official journal of the american federation of musicians of the united states and canada

October, 1949

BENNY GOODMAN

story on page 15

International Musician

published in the interest of music and musicians

FAMOUS BUESCHER True Tone ARTISTS

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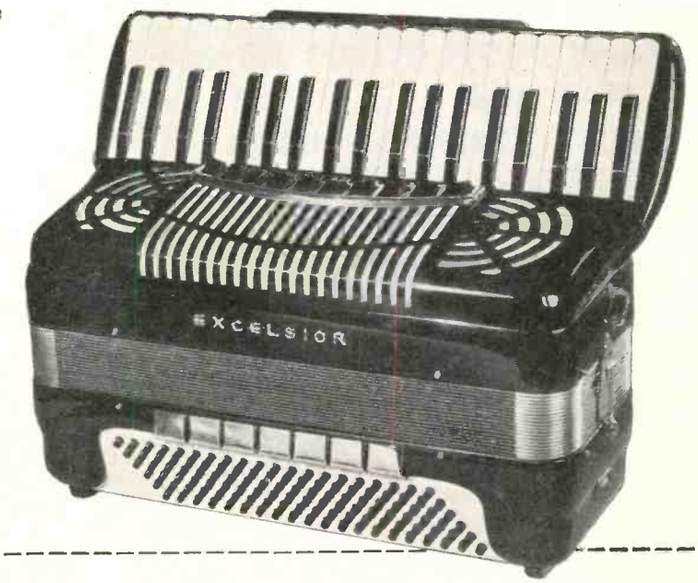

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OF THE UNITED STATES AND CANADA

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For the Information of All Members

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

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

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

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

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

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

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

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

The following articles reprinted from the New York Times and the New York World-Telegram of October 1, 1949, will give an idea of the battle that is going on. The officials of all locals are to be commended for doing such a fine job.

From the New York Times,
October 1, 1949:

By JACK GOULD

Victor Borge, comedian and pianist, became yesterday the first major Hollywood star to resign from the American Guild of Variety Artists as a result of the union's jurisdictional dispute with the American Federation of Musicians, headed by James C. Petrillo.

His action averted by a matter of hours the possibility of a strike by musicians in the Persian Room of the Plaza Hotel, where Mr. Borge is appearing.

Mr. Borge, who has held membership cards in both of the AFL unions, said that his decision to resign was dictated solely by practical considerations.

"It is easier for me to get along without the AGVA group than it is to do without an orchestra," he explained.

Dewey Barto, national executive secretary of the vaudeville guild, insisted, however, that Mr. Borge's resignation would not be recognized.

"Under our constitution he knows he cannot resign without the approval of our board," Mr. Barto said.

It was learned that Mr. Borge had received a personal telegram from Mr. Petrillo directing him to relinquish his AGVA membership. Previously the union leader had made it clear that he would not hesitate to "pull out" an orchestra from an entertainment place if it continued to employ an artist who had received such instructions.

"I can't take any chances," Mr. Borge remarked, noting that his contract with the Plaza Hotel did not expire until October 18.

Anthony Lavelli, Yale basketball star of last season, who now is playing the accordion professionally, also resigned last night from the AGVA. At the same time he signed a musicians' union contract covering his current engagement at the Iceland Restaurant, 1680 Broadway.

James Lyons, Eastern regional director of vaudeville guild, who was at the restaurant, said that because his union did not wish to cause unemployment, the guild would not call out the other acts at the restaurant by way of retaliation.

"On the surface it may appear that Mr. Petrillo is winning, but the fight has only just begun," he added.

The dispute between Mr. Petrillo's union and the vaudeville actors centers on entertainers such as Mr. Borge, who both play a musical instrument and also have a number of lines to say on stage. If they speak lines, AGVA has insisted that such artists are performers who should join the guild. Mr. Petrillo has held that if such entertainers belong to his union, they should not be represented by another organization.

Mr. Borge's resignation from AGVA followed what the musicians' union heralded as "another victory" in its series of skirmishes with the vaudeville actors. An act known as the Kirby Stone Quintet, appearing at the Latin Quarter night club, did not heed the vaudeville guild's order to take out membership cards and elected Thursday night to belong only to Mr. Petrillo's union. Thus far the guild has not taken any retaliatory action.

Mr. Petrillo's moves in the night club and hotel field came at a time when the Associated Actors and Artistes of America, parent body of the vaudeville guild and all other actor unions, had a serious controversy in its own ranks. The Hollywood screen actors have differed with the stage, vaudeville and radio actors in the East on how the television industry should be organized.

Some officials of the Four A's, who have been meeting at the Astor Hotel, acknowledged that preoccupation with the television issue had delayed any move on their part in the Petrillo dispute.

The controversy over unionizing video performers is not scheduled to come to a head formally until a meeting of the Four A's next Tuesday.

From the New York World-Telegram,
October 1, 1949:

James Caesar Petrillo, czar of the AFL Federation of Musicians, has won an important brush with the rival AFL American Guild of Variety Artists.

Just before the zero hour late last night Victor Borge, Danish-born pianist, resigned from the AGVA to prevent a walkout of the orchestra in the Plaza Hotel's Persian Room, one of the most socially correct places to practice choreography in town. The orchestra members belong to Mr. Petrillo's union.

As if to point up Mr. Petrillo's victory, Tony Lavelli, ex-Yale All-American basketball star, who squeezes an accordion at the Iceland Restaurant, also stepped out of the Variety Artists at the Petrillo nod.

The battle between the two unions stems from an order by the variety artists that any musician who speaks a line in addition to playing an instrument or singing must join up with the AGVA. Mr. Petrillo, hitting back, threatened to pull union members out of any spot where an AFM has yielded and joined the AGVA.

Last night Mr. Borge made his action very clear.

"It is easier for me to get along without the AGVA than it is to do without an orchestra," he said bluntly.

Mr. Petrillo was in a position where he didn't have to say anything. The AGVA had not yet decided on its next step.

Memphis Local Finds a Way

The opportunity to make a major contribution to civic affairs in cooperation with one of its city's newspapers and at the same time to realize dividends for the local's welfare fund was the happy result of a plan hit upon by Local 71, Memphis, Tennessee.

Early in 1948 President Orville E. Bond of Local 71 and the local's executive board proposed to the *Press-Scimitar,* Memphis' evening paper, that the union provide a "Cavalcade of Music" in conjunction with the "Good-fellows," the paper's pet charity promotion. The affair was timed for the Christmas season. (In September, 1948, Miami Local 655 produced its own "Cavalcade of Music.").

According to President Bond of Local 71, the Cavalcade was designed "on a scale similar to a three-ring circus, using every type of music from concert to bop." Brother Bond was co-chairman for the evening. All services were donated by the 149 participating musicians, backed up by wide publicity in the *Press-Scimitar,* the production and business assistance of public-spirited citizens, and the door-prize contributions by local merchants.

The show took place before 7,000 people who filled the Memphis Auditorium to hear five and three-quarters hours of music. The net proceeds of the ticket sales amounted to over $5,000 for the *Press-Scimitar's* Christmas charity and over $500 for the local's welfare fund.

The musicians, of course, gave their services gladly, but it was not unpleasant to gain some added dividends. The 505 column-inches of publicity featured both the local and the individual performers, many of whom received extended professional mention. The Cavalcade served as a showcase for Federation talent and a number of radio and other engagements resulted. The Concert Orchestra created for the occasion remained a unit and played free park concerts during the summer at city expense.

As the "Cavalcade of Music" worked out, civic charity benefited, the local's own charity fund profited, the Memphis Federation of Musicians received major press mention and has gained continued recognition ever since. In addition, the musical units in the jurisdiction got advertising that paid off in engagements.

Local 71 is not resting on its laurels. This Christmas the second Memphis "Cavalcade of Music" will offer an expanded show for a worthy purpose and an opportunity to maintain and increase public good-will for the musicians. The event bids fair to become a permanent fixture in Memphis life.

Tom Broderick, campaign chairman, taking signatures in Jersey City's mid-town square for the "Dine-Dance" petitions of Local 526. In the background is one of the trucks that brought live music to strategic spots all over the city.

To the sound of a fanfare, the officers of Jersey City Local deliver 42,698 signatures at City Hall. In the center is Deputy Mayor Bill Flanagan. Holding the sign are Campaign Chairman Tom Broderick and Union President Michael Skislak.

Battle of Jersey City

David has taken on Goliath in Jersey City —and has won the first round. Almost single-handed, Local 526, with no more than 400 members legally eligible to participate in the campaign, garnered 42,698 signatures on petitions to place before the electorate a proposal to repeal an ordinance uniquely discriminatory against live music.

The ordinance in question bars the performance of live musicians and dancing to any music in all establishments where food or liquor is served. Local 526 seeks its repeal and the creation of new jobs for musicians under adequate and appropriate regulations. So far Jersey City has been deprived of almost all live entertainment as part of the Hague-created facade of antiseptic purity.

The opposition is the still powerful Frank Hague machine, already fighting back against this attempt to eliminate one of the devices used in Hague's heyday. The counter attack is centering on the validity of the petitions and the supposed "juke box racket" that sponsored them. This charge of an alleged alliance between the musicians and their worst competition is a new high in political invective.

The facts are that the people of Jersey City rallied to the musicians' cause in double the number necessary to place the referendum on the November ballot because of the energy of Local 526's members and because the new Freedom Party of Mayor Kenny removed the fear of retaliation that blocked expression of opinion under the Hague regime. This shows what can be accomplished, once the will of the people is allowed free expression—and they realize they have a worthy cause to promote.

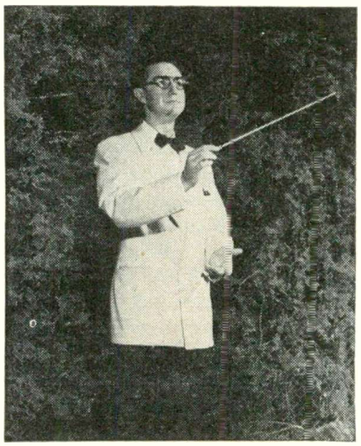
The Local and its officers recognize that the fight is far from over. They plan a wide educational campaign for support right up to Election Day. Featured will be a mammoth rally for charity that will demonstrate in terms of good music and name talent what the people of Jersey City have missed. All musicians wish them good luck.

International Musician

CONTENTS, OCTOBER, 1949

Symphonic Sidelights

The "orchestra that is able to meet expenses," the Omaha Symphony, is looking forward to another successful year. Reasons given for its continued "in the black" status are the fact of its musicians being residents of that city (they can operate on around-the-year basis), the fact that the conductor "came to Omaha prepared to stay a number of years rather than considering the town a stepping-stone," and the fact that its citizens, big and little, are willing to cooperate. As the report sent this office puts it: "Today everybody in Omaha, from school children to bank presidents, agrees that the orchestra has achieved a minor miracle. In its first three seasons it has paid all its own expenses. No fund-raising drives. No impassioned appeals to the wealthy. Our accomplishment can be duplicated in any city with a small orchestra. All that is required is a long-range plan for the development of orchestra and audience, hard work, patience, leadership and the cooperation of all citizens." The conductor is R. E. Duncan.



RICHARD E. DUNCAN

The Philadelphia Orchestra this year celebrates its 50th anniversary. Besides its regular home-city concerts, it will appear in New York, Washington, Baltimore, Richmond, Worcester, Mass., and Ann Arbor, Mich.

A new conductor and three new orchestra members will mark the new season of the Minneapolis Symphony Orchestra. Antal Dorati will take up his duties with the first concert, October 21st. Rafael Druian from Dallas is the new concert master; David Serkin, a cousin of Rudolf Serkin, the new principal cellist, and Ann Nisbet the new harpist. This season will be twenty weeks long, as against eighteen last year.

The Louisville (Kentucky) Orchestra has commissioned works by David Diamond, Paul Hindemith, William Schuman and Robert Russell Bennett for performance this season. Robert Whitney is the group's conductor.

Les Concerts Symphoniques, directed by Alexander Brott, has in the past season presented a concert free of charge for English-speaking youth of Montreal, this through the assistance of the Recording and Transcription Fund.

The Kenosha Symphony Orchestra has engaged Harold Newton as its new conductor. It will present three subscription concerts and one popular concert.

The National Symphony Orchestra has in its new conductor, Howard Mitchell, a musician that has "risen from the ranks," being in turn the orchestra's first cellist, then its assistant conductor, its associate conductor and finally its full conductor. He was born in Nebraska.

The Little Symphony of Worcester (Mass.) is booking five concerts for the coming season. Its conductor is Harry Levenson.

First two concerts of the Hoosier Symphony Orchestra and Chorale (Danville, Indiana) will have as guest artists Norris Greer, tenor, and Dorothy Munger, pianist.

New Recording and Transcription Companies Sign

Supplementary list of recording and transcription companies that have signed contracts since publication of the list in August, 1949. Members should add this to the previously published lists.

RECORDING COMPANIES

Admiral Records - New York. 1650 Broadway, New York, N. Y.
Alexander Record Company, 1122 Avenue N, Brooklyn, N. Y.
Ambassador Record Company, 2511 Wilshire Blvd., Los Angeles, Calif.
Aristocrat Record Company, 5249 Cottage Grove Ave., Chicago, Ill.
Artistic Recording, 195 Yonge St., Toronto, Ont., Canada.
Atomic Record Co., Inc., 1522 North Mariposa, Hollywood, Calif.
Bartok Recording Studio, 309 West 57th St., New York, N. Y.
Beltone Recording Corp., 709 Eighth Ave., New York, N. Y.
Cardinal Records, 4514 15th Ave., Brooklyn, N. Y.
Cobra Records, Room 805, 516 Fifth Ave., New York, N. Y.
Cy Coleman, 1663 Bathgate Ave., Bronx, New York.
Comet Recording Company, 124 West 73rd St., New York, N. Y.
Coronet Records, 186-13 Jamaica Ave., Jamaica, Long Island, N. Y.
Delta Recording Co., 417 Ash St., Nashville, Tenn.
Echo Records, P. O. Box 1121, Pasadena, Calif.
Encore Record Company, 8580 Sunset Blvd., Hollywood, Calif.
Etta, Jimmy, Suite 908, 1650 Broadway, New York, N. Y.
Famous Records, Inc., 116 Market St., Newark, N. J.
Festival Recording Company, 3768 Webster St., Oakland, Calif.
Frankey & Jackson, 48 West 48th St., New York, N. Y.
Franwil Record Co., 12 Fountain St., New Haven, Conn.
Frisco Records, 50 Church St., San Francisco, Calif.
Griffith Enterprises, Inc., 3424 86th St., Jackson Heights, N. Y.
Happiness Records, 1619 Broadway, New York, N. Y.
Homespun Record Company, 4211 North Pulaski Road, Chicago, Ill.
International Records, 1205 South La Cienega Blvd., Los Angeles, Calif.
Jazzology Records, 20 Scotland Road, Elizabeth, N. J.
J & G Record Company, 764 10th Ave., New York, N. Y.
Jesma Records, 6234 Lexington Ave., Hollywood, Calif.
Katz, Al, 1012½ Palm Ave., Hollywood, Calif.
Kem Records, 1111 North El Centro Ave., Hollywood, Calif.
Knockout Records, Inc., 590 East Vernon Ave., Los Angeles, Calif.
Korona Records, 169 East 77th St., New York, N. Y.
Liberty Record Company, Henry, Virginia.
London Gramophone Corp., The, 16-18 West 22nd St., New York, N. Y.
Malkin, Beata, Ansonia Hotel, 73rd St. and Broadway, New York, N. Y.
Marco Products Co., Clifton Heights, Pa.
Mecca Recording Company, 156 Kenner Ave., Nashville, Tenn.
Motif Records, 250 Huntington Ave., Boston, Mass.
Perry Studios, 55 Dewey Ave., Rochester, N. Y.
Philmos Recording Company, 3553 Percy St., Los Angeles, Calif.
Polorow Records, 30-21 93rd St., Jackson Heights, N. Y.
"Pep" Record Company, 81 East Avenue, Rochester, N. Y.
Popularity Records, 6772 Hollywood Blvd., Hollywood, Calif.
Rampart Records, P. O. Box 276, Grand Central Station, New York, N. Y.
Rhapsody Music Company, 2671 Cheltenham Road, Toledo, Ohio.
River Record Company, Box 183, Omaha 1, Nebraska.
Ring Records, Room 701, 1650 Broadway, New York, N. Y.
Roche, Edward A., 1310 Wyandotte St., Kansas City, Mo.
Scotty Records, 74-32 Park Lane, South, Woodhaven, N. Y.
Sparton of Canada, Ltd., P. O. Box 398, London, Ont., Canada.
Sierra Records (John J. Sheedy), 1547 Clay St., San Francisco, Calif.
Skyline Recording Studio, 2030 Broadway, Oakland, Calif.
Synco Recording, 7622 MacArthur Blvd., Oakland, Calif.
Tape Recording Industries, 942 Cowley Ave., East Lansing, Mich.
Taff Record Co., 404 West 48th St., New York, N. Y.
Tex Recording Co., 914 Penn St., Fort Worth, Texas.
Texstar Records, Sinclair Bldg., Fort Worth, Texas.
Tico Recording Co., 11 West 42nd St., New York, N. Y.
Tower Records (National Recording & Film Corporation), 540 North Michigan Ave., Chicago, Ill.
Tri-State Record Distributors, 852 Elm St., Manchester, N. H.
U R A B, 245 West 34th St., New York, N. Y.
Valentino, Inc., Thomas J., 150 West 46th St., New York, N. Y.
Viking Record Co., Room 23, 320 Manhattan Ave., New York, N. Y.
Western Ranger, 17 Custer Place, Newark, N. J.
Wrightman Records, 480 Fifth St., San Bernardino, Calif.
Zip Records, 328 Hawley St., Rochester, N. Y.
The Karl Zomar Library, P. O. Box 417, Denver 1, Colorado.

ELECTRICAL TRANSCRIPTIONS

Artistic Recording, 195 Yonge St., Toronto, Ont., Canada.
Beltone Recording Corp., 709 Eighth Ave., New York, N. Y.
Carnegie Hall Recording Co., 306 Carnegie Hall, Seventh Ave. and 56th St., New York, N. Y.
Perry Studios, 55 Dewey Ave., Rochester, N. Y.
Karl Lambertz, 318 Construction Bldg., Dallas, Texas.
National Recording Co., 519 McIntyre Block, Winnipeg, Man., Canada.
Radio Station WCOL, Columbus 15, Ohio.

Speaking of Music:

(l. to r.) Maurice Solway, violin; Jack Groob, violin; Marcus Adeny, cello, and Robert Warburton, viola

"Pop" Goes the Quartet

"WHO SAID the music of a string quartet is dry? No concert could be more enjoyable." This was the reaction to a "Pop" concert given recently in Coburg, Ontario, by the Solway String Quartet, a Canadian group which has come into the national spotlight within the last two years.

The Solway String Quartet—its members are Maurice Solway, first violinist; Jack Groob, second violinist; Robert Warburton, violist; and Marcus Adeny, cellist—has broadened its repertoire to include such selections as Schubert's "March Militaire," "Gershwin Fantasy," arranged by the young Canadian, Howard Cable, and Phil Green's "String Boogie." Canadian composers have written music for the group, among them Dr. Healey Willan, John Weinzig, Howard Cable, Leo Smith and Jean Coulter Adams.

The history of the group's origin is of especial interest. Back in 1947 a tour was arranged for the quartet by Major Brian McCool of the Ontario Department of Education. This tour took in many small towns with a population of 3,000 or less throughout Ontario. In some of the towns many members of the audience had never before heard a "live" concert. The success of these programs was immediate.

