa and Geo. Danzler, Opers.
CAMDEN:
Towers Ballroom, Pearson Leasy and Victor Potamkin, Mgrs.
CAPE MAY:
Mayflower Casino, Charles Anderson, Operator.
FLORHAM PARK:
Florham Park Country Club, and Jack Bloom
FRANKLIN:
Sheehan's Beach Palace, Joseph Callahan, Employer.
LAKEWOOD:
Pitt, Arthur, Mgr., Hotel Plaza
Seldin, S. H.
LONG BRANCH:
Rappaport, A., Owner, The Blue Room.
MONTCLAIR:
Cos-Hay Corporation and Montclair Theatre, Thos. Haynes, James Costello.
MOUNTAINSIDE:
The Chatterbox, Inc., Ray DeCarlo.
NEWARK:
Blue Mirror, Max Pranks, Owner.
Coleman, Melvin
Hall, Emory
Harris, Earl
Jones, Carl W.
"Pards," Daniel Strover
Park Dubonnet Cafe, Inc., Joseph Levine, Pres.
Prestwood, William
Red Mirror, Nicholas Grande, Prop.
Simmons, Charles
Tucker, Frank
NEW BRUNSWICK:
Ellel, Jack
NORTH ARLINGTON:
Petruzzi, Andrew
PATERSON:
Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino
PLAINFIELD:
McGowan, Daniel
SEASIDE HEIGHTS:
Hoffmann House, August C. Hoffmann.
SEASIDE PARK:
Red Top Bar, William Stock, Employer.
SOMERS POINT:
Dean, Mrs. Jeannette
Leigh, Stockton
SUMMIT:
Ahrens, Mitchell
TRENTON:
Laramore, J. Dory
UNION CITY:
Head, John E., Owner, and Mr. Scott, Mgr., Back Stage Club.
WEST NEW YORK:
B'nai B'rith Organization, and Sam Nate, Employer; Harry Boorstein, President.

NEW MEXICO

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

NEW YORK

ALBANY:
Bolognino, Dominick, Owner, Trout Club.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Goblet, The
AUSABLE CHASM:
Ausable Chasm Hotel, Louis Rappaport, Owner
Hotel Ausable Chasm, and Nat Antler and Eliot Steurer.
BONAVENTURE:
Class of 1941 of the St. Bonaventure College.
BRONX:
Santoro, E. J.
BROOKLYN:
Aurelia Court, Inc.
Graymont, A. C.
Johnston, Clifford
Morris, Philip
Puma, James
Reade, Michael
Rosman, Gus, Hollywood Cafe
Steurer, Eliot
Villa Antique, Mr. P. Antico, Prop.
BUFFALO:
McKay, Louis
Nelson, Art
Mrs. Mildred [illegible] K.
CAIRO:
The Hut
EASTCHESTER:
Starlight Terrace, Carl Del Tufo and Vincent Formicella, Props.
FLEISCHMANNS:
Cat's Meow, and Mrs. Irene Churs, Prop.
GLEN SPEY:
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer.
GLENS FALLS:
Halfway House, Ralph Gottlieb, Employer; Joel Newman, Owner.
Tiffany, Harry, Mgr., Twin Tree Inn.
GRAND ISLAND:
Williams, Ossian V.
GREENFIELD PARK:
Utopia Lodge
HOPEWELL JUNCTION:
Camp Lakeland, A. Cohen, Manager.
HUDSON:
Goldstein, Benny
Gutto, Samuel
ITHACA:
Bond, Jack
JAMESTOWN:
Lindstrom & Meyer
LAKE HUNTINGTON:
Green Acres Hotel
LOCH SHELDRAKE:
Fifty-Two Club, Saul Rapkin, Owner.
Hotel Shlesinger, David Shlesinger, Owner.
Mardenfeld, Isadore, Jr., Estate of
West End Hotel
MT. VERNON:
Raphin, Harry, Prop., Wagon Wheel Tavern.
NEW LEBANON:
Donlon, Eleanor
NEW YORK CITY:
Alexander, Wm. D., and Associated Producers of Negro Music
Amusement Corp. of America
Baldwin, C. Paul
Benrubi, M.
Booker, H. E., and All-American Entertainment Bureau.
Broadway Swing Publications, L. Frankel, Owner.
Calman, Carl, and the Calman Advertising Agency.
Campbell, Norman
Carestia, A.
Chiasarini & 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
Currie, Robert W., formerly held Booker's License 2595.
Davison, Jules
Denton Boys
Diener & Dorskind, Inc.
DuBois-Friedman Production Corp.
Evans & Lee
Fetchit, Stepin
Fine Plays, Inc.
Fotoshop, Inc.
Fur Dressing & Dyeing Salesmen's Union.
Glyde Oil Products
Gray, Lew, and Magic Record Co.
Grisman, Sam
Gross, Gerald, of United Artists Management.
Hemingway, Phil
Hirliman, George A., Hirliman Florida Productions, Inc.
Kaye-Martin, Kaye-Martin Productions.
King, Gene, Former Bookers' License 3444.
Koch, Fred G.
Koren, Aaron
La Pontaine, Leo
Leigh, Stockton
Leonard, John S.
Lyon, Allen (also known as Arthur Lee)
Marconi, Charles
McCaffrey, Neill
Meserole, Ed. P.
Montello, R.
Moody, Philip, and Youth Monument to the Future Organization.
Murray's
Neill, William
New York Civic Opera Company, Wm. Reutemann.
New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners.
Prince, Hughie
Rappaport, Louis
Regan, Jack
Rogers, Harry, Owner, "Frisco Follies".
Russell, Alfred
Schwartz, Mrs. Morris
Singer, John, former Booker's License 3326.
Sondi, Mattie
South Seas, Inc., Abner J. Rubien.
Spotlite Club
Stein, Ben
Stein, Norman
Steve Murray's Mahogany Club
Strouse, Irving
Sunbrock, Larry, and His Rodeo Show.
Superior 25 Club, Inc.
Thomson, Sava and Valenti, Inc.
United Artists Management
Watson, Deek, and the Brown Dots.
Wee & Leventhal, Inc.
Wilder Operating Co.
Wisotsky, S.
NIAGARA FALLS:
Panzes, Joseph, connected with Midway Park.
ONEONTA:
Shepard, Maximilian, Owner, New Windsor Hotel.
ROCHESTER:
Lloyd, George
Valenti, Sam
SARATOGA SPRINGS:
Messrs. Stevens and Arthur L. Clark.
SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager.
Silverman, Harry
SOUTH FALLSBURG:
Majestic Hotel, Messrs. Cohen, Kornfeld and Shore, Owners and Operators.
Seldin, S. H., Oper., Grand View Hotel.
SUFFERN:
Armitage, Walter, Pres., County Theatre.
SYRACUSE:
Peinglos, Norman
Syracuse Musical Club
TANNERSVILLE:
Rips Inn; Basil Germano, Owner.
TROY:
DeSina, Manuel
TUCKAHOE:
Birnbaum, Murray
Roden, Walter
UTICA:
Burke's Log Cabin, Nick Burke, Owner.
VALHALLA:
Twin Palms Restaurant, John Mani, Prop.
WHITE PLAINS:
Brod, Mario
Reis, Les Hechiris Corp.
YONKERS:
Babner, William

