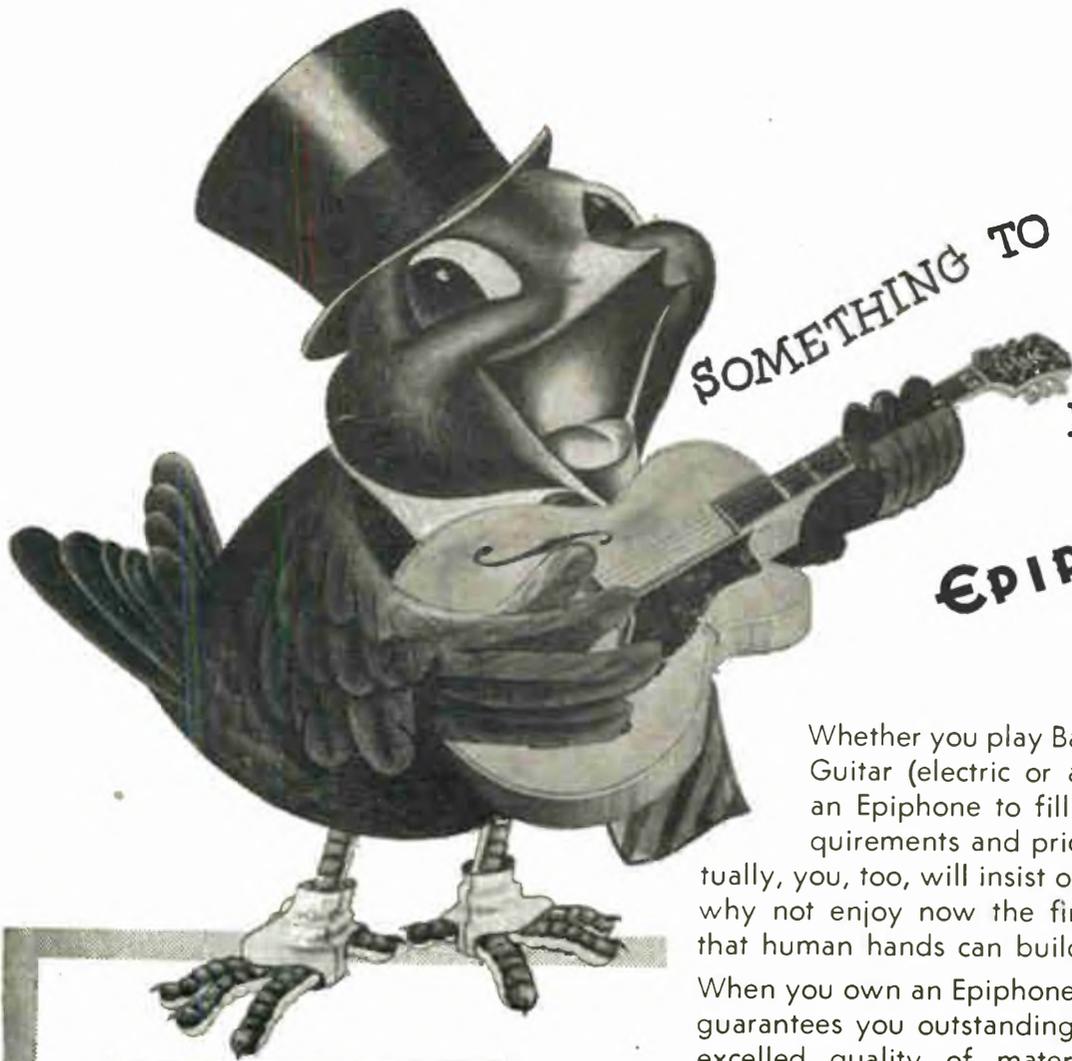


January, 1950



**RAY MCKINLEY** story on page 15

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## INTERNATIONAL • MUSICIAN •

— OFFICIAL JOURNAL OF THE —  
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Scene from Charles Weidman's "Rose of Sharon," dance-drama premiered at New York City Center December 21. Score is Lukas Foss's "The Heart Remembers"; the story deals with King Solomon's love for the Shulamite maiden.



Revival scene from Hanya Holm's "Ozark Suite," dance-drama to the music of Elle Slegmeister's "Ozark Set." Miss Holm has assembled an all-star cast for this first Broadway production.

## MUSIC FOR DANCE—DRAMA

**T**HE FIRST New York season of dance-drama, at the City Center the ten days before Christmas, enlisted in the service of the leading groups in the modern dance field a variety of modern American music, much of it new, and a good deal of it played or conducted by the composers for the occasion. Lukas Foss's "The Heart Remembers" was the setting for Charles Weidman's premiere of a beautiful new work, "The Rose of Sharon."

Norman Lloyd's new score for Doris Humphrey's premiere of "Invention" proved an arresting piece of music, which gave lift and sup-

port to the fluid interpretation by Jose Limon; while Lloyd's score for Mr. Limon's "La Malinche," showed the composer's facility with Mexican idioms.

Freda Miller's music, conducted by Robert Strassburg, for Weidman's "James Thurber's Fables for Our Time," proved witty and astirgent, giving just the right background and accenting for the cockeyed and blandly ironic fables. The last of the four fables, dealing with "The courtship of Al and Arthur," one an idle, the other an industrious beaver, was particularly amusing.

All in all, one of the most striking aspects of this season of dance-theatre, produced under the management of Isadora Bennett and Richard Pleasant, was that it gave devotees of modern American music a chance to hear what our composers and instrumentalists can do in the contemporary idiom, given the right frame and setting. And certainly the gifted choreography of the leaders of these modern dance groups,—Charles Weidman, Doris Humphrey, Jose Limon, Sophie Maslow, and Hanya Holm—furnished the right stimulus for composers, conductors, and skilled interpretive musicians at City Center.

In "Carmen Kitchell from Kansas" Iva Kitchell pays her good-humored respects to traditional Spanish dancing, castanets, heel-clicking, and all.

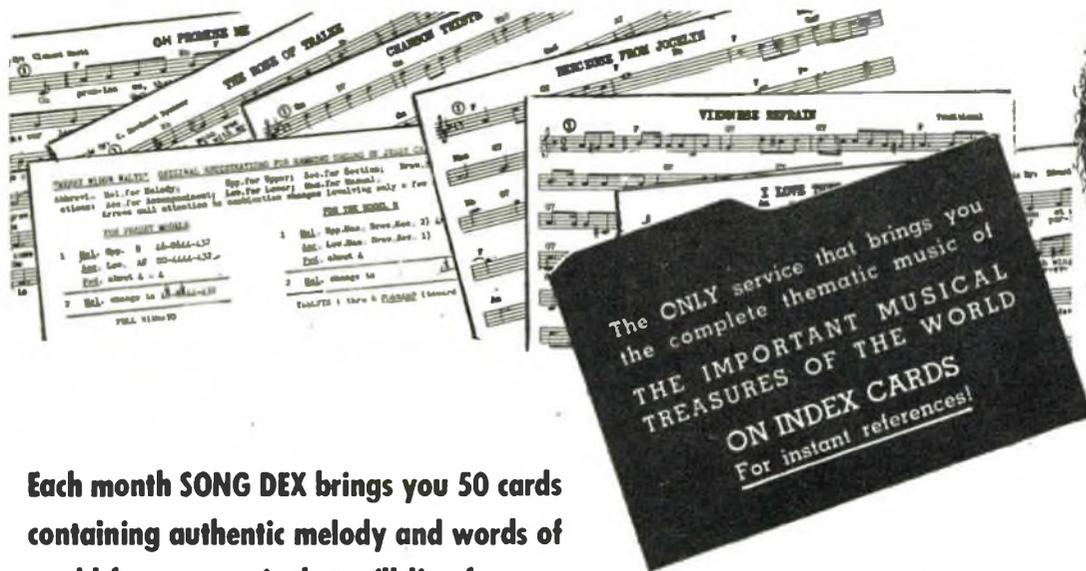
Maria Tallchief and Francisco Moncion starring in George Balanchine's brilliant new version of "The Firebird" at New York City Center.

Jose Limon dances "A Day on Earth." This ballet of which Doris Humphrey is the choreographer, expresses the idea that man's life is hard but good. The music is by Aaron Copland.



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# Affairs of the Federation

## NEW RECORDING AND TRANSCRIPTION COMPANIES SIGN

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

ABC-Eagle Records, 6110 Selma Ave., Hollywood 28, Calif.  
 Admiral Records, Inc., 50 Court St., Brooklyn, N. Y.  
 Alco Recording Company, Inc., 7265 Melrose Ave., Hollywood, Calif.  
 Allen, John J., 4213 South Michigan Ave., Chicago 15, Illinois.  
 American Record Company (Arco Records), 1020 Broad St., Newark, N. J.  
 Astra Records, 1618 North Hobart Boulevard, Hollywood, Calif.  
 Autograph Records, 44 West 77th St., New York, N. Y.  
 Avalon Records, 147 Hernandez Ave., San Francisco, Calif.  
 Bank, Kay, Recordings, 4049 Garfield Ave., South, Minneapolis, Minn.  
 Becker's Recording Co., 532 Smithfield St., Pittsburgh, Pa.  
 B & J Record Co., 51 Carlton, S. E., Grand Rapids, Mich.  
 Blue Key Records, 327 North Howard St., Baltimore, Maryland.  
 Blue Star Records, 143-56 230th St., Springfield Gardens, L. I., N. Y.  
 Bluebirds, The, Eastern Parkway, Germantown, N. Y.  
 Bohannon Advertising Agency, 41 West First St., Reno, Nevada.  
 Box-Office Records, 3544 32nd St., Astoria, L. I., N. Y.  
 Click Records, 6356 Hollywood Boulevard, Hollywood, Calif.  
 Coast Record Mfg. Co., Inc., 2534 West Pico Boulevard, Los Angeles, Calif.  
 Crescent City Recording Co., 3149 Gentilly Building, New Orleans, La.  
 Disc of the Month, Inc., 577 Odell Ave., Yonkers, N. Y.  
 Doney, Henry E., 430 South Michigan Ave., Chicago, Illinois.  
 Delta Recording Corp., 236 West 55th St., New York, N. Y.  
 Durlieux Enterprises, Inc., 1396 St. Catherine St., West, Montreal, Canada.  
 Dynamic Recording Studios, Inc., 37 West 57th St., New York, N. Y.  
 Eagle Record Co., 736 St. Nicholas Ave., New York, N. Y.  
 Eccles Disc Recordings, Inc., 6233 Hollywood Boulevard, Hollywood, Calif.

Eco Records, 1510 Park Ave., New York, N. Y.  
 Electrovox Recording Studios, 5546 Melrose Ave., Hollywood, Calif.  
 Entertainers Records, 5531 North Mason Ave., Chicago, Illinois.  
 Esoteric Records, Inc., 75 Greenwich Ave., New York, N. Y.  
 Feilbach, B. R., Juneau, Wisconsin.  
 Gateway Records, Inc., 3930 Spring Grove Ave., Cincinnati, Ohio.  
 Glasser, Albert, 506 North Edinburgh Ave., Los Angeles, Calif.  
 Greco, Leo, 1601 Sixth Ave., Cedar Rapids, Iowa.  
 Gregory, Bobby, Records, 1695 Broadway, New York, N. Y.  
 Heath Recording Company, 243 Third St., Macon, Georgia.  
 Ho-Ga Publishing Co., 237 Benton St., Rochester, N. Y.  
 Horton Music Corp., 1585 Broadway, New York, N. Y.  
 Ibis, Inc., 15 State St., Boston, Mass.  
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 Ivan Kahle Company, Maconia, Minnesota.  
 Key Records, 1457 Broadway, New York, N. Y.  
 Kismet Record Co., 227 East 14th St., New York, N. Y.  
 Lange, Juel E., Route 3, Box 436, Poulsbo, Washington.  
 Leda Records, 4452 Overbrook Ave., Philadelphia, Pa.  
 London Gramophone Corp. of Canada, Ltd., The, 2123 St. Catherine St., East, Montreal, Canada.  
 Maple Leaf Records, Ltd., 455 Craig St., West, Montreal, Canada.  
 Mastertone, 1329 56th St., Des Moines, Iowa.  
 Melford Record Co., Inc., 2065 Morris Ave., Bronx 53, N. Y.  
 Metro Record Company, 1697 Broadway, New York, N. Y.  
 Monarch Record Co., 6122 Goodland Ave., North Hollywood, Calif.  
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 Neon Records, 301 West 41st St., New York, N. Y.  
 O'Henry Enterprises, 2990 Brighton 12th St., Brooklyn, N. Y.  
 One World Record Company, 17540 Kingsbury St., Granada Hills, Calif.

(Please turn to page twenty-five)

## 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 their 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.

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JANUARY, 1950	
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The Federation has created the following scale to cover the making of film recordings for non-theatrical distribution, such as industrial, educational and religious films:

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# THE SAME OLD STORY

**N**OW THAT we are starting a new year it might be well to think of the restrictions that have been placed on organized labor by Congress and the legislatures of several states. The full effects of these laws have not been apparent due to the fairly general employment, and the fact that the employing interests have been wary about calling for enforcement. This last was for the purpose of building up good-will for such laws—mainly the Taft-Hartley Act—and to show that it is not harmful to labor.

The Taft-Hartley Act was passed supposedly for the purpose of protecting the working man against the chosen leaders of his union. Many years ago it was the employers who warned their working men about their leaders, but now Congress does it for the employers. They are all in favor of unions if they can run them as they would like to have them run. This idea is not new. It was well exemplified in an article by Peter Finley Dunne fifty years ago. Dunne was the editor of the Chicago Journal and wrote a

number of short humorous essays in Irish dialect as the sayings of Mr. Dooley. The following is one of his articles entitled "The Open Shop":

"What's all this talk that's in the paper about this open shop?" asked Mr. Hennessy. "Why, don't you know," said Mr. Dooley. "Really, I'm surprised at yer ignorance, Hennessy. What's the open shop? Sure, 'tis a shop where they keep the door open to accommodate the constant stream of min comin' in t' take jobs cheaper thin th' min that has the jobs.

"'Tis like this, Hennessy. Suppose one of these free-born Amerycan citizens is wurkin' in an open shop for the princely wage of wan large iron dollar a day for tin hours. Along comes another free-born son-of-a-gun, an' he sez to the boss, 'I think I kin handle the job for 90 cints.'

"Sure' sez the boss, an' the wan dollar man gets th' merry jinglin' can an' goes out into the crool world t' exercise his inalienable rights as a free-born Amerycan citizen

t' scab on some other poor devil! An' so it goes, Hennessy.

"An' who gets the benefit? True, it saves the boss money, but he don't care no more for money thin he does fer his roight eye. It's all principle wid him. He hates to see th' min robbed of their indipindence. They must have their indipindence, regardless of anything else."

"But," said Hennessy, "these open-shop min ye minshon says they are fer the unions if properly conducted."

"Sure," said Mr. Dooley, "if properly conducted. An' there you are. An' how would they have thim conducted? No strikes, no rules, no contracts, no scales, hardly any wages, and damn few mimbers."

This quaint philosophy indicates that many years ago the employers took the same "paternal" interest in the affairs of unions as they are taking today—in partnership with Congress.

## Symphonic and Operatic Survey

### BIRTH OF AN ORCHESTRA

**W**RITES a critic in a St. Paul newspaper: "When everybody gets behind a project and pushes, success is virtually assured. That is why the future of the St. Paul Civic Orchestra looks bright as the group prepares for the opening of its first full-fledged season." Since this was written two concerts have been given and they have been pronounced absolute successes. Local No. 30 of that city, according to a recent letter, has spent "thousands of dollars for stationery, postage, rentals for rehearsing and such, just to prove to the public that we could establish a Civic Orchestra in St. Paul." All good wishes to this enterprising group!

### CONDUCTORS

The San Francisco Symphony Orchestra will mark the seventy-fifth birthday of Pierre Monteux, April 4th, with a special concert. In the fourteen years since he has mounted the podium of that orchestra, Monteux has changed only three men in its ranks. He believes this accounts in some measure for the organization's fine *esprit de corps* . . . Alfred Wallenstein, for the past six years musical director of the Los Angeles Philharmonic Orchestra, has been reengaged for five more years . . . Paul Breisach will be the guest conductor of the Dallas Symphony for its January 16th and 17th concerts . . . Fritz Reiner is conducting the Metropolitan Opera's "Don Giovanni" this season. It is to be given for the first time on February 3rd, the proceeds going to the Free Milk Fund for Babies.

### NEW WORKS

Antal Dorati introduced Olivier Messiaen's "The Ascension" to the Minneapolis Symphony audience on December 30th. It was written originally as organ sketches and later orchestrated . . . Dimitri Mitropoulos conducting the New York Philharmonic-Symphony on December 30th, opened the program with a work new to that city, "Curtain Raiser to an American Play" by Frederick Picket . . . Ernest Bloch's Concerto Symphonique for Piano and Orchestra will receive its premiere on January 21st when it will be played by the N.B.C. Symphony Orchestra under the baton of Ernest Ansermet . . . This month Max Reiter will conduct the San Antonio Symphony Orchestra in the premiere of

a symphony which Alexandre Gretchaninoff prepared from his opera, "Dobrynya Nikititch."

### SPECIAL CONCERTS

The Dallas Symphony Orchestra this year is featuring "Carousel Concerts": the January 14th concert will be an "Old Vienna" program; the March 11th concert will comprise Brazilian works. This latter evening is being sponsored by Braniff International Airways. The airline is flying the conductor, Walter Hendl, down to Rio de Janeiro to audition Brazilian soloists and study Brazilian scores . . . The Eastman School of Music Senior Symphony Orchestra will present Stravinsky's "Le Sacre du Printemps" on January 16th, Dr. Paul White conducting. This same work was presented by the Minneapolis Symphony Orchestra at its concert of December 16th . . . From January 13th through 15th the Ballet Russe de Monte Carlo was the attraction of the symphonic series at Northrop Auditorium, Minneapolis. Tauno Hannikainen conducted . . . A baby llama, a baboon, a chimpanzee, a sea lion, a wolf, an ostrich, a cheetah, a cockatoo, a flamingo, and finally a penguin paraded across the stage during the premiere of George Kleinsinger's "Adventures of a Zoo," presented by the Philadelphia Orchestra in its children's concert December 17th. The composition was written in honor of the Zoo's 75th anniversary . . . When the Vancouver Symphony Society and the Community Arts Council present the First Symposium of Canadian Music in March, 1950, the four-day program will include works by Canadian composers from coast to coast. Among the more than one hundred submitted manuscripts are compositions from Victoria, Vancouver, Winnipeg, Edmonton, Toronto, Montreal, Wolfville, Nova Scotia, and a number from Canadians at present resident in the United States.

### TOURS AND BROADCASTS

The North Carolina Symphony Orchestra on its annual tour this year will reach not only thousands of adults but more than 150,000 children, the latter admission-free . . . The Oklahoma State Symphony Orchestra under Victor Alessandro began a series of nation-wide half-hour programs of contemporary music over the Mutual Broadcasting System on January 11th.

# Our Smaller



LaSalle Quartet of Colorado College in that State. Left to right: Walter Levin, Peter Kamnitzer, Jackson Wiley, and Henry Meyer.

IN ANY profession it is the tendency to play up the big enterprise, point to the eminent example, underline the unusual development. In the medical profession, it is the discoverer of a new cure, or the detector of a new germ that is singled out. The thousands of physicians that are simply making lives more livable for their home-towners go un-headlined, unnoticed. In the science of astronomy, it is the star-gazer who discovers a new constellation or sights a distant comet that is heralded, not the hundreds bending over their microscopes arduously tilling the fields of heaven for human consumption.

Just so in the musical world it is the great symphony orchestras, the outstanding artists, that are played up. That the eminent deserve this acclaim—with their enterprise, their genius, their fervor—is not questioned. But in the midst of all the wreaths disposed around their achievements, may we place one now before the smaller ensembles—the string quartet, the park band, the dance-hall ensemble, the theatre orchestra, the hotel sextette, or quintet, or duet. It is only fair. Because, mark this, more “average” citizens hear this sort of music than hear the high-strata music of concert halls: because dance music and church music, theatre music, hotel music, and restaurant music are the sorts that *must* keep in close touch with the great public; because, such music fills a demand which can be met only by small flexible groups able to run on a moderate budget and willing to keep to a particular niche in the public’s regard.

## The Hotel Orchestra

There is, for instance, the resident hotel orchestra, that is, an orchestra employed exclusively by one hotel throughout its season. This is a type of ensemble whose very existence depends on its ability to present a music its audiences like to hear. Take Lon Chassy’s Arlington Hotel Orchestra at Hot Springs National Park, Arkansas, resort. It plays concert numbers; it plays popular hits of the day; it plays dance music. It plays every type well. And it tempers its playing to the time of day and the mood of the hotel guests. For luncheon and dinner it plays concert music in the dining room. At night it plays a concert of chamber music in the lounge. On Sunday it gives a program of concert selections, of tone poems, of overtures, even of symphonic excerpts. Tuesdays, Thursdays and Saturdays it plays dances in the Crystal Ballroom.

The nine members which compose the orchestra—Lon Chassy, violinist and director, William Fearnley, piano and organ, Louis Van Es, violin and percussion, Chester de Chastain, saxophone

and clarinet, Walter Brown, saxophone and flute, Bedford Brown, saxophone and violin, John Doron, bass viol, Joseph Marycz, trumpet, Henry Coonley, cello and guitar, Leo D’Alessandro, vocalist—are all highly trained musicians. The most recent acquisition, Mr. D’Alessandro, studied at the New England Conservatory and has had further training at Tanglewood with Koussevitzky, and the others have had like advantages. There are few changes in the group. It has been continuing pretty much with its present personnel during the October 1st-June 1st season since 1942. It is considered the main attraction of the Arlington Hotel. Guests have the feeling it is part of the scene, one of the reasons they like to go back year after year to this Spa.



Lon Chassy’s Arlington Hotel Orchestra  
Hot Springs National Park, Arkansas

## The String Quartet

Another type of smaller ensemble which is a part of our musical scene is the string quartet, hundreds of which are scattered throughout the country, as integral a part of civic life as libraries and museums. In fact, quartets often present their music in the city’s public buildings. A case in point is the Philadelphia Quartet, sponsored by Local No. 77 in cooperation with the Music Performance Trust Fund. On the day of the Army and Navy game several hundred persons who happen to like chamber music and who like, too, the quiet and beauty of the Nippur Gallery of the University Museum in Philadelphia, foregathered to hear violinists David Madison and Manuel Roth, violist Samuel Roens and cellist Benjamin Gusikoff play quartets by Mozart, Turina and Beethoven. The late afternoon sun swept broadly across the Assyrian bas-relief which formed the background of the quartet; the apartness of the setting brought into focus the styles of the music. Here was a world untroubled yet endeavoring, too. People who had been sauntering through the museum stopped at the wide doorway and listened with bowed heads. Members of the audience sat in profile, the better to hear.

At first—maybe it was because the soft voices of the instruments were so unlike the overt sounds of large orchestras and choruses—one was conscious unduly of each member of the group. Then the composers began to speak above the instruments. The gentle persuasive-

ness of Mozart made that foursome like some Socratic forum wherein no voice was raised above the calm level of philosophy. Each instrumentalist took on in some part the color of the others. When viola answered cello it was with a trace of the cello’s tone; and violins took on the coloration of the viola.

In the Turina “La Oracion del Torero” we had something else on our hands: unison in strings; parallel progressions; three instruments whispering around the voice of the fourth; convolutions within the note. And then the one phrase when the cello rose poignantly to sing its individual song.

The mightiness of Beethoven, his great encompassing serenity, his perfect use of instru-

mental textures, was evidenced with the first phrases of the Quartet in C minor. Now came that perfect merging not only of instruments but of the concert hall itself—the works of art there speaking in the same language as the music, the heart listening equally to each.

But from all this beauty, from all this quietness and peace, we remember now, a week after, as if it were first breaking on our consciousness one particular item. It was the smile on the face of the violist, Samuel Roens, the smile that accompanied the Mozart and the Turina and the Beethoven as small cascades accompany the wide river. It was a smile serene and absolutely happy.

If the Music Performance Trust Fund could congratulate itself on no other achievement, we think it would have yet felt justified that day in bringing that smile just so to the face of one player.

Then take the LaSalle Quartet of Colorado College, young in enthusiasm but mature in achievement. Formed in 1946 at the Juilliard School of Music, they had three musically intensive seasons of concerts on the Eastern seaboard before becoming the resident quartet at Colorado College. Members of the quartet are Walter Levin, first violin, Henry Meyer, second violin, Peter Kamnitzer, viola, and Jackson Wiley, cello.