In its Toronto debut, the quartet played a program that included three Canadian works. Since then the players have given more than forty concerts and radio broadcasts, as well as short-wave broadcasts to England. This season their program includes a tour of twenty-five cities in Ontario, radio broadcasts, and four concerts in Toronto featuring outstanding Canadian artists. —*S. S. S.*

Mary Lou Williams Plays

A DIMLY-LIGHTED cellar, slightly damp, with murals depicting a nude in a dilapidated pose at a wine table and a poet running across the wall toward her, ostensibly to get her autograph (he has a sheet of paper stretched out); on a further wall a tree growing out of a man's head, the face ruddy, the rest of the body brown; tables crowded with huddled figures; matches lit behind cupped hands, focussing tense faces; silence pregnant with a sense of waiting—this at the Village Vanguard, Greenwich Village, New York, September 17th, 10 P. M.

Then Mary Lou Williams is at the piano smiling as though she had a secret up her sleeve (the daring gown *has* sleeves), her delicately modelled face—a sculptor would delight in those curiously indented nostrils—bright with anticipation. She does not look at the keyboard. You would think the hands executing those tumbling phrases belonged to one person while the quick-glancing, smile-proffering face to another. When she comes on a particularly novel progression she nods swiftly and minutely (her neck nudges forward singularly like a Hindoo dancer's) as if approving the hands that thought that one up.

Mary Lou Williams

She states the theme—the one I first caught was that of the second number on the program, Grieg's "Anitra's Dance"—then begins slithering around it, edging in on it, nudging it, tickling it, coming face to face with it, playing it down, wheedling it back into being, expanding it, distorting it, resolving it—all by that curious trickling of her hands over the keys. Pretty soon the drum slides in with her and they start to do a sinuous dance, the drum maintaining the steady beat and the piano playing around him. It gets to be insistent, then hypnotic. I find myself taking down my notes in rhythm.

Never once does the music become noisy. Just very, very steady with an insistence that prickles one's spine and sends one just where it wants one to go. Miss Williams elaborates, gives extra touches. She seems always ahead of her playing, thinking into the next phrase, preparing, eliminating, thrusting forward. All the time she smiles, even laughs shortly. Then she gets excited, slyly offers a suggestion, takes it up, gives a broad grin of acceptance.

Bach would like what she is doing (after tempering it a bit)—all this building and scattering, clustering and dispersing, by-path pointing while keeping to the direction. The still figures crowded at the tables like it, too. Naturally. It is creation going on under their very noses. Now and then she singles a person out. "See, I *got* it!" Melody within melody, arabesques, rhythm as steady as a metronome. Both drum and bass viol are helping the rhythm now, as well as her small heel tapping rapidly on the floor. Her keyboard technique is impeccable. But I have to make an effort even to think of that. She makes a sign over her shoulder to the drummer that she is nearing the end. But she makes no ending. She executes a twist of a phrase. Then there is silence—and the applause.

"I ended on the flatted fifth," she told me when I sought her out afterward. I swung 'Anitra's Dance' as if it was in four-four time. I get new ideas as I play. I modernize it. I make the harmonies like Stravinsky and Hindemith. I delay the beat. I play off. Always something happens. I see three or four ways to play it and have to think quick to get the right one. If the audience is restless I can't concentrate."

I hear her play again before I leave, and it seems to me a fourth dimension has crept in. There is neither beginning nor end, neither variation nor resolution. Like Einstein's, her universe has no hitching post. Then I come to with a start. She is looking at me with a *see-what-I-found!* expression. From a motif 200 years old she has drawn out a theme which is as new as dawn. —*H. S.*

Bloomer Girl Blooms

ONLY ONCE in a great while does a play or operetta spawned in the Broadway rapids live to find its way down to the ocean of country-wide performance. So when I witnessed "Bloomer Girl" not only performed but performed excellently by the Paper Mill Playhouse of Millburn, New Jersey, I bowed both to the enterprise of the Mill in choosing this vehicle and to the stamina of the operetta itself in being one of the few destined for something more than ephemeral existence.

This little play-with-music has staying qualities. It's all about a hoop-skirt manufacturer

Melvin Dacus as Deputy Sheriff, Hubert Dilworth as Pompey, and Paul Ross as Prisoner, the Trio in "I've Got a Song" from "Bloomer Girl"

— But It's Fun

doing it. Perhaps the following article may be the means of bringing to light other "outs" for the much beset members of this group. Here, at least, is material enough to show not only musicians' zest for life but their infinite resourcefulness.

Enrico Fabrizio in his workshop. He made the cello he plays in the Boston Symphony Orchestra.

Some hobbyists prefer to get places under their own steam. Mountain climbing is the joy of Dimitri Mitropoulos, conductor of the New York Philharmonic, as well as of Rosario Mazzeo (bass clarinetist, Boston Symphony) and of composer Samuel Barber. Swimmers are Laila Storch (oboe) and Gaetano Molieri (viola) both of Houston. George A. Foster (manager, New Orleans Symphony Orchestra) deserts the Symphony office for any fire of more than two alarms.

George Humphrey, violist in the Boston Symphony Orchestra, makes violas and bows. He made his own.

Outdoor sportsmen among musicians go in for everything from deep sea fishing (Alfred Wallenstein, conductor of the Los Angeles Symphony Orchestra) to marksmanship (Fabien Sevitzky, conductor of the Indianapolis Symphony). Howard B. Mitchell, conductor of the National Symphony Orchestra, has won the District of Columbia championship in golf several times. Of a less strenuous cast are the beekeeping activities of composer Paul Nordoff and the bird-watching pursuits of Rosario Mazzeo (bass clarinet), the Boston Symphony Orchestra's ornithologist. William Gebhardt (French horn player of the Boston Symphony) for years has cultivated four acres of vegetables and maintained one hundred and fifty hens. (He sells the eggs to Boston Symphony Orchestra members.) Ralph Liese (trombone, Houston Symphony), goes in for stock-raising. Harold Thompson (percussion, Cincinnati Orchestra) is the delight of fly fishermen. For he ties fly-rod lures. During the coming year specimens of his handiwork will take salmon in the great rivers of the Atlantic watershed and bonefish of the southern seas. Samples of Thompson's workmanship, spread out on a table, look like a garden of tiny wildflowers, but they are actually bits of hair, feathers, wool —even the scale of a giant python, all put together with infinite skill. Fishing enthusiast Clifford Spearing (French horn, Toronto Philharmonic) and he should get acquainted.

And then there's the group that scurries around recording all such activity *via* film. Photography is a hobby so often resorted to that it is safe to say at least half of professional musicians engage in it with more or less purposefulness. Some are experts in the field. They specialize. Six members of the Cincinnati Orchestra, to concentrate on just one such group, have all but reached professional status: Marcel Dandois, Charles Findlay, Fred Noak, Carl Topie, Harold Roberts and Arthur Knecht. Dandois' specialty is landscapes and character studies; Findlay covered all expenses of a Canadian Rockies trip through proceeds from his pictures; Noak's *forte* is taking pictures of animals in the zoo.

The professional photographer of the Philadelphia Orchestra is Adrian Siegel, cellist in the group. Conductors Joseph Wagner (Duluth) and Milton Katims (N. B. C. Symphony) make a specialty of taking moving pictures. Katims has one of Toscanini actually conducting.

Chess runs photography a close second. Practically every symphony orchestra has its chess club. When I was shown through the room backstage at the New York Philharmonic, which holds the exhibit of the orchestra's painter-members, I was told please not to look toward the tables of chess players. They didn't have their coats on and would be embarrassed. My guide need not have troubled. When I did cast an oblique glance in the players' direction, I saw they were far too immersed in the game even to notice my presence.

Chess experts among musicians are too numerous to mention, but one might cite Theodore Cella (harp, New York Philharmonic) who has won several tournaments. William Primrose, concert violist, carries on tournaments by correspondence with fellow artists on tour.

Other champions at indoor games are Chris Hebert (violinist, New Orleans Symphony Orchestra) who took the prize as best bridge player in a recent contest in that city, and conductor Izler Solomon, who in his college days was ping-pong champion at Michigan State. He still plays a mean game. Composer Villa-Lobos is an avid billiard player.

That most horizon-searching of indoor sports, namely, reading, forms the chief recreation of innumerable musicians. Clarinetist Schmachtenberg of the Cincinnati Symphony likes to read Huxley, Santayana, Mann and Cocteau; conductor Artur Rodzinski is a student of the

Daniel Eisler, Boston Symphony violinist, hunts out some dingy and cracked old painting in a second-hand shop, cleans it, mends defects in the paint—and presto, he has a charming antique!

DIMITRI MITROPOULOS
Climbing the Grand Teton Range

Bible, as is Fritz Kreisler; Asbourne McConathy (horn, Boston Symphony) does research in Elizabethan music and history of the horn. Detective novels are the meat of at least two composers: Wallingford Riegger and Robert L. Sanders. Kurt Weill pores over newspapers, composer Robert Guyn McBride over comics.

Physicians aplenty have turned to music as a relaxer and a solacer. But how about musicians who find ease from the grind in delving into medicine? Nikolai Zadri, first violinist of the New Orleans Symphony, was trained as a physician in his native Russia and now finds release in diagnosing the ills of the orchestra members. Fritz Kreisler at one time almost gave up music for the practice of medicine. George Rowe, clarinetist of the Philadelphia Orchestra, makes pathology his especial study. Otto Deri, cellist of the Indiana Symphony Orchestra, holds a doctor's degree in psychology. Hypnotism and therapy claim composer Paul Creston's spare-time interest.

A frequent "out" for musicians is the diversion of interest into allied art channels, probably because these offer artistic expression without the usual professional's responsibility for being always letter-perfect or productive only along the lines of employers' or public's desires. Thus Jean Cauhape (viola) and Karl Zeise (cello), both of the Boston Symphony, paint in their odd hours. Last April's issue of *The International Musician* contained an article, "Busman's Holiday," which dealt with the musician-painters of the New York Philharmonic, who had actually exhibited, namely: M. de Stefano, H. Gomberg, F. Zimmermann, M. Forstat, R. Saginsky, W. Lincer, M. Nazzi, Gullino, A. Namen, C. Stern, L. Busch. Composers Morton Gould and Bernard Rogers have paintings to their credit. Three members of the Houston Symphony who have artistic hobbies are violist Gaetano Molieri who does miniature modeling; Irving Wadler who works in oils, and Betty Barney who paints, with a particular leaning toward the French post-impressionistic period. Armando Ghitalla (trumpet, Houston Symphony) likes to draw (see below) "just for

kicks." Cellist Jacobus Landendoen of the Boston Symphony does cartoons, too. Carlos Pinfield (violinist, Boston), an expert wood-carver, converts slabs of wood into bowls, trays, picture frames. Lucienne Lavedan assists her mother in presenting French drama in New Orleans where she is harpist in the symphony. Another harpist, Edward H. Vito (N. B. C. Symphony) remodels and relandscapes old houses in Connecticut. Still another harpist, Elford Caughey (Boston), writes poetry—which, incidentally, gets published.

An even shorter hurdle from occupation to preoccupation is made by the musicians who turn to other aspects of music for recreation. Concert master John Corigliano (New York Philharmonic) plays chamber music with his colleagues. William Bell (tuba, New York Philharmonic) has trained as a baritone. He does "Tubby the Tuba" playing the instrument, singing and reciting the narrative. Composer Lamar Stringfield thinks up innovations on the flute; Saul Goodman (tympanist, New York Philharmonic) designs and builds his own kettledrums. Philip Sklar (first contra-bass, N. B. C. Symphony) makes basses, cellos and violas. Ralph McLane (clarinet, Philadelphia Orchestra) has devised improvements in the Boehm fingering system for the clarinet. Henryk Kaston (Metropolitan Opera Orchestra) has invented a violin mute.

What with all this activity in the wings, even off-hours begin to sound a bit strenuous. Just for a breather, let's remember Handel found his chief pleasure outside music in eating. Gioacchino Rossini, who closed his dramatic career at the age of thirty-seven when he was at the height of his fame, might have been motivated less by frayed nerves than by a hobbyist's fervor, since he thereafter went in heavily for cooking, becoming famous for inventing new dishes, some of which even today are listed on menus under his name. Like him, Leonard Rose (New York Philharmonic) spends a portion of his spare time sniffing critically over steaming products of his culinary skill. Ernst Krenek confesses one of his greatest delights is consuming ice cream; Fritz Kreisler's favorite dish is corned beef and cabbage; Fabien Sevitzky is an inveterate carrot muncher; flutist William Kincaid (Philadelphia Orchestra) breakfasts, at least when he is vacationing at his Maine retreat, on stacks of wheatcakes, spitted steaks and broiled fresh trout; and pianist Andor Foldes and composer Kurt Weill would make good dinner companions, since the favorite dish of each is fried potatoes.

That's an idea! Why not have musicians form friendships, not on their work-a-day routine (which fosters rivalries and discord) but on the innocent diversions of their idle hours. I'd like to watch, for instance, a tennis match between four devotees of that game: Percy Grainger, Roy Harris, Robert Russell Bennett and Alfred Wallenstein. And how about a horse race between those ardent exponents of the saddle, composer Harl McDonald and New Orleans Symphony conductor Massimo Freccia?

—*Hope Stoddard*

Members of the Louisville Philharmonic Orchestra enjoy their favorite hobby, aviation. Left to right: Grace Whitney, cello; Delbert Hoon, trumpet; Dudley Howe, French horn, and Marvin Rabin, viola.

Benny Goodman --- 1949

BENNY GOODMAN'S current show is an authentic, witty, and diverting sound-pageant, presenting the story of jazz from Dixieland style to bop. It's rightly labeled a jazz revue, for the music, along with A-1 lighting tricks, cues in the singing and dancing acts, with a minimum of patter.

Goodman starts the saga with "Bugle Call Rag" in New Orleans style, has the band work its way up the river to Memphis and St. Louis. There's a stopover in Davenport, Iowa, to pick up a kid named Bix Beiderbecke. (Here the trumpeter is silhouetted, and plays some high notes.) Then they're on to Chicago, and the great early days of swing. A Jazz Hall of Fame series is flashed on the screen—"Fats" Waller, Kid Ory, Lionel Hampton, Louis Armstrong, Teddy Wilson, and many another; as each appears, the bandsman playing an appropriate instrument is spotlighted, and takes a solo.

Any old ringside fan who's followed our popular music since the ragtime era will be struck by Goodman's success in coaching his young bandsmen (average age twenty-four) in the older period styles of jazz. Each piece has its own character; recorded, these would almost fool a connoisseur of old records. Almost, but not quite. For each piece also has the authentic Goodman stamp. This holds for "After You've Gone," "There's a Small Hotel," and "Rose Room," as well as for the numbers associated with the Goodman repertory—"And the Angels Sing," and "Sing, Sing, Sing."

Pop, That's Bop

High point in the comedy arising out of contrasting styles comes when Buddy Greco (young B. G.) the colorful pianist, introduces Benny Goodman (old B. G.) to the mysteries of bop. Buddy gets off his patter to background music of "There's Been Some Changes Made," and outfits Benny with the bop uniform accessories of red beret and horn-rimmed glasses. While the band, following his lead, gives out with loud bursts, Buddy says to Benny, "Pop, that's bop."

It's bop, all right, but again with a difference. For Goodman has, in rehearsal, put his own shaping touch on the brand of bop which his bandsmen play. The wild anarchy and blaring noise are whittled down; this is bop which, while recognizable as such—swing accented backward, according to Dizzy Gillespie—is still coherent and credible music, which you could dance to in a pinch. In this case, as in the older period styles, the result is a combination, as Benny says, "of what I know and what the boys can do."

The Relaxed Style

Watching Goodman meander casually around the stage, almost like a spectator at his own show, doing most of his talking with his clarinet, few people could guess the exacting work in rehearsal, the infinite capacity for taking pains, which Goodman has put into this jazz revue—as he has into his earlier ventures as a bandleader. To be sure, the sequence of numbers might be said to constitute his own musical autobiography, since the span covered coincides very nearly with the quarter of a century during which he has been playing—the last fifteen as a bandleader. From 1934 on Goodman has had a major hand in setting the modes. But however vivid his own recollection of the great early styles—and he played with Bix and Jack Teagarden in Chicago in the twenties, and with many another jazz "great" in his own band—he still had the problem of transmitting, to the seventeen young players he got together when he reconstituted his band for the fall of 1948, his own keen sense of these older styles, and the exact shades of difference between them. His success is a measure not only of his skill—the boys call him "Professor"—but of the high degree of musicianship in the new band.

Left to right: Buddy Greco, piano; Wardell Gray, saxophone; Frank Beecher, guitar; Benny Goodman, clarinet; Doug Mettome, trumpet; Clyde Lombardi, bass, and Sonny Igoe, drums. (The bass player is now Bob Carter. Photograph of him not available.)

The King's Swing

That this revue is not a series of imitations, but a real re-creation of jazz styles, may also be due to Goodman's clear-headed ideas on the popular idiom. He has always held firmly to the ideal of creative improvisation as central to good jazz. What the solo player, or a trio, or the group achieves, in the way of original rhythmical variations, against the basic beat sustained by the drums, piano, or bass—this is the foundation for good jazz. It's that "swing" away from the fundamental rhythm, and back to it, that gives the real lift to the playing. When the members of the band are all swinging, it's the leader's job to see that their efforts mesh—but not at the expense of spontaneity and invention. A piece "swings," according to Goodman, when the players all feel the same idea behind what they're playing, and everything blends.

Goodman gives a generous measure of credit to arrangers who have worked with him. Fletcher Henderson, he says, who was with him in 1934, had just the right touch in making arrangements for a swing band: he provided a springboard for the soloist to take off from and the right background to play against. Writing the ensemble passages in somewhat the same style the improvising soloist would use, Henderson would embroider on tunes like "Sometimes I'm Happy," but he would leave plenty of scope for the soloists in some of the choruses, marking these passages solo trumpet, sax, or clarinet.

The arranger now working with Goodman, Chico O'Farrill, seems to have mastered the same general technique. His versatility is marked. He commands the various period styles in jazz, and can also do (as he has for Noro Morales) expert Cuban arrangements—which is not surprising, since he hails from Havana.

Topnotch Talent Scout

It's not only at picking arrangers who understand his approach that Goodman excels. A musicians' musician himself, he has always had a very keen ear for original talent. As a result it would not be hard to make up the roster of

Well-known Goodman Alumni

Claude Thornhill, pianist and arranger, organized his own band in 1940. As Navyman from 1942 on, conducted the Navy's Rangers, taking this band on two tours of the Pacific, the last playing 400 shows in 70,000 miles of travel. In his arranging and band conducting Claude combines classical and popular.

Lionel Hampton, vibraharpist and drummer, started his own band in 1940, landing a booking at the Panther Room, Hotel Sherman, Chicago, within ten months; has since played many top spots; offers a varied diet of swing, sweet, boogie-woogie and bop, all sparked by his own rhythm work on the vibraharp.

Teddy Wilson, ranked by Benny Goodman as one of the top ten jazz pianists, long conducted from his piano one of the leading night club orchestras in New York, at Cafe Society Uptown. Known for the fine precision and delicacy of his piano style, he is a master of tone as well as of rhythm.

an all-American band from the list of Goodman alumni, such as Lionel Hampton, Claude Thornhill, Harry James, the late Glenn Miller, the late Bunny Berigan, Teddy Wilson, Gene Krupa, and Jess Stacy, many of whom have launched out as band leaders on their own. In the light of this record, a good deal of interest attaches to the personnel of Benny's present band:

Rhythm Section

Buddy Greco	Piano & Vocalist
Bob Carter	Bass
Frank Beecher	Guitar
Sonny Igoe	Drums

Saxophone Section

Wardell Gray	Lead Tenor
Eddie Wasserman	Tenor
Andy Cicalese	Alto
Mike Goldberg	Lead Alto
Bob Dawes	Baritone

Trombone Section

Mario Dione	Lead
Bill Byers	Jazz
George Monte	Third

Trumpet Section

Al Stewart	First
Doug Mettome	Jazz
Ziggy Schatz	Split Lead
John Wilson	Split Lead

Vocalists

Buddy Greco
Dolly Houston

Comedian

Herkie Styles

The pulling power of this new aggregation has been proved in a variety of places: last winter in the Paramount in New York, the scene of Benny's 1936 triumph; at the Palladium Theatre in London during July and August; and on the present continuing tour through the South. The band goes into the Roxy in New York, on its return from the Southern tour; and the grapevine rumor is that there is a television engagement in the offing, for which Benny has a new and striking formula.