LONG ISLAND (New York)

BAYSIDE, LONG ISLAND:
Mirage Room, and Edw. S. Friedland
FAR ROCKAWAY:
Town House Restaurant, and Bernard Kurland, Proprietor.

NORTH CAROLINA

CAROLINA BEACH:
Economides, Chris
CHARLOTTE:
Amusement Corp. of America, Edson E. Blackman, Jr.
Jones, M. P.
DURHAM:
Gordon, Douglas
FAYETTEVILLE:
The Town Pump, Inc.
GREENSBORO:
Fair Park Casino and Irish Horan.
Plantation Club, and Fred Koury, Owner.
Weingarten, E., Sporting Events, Inc.
KINSTON:
Courie, E. F.
Parker, David
RALEIGH:
Charles T. Norwood Post, American Legion.
WALLACE:
Strawberry Festival, Inc.
WILLIAMSTON:
Grey, A. J.
WILSON:
McEachon, Sam
WINSTON-SALEM:
Payne, Miss L.

OHIO

ASHTABULA:
Blue Skies Cafe
AKRON:
Basford, Doyle
Millard, Jack, Mgr. and Lessee, Merry-Go-Round.
Pullman Cafe, George Subrin, Owner and Manager.
CANTON:
Holt, Jack
CINCINNATI:
Anderson, Albert, Booker's License 2956.
Black, Floyd
Carpenter, Richard
Emborn, Harry
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Reider, Sam
Smith, James R.
Wonder Bar, James McFatridge, Owner.
CLEVELAND:
Amsta, Carl and Mary, Green Derby Cafe, 3314 E. 116th St.
Dixon, Forrest
Euclid 55th Co.
Manuel Bros. Agency, Inc., Bookers' License 3568.
Salanci, Frank J.
Tuttstone, Velma
Willis, Elroy
COLUMBUS:
Adkins, Lane
dell, Edward
Bellinger, C. Robert
Carter, Ingram
Charles Bloce Post No. 157, American Legion.
Mallorty, William
McDade, Phil
Paul D. Robinson Fire Fighters Post No. 567, and Captain G. W. McDonald.
DELAWARE:
Bellinger, C. Robert
FINDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl, Opers., Paradise Club.
PIQUA:
Lee Sedgewick, Operator.
PORTSMOUTH:
Smith, Phil
TOLEDO:
Durham, Henry (Hank), Operator, Onyx Theatre Ballroom Agency.
Dutch Village, A. J. Hand, Oper.
Huntley, Lucius
Nightingale, Homer
YOUNGSTOWN:
Einhorn, Harry
Reider, Sam
ZANESVILLE:
Venner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman
ENID:
Oxford Hotel Ballroom, and Gene Norris, Employer.
MUSKOGEE:
Gutire, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Oklahoma.
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
Daros, John
Goltry, Charles
Horn, O. B.
McHunt, Arthur
Mouna Company, The Shunatona, Chief Joe Williams, Cargile (Jimmy)

OREGON

HERMISTON:
Rosenberg, Mrs. R. M.
PORTLAND:
Acme Club Lounge and A. W. Denton, Manager.
SALEM:
Oregon Institute of Dancing, Mr. Lope, Manager.