Recently the LaSalle Quartet gave its first concert in the West in the Fine Arts Center at Colorado Springs. Colorado College must be congratulated upon having on its music faculty

# Ensembles

a strong quartet that promises to give in the future, as it did on its opening concert, a degree of enjoyment that will be a source of delight to the music public of Colorado Springs, as well as other music centers throughout the country. It plans to tour the East in April.

## The Chamber Symphony

The Los Angeles Chamber Symphony Society is a good example of the orchestral ensemble functioning on a modest budget, and yet showing a real pioneer spirit in its presentation of new works—works that might otherwise never see the light of day. It consists of about thirty musicians under the direction of Harold Byrns, and it offers four concerts a season, each present-



The Little Orchestra Society of New York  
Thomas K. Scherman, Conductor

ing one world premiere of a new composition. The programs are, moreover, peppered with Los Angeles premieres, West Coast premieres or "premieres of the original version."

Our Los Angeles correspondent attended the program on November 27th of which the piece de resistance was the West Coast premiere of Stravinsky's Mass for mixed chorus and wind instruments. She writes as follows concerning this event: "The work stands out with a liturgical austerity of the sort that was lost early in the Renaissance and has seldom been recaptured by subsequent religious composers. There is a concentrated mysticism about it; the rigidity of an icon or of a Hindu devotee lost in meditation.

"In musical treatment, the Mass is reminiscent of the fine old Burgundian school of the fifteenth century whose disciples posed voices and instruments against one another in fine linear designs or brought them together in geometric masses. They were not afraid of the sound of blasting instruments or grotesque twists of rhythm. Neither is Stravinsky.

"It is strong stuff, this music, for audience and performers. The highest compliment we can pay the latter is that they were completely equal to their task which they performed with reverent understanding. The wind instrument players, excellent in execution, were Margaret Allen and Joseph Rizzo, oboe; Gordon Schoneberg, English horn; Ralph Masters and Milton Marcus, bassoon; Morris Boltuch and Maxim

Gershunoff, trumpet; Daniel Cerilli, Armand Ruta and Seymour Zeldon, trombone."

St. Louis Local 2 has sent us word of another type of smaller ensemble. Its Record and Recording Fund is sponsoring an unusual musical series, one which could not possibly survive, such is the strident competition of this era, without a donor's solicitude. This is The Ancient Instrument Ensemble made up of viola da gamba, quinton, viole d'amour, basse de viole and harpsichord. (See photograph for names of players.)

The members of this group in six months of spare time rehearsing have learned to play seventeenth and eighteenth century instruments. All of the men with one exception are members of the St. Louis Symphony Orchestra. At the

Ensemble's debut on November 9th—it was directed by its organizer, Jerome Rosen—a program of seventeenth and eighteenth century music was presented in as nearly as possible the sonorities and style of that period. The press the next day commented on the program as "a rewarding novelty and one which was both educational and enjoyable." The group, in short, brought St. Louis music lovers something rare and new to modern ears—the melodies and rhythms of the founding fathers of Western music as they were first heard by the princely patrons who commissioned them. It transformed museum material into bright and delightful entertainment for modern ears.

## Theatre Orchestra

Then consider the orchestras which weld musical—and other—plays together, provide the adhesive material for "The Desert Song," or "Bloomer Girl," or "The Red Mill," give background to a drama or atmosphere to a movie, interpret difficult scenes, underline poignant passages, provide continuity. These orchestras are often unseen and sometimes not even consciously heard, but they are nevertheless indispensable to opera, musical plays and even straight drama.

Such orchestras may be in the great movie houses or in the large theatres of our big cities; or they may be suburban or vacation resort enterprises. Of the suburban type is the orchestra of the Paper Mill Playhouse in Millburn,



The Ancient String Instrument Ensemble of St. Louis. Left to right: Shirley Rosen, Carl Steppi, Carl Mannle, Walter Reidiger, and Jerome Rosen

New Jersey. Made up of nine players, the majority of whom have been stationed there for at least seven seasons, this orchestra is under the baton of John Charles Sacco who was previously an Associate Music Director at the St. Louis Municipal Opera House. Throughout the past three years—he took the position when the previous conductor passed away suddenly—he has led the orchestra through about twenty musical plays and through about 800 performances. In his spare time a composer, he has had some twenty-five of his compositions published, including one "best seller," "With This Ring I Thee Wed." He holds a master's degree from Columbia.

All of the orchestra personnel are residents of New Jersey. Arthur Klein (piano), who lives in Newark, has been with the orchestra eight years; Donald Pearsall (piano), who lives in Denville, three years; Ben Levin (violin), of Newark, three years; Raymond Farrell (drums), of Elizabeth, seven seasons. Albert Zorner (violin), also in his seventh season, lives in Irvington; August Geisler (violin), now in his eighth season, lives in Newark. Vincent Carario (bass), resides in Bloomfield and has been six years with the orchestra. William Berce (cellist), is a resident of Orange and has been eight years with the group. Carl Ippolito, who lives in Newark, numbers seven seasons in the orchestra. Incidentally he is the proud father of thirteen children, seven sons and six daughters.

The members of this group, with the exception of Mr. Sacco, know little of what goes on on the stage. They can't see it very well from their position and anyway they are "too busy reading their notes." They count at least eleven hours off for rehearsal whenever a new play comes on. It takes about three hours for the condensation, that is, adapting what was written for, say, a forty-piece orchestra to the framework of a nine-piece orchestra. Then it takes eight hours for the dress rehearsal. Besides this, the members of the orchestra are in their place at least three hours every evening (except Sundays when the place is closed) for performances, concentrating almost fiercely on their scores. It's hard work—but they like it. As one of them told me, "If you do your job right, nobody picks on you. During the day, we teach, or compose, or take other musical jobs. But this is our steady work. This is our living."

Just so are these smaller ensembles "a living" to thousands of musicians throughout the United States and Canada. A living to them—and a joy to listeners wherever they are employed.

—H. S.



Helen Traubel and Margaret Truman

## Margaret Truman Sings

ON THE evening of December 20th Margaret Truman sang in Carnegie Hall, New York, to an audience of some 2,500, in a program which also included choral and orchestral selections. The concert was broadcast over WABC.

She sang an aria from Puccini's "Gianni Schicchi" and two Christmas carols. Having heard her in her first broadcast several years ago, we can say that her singing showed distinct improvement. While undoubtedly laboring under a nervous tension more serious than besets most young singers, due to the fact of her being the daughter of the President of the United States, she yet acquitted herself nobly.

The three songs could hardly be said to give an indication of her vocal ability and her performance did not deserve the harsh reviews of some of the critics. It was not expected that she would measure up to the standards of a seasoned

Joseph Szigeti



# Speaking of Music:

opera singer. However, her voice is fresh and clear and her fidelity to pitch more consistent than that of some more experienced singers.

We hope she continues her serious studies and we may soon hear her in a full program which will show her real accomplishments.

—L. C.

## Spoken in Whispers

SOFTNESS—real pianissimo—is not extinct after all. We heard it last evening, December 8th, at Times Hall, New York, when the Hungarian Quartet played. Mozart (his B-flat major Quartet) was a breath, was a thought. The music of the four instruments was like four candle flames blown in the wind. Yet each so clear. Yet each so real. The Bartok Quartet No. 4 was a revelation of another sort. The most amazing music this generation has offered. With its strange percussive effects (bows lightly tapped on strings, pizzicati of various fashionings) its whispered tumult, its sudden arrivals, its shivering intensity, it made us realize music has received modern fulfillment at last, that it has spoken to this age in the voice of this age.

Regarding the members of the orchestra—Zoltan Szekely, Alexandre Moskowsky, violins, Denes Koromzay, viola, Vilmos Palotai, cello—each is a devout disciple of beauty. Not once in the evening did one of them lose sense of proportion, not once try to establish his identity above the music.

—H. S.

## Szigeti Plays Berg

JOSEPH SZIGETI played, at the concert of December 15th by the New York Philharmonic Symphony, as if he had discovered the beauty of violin tone just a few minutes before coming on the stage. All the eagerness, all the intensity, all the charm of first awareness are his—together with a skill only a lifetime of hard practice can bring. He played works of both Bach and Berg. His Bach as always was prayerfully concise. His Berg was something else besides.

This concerto of Alban Berg's is a requiem for a young girl whom the composer loved "from the beginning of her life as if she were his own child". It was a requiem, as it turned out, for himself, too, since he died in the year of its composing. Its texture is sorrow, but sorrow of a tenuous, poignant quality, the sad endless song such as a peasant girl might weave over her spinning. Then, because the work is developed around a "tone-row" (that is, a grouping of notes without key relationship), it takes some concentration to follow the trend of the music. Our companion—not musically trained—said it sounded to her like "background music for an intense sort of movie." We see why. Its effects—the plucked string, the tender note emerging behind a tangle of discords, the violins' chaste moan, the more hurtful for not ever coming

"home" to any recognized melody—might be taken by the musically incognizant as wisps of sound, sheer sound, all beautifully spaced and timed but not formulated into a complete canvas. As stars in the sky are beautiful even to those who are not aware of their ordered placement.

So, if modern music is a universal language, it is, we realize on hearing a work such as this, a language one cannot grasp until one has learned the special idioms. That Szigeti has so learned them cannot be doubted. Double stopping as plaintive as any cry of pain, the poignant chant, fifths like an open wound, the exciting transition—he achieves them all. And that shrugging intensity of his is exactly suited to fashionings of this sort.

Dimitri Mitropoulos and the New York Philharmonic Symphony did not merely accompany the soloist. They abetted him—presented sounds



Alexander Hilsberg

that through wispy mistiness swirled finally into that central figure, giving it precise form.

—H. S.

## Reading Applauds

THE opening concert of the Reading Symphony Orchestra in that Pennsylvania city showed the members in exceptional form. Its major offering, the Brahms Symphony No. 3 in F major, showed a sanity, a sense of balance, a color and charm that are that composer's own attributes. Soloist Gertrude Sternberg—she played Anton Rubinstein's Concerto in D minor—answered all of that work's technical challenges with an ease that belied its difficulty. And she could bring out the poetic feeling, too. Conductor Hilsberg knew how to give her just such support as surrounds but does not obscure.

—F. K.

# Concert and Stage

## Britten in Los Angeles

**B**ENJAMIN BRITTEN, composer, conductor, accompanist, came to Los Angeles with singer Peter Pears for two concerts. The city will not soon forget that they were here.

With the Philharmonic orchestra, in the concert pair on November 24th and 25th, Britten



Peter Pears and Benjamin Britten

showed himself not only as a skillful composer but also as an excellent conductor. The young conductor knows exactly how to make the players want what he wants and to achieve this end happily.

Out of a brilliant program, we found most revealing the performance of Britten's "Serenade" (for tenor voice, solo horn and strings). The flexibility of Peter Pears' voice, the sensitivity of his diction and nuance, the unearthly beauty of the horn played in an untempered scale, all manner of shades of harmonic coloring, gave the piece a new meaning. Sinclair Lott did a delicate piece of interpretation with his difficult horn part.

On December 2nd the two artists appeared at the University of Southern California as guests at that institution's Festival of Contemporary Music. The first half of the program was a song recital by Pears with Britten at the piano. Three groups of songs, the first Dowland and Purcell, then Schubert, were sung with finesse and golden beauty.

The second half of the program was given over to a performance by the University Chorus and Orchestra with Pears as soloist of Britten's "Saint Nicholas," a theatrical work and a good one. The life of a saint with its kernel of consecration and its accretion of legend—some heroic, some flamboyant and some ludicrous—is laid before us in the naive story by Eric Crozier and the diversified music of Britten.

Nicholas is born, in answer to a prayer, with "God be Glorified" on his tongue. He goes out into the world and dedicates his life to mankind. He rouses and quells a storm at sea—

the most spectacular musical storm since Beethoven in the "Pastorale." He resuscitates three little boys who rise up and come down the aisle among a startled audience caroling *Ave Maria*. The even more astonished audience finds itself, at the ordination of Nicholas as Bishop of Myra, on its feet singing lustily *All People Who on Earth do Dwell*, while the chorus shoot descants around it like so many skyrocket and the percussion clangs its loudest. They join in again, too, when Nicholas dies after forty years of miracles in *God Moves in a Mysterious Way, His Wonders to Perform*.

And then it is over and people know that something has happened to them. They stand around outside by the statue of the Trojan discussing endlessly.

For the distinguished performance, we must thank not only the magic of Mr. Britten and Mr. Pears, but the very down-to-earth labor of Ingolf Dahl, orchestra director, and Charles C. Hirt, choirmaster.

—P. A.

## Double Attraction

**T**HE Griffith Foundation put on a really spectacular act when they had the Boston Symphony Orchestra perform in Newark on December 6th under the direction of Leonard Bernstein, he sitting at the keyboard interpreting Mozart. With a curious mixture of zest and nonchalance this versatile young man played with effortless glee the Concerto in B flat major, raising his hands on occasion to play on the men with the same assurance he showed in playing on the keys. There is a swiftness in his attack, a spirited forward thrust that makes time telescope and only the effects remain. At any rate the orchestra under his incitement made Brahms (Symphony No. 2) jubilant, triumphant, serene, spreading harmonies through the auditorium as sun spreads through green vines.

At the close of the concert conductor-pianist Bernstein with flinging stride answered the applause. Did we imagine that the real Bernstein had remained the whole evening somewhat impatient with it all in a secluded corner of himself, not being seen, not being sensed at all?

—H. S.

## A Miracle's Aftermath

**O**NE should never try to cover two concerts in one day—of that we are now sure. Not, anyway, when the first of them is a concert of the N. B. C. Symphony Orchestra conducted by Arturo Toscanini.

Because a concert of Toscanini's makes a world for the listener that is to be held intact without disruption just as long as human heart can keep it so. It is a world one lives in hours after, with the illusion one will never quit it, will never again feel hunger, weariness or desolation. The sense of perfection, of every instru-



Arturo Toscanini

ment giving out exactly the tone required, of every inflection occurring at exactly the right time, of every member of the orchestra assuming his rightful place as an artist, of every element falling into place as cells fall into place in the structure of a flower, or crystals in the structure of a snowflake—this is not to be displaced by any other experience, no matter how meaningful.

But when we left the Toscanini concert studio, with the thought rising, "This is life—not the part afterward that must just be lived" and returned to the street and what passes for reality, we remembered we were to cover, that very evening, a performance by Jennie Tourel and Erich Itor Kahn of Paul Hindemith's "Das Marienleben". We went there with reluctance—as we would have gone even to our heart's desire with reluctance. It was not fair to the music—a fine performance, carefully wrought and richly projected. But, we hear it now, as we heard it then, only as a faintly interruptive hand knocking against the door of jubilation.

—H. S.

## Morini Plays

**W**HEN WE saw Erica Morini standing tall and stately in her black gown, when we heard her draw that first bow across the strings—as pure a sound as ever played directly on the heart of man—when we heard the Philadelphia Orchestra at Eugene Ormandy's behest cushion her efforts as the sky of night cushions the moon, when we were received into the miracle of Brahms' Concerto in D major by a path as direct as eye meeting eye, then we

(Continued on page thirty-four)

Erica Morini



# To Widen Social Security Benefits

The following letter was sent to President Truman, Vice-President Barkley and Speaker of the House Rayburn:

The following resolution was presented at the Convention of the American Federation of Musicians in San Francisco, Calif., on June 10, 1949, and was referred to the International Executive Board which body concurred therein at its meeting held in New York, N. Y., on October 10, 1949:

"WHEREAS, Fourteen years of experience acquired since the adoption of the Social Security Act have proven the soundness and practicability of providing against the risks of loss of income faced by all who work for their livelihood, and

"WHEREAS, The rise in living standards and the drastic shrinking of the purchasing power which have taken place since 1935 have made that program obsolete, and

"WHEREAS, No provision was made within that Act for payments in the event of temporary or permanent disability, and

"WHEREAS, There is today a drastic need for a comprehensive program to provide for the costs of medical care and service, and

"WHEREAS, The 81st Congress has as yet failed to act on labor's proposal for a comprehensive social insurance program; therefore, be it RESOLVED

1. That in the field of old age and survivors insurance, as in all forms of Social Security, the coverage should be extended to include all wage earners and self-employed persons.

2. The benefits of all social insurance programs should be materially increased. The improved benefit formula should be made applicable both to those presently eligible, and to those who are to be brought under the Social Security system.

3. The contribution rate of the employer should be increased to increase the benefits with provision for a contribution from the general revenues of the government when justified to maintain the financial soundness of the system.

4. That protection be given not only to the working man, but with the realization that the working man provides for his family, protection should be extended to the dependents of all of those eligible under the Social Security plan.

5. A Federal system of disability insurance for those temporarily incapacitated from illness not covered by workmen's compensation should be included together with

provisions which would provide for the retraining and rehabilitation of workers who, because of disability, can no longer be gainfully employed.

6. A comprehensive program of health insurance should be provided through the services and principles already established to social insurance for the social welfare of the people of the country. Such a program should preserve the individual rights of both the patients and physicians, and should include provision for an extensive program for the construction of hospitals and health centers, for the training of medical personnel, and development of research.

7. The enactment of Federal standards of state unemployment compensation with limitations on the right of the state agency to deny unemployment insurance or cancel benefits where they had been earned.

"That the above Resolution be forwarded to the President of the United States, the Speaker of the House of Representatives and the President of the Senate."

Respectfully yours,

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

To the foregoing letter the following replies have been received:

THE WHITE HOUSE  
Washington

November 22, 1949

My dear Mr. Cluesmann:

The President has asked me to acknowledge your letter of November fourth. He appreciates your courtesy in calling attention to the resolution embodied therein which was presented at the Convention of your Federation on June tenth and concurred in by the International Executive Board on October tenth.

Very sincerely yours,

WILLIAM D. HASSETT,  
Secretary to the President.

**We have just received word of the passing of Mrs. Chauncey A. Weaver. She had been ill for several years. The sympathy of the entire membership of the Federation goes out to Chauncey Weaver in his bereavement.**

OFFICE OF THE VICE PRESIDENT  
Washington

November 22, 1949

My dear Mr. Cluesmann:

This will acknowledge receipt of your letter of November 4, containing resolution adopted by your organization, with respect to broadening the provisions of the Social Security Act.

This resolution will be brought to the attention of the Senate when the Congress convenes in January.

Very sincerely yours,

ALBEN W. BARKLEY.

The Speaker's Rooms

HOUSE OF REPRESENTATIVES, U. S.  
Washington, D. C.

November 9, 1949

Dear Mr. Cluesmann:

I have for acknowledgment your letter of November 4, 1949 transmitting a resolution which was presented at the Convention of the American Federation of Musicians in San Francisco, California, on June 10, 1949.

Sincerely yours,

JOHN W. HOLTON,  
Executive Secretary.

Federal Security Agency

SOCIAL SECURITY ADMINISTRATION  
Washington, D. C.

December 12, 1949

Dear Mr. Cluesmann:

President Truman has asked me to thank you for the copy of the resolution adopted by your organization urging the enactment of legislation to expand and improve the social security program. As you may know, the Federal Security Agency has been charged by Congress with responsibility for studying and making recommendations as to the most effective methods of providing economic security through social insurance and as to legislation concerning old-age pensions and related subjects.

For several years the Federal Security Agency has recommended to Congress that the present old-age and survivors insurance program be expanded and improved along substantially the same lines as you suggest. I am enclosing a copy of the social security section of the last Annual Report of the Federal Security Agency which describes our recommendations in greater detail.

I appreciate the interest shown by the American Federation of Musicians in the social security program.

Sincerely yours,

W. L. MITCHELL,  
Acting Commissioner.

## News Nuggets

The Philadelphia Orchestra is celebrating its fiftieth anniversary. States the brochure, distributed for this occasion, "It takes time to develop an orchestra—fifty years in the case of the Philadelphia, representing countless hours of making music together, constant team-work functioning like a fine watch and esprit de corps that demands of every man his best. With thirty-two musicians having over a quarter-century of service and a conductor now beginning his fourteenth season, the Philadelphia Orchestra has

been blessed with a continuing core of personnel in whom that feeling of coordinated response is second nature."

Cornells Pot, a Dutch engineer, has perfected a new invention, a music score which reads vertically. He has already printed 10,000 works with his notation.

Monmouth College is offering a prize of one hundred dollars for the best setting in four-voice harmony for congregational singing of a prescribed metrical version of the twenty-third psalm. The competition is open to all composers

and closes February 28th. Write Thomas H. Hamilton, Monmouth College, Monmouth, Illinois, for further particulars.

"Dream of Spades" by the Californian composer, Serge Hovey, was given its premiere in Philadelphia in December, by the Chamber Opera Society.

Dimitri Mitropoulos has been engaged as Conductor of the New York Philharmonic Symphony for the season of 1950-51. Because of other plans for next season, Leopold Stokowski has advised the Society that he will be unable to appear with the Orchestra.

Louis Krasner, formerly concert master of the Minneapolis Symphony Orchestra, has joined the faculty of the Syracuse University College of Fine Arts, as professor of violin and chamber music.

The premiere of William Schuman's Violin Concerto will take place in February, when it will be played by the Boston Symphony Orchestra.

Kurt Weill's "Down in the Valley," a folk opera, has been produced or scheduled for production by 179 different organizations in this country and abroad.

INTERNATIONAL MUSICIAN

# Ray McKinley and His Versatile Band

ONE OF Ray McKinley's biggest selling records is titled "You Came a Long Way from St. Louis." With a little re-wording one might say of Ray McKinley himself, "You Came a Long Way from Texas." This enterprising young band-leader, who was born in Fort Worth, where he first started drumming, has come a long way since then, not only in distance, but in popularity. Ray was only five when he picked up his first set of "sticks" and started in on the family kitchenware. He graduated from pots and pans to bona fide drums when he was given his first set of drums by family friend Tom Burnett. When he was a mere sprout of twelve, Ray was already drumming with local bands.

It seems as though Ray has never had a chance to lay down his drumsticks from that day to this. He has played with any number of bands—starting with Beasley Smith of Nashville, then Ben Pollack (when the famous Detroiters were playing in New York's Roseland Ballroom in 1929). He was with Smith Ballew, Jack Petis and Red Nichols and joined the famous Dorsey Brothers Orchestra in 1934. When the Dorseys decided to go their separate ways, Ray stayed with Jimmy for a few years. But it was in 1939 that Ray began to make musical history in his own name.

## Concocting Boogie-Woogie

Probably the co-leadership which Ray McKinley formed with trombonist Will Bradley did more to establish him as a musical personality than any other incident in his life up to that point. Together they made famous the eight-to-the-bar style which became known as "Boogie Woogie." Theirs was the first large band to play up this style of popular music . . . and they cut some discs that are still regarded as tops in their field. Some of these outstanding hits made between 1940 and '42 were "Beat Me Daddy," "Scrub Me Mamma," "Celery Stalks at Midnight" and "Chicken Gumboogie." Connoisseurs of Boogie Woogie still look on these as collector's items.

Another important "first" in the McKinley career is the billing he gave to his arranger Eddie Sauter. Realizing how valuable a top-notch arranger is to a band, Ray started a precedent by giving a fifty per cent billing to Sauter. This policy is still followed, and the band's other leading arranger, Deane Kincaide, also gets his billing along with the band. Eddie Sauter is a jazz great, both in the field of arranging and as a composer. His expert judgment in the selection of tunes for the orchestra is one reason why it has earned its reputation of being "The Most Versatile Band in the Land." Last year, for the second consecutive time, Sauter won the Metronome Magazine poll for arrangers. Kincaide is also a fine asset to the organization. His association with McKinley dates back to the Will Bradley days, and he is credited with being the first arranger to put Boogie Woogie in the big time. He is still with the

band, and when not arranging, earns his pay by playing the flute, baritone sax, all the reed instruments, and the bass trombone.

Speaking of playing in the band, Ray finds he can no longer do all his own drumming. Between leading the boys and singing a good number of the vocals, he plays only the drum specialties and solos. Incidentally he is known

reputation for versatility pays off too. Each dance set consists of six tunes—first an instrumental ballad of one of the old favorites, then a second ballad sung by the band's vocalist, Dale Nunnally; next a jump number in medium tempo (sung by Ray himself). Fourth comes another instrumental ballad usually featuring the boys, fifth another tune by Dale, and finally



Eddie Sauter (left), arranger for Ray McKinley (center), shows the band leader and crony, Harry Babblitt, his ideas for background flourishes for McKinley's hit number, "Red Silk Stockings," by scoring on the tablecloth.

in the trade as a "drummer's drummer"—just about the highest accolade one can receive.