I. CLASSICAL CLARINETIST

Almost from the time he started out as a bandleader, Benny Goodman has had a foot in the classical camp. Seeing Goodman's proclivity for pulling out a small group of players from his band, to constitute a trio, a quintet, or—as at present—a sextet, a serious musician might well wonder if this practice has occurred to Goodman because of his experience in playing the Mozart Quintet with the Budapest Quartet. Perhaps his experience in performing the Mozart Clarinet Concerto with many of our major symphony orchestras has thrown new light on the possibilities for solo effects over against a group. Certain it is that he has always been a stickler for exactness, and that he has seen clearly the necessity for mastering the serious composer's intent, note by note, and phrase by phrase. In playing a Mozart concerto, the performer is successful in the degree that he divines the composer's intent; *in jazz improvisation, on the other hand, it's a matter of the player putting over his own musical ideas.* This is the chief difference Goodman finds between the two fields.

Not only has Benny, as a virtuoso performer, successfully bridged the gap between jazz and the classics; he has also had signal success in interpreting one world to the other. At Rochester, after he played the Mozart concerto with the Symphony, he brought on his Jazz Sextet for a forty-minute session; this novel swing-symphony double-header worked out so well that the performance was repeated at Lewisohn Stadium and in the Hollywood Bowl.

Goodman also crossed another supposedly unbridgeable gap—that between the popular idiom and modern experimental music—when he joined forces with Joseph Szigeti, the violinist, and Bela Bartok, to play, at Carnegie Hall, a trio, "Contrasts," which Bartok had written for the occasion.

These numerous forays into the world of highbrow music have been the occasion for a good many questions to Benny, as to what difference he finds between jazz and serious music. To him, the significant difference is rather that between good music and bad—and that holds for interpretive playing as well as composing.

He does point out, with quiet amusement, that swing players have their own code of music expression marks, translating the traditional ones: *fortissimo* becomes "sock it"; *scherzo* is rendered "medium bounce"; *staccato* is "bite it off"; *glissando* is "smear"; *con espressione* becomes "schmalz"—or, more facetiously, "schmalzando"; *pianissimo* is "whisper it"; and *ad lib* is replaced by "go to town," "take off," or "go out of this world." But however different the lingo, a good player is a good player in any idiom.

Goodman's own career, with solid achievement marking each stage, and characterized by a constant search for new musical experience, is in itself a valid demonstration that there should be no rigid dividing line between popular and serious music. He has done as much as any one man to bring the two closely together, and to interpret each world to the other.

—*S. S. S.*

With the Dance Bands

East. Allen Shearer, ex-Del Courtney tenorman, leading own society band in Harrisburg, Pa. . . . Lee Vincent ork pacted for Pigskin Prom, Hotel Jermyn, Scranton, Pa., Oct. 14 . . . Johnny Long band recording for King . . . Eddie Salecto has added "Musi-Comics" Ricky Parenti and Dick Darrow to his Selectones . . . State Theatre, Providence, R. I., open again. Abe Feinberg books house, which uses occasional names . . . Artie Shaw bought a 200-acre cattle, sheep, and dairy farm in Duchess County, N. Y. . . . Motif Records, Boston, inked Debbie Robinson . . . Hilary Rose combo spotted at Beantown's Louis' Cafe.

Philly's Johnny Zarus organized his own band for club dates . . . Artie Shaw's new band is built for dancing, for one-nighters, theatre and concert stints, through December, during which time the clarinetist will solo with prominent symphony orks. Shaw's book includes material from "Begin the Beguine" days, from the "Frenesi" era, and scores by Johnny Mandel, Ange Callea, Al Cohn, Gene Roland, and John LaPorta. Band is billed as "The Artistry of Artie Shaw and His Orchestra," will avoid bop, preferring the tag "new music" be applied to modern arrangements. Part of Artie's itinerary follows: Oct. 21-22, Purdue University, Purdue, Ind.; 23, Inglaterra Ballroom, Peoria, Ill.; 29, U. of Minnesota, Minneapolis; 30, Electric Park, Waterloo, Iowa; Nov. 5, I. M. A. Auditorium, Flint, Mich.

Louis Armstrong mulled another jaunt abroad, to begin this month, if guaranteed a 60-day minimum tour . . . King Cole Trio, Oct. 17-22, Copa Club, Pittsburgh . . . London Records signed Charlie Spivak's band . . . Frank Dailey, Meadowbrook op, Cedar Grove, N. J., using semi-name territory orks, with weekend spots for big names. Billy Bishop ork kicked-off policy, will hold through mid-November . . . Buddy Rich talking a new big band for himself . . . Hollywood Show Bar, Pittsburgh, bought by Len Litman, Carnival op, who planned to move latter nightery's operation into the acquisition.

Clarinetist Joe Marsala, forced to stop playing temporarily because of an allergy infection on his hands, penned the pop ditty "Let Her Go, Let Her Go, Let Her Go" . . . Tadd Dameron and Miles Davis rehearsing a new band, to carry both maestros' names, with book by Tadd. Unit will read like a "Who's Who" among bopdom's star sidemen . . . Philly batoneer Jay Jerome pacted by the Signature waxery . . . Vaude policy in at Bridgeport's Poli-Palace Theatre . . . Vagabondia Restaurant, and Travelogue Room, New Britain, Conn., nighteries, filed bankruptcy petitions . . . Erlanger Ballroom, Philadelphia, being remodeled to become a music school . . . Trumpeter Buck Clayton and drummer Wally Bishop touring the Continent in ork put together by French critic Hugues Panassie. Trek to last through January or longer.

Philadelphia's Mayfair sector will see its first ballroom rise as part of the new Merben cinema project, being built by Samuel Shapiro . . . RCA Victor giving ex-James arranger Ralph Flanagan a tidy build-up on its revived Bluebird label. Likewise Cab Calloway . . . Ted Steele recording with ork for Columbia . . . Lake Compounce, Bristol, Conn., again using names . . . Woody Herman and Nat Cole nixed out of their tentative Oct. 27 opening at Gotham's Bop City . . . Ritz Ballroom, Bridgeport, open for the season, using names weekends, local bands week nights. Joe Barry still manages spot . . . GAC won't take over all Gale properties.

Charlie Spivak signed with MCA for five years, with no bonus . . . Rialto Theatre, Hoboken, N. J., using flesh . . . Baltimore's Hippodrome Theatre dropped vaude . . . Louis Armstrong inked again by Decca . . . Paul Weston backs Jo Stafford during tour beginning Oct. 15, for 11 days . . . Harry James band plays the east through November . . . GAC reviving its concert department, under Jack Whittemore . . . Trumpeter Hot Lips Page cutting for Harmony . . . Guitarist Alvino Rey abandoned his big band for an octet (the Blue Reys) to work hotels and small locations. Unit booked by GAC, holds at Cleveland's Hollenden Hotel through early November . . . Newark's Adams Theatre dropped band shows for full vaude policy . . . Horace Heidt troupe tours eighteen states through Nov. 27, thence into Philly's Shubert Theatre for three weeks; a vacation; opening at a Manhattan legit house about Dec. 27.

Manhattan. Blue Angel using flesh again . . . Tom Dorsey into the Statler Hotel, following Frankie Carle, during late January. Ray Anthony may follow TD into the Cafe Rouge . . . Charlie Ventura won't organize a big band yet, not unless he has "six months advance work lined up" . . . Savoy-Plaza using straight dance policy, with Irving Conn and relief band . . . Bob Chester held until late October at the Arcadia Ballroom . . . Stewie McKay rehearsing a "new sound" band at Nola's . . . Marty Kramer joined MCA's one-nighter department . . . Roxy Theatre dickering with Bob Crosby to act as permanent emcee . . . Village Vanguard (Greenwich Village) and Club Savannah using small combos; Mary Lou Williams playing there . . . Nicky Blair, NYC op, bought Frank Palumbo's Click in Philly . . . Vaude back in at Rialto Theatre, Glens Falls, N. Y. Gus Sieben leads pit band . . . Ex-maestro George King (Moffett) now an innkeeper at Haven Hurst, Pa.

South. Fun Garden, Dallas, using names . . . O'Brien & Evans into the Wheel Club, Parkersburg, W. Va. . . . Tommy Dorsey plays Baton Rouge festival, Nov. 17, for four days, at a flat $13,000 . . . Frankie Carle opens at Houston's Shamrock Hotel Nov. 10 . . . Ada Leonard dropped her band, is working as a single . . . Jazz at the Philharmonic plays Nov. 11 at San Antonio's municipal auditorium . . . Johnny Long holds at New Orleans' Roosevelt Hotel through Oct. 19 . . . Del Scott quartet holds at the Mardi Gras Club, Lafayette, La., until Oct. 31 . . . Opening of the Majestic Theatre, Dallas, completes an eight-week live talent circuit in the Southwest . . . Johnny Long sextet

ALONG TIN PAN ALLEY

A KISS AND A ROSE	Mogul
BYE BYE BABY	J. J. Robbins
EVERY NIGHT IS SATURDAY NIGHT	B. M. I.
GEORGIA ON MY MIND	Peer
HOP SCOTCH POLKA	Cromwell Music
HUCKLE BUCK	United
I KNOW, I KNOW, I KNOW	Robbins
I WISH I HAD A RECORD	Crawford
IF YOU EVER FALL IN LOVE AGAIN	J. J. Robbins
JEALOUS HEART	Acuff-Rose
LAND OF LOVE	Feist
LET'S TAKE AN OLD-FASHIONED WALK	Irving Berlin
LOVER'S GOLD	Oxford
MAYBE IT'S BECAUSE	Bregman-Vocco-Conn
MY ONE AND ONLY HIGHLAND FLING	Harry Warren
ONE WAY TO SAY I LOVE YOU	Irving Berlin
OVER THE HILLSIDE	Dryer
ROOM FULL OF ROSES	Hill & Range
SHE WORE A YELLOW RIBBON	Regent Music
SOME DAY YOU'LL WANT ME	Duchess
SOME ENCHANTED EVENING	Chappell
SWISS LULLABY	Southern
THAT LUCKY OLD SON	Robbins
THERE'S A MILE BETWEEN THE ESS-ES IN SMILES	Miller
TOT TOOT TOOTSIE, GOODBYE	Feist
TWILIGHT	Ben Bloom
YOU'RE BREAKING MY HEART	Roberts
YOU'RE SO UNDERSTANDING	Barron-Pemora
WHERE ARE YOU?	Famous

at Memphis' Silver Slipper; Harry Sargent combo at same city's Hi Hat . . . Copa Caprice Club reopened in Atlanta. Nightery is run by Jimmy Gonzales, whose band plays the spot. Howard LeRoy ork holds at Henry Grady Hotel's Paradise Room . . . Ned Schuyler now owns the Five O'Clock Club, Miami Beach . . . Florian ZaBach ork opened Oct. 10 at Mayflower Hotel, Washington, D. C. . . . Leighton Noble into Houston's Rice Hotel Oct. 24.

Midwest. Detroit's London Chop House, using name and semi-name combos, added NBC wire . . . Louis Jordan's tour of seventy-two one-nighters to end Thanksgiving in Kansas City, Mo. Louis plays a benefit for the Jordan Playground Fund, in Chicago, Nov. 27 . . . Club Three Sixes, Detroit, renamed Club Valley; managed by Harold Hardiman; booked by Stutz Anderson . . . Ken Harris band released by MCA . . . Roy Mack working for McConkey's band dept. . . . Al Donahue at Detroit's Statler Hotel through Nov. 14 . . . Jay Burkhart signed by GAC, may debut his bop-styled band at NYC's Bop City . . . Jack Teagarden building his own big band . . . Frank Barbaro, owner of the Motor City's Bowery, sponsoring series of monthly jazz concerts.

RKO-Missouri Theatre, Kansas City, Mo., welcomed vaude, on monthly basis . . . Schawood Inn, Melvindale, Mich., went on full-week band basis, managed by Clyde Cyphers . . . Vogue Room, Hollenden Hotel, Cleveland, dropped acts for straight band policy, using society orks . . . Larry Fotine band waxing for World Transcriptions . . . Pat Lombard, ex-WM exec, now with Koplar hotel chain, buying bands for Chase, Park Plaza, and Forest Park hotels, St. Louis . . . Associated agency re-signed Ray Herbeck ork . . . Club Gay Paree Detroit nightery, has new partner—Paul J. Stasys—with Tommy Rye's combo holding at the spot . . . Harbor Theatre, Ecorse, Mich., using Ernie Mitchell ork as house band.

Chicago. Allan DeWitt ork recording for the new Barthel label . . . Frankie Masters holds at the Stevens Hotel's Boulevard Room through Jan. 1, thence possibly overseas for six weeks to entertain GIs . . . Cornetist Paul Mares died Aug. 18 . . . Jan Garber into the Trianon Ballroom Nov. 1 for two weeks at $3,000 per, followed by a stint at Memphis' Claridge Hotel at $3,750 weekly . . . New loop spot, The Gaffer, 60 E. South Water St., owned by Jack Snyder, managed by tenorist Bud Freeman who also leads the band . . . Violinist Eddie South recently admitted to Municipal Tuberculosis Sanitarium . . . Herbie Fields at the Club Silhouette until Nov. 1; Louis Armstrong hits the spot Nov. 4-20. Fields returns to the Blue Note Dec. 12 . . . Argyle (North Side) reopened under aegis of new owner Jimmy Gannon . . . Oriental Theatre still set to use bands only occasionally . . . Organist Ken Griffin booked for one-nighters into roller rinks recently by Rudy Shell's Billboard Attractions. Experiment, well received by rink ops, may herald the inking of small units into the rolleries, a new field for live music . . . Johnny Lane's Dixielanders at Rupneck's.

West. Chuck Bennett band set for the season at Denver's Athletic Club . . . Eames Bishop replaced by Don Mulford in MCA's coast band booking dept. . . . Ace Hudkins built an 11-piece band for D'Varga . . . Sonny Burke penning for fall musical "Alive and Kicking" . . . Trombonist Kid Ory not about to retire, contrary to some reports . . . Bob Harris scored and Tom Timothy conducted sound track for flick "Judy in Easterland" . . . Dutch Nieman sold his San Francisco club, Ciro's, to former owner Joe Ross, who planned to continue using top names . . . Mary Kaye trio inked by personal manager Bill Burton.

TD's Casino Gardens, Santa Monica, on a two-day week . . . Dave Barbour backs Peggy Lee at Las Vegas' Thunderbird, Nov. 10, for two weeks, with a quartet . . . Benny Goodman may return to England in April or May . . . Ike Carpenter band signed by Discovery Records . . . Louis Armstrong All-Stars into the Flamingo, Las Vegas, Jan. 26, for a fortnight at $4,500 per week . . . Milt Jackson replaced vibist Terry Gibbs with the Herman Herd; likewise Buddy Childers slipped into trumpeter Ernie Royal's chair with Woody's band.

Trumpeter Wingy Manone, steered by Joe Glaser, was set to tour Sweden . . . Bassist Eddie Safranski left Charlie Barnet . . . Herman-Cole Coast concerts grossed $77,000 . . . Pianist Me Henke recording for the Tempo label with bongo, flute, and bass . . . Frank DeVol authored "Guide to Arranging," pubbed by E. H. Morris . . . Spike Jones finished mapping a 100-city tour to begin next January . . . Billy MacDonald no longer handled by MCA, by mutual consent.

Hollywood. Eddie LeBaron took over the Avodon Ballroom, converting it to a Latin-American-type terpery . . . Vaude returned to the Orpheum Theatre, with Rene Williams handling the pit band . . . Lawrence Welk at the Palladium Ballroom until the end of October . . . Harry James into the Palladium Nov. 22 for five weeks . . . NYC op Lou Walters dickering for Earl Carroll's theatre-restaurant.

Canada. Two Local 191 bands finished weekly engagements: Boyd Valleau, The Pines-Chemong, Peterborough, Ont.; Bobby Kinsman, Greenhurst, Bobcaygeon, Kawartha Lakes District.

—TED HALLOCK.

Modern Harmony

By OTTO CESANA

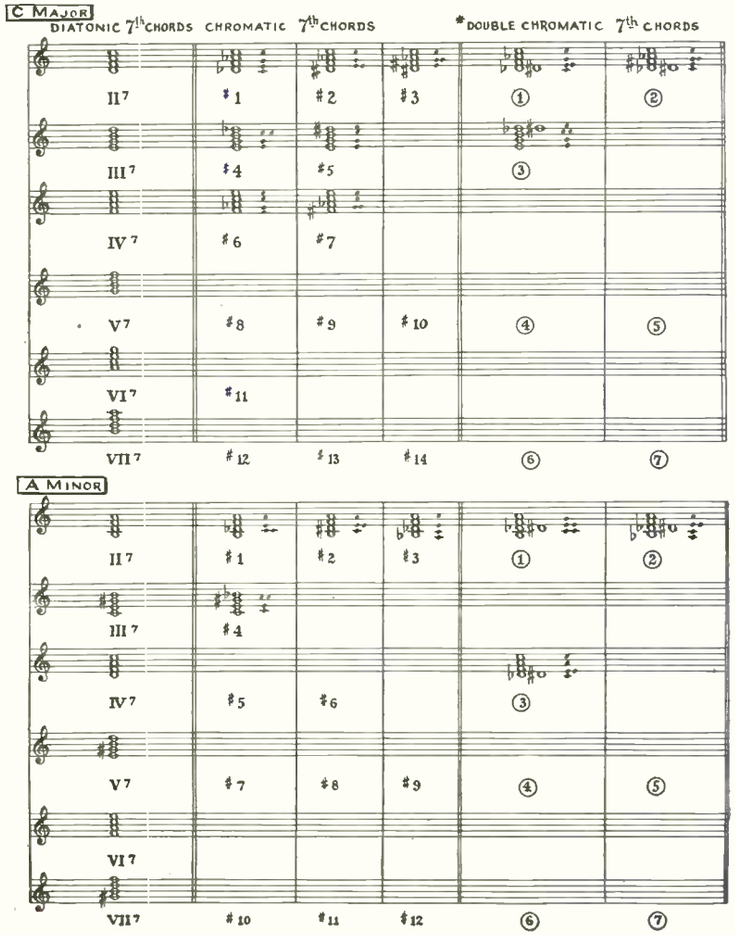
UNQUESTIONABLY, harmony's greatest contribution to modern music is chromatic chords—those chords which lie between well-known diatonic combinations. It is an invariable rule that whenever an unusual harmonic effect occurs there is always present the element of chromaticism. This has always been and will continue to be the trend in the modernization of music: the bringing into focus of the diatonic tonality more and more chromaticism, until ultimately the diatonic and chromatic tones will be of equal importance. This is the objective of the twelve-tone school, though the rules and principles which they propose are both premature and limiting. Chromaticism in music is a natural progressive step and only the conditioning of the ears that are to accept it lies between it and its ultimate goal.

As a first step in this direction we now present the alteration of various diatonic chords as they resolve to the tonic triad. Later, chromatic chords may be created between the progression of any two non-chromatic combinations.

LESSON NO. 8 Alteration of Chords Chromatic Chords

The object of altering chords is to bridge the chromatic tone or tones which may lie between one diatonic chord and another. This theory may later be used in connection with one chord and another irrespective of keys.