PENNSYLVANIA

ALIQUIPPA:
Guina, Otis
BERWYN:
Main Line Civic Light Opera Co., Nat Burns, Director.
BIRDSBORO:
Birdsboro Oriole Home Assn.
BRYN MAWR:
Foard, Mrs. H. J. M.
CLARION:
Birocco, J. E.
Smith, Richard
Rending, Albert A.
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EASTON:
Calicchio, E. J., and Matino, Michael, Mgrs., Victory Ballroom.
Green, Morris
Jacobson, Benjamin
Koury, Joseph, Owner, The Y. M. I. D. Club
FAIRMOUNT PARK:
Riverside Inn, Samuel Ottenberg, Pres.
HARRISBURG:
Reeves, William T.
Waters, B. N.
KINGSTON:
Johns, Robert
MARSHALLTOWN:
Willard, Weldon D.
MEADVILLE:
Noll, Carl
MIDLAND:
Mason, Bill
NEW CASTLE:
Bondurant, Harry
PENNINGTON HEIGHTS:
Amusement Promotions, Inc., and Harry Reindollar, Wm. Pyle, Samuel Fisher, and Rodeo Park.
PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bums, Benjamin Fogelman, Prop.
Bilcore Hotel, and Wm. Clore, Operator.
Bryant, G. Hodges
Bubeck, Carl F.
Davis, Russell L., and Trianon Ballroom
DuPree, Reese
Fabiani, Ray
Garcia, Lou, formerly held Booker's License 2620.
McShain, John
Philadelphia Gardens, Inc.
Raymond, Don G., of Creston Entertainment Bureau, Bookers' License 3402.
Rothe, Otto
Stanley, Frank
PITTSBURGH:
Anania, Flores
Ficklin, Thomas
Matthews, Lee A., and Nan Artist Service, Bookers' License 2521.
Reight, C. H.
Sala, Joseph M., Owner, El Chico Cafe.
POTTSTOWN:
Schmoyer, Mrs. Irma
READING:
Nally, Bernard
SLATINGTON:
Walter H. Flick, Operator, Edgemont Park.
STRAFFORD:
Poinsette, Walter
UPPER DARBY:
Wallace, Jerry
WASHINGTON:
Athens, Peter, Mgr., Washington Cocktail Lounge
WILLIAMSPORT:
Circle Hotel and James Pinelli
Peanella, James
WORTHINGTON:
Conwell, J. B.

RHODE ISLAND

PORTSMOUTH:
Cahaman Ballroom, Victor St. Laureat, Prop.
St. Laurent Cafe, Victor St. Laureat, Prop.
PROVIDENCE:
Allen, George
Belanger, Lucina

SOUTH CAROLINA

GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr., The Pines.
Jackson, Rufus
National Home Show
MOULTRIEVILLE:
Wurthmann, Geo. W., Jr.
ROCK HILLS:
Rolax, Kid
SPARTANBURG:
Holcome, H. C.

TENNESSEE

JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Henderson, John
MEMPHIS:
Silver Slipper, and Mr. McDonald, Owner.
NASHVILLE:
Club Zanziber, and Billie and Floyd Hayes

TEXAS

AMARILLO:
Cox, Milton
AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter
DALLAS:
Carnahan, R. H.
Lee, Don, and Linskie (Skippy Lynn), owners of Script & Score Productions and operators of "Sawdust and Swingtime."
May, Oscar P. and Harry E.
Morgan, J. C.
CORPUS CHRISTI:
Kirk, Edwin
FORT WORTH:
Airfield Circuit
Bowers, J. W., also known as Bill Bauer or Gret Bourke.
Carnahan, Robert
Coo Coo Club
Famous Door and Joe Earl, Operator
Smith, J. F.
GALVESTON:
Evans, Bob
HENDERSON:
Wright, Robert
HOUSTON:
Jetson, Oscar
Revia, Bouldin
World Amusements, Inc. Thomas A. Wood, Pres.
KILGORE:
Club Plantation
Mathews, Edna
LONGVIEW:
Ryan, A. L.
PALESTINE:
Earl, J. W.
PARIS:
Ron-Da-Voo, and Frederick J. Merkle, Employer.

SAN ANGELO:
Specialty Productions, and Nelson Scott and Wallace Kelton
SAN ANTONIO:
Moore, Alex
Rocking M Dude Ranch and J. W. Lee Leathy.
TYLER:
Gilfillan, Max
Tyler Entertainment Co.
WACO:
Peacock Club,
E. C. Cramer and R. E. Cass.
WICHITA FALLS:
Dibbles, C.
Whatley, Mike

VERMONT

BURLINGTON:
Thomas, Ray

VIRGINIA

ALEXANDRIA:
Dove, Julian M., Capitol Amusement Attractions.
DANVILLE:
Fuller, J. H.
LYNCHBURG:
Bailey, Clarence A.
NEWPORT NEWS:
Ray, Bert, Owner, "The Barn"
McClain, B.
NORFOLK:
Big Track Diner, Percy Simon, Prop.
PORTSMOUTH:
Whiting, R. D.
ROANOKE:
Harris, Stanley
SUFFOLK:
Clark, W. H.

WASHINGTON

MAPLE VALLEY:
Rustic Inn
TACOMA:
Dittbenner, Charles
King, Jan

WEST VIRGINIA

BLUEFIELD:
Brooks, Lawson
Thompson, Charles G.
CHARLESTON:
Club Congo, Paul Daley, Owner.
Corey, LaBabe
Hargreave, Paul
White, Ernest B.
MORGANTOWN:
Atomic Inn and Leonard Niner
Leone, Tony, former manager, Morgantown Country Club.