Being well up in the first twenty bands in the country keeps Ray and his band pretty much on the go. Since last April they have been on the road, playing mostly one-night stands in many colleges. This tour touched too many points to be mentioned, but you may gather some idea of its extensiveness if we say they visited the Dakotas, Mississippi and as far south as Texas. It's an interesting point that the McKinley band travels by car, with a small truck for the instruments. Ray feels that this is the most satisfactory system since they can set their own time-table and allow for a little more rest between dates.

As one would expect, college audiences make very responsive audiences, but rather surprising is their taste in dance music today, as compared with five or six years ago. Today they want little or no jive, swing or be-bop—they like their music "sweet." Here is where the McKinley

a jazz original or some other jump tune. This way everyone hears something to his taste. Speaking of public "taste" and quoting Ray, "The public wants music with a nice sound today, something simple and direct. They're not interested in numbers with over-complicated harmonies and rhythms."

A great deal of credit goes to our young band leader for the job he did in taking over the leadership of the Glenn Miller orchestra, after Miller's death in December of 1944. This was the time when the Glenn Miller band was appearing overseas, playing for the G. I.'s, and it was no small feat to step into the popular leader's place at that time. Ray led the band then for about eight months, and all during that time he kept his rank of technical sergeant—at his own request.

It is typical of Ray McKinley to refuse to accept a commission under such circumstances.

*(Continued on page thirty-four)*



**DOUGLAS, MARJORIE and VICTOR LUFF**  
Vancouver Symphony Orchestra



**WILLIAM and STANLEY STREET**  
Rochester Philharmonic Orchestra



**JOHN and ALEXANDER GRAY**  
Philadelphia Orchestra

## IT'S ALL IN THE FAMILY!

**R**ECENTLY when we inquired of various of the symphony orchestras what relative combinations they had within their organizations, we expected to receive instances enough to take up a page, say, of information regarding such family groups. What we received was a deluge of data regarding blood relatives and relatives by marriage who sit under the same maestros in the same symphony orchestras. So we decided to run a series based on the different kinds of relative combinations.

This month, brother, brother-and-sister, and sister combinations are presented. Seeing that musicianship usually runs in families, that parents usually send their musically gifted children to the same conservatories and subject them to the same influences, it seems natural enough that our symphony orchestras should include at least a few of these combinations. All of course are not given here—just samples showing how fraternal our major symphony orchestras are in a family as well as in a union sense.

In the Boston Symphony Orchestra, Bernard Zighera, first harp and Alfred Zighera, cello are brothers.

The Buffalo Philharmonic boasts one brother-and-sister combination, Pauline Kappler, violist, and George D'Anna, timpanist, as well as a brother-in-law combination: Ginesio Lecce and Salvatore Piazza, both French horn players.

The Cincinnati Orchestra has two oboe players who are brothers: Andre A. and Albert J. Andraud.

There are two pairs of brothers in the Cleveland Orchestra: Frank and Emil Sholle, and Alois and William Hruby. Two more brothers in the same family, Henry and John, were formerly trumpet players in the orchestra. Alois' son Joseph, moreover, has served as a substitute

in the trumpet section. So, as they write us from that Ohio city, "The Hruby brothers are indeed a Cleveland institution."

The Dallas Symphony Orchestra has two such combinations: Alice McDaniel and Lenora Holcomb LeBlanc, sisters, play respectively cello and violin; Laura Twist and Walter Caughey play respectively harp and cello.

In the Louisville (Kentucky) Philharmonic Orchestra, Robert Whitney, its conductor, and Grace Whitney, its first cellist, are brother and sister. Robert and Grace, with three other sisters, Edna, Noreen and Edith, have played extensively before various musical organizations in and around Chicago, in fact, have toured the country as the Whitney Ensemble.

No fewer than three sets of brothers are playing in the Minneapolis Symphony Orchestra. Joseph and Mischa Bregman play the violin. Clarence Booth plays the bassoon, while his brother, Lester, plays the tuba. James Mackay plays the trumpet, with his brother, John, holding forth on the trombone.

The N.B.C. Symphony has three brothers in its French horn section: Arthur, Jack and Harry Berv. Besides this there are Abe and Harry Edison playing respectively the cello and drums. Two brothers, Harold and Loris Wiles, play in the Oklahoma Symphony, the former, the bass trombone and the latter, the first clarinet. Two sisters, Tina Rudie and Emily Johnson, play respectively celesta and viola.

The string section of the Philadelphia Orchestra comes up proudly with a report of twins. Alexander (viola) and John (cello) Gray are veterans of twenty-three and twenty-two years' service respectively. Actually there are five brothers in the family, all musicians. Robert is a violinist in Providence, Rhode Island; William

is a violist in the New York Philharmonic; and James is a piano teacher of Boston. They all hail from Scotland.

The Portland (Oregon) Symphony writes us that Einard Lebeck and his sister play with their organization. (The latter plays the bass viol; the instrument of the former is not designated.) Another sister, Beverly Lebeck, is cellist with the Los Angeles Philharmonic.

William and Stanley Street, brothers, are in the percussion section of the Rochester Philharmonic and Civic orchestras.

Three brother combinations are the pride of the San Francisco Symphony Orchestra: Ferdinand and Sylvio Claudio, both violinists; Ralph and Julius Shanis, respectively flutist and oboist; and Naoum and Boris Blinder, respectively concert master and principal cellist.

Cello and violin seem to be a fairly popular combination among brothers and sisters. Walter Sundsten is concert master of the Seattle Symphony, while his sister, Agnes Eaterly, is a cellist in the same organization. Alan and John Martin in the National Symphony Orchestra in Washington, D. C., play respectively violin and cello. Three members of the Luff family play in the Vancouver Symphony Orchestra. Victor and Douglas—father and son—are in the percussion section, Marjorie in the violin section.

But for a really unique brother combination we turn to the Youngstown (Ohio) Symphony, perhaps the only organization of this kind in the world which is conducted by two brothers. Carmine and Michael Ficocelli share the podium in as amicable a relationship as can be found anywhere. Sometimes a concert is directed by one brother, sometimes by the other. Sometimes both take baton in hand for the same concert (though not the same composition!).

**WALTER SUNDSTEN and AGNES EATERLY**  
Seattle Symphony Orchestra

**ANDRE and ALBERT ANDRAUD**  
Cincinnati Symphony Orchestra

**BERNARD and ALFRED ZIGHERA**  
Boston Symphony Orchestra

**JOHN and ALAN MARTIN**  
National Symphony Orchestra





# With the Dance Bands

**C**HARLIE BARNET put it succinctly: "There's a cycle against musical bands now . . . When the cycle swings back . . . I may be too old to make it." Youthful musicians fervently hoped The Mab wasn't permanently ensconced at his new headquarters, booker Carlos Gastel's offices. Likewise young players watched with intense interest two possible answers to the perplexing problem: why the dearth of "name" bands?

Stan Kenton's 1950 concert tour, to tee off at Seattle's auditorium February 9, could provide an answer, for good or bad. So could the success or failure of trumpeter Roy Stevens' thirteen-piece band, organized in New York with unlimited financial backing, a good book, all the accouterments of a successful orchestra. Kenton would play music his way, where and when he wanted to play it. Stevens would play music everybody's way, where and when it would sell, teeing off at Frank Dailey's Meadowbrook this month.

The experiments could prove there was room for all types of dance music. Or they could resolve once and for all opinion which held "the mickier the mouse the bigger the house."

East. The JJJ's Trio into its third year at the Ten Pin Inn, Walpole, Mass. . . . Godfrey Mutte trio at Club Rio, Allentown, Pa. . . . George Towne holds until at least Jan. 20 at NYC's Roseland Ballroom . . . Pianist Buddy Greco's big band (fifteen men) to be handled by Elliot Wexler . . . Claude Thornhill now an ABC property . . . Decca signed Alvy West's Little Band . . . Hotel operator Maria Kramer introduced Western square dance music to her Manhattan hostel, the Roosevelt. If the oater fare clicked, other Kramer rooms could look forward to like terping.

Horace Heidt ork to record for Heidt's own label . . . Coleman Hawkins touring the Continent . . . Apollo Discery pacted tenorman Willis

Jackson . . . Guitarist Art Reyerson formed a combo using four guitars, bass, drums . . . Benny Goodman to play all-classical program Feb. 15 at Philly's Academy of Music for that city's orchestra pension foundation . . . Louis Prima inked by ABC . . . Cafe Society Downtown, NYC, upped its talent budget . . . Xavier

trumpeter Billy Butterfield's band . . . Henry Jerome ork holds at NYC's Edison Hotel until spring . . . Louis Armstrong and All-Stars star in the Italian flick "Botta e Risposta" . . . Lionel Hampton may go to Europe for Continental concerts soon . . . La Rue's, Manhattan, switched to rumba policy . . . Tommy Dorsey, peddling his California Casino Gardens, wants to stick close to New York from now on. TD may work the Hotel Statler in February . . . Dorsey Brothers Music reactivated . . . Op Frank Dailey (who is popular guy this issue) tried a flat admission policy (\$1.20 a head) at Meadowbrook, to convince teen-agers the spot wouldn't strip their pocketbooks.

South. Charlie Fisk disbanded to work in Butler, Mo. . . . Columbia signed Phil Zito and His International City Dixielanders . . . Capitol inked two-beaters Sharkey Bonano (trumpet) and Armand Hug (pianist) . . . New Orleans can boast more jazz bands per square bistro (in shape, not reaction) than any other U. S. metropolis today. These names dot the Vieux Carre section: Leon Prima, Papa Celestin, Alphonse Picou, Joe Loyacano, and many, many other great musicians.

Midwest. Colosimo's southside Chicago spot, reopened by new owner George Potson, using Carmen Rogers's sextet . . . Lenny Herman at Cleveland's Hollenden Hotel through mid-Feb. . . . Sun Valley Boys into their second year on WKAN, Konkakee . . . Woody Herman set for two early April weeks at the Windy City's Blue Note, with Louis Armstrong a May date . . . Eddie O' Neal at Chicago's Palmer House indefinitely . . . Lawrence Welk holds at Chicago's Trianon Ballroom until Feb. 18 . . . Windy City maestro Marty Gould formed a new group which features strings and voices . . . Woody Herman's defunct big band (he'll lead a combo during most of each year from now on) and George Shearing's quintet copped top honors in *Down Beat's* 1949 poll . . . Trumpeter



H. Daumier.

Cugat to tour abroad in April . . . Lexington Casino, Philadelphia, resumed full-week operation . . . New nightery, Chantilly Room, opened in Greenwich Village, NYC, with Frankie Stewart and Bob White orks.

Johnny Moore's Three Blazers ankled WM to swell GAC's ranks . . . Meadowbrook op (Cedar Grove, N. J.) Frank Dailey buying video time to plug his spot . . . London Records signed

## ALONG TIN PAN ALLEY

A THOUSAND VIOLINS	Paramount	JUST A KISS APART	J. J. Robbins
BIBBIDI BOBBIDI BOO	Walt Disney	JUST FOR FUN	Paramount
BYE BYE BABY	J. J. Roberts	MULE TRAIN	Walt Disney
DADDY'S LITTLE GIRL	Beacon	MY STREET	Campbell
DEAR HEARTS AND GENTLE PEOPLE	E. H. Morris	SHE WORE A YELLOW RIBBON	Regent
DON'T CRY JOE	Harms	SINGIN' MY WAY BACK HOME	Mutual
DREAMER'S HOLIDAY	Shapiro-Bernstein	SLIPPIN' AROUND	Peer
FAIRY TALES	Miller	SOME DAY YOU'LL WANT ME	Duchess
I CAN DREAM, CAN'T I	Chappell	SOUVENIR	Beacon
I NEVER SEE MAGGIE ALONE	Bourne	THE OLD MASTER PAINTER	Robbins
IF I EVER LOVE AGAIN	Paxton	THESE ARE THINGS I WANT TO SHARE WITH YOU	Imperial
I'M IN LOVE	United	WISHING STAR	B. M. I.
IN SANTIAGO BY THE SEA	Life	YOU'RE ALWAYS THERE	Bregman-Vocco-Conn
I'VE GOT A BUNCH OF COCOANUTS	Cornell	YOUNGER THAN SPRINGTIME	Chappell
JEALOUS HEART	Acuff-Rose	YOU SAY YOU CARE	J. J. Robbins
JOHNSON RAG	Miller		

Jimmy Palmer reorganized . . . Tenorman Don Gilbert into the Lakeshore Inn, Sioux City, Iowa, with his new combo . . . Balaban and Katz may revive flesh circuit in Chicago with its Yule experiment at the southside flickery, Southtown; Warner Brothers may open the Avalon and Capitol to stage shows.

**West.** Young Pianist Andre Previn composing, scoring, and arranging for MGM flicks "The Outriders" and "Three Little Words" . . . Page Cavanaugh trio back in biz . . . Carmen Cavallaro at the Grove through Feb. 7 . . . George Shearing tentatively set for a concert in S. F. Feb. 5, which is also the night he's supposed to open at the Bay City's Ciro's . . . Capitol signed Clarinetist Mickey Katz, ex-Spike Jones comic . . . Louis Armstrong All-Stars into the Bal Tabarin, Gardena, California, Feb. 9, for two weeks at \$4,250 per; Louis played two weeks at Las Vegas's Flamingo Hotel beginning Jan. 26 for a \$9,000 total stipend.

Drummer Ben Pollack built a Dixieland band which preemed in L. A. . . . Benny Goodman disbanded to rest and play classical concerts until mid-Feb. . . . MGM waxery inked trumpeter Roy Eldridge . . . Guitarist Dave Barbour has a lead role, as thespian, in RKO's "Blind Spot," which also uses Vido Musso and other legit jazzmen . . . Blue Barron renewed his MGM recording contract, for two years.

Drummer Mel Torme's "California Suite" has been recorded by Capitol . . . The "Charlie Barnet All-Stars" debuted in Hollywood, using

portions of the Mab's library, plus his name, with Charlie's approval, though he isn't involved financially. Unit includes tenorman Dave Matthews, trumpeter Ernie Royal, pianist Tommy Todd, and others . . . California's State Employment Appeals Board ruled that ballroom and nightery ops, not leaders, are employers . . . Frank DeVol's ork will back Jack Smith during a series of coast one-nighters in Feb.

**Canada.** Vancouver op Sandy DeSantis went all-out, buying \$35,000 worth of GAC talent for early 1950, including Red Ingle, Louis Armstrong, Nellie Lutcher, and Johnny Moore's Three Blazers.

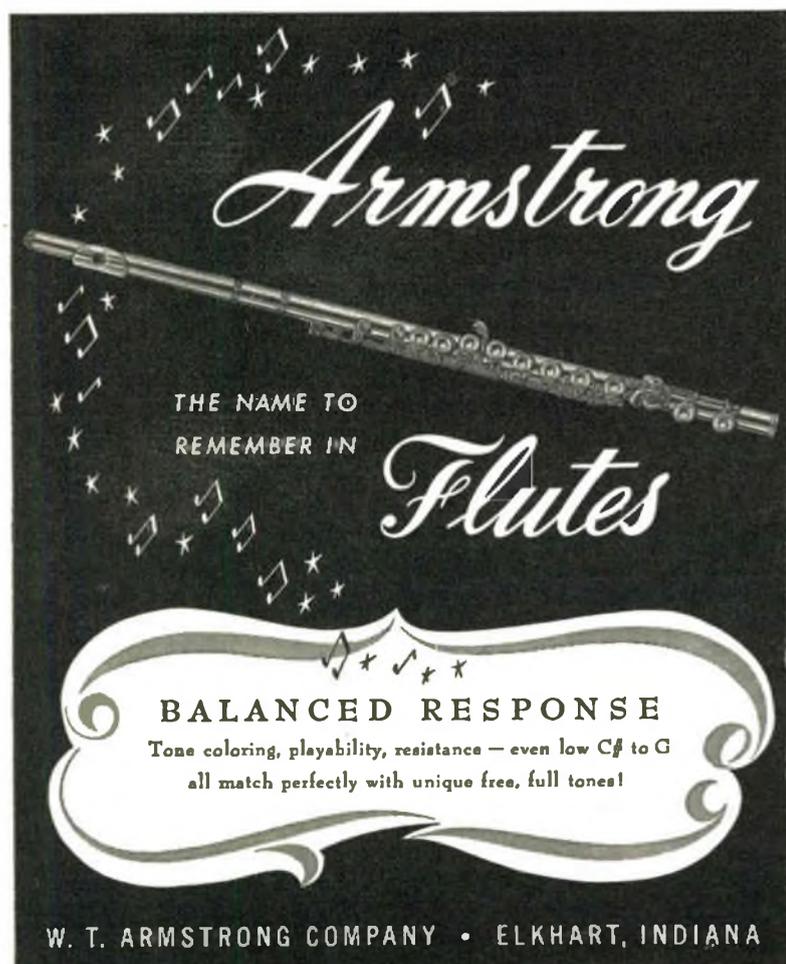
**Radio and Television.** Benny Goodman's band in line for a quarter-hour across-the-board TV shot sponsored by American Tobacco Co. . . . 251,041 video sets in L. A. as of Nov. 1 . . . Treasury Department now sponsors Sammy Kaye's CBSer "Sunday Serenade" . . . Red Nichols' Five Pennies doing a single weekly quarter-hour for KTTV, L. A. . . . Elliot Lawrence now doubling as deejay for NYC's WNEW, Friday nights . . . MCA peddling an hour-long TV opus featuring Spike Jones's troupe; cost weekly will run to \$20,000. Same agency sold Kay Kyser and band to Ford for an NBC tele show at \$22,000 weekly . . . Florida musicians are flown to Puerto Rico weekly to record "Duffy's Tavern" . . . Raymond Scott dropped his combo to accept a contract conducting the "Hit Parade" ork for the next three years.

Page Cavanaugh trio on "Hollywood House," KECA-TV, L. A., and ABC video; pianist Marvin Ash holds with KFI-TV's "The Truth About Dixie," L. A. . . . More net conductors: Buzz Adlam, "A Date With Judy," ABC, Thurs.; David Rose, "Red Skelton Show," CBS, Sun.; Carmen Dragon, "Prudential Hour," CBS, Sun.; Lud Gluskin, "My Friend Irma," CBS, Mon.; Roy Bargy, "Robert Young Show," NBC, Thurs.; Carmen Dragon, "Fanny Brice Show," NBC, Tues. . . . Ernie Felice quartet on Hollywood's KNBH Tuesdays.

**Miscellaneous Dates.** Lee Angelo, Pla-Mor, Kansas City, out Jan. 30 . . . Emil Coleman, Waldorf-Astoria Hotel, NYC, out March 8 . . . Al Donahue, Statler Hotel, Detroit, out Feb. 18 . . . Eddy Duchin holds at the Deshler-Wallick Hotel, Columbus, Ohio, until Feb. 11, then to NYC's Waldorf through May 10 . . . Chick Floyd, Biltmore Hotel, L. A., until Jan. 25 . . . Larry Fotine, into Memphis's Peabody Hotel Feb. 27 . . . Cesar Gonzmart, Bayshore Hotel, Tampa, Fla., until Oct. 13 . . . Eddy Howard, Palladium Ballroom, Hollywood, Feb. 28—April 24 . . . Dick Jurgens, Aragon Ballroom, Chicago, until Feb. 5.

Freddy Martin, Palladium, Hollywood, through Feb. 27 . . . George Olsen, Edgewater Beach Hotel, Chicago, out Feb. 10 . . . Don Ragon, Claridge Hotel, Memphis, until Feb. 10 . . . Orrin Tucker, Trianon Ballroom, Chicago, in Feb. 5.

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# BOOKS OF THE DAY

LYRICS, by Oscar Hammerstein II (seventy-one, including seven from "South Pacific," ten from "Oklahoma" and six from "Show Boat"). 215 pages. Simon and Schuster. \$2.50.

I never hoped, I never expected, I never had the least inkling that I would read directions on how to write good lyrics as sensible, as sane and as clear as these. I never knew any lyric writer could be that un-selfconscious or that generous or that articulate. Now that I have read the chapter, I am going to be just as generous in spreading the news.

Here is someone who not only knows how to write lyrics, but knows—with the particularness of a mouse nibbling cheese from a trap without springing the trap—exactly how to describe the process, every word-choice, every turn of phrase, every verse structure. And openhanded! He hands out secrets of his art the way a Salvation Army lassie hands out doughnuts. Moreover, he has prose that speaks quite as eloquently as his verse. Listen to this: "There is in all art a fine balance between the benefits of confinement and the benefits of freedom," and this, "A song that requires little effort to sing or to listen to is usually the result of great effort on the part of its creators," and this, "Let the song be yours and yours alone. However important, however trivial, believe it. Mean it from the bottom of your heart, and say what is on your mind as carefully, as clearly, as beautifully as you can."

For reading this amazing forty-five pages of "Notes on Lyrics" I almost didn't get around to the lyrics themselves, and that would have been a tragedy. For they are poetry just as they stand. Read them and sing them and hold them in your heart—and have a better day for doing it!

SCHOENBERG AND HIS SCHOOL, by Rene Leibowitz. 305 pages. Philosophical Press. \$4.75.

Integrity is to be respected in whatever form it is encountered. Arnold Schoenberg undoubtedly possesses integrity. He undoubtedly possesses also musical intelligence of the highest order and a skill in composition just about unsurpassed. So we do not feel it in us to be critical regarding him or his music. On author Leibowitz's approach we do, on the other hand, look with a somewhat censorious eye. We could wish, for instance, that he would not constantly mix scientific apartness with emotional involvement. He is of course following a well-marked course in taking sides in a musical controversy. Schools of composition have long been the battle ground of opposing factions. Europe was torn in the past century between the Wagnerites and the Brahmsians. And before that there were the Gluck-Piccini duelists and the Handel-Bononcini adversaries. We doubt, though, that any of these controversies have done much toward advancing the cause of either side.

Leibowitz's militancy, however, does in no case obscure his logic. His explanation of the reasons which led Schoenberg afiel from

tonality, the steps he took toward the adoption of the tone-row and the twelve-tone techniques are as clear as rungs in a ladder. He tells exactly—and in words musicians at any rate can absorb—what motivated the artist in Schoenberg so to depart from the established system. And he lets Schoenberg speak directly through the copious musical examples and direct quotes from his published articles and letters.

With Alban Berg, Leibowitz flaunts the banner less. He is explicit, sympathetic, analytical, but not emotional. Here is the first lengthy discussion—Berg's greatness was given unmis-takeable outline in H. W. Heinsheimer's "Menagerie in F-sharp"—of this intense and tragic figure. The analysis of the controversial "Wozzeck" is next-best to reading the score or seeing the opera. Understanding of both it and "Lulu" is the better arrived at through his comparison of the two operas.

Anton Webern is the third composer to be discussed. His work, Leibowitz explains, "from its very beginnings, is directed towards the conquest of a language dominated by the idea of perpetual variation." From this he goes on, through an analysis of that composer's scores, to prove the music is "neither chaotic nor arbitrary." This portion of the book requires a bit of credulity. The peak of his style, so the explanation goes, appears in his Op. 27 characterized by "purification, utmost economy of means, precision and laconism of musical speech." And again, "We discover . . . in works of Schoenberg and especially in those of Webern, numerous elements which strive to transcend any tonal order."

The author also reports—and therein proves himself in truth the faithful biographer—"Schoenberg liked to tell his pupils that there is still 'lots of good music to be written in C major.'" Thank you for that, Mr. Leibowitz!

MUSIC IN THE NATION, by B. H. Haggin. 376 pages. William Sloane Associates, Inc. \$5.00.

Criticisms with a negative slant are fairly hard to take the morning after, no matter how salutary their effect. But read months, even years after the events they discuss—the author wrote these articles in "The Nation" and other magazines between the years 1929 and 1946—they are neither palatable nor nourishing. The artists discussed—their styles have changed or they have retired or died. The concerts certainly are as finished as last decade's snowfalls. And as for the author's special bias—at this late date, who can really get concerned over it? The saving grace, an outstanding literary style, is but the boast of a few pages in the book. Musical sense Mr. Haggin has. The ability to express his ideas he also has. But this is not writing one ruminates over for its special flavor.

The conclusion, stated with a candor the author insists is the critic's prerogative: the contents are to be relished only by Haggin fans—and by the very few musicians eulogized in the book.

THE LITTLE HISTORY OF MUSIC, by Helen L. Kaufmann. 307 pages. Grosset and Dunlap. 65 cents.

A vivid style bubbling with modern phrases, quaint turns and unexpected references to rather earthy customs; an underlining of human events; a faithful pointing to the unbroken path of music throughout the Christian era—these characterize the present vest-pocket history of music. The author's nose for news and sense for the significant—these and a good index—make of this booklet a wholly adequate history for thinking individuals desiring at least outline knowledge of our Western civilization's development of music.