Alteration of the Diatonic 7th Chords Based on Their Resolution to the Tonic Triad



When the tone of a diatonic chord can be altered in either direction, simultaneous alterations may occur by means of two voices. This produces a double chromatic chord.

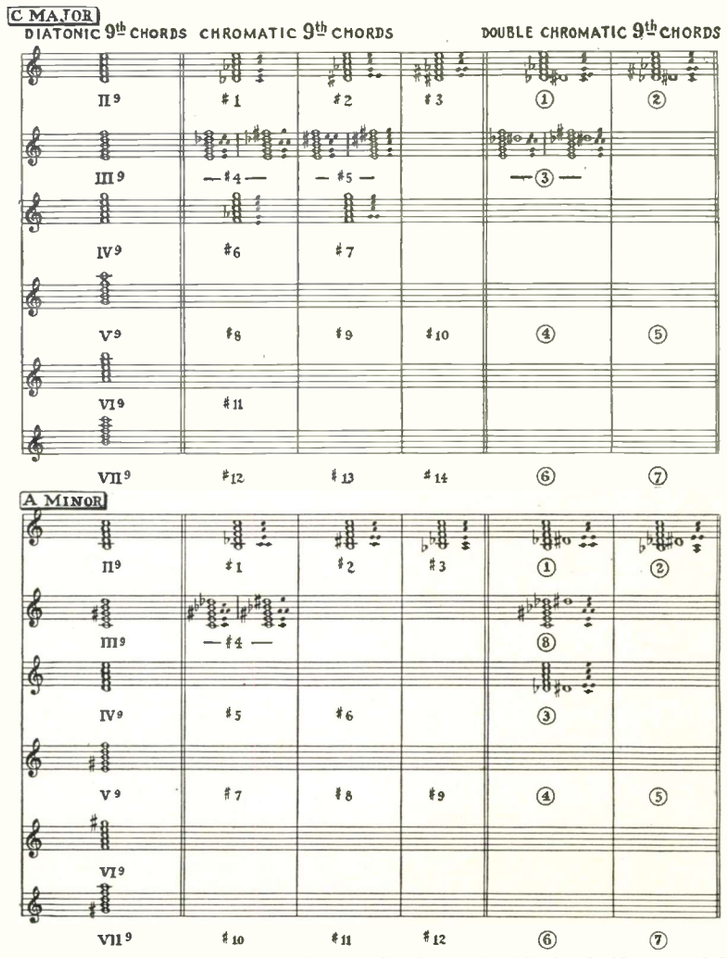
Exercise: Fill in the chromatic chords wherever there is a number. All the chromatic chords in the C major section will resolve to a complete C major triad. All the chromatic chords in the A minor section will resolve to a complete A minor triad.

After you have done this, study the note above, relative to double chromatic chords, and then fill in the double chromatic chords wherever there is a number. As in the case of the chromatic chords, the double chromatic chords will resolve to a complete triad; those in the C major section to a C major triad and those in A minor section to an A minor triad.

The ♯1, ♯2, etc., and those in circle, are simply a means of identification. When making the alterations, do so, first, by means of flats, second, by means of sharps, and third, by means of sharps and flats. This is just a general way of proceeding, as it is not always possible to carry out the same scheme.

LESSON NO. 9

Alteration of the Diatonic 9th Chords * Based on Their Resolution to the Diatonic Triad



*In major there are two versions of the chromatic 9th chords Nos. 4 and 5, and of double chromatic 9th chord No. 3.
In minor there are two versions of chromatic 9th chord No. 4.
In minor an additional double chromatic 9th chord is found on the 3rd degree.

Exercise: Fill in the chromatic and double chromatic 9th chords in the same manner that you did the chromatic 7th chords.

Forty Years of Pioneering in Music

FORTY YEARS ago next month a young man left Indianapolis to come to New York and study clarinet with Alexandre Selmer, then principal clarinetist of the New York Philharmonic. The young pupil was George M. Bundy, chairman of the board of H. and A. Selmer and a member of the A. F. of M. for over two-score years. Few individuals have been in such intimate contact with changes affecting the music profession during these past four decades.

Born in Corning, New York, in 1886, George M. Bundy's first musical idol was the hired man on his parents' farm who enthralled the boy by his performance on the tin flute. After mastering the flute, young George acquired a fife and joined the local drum corps. Then he talked his mother into trading the parlor organ for a clarinet. Soon he was playing with the Alliance Band of Corning. He paid his way through business college by playing for dances.

Bundy's next step was playing clarinet with the Swallow and Markle Showboat band. Besides his engagements for parades and shows, he doubled as bookkeeper, stenographer, mail clerk and ticket seller, drawing all of $8.00 a week and board for his combined activities. The showboat band was billed as the "$25,000 Challenge Marine Band—$25,000." A big attraction on one of the showboat tours was the first showing of moving pictures—pictures which, as the handbill in scare-head type announced, "actually move before your eyes." This handbill is still in Bundy's possession as well as another souvenir of showboat days, a voluminous pair of bloomers covered with autographs of band members. The bloomers were filched from the showboat washline and run up on the boat's flagpole in a gesture of defiance when the band went on strike in protest over slim rations.

Friend Meets Friend

After three years of showboating Bundy tried circus and repertoire companies, then went to Indianapolis to work as a stenographer in the office of the Typographical Union. On the side he played in theatres and hotels. It was in Indianapolis that Bundy first heard and met the man who was to change his entire life—Alexandre Selmer. Selmer's reputation had gone before him, and when the Cincinnati Symphony Orchestra appeared in Indianapolis George Bundy was on hand to hear their famous principal clarinetist. Enchanted by his playing, Bundy went backstage and bought a mouthpiece from Selmer.

In 1909, Mr. Selmer became principal clarinetist of the New York Philharmonic. Bundy, who all this time had been ardently saving money to study with Mr. Selmer, went to New York where that clarinetist took an interest in him and invited him to his home for meals. Selmer's brother, Henri, was making clarinets and mouthpieces in Paris and orders were rolling in from all parts of the country. An assistant was needed and Bundy, with his business training as an asset, was engaged for the work. At the same time, Bundy started playing theatres and doing phonograph recording around New York.

George M. Bundy and Andy Sannella test a 1931 model Selmer saxophone

Late in 1910 when Alexandre Selmer returned to Paris to help his brother perfect the Selmer instruments, young Bundy, then only twenty-three, was left in charge of the American business. In 1917, the supply of French instruments was virtually cut off and there were slim pickings for the Selmer United States operation. Bundy managed to keep it going by cutting his salary to $25.00 a week and adding to the firm's limited capital from his theatre and recording earnings. When the saxophone craze swept the country, Bundy saw to it that Selmer did its share of the saxophone business; he was aided by his friend Rudy Weidoeft, with whom he made a trip to Europe.

Bundy likes to recall the days before Alex Selmer returned to Paris and Selmer's brusque way with some of the customers. One well-known clarinetist has never played a Selmer to this day because once when Mr. Alex heard him trying a Selmer in the store, he rushed up and snatched the clarinet away from him, exclaiming, "You do not play well enough to play a Selmer!"

On another occasion Selmer threw a dozen clarinets violently against a brick wall, one by one, because they did not measure up to his precise standards.

It wasn't long before the firm had sixty employees. They were cramped for space. So, in 1927, Bundy moved the wholesale end of the business to Elkhart, Indiana.

Bundy's close contact with professionals enabled him to find out what they wanted in instruments. He toured from coast to coast many times, interviewing professionals in all of the key cities and inducing them to try Selmer instruments. Suggestions for improvements were constantly sent to the Paris office where they were translated into new models which were sent here for further professional tests.

Bundy knew many of today's leading players when they were practically in knee pants—Benny Goodman, Jimmy Dorsey (whose father was a Selmer agent back in Pennsylvania), Paul Lavalle, Harry James, Jimmy Lytell, Artie Shaw, Rudy Vallee, and others.

It was Bundy who recommended Rudy Weidoeft as a teacher to a young student named Hubert Prior Vallee. Vallee was so taken with Weidoeft's wonderful saxophone artistry that he adopted the name Rudy as his own.

During the past ten or fifteen years, Bundy has spent a great deal of his entire time in promoting the cause of music generally. He was one of the organizers of the American Music Conference, a non-profit corporation organized to further the use and enjoyment of music. He can talk about general music promotion by the hour, believes that the golden era of music is still ahead of us, and is a stern advocate of using modern promotion methods to hasten the day when every child receives a thorough music education in the public school system.

As soon as the war was over, Bundy flew to London where he managed to go with one of the first groups of civilians flown into France by army transport plane. On his trip to Paris, Bundy made arrangements for American machinery to be shipped to France to replace some damaged during the war and also additional equipment to permit expanded and improved Selmer production.

After returning from Paris, Bundy carried on at his usual brisk pace, despite warnings by his doctors that he should slow down. Then one day after a week of strenuous meetings and conferences in connection with industry-wide music promotion he lost his sight due to a rupture of tiny blood vessels in the eye. Typical of the man is the fact that he continued to go to his office even after this happened, until doctors told him this would be fatal and the loss of sight permanent unless he underwent a long period of rest.

Business as Usual

His sight hasn't yet returned, but specialists assure Bundy that it will come back. He's taking it a bit easier now, but still cheats on the doctors frequently. His Elkhart associates receive a constant bombardment of memorandums regarding new model instruments, the latest status of artist relations, and a thousand and one other things in connection with Selmer instruments.

His associates are planning to celebrate Bundy's fortieth year with Selmer by selling more Selmer instruments in one month than ever before. Dealers and musicians the country over are sending their congratulations.

Composers' Conclave

ROY HARRIS

Roy Harris's Violin Concerto—this was commissioned last year by the Fynette Kulas American Composers' Fund of Cleveland — is scheduled for performance by the Cleveland Symphony next March. Mr. Harris has recently moved to Nashville, Tennessee, to become head of the theory division of the Music Department of the George Peabody College for Teachers.

Karol Rathaus has completed a Piano Quintet which will be played this coming season.

"The Legend of Sleepy Hollow" by Edward Menges received its premiere on July 22nd when it was performed by the St. Louis Little Symphony. The St. Louis critic, Harry R. Burke, describes the work as follows: "It is descriptive music of romantic mood, and delightful humor, as befits the Washington Irving from whom it drew its inspiration . . . It describes the valley in a pastoral opening and moves . . . into an eerieness which gives way to mockery; follows the merriment of a folk gathering suggested in a waltz figure, and the ride of Ichabod Crane pursued by the headless horseman."

Arnold Schoenberg has recently written three choral settings of old German folk songs, "Two Comely Maidens," "Now May Has Come With Gladness" and "To Her I Shall Be Faithful," in all of which even the mildest dissonances are carefully prepared.

It is reported that a major Tchaikovsky composition, lost for over a half-century, has been discovered by a professor in the Moscow Conservatory—the original score of his Second Symphony, which he rewrote after critics gave the first version a drubbing.

The Closing Chord

With the passing of Richard Strauss one of the world's greatest composers has ceased to walk this earth. His works will be played ages hence—and those listening will, thank Heaven, hear in it only the pure music that Strauss meant to convey. He was an innovator and an upsetter of conventions. He knew how to express a humor and impishness new to the world of music. He was also capable of a sensuousness and romanticism rare in any age. As an old man—a bewildered and sometimes baffled old man, for he found himself, suddenly, living in a harsh and brutal world—his creativeness was stemmed, his greatness clouded, his attitude equivocal. Luckily he will be remembered not for those years, not for those temporizings. There were too many years before that when he rendered immeasurable service to mankind, gave gifts whose worth is beyond weighing and reckoning.

Hans Kindler, until recently conductor of the National Symphony Orchestra, passed away on August 30th at the age of fifty-six. Born in Rotterdam, Holland, he first trained as a cellist, became a virtuoso on this instrument. However, at the height of his fame he abandoned

HANS KINDLER

the soloist's career to organize and conduct the National Symphony Orchestra in Washington, D. C. When he resigned from it last year, owing to ill health, he had built it into one of the major organizations of the country.

Erwin H. Sorensen, president of Local 42, Racine, Wisconsin, for seventeen years, passed away on August 14th. Under his leadership civic affairs and the good name of the local prospered, and his loss is keenly felt by the entire membership.

THE VIOLIN

Views and Reviews

By SOL BABITZ

SCHOOLS OF BOWING AS A KEY TO STYLE

HAVING examined practically every book on violin playing in several languages, I have yet to find one which recommends that the violinist play in a manner which is not "natural." Inasmuch as many of these books disagree as to the correct playing position, it is obvious that the "natural" position which each writer advocates is different in each case.

This is as it should be, because violinists are not only built differently anatomically but are also trained in different methods in various countries at various times, and have various musical criteria of style and taste which conform to the technical means, in relation to which they are truly natural. One should therefore not despise other schools as "unnatural," although one may disagree with the resultant style.

Great violinists appear in each generation, some playing one way and some another.

Each school has its advantages and disadvantages; each has its musical characteristics. I, for example, know the advantages and disadvantages of my personal manner of bowing which I chose deliberately because it best conforms to my musical taste. *There is no bowing system which has the advantage over every other bowing system in every aspect of musical expression.* What one method gains in one respect it loses in another.

Thus a method which includes a high elbow, turned in forearm and advanced index finger is more likely to encourage sostenuto phrasing and powerful tone than delicate dynamic shading.

In the following drawing, *A* represents the point where the index finger conveys pressure to the bow, in the old German school; *B* in the later French school; *C* in the modern school. Some violinists hold the bow even closer to the hand than *C*.

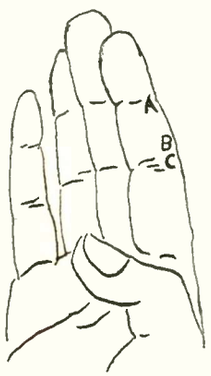


FIG. 1.

As I have already pointed out, neither A, B nor C is the "natural" position. A comparison of two extremely different schools (Figs. 2 and 3) does not reveal more naturalness in one than the other. If anything, the old looks more relaxed!

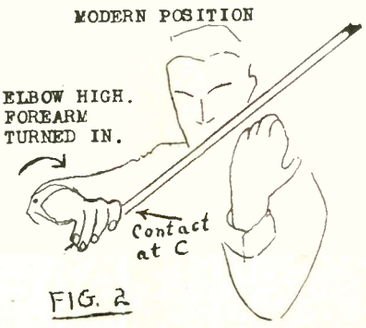


FIG. 2

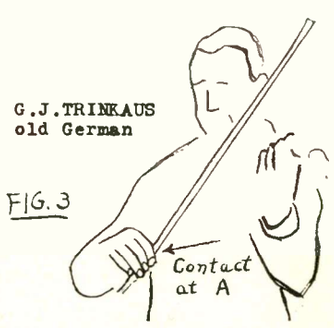
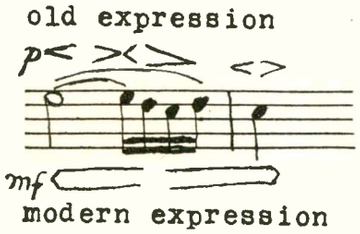


FIG. 3

An examination of the foregoing drawings shows that the modern method aims at power and the older at delicacy of expression. When a watchmaker is performing a delicate operation he holds his tool in his fingertips because they are more sensitive and give greater control over small movements. In the following Mozartean phrase:



the position shown in Figure 3 makes easy the more sensitive expression shown above the staff with a slight *crescendo* from *piano* to *mezzo-piano*. (Slightly increased vibrato should accompany this *crescendo*.) To imitate the old expression with the modern position would result in a much louder *crescendo* and would be much more difficult than the natural sustained modern expression accompanied by continuous vibrato.

Although sympathetic to the refinement of the old position, I cannot use it today but use a substitute method wherein I shift the hand from a *forte* position to a *piano* position according to the type of music I am playing. As Figures 4 and 5 show, this involves a change of contact with the index finger.

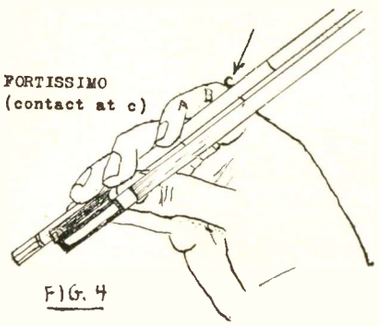


FIG. 4

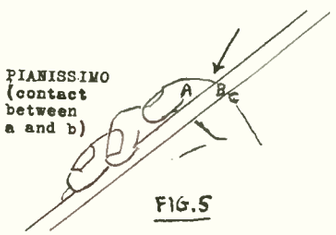


FIG. 5

The advantages of this method are a broadening of the dynamic range between triple *pianissimo* and triple *forte*. One of the disadvantages of my method (every method has its disadvantages) is its difficulty. The constant change of grip makes necessary many small muscular adjustments which are unnecessary in the modern method where the fingers maintain their position almost unchanged from one end of the bow to the other.

At no time in the history of violin playing has the elbow been held as high as it is generally held today. This is probably a reaction against the old book-under-the-arm method as well as a means of insuring an unchanged position of the fingers from point to frog. An examination of Figures 6 and 7 will show that the arm can be lowered slightly (Figure 7-B) without impairing the method. I have seen many violinists trained in this school who are already beginning to assume this easier position.

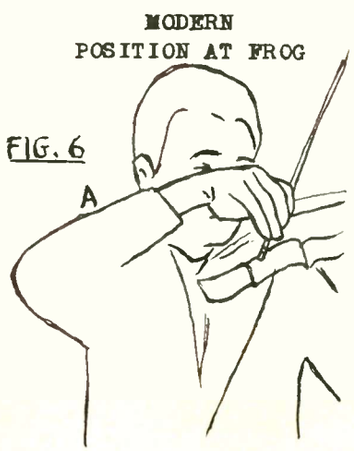


FIG. 6

FIG. 7

(Continued on page thirty-one)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Samuel Lifschey, solo violist, the Philadelphia Orchestra

(l. to r.) Victor Hugo and H. Van den Burg, solo violist, St. Louis Symphony Orchestra

William Lincer, solo violist, New York Philharmonic-Symphony

Violas and Violists

Harold Newton, Chicago Symphony Orchestra

The writer of this article is indebted to two violists who gave generously of their time and their store of knowledge to explain to her the special attributes of the viola and the special problems of its players. They were William Lincer, solo violist of the New York Philharmonic-Symphony Orchestra, and Milton Katims, violist of the N. B. C. Symphony Orchestra.—H. S.

WHEN I started asking violists about their instrument, I expected the usual particularizations regarding tone, difficulties in playing and place in orchestras. In other words, just another instrument. I found out soon enough the viola is more than that. It is a state of mind. Psychoanalysts, if they haven't done so already, should add the viola to their symbols, along with staircases, eggs and snakes. For it is an instrument you don't just play. You live in it as in a country. You breathe it like air. You imbibe it like drink. You *are* it.

There are reasons for this. An instrument only a highly complex civilization could have evolved, the viola implies other instruments: quartets, larger ensembles. It was fashioned to fit in. Its function is to provide support, to augment, to enrich, to clarify. With such a purpose, it was made the right size for playing. If it had been given the size for fullest tone, it would have been gauged between the cello and the violin. But then the player would not have been able to hold it under his chin. Not so long ago just such a viola was fashioned. It was to be held like a cello (longer peg, of course) and bowed like one. But it looked strange, was hard to manage, didn't catch on. Now violists stick to the under-the-chin position and violas range in size from fourteen to eighteen inches. Result: they sound a bit veiled, on the throaty side. But it's a thing one gets philosophic about, even grows to like. The tone, through its very limitations, gains in mellowness, in persuasiveness. And the viola remains outstandingly *useful*. This idea of service literally saturates its players.