WISCONSIN

BRADLEY:
Jim's Logging Camp, James Gough.
EAGLE RIVER:
Denoyer, A. J.
GREEN BAY:
Franklin, Allen
Gaht, Erwin
Peasley, Chas. W.
GREENVILLE:
Reed, Jimmie
HAYWARD:
The Chicago Inn, and Louis O. Runner, Owner and Operator.
KESHENA:
American Legion Auxiliary
Long, Matilda
LA CROSSE:
Tooke, Thomas, and Little Dandy Tavern.
MILWAUKEE:
Weinberger, A. J.
NEOPIT:
American Legion,
Sam Dickenson, Vice-Com.
PLATTEVILLE:
Kelly, C. P.
RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khoury, Tony
SHEBOYGAN:
Sicilia, N.
STURGEON BAY:
Larsheid, Mrs. Geo., Prop.
Carman Hotel

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C.
Arcadia Ballroom, Edw. P., Meserole, Owner and Oper.
Archer, Pat
Brown Derby
Cabana Club and Jack Staples
China Clipper, Sam Woog, Owner.
5 O'clock Club and Jack Staples, Owner
Prattone, James
Puredy, E. S., Mgr., Trans Lux Hour Glass.
Hoberman, John Price, President, Washington Aviation Country Club.
Hoffman, Ed. F., Hoffman's 3-Ring Circus.
Kirsch, Fred
McDonald, Earl H.
Moore, Frank, Owner, Star Dust Inn.
O'Brien, John T.
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. B.
Ross, Thomas N.
Smith, J. A.
Trans Lux Hour Glass, E. S. Furedy, Mgr.

HAWAII

HONOLULU:
The Woodland, Alexander Asam, Proprietor.

CANADA

ALBERTA

CALGARY:
Fort Britbois Chapter of the Imperial Order 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:
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)
HASTINGS:
Bastman, George, and Riverside Pavilion.
LONDON:
Merrick Bros. Circus (Circus Productions, Ltd.), M. R. Nutting, Pres.
Seven Dwarfs Inn
FORT ARTHUR:
Curtis, M.
TORONTO:
Chin Up Producers, Ltd., Roly Young, Mgr.
Leslie, George
Local Union 1452, CIO Steel Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM

QUEBEC

MONTREAL:
Auger, Henry
Berisu, Maurice, and La Societe Artistique.
Clover Cafe, and Jack Horn, Operator.
Danis, Claude
Daoust, Hubert
Daoust, Raymond
DeSautels, C. B.
Dioro, John
Emery, Marcel
Emond, Roger
Horn, Jack, Operator, Vienna Grill.
Lussier, Pierre
Montreal Festivals
Sourkes, Irving
QUEBEC CITY:
Sourkes, Irving
VERDUN:
Senecal, Leo

MISCELLANEOUS

Alberts, Joe
Al-Dean Circus, F. D. Freeland
Arwood, Ross
Aulger, J. H.,
Aulger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bigley, Mel. O.
Blake, Milton (also known as Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as Milton Blake and Tom Kent).
Braunstein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co.".
Brugler, Harold
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers.
Burns, L. L., and Partners
Carroll, Sam
Conway, Stewart
Cornish, D. H.
Coroneos, Jimmy
DeShon, Mr.
Eckhart, Robert
Farrance, B. F.
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr., "American Beauties on Parade".
Fitzkee, Dariel
Fox, Jess
Fox, Sam M.
Freeland, F. D., Al-Dean Circus
Freeman, Jack, Mgr., Follies Gay Paree
Freich, Joe C.
George, Wally
Grego, Pete
Gutire, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.
Hoffman, Ed. F., Hoffman's 3-Ring Circus.
Horan, Irish
International Magicians, Producers of "Magic in the Air".
Johnson, Sandy
Johnston, Clifford
Kelton, Wallace
Kent, Tom (also known as Manuel Blanke and Milton Blake).
Keyes, Ray
Kimball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Levin, Harry
Magee, Floyd
Matthews, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner, Horse Follies of 1946.
Merry Widow Company, and Eugene Haskell, Raymond E. Munro, Ralph Paonessa, Managers.
Miller, George E., Jr., former Bookers' License 1129.
Miquelon, V.
Mosher, Woody (Paul Woody)
New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners.
Ouellette, Louis
Patterson, Chas.
Platinum Blond Revue
Richardson, Vaughan,
Pine Ridge Follies
Roberts, Harry E. (also known as Hap Roberts or Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Ross, Hal J.
Ross, Hal J., Enterprises
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgets
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Straus, George
Sunbrock, Larry, and His Rodeo Show.
Tallan, Mathew
Temptations of 1941
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Williams, Cargile
Williams, Frederick
Woody, Paul (Woody Mosher)

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:
Powerl Theatre

MISSOURI

KANSAS CITY:
Main Street Theatre

NEW JERSEY

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

OHIO

CLEVELAND:
Metropolitan Theatre
Emanuel Stutz, Oper.