THE ORCHESTRATOR'S HANDBOOK, by Maurice Gardner. 53 pages. \$2.00. The Staff Music Publishing Company.

If for the reason alone that it gives the general range and the practical orchestral range of each of the instruments of our symphony and swing orchestras, this little booklet is a valuable addition to composers' and arrangers' libraries. However, it has other assets, too. It gives invaluable data concerning the texture of each instrument—for instance, "Pizzicato on the cello is more resonant and fuller bodied than on the violin" . . . "Chords of more than four notes in each hand are not practical on the harp" . . . "Passages involving fast changes in direction of pitch (in the trombone) should be avoided." It also offers such nuggets of information as where the "breaks" occur in wind instruments, what progressions are easiest to play, which harmonics are available and which chords possible. Its style is clarity itself.

MUSIC OF THE WORLD, A History, by Kurt Pahlen. Translated by James Galston. 422 pages. Crown Publishers. \$5.00.

The ability to weave infinitely varied and widely diverse strands into a single braid is the special gift of this writer. He dwells on problems sociological, economic and religious as well as on the sheerly musical. He tells about the first musical union formed back in the eleventh century. He describes the first emergence of polyphony. He explains why women composers have been so scarce. He relates Romanticism to the prominence of the proletariat. He devotes a whole chapter to Vienna—and well worth it the city proves to be—a whole chapter to Modern Opera, one to Concerts and Virtuosos, and still another to Music in Latin America. In short, he is generous with information in practically every field which concerns human relationships. Yet he makes all these elements converge on the development of music. His editorial comment on modern composers is just and pointed, though his style, in portions pedestrian and literal, has a tendency to drag down the matter itself.

The volume has 400 well-chosen photographs and an appendix which describes instruments of the modern orchestra. —H. S.



J. E. McALLISTER  
Indianapolis Symphony

LOUIS CHASSAGNE  
Dallas Symphony

BRUCE HOLCOMB  
Vancouver Symphony

J. E. BOOTH  
Minneapolis Symphony

FLOYD HENDERSON  
Toronto Philharmonic

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The tuba player blows into his instrument a good part of the time during a concert. It's a trying procedure. Some, a very few, use a bellows gadget to pump wind in the side of their mouths.

Naturally, since there's usually only one tuba in an orchestra, he mustn't break down on the job. In a few compositions two are needed; then a second tuba is employed temporarily.

The tuba player of the orchestra owns from one to five instruments, the C tuba, the B-flat tuba, the E-flat tuba and the F tuba, not to say the tenor tuba. The designation "C", B-flat", E-flat" or "F" means that this is the instrument's "open" tone, the one that sounds when you just blow into it without keying or liping. Symphony orchestra tuba players, most of them, play regularly on the C tuba. It covers the range ordinarily required and, all things considered, is easiest to play.

You will see from the photographs that some tubas have buttons and some levers. Buttons control piston valves and levers control rotary valves. Both sorts are the means of opening extra lengths of tubing. The piston type of mechanism is, as a rule, quieter and easier to control. For instance, with it the glissando is easier to produce effectively. A tuba player who uses a rotary valve type usually shifts to the piston type for the famous glissando in Strauss's "Don Quixote."

This is what the buttons or levers do. Say you are sounding the

"open" tone. Now press the second valve and the open tone becomes a half-tone lower. Release this second valve and press the first valve and the sound lowers another half-tone. (Now you're a tone lower than the open tone.) Next, press the first and second valves together or press the third valve alone, and you get three half-tones down from the open tone. Now press the third valve plus the second and you have four half-tones down from the open tone. Five half-tones down is obtained by your pressing simultaneously the first valve and the third, six half-tones by pressing down the first three valves together. This, incidentally, is the limit of the three-valve instrument. But, as can be seen also from the photographs, symphony tubas invariably have four keys or levers. The fourth key or lever pressed down in various combinations with the other three makes it possible to sound four more half-tones. These half-tones and the tones obtained by liping (embouchure) and by altering the flow of breath form the whole range of the instrument.

Variations in the ranges are caused by the varying sizes of the instruments, with the tenor tuba the smallest. Here are their ranges:



According to the key they are writing for and the range they desire, composers score for the higher or lower tubas. Orchestral players may be called on to use four tubas at a single concert. They sometimes even change instruments in the course of a single composition. Joseph Novotny of the N.B.C. Symphony Orchestra told me he sometimes changes in Stravinsky's "Petrouchka" to the E-flat for the famous "bear" solo, and

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Oklahoma Symphony



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Metropolitan Opera



**WILLIAM MONTIETH**  
Buffalo Philharmonic

# Our Bands and Orchestras

sometimes in Berlioz's "Romeo and Juliet." He owns three tubas, a C, a B-flat and an E-flat. When he needs the F, though, he just runs over to Carnegie Hall and gets it from William Bell of the New York Philharmonic-Symphony.

This is but one of the many instances of the spirit of cooperation between tuba players. In their generous commendations, one for another, they are outstanding examples of musicians' fraternal attitude. Maybe the size of the instrument does something to the breadth of the personality. Maybe depth of tone makes for depth of character. Maybe being but one of their kind in the orchestra makes them less susceptible to jealousy. Maybe the supply of good tuba players never quite comes up to the demand. Whatever the reason, they seem to be very happy in each other's company.

Why did they take up the tuba in the first place? Mr. Novotny, Mr. Bell and Mr. A. Torchinsky (Philadelphia Orchestra) explained that something in the brightness and bigness of the instrument attracted them as schoolboys. When his high-school instructor in Berwyn, Illinois, asked him to choose between a trumpet and a French horn, the young Novotny shook his head to both. "What's that big thing over there in the corner?" he asked. He carried it triumphantly home with him that very day. "I don't think my parents ever got over the impact of the shock," he told me.

It was love not only at first sight, but lover forever after. He practiced his tuba in and out of season. Once, going over a particularly fascinating passage as he jogged home from school, he broke a front tooth. No inconvenience to his playing resulted, except that he was thereafter forbidden to practice en route. Back in those days he spent three or four hours a day on it. He still practices one and a half hours a day outside rehearsals.

He relishes the hardest passages. He particularly relishes Kleinsinger's "Tubby the Tuba," that drama of the underdog who finally comes into his own. He played it with the Houston Symphony Orchestra last season—he was a member of that orchestra then—and forthwith became a celebrity, at least within all public school precincts of the city. Shriill voices pursued him everywhere. "There goes Tubby! Good old Tubby!" Teachers complained that in the free drawing period, tubas took precedence over bunnies, witches and supermen. The year-end compositions on "Why I Like My Orchestra" gave the impression that the glowing tuba *was* the orchestra. The same thing happened in Montclair, New Jersey, a few

months back, when Mr. Bell played "Tubby" there with the New Jersey Symphony. Incidentally, Mr. Bell has trained as a baritone. So he does "Tubby the Tuba," not only playing the instrument but also singing and reciting the narrative. It's quite a show.

Toscanini likes the tuba, too. His rehearsals are, as everyone knows, storm areas of drive and rigor. But once he paused in his vehement onrush, laid down his baton and quietly asked Mr. Bell (then with that orchestra) to "Please play that passage again." When Bell had finished it, Toscanini said, "Now please play it once again!" and then, at the end, "Still another time, please." Mr. Bell asked him finally what there was to correct. "Nothing," said Mr. Toscanini, "Only I never heard anything so beautiful." Mr. Bell, incidentally, was playing that most famous of tuba solos, Wagner's "Faust" Overture.



**JOSEPH J. NOVOTNY**  
N. B. C. Symphony

Faust Overture - Wagner



The tuba seems to stimulate resourcefulness among its adherents. Mr. Bell, weary of shifting himself out of the big bass wrap-around tuba to play the high notes on the tenor tuba, built himself a double horn with a wide enough register to make all the tuba parts in the orchestral repertoire playable on a single instrument. The "bellophone," which resulted, is a fifty-pound brass instrument made of two separate horns joined together at the heads of their respective mouthpieces. One man can play both horns, by a special rotary valve that switches from one to

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TWO O'CLOCK JUMP	STOMPIN' AT THE SAVOY
HOW AM I TO KNOW	MOONLIGHT AND ROSES
I'M COMING VIRGINIA	MOONLIGHT SERENADE
OYE NEGRA (Bright Rhumba)	SWEET AND LOVELY
LINDA MUJER (Bright Rhumba)	SING, SING, SING
BIM BAM BUM (Bright Rhumba)	JOHNSON RAG
	DEEP PURPLE
	BLUE MOON
	GOOD NIGHT SWEETHEART

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SUNDAY HOT LIPS	DARKTOWN STRUTTERS' BALL
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CHINA BOY	I DON'T KNOW WHY
I NEVER KNEW	WANG WANG BLUES
WABASH BLUES	MY BLUE HEAVEN
LINGER AWHILE	SLEEPY TIME GAL
PEG O' MY HEART	AT SUNDOWN
ONE O'CLOCK JUMP	RUNNIN' WILD
	JOSEPHINE
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another; or an assistant can join the fun. The lower tuba has an extra mouthpiece, so that two players can blow on the bellophone at once, playing in unison, or in octaves or even smaller intervals.

William Montieth of the Buffalo Philharmonic has fashioned a mute—it's included in his photograph (the upper right one) on page 21—which he maintains does wonders for the instrument's tone. Taking the prize for ingenuity, however, is Oswald Porpora of the Metropolitan Opera Orchestra. Some time back he lost the mouthpiece of his Wagner tuba and played the entire program on a substitute made from two calling cards.

That brings us to the matter of the Wagner tuba. These are not true tubas and the regular tuba players in an orchestra are not the ones who play them. When a composition requires this instrument, the French horn player plays it.

The particularly observant among our readers may have noticed in the November issue that among photographs of trombonists was an occasional lone tuba player. He didn't just come along for the ride. One tuba and three trombones form a "choir," used by many composers when a solemn, majestic chorale effect is required. Just such a combination sounds out in the following from Wagner's "Ride of the Valkyrie":



The tuba also doubles with second tuba or trombone to play such a passage as the following from Strauss' "Also Sprach Zarathustra":



Wagner had it represent the dragon in "Siegfried" and used its deep voice for Siegfried's "Funeral March." Its militant spirit is displayed in "Die Meistersinger" Overture. Then there is that passage from the Igor Stravinsky "Petrouchka," which is used so often for audition purposes:



This has won and lost more jobs for tuba players than perhaps any other phrase in their repertoire.

Many name bands—for instance, Guy Lombardo's and Sammy Kaye's—use tubas. When "Yuba Plays the Tuba Down in Cuba" swept the country, every dance band leader insisted on his bass viol player learning the tuba practically overnight. Since the tuba part in this hit was one of the hardest to play in the entire repertoire, it created quite a situation among bass players.

The tuba has special responsibilities in the concert band, for here it upholds what in the symphony orchestra would constitute the bass viol section. Sousa's band had five and, on occasions, six tubas. Concert bands today use one tuba ordinarily for every twelve players. A forty-eight-piece band thus has four tubas, and they usually play in unison. A good player on the tuba often plays in both concert bands and symphony orchestras and finds his style broadened by the double engagement. Mr. Bell, for instance, who played from 1921 to 1924 in Sousa's band, now holds down such a position in the New York Philharmonic-Symphony and is also a member of the Band of America, conducted by Paul Lavalle. He can take more than a little credit, too, for the excellence of the tuba sections of at least nine of our major symphony orchestras. In the orchestras of Indianapolis, Philadelphia, Houston, Cincinnati, Washington, D. C., New Orleans, and New York, as well as in the N.B.C. and W.J.Z. orchestras the deep bass notes sounding in the brass section have overtones that bespeak the solicitude of teacher Bell. Knowing his kindly nature, we have an idea this might have something to do with the cooperative spirit in evidence among tuba players.

—Hope Stoddard.



# Technique of Percussion

By GEORGE LAWRENCE STONE

## THE SIDE FLAM (Unalternated)

**M**ORE about flams—this time concerning deviation from their generally accepted hand-to-hand alternation:

It often is found expedient to play a series of consecutive flams "to the same hand" rather than alternately. Art music furnishes many examples of this, particularly where such flams must be executed with considerable speed and accuracy. A comparison between hand-to-hand execution and the side execution shown below will demonstrate the advantage of the latter style:

### SIDE FLAM EXAMPLES

(♩ = 132)

(or) "L" "L" "L" "L"

(♩ = 96)

(or) "L" "L" "L" "L"

An interesting and productive study of contrast in execution of hand-to-hand and side (alternated and unalternated) flams is shown below. Practice each exercise many times over at normal speed, taking care to poise the low stick of each flam at, say, two inches from the striking surface and the high stick at, say, twelve inches.

### FLAM EXERCISES

In the pattern of the DOUBLE PARADIDDLE

LR RL LR RL LR LR RL LR RL LR RL

In the pattern of the SINGLE PARADIDDLE

LR RL LR LR RL LR RL RL

In the pattern of the LONG ROLL

LR LR RL RL LR LR RL RL

### THE SIDE RUFF

Ruffs may be executed similarly—"to the same hand." The use of side ruffs is not only considered expedient at times in art music but, in certain of the traditional rudiments in military drumming, is definitely called for. See how the side ruff is employed in the following rudiments:

DOUBLE RATAMACUE

LLR LLRLR L

TRIPLE RATAMACUE

LLR LLR LLRLR L

DRAG PARADIDDLE N.2

R LLR LLRLR R L RL RLRL

### RUFF EXERCISES

Now, in order to acquire control of side ruffs, practice the flam exercises shown above, replacing flams with ruffs.

## SOUSA A NOVELIST

Recently, in rearranging my small but select collection of books, I came across an almost forgotten copy of *The Fifth String*, a novel by John Philip Sousa. This is a most interesting little story about a concert violinist, a vision of loveliness (female) and the Devil. The violinist loved his art and, later, came to love the vision. The vision reciprocated but became jealous of the fiddle (a not uncommon situation in the world of music, I am told). The Devil, true to form, was bent on making trouble. He succeeded and the story has an unhappy ending, but it is beautifully written and the illustrations in the book are by the famous Howard Chandler Christy.

In addition to his celebrated marches and his light operas, Sousa wrote quite a few novels and, finally an autobiography, *Marching Along* (Hale, Cushman and Flint, publishers), which, so drummer Frank Holt of Haverhill, Mass., reminds me, first appeared in serial form in *The Saturday Evening Post*.

Frank was the first of several to correct a statement made by me in the January, 1949, issue to the effect that he was one who made the celebrated world tour with the Sousa Band. He was not, and I stand corrected. Frank joined the band in '27, opening at the Paramount Theatre in New York, thereafter making the Northwest Pacific tour. The following year he made the Golden Jubilee tour from coast to coast, and remained with the band until the passing of Mr. Sousa. Sorry for the slip, Frank. (Man, you sure gotta stick to facts when you write a column!)

## STEADY JOB

For the benefit of those who croak that a musician's usefulness and earning power hit the down grade at or about the ripe old age of twenty-five, let me cite the average age of the drummers of the Municipal Band at Long Beach, California—seventy-one years!

Of this, O. F. Rominger, one of these drummers, writes: "Of course you know the history of the band, which has been active for forty years and is maintained the year 'round by public funds. Also, that for years it was under the leadership of former Sousa cornet virtuoso, the late Dr. Herbert L. Clarke, and that the post is now held by J. J. Richards, who in addition is president of the American Bandmasters' Association."

Continues Mr. Rominger: "Here is the setup of our band:

O. F. Rominger—tympani, chimes, descriptive effects.

C. E. Seeley—snare drum, mallet instruments, descriptives.

Frank A. Snow—bass drum.

"Frank has been with us on bass drum for quite a long period (he is past eighty-four) and I am sorry to inform you that he recently put through an application for some months of sick leave. We all regret this exceedingly as he is such a wonderful man to work with and, also, this breaks up a combination which has been intact for *twenty-three years*. I think you will agree that this is an all-time record for a percussion team, especially as we work eleven concerts a week, fifty weeks per year, fifty-two weeks' pay."

I am indebted to brother Rominger for the above information and I certainly think that his drum section has indeed set up a record. I know that the many friends of Frank Snow will join me in wishing him a speedy recovery and return to the band.

I also am indebted to Paul DeDroit of Local 47 for news and a clipping of Frank and the band. I note that this group has played over 20,000 concerts at Long Beach and, in addition, has made between 5,000 and 6,000 appearances on tour, in parades and at special events. I think this, too, is some record.

## SQUARE DANCING

After apparently having died a natural death some forty years ago, square dancing is once again coming into its own. When I say *having died*, I mean as far as city folks are concerned, for square dancing has never ceased to be popular in some sections of the hinterland. But now it has invaded the big cities. How far it will get and how long it will last is anybody's guess, but to a modern drummer, whose heart and soul are completely filled with four-beat jazz, it means a decided change in style. In other words, Jackson, when you play for old-fashioned dancing you must play old-fashioned drumming—no four-beat, no hi-hat, no solos—just a plain 2/4 or 6/8 part that goes along with the music, and as simple as possible. And, above all, you must pipe down on the volume when the *caller* tells the dancers what to do next. If loud drumming drowns out the caller's announcements there will be hell2pay on the dance floor.

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# Soliloquy

By Vincent E. Speciale

I SEE . . . !

Nature in its majesty, grandeur and beauty. The vast infinite, the immense ocean, the massive earth! The trees, the flowers, the birds. The rainbow, the bright sun, the pale moon, the brilliant stars. Iridescent colors, bright rays, multiple phosphorescences.

WHAT IS IT?

I HEAR . . . !

The incessant roar of the waves, the restless murmur of the winds, the chant of the birds, the innocent cries of children, the laughter of men, the despairing sighs of the unhappy, the gladdening chucklings of the happy, the deafening sound of the thunder.

WHAT IS IT?

I FEEL . . . !

The Soul softened, the Heart touched, the Imagination stirred, the Dream a reality, the Thoughts cheerful, the Mind broadened.

WHAT IS IT?

It is MUSIC, MUSIC, MUSIC. The greatest of all. Gladness and Sorrow! Joy and Despair! Brightness and Paleness! Laughter and Cry! Love and Hate! The World! Heaven! Hell! For rich and poor. For kings and plebe. For brutes. For beasts. For birds. It embraces the whole Creation. It speaks one Language. It is MUSIC, MUSIC, MUSIC, that

I SEE - I HEAR - I FEEL

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(Continued from page eight)

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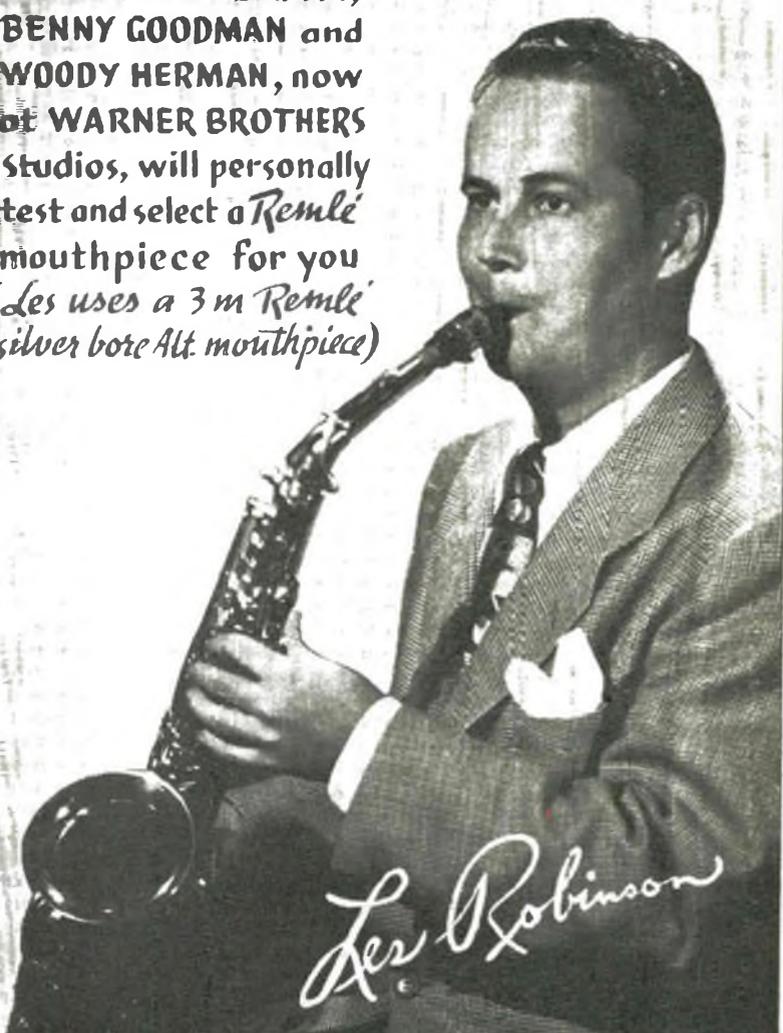
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# THE VIOLIN

## Views and Reviews

By SOL BABITZ

### A SHORT ESSAY ON CHINRESTS

**W**E HAVE had the chinrest with us so long that we are apt to forget that it is a fairly recent invention, almost unknown a century ago. While it is today generally considered indispensable, I should like to point out some of its shortcomings, how it may be better used, and how it is possible to dispense with it altogether, without harmful effect.

### THE ELUSIVE "PERFECT" CHINREST

Many violinists of my acquaintance are forever searching for a "better" chinrest than the one they are using. This chinrest, like the philosopher's stone, seems to be attainable yet always out of reach. "Specially designed" chinrests, some even carved after molds made from the player's chin, fail to measure up to the requirements of the "perfect" chinrest.

The reason for this dilemma lies in the variability of the playing position. Physiology teaches us that when muscle fibre is contracted for any length of time it needs to relax in order to recover from exertion and gain oxygen from the blood stream. To prevent undue fatigue because of over-prolonged exertion, the violinist unconsciously relaxes his neck and shoulder muscles by shifting the violin slightly to different positions during playing. The average violinist in the course of playing will move the violin up, down, to the left, to the right and various combinations of these directions.

Because of this constant changing, the chin also changes its position in relation to the chinrest. As a result, a chinrest which is too perfect for one position of the chin, is usually proportionately imperfect for slightly different positions of the chin. The best chinrest, therefore, must be a compromise which fits nowhere too well but which is amenable to various positions of the chin.

As regards the best location for the chin there are differences of opinion. Some violinists hold the chin directly over the tail-piece, some, more or less to the left of the tail-piece. Leopold Mozart, in his book on violin playing which was widely used in northern Europe from 1756 to the first decades of the nineteenth century, recommended that the chin be held on the right side of the tail-piece. Simultaneously with Mozart's book Gemiani and Joseph Barnabe (L'Abbe) recommended holding the chin on the left side, in the modern manner. Mozart's influence must have prevailed in Germany, because, according to Trendelenburg\*, when Spohr invented the chinrest about 1840, he did so to assist holding the violin on the left side of the tail-piece.

What probably occurred was, that, with the improvement of technic, there arose a new need for holding the violin firmly on the left side of the tail-piece, which, in turn, brought with it a need for raising the surface of the violin top, to the level of the tail-piece. This accounts for the tiny flat chinrest which was used until the end of the nineteenth century.

Paganini, like his contemporaries, played without a chinrest and with his chin directly on the tail-piece. This was quite practical with the flat tail-piece of that period.

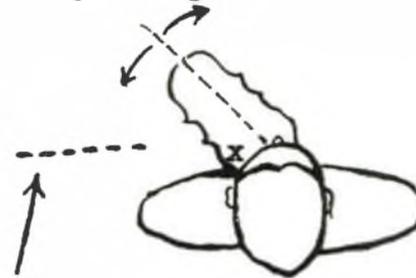
Part of the necessity for moving the chin to the left side of the tail-piece stemmed from the then still evolving bow grip. In the first decades of the nineteenth century most violinists, Paganini included, held the bow in the old style, with the thumb one to three inches from the frog. (The *Agitato* of Paganini's Second Caprice, for example, which is impractical with the modern bow grip, is comparatively easy with the old grip.) When violinists began to hold the bow with the thumb at the frog, in the modern

manner, the increased length of the bow necessitated swinging the violin outward toward the left, in order not to cramp the right arm; this change, in turn, necessitated holding the chin on the left side of the tail-piece.

The modern violinist, in choosing the place to grip the violin with the chin, should take some of the above factors into consideration.

The grip *over* the tail-piece is best for the violinist of average build because it enables him to shift position occasionally without swinging the violin too far out to the left and deranging the direction of the bow.