Further to underline the instrument's tendency to enmesh its players in a special state of mind, the viola is by nature and circumstance submerged in the orchestral texture. In the 18th century violists just played along an octave above the double bass or *umpa-ahed* while the violins played the principal part. They were the pale double of the basses and second violins. If the first violin couldn't play very well, he was demoted to second; if he didn't make the grade there, he was put in the viola section. Forsythe in his book on orchestration recalls "the bad old days when viola players were selected merely because they were too wicked or too senile to play the violin." True, there were exceptions. There are grateful passages for viola in Bach's "Brandenburg" Concerto No. 6. Alessandro Rolla, Paganini's teacher, wrote a duet for viola and violin in which the violin plays second fiddle to the viola. (How violists chortle over that!) Karl Stamitz (1746-1801) wrote at least two concertos for it, probably for his tours of Europe as a virtuoso on the instrument. And Berlioz in his "Harold in Italy" gave it serious recognition. Haydn and Mozart, moreover, through their thoughtful scoring, made it an integral and responsible member of the string quartet.

In spite of these happy exceptions, it must be recorded that by and large few 17th and 18th century composers knew how to write for the viola. Its part clung to the violin's, cello's or double bass's. Or it was liaison agent between two sections. Beethoven rarely took the viola above the third position. (Really intricate playing requires all of the positions.) But he nevertheless had fun with it as he did with most of the knotty problems of his life. He wrote a duo for viola and cello "with eye-glass obbligato" since both players for whom it was written were bespectacled.

Carl R. Eckhart, Louisville Philharmonic Orchestra

Abraham Skernick, solo violist, Cleveland Orchestra

Gaetano Molieri, solo violist, Houston Symphony Orchestra

Elizabeth Zwerenz Bell, Portland Symphony Orchestra

(l. to r.) S. Humphreys, W. Gordon, H. Gomez and H. Hogue, Vancouver Symphony Orchestra

Milton Preves, solo violist, Chicago Symphony Orchestra

Spinoza Paeff, solo violist, Baltimore Symphony Orchestra

In Our Orchestras

The tendency to belittle the viola carried over to the 19th century. Wagner, though he showed he could appreciate its special timbre (see Mime's lines, *Nctung heisst ein neidliches Schwert,* in "Siegfried," Act I) scored passages for it in which the tremolo continues for what seems, to violists at least, eternities. Brahms, on the other hand, came out heartily in favor of the instrument—but then he was all but modern.

With the dawn of the 20th century and its encouragement of enterprise in the ranks rather than in the strutting major domo, composers began to allow violas to move anywhere. They were no longer tied to violin, cello or bass but could take top or bass of a chord. Their range was extended. Violists started to climb their fingerboards like violinists. In short, the viola began to display a personality of its own.

Composers have achieved greater independence for the instrument (and may my puns be forgiven me!) largely by following the Primrose path. For it is William Primrose, a native of Scotland, who has paved the way toward fuller expressiveness on the instrument. (Maurice Vieux of France and Lionel Tertis of England preceded him in this good office.) Thus a whole series of composers—Bax, Scott, Bridge, Vaughan-Williams, McEwen, Bowen—have brought into being a repertoire for the viola worthy of its scope, one requiring of the player the same development of and finesse in technique as is asked of the violinist or cellist.

Thus the viola's peculiar individuality has come gradually to be appreciated. Richard Strauss, with exquisite discrimination, has the viola take the part of Sancho Panza while the cello portrays Don Quixote. Georges Enesco in his "Roumanian Rhapsody" shows good feeling for the viola. Hindemith (a violist himself) scores knowingly for it. Morton Gould, R. Russell Bennett, Milhaud, Alexander Tansman, have written viola concertos. Today's violist in developing his repertoire has fifty-five concerts from which to choose. Mr. Lincer is to be soloist with the New York Philharmonic on November 5th at the local premiere of a concerto by Jean Rivier.

What is this curious instrument, so long subdued yet so necessary to the orchestra's texture? It is one-fifth lower than the violin. Take off the upper string of the violin (which is also tuned in fifth) and string a thicker string a fifth lower than the "G" and you have the viola's range.

Requirements for playing the instrument are strong, large, flexible hands, a cooperative spirit and a flair for basking in anonymity. Since the viola's strings are larger and thicker than the violin's, greater pressure is required of the left fingers as well as more concentrated pressure of the bow hand. In fact, the whole articulation has to be a bit firmer. Passages must be assayed distinctly and fluently rather than lightly and rapidly. The left hand must have the ability to stretch great distances, and the vibrato has to be wider and more intense. The viola's bow is, incidentally, a bit shorter than the violin's.

Milton Katims, N. B. C. Symphony Orchestra

Ten to twelve violas are usually the complement of major symphony orchestras, and their seating position is as a rule front-center. Six are the requisite for the smaller orchestras. One of the violists is the "solo" and plays the passages so designated. Aside from this leader in his section, there are no "firsts" and "seconds" as there are in the violins. All violas play the same music. With one exception. When the conductor orders *divisi* the outside violists play the upper line and the inside the lower. Or if the conductor wants the part divided three ways, the first pair of violists plays one part; the second pair, another; the third yet another. And so on down (or up) the line.

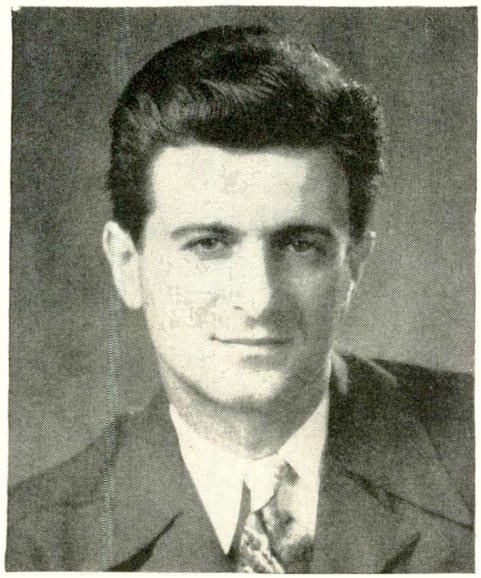
(Continued on next page)

Lloyd Elaine Kranz, Louisville Orchestra

Claude Carlson, solo violist, San Antonio Symphony Orchestra

Everett Gates, solo violist, Oklahoma State Symphony

Glenn Reeves, solo violist, Portland Symphony Orchestra



Marvin Rabin
Louisville Orchestra

William Primrose
Concert Violist

Joseph de Pasquale, solo viola,
Boston Symphony Orchestra

Mr. Lincer explained the special problems of the violist in the symphony orchestra thus: "We have to be very careful to temper the sound not only in pitch but in dynamics as well. For we often play the fifth above the prime. And it is a well-known fact that this fifth can set a new tonality if it is the least bit exaggerated. If we are too loud or too insistent, another key is established. We can throw a whole string section out of kilter. Thus we have to deal in subtleties not required of the principals. Moreover we suggest which direction the development is taking—underline, exaggerate, where necessary."

Violists who have it thus in their power to upset the whole social structure of the orchestra yet who fulfill patiently year after year their task of filling in, rounding out, easing roughness, softening harshness, underlining dynamic and tonal development, pointing up effects (of other sections) and generally making themselves useful, must have not only the physical requirements of playing and a love for their instrument but a social consciousness above the ordinary. As Mr. Lincer put it with wistful exuberance, "If the inhabitants of the world were only one-tenth as cooperative as the members of the viola section of a symphony orchestra, we'd *get* somewhere!"

Virginia Kershner, solo violist,
Louisville Orchestra

But the violist is something besides all this. Milton Katims of the N. B. C. Symphony Orchestra points out that these grave watchers over symphonic weal are usually the intellectuals of the orchestra. Philosophic they must be to remain in their positions. But they accentuate this tendency by shifting gaze outside working hours to horizons of science, politics and art. They have libraries. They collect rare antiques. They play chess rather than poker. They have opinions. They discuss. They ponder.

Discerning concert-goers sense this when they hear the voice of the viola in a symphony or chamber music group. Or when they listen to an exquisite designation such as it is accorded in Debussy's Trio for Flute, Viola and Harp. They note that the players, like their instruments, have mellowness, graciousness, dignity. They detect as well an altogether natural sensitivity. Such as one violist indicated when he told me with an aggrieved shrug: "At least proofreaders have got out of the habit of thinking *violist* is just a misspelling of *violinist* and of altering the word accordingly!"

—*Hope Stoddard.*

News Nuggets

The Eastman School of Music of the University of Rochester began its 29th year this September 26th, a year which will mark the celebration of Howard Hanson's 25th anniversary as director of the school. In these twenty-five years many awards and honors have been granted Dr. Hanson in his work as music educator, composer and teacher, the most recent of which has been his appointment by the State Department as a member of the United States delegation at the International Conference of UNESCO which is currently meeting in Paris.

Canterbury College, Danville, Indiana, has announced its intention of awarding music scholarships consisting of granting technical fees to student musicians for artistic services rendered for the college as members of the Canterbury Symphonetta through concerts on campus and guest appearances. Information may be obtained by writing to the college News Service, Danville, Indiana.

The Texas Rose Festival of Tyler, Texas, commissioned Frederic Balazs to write and arrange the musical material for the festive pageant of 1949. The orchestra is a joint ensemble of members of both the Wichita Falls and the Dallas Symphony orchestras.

An anonymous donor has presented $3,000 to the Berkshire Music Center, and it has been added to the Jascha Heifetz Fund for Violinists. The fund is now $9,000, which amount is expected to provide an annual net income sufficient to pay for a scholarship of about $400.

Fifteen scholarships in the amount of $3,500 have been announced by Victor Norman and Marie Blanchette, directors of the Connecticut School of Music. These cover courses with majors in piano, voice, violin, and cello. All applications must be addressed to the Connecticut School of Music, 202 Pequot Avenue, New London, Connecticut.

In the article on the bassoon in the August issue, we mentioned that Anthony Checchia was a pupil of Hans Meuser. His teacher was instead Ferdinand Del Negro. We stand corrected.

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Technique of Percussion

By GEORGE LAWRENCE STONE

HOW ATTACK THE ROLL?

From Springfield, Illinois, comes the query from W. B. D.: "Is an accent at the beginning of a snare drum roll executed better by a one-stick or a two-stick attack?"

Personally I prefer to start a roll, accented or otherwise, with one stick. I do not like the two-stick attack because in it both sticks are thrown down onto the drumhead at the same time. This chokes the drum tone. The remainder of the roll must of course be produced by regular speed of hand alternation as it is an impossibility to maintain a roll with two sticks striking continuously. Thus a change in the character of the roll occurs between its attack and its continuance.

For most playing, the one-stick attack will give you all the accent you want and the roll may be maintained at the same speed of hand alternation from start to finish. This makes for a smooth, even roll (*long tone* to other players) and such a roll is more in accordance with musical standards.

You might argue that an explosive attack of a roll *should* sound different from its continuance. To this I agree, but an accent at the beginning of a roll is intended to denote a variance in the *power* of the roll but not necessarily in its *character*.

Of course there are cases in which a drummer, while not preferring a certain technique in one instance, might find it most effective in another; e.g., in vaudeville or circus work where, in catching falls and kicks, interpretation of the performers' wishes becomes paramount, and accepted methods of production often must take second place. In this connection I recall the words of a drummer-friend of mine, spoken long ago in discussing the rough-and-ready aspects of vaudeville playing: "In catching falls I often have to throw the book out the window—but I don't often miss a fall."

N. A. R. D.

An executive meeting of the National Association of Rudimental Drummers was held quite unexpectedly at the Stone Studio in Boston on August 11th, when Secretary William F. Ludwig, accompanied by President J. Burns Moore, dropped in on Vice-President George Lawrence Stone for an informal visit. It had been planned that this trio would participate in a little vacation through Maine and up into Canada to help the Secretary break in his new Cadillac. Unfortunately for the V. P., business intervened at the last minute, thus preventing him from joining the party. However, that the one day together be not an entire loss, the aforesaid meeting was suggested, took place and, after a not too exhausting discussion of NARD affairs, the entire gathering (all three) adjourned to a Boston eatery to partake of a New England fish dinner.

To those who may not know, NARD started in Chicago in 1933. During an afternoon of the American Legion National Convention there, Bill Ludwig corralled a group of well-known rudimenters into the Lyon and Healey store for an informal get-together. In addition to Bill there was Burns Moore, dean of Connecticut drummers; Bill Kieffer, then of the Washington Marine Band; Bill Hammond and Heine Gerlach of Pittsburgh; Ed. Straight, Roy Knapp, Harry Thompson, George Robertson, Bill Flowers, Joe Hathaway and Billy Miller, all of Chicago, and "Yours Truly" from Boston.

Drums were provided, and these individuals were persuaded (with very little effort) to sling them over their shoulders and show their wares individually and later collectively. When they all got together the thunder of thirteen big drums being pounded simultaneously blocked traffic on Wabash Avenue and Jackson Boulevard and almost caused a riot. The boys pounded away to the delight of all present except a few wives who, after ten hours (4:30 next morning), figured matters had gone far

enough and that they were willing to sell the whole thing then and there for a sandwich, coffee and some sleep.

However, out of this meeting was born NARD, its sole qualification for membership, the ability to drum the essential rudiments in the traditional manner and its aims to perpetuate these rudiments, standardize drumming, and further its interests generally. "Rude and not mental" its members say of themselves deprecatingly, but, seriously, they endeavor to represent the best in drumming.

Membership in NARD cannot be bought. To join you must hunt up a member and drum the rudiments before him in the *open-closed-open* style (slow to fast to slow, starting and ending with sticks high above the head), as did the old masters of the instrument. When and if the "judge" says okay, you're a member. Thus you virtually drum your way in!

NARD is by no means confined to old-timers. Any drummer, ancient or modern, may join if he can play the rudiments acceptably. Krupa belongs. So does Johnny Williams. In fact, almost any top-flight swinger you can name.

GENE KRUPA

I always suspected that this ace drummer-man was made of iron. Now I am sure of it. On Wednesday night of the week in which this little squib is being written Gene entered a Boston hospital and submitted to a minor surgical operation. Thursday morning he was running around the hospital visiting the other patients and on Friday night he was back again on the job. In answer to my question as to what I could say for him to his many friends, he said, "Give them all my regards and tell them that I haven't got time to be sick."

PETE MIETZNER

Going from the modern extreme to the ancient, I recently received a visit from Pete Mietzner, who came in to do a little drumming. Pete comes from Manchester, Connecticut, and drumming with him has been a lifetime hobby.

Pete's forebears drummed in the old Moodus Corps, one of the oldest organized drum corps in Connecticut (and this country), with ninety years' history behind it. Pete follows Moodus style, and it is a treat of treats to hear him beat out the old drumbeats with the accents and mannerisms of his drumming ancestors.

He plays on a priceless old Eli Brown drum, size 19 x 19, and his sticks, which he strikes anywhere from eight inches to over his head, are about two sizes smaller than baseball bats. Pete never learned to rebound. Therefore every beat is distinct. With this technique he doesn't have to have a clear day and a tight drumhead to do his stuff. Believe it or not, he has drummed *Connecticut Halftime* for me on the shoulder of my coat, with every beat coming out as clearly as on a drum.

BIGGEST BASS DRUM

Answering J. T., Portland, Maine: I believe the largest bass drum ever made was the one especially constructed for Bandmaster Patrick S. Gilmore and played in his aggregation of 2,000 musicians at the Grand Peace Jubilee held in Boston in June, 1872.

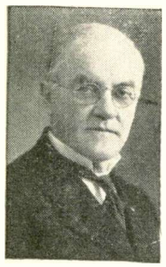
This drum measured twelve feet in diameter, over thirty-six feet in circumference, and weighed 600 pounds, which, so far as I know, establishes the record in this country.

The shell was in three sections of rock-maple boards, one-eighth of an inch in thickness, each section being fastened to the others with glue and copper bolts. Six hundred feet of one-inch manila rope and seventy-eight drum ears were required to put this monster in proper trim for use.

The heads were made of cow-hide. (My guess is that it took more than one hide to make one of these heads.) The ornamentations on them were elaborate and handsome. On one head appeared the insignia of all European nations, circumscribing a centerpiece containing an embellished scroll with the words *Universal Peace*. Beneath that was the American eagle, holding in his beak the motto, in gilt letters, *E Pluribus Unum,* and in his talons the shield of America intertwined with laurel.

On the other head the ornamentation consisted of the insignia of the original thirteen states of America, and beneath these—encircling a center scroll containing the words *Let Us Have Peace*—were the shields of those states that had since been admitted into the Union. Under the scroll was painted a white dove bearing the olive branch, and beneath the dove were flags of all nations entwined with laurel.

Certainly we could use some sort of a peace drum today!



Over Federation Field

By CHAUNCEY A. WEAVER

Symphony for Just-Almost Seven

When I was 'most seven, I knew of a road
That climbed to the top of a hill,
And the world was so lovely up there near the sky—
So peaceful and happy and still,
That the little road stopped where a spring tinkled out
By the side of a blackberry vine.
I'd gather some blackberries, juicy and sweet,
And there like a king I would dine.
Then, quenching my thirst from the spring, I would sit
To Nature's great orchestra thrilling,
While the tinkle of water, the sigh of the wind,
And the songbirds' melodious trilling
Led a symphony finer than man ever wrote,
On a stage that reached clear up to heaven;
And a special performance was played every day
For a lad who was just-almost seven.

ALFRED I. TOOKE.

In the early days of our contributions to "Over Federation Field" we began the practice of using a poetic introduction. We always endeavored to make selections possessed of recognized merit. Occasionally we had the audacity to publish a composition of our own. In the recent August issue our selection was "Sea Fever," from the pen of John Masefield. When the August International Musician appeared, the poem appeared without Masefield's name. Someone may think, "Can Weaver have the audacity to try and palm off a Masefield poem as his own?" Perish the thought! these opening lines are designed to correct the error. John Masefield, the English poet and dramatist, was born in 1875 and became British Poet Laureate in 1930. His fame rests in part on the sea ballads which have come from his pen—among the list being "Sea Fever."

We are in receipt of an Edition de Luxe Musicians' Directory, Local 47, Los Angeles. Up-to-date membership—13,662. This directory consists of 343 pages. The combined instrumental classification is something to ponder! It is as follows:

Arrangers, 1,115; Accordions, 544, plus 41 Electric Accordions; Banjos, 400; Bassoons, 117; Bazookas, 2; Bongoes, 44; Basifon, 1; Brazilian Rhythm Instruments, 17; Bugles, 21; Calaphone, 1; Calliopes, 9; Castinets, 2; Cavaquinhos, 2; Celestes, 44; Cellos, 336; Chinese Moons, 2; Clarinets, 2,296; Contra Bass Clarinets, 3; E-flat Clarinets, 14; Claves, 67; Clarinets, 511; Concertinas, 6; Conductors, 374; Congas, 23; Copyists, 350; Cor de Chasse, 1; Cuban Rhythm Instruments, 55; Goofus Horn, 1; Cymbals, 36; Domras, 9; Drums and Traps, 1,319; Bass Drums, 60; Drum Majors, 17; South Sea Drums, 8; Tahitian Drums, 8; Tom-Tom, 1; English Horn, 87; Entertainers, 177; Euphoneums, 13; Fife and Drum Corps, 21; Flageolet, 1; Flutes and Piccolos, 557; Fluegel Horns, 6; French Horns, 180; Glockenspiels, 12; Gooch-Gadget, 1; Guiros, 24; Guitars, 1,656; Harmonicas, 68; Harmoniums, 12; Harps, 103; Jew's Harps, 8; Jugs, 5; Librarians, 48; Lutes, 3; Mandocellos, 10; Mandolins, 73; Maraccas, 117; Marimbas, 32; Mellophones, 32; Musettes, 3; Oboes, 170; Ocarinas, 31; Octavins, 41; Organs, 1,054; Pianos, 3,408; Saxophones, 2,315; Solovoxs, 121; Sousaphones, 69; String Basses, 1,289; Trombones, 820; Trumpets, 1,509; Tubas, 273; Tune Detective, 1; Tympani, 321; Unafon, 1; Vibrachord, 1; Vibra Harps, 58; Vibraphones, 184; Violins, 2,286; Violas, 508; Artistic Whistling, 4; Zither, 1; Xylophones, 117; Telephones, everybody.