TENNESSEE

KNOXVILLE:
Bijou Theatre

VIRGINIA

BUENA VISTA:
Rockbridge Theatre

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Florence Rangers Band, Gardner, Mass.
Heywood-Wakefield, Band, Gardner, Mass.
Ridley Township High School and Band, Maude W. Sidorsky, Dir., Chester, Pa.
Wuerl's Concert Band, Chas. M. Paulhaber, Director, Sheboygan, Wis.

ORCHESTRAS

Baer, Stephen S., Orchestra, Reading, Pa.
Bianchi, Al, Orchestra, Oakridge, N. J.
Capps, Roy, Orchestra, Sacramento, Calif.
Cargyle, Lee and His Orchestra, Mobile, Ala.
Coleman, Joe, and His Orch., Galveston, Texas.
Craig, Max and His Orchestra, Butler, Pa.
De Paolis, Joe and His Orchestra, Butler, Pa.
Downs, Red, Orchestra, Topeka, Kan.
Fox River Valley Boys Orch., Pardeeville, Wis.
Glen, Coke and His Orchestra, Butler, Pa.
Jones, Stevie, and his Orchestra, Catskill, N. Y.
Kaye, John and his Orchestra, Jersey City, N. Y.
La Motte, Henry and His Orchestra, Butler, Pa.
Kryl, Bohumir, and his Symphony Orchestra.
Lee, Duke Doyle, and his Orchestra, "The Brown Bombers", Poplar Bluff, Mo.
Marin, Pablo, and his Tipica Orchestra, Mexico City, Mexico.
Nevchtols, Ed., Orchestra, Monroe, Wis.
O'Neil, Kermit and Ray, Orchestra, Westfield, Wis.
Samczyk, Casimir, Orchestra, Chicago, Ill.
Startt, Lou and His Orchestra, Easton, Md.
Van Brundt, Stanley, Orchestra, Oakridge, N. J.
Weltz Orchestra, Kitchener, Ont., Canada
Young, Buddy, Orchestra, Denville, N. J.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALASKA

FORT RICHARDSON:
Birch-Johnson Lytle Company

ARIZONA

DOUGLAS:
Top Hat

ARKANSAS

HOT SPRINGS:
Forest Club, and Hushell Hardage, Proprietor.

CALIFORNIA

BIG BEAR LAKE:
Navajo Ballroom, Harry Cressman, Owner.
CONCORD:
Rendezvous Bend
LONG BEACH:
Majestic Ballroom, and Harry Schooler, Joe Zucca, Frank Zucca and Harry Lewin.
SAN BERNARDINO:
Sierra Park Ballroom,
Clark Rogers, Mgr.
SAN LUIS OBISPO:
Seaton, Don
SANTA ROSA:
Austin's Resort, Lake County

CONNECTICUT

HARTFORD:
Buck's Tavern,
Frank S. DeLuco, Prop.
NORWICH:
Wonder Bar
TORRINGTON:
Vinnie's Restaurant and Vinnie DiLullo, Proprietor.

FLORIDA

JACKSONVILLE:
Floridan Hotel
Pier
KEY WEST:
Delmonico Bar, and Arturo Bosa
MIAMI:
Columbus Hotel
MIAMI BEACH:
Coronado Hotel
SARASOTA:
Bobby Jones Golf Club
"400" Club
Lido Beach Casino
Sarasota Municipal Auditorium
Sarasota Municipal Trailer Park
TAMPA:
Grand Oregon, Oscar Leon Mgr.

ILLINOIS

EUREKA:
Haecker, George
MATTOON:
U. S. Grant Hotel
STERLING:
Moose Lodge, E. J. Yeager, Gov.; John E. Bowman, Sec. Moose Lodge of Sterling, Mo., 726

INDIANA

SOUTH BEND:
St. Casimir Ballroom

IOWA

BOONE:
Miner's Hall
DUBUQUE:
Julien Dubuque

KANSAS

WICHITA:
Green Tree Inn, and Frank J. Schulze and Homer R. Mosley, owners.
Monterey Cafe, and Frank J. Schulze and Homer R. Mosley, Owners.
Shadowland Dance Club
Swingland Cafe, and A. R. (Bob) Brunch, owner.
21 Club and A. R. (Bob) Brunch, owner.

KENTUCKY

BOWLING GREEN:
Jackman, Joe L.
Wade, Golden O.
BROADSTOWN:
Masonic Hall

LOUISIANA

NEW ORLEANS:
Club Rocket
Happy Landing Club

MARYLAND

HAGERSTOWN:
Audubon Club, M. I. Patterson, Manager.
Rabasco, C. A., and Baldwin Cafe.

MASSACHUSETTS

FALL RIVER:
Paris, Gilbert
METHUEN:
Central Cafe, and Messrs. Yannakonis, Driscoll & Gagnon, Owners and Managers.
Diamond Mirror
WORCESTER:
Gedymin, Walter

MICHIGAN

FLINT:
Central High School Audi.
INTERLOCHEN:
National Music Camp
MARQUETTE:
Johnston, Martin M.