**FIGURE A.**  
Average range of lateral motion



**Excessive range of motion when chin held at X.**

The tall violinist, or one with very long arms, would do well to hold the chin to the left of the tail-piece, so that the resultant swing to the left of the violin will leave him more room for his larger movements. There are, of course, other factors involved, which cannot be gone into here; but the chief point to remember is that there is *no one correct way* to hold the violin, as many textbooks would have us believe.

### EFFECT OF THE CHINREST ON THE VIOLIN

The unknown inventors of the violin, as well as the great masters of Cremona, never intended that the violin should be played with a chinrest or any other artificial attachment. (They also did not intend that it should be played with the modern neck, bass-bar and A-440 pitch, but that will be the subject of another essay.)

The tiny chinrest of Spohr has blossomed out in recent years to a great variety of chinrests of all shapes and sizes, built for comfort and even luxury. Some of these machines have grown so heavy that they weigh even more than the fine old Italian instrument to which they are attached. Naturally, when a large chinrest is clamped onto an old violin, particularly one with thin wood, the effect on the tone of the instrument is enormous. Many are deceived by the fact that it does not decrease the *volume* of the tone. But loudness is not everything, particularly in a delicate instrument, and any enforced change of tone is necessarily for the worse. To offset this evil, the effect of the chinrest can be minimized in two ways, 1. by using a small light chinrest; 2. by placing it over the end block and not on the side as is too often done. This placing of a strong chinrest on the side of the violin where there is no support but the ribs, also has a weakening effect on the ribs of the violin.

### tone without obstruction

The advantages of a large chinrest and shoulder pad are undeniable, particularly as a means of decreasing fatigue during long orchestra sessions. For this purpose a healthy violin with much wood should be used. For solo playing, however, the natural quality of the violin should be allowed to come through without too much interference from "comfort devices". The heavy metal-framed shoulder pads which "increase" the tone by removing the shoulder contact simultaneously *change* the tone by introducing a strange pressure of many pounds on one or two spots which were never intended to be so pressed. Tests before recording apparatus will demonstrate this point.

Having experimented for some months, playing without a chinrest, I am able to report that the idea is not as fantastic as it sounds. A small silk pad tied over the tail-piece provides a soft substitute for the chinrest, and also protects the instrument from perspiration. The close contact with the body of the instrument is quite salutary, and the tone of the instrument infinitely improved.

\* Wilhelm Trendelenburg, DIE NATURLICHEN GRUNDLAGEN DER KUNST DES STREICHINSTRUMENTSPIELS, Berlin, 1925.



# Over Federation Field

By CHAUNCEY A. WEAVER

## FRAGMENT (TO A HARPIST)

*Within the rapture of her hands she holds  
The power to soothe or break the heart;  
To plunge it into depths of woe unknown;  
Or send it skyward into realms apart.*

*The strains which float upon the twilight air,  
In ecstasy or symphony divine,  
Rise from her harp which finger-tips caress,  
And linger on the soul with thoughts benign.*

EDYTHE E. WHITLEY,  
1800 North El Cerrito,  
Hollywood 28, Calif.

Some West Coast friend has been kind enough to send us a copy of the *Los Angeles Examiner*, containing first page features of the far-famed Long Beach Municipal Band. We may be pardoned in observing that the first page is embellished with the portrait of Frank C. Greissinger, first bassoon, who joined the band forty years ago. Holding the noble instrument in hand, and with double reed in lips, he looks as though he might be sounding the pensive opening strain of Rossini's "William Tell." Another person revealed is the 84-year-old drummer, Frank Snow, whose cradle days were noted for the facility with which he could take a pie tin and a couple of clothespins and give historic example of how the "child becomes the father of the man." For twenty-four years Snow has played the bass drum. Another interesting figure in the picture is Bandmaster J. J. Richards, whom we had the pleasure of meeting when the American Bandmasters were in session at Sioux Falls, South Dakota, and we were sent there to report their deliberations.

This celebrated band was organized in 1909. Among the capable veterans may be named Donald E. Ellis, trombonist; O. F. Rominger, tympanist, and John E. Wilson, clarinetist, who joined the group in 1910.

Director Richards took charge of the band following the demise of the noted Herbert Clarke. Several of the men played with John Philip Sousa, and Joe Kearns, trombonist, came from Paul Whiteman's band.

This Long Beach band has played over 20,000 concerts. It is an all-the-year-around concert feature, playing every day except Monday.

Whoever was so thoughtful as to send us this interesting information—please accept our grateful thanks. Perhaps it was our friend, J. Leigh Kennedy, the able Secretary of Local 353, A. F. of M.

The letter "V" initials Vim, Vigor, Virtuoso and V. Dahlstrand, President of Local 8, Milwaukee, who has recently been elected to his thirteenth term as President of the

Wisconsin State Conference of the American Federation of Musicians.

Our good friend Karl A. Zerweich, of Pekin, Illinois, who has been delegate to fourteen National Conventions of the American Federation of Musicians, including the last one at San Francisco, in an interview in the *Journal* bears testimony that "good band music is a good thing for the people."

In verification of that observation we are reminded of the multitudes who turned out on six summer Sunday evenings to hear a Des Moines band of forty-five pieces on the Iowa State House west side lawn.

From the news columns of the *Indianapolis Leader* we clip the following Valparaiso dispatch:

The many friends of William Wallace Philley, veteran member of the American Federation of Musicians, will be pleased to know that he is recovering from the effects of a recent heart seizure.

Mr. Philley is a member of Local No. 732 of the A. F. of M. He first joined Local No. 10 in Chicago.

As a young man he toured the country for several years as a trapdrummer with the famous Al G. Fields Minstrels.

Here's hoping that this veteran Federationist may be speedily restored to the ranks where his efficiency has long been demonstrated.

From the Composers' Department in the *Major Chord*, Local 135,

Reading, Pa., we note: "Marion Weaver's musical play, 'Plain Betsy,' has taken the road." If the show is a success, which we sincerely hope will be the case, we may claim some authorship relationship.

Cleveland Local No. 4 has reached its sixty-second anniversary. The frosted cake was delicious. Congratulations.

*Pitch*, official organ of Local 586, Phoenix, Arizona, is exploiting an idea, which may or may not be a new idea, but in any case, has the merit of usefulness. That publication claims: "On numerous occasions we have tried to establish a reliable membership directory for the convenience of the membership, but each time our efforts have fallen by the wayside because we could not secure accurate information from the members as to their address, telephone numbers, instrument listings, and such. We are going to try it again, but this time our approach will be a little different." As "Exhibit A," the official organ *Pitch* carries a two-page supplement featuring one instrument, piano, which carries the names of ninety-three piano players in alphabetical order, showing post-office address and concise information which a solicitor may be anxious to obtain. When piano players are desired the desired information is right at hand. The lucidity and helpfulness of the plan is all that could be desired. We are glad to assist in promotion of the plan.

Baltimore Local 40 mourns the passing of one of its most distinguished and worthwhile members, Benjamin Sosner. He was a native of that city. He studied violin with Theodore Hernberger and Joan C. Van Hulsbeyn at the Peabody Conservatory of Music, proving himself

to be a very talented musician. He played six seasons with the Baltimore Symphony under Gustav Strube. He then went to the National Symphony in Washington, under Hans Kindler, for two seasons. An opening for first violin presented itself in the Capital Theater and Sosner was chosen from among about twenty eligibles. He remained there for thirteen years. Incidentally, he played with the Chamber of Music Guild Quartette for four seasons. Sosner, who had a heart condition, passed away on the evening of November 2 during a Baltimore Symphony Concert, just as he was leaving the stage and while the orchestra was still playing.

That was a fine portrait of trombone player Tommy Dorsey on the first page of a recent copy of the *International Musician*. At first glimpse we thought it was a photo of President Harry Truman. On second reflection, however, we recalled that His Excellency is an ivory tickler and not a slip-horn virtuoso.

The breezy Portland *Oregonian* exudes a kindly zephyr concerning a capable and highly respected official, which we are happy to reproduce:

Our sincere congratulations to Portland's Musicians' Mutual Association, Local 99, of the American Federation of Musicians, which today observes its first half-century. Our congratulations also to Herman D. Kenin, president of the musicians' union, and his fellow officers.

The musicians' organization has been outstanding in its consistent determination to represent and advance the membership but without losing sight of the welfare of the community. It has been truly constructive in its policies. Certainly it is most appropriate that Mr. Kenin, during his presidency, should have become one of the leading figures in the American Federation as a result of his success at home. He deserves that honor and the American Federation cannot but gain by his being one of the inner group of national policy-makers.

Local 68 of Alliance, Ohio, is mourning the tragic death of Calvin H. Conway as the result of an automobile collision five miles east of Canton. Conway was a widely known radio and night club entertainer and staff organist at Station WFAH. He had extended fame as an organist and piano player. He was very popular in his home city of Alliance, where he had spent thirty-three years of his life. He was thirty-six years old at time of death. As a unionist he had membership in three locals, Alliance, Canton and Akron. Though born in Brantford, Canada, most of his life was spent in Alliance, where his work was appreciated. His passing will be long deeply mourned.

The fine portrait of Michael Muro on the first page of the *Denver Post* reminds us:

*Denver surrounded by mountains,  
Has other distinctions. We name:  
Head of Local 20—  
Star in the Pantheon Fame.*

Speaking of Denver: Barclay Allen, Denver-born musician, was recently paralyzed in an automobile collision. In short order \$9,000 was raised in behalf of the injured musician.



On November 27th, Brockville, Ontario, had the worst fire in its history, one destroying four stores, damaging three others and putting about one hundred people out of their homes. The next day the Mayor issued an appeal for assistance for those who were burned out. Local 384 of that city held a dance which netted the Fire Relief Fund \$227.50. This sum was increased by \$90.00 through sale of refreshments and tickets on a turkey draw. The above photographs show W. K. Beacock, Secretary of Local 384, presenting Mayor W. Fred Reynolds with the money collected.



# Modern Harmony

By OTTO CESANA

## REMARKS

ONE OF the chief taboos in classical harmony is the restriction that is made upon harmonic progressions. Let us say here and now that any diatonic chord may progress to any other of the six remaining diatonic chords. That certain progressions are more desirable than others is indisputable, but to dogmatically state that one progression is good and another is not is presumptive.

Therefore, let us break down any inhibitions which might have been developed in the student by saying that the I chord may go anywhere, the II chord may go anywhere, the III may go anywhere, and so forth.

In lesson No. 13, after showing all the possible diatonic progressions, we proceed to lesson No. 14, which shows the connections of the chromatic chords.

The minor version of the previous lesson (No. 12) commences this installment.

### Lesson No. 12—(Continued)

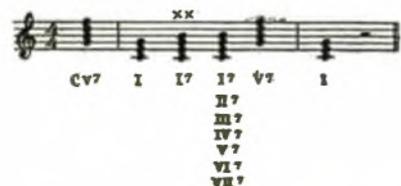
#### A Minor

After you have written the seven examples on connecting the tonic triad with the 7th chord on each degree of the major scale, you may obtain the relative minor version by just transposing the major exercise a sixth higher, using, of course, the same signature (C) but remember to raise the seventh degree of the minor scale a half tone accidentally in order to create the leading tone G to G-sharp.

### Lesson No. 13—Connecting All the 7th Chords with One Another

#### C Major

Formula:



Exercise—Connect these chords in the same manner as you did those in Lesson No. 12. Then substitute the chord marked xx with the 7th chord on II, and connect it with the other seven 7th chords. Later, substitute the chord marked xx with the 7th chord on III, and connect

it with the other seven 7th chords. Continue to substitute the chord marked xx with the 7th chords on IV, V, VI and VII, and connect each with the other seven 7th chords. In all you will write 49 exercises.

#### A Minor

For the minor version transpose the major exercises in the same manner in which you did those in Lesson No. 12. In doing so, observe Rule 1 under "Additional Rules."

### Lesson No. 14—The Chromatic 7th Chords and Their Tonic Resolution

#### C Major

Formula:



\* The chord marked "?" is the chord from which the particular chromatic 7th chord is derived.

Exercise—Connect these chords in the same manner as you did the diatonic chords, but pay more attention to the soprano.

Try to obtain a straight line.

The line is determined by the possible chromatic alteration.

Among some of the melodic lines which you can construct are:



Exercise—Connect these chords in the same manner as you did those in major. Each example must be worked out independently. They cannot be transposed.

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## THE CLOSING CHORD

Mark H. Marcusen, charter member of Local 693, Huron, South Dakota, passed away in September at the age of eighty-one. Until his retirement two years ago he was the oldest member of the Huron Municipal Band. He was also originator of the first high school band in South Dakota and played and taught in the high school band in Huron for several years.

William D. Mahon, President Emeritus of the Amalgamated Association of Street, Electric Railway and Motor Coach Employees of America, died in Detroit on October 31, 1949. A Detroit newspaper in 1941 editorially characterized him as "a statesman in the labor movement with a vision that has always been beyond the immediate present."

For fifty-two years and eight months W. D. Mahon guided the destinies of the international organization, serving as international president continuously from the time of his election in 1893 until his voluntary retirement in June, 1946. Under his tutelage the Amalgamated grew from a struggling group of a few hundred members to the strong virile union it is today, serving close to 200,000 members.

Allan Lincoln Langley, prominent viola player and composer, passed away last month and his body was claimed November 17th at the Bellevue Morgue, New York, by Local 802 through a union card in his pocket, his only means of identification. Fifty-seven years old, Mr. Langley was returning from a late engagement in Jersey City to his furnished room when, on the Hudson tube train, he was stricken with a heart attack. A graduate of Brown University, he received his music education at the New England Conservatory of Music. From 1918 until 1920 he played the second violin and viola with the Boston Symphony Orchestra. Later he played with the National Symphony Orchestra, and from 1921 to 1927 was in the viola section of the New York Philharmonic Orchestra.

After his retirement from the latter orchestra Mr. Langley devoted himself to composing and to such engagements as came his way. His works included more than forty-five waltzes, a string quartet, a sonata for viola and piano, a suite and two symphonies. His second symphony was played by the National Orchestral Association under the direction of Leon Barzin.

James Maver, former leader of pit orchestras in Proctor's and Paramount theaters in Newark, passed away in his home in Kearny, New

Jersey, on December 2nd. He was born in Glasgow, Scotland, fifty-nine years ago and was brought to Kearny when he was a year old. He was for many years president of Local 16, Newark, as well as a member of its board of directors. He was a delegate to ten national conventions.

James Foley who had been secretary of Local 104, Salt Lake City, for sixteen years, passed away November 17th. He was at various times a member of theatre orchestras and, later, assistant band leader of a Shrine band.

William Alonzo Barrington Sargent, "dean of American bandmasters", passed away last month at the age of eighty-nine. He began his musical career touring the country as cornetist with minstrel shows. In Boston he conducted the Commonwealth Federal band before and during World War II. He was formerly president of the People's Symphony Orchestra and the New England Conference of Musicians, and was vice-president and member of the board of directors of Local 9, Boston. He was delegate to National Conventions for twenty-seven consecutive years.

To many of the older convention-goers there will come a feeling of sadness over the announcement that Henry Pfizenmayer of Cleveland, Local 4, has passed away. The *Cleveland Musician* records the following obituary:

Henry Pfizenmayer, "Fitz" to his many friends in Local 4 and other Locals throughout the country, passed away in Women's Hospital Saturday, November 26th, at the age of 71. He was recovering from a serious operation when pneumonia developed and brought an end to a long and colorful career in the music profession.

Fitz served as President of Local 4 from 1907 to 1925 and as Vice-President from 1926 until he was appointed traveling representative of the American Federation of Musicians by former President Joseph N. Weber in 1938. Fitz played piano, organ and trombone and was organist at the Hippodrome and Stillman theatres for many years. Also, in the early days he led his own brass concert band.

Fitz is survived by his wife, Madeline; a son, Victor C., and also two brothers, Jack and Carl.

Heartfelt sympathy is extended by officers and members of Local 4 to those left to mourn.

Dear friendly Fitz! We know he will be missed in his home jurisdiction, and we are sure that many old-time friends who had felt the touch of his kindly geniality in other days will ask to be numbered with those who will mourn his passing.

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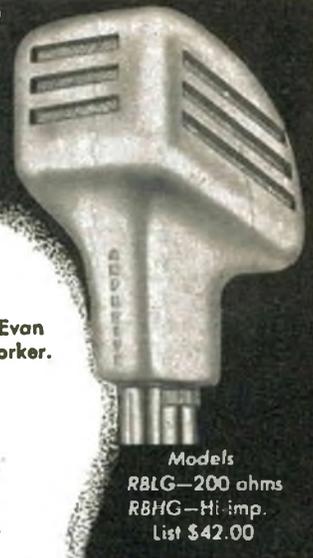
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Mr. James C. Petrillo, President  
American Federation of Musicians  
570 Lexington Avenue, 34th Floor  
New York 22, N. Y.

Dear Sir and Brother:

As you probably know, the American Federation of Labor will initiate a nation-wide radio program over the Mutual Broadcasting System beginning January 2, 1950.

Mr. Frank Edwards, one of the outstanding men in his field, has been engaged as commentator. Mr. Edwards brings to the microphone more than 24 years of experience and a vivid personality which won him top ratings in his latest assignment at Indianapolis. The officers of the American Federation of Labor feel that with his fearless presentation of the truth and his completely independent point of view that Mr. Edwards will provide a refreshing contrast to the regular run of commentators. Certainly, we will be presenting a colorful and interesting new personality on a nation-wide hook-up to present the news on American Labor.

For your information, I am enclosing a list of radio stations—by States—which will be carrying our program. The American Federation of Labor is planning to assist the individual cities to obtain as much publicity as possible. It was felt that your International Union could assist us in this project by devoting some space in your Journal to the forthcoming radio series.

You may be sure that any assistance you may be able to furnish in publicizing the American Federation of Labor's radio program will be sincerely appreciated.

Sincerely and fraternally,

GEORGE MEANY  
Secretary-Treasurer,  
American Federation of Labor.

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Stuttgart ..... KWAK..... 9:00 P. M.—Monday, Wednesday, Friday

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San Diego ..... KGB..... 10:00 P. M.—Monday, Wednesday, Friday  
Los Angeles ..... KHJ..... 10:00 P. M.—Five nights a week  
San Francisco..... KFRC..... 10:00 P. M.—Five nights a week

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Trinidad ..... KSFT..... 8:00 P. M.—Monday, Wednesday, Friday

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Washington ..... WOL..... 10:00 P. M.—Five nights a week

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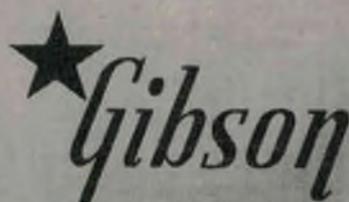
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Lincoln ..... KLON..... 9:00 P. M.—Monday, Wednesday, Friday

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Claremont ..... WTSV..... 10:00 P. M.—Monday, Wednesday, Friday

Concord ..... WKXL..... 10:00 P. M.—Monday, Wednesday, Friday

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Buffalo ..... WEBR..... 10:00 P. M.—Monday, Thursday, Friday

Rochester ..... WVET..... 10:00 P. M.—Monday, Wednesday, Friday

Syracuse ..... WNDR..... 10:00 P. M.—Monday, Wednesday, Friday

### NORTH CAROLINA

Durham ..... WSSB..... 10:00 P. M.—Monday, Wednesday, Friday

Raleigh ..... WRAL..... 10:00 P. M.—Three nights a week

Elizabeth City ..... WCNC..... 10:00 P. M.—Monday, Wednesday, Friday

### OHIO

Cleveland ..... WHK..... 10:30 P. M.—Five nights a week

Columbus ..... WHKC..... 10:00 P. M.—Monday, Wednesday, Friday

Dayton ..... WONE..... 10:00 P. M.—Monday, Wednesday, Friday

Lima ..... WIMA..... 10:00 P. M.—Monday, Tuesday, Wednesday

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Sandusky ..... WLEC.....10:30 P. M.—Monday, Wednesday, Friday  
Steubenville ..... WSTV.....10:00 P. M.—Monday, Wednesday, Friday  
Youngstown  
(Warren) ..... WHHH.....10:00 P. M.—Monday, Wednesday, Friday  
Hamilton ..... WMOH.....10:00 P. M.—Monday, Wednesday, Friday  
Cincinnati ..... WCPO.....10:00 P. M.—Five nights a week

## OKLAHOMA

Oklahoma City..... KOCY..... 9:00 P. M.—Monday, Wednesday, Friday

## OREGON

Portland ..... KPOJ.....10:00 P. M.—Five nights a week

## PENNSYLVANIA

Pittsburgh ..... KQV..... 10:00 P. M.—Five nights a week  
Altoona ..... WJSW..... 10:00 P. M.—Monday, Wednesday, Friday  
Huntingdon ..... WHUN.....10:00 P. M.—Monday, Wednesday, Friday  
State College ..... WMAJ.....10:00 P. M.—Monday, Wednesday, Friday  
Erle ..... WLEU..... 10:00 P. M.—Monday, Wednesday, Friday  
Pottsville ..... WPAM.....10:00 P. M.—Monday, Wednesday, Friday  
Shamokin ..... WISL.....10:00 P. M.—Monday, Wednesday, Friday  
Lock Haven..... WBPZ.....10:00 P. M.—Monday, Wednesday, Friday  
Wilkes-Barre ..... WBAX..... 10:00 P. M.—Monday, Wednesday, Friday  
Philadelphia ..... WIP..... 10:00 P. M.—Five nights a week

## RHODE ISLAND

Providence ..... WEAN..... 10:00 P. M.—Monday, Wednesday, Friday  
Woonsocket ..... WWON.....10:00 P. M.—Monday, Wednesday, Friday

## SOUTH CAROLINA

Charleston ..... WUSN..... 10:00 P. M.—Monday, Wednesday, Friday  
Walterboro ..... WALD..... 10:00 P. M.—Monday, Wednesday, Friday  
Columbia ..... WNOK.....10:00 P. M.—Monday, Wednesday, Friday  
Chester ..... WGCD.....10:00 P. M.—Monday, Wednesday, Friday  
Hartsville ..... WHSC..... 10:00 P. M.—Monday, Wednesday, Friday  
Newberry ..... WKDK..... 10:00 P. M.—Monday, Wednesday, Friday  
Rock Hill..... WRHI..... 10:00 P. M.—Monday, Wednesday, Friday  
Sumter ..... WFIG..... 10:00 P. M.—Monday, Wednesday, Friday

## TENNESSEE

Greenville ..... WGRV..... 10:00 P. M.—Monday, Wednesday, Friday  
Harriman ..... WHBT..... 9:00 P. M.—Monday, Wednesday, Friday  
Morristown ..... WCRK.....10:00 P. M.—Monday, Wednesday, Friday  
Memphis ..... WHBQ..... 9:00 P. M.—Monday, Wednesday, Friday  
Dyersburg ..... WDSG..... 9:00 P. M.—Monday, Wednesday, Friday  
Union City ..... WENK..... 9:00 P. M.—Monday, Wednesday, Friday  
Nashville ..... WMAK..... 9:00 P. M.—Monday, Wednesday, Friday  
Columbia ..... WKRM..... 9:00 P. M.—Monday, Wednesday, Friday  
Fayetteville ..... WEKR..... 9:00 P. M.—Monday, Wednesday, Friday  
McMinnville ..... WMMT..... 9:00 P. M.—Monday, Wednesday, Friday  
Murfreesboro ..... WGNS..... 9:00 P. M.—Monday, Wednesday, Friday  
Shelbyville ..... WHAL..... 9:00 P. M.—Monday, Wednesday, Friday  
Oak Ridge..... WATO..... 10:00 P. M.—Monday, Wednesday, Friday  
Knoxville ..... WKGN..... 10:00 P. M.—Monday, Wednesday, Friday

## TEXAS

Amarillo ..... KAMQ..... 9:00 P. M.—Monday, Wednesday, Friday  
Borger ..... KHUD..... 9:00 P. M.—Monday, Wednesday, Friday  
Pampa ..... KPND..... 9:00 P. M.—Monday, Wednesday, Friday  
Perryton ..... KEYE..... 9:00 P. M.—Monday, Wednesday, Friday  
Dallas ..... WRR..... 9:00 P. M.—Monday, Wednesday, Friday  
Forth Worth..... KFJZ..... 9:00 P. M.—Monday, Wednesday, Friday  
Houston ..... KTHT..... 9:00 P. M.—Monday, Wednesday, Friday  
Galveston ..... KLUF..... 9:00 P. M.—Monday, Wednesday, Friday  
Huntsville ..... KSAM..... 9:00 P. M.—Monday, Wednesday, Friday

## UTAH

Ogden ..... KLO..... 8:00 P. M.—Monday, Wednesday, Friday  
Salt Lake City..... KALL..... 8:00 P. M.—Monday, Wednesday, Friday

## VIRGINIA

Norfolk-  
Portsmouth..... WSAP..... 10:00 P. M.—Monday, Wednesday, Friday  
Richmond ..... WLEE..... 10:00 P. M.—Monday, Wednesday, Friday

## WASHINGTON

Seattle ..... KVI..... 10:00 P. M.—Five nights a week

## WEST VIRGINIA

Charleston ..... WTIP.....10:00 P. M.—Monday, Wednesday, Friday  
Clarksburg ..... WHAR.....10:00 P. M.—Monday, Wednesday, Friday  
Elkins ..... WDNE.....10:00 P. M.—Monday, Wednesday, Friday

## WISCONSIN

Madison ..... WKOW..... 9:00 P. M.—Monday, Wednesday, Friday  
Janesville ..... WCLO..... 9:00 P. M.—Monday, Wednesday, Friday  
Beloit ..... WGEZ..... 9:00 P. M.—Monday, Wednesday, Friday



# On Records and Recording

## PERMANENT MUSIC

SONATA IN D (Longo 206) (Victor 45) and SONATA IN D MINOR (Longo 422) by Domenico Scarlatti, Wanda Landowska, Harpsichordist.