How it happens that the Dinner Horn was overlooked is an outstanding mystery in this remarkable compilation. Nevertheless we shall treasure this directory. To the sender thereof — our sincere thanks.

We never dreamed that the name of "Weaver" would inspire the poetic muse. But Florida soil is prolific; and from a Miami garden the following comes to life under the careful cultivation of Helen Haugen of 443 N. W. Fourth St.—introduced by the following explanatory note: "I have written the image of your name in 'My Book of Names.' Thought you might like a copy." It follows:

CHAUNCEY

Silver strings of harp of gold
Weave the beautiful story:
The most glorious love ever told.
In the wreath of evergreen glory.
Swing wide the golden gate,
Of the famous Hall of Fame,
And bow with a bit of fate
Of the merits of a name.
Weave the singing, restless waves,
With the bells of the highest mountain;
And unlock the door of the cave,
From where flows the precious fountain.
Tune the heart strings of silver and gold,
With the truest message of heart and soul.

Well, well! Too bad—the rules of rhythm forbade the addition of "er" as a caudal appendage to Weave!

But never-the-less, the urge is impossible of repression:

TO HELEN

For me to be recorded,
In your budding flower game;
Thus mustered as immortal,
We at last have captured fame!
To be overlooked by Helen Haugen,
Would be a cruel fate,
Hence we'll slide on her toboggan,
And trust the rest to fate!

There are marked indications of a growing popularity in band concert music. Of course the band has long enjoyed a status of importance in a certain type of community and general public affairs. The recent summer season public urge budded and blossomed into whole-hearted experimentation. In Des Moines—if illustration may be pardoned—a series of six concerts, on six consecutive Sunday evenings, a band

of fifty-five pieces, under the leadership of Lorain Watters, without a single interruption on account of inclement weather, played on the west-side slope of the Iowa state capitol building to audiences consisting of thousands of delighted people. Bob Burlingame, of the KRNT radio staff, was the eloquent and instructive announcer of each number played. Des Moines business interests were liberal fund contributors, and the closing concert was climaxed by an enthusiastic acclaim for another series of band programs during the summer season of 1950. From reports coming in from all parts of the country the summer band concert movement has been a great success. It is a heartening demonstration—and one sure to bring forth widening endorsement.

Editor Richard McCann, of the Local 802 (N. Y.) "Allegro," refers to the Washington, D. C., political hippodrome as "The Eighty-Worst Congress." We are content to let it go at that.

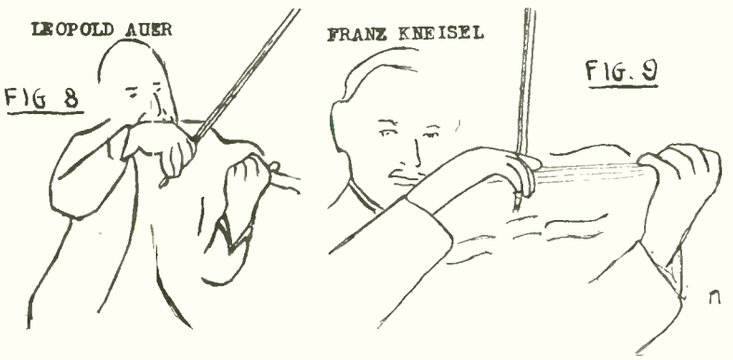
At the age of ninety years, Major George W. Landers has disposed of his long-established music business at Clarinda, Iowa; and, lo, and behold! a letter comes from him from Harwich Port, Mass., where he is cosily ensconced with his daughter. The Major has been a familiar figure in Iowa band and military circles for a lifetime. His fame, in his particular line, extends far beyond the lines of his long-resided commonwealth. Still in excellent health, he boldly declares that if the Cape Cod peninsula becomes too monotonous—back to Clarinda he will go. Perhaps the next time we hear from him he will be wearing the sturdy petals of a century plant for a button-hole bouquet. It is a superlative gesture to wish him a long life—it is already within his grasp. Come to think about it—we would not be surprised to hear that he has already organized a Harwich, Cape Cod, band!

Interesting news comes from Denver, Colorado. Our old friend, Mike Muro, long-time President of Local 20, recently won a Chevrolet automobile at a drawing held at Mount Carmel Church in that picturesque and far-famed city. Congratulations!

THE VIOLIN *Views and Reviews*

(Continued from page twenty-two)

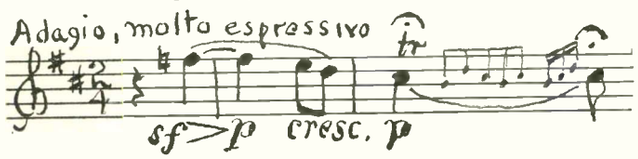
The following drawing of Leopold Auer reveals the difficulties of the high position at the frog. Kneisel, combining the old with the new and adjusting his index finger to the change, has an easier time of it.



I have introduced the last drawings to demonstrate that ease or awkwardness are not vital factors in a bowing method. If the right arm is capable of putting into sound the musical ideas of the player (provided he have musical ideas) the right arm is adequate no matter how many laws of "nature" it breaks in the process.

This idea is only valid if the player gets his ideas from his inner musical consciousness instead of having them dictated by his muscles. Too many players do not permit themselves to get musical ideas which are too advanced for their hands, and allow technique to dictate interpretation.

If in the following example from Beethoven



the player finds that his *sforzando* and *crescendo* do not have sufficient Beethovenian anger, that his *piano* is "full-bodied" instead of breath-taking, that he must keep changing bows in the slow tempo and that there is a general lack of smoothness and ease, he might be justified in suspecting his right arm technique despite the fact that it is otherwise "natural" and possessed of a good staccato and "big" tone.

After all, we learn violin in order to play Mozart and Beethoven, not merely violin

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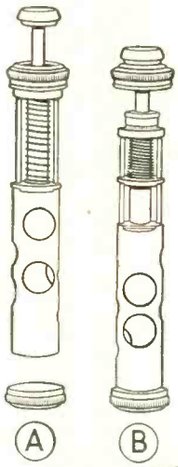

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Two guide pins are used to direct each piston as it silently works up and down. New tapered design springs are placed at the top in a manner similar to the old "spring barrel" but in an improved method which eliminates the difficulties experienced with the old "star" locating member. Complete valve assembly can be lifted out and put back quickly and easily. Assures light, fast action, rugged service and long life. Fig. A shows valve in normal position; Fig. B shows valve depressed.

THE 28B *Connstellation*

5 STAR PERFORMANCE

★ RESONANCE

Tone is easily produced, is fat and full, especially in high register, beyond A above the staff, also in extremely low register. It remains sweet, round and full in pianissimo passages, with power to spare.

★ RESPONSE

Tones start with the least effort. The player feels the controlled energy in every tone ond does not have to "strain" to start the tone as may be necessary on many other trumpets. Players say this trumpet "has just the right amount of resistance for good control."

★ TONE FLEXIBILITY

The player can start a tone with the slightest breath and cause it to increase to a fortissimo and bring it back to a pianissimo, smoothly and evenly. Players say "the tone has a fluid quality."

★ SCALE

The scale is smooth, even and well balanced. No need to force a tone here and squeeze a tone there. Musicians comment particularly on the 1st valve tones, saying these are the most accurate ever experienced.

★ INTANGIBLE QUALITIES

One which all players sense when they play the 28B . . . "The tone projects well." Another . . . "The tone is solid and compact and doesn't spread or fall apart after it leaves the bell."

The Connstellation is a *brand new* trumpet in medium bore, with large one-piece bell thinned at edge and a new mouthpipe with a unique taper, resulting in a remarkably solid and compact tone of great resonance. Although the tone is big and full it has characteristic trumpet brilliance. Tones start with the least effort. Has just the right amount of resistance for good control.

Complementing the musical excellence of this great new trumpet is Conn's new, patented and exclusive top spring valve. There's nothing to compare with the Connstellation. Try it and you'll agree!

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SIMPLE MELODY (Victor) Jean Sablon.

Here's pleasant listening to an entertainer who really knows how to sell a song. Reverse side "At the Cafe Rendezvous."

LOVE IS SUCH A CHEAT (Victor) Freddy Martin and his Orchestra.

Subtitled "The Gypsy Song," this harks back to the "Sabre Dance." Clever lyrics. Other side—"My Own, My Only, My All."

THAT LUCKY OLD SUN (Decca) Louis Armstrong with Gordon Jenkin's Orchestra, with BLUEBERRY HILL.

"Old Sun' is sure to win, and "Blueberry Hill" will not be far behind.

YES, SIR, THAT'S MY BABY (Capitol) Nat "King" Cole and The Trio.

Capitol is going all out recording the old numbers: "That Certain Feeling," "That's My Weakness Now," "Button Up Your Overcoat." So far the new treatment only rings true when performed by the "King."

LAND OF LOVE (Capitol) Nat "King" Cole.

Back to "Nature Boy," but tied neatly by The Trio and Cole.

YOU'RE MY THRILL (Columbia Set C-189) Doris Day with Orchestral Accompaniment.

Doris Day is a lass who has a deft way with a ballad. She sings with a mixture of freshness and sophistication that has become associated with the Day name.

MERRY CHRISTMAS POLKA (Decca) Andrew Sisters with Guy Lombardo's Orchestra.

This is as good as "Winter Wonderland" and destined to be a real hit.

CHRISTMAS CANDLES (Decca) Andrew Sisters with Guy Lombardo and his Orchestra.

ICHABOD (Victor) Tex Beneke and his Orchestra.

Tex Beneke plays two tunes from Walt Disney's new picture, "Adventures of Ichabod and Mr. Toad." Plattermate to "Ichabod" is "Katrina." Typical Beneke treatment.

JEALOUS HEART (Victor) Bill Lawrence with Vocal Quartet and Orchestra.

A good ballad well sung by a good performer.

MISS LIBERTY (Columbia Set MM-860) Lyrics and music by Irving Berlin, book by Robert Sherwood. Performed by the Original Broadway Cast. Directed by Moss Hart.

From the beginning to the end this album is good fun. The tunes are extremely singable, the lyrics competent and sometimes clever, and the cast performs with freshness and good humor.

WHO'LL BE THE NEXT ONE TO CRY OVER YOU (Decca) Mills Brothers.

The usual impeccable Mills' style. Should be as good as "Paper Doll."

I WANT YOU TO WANT ME (Decca) Mills Brothers.

Just right.

HOLLYWOOD SQUARE DANCE (Victor) Swing and Sway with Sammy Kaye.

This is good fun with Laura Leslie doing the singing, and Sammy Kaye as the square dance caller.

SLEEPY HOLLOW (Victor) The Pied Pipers with Orchestra conducted by Skip Martin.

Once again the Pied Pipers live up to their reputation for close harmony sung smooth and sweet. Reverse side "Cheap Cigars," a so-so novelty tune.

"STRICTLY" DANCE MUSIC (Columbia Set C-183) Victor Sylvester and his Ballroom Orchestra.

The name of Victor Sylvester is well known in England and on the Continent, but has been rarely heard here. He has become famous as a band leader who plays music "strictly" for dancing, and his records have been widely used by dancing schools, theaters, radio programs, etc. To those whose ears are used to the syncopation and swing of American bands, Victor Sylvester's arrangements will sound somewhat on the old-fashioned side.

IT'S A MOST UNUSUAL DAY (Capitol) Margaret Whiting with Frank DeVol and his Orchestra.

Margaret is singing what she knows best. Recording is de luxe.

ST. LOUIS BLUES (Capitol) Margaret Whiting with Frank DeVol's Orchestra.

Next to the real thing this is best.

THAT LUCKY OLD SUN (Victor) Vaughn Monroe and his Orchestra.

This top-flight tune receives the usual smooth Monroe treatment. Reverse side—"Make Believe."

SLIDER (Victor) Count Basie and his Orchestra. Reverse side—SHE'S A WINE-O.

The inimitable Count Basie does a wonderful job of rhythm playing in both numbers.

I KNOW, I KNOW, I KNOW (Capitol) Paul Weston and his Orchestra with The Jud Conlon Singers.

Smooth arrangement of a grand song. Folks will be humming it for months. "Lingering Down the Lane" is a good companion.

CIGAREETS, WHUSKEY, AND WILD, WILD WOMEN (Capitol) Red Ingle and The Natural Seven.

This is a "honey" of a hillbilly record. Jo Stafford sings "Temptation" on the other side, and can she give with the corn like as if she never had shoes on.

DON'T CRY JOE (Decca) Gordon Jenkins and his Orchestra and Chorus. Betty Brewer does the vocal.

PERHAPS, PERHAPS, PERHAPS (Decca) Same set-up as "Don't Cry Joe."

Two "terrific" tunes, done in perfect taste. Goes on record as having the largest advance order in months.

PERMANENT MUSIC

A BACH PROGRAM (Columbia Set MM-846) The Philadelphia Orchestra, Eugene Ormandy, Conductor.

For this album Eugene Ormandy has chosen four works by Bach consisting of the "Passacaglia and Fugue in C Minor"; "Jesu, Joy of Man's Desiring"; "Toccata and Fugue in D Minor," and the Chorale-Prelude "Sleepers Awake." Eugene Ormandy and the Philadelphia Orchestra have given a very fine performance of this inspired music.

MUSIC FOR FOUR PIANOS (Columbia Set MM-852) Philharmonic Piano Quartet (Ada Kopetz, Bertha Melnik, Max Walmer, John Scales).

This release introduces a new piano quartet to the record world. They play with a high degree of skill and precision and one feels that they are on their way to becoming very well established in the piano quartet field. The selections in "Music for Four Pianos" are for the most part familiar, and include Lecuona's "Andalucia"; "Cradle Song" (Traditional); Prokofiev's "Peter and the Wolf—Procession"; Strauss's "Die Fledermaus" waltzes, and Morgenstern's "Toccata Guatemala," all arranged by Moritz V. Bomhard.

MUSIC OF LECUONA (Columbia Set MX-318) Morton Gould conducting The Robin Hood Dell Orchestra of Philadelphia.

Morton Gould's handling of the four short Lecuona compositions in this album is most effective. The resulting music is notable for its spirit and infectiousness. Pleasant listening.

BEETHOVEN CONCERTO IN C MAJOR for Violin, 'Cello, Piano and Orchestra, Op. 56. (Columbia Set MM-842) John Corigliano, Violin; Leonard Rose, 'Cello; Walter Hendl, Piano, with Bruno Walter conducting the Philharmonic-Symphony Orchestra of New York.

The so-called "Triple Concerto" is one of Beethoven's lesser-known works, but it is interesting to note that this is the only one of his compositions in which more than one solo instrument is associated with the orchestra. There are three movements—(1) Allegro, (2) Largo and (3) Rondo alla Polacca. The final movement is in the form of a polonaise, a not-too-common form in Beethoven's literature. Bruno Walter (famous as a Beethoven interpreter) has given a wonderful reading of the score, and the work of the soloists and orchestra is uniformly good.

THE WALTZES OF JOHANN STRAUSS Marek Weber and his Orchestra. (Columbia Set C-188).

This album should be of interest to figure skaters.

OFFICIAL PROCEEDINGS

Of the Fifty-second Annual Convention of the American Federation of Musicians

FOURTH DAY

CIVIC AUDITORIUM, SAN FRANCISCO, CALIF.

RESOLUTION No. 81.

MEASURES AND BENEFITS

WHEREAS, In many of the smaller Locals a haphazard method of bookkeeping is used, and

WHEREAS, Article 2, Section 1 of the Constitution and By-Laws requires Local secretaries and or any person handling funds of the Local and Federation to be bonded, and

WHEREAS, Many members elected to these offices have no knowledge of bookkeeping, therefore,

BE IT RESOLVED, That the Federation shall set up a simplified yet adequate bookkeeping system for use by Locals of 300 or less, and

BE IT FURTHER RESOLVED, That for the protection of these Local secretaries or any other person handling funds, no Local of 300 members or less shall be permitted to use any other form of bookkeeping system, and

BE IT FURTHER RESOLVED, That the Federation shall furnish these books at cost to the Local.

ARCH MERRIFIELD,
Local 113.

The report of the Committee is unfavorable.

Discussed by Delegates Merrifield, Local 113; Stigler, Local 601; Beauchamp, Local 615; Shortridge, Local 505; Foster, Local 687.

Motion is made that the matter be referred to the President.

The motion is adopted.

Chairman Ringius thanks the Committee for its cooperation.

The Committee on Law continues its report:

RESOLUTION No. 21.

LAW

WHEREAS, In 1939 the International Executive Board ruled that no bands or orchestras could broadcast free of charge to solicit engagements, announce itineraries, etc., and

WHEREAS, This ruling was relaxed in 1947 to allow local autonomy with but two restrictions remaining, and

WHEREAS, Such rulings may be found only by rechecking old Board minutes or writing to the President's office, as they are not incorporated into the National By-Laws, and

WHEREAS, Such situations are ruled on from time to time by the Board that directly affect every Local such as (are cooperative bands allowed, etc.)

BE IT RESOLVED, That decisions of the International Executive Board affecting general policy shall be published monthly in a special box in the International Musician, and

BE IT FURTHER RESOLVED, That one of the first items of Convention business shall be to approve or disapprove these decisions so that approved changes may be added to the National By-Laws.

OR

If Convention approval is not needed, these changes be automatically included in the yearly revision of National By-Laws.

EDWARD J. MOORE, JR.,
Local 132.

The report of the Committee is unfavorable.

The report is adopted.

RESOLUTION No. 23.

LAW

WHEREAS, The adoption of the Traveling Book has proved satisfactory and has effected a saving to many traveling members by elimination of paying dues to more than one Local (exclusive of their home Local) during any three-month period, and

WHEREAS, The Traveling Book and Transfer Card are similar in purpose, but due to circumstances many Locals and members are confused and after a Transfer Card is issued certain conditions may alter the case and a Traveling Book is required, and vice versa.

THEREFORE, IT IS RESOLVED, That the Transfer Card be discontinued and the Traveling Book be used by all members leaving their home Local either for traveling or to establish residence in the jurisdiction of another Local.

BE IT FURTHER RESOLVED, That Article 14, titled "Transfers" be changed by deleting the words Transfer Card throughout and substituting the words "Traveling Book."

ARTHUR H. ARBAUGH,
Local 223.

The report of the Committee is unfavorable.

Discussed by Delegates Arbaugh, Local 223; Gallagher, Local 43; Secretary Cluesmann, Delegate Dowell, Local 149.

The unfavorable report of the Committee is adopted.

RESOLUTION No. 24.

LAW

RESOLVED, That any member of the Federation who threatens and/or does bodily harm to any officer of the Federation or of any Local of the Federation when in the performance of his or her duty as such, shall be, if proven guilty of said offense, fined the sum of Five Hundred Dollars or suspension or both.

HENRY W. BAYLIS,
GEORGE BURGER,
HARRY MURNANE,
Local 13.

CARL DEMANGATE,
GORDON RANDALL,
Local 85.
HENRY H. JOSEPH,
PEGGY JOSEPH,
Local 809.
JOHN U. HANAFORD,
GEORGE M. YESSE,
Local 291.
CHARLES E. MORRIS,
Local 506.
IRVING M. DOLING,
Local 14.
GORDON L. BENOIT,
Local 96.

The report of the Committee is unfavorable.

The report is adopted.

RESOLUTION No. 25.

LAW

Change Article 14, Section 11 of the National By-Laws to read as follows:

"A member who has deposited a card in a jurisdiction cannot leave same, while his card is on deposit, to play engagements in his home Local later returning to the jurisdiction in which he deposited his card. A member who is guilty of such violation shall have his card revoked by the Local."