MINNESOTA

ST. PAUL:
Burk, Jay

MISSISSIPPI

MERIDIAN:
Woodland Inn

MISSOURI

ST. JOSEPH:
Rock Island Hall

NEBRASKA

MILLARD:
Millrose Ballroom, Mr. and Mrs. Hagerty, Operators.
OMAHA:
Whitney, John B.
Baker Advertising Company

NEW JERSEY

ATLANTIC CITY:
Hotel Lafayette
BAYONNE:
Chester's Bar & Grill
CLIFTON:
Boeckmann, Jacob
ELIZABETH:
Polish Falcons of America Nest 126.
JERSEY CITY:
Band Box Agency, Vince Giacinto, Director
Ukranian National Home

NEW YORK

BUFFALO:
Hall, Art
Williams, Buddy
Williams, Ossian
CERES:
Coliseum
COLLEGE POINT:
Muchler's Hall
ITHACA:
Elks Lodge No. 636
LOCKPORT:
Tioga Tribe No. 289, Fraternal Order of Redmen.
MECHANICVILLE:
Cole, Harold
MOHAWK:
Hurdic, Leslie, and Vineyards Dance Hall.
MT. VERNON:
Studio Club
NEW YORK CITY:
Sammy's Bowery Follies, Sam Fuchs, Owner.
OLCOTT:
Olcotta Restaurant
[illegible] and Rink
ROCHESTER:
Mack, Henry, and City Hall Cafe, and Wheel Cafe.
STATEN ISLAND:
Lincoln Hotel
SYRACUSE:
Club Royale
YONKERS:
Polish Community Center

NORTH CAROLINA

KINSTON:
Parker, David
WILMINGTON:
Village Barn, and K. A. Lehto, Owner.

OHIO

CONNEAUT:
MacDowell Music Club
IRONTON:
Club Riverin
WARREN:
Knewevich, Andy, and Andy's Inn.

OKLAHOMA

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

PENNSYLVANIA

ALLENTOWN:
Park Valley Inn, and Bill (Blue) Bunderis, Proprietor.
BEAVER FALLS:
Manor Club

BUTLER:
Paggantilli, Deano
Sinkevich, William
CHICORA:
Chicora High School
DUNMORE:
Arcadia Bar & Grill, and Wm. Sabatelle, Prop.
Charlie's Cafe, Charlie DeMarco, Prop.
LYNON:
Rogers Hall, and Stanley Rogers, Proprietor.
LYNDORA:
Ukranian Hall
PHILADELPHIA:
Morgan, R. Duke
Stanton Hall
PITTSBURGH:
Club 22
Flamingo Roller Palace, J. C. Navari, Oper.
New Penn Inn, Louis, Alex and Jim Passarella, Props.
ROULETTE:
Brewer, Edgar, Roulette House
SCRANTON:
P. O. S. of A. Hall, and Chas. A. Ziegler, Manager.

SOUTH CAROLINA

CHARLESTON:
Eisenmann, James F. (Bunk)

TENNESSEE

BRISTOL:
Knights of Templar

TEXAS

PORT ARTHUR:
DeGrasse, Lenore
SAN ANGELO:
Club Acapulco
SAN ANTONIO:
San Antonio Civic Opera Co., and Mrs. Krams-Beck, Pres.

VIRGINIA

BRISTOL:
Knights of Templar
NORFOLK:
Panella, Frank J., Clover Farm and Dairy Stores.
ROANOKE:
Kriuch, Adolph

WEST VIRGINIA

CAMERON:
Loyal Order of Moose Club
CHARLESTON:
Savoy Club, "Flop" Thompson and Louie Rish, Opers.
KEYSTONE:
Calloway, Franklin
FAIRMONT:
Adda Davis, Howard Weekly, Gay Spot
Amvets, Post No. 1
FOLLANSBEE:
Follansbee Community Center
PARKERSBURG:
Silver Grille, R. D. Hiley, Owner.
WELLSBURG:
Loyal Order of Moose, No. 1564

WISCONSIN

BARABOO:
Devils Lake Chateau, James Halsted, Manager.
GRAND MARSH:
Patrick's Lake Pavilion, Milo Cushman.
LOUISBURG:
Dreeson's Hall
MANITOWOC:
Freddie Brick's Hall
Pekel's Colonial Inn
OREGON:
Village Hall
POWERS LAKE:
Powers Lake Pavilion, Casimir Pec, Owner.
RICE LAKE:
Victor Sokop Dance Pavillion
TRUESDELL:
Blondorf, Julius, Tavern
TWO RIVERS:
Club 42 and Mr. Gauger, Manager
Eastwin Hall, and Roy Kunnelberger
Timms Hall & Tavern

DISTRICT OF COLUMBIA

WASHINGTON:
Star Dust Club, Frank Moore, Prop.

CANADA
ALBERTA

EDMONTON:
Lake View Dance Pavilion, Cooking Lake.

BRITISH COLUMBIA

VICTORIA:
Lantern Inn

MANITOBA

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

ONTARIO

HAMILTON:
Hamilton Arena, Percy Thompson, Mgr.
HAWKESBURY:
Century Inn, and Mr. Deschambault, Manager.
KINGSVILLE:
Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie.
OTTAWA:
Avalon Club
PORT STANLEY:
Melody Ranch Dance Floor
TORONTO:
Echo Recording Co., and Clement Hambourg.
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

INDIANA

INDIANAPOLIS:
Circle Theatre

LOUISIANA

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
State Theatre

MASSACHUSETTS

FALL RIVER:
Durfee Theatre

MICHIGAN

DETROIT:
Shubert Lafayette Theatre

MISSOURI

ST. LOUIS:
Fox Theatre

NEW YORK

BUFFALO:
Basil Bros. Theatres Circuit, including: Lafayette, Apollo, Broadway, Genesee, Roxy, Strand, Varsity, Victoria.
20th Century Theatres
KENMORE:
Basil Bros. Theatres Circuit, including Colvia Theatre.