Victor's holiday gift to its reviewers is certainly a lovely one, both from performance and recording. The record was made in Paris, France, January, 1940, and, like all records recorded abroad, has the careful handling from all standpoints.

CONCERTO IN A MINOR, OP. 82, by Glazounoff (Victor 45 rpm) Nathan Milstein and the RCA-Victor Symphony with William Steinberg conducting.

This is Mr. Milstein's first recording for Victor and it is about perfect. I can't think of a better concerto for him to display his de luxe tone, for the music demands just that in abundance. The balance of soloist and orchestra is excellent.

TILL EULENSPIEGEL'S MERRY PRANKS and DON JUAN, by Richard Strauss (Columbia LP). George Szell conducts the Cleveland Orchestra and Fritz Reiner the Pittsburgh Symphony.

This is an unusual bit of programming. We have the antics of "Till" and the unpredictable "Don"; the contrast in moods and orchestration show clearly the genius of Richard Strauss; his great ability to present musical human beings and their emotions.

REQUIEM BY BERLIOZ, Vols. I and II (Columbia) Emile Passani Choir and Orchestra conducted by Jean Fournet.

One of the most wonderful compositions I have ever heard. The work was scored for orchestra, three hundred voices and four brass bands. Strangely enough, the balance on records is right—the recording engineers deserve great credit and Berlioz proves that music can be mighty.

MUSIC OF FRITZ KREISLER and MUSIC OF SIGMUND ROMBERG (Columbia LP) Andre Kostelanetz and his Orchestra.

All the Kreisler and Romberg favorites dressed up in the Kostelanetz arrangements.

DRAMATIC SCENES FROM VERDI OPERAS (Victor 45) Leonard Warren with the RCA-Victor Orchestra. Frieder Weissmann and Jean Paul Morel are the conductors.

Leonard Warren sings the well-known arias from *Il Trovatore*, *The Masked Ball*, *Othello*, and *Rigoletto* with such dramatic intensity and knowledge of the characters that the scenes in which these arias take place seem to come alive.

FANTASIA IN C MAJOR, OP. 17 (Columbia LP) Rudolph Firkusny, piano.

Here is real piano playing, in the picturesque style that Schumann wanted; there isn't a nuance missed.

FINLANDIA, OP. 26, NO. 7, BY SIBELIUS (Victor) Arthur Fiedler and the Boston Pops Orchestra.

Just about the best recording of the Symphonic Poem to date. Technically it is "super."

SECOND RHAPSODY FOR PIANO AND ORCHESTRA AND VARIATIONS ON "I GOT RHYTHM" AND PRELUDE NO. 1, 2 AND 3, by George Gershwin. Oscar Levant, piano, with Morton Gould and his Orchestra. (Columbia LP.)

The Second Rhapsody lives in the reflected glory of the "Rhapsody In Blue." The orchestration is almost the same, but that doesn't matter; it's fine music, nevertheless. Oscar Levant's bravura performance of "I Got Rhythm" with the smooth accompaniment of Morton Gould's Orchestra make this record a "hit."

CONCERTO NO. 21 IN C MAJOR, by Mozart (Columbia LP) Robert Casadesus and the Philharmonic Symphony Orchestra of New York, Charles Muench, conductor.

There isn't a thing to be desired in this performance. Mr. Casadesus plays Mozart as Mozart should be played in spirit and technical proficiency; Mr. Muench and the Philharmonic Orchestra are equally fine.

## POPULAR MUSIC

THE SUN IS ALWAYS SHINING (Capitol) Margaret Whiting with Frank DeVol's Orchestra.

A real old-sounding ballad with typical background, sung simply and effectively. SORRY is the companion piece.

YOU'RE DIFFERENT and FOOLISH TEARS (MGM) Johnny Johnston, Russ Case's Orchestra.

"Foolish Tears" doesn't come off. "You're Different" is better.

SHE WORE A YELLOW RIBBON (Columbia) Jerry Wayne, Hugo Winterhalter and his Orchestra.

A neat job by both soloist and orchestra. Should rate top billing.

SO THIS IS LOVE (Victor) Vaughn Monroe and his Orchestra.

From the Walt Disney movie, *Cinderella*. A romancy waltz done in Vaughn's own style, which is "it."

THERE'S NO ONE HERE BUT ME (Victor) Vaughn Monroe and his Orchestra.

The echo chorus is used to full advantage to put over this old folk song, and Vaughn Monroe sings with a real knowledge of what he's singing about.

SHINE ON HARVEST MOON (Capitol) The Russells.

"Shine On Harvest Moon" in close harmony. Still has great appeal, and certainly brings memories.

A DREAM IS WHAT YOUR HEART MAKES (Victor 45) Perry Como with Mitchell Ayres and his Orchestra.

From Walt Disney film, "Cinderella." Como's rich-sounding voice and excellent musicianship add greatly to the success of this ballad.

SCARLET RIBBONS and HAPPY TIMES (Capitol) Jo Stafford and Paul Weston's Orchestra.

A real lullaby mood with a perfect setting supplied by the orchestra. "Happy Times" from Danny Kaye's new picture is done straight, with no trimmings, and is right.

GONE WITH THE WIND (MGM) Mel Torme with Orchestra.

A highly "catching" tune beautifully handled. "A Cottage for Sale" is with it, also good.

I GOTTA HAVE MY BABY BACK (Decca) Ella Fitzgerald and Mills Brothers.

What a combination—if only all singers could deliver as these do in a free and easy, simple manner, and really milk a song!

FAIRY TALES (Decca) Mills Brothers and Ella Fitzgerald.

Another beauty.

ST. LOUIS BABY (Victor) Count Basie again and his Orchestra.

Smart vocal group and gay, peppy orchestration make for a "honey" of a rhythm number.

I'LL NEVER SLIP AROUND AGAIN (Columbia) Doris Day.

Miss Day sings this and "The Game of Broken Hearts" the best. "Broken Hearts" is fresh from Iowa and very good.

THE OLD MASTER PAINTER (Victor 45) Phil Harris.

Phil Harris, with his wonderful sense of rhythm and clever handling of words, make this about the best "Painter."

ALL THE BEES ARE BUZZIN' 'ROUND MY HONEY (Victor) Mindy Carson, The Three Beaus and a Peep Orchestra conducted by Henri Rene.

Gay, peppy and full of fun with Mindy Carson, The Three Beaus and the orchestra giving it all they have.

TOO-WHIT, TOO-WHOO! (Victor) Mindy Carson.

Extremely well done; one of Mindy's better jobs.

LATIN MAGIC (Columbia) Xavier Cugat and Orchestra with Toni Arden singing the vocal.

A colorful performance by all concerned.

TELL ME HOW LONG THE TRAIN'S BEEN GONE (Capitol) Kay Starr with Vocal Group and Orchestral Accompaniment.

Clever orchestral arrangement in train rhythm. Kay Starr beats it out in jitter-bug fashion. "Game of Broken Hearts" goes with it.

I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER (Capitol) Johnny Mercer and The Crew Chiefs with Orchestra; "Apply the Fundamental," with the same gang.

Both in the groove; "Fundamental" harks back to another Johnny Mercer tune.

# Speaking of Music

(Continued from page thirteen)

realized again that this age has its communal art, too, as the Middle Ages—in its Cathedrals—had its. For here at their Carnegie Hall concert on December 13th were a variety of persons—a hundred or so orchestra players, a conductor, a composer and a violinist, to say nothing of publishers, managers, stage-hands, librarians, instrument-makers and architects—all united toward the one effect. None had the ability to render the entire piece, present the picture whole. Yet had any been negligent or unaware, Art would have suffered.

Miss Morini spoke into her instrument as if it were human and could answer—as indeed it did. She is beyond violin playing. She makes music. She has come to terms with air waves and acoustics as well as with strings and bow. And she has come to terms with the human heart. It is proof simple of what a great soul, assisted by other souls minded to the same purpose, can make of mere wood and brass, of taut membrane and stretched strings. —H. S.

## New York City Ballet

THE New York City Ballet Company drew its season to a close at the City Center on Sunday December 11. The matinee program included "Jinx"—(Britten-Christensen), "Serenade"—(Tchaikovsky-Balanchine), "Divertimento"—(Haieff-Balanchine), and "Four Temperaments"—(Hindemith-Balanchine). Of these, by far the most interesting was "Four Temperaments." In it everything and everyone worked together to form a completely unified whole. The Hindemith music is compelling and filled with dramatic intensity. The choreography added further to this effect. Special mention should be made of the Kurt Seligmann costumes. They were weird, "futuristic," but completely in keeping with the mood of the ballet.

The dancing in all the performances was for the most part capable, and sometimes outstand-



Stanley Chapple

ing. Particularly notable was Maria Tallchief in "Divertimento," Melissa Hayden in "Serenade" and in "Four Temperaments" with Todd Bolender. —F. C.

## From the Northwest

A GREAT deal of new music has been performed during the winter season in Seattle. Stanley Chapple, British-born conductor who is head of music at the University of Washington, has presented British works, along with the American. His performance of Vaughn Williams' opera, "Riders to the Sea," based on Synge's play, was thoroughly enjoyable, the full pit orchestra and the beautiful staging assisting immeasurably in the effect. Douglas Moore's "The Devil and Daniel Webster" was the companion piece on the program, and a good contrast it was to the tragedy, too.

Mr. Chapple gave the first American performance of Benjamin Britten's Christmas Cantata, "Saint Nicholas," during the first week of December—an exciting and sometimes moving work. —D. C.

## Twice-Captured Rapture

EUGENE Ormandy gave a virile reading of Mozart's "Jupiter" to audiences at the late November concert of the Philadelphia Orchestra. The Hindemith "Symphonia Serena" with its showering notes, phrases stepping on the toes of one another, instruments all out, percussive free-for-all, seemed anything but serene to us. There was in the phrases passed between instruments—no melody in Hindemith ever belongs to one section alone—something of a communal feel.

We heard the Philadelphia Orchestra give this same program twice, and it came over us with renewed force how recapturing that first fine careless rapture is just what musicians have to do day in and day out. And as for the conductor—he must direct each program as if it were the crowning achievement of his career. A thing Ormandy invariably does. —H. S.

## Contemporary Music

FOR three consecutive seasons, the University of Southern California has presented a Festival of Contemporary Arts in which the major number of performances have come from the School of Music. This year, the Festival has lasted for a month beginning, as a review of contemporary production should, with a concert by the composition students on campus and ending with a concert, still in the future at this writing, by the University Orchestra featuring the First Symphony of Halsey Stevens, Chairman of the composition department. The two most notable events, to date, if we except the performance of Britten's "Saint Nicholas," were the Faculty Chamber Music Concert on December 20th and the presentation by the department of opera of Britten's "Albert Herring." —P. A.

## Ray McKinley

(Continued from page fifteen)

He is one of those extremely likable, unassuming people who take only the credit they believe they have honestly earned. On first meeting him one gets the impression of an easy-going Texan (still with a slight drawl), but it doesn't take long to see that underneath his casualness there is a determination to make good, and the ability to work hard in achieving this end. He knows that a band cannot merely coast on its reputation in these highly competitive days but that it must keep on improving and growing in style, and must develop that intangible something called "individuality."

Most bands seem to specialize in one particular style. Lombardo is known for his "sweet" playing. Kenton, Herman and Krupa for their "hot" numbers, and so on. But McKinley has become known for having "The Most Versatile Band in the Land." This is partly acci-

dental and partly by design, but it's a classification Ray means to live up to. He says "A band that specializes in one thing not only limits itself artistically, but brackets its followers inside an age-group which may desert it for one of several faddish reasons—or for no reason at all." Other leaders may not agree with this policy, but it has paid off extremely well for the McKinley outfit. Not only has the public acclaimed him, but such eminent jazz critics as Michael Levin, George Simon and Leonard Feather have been most enthusiastic. Leonard Feather expressed it this way: "Ray McKinley is the man with a musical conscience and a band to match. The orchestra and his voice make something listenable out of the dullest Tin Pan Alley pot-boiler. And when they play Eddie Sauter's originals, the band is hard to beat for real musical interest."

And so, briefly, this is the story of one of the so-called "younger" dance bands of the country. It is "young" only in terms of its organization as a unit, and of becoming known to the public.

In experience and knowledge the players, the arrangers, and Ray himself, are rich with know-how that comes only with years of playing for all types of audiences. In hearing one of their records such as "Red Silk Stockings," or "Arizay" one has the feeling that here is a band working as a complete and tightly knit whole to do a thoroughly competent job. And while on the subject of records, it's an interesting sidelight on the rapid rise of the orchestra that in 1947 RCA Victor signed them to a long-term contract. When he signed Ray, Eli Oberstein, who is head of Victor artists and repertoire division, said, "We expect Ray to lead the next big band in the country." Even more recently than this, The-saurus Transcriptions has added the McKinley band to its talent roster.

With this kind of backing, and with its reputation for always giving a top-notch performance, it seems that Ray McKinley and his band are destined to stay well up in the list of leading orchestras of the country for many years to come. —S. S. S.

# OFFICIAL PROCEEDINGS

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

CIVIC AUDITORIUM, SAN FRANCISCO, CALIF.

## MINUTES OF THE MEETINGS OF THE INTERNATIONAL EXECUTIVE BOARD

June 2 - 12, 1949, Inclusive

Palace Hotel,  
San Francisco, Calif.,  
June 3, 1949.

The Board reconvenes at 2:00  
P. M. President Petrillo in the  
chair.

All present.

Charges against a member of Local 400, Hartford, Conn., for violation of Article 12, Section 37 of the A. F. of M. By-Laws are considered.

The Secretary is instructed to communicate with the member in order to give him an opportunity to refute the charges.

A request of Local 119, Quebec, P. Q., Canada, for permission to change the form of the official application blank for Canadian use is considered.

On motion made and passed it is decided that the questions remain the same.

Vice-President Weber and Board member Greenbaum of Local 6, San Francisco, Calif., appear before the Board and explain matters in connection with the initiation fee of the Local.

It is reported that Joe Tenner, who owed certain monies on fines and claims had paid a certain portion, upon which payment of the balance was waived. He claims that he had been compelled to make duplicate payments due to an officer of a Local not having turned the money over to the Federation. He submits several photostatic copies of cancelled checks.

After considerable discussion, his claim for refund is disallowed.

A suggestion of Mrs. Reed, secretary of Local 574, Boone, Iowa, that leaders and bookers have maps of jurisdiction of each Local is considered.

After a discussion, it is felt that the suggestion is not feasible.

The matter of conditions existing in Local 363, Nixon, Nevada, is discussed.

It is decided to refer the situation to the President.

The resolution regarding caterers and concessionaires which was adopted by Local 802, New York, N. Y., and of which a certain portion was declared unconstitutional by the International Executive Board, is now considered.

The previous action of the Board is reaffirmed.

The Secretary reports that since his last report to the Board in which he advised that he had consulted with several insurance companies regarding getting a cheaper rate and blanket coverage for musi-

cal instruments and had been advised that cheaper rates could not be secured, he had also taken the matter up with another company and it was felt that something might be done. However, the report of this company indicates that a period of from three to five years would be required in order for the company to have sufficient experience to show that a cheaper rate would be justified.

The Board discusses the proposition and feels that the benefits were too remote to justify the Federation in setting up the necessary machinery to handle the matter.

The following resolution is adopted:

WHEREAS, The Giver of all life on May 25, 1949, removed from our ranks Brother William J. Kerngood, a distinguished member of the American Federation of Musicians, who for a considerable time was Assistant to the President, was for over three years Vice-President, and served from 1919 to 1936 as Secretary, since which latter year he had been retired as Secretary Emeritus, and

WHEREAS, Said William J. Kerngood was widely known for his uniform kindness and courtesy and during more than twenty years rendered able, distinctive and faithful service, thereby making a major contribution to the welfare of the Federation and its members; therefore,

BE IT RESOLVED, That the officers of and delegates to this Fifty-second Convention of the American Federation of Musicians remember and are deeply impressed by the work and character of William J. Kerngood, that his career and activities were unusual and distinctive, establishing standards for the emulation of those who were to come after him; that we review with pride his useful life, sincerely regret its closing, and indulge the hope that he is happy in the undiscovered country toward which we are all progressing.

AND BE IT FURTHER RESOLVED, That a copy of this resolution be spread upon the official records of the American Federation of Musicians and that appropriate copies thereof be transmitted to his surviving relatives.

A letter is read from the F. N. Breidenbach Company of Newark, outlining the manner in which the Federation may secure offices for the Secretary and the Treasurer.

The matter is laid over for further consideration.

A bill is received from the Workers Education Bureau for dues for one quarter.

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On motion made and passed it is decided to pay these dues, amounting to \$250.00, and withdraw from the organization.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

Palace Hotel  
San Francisco, Calif.  
June 7, 1949

The Board reconvenes at 2:00 P. M. Vice-President Bagley in the chair.

All present except President Petrillo, who is excused.

Delegate Casclano of Local 466, El Paso, Texas, appears in reference to a ruling made by the International Executive Board in reference to the zone law of the Local. The matter is discussed.

On motion made and passed the former decision of the Board is reaffirmed.

Delegate Gillette of Local 241, Butte, Mont., and Traveling Representative Hubbard appear. They are questioned regarding conditions in the Local. Brother Hubbard reports the complaints he has received regarding the treatment of traveling bands by the Local. He also reports complaints of employers.

The matter is laid over.

Delegates Bufalino, Raszeja and Rizzo of Local 43, Buffalo, N. Y., appear. They request the rescinding of the action of the International Executive Board in which Crystal Beach, Ont., Canada, was allocated to Local 298, Niagara Falls, Ont., Canada.

It is decided to postpone the matter until both Locals can be represented.

Delegates Leeder and Gell of Local 19, Springfield, Ill., appear and ask an interpretation of the election laws of the Local.

The matter is laid over pending further information from Brother Leeder, to be imparted to the President.

Delegates Wallace and Fischer of Local 47, Los Angeles, Calif., and members Paul and Meyer of Local 47, together with Attorney Hoag representing Local 47, appear regarding a proposal to form a corporation to take care of the withholding, Social Security and unemployment taxes of leaders. The plan is explained by member Paul and Attorney Hoag and also discussed by Attorneys Adler and Kaiser. Action is postponed.

Samuel Rosenbaum, Trustee of the Recording and Transcription Fund, appears and explains the purpose of drafting a letter to the Board which sets forth his plans regarding the allocation of the funds under his control. He suggests that the members be notified regarding the proposed disbursement of the fund. The matter is discussed by the Board.

It is decided that Mr. Rosenbaum's letter be published in the "International Musician."

Delegate Meurer of Local 566, Windsor, Ont., Canada, appears and

requests a reopening in Case No. 389, 1947-48 Docket: Request of member Sammy Mandell for release from his management contract with the Larry Lawrence Agency, Inc., Bookers' License No. 3695, and claim of that agency for \$1,232.35 alleged commissions due from Mandell and also commissions due from his engagement at the Burgundy Room (Fort Wayne Hotel).

On motion made and passed the reopening is granted.

Delegates Stuebling, Currie and Stone of Local 11, Louisville, Ky., appear and ask an interpretation of the minimum number of men law at fairs. They are given the requested information.

They also ask that Locals be notified if certain permission is granted by the National Office in their jurisdiction.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:45 P. M.

Palace Hotel  
San Francisco, Calif.  
June 10, 1949.

The Board reconvenes at 8:30 P. M. Vice-President Bagley in the chair.

All present except President Petrillo, who is excused.

Delegate Tickle of Local 247, Victoria, B. C., Canada, appears. He is questioned regarding an alleged requirement by the Local that the Local delegate to the 1948 Convention refund a portion of the Federation expense allowance. An explanation is made which indicates there is no basis for complaint.

Delegates Dorenbaum, Rogers and Zebedeo of Local 400, Hartford, Conn., appear and request reopening in Case No. 84, 1949-50 Docket: Request of Local 802, New York, N. Y., for permission to reinstate Amedeo J. Ranauto on the ground that the reinstatement fee is insufficient for the offense.

The matter is laid over.

Delegate Winstein of Local 174, New Orleans, La., appears and presents medals to the members of the Board. These medals are the same as those presented to the contestants in the high school bands during the New Orleans musical festival sponsored by the Local.

He requests that the project be helped out of the Recording and Transcription Fund if possible. Inasmuch as the matter is entirely in the hands of the Trustee, it is suggested that the Local communicate with him.

Delegate Porter of Local 549, Bridgeport, Conn., appears and explains his interest in the Warwick Training School for Boys. He states that the school is in need of musical instruments and he would appreciate the donation of any second-hand instruments.

The Secretary is instructed to carry a notice in the "International Musician" requesting that second-hand instruments be forwarded to the school.

Delegate Berger of Local 590, Cheyenne, Wyo., appears regarding Case No. 658, 1948-49 Docket: Claim of member Bob Randolph against

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the Shy-Ann Nite Club, Cheyenne, Wyo., and (Mrs.) Hazel Kline, Mgr., for \$1,725.00 alleged salary due him per contract. He asks a 60-day postponement in order to permit a possible adjustment.

The request is granted.

Delegates Schwarz, Peters and Emerson of Local 161, Washington, D. C., appear in reference to certain bills for music during the inauguration. The entire matter is explained.

The delegates are informed under what conditions the bills will be paid.

President Petrillo in the chair.

Delegates Rosenberg and White of Local 402, Yonkers, N. Y., appear in reference to the Polish Hall in Yonkers which is on the National Unfair List of the Federation. They explain matters in connection therewith.

The matter is left in the hands of the President.

Delegates Bufalino, Raszeja and Rizzo of Local 43, Buffalo, N. Y.; Scott and Williams of Local 298, Niagara Falls, Ont., Canada; Dowell of Local 149, Toronto, Ont., Canada, and Charette of Local 406, Montreal, Quebec, Canada, appear in reference to Crystal Beach, Ont., Canada. The entire matter is fully discussed by the delegates and the Board.

The matter is laid over.

A question is also raised regarding the connection between the boats and the dance halls.

The delegates of Local 43 are advised that if any difficulty arises to take the matter up with the President.

Delegate Stokes of Local 65, Houston, Texas, appears regarding a decision of the International Executive Board in Case No. 348, 1948-49 Docket: Claim of General Artists Corp., Bookers' License No. 300, against John F. Sullivan, Jr., and Jack Meyring (members of Local 65), formerly of the Club Melody Lane (now known as Hoedown Club), Houston, Texas, for \$3,400.00 alleged to be due covering breach of contract of Preston-Robertson Orchestra. He asks that the claim be reduced to cover the time that the orchestra members were unemployed.

The Secretary is instructed to ascertain the amount earned by the orchestra during the period for which the claim was allowed.

Delegate Stokes also explains the situation in connection with the Shamrock Hotel in Houston.

Delegates Cowardin, Rotella and Troxell of Local 123, Richmond, Va., appear regarding a situation in Richmond in connection with the Civic Musical Association.

They are advised to take the matter up with the President.

Delegate Foster of Local 687, Santa Ana, Calif., appears and brings up the question of a Local acting as an employer for the purpose of Social Security, withholding tax, etc.

He is advised that the Board has already disapproved such a proposition.

He also explains a situation where an orchestra makes tape recordings to be played in its place of employment.

The Board decides that this cannot be permitted.

Other matters of interest to the Federation are discussed.

The session adjourns at 12:45 A. M.