VINCENT E. SPECIALE,
ALFONSO PORCELLI,
Local 661.

The Committee offers the following amendment:

"A member who has deposited his transfer card in a Local cannot leave same while his card is on deposit without the consent of that Local. A member who is guilty of such violation shall have his transfer card revoked by that Local."

Discussed by Delegate Cintura, Local 427.

The report of the Committee is adopted.

RESOLUTION No. 26.

LAW

WHEREAS, Some of our bands carrying individual vocalists list the vocalist as part of the personnel and the vocalist's wages are figured in on the contract, and other bands just mention the vocalist, and the remuneration is not disclosed, and

WHEREAS, Some of these vocalists at times have and use devices that are not musical instruments or at best are "false" instruments, such as home-made contraptions, or a glorified gourd with strings on it, sometimes beaten with a brush or switch to add to the rendition of the orchestra playing the engagement, and

WHEREAS, This Local protested the use of these improvised rhythm instruments or devices by a non-member, and found permission had been granted for such use. Therefore,

BE IT RESOLVED, That a vocalist traveling with an orchestra be prohibited from using any kind of contraption or device that lends background rhythm to the rendition of an orchestra, unless he or she has a membership card in the American Federation of Musicians.

MARTIN O. LIPKE,
Local 610.
VICTOR I. CARPENTER,
Local 270.
HORACE ANDERSON,
Local 519.

The Committee offers the following amendment:

Change the last paragraph to read:

"THEREFORE, BE IT RESOLVED, That any person performing with an orchestra . . . etc."

The report of the Committee is adopted.

RESOLUTION No. 27.
LAW

WHEREAS, There are many areas confined within the jurisdiction of our Locals containing cities of considerable population in which there is no Local, and

WHEREAS, Many small Locals have very large geographical areas to police, with inadequate man power to accomplish the work, and

WHEREAS, One of the best incentives in the past was for towns of adequate size to obtain a charter of their own. Therefore,

BE IT RESOLVED, that Article 3 of the Constitution be amended to read minimum of 30 musical performers may apply for a charter (instead of 50), all other provisions to remain as previously adopted.

MARTIN O. LIPKE,
Local 610.
VICTOR I. CARPENTER,
Local 270.

The report of the Committee is unfavorable.

The report is adopted.

RESOLUTION No. 28.
LAW

WHEREAS, Our democratic representation, as embodied in delegates to our National Convention, follows the general plan of state and local governments, whereby each Local has representation, and

WHEREAS, In the case of state and city governments, if a representative moves from the state, or an alderman moves from one ward to another, he or she immediately loses the right to represent the people in the state or ward (as the case may be) he or she formerly lived in, and,

WHEREAS, In Article VI of our Constitution, this provision has not been set up, therefore,

BE IT RESOLVED, Effective with the next Convention, that Article 6 of the Constitution be amended to provide that delegates to the National Convention must reside in or maintain an office (when the delegate is an officer of a Local) in the jurisdiction of the Local represented, i.e., An officer may reside in an adjoining jurisdiction—providing he maintains a Local office in the jurisdiction of the Local he represents.

MARTIN O. LIPKE,
Local 610.
VICTOR I. CARPENTER,
Local 270.
HORACE ANDERSON,
Local 519.

The introducers request permission to withdraw the resolution.

Permission is granted.

(To Be Continued)

PROTECT YOUR FUTURE—
Buy Your EXTRA Bonds Now!

Statement of the Ownership, Management, and Circulation Required by the Act of Congress of August 24, 1912, as Amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 232).

Of International Musician, published monthly at 39 Division Street, Newark 2, N. J., for October 1, 1949.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Leo Cluesmann, Newark 2, N. J.

Editor: Leo Cluesmann, Newark 2, N. J.

Managing Editor: S. Stephenson Smith, Newark 2, N. J.

Business Managers: None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership, or other unincorporated firm its name and address, as well as that of each individual member, must be given.) American Federation of Musicians, James C. Petrillo, president, 570 Lexington Avenue, New York 22, N. Y.; C. L. Bagley, vice-president, 408 South Spring St., Los Angeles 13, Calif.; Leo Cluesmann, secretary, 39 Division St., Newark 2, N. J., Harry J. Steeper, treasurer, Box B, Astor Station, Boston 23, Mass.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None other than American Federation of Musicians.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above was 200,500.

LEO CLUESMANN,

Sworn to and subscribed before me this 15th day of September, 1949.

JOHN M. HAMMER,
Notary Public of New Jersey.

(SEAL)

My commission expires January 15, 1952.

Official Business

COMPILED TO DATE

WANTED TO LOCATE

Tyson (Tige) Hale, member Local 56, Grand Rapids, Mich.

Pappy Howard, member Local 55, Meriden, Conn.

FORBIDDEN TERRITORY

The Copa Lounge, Fall River, Mass., has been declared to be Forbidden Territory to all but members of Local 216, Fall River, Mass.

The Palais Royale Ballroom, Portland, Ore., has been declared to be Forbidden Territory to all but members of Local 99, Portland, Ore.

CHARTER REVOKED

455—Uniontown, Pa. (colored).

491—Princeton, Wis.

REMOVE FROM FORBIDDEN TERRITORY

Marine Room, Chattanooga, Tenn.
Town Tavern, Rochester, N. Y.
Club Royale, Canton, Ohio.

CONNECTICUT CONFERENCE

All locals constituting the Connecticut Conference of Musicians are hereby notified that the fall meeting will be held at Lenny's Wagon Wheel Restaurant, 711 Barnum Ave., Bridgeport, Conn., on Sunday, Oct. 30, 1949, at 11 A. M. Delegates are requested to send four days' advance notice of their attendance to Harry L. Benson, Secretary-Treasurer, 423 Orange St., New Haven 11, Conn.

CHANGE OF OFFICERS

Local 45, Marion, Ind.—President, Paul McCoy, 807 S. "G" St.

Local 217, Jefferson City, Mo.—Secretary, Oscar F. Muck, 710 Monroe St.

Local 266, Little Rock, Ark.—President, Frank Boers, 215 West 12th St.

Local 377, Asheville, N. C.—President, Fred English, 85 Cranford Road, West Asheville, N. C.

Local 500, Raleigh, N. C.—Secretary, Robert J. Sawyer, 112 West Martin St. Phone: 3-1970.

Local 528, Cortland, N. Y.—President, John C. McNeil, 6 Charles St.

Local 607, Decatur, Ind.—President, R. J. Rice, R. R. No. 1; Secretary, Vern Hebble, R. R. No. 1.

Local 691, Ashland, Ky.—Secretary, Harry T. Dodson, P. O. Box 608.

CHANGES IN ADDRESSES OF OFFICERS

Local 43, Buffalo, N. Y.—President, Charles Bufalino, 124 West Chippewa St., Buffalo 2, N. Y.; Secretary, John F. Hassler, 124 West Chippewa St., Buffalo 2, N. Y.

Local 91, Westfield, Mass.—Secretary, Charles D. Hagan, 68 Mountain View St. Phone: 237-WK.

Local 124, Olympia, Wash.—Secretary, Ray W. Walker, 205 West Fifth Ave.

Local 225, Coeur D'Alene, Idaho—Secretary, Charles A. Best, 517 Sherman Ave.

Local 260, Superior, Wis.—Secretary, V. W. Knickerbocker, 1019 Tower Ave. Phones: 5173-7268.

Local 349, Manchester, N. H.—Secretary, Edward F. Cote, 1170 Elm St. Phone: 30153.

Local 377, Asheville, N. C.—Secretary, Earl E. Woodard, 814 Haywood Road, P. O. Box 1186. Phone: 3-4151.

Local 490, Owatonna, Minn.—Secretary, Mrs. Elma Skalicky, 816 South Oak St.

Local 505, Centralia, Wash.—President, E. R. Shortridge, P. O. Box 268.

Local 564, Altoona, Pa.—Secretary, B. Harley Shook, 6011 6th Ave.

Local 677, Honolulu, Hawaii—Secretary, Alvin K. Isaacs, 1888 East Kalakaua Ave. (McCully Square).

Local 750, Lebanon, Pa.—Secretary, George W. Swanger, Jr., 114 East Maple St., Palmyra, Pa. Phone: 8-6023.

Local 809, Middletown, N. Y.—Secretary, Henry H. Joseph, 1 Ingalls St. Phone: 8017.

DEFAULTERS

Bob Umbach, Birmingham, Ala., $475.00.

The Corral, and J. B. McGowan, Dunsmuir, Calif., $320.00.

The Pines, Tulare, Calif., $360.00.

Leon & Eddie's, Palm Beach, Fla., $180.00.

Dickerson, Matthew, Indianapolis, Ind., $668.00.

Cobra Lounge, and C. D. Rogers, Baton Rouge, La., $764.00.

B. M. Williams, Booneville, Mo., and Rivers Bowden, El Paso, Texas, $200.00.

Don's Supper Club, and Don Purviance, operator, Lincoln, Nebraska, $35.00.

Tahoe Biltmore Hotel, Lake Tahoe, Nevada., $1,177.00.

Murphy's, and James Murphy, Trenton, N. J., $1,000.00.

Josephine Premice, Brooklyn, N. Y., $120.00.

Havana-Madrid Restaurant, New York, N. Y., $350.00.

Commander Hotel, and Frank Janis, Prop., Rome, N. Y., $240.00.

Herman Spero, Cleveland, Ohio, $650.00.

James E. Clemons, Fort Worth, Texas, $300.00.

Shy-Ann Nite Club, and Hazel Kline, Mgr., Cheyenne, Wyo., $1,725.00.

Peacock Inn, and E. Spooner, Ottawa, Ontario, Canada, $28.00.

Katherine Wetham, Toronto, Ontario, Canada, $500.00.

Oak Lawn Theatre, and Paul Ketchum, owner and operator, Texarkana, Arkansas, $213.00.

THE DEATH ROLL

Beaver Falls, Pa., Local 82—Charles A. Conti.

Boston, Mass., Local 9—Antonio DeMartinis, C. M. Wilkinson, Roger J. Magee, Jr.

Chicago, Ill., Local 10—Mrs. Mae Munro, Carl Hunt.

Detroit, Mich, Local 5—Lee Cunningham, John T. Scott.

Elizabeth, N. J., Local 151—Harold Gardner.

Gary, Ind., Local 622—William Anderson.

Huron, So. Dak., Local 693—Mark Marcusen.

Indianapolis, Ind., Local 3—Abijah Davis.

Lafayette, Ind., Local 162—Carl T. Brown.

Los Angeles, Calif., Local 47—Otto Besag, Ralph I. Chazin, Harvey King (Schauffer), Achille Heynen, Carl (Tiny) Hunt, Junius B. (Judge) Linn, Joe Meyer, Eddie Parks, John H. Swain, Oscar Wasserberger, Joe F. Willis.

Minneapolis, Minn., Local 73—Ellsworth (Babe) Wagner.

Montreal, Quebec, Canada, Local 406—Irene Smith.

Miami, Fla., Local 655—John W. Geiger.

New York, N. Y., Local 802—Gennaro Caldarelli, Michael I.

Racko, Burt Smith, James S. Corcoran, Edward A. Fink, Malcolm C. Maynier, El H. Y. Nuredin, Aileen O'Neill, Ciro Valente, Harry Fidler, Frank J. Guilfoyle, Julius C. Koechio, Damiano Ruggiero, Arthur Burchard, George Barchfeld, Gabriel Greenspan, Harry Kahn, Jacob Narkir, Morris Phillips, Oscar Wasserberger.

New Castle, Pa., Local 27—James Hamilton.

Newark, N. J., Local 16—Gus Rau, Elwood Jerolaman.

New Ulm, Minn., Local 513—Ellsworth Wagner.

Omaha, Neb., Local 70—Geo. E. Cogswell.

Philadelphia, Pa., Local 274—George F. Baquet, Lester Miller, Harry Marsh, Sr., Edith Mae Brent, Ardie Ladd, Clarence (Chick) Williams, David Bob Simms, Ishmael Thomas.

Plainfield, N. J., Local 746—Ellsworth Thompkins.

Pittsburgh, Pa., Local 60—Barry Laurence, Charles Vecchiola, Carl Debberthine.

Racine, Wis., Local 42—Erwin H. Sorensen.

San Francisco, Calif., Local 6—Joseph Figone, Jorgen Nielsen, Elie Robt. Schmitz, Lee S. Roberts, H. Potter Ross.

St. Catherines, Ont., Canada, Local 299—Cory (Charles) Baer.

Toronto, Ont., Canada, Local 149—L. F. (Puff) Addison.

Vancouver, B. C., Canada, Local 145—J. W. Leach, Robert Griffiths.

Washington, D. C., Local 161—Hans Kindler, Emil Roetschi, John J. Turpin.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS, ERASURES

SUSPENSIONS

Akron, Ohio, Local 24—Richard S. Adams, William M. Brown, Frank Caetta, Eugene Cottrill, Duke Curry, Roger E. Ellis, Robert Ferry, DeWilburn Foster, Jack G. Gibson, Harry R. Gilcrest, Fred Harbarger, Jr., Floyd G. Jenkins, Leo Labunski, Delmar B. Ladd, Don Lautzenhiser, Robert F. Lewis Wade B. Loy, Jr., Wade B. Loy, Sr., Herbert W. McCray, Roxy Marrese, Thomas B. Marshall, Bernard V. May, Joe T. Mazzola, A. Thomas Moree, Dorothy M. Moree, Wilfrid J. O'Connor, Leonard A. Perretta, Paul J. Plazo, James E. Ray, Fredrick W. Reynard, William G. Rich, Joseph E. Sengler, Leon Simon, Jack J. Sparhawk, Thomas E. Voorhees, Robert W. Young, Raymond S. Fowler.

Bloomington, Ill., Local 102—Jim Loomis, Warren Johnson, Don Smith. A. Dickerson.

Colorado Springs, Colo., Local 154—E. D. Broyles, Rene Dufour, R. Golovan, Bill Goodner, Roy Harris, John Metzler, John Zorack, L. Brewster, G. L. Hess.

Long Beach, Calif., Local 353—Kathleen Alleyn, Estelle Morris, Jeanne Cowan, Carmen Dunn, Wm. H. Edwards, Mervin Funchess, Carl Kuykendahl, Mile Miller, Stanley E. Walker.

Lafayette, Ind., Local 162—Gordon W. Cole, Jr., Gene Cochringer, Ed. Holloway, Emil Knowles, Ronald Miller, Leland Penrod, Orville C. Runner, Carl F. Stuehrk.

Mobile, Ala., Local 407—Arnold Parks.

Medford, Ore., Local 597—Jerry Long.

Morristown, N. J., Local 177—Larrie Cassara.

Milford, Mass., Local 319—Guido Andreotti, Robert Erickson, Leo Fannon, Geo. Fitzgerald, Robert Votolato, Harry Holmberg, Anthony Imbruno, Murray Stevens, Joseph Domsky.

Montreal, Quebec, Canada., Local 406—Chuck Peterson.

Newark, N. J., Local 16—Lawrence M. Atkins, William Black, Jr., Pasquale M. Corona, Fred J. Calderone, Thomas J. Cousins, Michael Calabrese, Michael D'Aloia, John D'Amato, Grace M. Diegnan, Burton C. DeVore. Ray Eberle, Fred C. Engelman, Ernest Epstein. E. Dean Farnsworth, Miguel Flores, Nazario Galeno. Frank P. Geraci, Thomas Gevas, Irving Gollender, Edward Grisai, Nellie Grisai, Harry Hanlon, Russell E. Henry, Richard Hildebrand. Edward Isemann, George Jackson, Stanley Karolewski, Stanley Kernoski, Charles R. Kotchkoski, Frank J. Lanzara, Johnny Layne (Jos. Buczkowski), Pat Liporada, James Lowe, Henry King. Claire C. Lynn, Joseph Macchiarverna (Mack Verna), Elgin J. Madeo, Romeo Madeo, Frank Mandalla, Frank Marcy, Nick

Orichio, Calvin Reaves, Joseph Rossi, James O. Scott, Louis E. Sica, William Slater, Irving Slifkin, Heinrich Tafet, Jerry Vezza, William J. Wierdo, Ed Wojnarski, Charles Siegel.

Oklahoma City, Okla., Local 375—M. C. (Roy) Cowan.

Orlando, Florida, Local 389—Douglas Elder, Bert Lenhart, W. Mauk, John H. Sandlin, Carl Roberts, Connie Welcelean, R. D. Willard.

Peoria, Ill., Local 26—Pauline C. Arnold.

St. Petersburg, Fla., Local 427—Lillian Blake, Ed. Carfagna, Roy Merrill, Eddie Squires, Elizabeth Saemann.

Superior, Wis., Local 260—Elmer D. Manor.

St. Paul, Minn., Local 30—Marvin I. Tingvold.

Taunton, Mass., Local 231—Jos. D. Farinha, Jos. Folcik, Henry S. Ganyer, Jos. Mattos, Jr., Walter Morey, Milford Rausch, Albert Santos, Louis Santos, Arthur Smerdon, Elizabeth A. Thomas.

Watertown, N. Y., Local 734—C. Lloyd Servis, Thomas A. Haney, Floyd A. Kellison.

EXPULSIONS

New Castle, Pa., Local 27—Roger Ferrante, James Foster, Thomas Natale.

Cleveland, Ohio, Local 4—Stan Perry, Joe (Ventura) Scicolone.

Detroit, Mich., Local 5—John E. Miller, Paul Williams.

Ely, Nevada, Local 212—L. T. McDonnell.

Montreal, Quebec, Canada, Local 406—Roger Laliberte.

REINSTATEMENTS

Appleton, Wis., Local 337—Al Nitz, Earl Yaeger, Kenneth Mattern, Cyril Theiss, Rudolph Cherkasky, Paul Jahnke, Clarence Kemmeter.

Akron, Ohio, Local 24—Herbert W. McCray, Bernard V. May, Bobby G. Reeves, Eugene Cottrill, Jack G. Gibson, Roxy Marrese, Thos. Bruce Marshall, Bernard M. Williams, Glenn E. Tripp, Geo. Stratigos, Robert C. Shank, Raymond S. Fowler.

Aurora, Ill., Local 181—Ralph Clem.

Beaver Falls, Pa., Local 82—James Collella.

Bradford, Pa., Local 84—James Fredrickson, Thomas Haley, Michael Zampogna, Earl Ruckman, Edw. Rossman.

Bloomington, Ill., Local 102—Benny Rhodes, Lowell Gregory, Stanley Hirst, John Fortino.

Belleville, Ill., Local 29—Lee Heck.

Beaver Dam, Wis., Local 422—Henry Haider, Alvin Marthaler, Vern Adams, Edward Fuss, Wm. Novoty.

Boston, Mass., Local 9—Jerry Amodeo, Robert Debler, Philip Garovoy, Robert W. Norris, Frank P. Patti, Richard S. Seeley, James J. Coughlin, Joseph A. Castellucci, Richard B. Noble, Donald Scott, Armand N. Starita, Armand E. Bachand, John M. Houser, Deone Parish, Dana K. Russell, Samuel H. Wasserman, Edgar L. Burns, Arthur DeRosa, Fred DiPietro, Jack Edmondson, Eleanor Eldridge, Edmund J. Gedrocz, Louis Glick.

Chicago, Ill., Local 10—Alex Koch, Julia I. Groves, Albert De Vito, Lester D. Mather, Norma Ballard, Richard Vitacca, Ira F. Vail, Earl Nutter, Edward R. Alary, Phyllis B. Plambeck, J. William Poulsen, O. G. (Roscoe) Mareske, Robert L. Skala, Joseph J. De Piano, Judy Jones, Vincent F. Premer, Julie Jones, Henry B. Fluegge, Robert Schreffler, Robert R. Leach, Nellie Williams, Herman G. Kapp, John Frigo, Francis Zuber, Ralph J. Bradley, Marvin Hasting (Bob Parker), William R. Vice, Wm. F. Kolar, Oscar A. Pansini, Dennis V. Roche, Anthony Buchwald (Tony Wald), Hansel A. Cisel, Joseph E. Browne.