TENNESSEE

MEMPHIS:
Warner Theatre

CANADA
MANITOBA

WINNIPEG:
Odeon Theatre

WANTED

WANTED—Fine violin such as Strad., Guadagnini, Bergonzi, etc.; the price is no object; write at once. Chester Cheiro, 1275 Westwood Ave., Columbus, Ohio.

WANTED—Keefer cornet. Henry Kyes, 357 East 10th St., Sarasota, Fla.

WANTED—Model 17, 22 or 23 Lyon & Healy harp. Glenn Wilder, 218 South St., Chardon, Ohio.

WANTED—Used tenor library; must be adaptable for either 1 or 4 brass; will pay cash. Write Chic Racek, Route 2, Owatonna, Minn.

WANTED—Celeste 4 or 5 octaves, chimes 2 or 2½ inches diameter of each chime; chinese gong 16 inches in diameter or larger, tympan kettle drum, largest made, pedal tunable type. Emil A. Dobos, 2717½ Harris Ave., Norwood, Ohio.

AT LIBERTY

AT LIBERTY—Ace arranger, experience with radio, theatre, bands and music publishers; will work by correspondence. Bernard Goldstein, 91 Jefferson Ave., Chelsea 50, Mass.

AT LIBERTY—A-1 colored organ stylist and pianist desires position as piano and organ combo or singles in A-1 cocktail lounges, bars, or restaurants; pianist sings; large library, classics, swing; available immediately. Reginald Smith, 105-14 32nd Ave., Corona, Queens, N. Y.

AT LIBERTY—Trumpeter, experienced, ambitious, reliable, age 22, desires to locate with year-round resort hotel, combo or small orchestra in North Union. Musician, 1831 Baylarian Blvd., Orlando, Florida.

AT LIBERTY—Trombonist, union, GI college student would like summer location; experienced, good reader, etc. Box 86, Muhlenberg College, Allentown, Pa.

AT LIBERTY—Experienced pianist and vocalist, bass double, together; no habits, reliable, neat appearances; resort preference; willing to travel anywhere; ages 22; no micky bands. W. E. Simpkin, 305 West 9th, Rolla, Miss.

AT LIBERTY—Drummer, nice appearing equipment, practically new; am neat, no bad habits, experienced; wish to join small dance combo; please give all details. Harold Jones, 310 Quaw St., Wausau, Wis.

AT LIBERTY—Violinist, orchestra leader, experienced in concert, symphony, hotel, theatrical, dance; will locate also for summer job. Louis W. Staib, 137 West Lippincott St., Philadelphia, Pa.

AT LIBERTY—Girls' string ensemble, piano, violin, 'cello, bass; available June to September; will travel; Local 34. Roberta Hendee, 3816 Fuller, Kansas City, Mo.

AT LIBERTY—Violinist, Local 802, experienced for classic and dance; can also fake for small combination. Don Gerard, 7612 16th Ave., Brooklyn, N. Y. Tel. BE 6-7347.

AT LIBERTY—Vibraharpist, doubles on drums; member A. F. of M., Local 16; newest equipment; single or steady engagements; has car. Phone Little Falls 4-1136-W after 4:00, or write. A. Holley, Grandview Ave., Little Falls, N. J.

FOR SALE—Selmer (Paris) Eb alto clarinet, single automatic octave key, covered finger holes; late model, like new; serial number M-8293; three-day trial. Maurice Reinhart, 1598½ Central Ave., Dubuque, Iowa.

FOR SALE—Silver flute, B foot, split G sharp; fine intonation and condition; made by Barlassina, Milan, Italy, $250.00; also one D flat, metal, cylinder bore piccolo, Pan-American make, $75.00. A. W. Ames, 1810 34th Ave., Seattle 22, Wash.

FOR SALE—English horn, Loree, almost new; oboe, Loree, plateau keys, extra "F" key; Heckel system bassoon; French system bassoon; Bb buffet clarinet, full Boehm; all these instruments are in wonderful shape. Musician, 1117 McKean St., Philadelphia 48, Pa.

FOR SALE—Complete orchestral library consisting of choice overtures, operatic and musical comedy selections, concert waltzes, songs, marches, miscellaneous numbers; leaving town, will sell at great sacrifice. Harry S. Kohl, 289 Vermont St., Brooklyn, N. Y. Applegate 7-3055.

FOR SALE—Violins, Joel Swett, 1889; Maria Valigano, 1825; Joseph Kloz, 1835; Stainer (old French), 1790; bows. Ralph Hibbard, 131 Sherman St., Watertown, N. Y.

FOR SALE—Library of over 1,200 orchestrations (small orchestra), all types of music; make me an offer or send for list of selections. Paul Reuter, Robinson, Ill.

FOR SALE—Hammond CV model organ and tone cabinet. Write or wire S. Schaffer, 1058 West Washington Blvd., Chicago, Ill.

FOR SALE—$3,000 worth of standard music, brass band, orchestra, overture, selections, waltzes, beautiful standard numbers, popular numbers, about 200, 1918 to 1925; retiring; make your price. Bandmaster Edward R. Slafer, Sr., 31 Hallberg Ave., Bergenfield, N. J.