Palace Hotel  
San Francisco, Calif.  
June 11, 1949

The Board reconvenes at 2:00 P. M. Vice-President Bagley in the chair.

All present except President Petrillo, who is excused.

Delegate Menhennick of Local 47, Los Angeles, Calif., appears on a personal matter. He states he wishes to make it clear that at no time did he make any derogatory remarks about the International Executive Board in connection with the motion picture settlement.

Delegate Troyano of Local 248, Paterson, N. J., appears. He asks regarding the policy in reference to the minimum number of men in theatres.

He is advised to take this matter up with the President.

He also asks regarding suspended members resigning in good standing. He requests a reopening of Case No. 128, 1942-43 Docket, in which he was fined \$600.00 by the Local and on appeal the International Executive Board reduced the fine to \$200.00.

The matter is laid over.

Delegate Arons of Local 802, New York, N. Y., appears and states that he is appearing, not in his official capacity, but as a member of Local 802. He requests reopening of the action of the Board on the caterers resolution of that Local.

He also asks that the decision of the International Executive Board regarding the place of holding meetings of the Local be reversed.

He also suggests that symphony orchestras get Social Security coverage by contract.

He asks that the resolution regarding the raise in scale for ice shows which was referred to President Petrillo by the Convention be made to include musical shows.

The matters are laid over.

Delegates Menhennick, Fischer and Wallace of Local 47, Los Ange-

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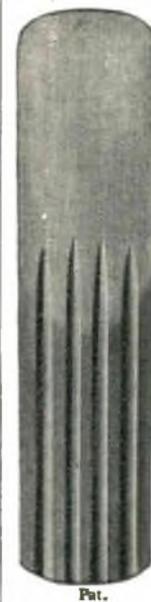
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les, Calif., and Studio Representative Gillette appear. Delegate Menhennick presents six resolutions to the Board which have to do with motion pictures and recorded music. The resolutions are discussed. Brother Menhennick explains that it is his desire that the matters contained in the resolutions be taken into consideration when new agreements are negotiated. Brother Wallace has a letter read from Mr. Leroy Prince in reference to an intended American Legion show.

The matter is referred to the President.

Delegate Feeser of Local 283, Pensacola, Fla., appears and requests reopening of Case No. 563, 1948-49 Docket, appeal of member Chet Buckingham of Local 283, Pensacola, Fla., from an action of that Local in denying his claim against member Nick Amper in the sum of \$175.00, on the grounds that the Local failed to submit sur-rebuttal in time.

The reopening is granted.

The matter of controversy between Locals 76 and 493, both of Seattle, Wash., regarding a theatre in that jurisdiction is discussed.

The Board decides in accordance with precedent that the theatre is under the jurisdiction of Local 76 inasmuch as that Local negotiated the wages and working conditions.

Other matters of interest to the Federation are discussed.

The Board recesses at 6:00 P. M. until 9:00 P. M.

President Petrillo in the chair.

The question of combining the offices of the Secretary and Treasurer in Newark together with the propositions for the office space is on motion made and passed referred to the President, Secretary, and Treasurer.

The Board takes under consideration the payment of expenses of Executive Officer Murdoch who has been elected a delegate to the British Labor Congress representing the Canadian Trades and Labor Congress.

On motion made and passed it is decided to allow \$1,500.00 for this purpose.

The question of jurisdiction over Crystal Beach, Ont., Canada, is now considered.

On motion made and passed it is decided to reaffirm the former decision, leaving Crystal Beach in the jurisdiction of Local 298, Niagara Falls, Ont., Canada.

The matter of the plans submitted by the representatives of Local 47, Los Angeles, Calif., for the formation of a corporation to act as employer for the purpose of Social Security, withholding and other such taxes is considered.

It is the feeling of the Board that this is entirely a matter of local autonomy.

The request of Local 400, Hartford, Conn., for a higher reinstatement fee on Amedeo Ranauto is now considered. On motion made and passed it is decided that the reinstatement fee remain the same. However, Ranauto must pay the traveling tax which accrued for the year of his engagement in Hartford.

The question of reopening of Case No. 128, 1942-43 Docket, requested by Delegate Troyano of Local 248, is now considered.

On motion made and passed it is decided to deny the request.

The request of Delegate Arons of Local 802, New York, N. Y., for a reopening of the decision of the Board in connection with the caterers resolution of Local 802 is considered.

On motion made and passed it is decided to deny the request.

The request for a reversal of the decision of the Board in connection with the holding of meetings is denied and the Board reaffirms its former decision.

Treasurer Steeper requests that his facsimile signature be permitted on checks up to \$1,000.00 instead of \$500.00 as heretofore.

On motion made and passed it is decided that facsimile signature of Treasurer Steeper may be used on checks up to \$1,000.00 and the Secretary forward the necessary resolutions to the banks.

The alleged conditions existing in Local 241, Butte, Mont., are discussed.

It is decided to refer the situation to the President.

A bill is presented by Hal Leyshon & Assoc., Inc., for \$1,551.36 covering May 2 to June 2, 1949.

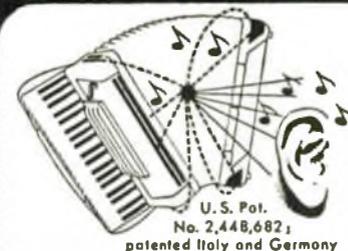
On motion made and passed the bill is ordered paid.

Executive Officer Kenin makes a report of his investigation of the alleged making of television film in violation of Federation regulations.

The matter is discussed and laid over for future action.

S. Stephenson Smith, managing editor of the "International Musician," appears and presents several propositions for the consideration of the Board. He shows a sample of a year book to be called "Music for Americans" consisting of reprints from the "International Mu-

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sician" to be published by the Federation, which he feels would supplement the public relations policy of the Federation.

He also presents other matters in connection with the Research Department. Mr. Smith is excused.

The propositions are laid over for future consideration.

Other matters of interest to the Federation are discussed.

The session adjourns at 1:00 A. M.

Palace Hotel  
San Francisco, Calif.  
June 12, 1949

The Board reconvenes at 3:00 P. M. President Petrillo in the chair.

All present.

The Board discussed matters in connection with the educational department, including several matters submitted by S. Stephenson Smith.

Mr. Smith suggests that the President and Board have two members of the Federation appointed as representatives to the International Labor Office meeting in Europe.

It is decided to refer the matter to the President.

He also makes several recommendations regarding the research department, which recommendations are also referred to the President.

The Board enters into a discussion as to the advisability of publishing a year book consisting of reprints from the "International Musician." On motion made and passed it is decided not to engage in such an enterprise.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 5:30 P. M.

## Official Business COMPILED TO DATE

### CHARTER REVOKED

- 497—Portola, California.
- 530—Anderson, S. C.
- 670—Charlotte, N. C. (colored).
- 711—Watsonville, Calif.

### CHARTER RESTORED

- 271—Oskaloosa, Iowa.

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- Rivette Tavern, Bay City, Mich.

### WANTED TO LOCATE

- Frank Culley, former member of Local 802, New York, N. Y.
- Claude Kelly, former member of Locals 519, Alliance, Nebr., and 655, Miami, Florida.

### SOUTHERN CONFERENCE MEETING

All member locals and those in the jurisdiction of the Southern Conference are hereby notified and invited to attend the Mid-Year Meeting to be held at the Plaza Hotel in San Antonio, Texas, on Saturday and Sunday, February 4-5, 1950. Meeting will be called to order at 2:00 P. M. Saturday, February 4th, by President William J. Harris.

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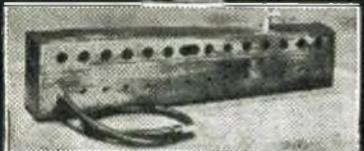
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Terra Plaza, and Elmer Bartolo, employer, Springfield, Ill., \$919.00.

Chesapeake Beach Park Ballroom, and Alfred Walters, employer, Chesapeake Beach, Md., \$1,050.00.

Macon County Fair Association, Mildred Sanford, employer, Macon, Mo., \$97.70.

H. E. Field, Kearney, Nebr., \$100.00.

Argyle Club, Newark, N. J., \$180.00.

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Supper Club, and E. J. McCarthy, owner, Raleigh, N. C., \$880.00.

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Bridgeport, Conn., Local 549—Albert S. Storms, Carter P. Williams, Nelson R. Talbert, Ernest Maynard, Pauline K. Rattley.

Indianapolis, Ind., Local 3—Keith Alexander, John R. Bailes, Wm. H. Bales, Ralph E. Baumheckel, Robert C. Bowen, Handley P. Bowman, Raymond B. Carr, Wm. D. Christian, Lawrence Dorrell, Robert H. Dyer, Harold E. Fisher, Leslie P. Ford, Donald Garnett, Richard A. Hamilton, Marion G. Nash, John L. Orr, J. Charles Partee, Alfred Richardson, Paul Wells, Harry J. Wilford, Eddie Freeland, Robert Lamar, Carolyn Lawson, Walter F. McCormick, Jr., Robert P. Pruett, John W. Razor, Donald F. Sherry.

Los Angeles, Calif., Local 47—Nestor Amaral, Mary Bliss, Lurell DeLatti, Marguerite Lee, Lawrence Maddy, Muzzy Marcellino, Stanley Kenton, Tony Martinez, Lucia Pamela, Evan Price, Leon Rusk, Jimmie L. Widner, James Zito.

Long Beach, Calif., Local 353—Allen G. Hendricks, Truman Adams, O'Dell Huff, Wilbur T. Immel, Cecil Jean, Homer Myrick, John B. Taylor, Howard Vanderpool.

Meriden, Conn., Local 55—Henry Calore.

Marinette, Wis., Local 39—Warren Mullin, Lewis Kirchner, Jos. Krozal, Jos. Levash, Kenneth Martinson, Carl E. Olson, Jos. Phillips, Richard Rokovic.

Miami, Fla., Local 655—Francis Casolaro (Frankie Caslar), Wm. MacConnell (Buddi Satan), Marvin M. Ricard, Fred R. Sisk, Johan Naess (John Neas).

Minneapolis, Minn., Local 73—Vern Wellington.

New York, N. Y., Local 802—Arnold Black, Bradford H. Greene, Luis Del C. Sirdago, Reg Child, Carmine R. Sepa, Jerry Wald, Elton Britt, Jerry Bleecker, Leo Back, Earl Bostic, Cass J. Carr, David Herman, B. Weinschenk, Salvatore Alcury, Richard G. Ballou, Aluisio A. Ferreira, Dacia M. McCormick, John D. Bonafede, Mercer Ellington, Claude G. Garreau, Erskine R. Hawkins, Buddy Lester, Clarence H. Palmer, Salvatore Pagliaro, Claude M. Thornhill, Ted Black, Art Mooney, Paul J. Williams, Robert Sands, Nathaniel L. Rooney, Nathaniel Smith, James A. Conway, Harmon W. Fitch, Belle Galotti, John C. Musarra, Norman Pawlak, Gloria A. Shain, Yannis Spartacos, Dick Rogers, Charles Ventura, Leroy Tribble, Lloyd Utan, Jacob Velt, James Van Vukas, Frederick Voloninis, Amado M. Vizoso, Anthony J. Vassallo, Ruth Vinitusky, Hyman Wolfson, Bertha B. Walker, Harry Wuest, Jr., Irving F. Waltzer, Evelyn Y. Wiessen, Ethel White, Irving V. Wooley, William J. Wink, Charles C. Williams, Ethel V. Williams, Arthur White, Raymond Q. Wilding White, Edward Welis, Robert W. Wolfe, Herbert M. Wyrick, Thomas J. Whelan, Ira A. Waldman, Chauncey Westbrook, Maxwell A.

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Midway Park; Joseph Panesa, Niagara Falls, N. Y.  
Pineview Beach, Stan Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.  
Rainbow Gardens, and Claire Ihringer, Manager, Carrington, North Dakota.  
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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 Amusement and Beverage Co., and R. E. (Bob) Umbach.  
**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.  
Hosior, John  
Jones, Calvin R.  
Malouf, Leroy B.  
Newberry, Woody, Mgr., and Owner, The Old Country Club.  
Willcutt, R. Paul  
Zanzibar Club, and Lew Klein  
**PRESOTT:**  
Green Frog Cafe, and Ralph Coffe, Proprietor.  
**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.  
**MC GHEE:**  
Taylor, Jack  
**MOUNTAIN HOME:**  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
**FINE BLUFF:**  
Arkansas State College  
Scott, Charles E.  
**WALNUT RIDGE:**  
American Legion Hut, and Howard Daniel Smith Post 4456, VFW, and R. D. Burrow, Commander.

### CALIFORNIA

**ALAMEDA:**  
Sheets, Andy

**BAKERSFIELD:**  
Charlton, Ned  
Conway, Stewart  
Cox, Richard  
**BENICIA:**  
Rodgers, Edw. T.  
**BEVERLY HILLS:**  
Mestuzis, 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. Tescano.  
**DUNSMUIR:**  
Cotral, and J. B. McGowan  
**EL CERRITO:**  
Johnson, Lloyd  
**FRESNO:**  
Wagnon, Wm. B., Jr., President  
Valley Amusement Assn., and Barn Dance Hall.  
**FRIANT:**  
Dam Site, and Pete Heizenrader  
**GARVEY:**  
Rich Art Records, Inc.  
**HOLLYWOOD:**  
Alison, David  
Berg, Billy  
Birwell Corp.  
Bocage Room, Leonard Vannerson  
California Productions, and Edw. Kovacks  
Coiffure Guild, and Arthur E. Teal and S. Tex Rose.  
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  
Non's Jakoko Cafe, and Ralph Mon.  
**LOS ANGELES:**  
Anderson, John Murray, and Silver Screen, Inc.  
Club Congo, and Fred Coleman and Esvan Mosby.  
Dalton, Arthur  
Freeland, F. D., Al-Dean Circus  
Halfont, Nate  
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.  
Miltone Recording Co., and War Perkins.  
Moore, Cleve  
Morris, Joe, operator,  
Plantation Club  
Mosby, Curtis  
New Club Alabam, Curtis Mosby and M. E. Brandenburg.  
Preston, Joey  
Primrose Cafe, and John Fogarty, Louis Azrow, John Borcy, Joe S. Kaplan, and Ann Marie Borey.  
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.  
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:**  
Desert Inn, and Earl Coffman, Manager.  
**PERRIS:**  
McCaw, E. E., Owner,  
Horse Follies of 1946.  
**REDWOOD CITY:**  
Lucky Star Club, and Mrs. Provina, Proprietor, and Gene Bender, Manager.  
**SACRAMENTO:**  
Cole, Joe  
O'Connor, Grace  
Leingang, George  
**SAN BERNARDINO:**  
Kennison, Mrs. Ruth, owner,  
Pango Pango Club, Coulton.  
**SAN DIEGO:**  
Cotton Club, Beany 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  
**SANTA MONICA:**  
Georgian Room, and H. D. McRae  
**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:**  
Bisconti, Anthony, Jr.  
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 Joe 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  
Charles Hi-Hat Club  
Estate of Charles Reese, Jr.  
**FLORENCE VILLA:**  
Dan Laramore Lodge No. 1097  
IBPOE, and Garfield Richardson.  
**FORT MYERS:**  
McCutcheon, Pat  
**JACKSONVILLE:**  
Newberry, Earl, and Associated Artists, Inc.  
Jackson, Otis  
**KEY WEST:**  
Reagan, Margo.  
**MIAMI:**  
Brooks, Sam.  
Club 22, and John Plodnick and Irving Klokcr (Koke Kokerer)  
Donaldson, Bill  
**MIAMI BEACH:**  
Amron, Jack, Terrace Rest.  
Caldwell, Max  
Coral Reef Hotel  
Edwards Hotel, and Julius Nathan, Manager.  
Friedlander, Jack  
Haddon Hall Hotel  
Hume, Jack  
Island Club, and Sam Cohen, owner-manager.  
Lehnick, Max  
Macomba Club  
Miller, Irving  
Mocamba Restaurant, Jack Friedlander, Irving Miller, Max Lehnick and Michael Rosenberg, Employers.  
Straus, George  
Weills, Charles  
**ORLANDO:**  
Club Cabana, and Elmer and Jake Gunther, owners.  
Club Surrocco, and Roy Baisden.  
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.  
**PASS-A-GRIFFLE:**  
Sekon-in-the-Palms, and Ralph Dellevie, Owner.  
**PENSACOLA:**  
Hodges, Earl, of Top Hat Dance Club.  
Keeling, Alec (Also known as A. Scott), and National Orchestra Syndicate, and American Booking Co.  
**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  
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.)  
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1001 Club, and Harry L. Larocco and Lillian F. Parrish.

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**ATLANTA:**  
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Herren, Chas., Herren's Evergreen Farms Supper Club.  
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

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**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

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El Morocco Club  
**BLOOMINGTON:**  
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**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., and Mrs. Ann Hughes, owner.  
Doros, 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, and Mrs. Ann Hughes, owner.  
Moore, H. B.  
Music Bowl (formerly China Doll), and A. D. Blumenthal.  
Music Bowl and Jack Petetz and Louis Capanola, Employers.  
Novak, Sarge  
Patricia Stevens Models  
Finishing School.  
Rose, Sam  
Stoner, Harlan T.  
Taßan, Mathew,  
Platinum Blonde Revue  
Taßan, Mathew,  
"Temptations of 1941".  
Teichner, Chas. A., of T.N.T. Productions.  
Whiteside, J. Preston.  
**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:**  
Palmer House, Mr. Hall, Owner.  
Troadero Theatre Lounge  
White Swan Corporation  
**ROCK ISLAND:**  
Horse Shoe Lounge, and Al Barnes, owner.  
**SPRINGFIELD:**  
Stewart, Leon H., Manager,  
Club Congo.  
Terra Plaza, and Elmer Bartolo, employer.  
**WASHINGTON-BLOOMINGTON:**  
Thompson, Earl  
**ZEIGLER:**  
Zeigler Nite Club, and Dwight Allsup and Jason Wilkas, owners.

**INDIANA**

**ANDERSON:**  
Lanaae, Bob  
Lanaae, 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:**  
Bentow, 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,  
Fine Ridge Follies.  
Wm. C. Powell Agency,  
Bookers' License No. 4150.  
**MARIION:**  
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.  
**DES MOINES:**  
Zimmer, Vickie (Lynch).  
**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.  
Wishy, L. W.  
**SALINA:**  
Kern, John.  
Rome, Al M.  
**TOPEKA:**  
Mid-West Sportsmen Assn.  
**WICHITA:**  
Studio Club, and Art Holiday

**KENTUCKY**

**BOWLING GREEN:**  
Taylor, Roy D.  
**LEXINGTON:**  
Harper, A. C.  
**LOUISVILLE:**  
Gavin, Weezer  
King, Victor  
**OWENSBORO:**  
Cristal, 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.

**BATON ROUGE:**  
Club Tropicana, and Camille Johns

**CROWLEY:**  
Young Men's Progressive Club, and J. L. Buchanan, Employer.

**LAKE CHARLES:**  
Veltin, Tony, Mgr., Palms Club

**MONROE:**  
Keith, Jessie  
Liberty Cafe and Nite Club, and Son Thompson.

**NEW ORLEANS:**  
Dog House, and Grace Martinez, Owner.  
Gilbert, Julie  
Hyland, Chauncey A.  
The Hurricane and Percy Stovall.

**OPELOUSAS:**  
Cedar Lane Club, and Milt Delmas, Employer.

**SHREVEPORT:**  
Reeves, Harry A.  
Stewart, Willie

**MAINE**

**SANFORD:**  
Legere, E. L.

**MARYLAND**

**BALTIMORE:**  
Byrd, Olive J.  
Calvo's Restaurant, and Frank Calvo.  
Cox, M. L., and Byrd, Olive J.  
Epstein, Henry  
Weiss, Harry

**CHESAPEAKE BEACH:**  
Chesapeake Beach Park Ballroom, and Alfred Walters, employer.

**CUMBERLAND:**  
Waingold, Louis

**FENWICK:**  
Repach, Albert

**FREDERICK:**  
Rev. H. B. Rittenhouse

**OCEAN CITY:**  
Gay Nineties Club, Lou Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).

**SALISBURY:**  
Twin Lantern,  
Elmer B. Dashiell, Oper.

**TURNERS STATION:**  
Thomas, Dr. Joseph H.  
Edgewater Beach.

**MASSACHUSETTS**

**BILERICA:**  
One O One Club, Nick Ladoulis, Proprietor.

**BOSTON:**  
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president.

**BROOKLINE:**  
Crawford House Theatrical Lounge

**GRACE:**  
Max L.  
McIlvaine, James H.  
Mouzon, George  
Pilgrim, Carl.  
Regency Corp., and Jos. R. Weiser

**REARICK:**  
Wm. Sullivan, J. Arnold,  
Bookers' License 150.

**WALDRON:**  
Billy Walker, Julian  
Manager Citizens  
Coordinating Committee

**CAMBRIDGE:**  
Montgomery, A. Frank, Jr.  
Salvato, Joseph

**FITCHBURG:**  
Bolduc, Henry

**HOLYOKE:**  
Levy, Bernard W.,  
Holyoke Theatre.

**LOWELL:**  
Crowe, Francis X.

**MONSON:**  
Monson House and Len Cangello, Employer.

**NEW BEDFORD:**  
Hine, Geo. H.  
Rose, Manuel  
The Derby, and Henry Correia,  
Operator.

**NORTH WEYMOUTH:**  
Pearl, Morey

**SPRINGFIELD:**  
Fielding, Marjery, and her  
School of the Dance

**WILMINGTON:**  
Blue Terrace Ballroom and  
Anthony Del Torto

**MICHIGAN**

**ANN ARBOR:**  
McLaughlin, Max

**BAY CITY:**  
Walther, Dr. Howard

**DETROIT:**  
Adler, Caesar, and Hoffman,  
Sam. Opers., Frontier Ranch.  
Ammor Record Company

**BEL AIRE (formerly Lee 'n' Eddie's), and Al Wellman,**  
Ralph Wellman, Philip Flax,  
Sam and Louis Bernstein,  
Owners.

**BIBB, ALLEN**  
Bologna, Sam, Imperial Club  
Briggs, Edgar M.  
Daniels, James M.  
Green, Goldman

**Hoffman, Sam, Operator, Frontier Ranch.**

**Johnson, Ivory**  
Kosman, Hyman  
Papadimas, Babis  
Patricia Stevens Models  
Finishing School.

**San Diego Club,**  
Nono Minando.

**Schreiber, Raymond, Owner and Oper., Colonial Theatre.**

**GRAND RAPIDS:**  
Huban, Jack

**JACKSON:**  
Paul Bacon Sports Enterprises,  
Inc., and Rollatorium, and  
Paul Bacon.

**LANSING:**  
Norris, Elmer, Jr.,  
Palomar Ballroom.  
Tholen, Garry

**MIO:**  
Walker Hotel, and George  
Walker, Prop.

**SISTER LAKES:**  
Rendezvous Bowl and Gordon  
J. Miller, Owner.

**TRAVERSE CITY:**  
Lawson, Al

**MINNESOTA**

**ALEXANDRIA:**  
Great Club, Frank Gasmer

**BEMIDJI:**  
Foster, Floyd, Owner,  
Merry Mixers' Taverna.

**DETROIT LAKES:**  
Johnson, Allan V.

**GAYLORD:**  
Green, O. M.

**MINNEAPOLIS:**  
Patricia Stevens Models  
Finishing School.

**RED WING:**  
Red Wing Grill, Robert A.  
Nybo, Operator.

**ROCHESTER:**  
Mike Sternberg Attractions, and  
Mike Sternberg.

**ST. PAUL:**  
Fox, S. M.

**SLAYTON:**  
Valhalla Resort and Ballroom,  
and E. E. Iverson, Manager.

**SPRINGFIELD:**  
Green, O. M.

**MISSISSIPPI**

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

**GREENVILLE:**  
Pollard, Flennord

**JACKSON:**  
Carpenter, Bob  
Perry, T. G.

**MERIDIAN:**  
Britt, Marty

**MISSOURI**

**BOONEVILLE:**  
Williams, B. M.

**CAPE GIRARDEAU:**  
Gilkison, Lorene  
Moonglow Club

**CHILLICOTHE:**  
Hawes, H. H., Manager,  
Windmoor Gardens.

**KANSAS CITY:**  
Babbitt, Wm. (Bill) H.  
Canton, L. R.  
Cox, Mrs. Evelyn  
Esquire Productions, Kenneth  
Henshaw, Bobby  
Henshaw, Bobby

**Patricia Stevens Models**  
Finishing School.

**Thudium, H. C., Asst. Mgr.,**  
Orpheum Theatre.

**LEBANON:**  
Kay, Frank

**MACON:**  
Macon County Fair Association,  
and Mildred Sanford,  
employer.

**POPLAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
Caruth, James, Oper., Club  
Rhumbogies, Cafe Society,  
Brown Bomber Bar.