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Cairo, Ill., Local 563—Jos. Raymond Butts.

Danville, Ill., Local 90—Norma Rattonetti, Clark Steigerwalt.

Detroit, Mich., Local 5—Samuel J. Alford, Anthony Asaro, Harriet A. Bateson, Henry R. Cosby, Jos. Parnell DeMay, Lawrence Henry (Jacktown) Jackson, Wilfred Arthur Langevin, Edward (Bud) Ludwig, Jos. James (Jimmy) Martin, Kelly Martin, Angelo Primo, Eugene (Gene) (Tubby) Shelton.

Ely, Nevada, Local 212—F. Martin Whitsell.

Fitchburg, Mass., Local 173—Robert Roy, George Lemieux, Daniel Snyder.

Houston, Texas, Local 65—Aubrey A. Gass, Bennie C. Woodworth, Wm. M. Turner, Wm. A. Knittelfelder, James M. Ford, James V. Simpson, Luther E. Colburn, Joe Mercer.

Hazleton, Pa., Local 139—Peter Cortese.

Jersey City, N. J., Local 526—Vincent DelDucca, Carmen Castaldo.

Long Beach, Calif., Local 353—John B. Taylor, Joe Robinson.

Louisville, Ky., Local 11—Cliff Gross, Edw. Kastor.

Mobile, Ala., Local 407—Robert Schwarz, Eddie McKay.

Miami, Fla., Local 655—Margaret E. Banfield (Margie Fields), Robert Eugene Dickey, Wm. James Griffin.

Milwaukee, Wis., Local 8—Randy Lee.

Meriden, Conn., Local 55—James L. Moran, Jack Aloia.

Minneapolis, Minn., Local 73—Edgar A. Charles, Harald McDermott, R. D. Rasmussen, Jr., Dick Stevenson, A. J. Winterbauer, Howard G. Lind, Ruth Ryan, Wm. H. Clark, Vern Wellington, Thomas J. Smith.

Morristown, N. J., Local 177—Harold Griswold.

Montreal, Quebec, Canada, Local 406—Gerard Tremblay, Raymond Rust, Robert Morin, Roy Decair, Jr., Jose Gonzales.

New York, N. Y., Local 802—Armando R. Vecchione, Enrico A. Zizzi, Albert Ghitis, John H. Hunt, Jr., Andrew V. Kirk, Elizabeth E. Mays, Tina Prescott, Claire Rubel, Ethel S. Smith, Ralph D. Williams, Willis M. Crowe, Philip Rappaport, Harry De Marzi, Wm. Henyecz, T. A. Hulbert, Rudolph Jaburek, Majolaine P. Le Beck, Herman C. Mahr, Jose L. Monero, Leo Nadelman, John Ringer, Morton Sapshin, Angelo Santos, Vincent Urgola, Ivey Wilson, Betty Wood, Howard Callender, Warren A. Foley, Antonio N. Ferrer, Winston N. Harrigan, Clarence S. Sherlock, Jerry Schwartzberg, Anthony Aprile, Dinah J. Buckvar, Albert Barry, Jeno Bartal, Alice Cunningham, Jose M. Davila, Benedict F. Drago, Victor M. Goldring, Frank Galassi, Walter K. Holmes, Jr., Jimmie Harris, Lila L. Lichtenstein, Charles S. Melber, Robert L. Richardson, Stephen Roig, Albert J. Raskin.

New Castle, Pa., Local 27—Glen McDonald, Nick Adamo, Wm. Cunningham.

Newark, N. J., Local 16—Jos. J. Lordi, Carmen Petrone, John DeChiara, Vencancio Flores, Stanley O'Loughlin, Pasquale Corona, Frank Lanzara, James Lowe, Pat Liporada, Avery McCune, Walter Stavisky, Fred Goldberg.

New Orleans, La., Local 174—Creston R. Troxler, Jr.

Oklahoma City, Okla., Local 375—Ray Ramzy Cook, Robert L. Heppler, Harry H. Wrennick.

Omaha, Neb., Local 70—Einar E. Olsen, Jr., Vince Ochs, Ray Parsons.

Philadelphia, Pa., Local 274—Clarence T. Berry, Mamie Lee Bradley, Franklin Bronson, Phillip Bronson, Clarence S. Ford, Phillip Johnson, Wm. E. Stevenson, Wm. Garland, Thomas Kennedy, Harry Marsh, Jr., Lemuel Newmuis, Bertram Payne, William Thomas.

Pittsburgh, Pa., Local 60—Jos. Lyle Ashliman, Jr., Raymond G. Bressler, Myron M. Geiger, Roy W. Henricks, Chas. J. Tomayko.

Peoria, Ill., Local 26—Burton J. Sherwood, Donald L. Zimmerman, Roger M. Johnson, Howard L. Swecker, Irene M. Swecker.

Plainfield, N. J., Local 736—Anthony Listopad (Tony Lane), Vincent Sabio, Harry Weiss, Harold Duxbury.

Redding, Calif., Local 113—Robert Bechett. Allan Brunsberg, Edw. Nelson.

San Jose, Calif., Local 153—Wm. Mandell.

San Antonio, Texas, Local 23—Wilbur A. Kuehne, Machen Ferguson, El Roy Gerdes.

San Diego, Calif., Local 325—Clarence L. Rudolph.

Scranton, Pa., Local 120—Ronnie Pitch.

St. Petersburg, Fla., Local 427—Junis J. Stone.

St. Paul, Minn., Local 30—Quentin (Doc) Hartwick, Raymond J. Wahlund, Harold (Hal) Runyon, Melba J. Sands, Lawrence A. Vilendrer.

Santa Rosa, Calif., Local 292—Jack Kellar, Jack Wattles, Willie Scott, Sidney Shilts.

San Leandro, Calif., Local 510—Frank Almeda, Julie Rose, John Santiago.

St. Cloud, Minn., Local 536—Donald Hall.

Tulsa, Okla., Local 94—Al Clauser, Lenard J. D. Francey, Eddie Terry, Aubrey Thomas.

Toronto, Ontario, Canada, Local 149—Ronald Deeth, Graham Essex, Jerry Forte, Carl P. Gleiser, Edw. A. Hancock, Donald Locksley, Norman Nicholson, Ivan Romanoff, Gordon Rowe, Fred Sweeney, W. E. Taylor, Cameron Warne, Erica Zentner.

Uniontown, Pa., Local 596—Wade Atkins, Jr., Frank Bozek, Edw. Domovich, Wm. Eichelberger, James Bartoletti, George Rudar.

Vancouver, B. C., Canada, Local 145—Suzanne Sysak, Jack Horner, Ernie Defoe, T. McConkey.

Watertown, N. Y., Local 734—Max Alguire.

Washington, D. C., Local 161—Ted Munchak, James Franklin Parker, Richard Baumgarder, V. J. Howard Joblonski, Jimmie Rogers, Gaylord M. Tate.

Watsonville, Calif., Local 711—Randolph Bradley, Jr.

Yonkers, N. Y., Local 402—Leo C. Koskey, Kermita A. Walker.

Yakima, Wash., Local 442—Darrel Callahan.

ERASURES

Boston, Mass., Local 9—Walter J. Slocomb, Jr., Frank Bruno Mongiardo, Mickey Palmer.

Fulton, N. Y., Local 267—Henry Weelwood, George Owens.

Gary, Ind., Local 622—Kenneth Bailey, Jimmie Floyd, Eddie Grey.

Huron, S. D., Local 693—Lucas Ganze.

Indianapolis, Ind., Local 3—Harold Berman, Paul A. Cornelius, Jr., Geo. Walter Dehn, Jos. C. Dunn, Leslie Eugene Fullen, Sim T. Graves, Jr., Lester F. Hale, Carl M. Hungerford, Robert Dais Kilby, Merrill W. Laswell, Jr., Olin McReynolds, Jr., Roger Leon Martensen, Peter M. Pauli, Wilfred Lee Scott, Charles M. Pope, David N. Tipton, Phillip Vandevier, Barney Young.

Jersey City, N. J., Local 526—Richard Danube (Bruno), James P. Powers, Solomon Selby, Robert Ellentuck.

(Continued on page forty-six)

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Hawaiian Gardens, and Nick Oreb, mgr.-owner, San Pedro, Calif.
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Midway Park; Joseph Paness, Niagara Falls, N. Y.
Pineview Beach, Stan Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.
Sni-A-Bar Gardens, Kansas City, Mo.
Summer Gardens and James Webb, Gravenhurst, Ont., Can.
Sunset Park; Baumgart Sisters, Williamsport, Pa.
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

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

ALASKA

FAIRBANKS:
Elder, Glen A. (Glen Alvin)

ARIZONA

FLAGSTAFF:
Saguaro Club, and R. M. Greer, Employer.
PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, employer.
Hoshor, John
Jones, Calvin R.
Malouf, Leroy B.
Newberry, Woody, Mgr., and Owner, The Old Country Club.
Wayne's Midway Inn, C. W. Wainscott, Owner.
Willett, R. Paul
TUCSON:
Williams, Marshall
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

ALAMEDA:
Sheets, Andy
BAKERSFIELD:
Charlton, Ned
Conway, Stewart
Cox, Richard
BENICIA:
Rodgers, Edw. T
BEVERLY HILLS:
Mestusis, Paris
BIG BEAR LAKE:
Cressman, Harry E.
CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator.
COMPTON:
Vi-Lo Records
CULVER CITY:
Toddle House, and John J. Toscano.
DUNSMUIR:
Corral, and J. B. McGowan
FRESNO:
Wagnon, Wm. B., Jr., President Valley Amusement Asso., and Barn Dance Hall.
HOLLYWOOD:
Alison, David
Berg, Billy
Birwell Corp.
Bocage Room, Leonard Vannerson
California Productions, and Edw. Kovacks
Dempster, Ann
Finn, Jay, and Artists Personal Mgt., Ltd.
Gray, Lew and Magic Record Co.
Kolb, Clarence
Morros, Boris
Patricia Stevens Models Finishing School
Patterson, Trent
Robitschek, Kurt
Universal Light Opera Co. and Ass'n.
Western Recording Co. and Douglas Venable.
LONG BEACH:
Club Moderne, and W. C. Jarrett
LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Dalton, Arthur
Freeland, F. D., Al-Dean Circus
Halfont, Nate
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.
Preston, Joey
Primrose Cafe, and John Fogarty, Louis Azrow, John Borcy, Joe. S. Kaplan, and Ann Marie Borcy.
Royal Record Co.
Ryan, Ted
Tonkins, Irvan "Van"
Vannerson, Leonard
Vogel, Mr.
Williams, Cargile
Williams, Earl
Wilshire Bowl
MANTECA:
Kaiser, Fred
MONTEREY:
Roberts Club, and A. M. Kolvas, owner.
NEVADA CITY:
National Club, and Al Irby. Employer.
NORTH HOLLYWOOD:
Lohmuller, Bernard
OAKLAND:
Bozo's Cafe, and Fred Horn, Operator.
Leon and Eddie's, and John E. Rossi.
Moore, Harry
Morkin, Roy
OCEAN PARK:
Frontier Club and Robert Moran
OROVILLE:
Rodgers, Edw. T., Palm Grove Ballroom.
OXNARD:
McMillan, Tom, Owner Town House.
Colonial House, and Wilbur P. Davis, Manager.
Hall, Donald H.
PALM SPRINGS:
PERRIS:
McCaw, F. E., Owner, Horse Follies of 1946.
REDWOOD CITY:
Lucky Star Club, and Mrs. Provina, Proprietor, and Gene Bender, Manager.
SACRAMENTO:
Cole, Joe
Leingang, George
SAN BERNARDINO:
Kennison, Mrs. Ruth, owner, Pango Pango Club, Coulton.
SAN DIEGO:
Cotton Club, Benny Curry and Otis Wimberly.
Miller, Warren
Mitchell, John
Passo, Ray
Tricoli, Joseph, Oper., Playland.
Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).
SAN FRANCISCO:
Bramy, Al
Brown, Willie H.
Cafe Society Uptown, and Vincent Oronato.
Deasy, J. B.
Fox, Eddie
Patricia Stevens Models Finishing School.
Rogers & Chase Co.
Shelton, Earl, Earl Shelton Productions.
Sherman & Shore Advertising Agency.
The Civic Light Opera Committee of San Francisco; Francis C. Moore, Chairman.
Waldo, Joseph
SAN JOSE:
Paz, Fred
SANTA BARBARA:
Briggs, Don
SHERMAN OAKS:
Gilson, Lee
Kraft, Ozzie
SOUTH GATE:
Silver Horn Cafe, and Mr. Silver.
TWIN PEAKS:
Alpine Club, and J. W. Dewey, Employer, Lake Arrowhead.
VENTURA:
Cheney, Al and Lee
WATSONVILLE:
Ward, Jeff W.
YREKA:
Legg, Archie

COLORADO

DENVER:
Frontier Night Club, and Harry, Gordon and Clinton Anderson, owners.
JULESBURG:
Cummins, Kenneth

CONNECTICUT

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

DELAWARE

DOVER:
Apollo Club and Bernard Paskins, Owner
Chick's Restaurant, A. B. Williams, Proprietor.
GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor.
NEW CASTLE:
Hickory House, and Jos. Murphy, Prop.
Lamon, Ed
WILMINGTON:
Allen, Sylvester,
Kaye, Al

FLORIDA

CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse
CORAL GABLES:
Hirliman, George A., Hirliman Florida Productions, Inc.
DAYTONA BEACH:
Bethune, Albert
Charlies Hi-Hat Club
Estate of Charles Reese, Jr.
FORT MYERS:
McCutcheon, Pat
JACKSONVILLE:
Newberry, Earl, and Associated Artists, Inc.
Jackson, Otis
MIAMI:
Club Monte Carlo, and Tony Lopez, Owner.
Club 22, and John Plodnick and Irving Kloker (Koke Kokeler)
Donaldson, Bill
MIAMI BEACH:
Amron, Jack, Terrace Rest.
Copa City, and Murray Weinger, Employer.
Coral Reef Hotel
Edwards Hotel, and Julius Nathan, Manager.
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Island Club, and Sam Cohen, owner-manager.
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
ORLANDO:
Longwood Hotel, Maximilian Shepard, Owner.
Sunshine Club and D. S. Fryor
PALM BEACH:
Leon & Eddie's Nite Club, Leon & Eddie's, Inc., and John Widmeyer, President, and Sidney Orlin, Secretary.
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
STARKE:
Camp Blanding Rec. Center
Goldman, Henry
STUART:
Marine Room of Victory Hotel, and G. W. Sutton. Employer.
TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner.
TAMPA:
Brown, Russ
Carousel Club, and Abe Burkow and Norman Karn, employers.
Junior Woman's Club
Pegram, Sandra
Williams, Herman
VENICE:
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
1001 Club, and Harry L. Larocco and Lillian F. Parrish.

GEORGIA

ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.
Herren, Chas., Herren's Evergreen Farms Supper Club.
Montgomery, J. Neal
Spencer, Perry
AUGUSTA:
Kirkland, Fred
J. W. Neely, Jr.
MACON:
Lee, W. C.
Swaebe, Leslie
SAVANNAH:
Dilworth, Frank A., Jr.
Hayes, Gus
Sportsmen's Club, and J. B. Hobbs, employer.
Thompson, Lawrence A., Jr.
VIDALIA:
Pal Amusement Co.
WAYCROSS:
Cooper, Sherman & Dennis

IDAHO

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

ILLINOIS

BLOOMINGTON:
James R. McKinney
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Adams, Delmore & Eugene
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468.
Children's Health & Aid Soc.
Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner.
Daros, John
Davis, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner, "Play Girls of 1938".
Fine, Jack, Owner, "Victory Follies".
Glen, Charlie
Gluckman, E. M. Broadway on Parade.
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ballroom.
Majestic Record Co.
Markee, Vince
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Miller, R. H.
Monte Carlo Lounge, Mrs. Ann Hughes, Owner.
Moore, H. B.
Music Bowl (formerly China Doll), and A. D. Blumenthal.
Music Bowl and Jack Peretz and Louis Cappanola, Employers.
Novask, Sarge
Patricia Stevens Models Finishing School.
Rose, Sam
Stoner, Harlan T.
Taflan, Mathew, Platinum Blonde Revue
Taflan, Mathew, "Temptations of 1941".
Teichner, Chas. A., of T.N.T. Productions.
EAST ST. LOUIS:
Davis, C. M.
EFFINGHAM:
Behl, Dan
JOLIET:
Paddock Club, and Chas. Witty, employer.
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.
Paul Streeter
Rutledge, R. M.
Thompson, Earl
POLO:
Clem, Howard A.
PRAIRIE VIEW:
Green Duck Tavern, and Mr. and Mrs. Stiller.
QUINCY:
Hammond, W.
ROCKFORD:
Central Tap, and Geo. Simon, Employer.
Palmer House, Mr. Hall, Owner.
Trocadero Theatre Lounge
White Swan Corporation
SPRINGFIELD:
Stewart, Leon H., Manager, Club Congo.
WASHINGTON-BLOOMINGTON:
Thompson, Earl
ZEIGLER:
Zeigler Nite Club, and Dwight Allsup and Jason Wilkas, owners.

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:
Benbow, William and His All-American Brownskin Models.
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Ferguson Bros. Agency
Harris, Rupert
Patricia Stevens Models Finishing School.
Richardson, Vaughn, Pine Ridge Follies.
Wm. C. Powell Agency, Bookers' License No. 4150.
MARION:
Horine, W. S.
Idle Hour Recreation Club
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SYRACUSE:
Waco Amusement Enterprises

IOWA

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

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 Asso.

KENTUCKY

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

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Prop., Club Plantation.
Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner; Jack Tyson, Manager.
Weil, R. L.
BATON ROUGE:
Club Tropicana, and Camille Johns
Cobra Lounge, and C. D. Rogers
CROWLEY:
Young Men's Progressive Club, and J. L. Buchanan, Employer.
LAKE CHARLES:
Veltin, Tony, Mgr., Palms Club
MONROE:
Keith, Jessie
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Gilbert, Julie
Hyland, Chauncey A.
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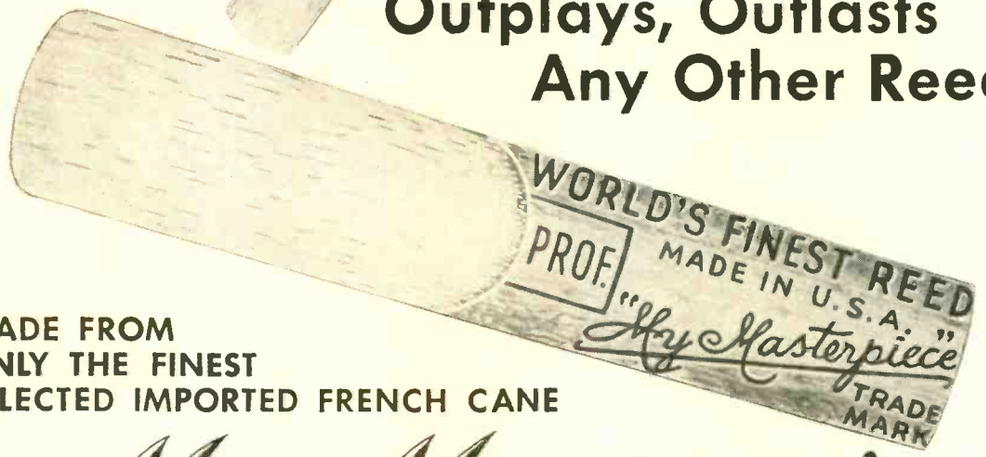

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