FOR SALE—Valuable old Maggini bass viol, made in Europe during 17th century; good condition; used by late Theodore Badal, author of "Love Lives Forever"; 2 bows, canvas cover, shipping case, etc. David J. Badal, 777 Kenwood Ave., Turlock, Calif.

FOR SALE—Wm. S. Haynes sterling silver C Boehm flute, series 16253, closed holes, closed G sharp; perfect condition; best offer. Write Musician, 3531, Apt. 1, Chelton Road, Shaker Heights 20, Ohio.

FOR SALE—Drums, Slingerland, white mother of pearl; complete set; perfect condition; finest cymbals and accessories; very reasonable price. For details write Box E, 39 Division St., Newark 2, N. J.

FOR SALE—Genuine Heckel bassoon, $595.00; Moennig bassoon, Heckel system, $545.00; Huller English horn, $295.00; two Buffet Crampon wood clariners, $150.00 each. Interested address Musician, P. O. Box 24, Crestline, Ohio.

FOR SALE—French Selmer Bb clarinet, articulated G sharp, no cracks, fine condition, $200.00; one-piece Conn flute, $100.00; 3 days' trial; C.O.D. express. Leo Stan, 1401 Cassopolis, Elkhart, Ind.

FOR SALE—Holton model 108 short action, gold lacquer recording BBb bass; exceptionally sturdy stand; find for bass man who doubles; used less than one year in high school band. Robert Welty, Columbia City, Ind.

FOR SALE—Harp, bass violin, chimes, mando-bass, lute, 12-string mandolin, tenor guitar, Octofone, musical saw, mandolins, tenor banjo, trumpet, guitars, orchestra bells, bongo drums, violins, baritone horn, valve trombone, tuba. Emil A. Dobos, 2717½ Harris Ave., Norwood, Ohio.

FOR SALE or EXCHANGE

FOR SALE—Selmer matched clarinet set, full Boehm, A and Bb, with French double case and canvas cover; genuine pre-war quality; reasonable. R. E. Jacobi, 621 Adams St., Saginaw, Mich.

FOR SALE—Violin, Amati, 1735; Conn Mellophone, 3 slides, $75.00; Bb clarinet, Albert system, wood case, $25.00; Martin Bb trumpet, $75.00; Courtolse Bb cornet, $50.00; three sopranos, Bb, Martin, Buescher, Conn, $50.00 each. Edward R. Slafer, Sr., 31 Hallberg Ave., Bergenfield, N. J.

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

LIBRARY FOR SALE—30,000 titles, classic, modern, vocal, instrumental, concert, dance, American, foreign, solos, scores, piano teaching material, violin teaching material, novelties, collectors' items, arrangements used on network radio shows. Send your list to W. C. Dellers, 7215 Oak Ave., River Forest, Ill.

FOR SALE—Violin, beautiful Joannes Baptista-Guadagnini, 1770; no cracks or sound post patch, etc.; known as Millant. Write Theodore Marchetti, 472 East Fifth Ave., Columbus, Ohio.

FOR SALE—Violin, good condition; Joh.-Bapt. Schweitzer, fecit at Forman, Hieronymy-Amati-Pestini, 1813. For information write Wm. L. Berardy, P. O. Box 374, Route 1, Colma 25, Calif.

FOR SALE—Old violins, $100.00 to $250.00 each; Stainer, Maggini, pearl inlaid, others; beautiful condition, brilliant tone; private collector, selling out; complete dispersal; everything must go; act quick. G. W. Simms, Warwick, N. Y.

FOR SALE—Vibraphone, Leedy, 2½ octaves, two cases, in excellent condition. Irving Purow, 201 Eastern Pkwy., Brooklyn 16, N. Y. MA 2-9076.

FOR SALE—Famous violin, Del Jesu Guarneri, mate of the Gillot; particulars. P. H. Jacobs, Attorney at Law, 957 Walnut Ave., San Jose, Calif.

FOR SALE—Conn bass tuba, C, four rotary valves; excellent condition. V. Bost, 1520 51st St., Brooklyn, N. Y. GE 5-9178.

FOR SALE—Hammond organ, Model B, B-40 speaker, Hammond Novachord priced right; also custom-built paddle wheel for A-20 speaker. Ken Thompson, 26 Englewood Ave., Waterbury 42, Conn.

FOR SALE—For military band, instrumentation as published: per 100 numbers, street size, $10.00; octavo, $20.00; octavo, 2 pages, $30.00; send $1.20 for two samples of each; good condition; majority have extra parts; library of Barrington Sargent, who conducted his 50-piece band in concerts on Boston Common for almost 50 years. Barrington Sargent, 240 Massachusetts Ave., Boston, Mass.

FOR SALE—Overtures, selections, marches, waltzes, dance, concert, and vocal orchestrations, new and old; send $6.00 for 20 assorted, or $10.00 for 45; no two alike. A. Corotis, 4725 North Camac St., Philadelphia 41, Pa.

FOR SALE—Private collection of American-made old violins and Vuillaume, Tourte, Bausch, Baur bows of the late James Day, Old Saybrook, Conn. Anthony Fiorillo, 171 Ward St., New Haven 11, Conn.

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