**D'Agostino, Sam**  
Markham, Doyle, and  
Tune Town Ballroom  
Patricia Stevens Models  
Finishing School.  
Windermere Bar, and  
Edw. Hochecker.

**MONTANA**

**FORSYTH:**  
Allison, J.

**WEST YELLOWSTONE:**  
Frontier Club, and James R.  
Woods.

**NEBRASKA**

**COLUMBUS:**  
Moist, Don

**KEARNEY:**  
Field, H. E.

**OMAHA:**  
El Morocco Club  
Florentine Cafe, and Vance &  
Sam Vecchio, Owners.

**NEVADA**

**ELY:**  
Folsom, Mrs. Ruby

**LAS VEGAS:**  
Bar of Music and Robert D.  
Lawrence

**Gordon, Ruth**  
Holtzinger, Ruby  
Ray's Cafe  
Stoney, Milo E.  
Warner, A. H.

**LAKE TAHOE:**  
Tahoe Biltmore Hotel

**LOVELOCK:**  
Pershing Hotel, and Harry  
Fischer, Employer.

**RENO:**  
Blackman, Mrs. Mary

**NEW HAMPSHIRE**

**DOVER:**  
American Legion, Dover  
Post No. 8

**FARYAN:**  
Zaks, James (also known as  
Zackers).

**NEW JERSEY**

**ABSECON:**  
Hart, Charles, President, and  
Eastern Mardi Gras, Inc.

**ASBURY PARK:**  
Richardson, Harry  
White, William

**ATLANTIC CITY:**  
Applegate's Tavern, and A. J.  
Applegate, Employer.

**Atlantic City Art League**  
Danzler, George, Operator,  
Fassa's Morocco Restaurant,  
Delaware Inn and Nathaniel  
C. Spencer, Prop.

**Fassa, George, Operator,**  
Fassa's Morocco Restaurant.

**Jones, J. Paul**  
Lockman, Harvey

**Mardi Gras, and Jos. and**  
Margarete Agostini.

**Morocco Restaurant, Geo. Fassa**  
and Geo. Danzler, Opers.

**Ocean Playhouse, Steel Pier,**  
and Robert Courtney (New  
York City).

**Torch Club, and Abe Bobbins**

**BLOOMFIELD:**  
Thompson, Pitt

**CAMDEN:**  
Embassy Ballroom, and Geo. E.  
Chips (Geo. DeGerolamo),  
Operator.

**Towers Ballroom, Pearson Lesay**  
and Victor Potamkin, Mgrs.

**CAPE MAY:**  
Anderson, Chas., Operator

**CLIFTON:**  
Studio Bar, and August  
E. Buchner, Prop.

**EAST ORANGE:**  
Geo. F. Felt & Co., Advertising  
Agency, and M. J. Proujamsky

**FLORHAM PARK:**  
Florham Park Country Club,  
and Jack Bloom

**HOBOKEN:**  
Red Rose Inn, and Thos.  
Monte, Employer.

**LAKEWOOD:**  
Patt, Arthur, Mgr., Hotel Plaza  
Seldin, S. H.

**LONG BRANCH:**  
Hoover, Clifford  
Kitay, Marvin  
Rappaport, A., Owner,  
The Blue Room.

**Wright, Wilbur**

**MONTCLAIR:**  
Cos-Hay Corporation and Mont-  
clair Theatre, Thos. Haynes,  
James Costello.

**MOUNTAINSIDE:**  
The Chatterbox, Inc.,  
Ray DiCarlo.

**MT. FREEDOM:**  
Hotel Ackerman, and Isadore  
Ackerman, Proprietor.

**NEWARK:**  
Argyle Club  
Coleman, Melvin  
Frank, Max  
Hall, Emory  
Harris, Earl  
Idle Hour Tavern, and Vincent  
Parisi, Owner.  
Jones, Carl W.  
"Panda," Daniel Straver  
Levine, Joseph  
Piccadilly Club, and Clarence  
Hays, Employer.  
Prestwood, William  
Red Mirror, Nicholas Grande,  
Prop.  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy.

**NEW BRUNSWICK:**  
Ellel, Jack

**NORTH ARLINGTON:**  
Petrucci, Andrew

**PATERSON:**  
Garden Cocktail Lounge, and  
Jos. Ventimiglia.  
Marab, James  
Piedmont Social Club  
Pyatt, Joseph  
Riverview Casino  
Tropical Room, and Mickey  
Gerard, Owner.

**PLAINFIELD:**  
McGowan, Daniel

**SHREWSBURY:**  
Shadowbrook Inn, and Fred  
Thorngren, Owner.

**SOMERS POINT:**  
Dean, Mrs. Jeanette  
Leigh, Stockton

**SUMMIT:**  
Ahrons, Mitchell

**TRENTON:**  
Crossing Inn, and John  
Wyrick, Employer.

**Larsmore, J. Dory**

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

**VAUX HALL:**  
Carillo, Manuel R.

**VINELAND:**  
Gross, David

**WEST NEW YORK:**  
B'nai B'rith Organization, and  
Sam Nate, Employer; Harry  
Boorstein, President.

**NEW MEXICO**

**ALBUQUERQUE:**  
La Loma, Inc., and Margaret  
Ricardi, employer.

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

**SANTA FE:**  
Emil's Night Club, and  
Emil Mignardo, Owner.

**NEW YORK**

**ALBANY:**  
Barcelona Bar and Restaurant  
Bologhino, Dominick, Owner,  
Trout Club.

**Institute of the Opera, Drama**  
& Theatrical Arts and Geo-  
gene P. Kerchner, Executive  
Director.

**Kessler, Sam**  
Lang, Arthur  
New Abbey Hotel  
New Goblet, The

**AUSABLE CHASMS:**  
Antler, Nat  
Steuer, Eliot

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

**BRONX:**  
Atman, Martin  
Metro Anglers Social Club, and  
Aaron Murray.

**Santoro, E. J.**

**BROOKLYN:**  
Aurelia Court, Inc.  
Ferdinand's Restaurant, and  
Mr. Ferdinand  
Graymont, A. C.  
Johnston, Clifford  
Kingsborough Athletic Club,  
and George Chandler.

**Morris, Philip**  
Ocean Grotto Restaurant, and  
Albert Santaripio, Proprietor.

**Premice, Josephine**  
Puerto Rico Post No. 1105,  
Frank J. Rendon.

**Puma, James**  
Reade, Michael  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe

**Steuer, Eliot**  
1024 Club, and Albert Friend  
Thompson, Ernest

**Villa Antiqua, Mr. P. Antico,**  
Prop.

**BUFFALO:**  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
Jackson, William

McKay, Louis  
Moon-Glo Club, and Ed. Bourne  
Nelson, Art  
Nelson, Mrs. Mildred  
Rush, Charles E.

**EASTCHESTER:**  
Starlight Terrace, Carl Del  
Tufo and Vincent Frmi-  
zella, Props.

**ELBRIDGE:**  
Ray's Bar-D and Raymond  
C. Demperio.

**FERNDALE:**  
Pollack Hotel, and Elias  
Pollack, employer.

**Stier's Hotel, and Philip Stier,**  
Owner.

**FLEISCHMANN:**  
Cat's Meow, and Mrs. Irene  
Churs, Prop.

**FRANKFORT:**  
Blue Skies Cafe, and Frank  
Reile and Lenny Tyler, Props.

**GLEN SPEY:**  
Glen Acres Hotel and Country  
Club, Jack W. Rosen, Em-  
ployer.

**GLENS FALLS:**  
Halfway House, Ralph Gottlieb,  
Employer; Joel Newman,  
Owner.

**Sleight, Don**  
Tiffany, Harry, Mgr.,  
Twin Tree Inn.

**GRAND ISLAND:**  
Williams, Ossian V.

**GREENFIELD PARK:**  
Utopia Lodge

**HUDSON:**  
Goldstein, Benny  
Gutto, Samuel

**ILION:**  
Ahrons, Orchestra Service, and  
Phil Wick.

**ITHACA:**  
Bond, Jack

**JACKSON HEIGHTS:**  
A. J. Griffith, Jr.  
Maffei, John, Prop. Panarama

**JAMESTOWN:**  
Lindstrom & Meyer.

**LAKE RONKONOMA:**  
New Silver Slipper, and Geo.  
Valentine, Proprietor.

**LOCH SHELDRAKE:**  
Fifty-Two Club, Saul Rapkin,  
Owner.

**Hotel Shlesinger, David Shle-**  
singer, Owner.  
Mardenfeld, Isadore, Jr.,  
Estate of

**MT. VERNON:**  
Rapkin, Harry, Prop.,  
Wagon Wheel Tavern.

**NEW LEBANON:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Adler, Harry  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music  
Amusement Corp. of America  
Apollo Bar, and Jesse Bruley.

**Baldwin, C. Paul**  
Benrubi, M.  
Booker, H. E., and All-Ameri-  
can Entertainment Bureau.

**Broadway Hofbrau, Inc., and**  
Walter Kirsch, Owner.

**Broadway Swing Publications,**  
L. Frankel, Owner.

**Calman, Carl, and the Calman**  
Advertising Agency.

**Camera, Rocco**  
Campbell, Norman  
Carestia, A.  
Chanson, Inc., and Monte  
Gardner and Mr. Rodriguez.

**Charles, Marvin, and Knights**  
of Magic.

**Chiassarini & Co.**  
Collectors' Items Recording Co.,  
and Maurice Spivack and  
Katherine Gregg.

**"Come and Get It" Company**  
Cotton Club  
Courtney, Robert (connected  
with Ocean Playhouse, Steel  
Pier, Atlantic City).

**Crossen, Ken, and Ken Crossen**  
Associates

**Crown Records, Inc.**  
Currie, Robert W., formerly  
held Bookers' License 2595.

**Davidson, Jules**  
Denton Boys  
Diener & Dorskind, Inc.

**DiMola, Enzo**  
DuBois-Friedman Production  
Corp.

**Evans & Lee**  
Fine Plays, Inc.  
Fotoshop, Inc.

**Fur Dressing & Dyeing**  
Salesmen's Union.

**Glyde Oil Products**  
Gray, Lew, and Magic  
Record Co.

**Grisman, Sam**  
Gross, Gerald, of United  
Artists Management.

**Heminway, Phil**

Hirliman, George A., Hirliman  
Florida Productions, Inc.  
Kaye-Martin, Kaye-Martin  
Productions.  
Kent Music Co., and Nick  
Kentros.

**King, Gene,**  
Former Bookers' License 3444.

**Koch, Fred G.**  
Koren, Aaron  
Kushner, Jack & David  
La Fontaine, Leo

**La Martinique, and Monte**  
Gardner and Mr. Rodriguez.

**Larkin, Peter S., of Cosmo**  
Amusement Enterprises.

**Leigh, Stockton**  
Leonard, John S.  
Lyon, Allen

**(also known as Arthur Lee)**  
Manhattan Recording Corp.,  
and Walter H. Brown, Jr.

**Manning, Samuel**  
Masconi, Charles  
McCaffrey, Neill  
McMabon, Jess

**Metro Coat & Suit Co., and**  
Jos. Lupia  
Montello, R.

**Moody, Philip, and Youth**  
Monument to the Future  
Organization.

**SYRACUSE:**  
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer.  
Feinglos, Norman  
Syracuse Musical Club  
**TANNERSVILLE:**  
Casa Blanca, and Basil Germano, Owner.  
**TROY:**  
DeSina, Manuel  
**TUCKAHOE:**  
Birnbaum, Murray  
Roden, Walter  
**UPPER SARANAC LAKE:**  
Sekon Lodge, and Ralph Dellevie, Owner-Manager.  
**UTICA:**  
Burke's Log Cabin, Nick Burke, Owner.  
**VALHALLA:**  
Twin Palms Restaurant, John Masi, Prop.  
**WHITE PLAINS:**  
Brod, Mario  
Reis, Les Hechira Corp.  
**WHITE SULPHUR SPRINGS:**  
Lessor Lodge, and Jos. and Sarah Lessor, Operators.  
**YONKERS:**  
Babner, William

**LONG ISLAND (New York)**

**BAYSIDE, LONG ISLAND:**  
Mirage Room, and Edw. S. Friedland  
**BELMORE:**  
Babner, Wm. J., and India House.  
**FAR ROCKAWAY:**  
Town House Restaurant, and Bernard Kurland, Proprietor.  
**GLENDALE:**  
Warga, Paul S.  
**NORTH CAROLINA**  
**BURLINGTON:**  
Mayflower Dining Room, and John Loy.  
**CAROLINA BEACH:**  
Economides, Chris  
Stokes, Gene  
**CHARLOTTE:**  
Amusement Corp. of America, Edson E. Blackman, Jr.  
Jones, M. P.  
**DURHAM:**  
Gordon, Douglas  
Royal Music Co.  
**FAYETTEVILLE:**  
The Town Pump, Inc.  
**GREENSBORO:**  
Fair Park Casino and Irish Horan.  
Plantation Club, and Fred Koury, Owner.  
Weingarten, E., Sporting Events, Inc.  
**KINSTON:**  
Couric, E. F.  
Parker, David  
**RALEIGH:**  
Charles T. Norwood Post, American Legion.  
Supper Club, and E. J. McCarthy, owner.  
**WALLACE:**  
Strawberry Festival, Inc.  
**WILLIAMSTON:**  
Grey, A. J.  
**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McEachon, Sam  
**WINSTON-SALEM:**  
Payne, Miss L.

**OHIO**

**AKRON:**  
Basford, Doyle  
Millard, Jack, Mgr. and Lessee, Merry-Go-Round.  
Pullman Cafe, George Subrin, Owner and Manager.  
**CANTON:**  
Holt, Jack  
**CINCINNATI:**  
Anderson, Albert, Booker's License 2956.  
Bayless, H. W.  
Black, Floyd  
Carpenter, Richard  
Charles, Mrs. Alberta  
Einhorn, Harry  
Kolb, Matt  
Lantz, Myer (Blackie)  
Lee, Eugene  
Overton, Harold  
Patricia Stevens Models Finishing School.  
Reider, Sam  
Smith, James B.  
Wonder Bar, James McFtridge, Owner.  
**CLEVELAND:**  
Amata, Carl and Mary, Green Derby Cafe, 3314 E. 116th St.  
Blue Grass Club  
Dixon, Forrest  
Euclid 55th Co.  
Heller, Saul  
Manuel Bros. Agency, Inc., Booker's License 3568.

Salanci, Frank J.  
Spero, Herman  
Tucker's Tavern, and A. J. Tucker, owner.  
Tutstone, Velma  
Walbers, Carl O.  
Willis, Elroy  
**COLUMBUS:**  
Askins, Labe  
Bell, Edward  
Bellinger, C. Robert  
Beta Nu Bldg. Assn., and Mrs. Emerson Check, Pres.  
Carter, Ingram  
Charles Bloce Post No. 157, American Legion.  
Columbus Turf Club, and Ralph Stevenson  
Mallory, William  
McDade, Phil  
Paul D. Robinson Fire Fighters Post No. 567, and Captain G. W. McDonald.  
Turf Club, and Ralph Stevenson, Prop.

**DAYTON:**  
Boucher, Roy D.  
Taylor, Earl  
**DELAWARE:**  
Bellinger, C. Robert  
**EUCLID:**  
Rado, Gerald  
**ELYRIA:**  
Dance Theatre, Inc., and A. W. Jewell, Pres.  
**GERMANTOWN:**  
Beechwood Grove Club, and Mr. Wilson  
**FINDLAY:**  
Bellinger, C. Robert  
Wilson, Mr. and Mrs. Karl, Opera, Paradise Club.  
**PIQUA:**  
Lee Sedgewick, Operator.  
**PORTSMOUTH:**  
Smith, Phil  
**PROCTORVILLE:**  
Plantation Club, and Paul D. Reese, Owner.  
**SANDUSKY:**  
Mathews, S. D.  
**TOLEDO:**  
Durham, Henry (Hank)  
Dutch Village, A. J. Hand, Oper.  
Huntley, Lucius  
La Casa Del Rio Music Publishing Co., and Don B. Owens, Jr., Sec.  
National Athletic Club, and Roy Finn and Archie Miller  
Nightingale, Homer  
Tripodis, Jos. A., President, Italian Opera Association.  
**VIENNA:**  
Hull, Russ  
**WILMINGTON:**  
Hollywood Productions, and Kroger Babh, Employer.  
**YOUNGSTOWN:**  
Einhorn, Harry  
Reider, Sam  
**ZANESVILLE:**  
Venner, Pierre

**OKLAHOMA**

**ADA:**  
Hamilton, Herman  
**MUSKOGEE:**  
Gutire, John A., Manager, Rodeo Show, connected with Grand National of Muskogee.  
**ENID:**  
Oxford Hotel Ballroom, and Gene Norris, Employer.  
Oklahoma.  
**OKLAHOMA CITY:**  
Southwestern Attractions and M. K. Boldman and Jack Swiger.  
**OKMULGEE:**  
Masonic Hall (colored), and Calvin Simmons.  
**TULSA:**  
Goltry, Charles  
Shunatona, Chief Joe  
Williams, Cargile (Jimmy)

**OREGON**

**HERMISTON:**  
Rosenberg, Mrs. R. M.  
**PORTLAND:**  
Acme Club Lounge and A. W. Denton, Manager.  
Yank Club of Oregon, Inc., and R. C. Bartlett, President.  
**SALEM:**  
Oregon Institute of Dancing, Mr. Lope, Manager.  
**SHERIDAN:**  
Agee, Melvin, and American Legion Post No. 75.

**PENNSYLVANIA**

**ALIQUIPPA:**  
Guion, Otis  
**ALLENTOWN:**  
Astor Lounge, and Frank Kush, owner.  
**BERWYN:**  
Main Line Civic Light Opera Co., Nat Burns, Director.

**BLAIRSVILLE:**  
Moose Club, and A. P. Sundry, employer.  
**BRAEBURN:**  
Mazur, John.  
**BRANDONVILLE:**  
Brandonville Country Club, and Terry McGovern, Employer.  
Vanderbilt Country Club, and Terry McGovern, Employer.  
**BRYN MAWR:**  
Foard, Mrs. H. J. M.  
**CHESTER:**  
Fisher, Samuel  
Fyle, Wm.  
Reindollar, Harry  
**CLARION:**  
Barocco, J. E.  
Smith, Richard  
Rending, Albert A.  
**DEVON:**  
Jones, Martin  
**DONORA:**  
Green, Morris  
Jacobson, Benjamin  
**EVERTON:**  
King, Mr. and Mrs. Walter  
**FAIRMOUNT PARK:**  
Riverside Inn, Samuel Ottenberg, Pres.  
**HARRISBURG:**  
Ickes, Robert N.  
P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman.  
Reeves, William T.  
Waters, B. N.  
**JOHNSTOWN:**  
Boots and Saddle Club, and Everett Allen.  
**KINGSTON:**  
Johns, Robert  
**LANCASTER:**  
Samuels, John Parker  
**MARSHALLTOWN:**  
Willard, Weldon D.  
**MEADVILLE:**  
Noll, Carl  
Power, Donald W.  
**MIDLAND:**  
Mason, Bill  
**NANTICOKE:**  
Hamilton's Night Club, and Jack Hamilton, Owner  
**NEW CASTLE:**  
Hondurant, Harry  
**OIL CITY:**  
Friendship League of America, and A. L. Nelson.  
**PHILADELPHIA:**  
Associated Artists Bureau  
Benny-the-Buns,  
Benjamin Fogelman, Prop.  
Bilcore Hotel, and Wm. Clore, Operator.  
Bryant, G. Hodges  
Bubeck, Carl F.  
Davis, Russell L., and Trianon Ballroom  
DuPree, Reese  
Erlanger Ballroom  
Fabiani, Ray  
Garcia, Lou, formerly held Booker's License 2620.  
Gorham, Jimmie.  
McShain, John  
Melody Records, Inc.  
Philadelphia Gardens, Inc.  
Philadelphia Lab. Co. and Luis Colantunno, Mgr.  
Raymond, Don G., of Creative Entertainment Bureau, Booker's License 3402.  
Rothe, Otto  
Stanley, Frank  
**PITTSBURGH:**  
Anania, Flores  
Picklin, Thomas  
Matthews, Lee A., and New Artist Service, Bookers' License 2521.  
Mercuri Music Bar, and Harry Fox  
Oasis Club, and Joe DeFrancisco, Owner.  
Reight, C. H.  
Sala, Joseph M., Owner, El Chico Cafe.  
**POTTSTOWN:**  
Schmoyer, Mrs. Irma  
**READING:**  
Nally, Bernard  
**SLATINGTON:**  
Flick, Walter H.  
**STRAFFORD:**  
Poinsette, Walter  
**TANNERSVILLE:**  
Tannersville Inn, and Adolph Toffel, Employer.  
**UNIONTOWN:**  
Polish Radio Club, and Jos. A. Zelasko.  
Zelasko, Jos.  
**UPPER DARBY:**  
Wallace, Jerry  
**WASHINGTON:**  
Athens, Peter, Mgr., Washington Cocktail Lounge.  
Lee, Edward  
**WEEDVILLE:**  
Big Trout Inn, and Melio Barbezzini, owner.

**WILKES-BARRE:**  
Kaban, Samuel  
**WILLIAMSPORT:**  
Pinella, James  
**WORTHINGTON:**  
Conwell, J. R.  
**RHODE ISLAND**  
**PROVIDENCE:**  
Allen, George  
Belanger, Lucian  
**SOUTH CAROLINA**  
**COLUMBIA:**  
Block C. Club, University of So. Carolina.  
**GREENVILLE:**  
Bryant, G. Hodges  
Goodman, H. E., Mgr., The Pines.  
Jackson, Rufus  
National Home Show  
**MOULTRIEVILLE:**  
Wurthmann, Geo. W., Jr.  
**ROCK HILLS:**  
Rolax, Kid  
**SPARTANBURG:**  
Holcome, H. C.

**TENNESSEE**

**JOHNSON CITY:**  
Burton, Theodore J.  
**KNOXVILLE:**  
Grecal Enterprises (also known as Dixie Recording Co.)  
Henderson, John  
**NASHVILLE:**  
Brentwood Dinner Club, and H. L. Waxman, Owner.  
Carrethers, Harold  
Club Zanzibar, and Billie and Floyd Hayes  
Coconut Lounge Club, and Mrs. Pearl Hunter  
**AMARILLO:**  
Cox, Milton  
**AUSTIN:**  
El Morocco  
Franks, Tony  
Williams, Mark, Promoter  
**BEAUMONT:**  
Bishop, E. W.  
**BOLING:**  
Fails, Isaac, Manager, Spotlight Band Booking Cooperative  
**CORPUS CHRISTI:**  
Kirk, Edwin  
**DALLAS:**  
Caraphan, R. H.  
Embassy Club, and Helen Asik and Jas. L. Dixon, Sr., Co-owners  
Lee, Don, and Linskie (Skipky Lynn), owners of Script & Score Productions and operators of "Sawdust and Swingtime."  
May, Oscar P. and Harry E. Morgan, J. C.  
Patricia Stevens Models Finishing School.  
**EL PASO:**  
Rivers, Bowden  
Williams, Bill  
**FORT WORTH:**  
Carnahan, Robert  
Clemmons, James E.  
Coo Coo Club  
Famous Door and Joe Earl, Operator  
Florence, F. A., Jr.  
Smith, J. F.  
**GALVESTON:**  
Evans, Bob  
**HENDERSON:**  
Wright, Robert  
**HOUSTON:**  
Jetson, Oscar  
Revis, Bouldin  
World Amusements, Inc.  
Thomas A. Wood, Pres.  
**KILGORE:**  
Club Plantation  
Mathews, Edna  
**LONGVIEW:**  
Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer.  
Ryan, A. L.  
**PALESTINE:**  
Earl, J. W.  
**PARIS:**  
Ron-Da-Voo, and Frederick J. Merkle, Employer.  
**SAN ANGELO:**  
Specialty Productions, and Nelson Scott and Wallace Kelton  
**SAN ANTONIO:**  
Forrest, Thomas  
Leathy, J. W. "Lee"  
Obledo, F. J.  
Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy  
**TYLER:**  
Gilfillan, Max  
Tyler Entertainment Co.  
**VALASCO:**  
Fails, Isaac A., Manager, Spotlight Band Booking & Orchestra Management Co.

**WACO:**  
Ranchhouse (formerly Peacock Club), and E. C. Cramer and R. E. Cass.  
**WICHITA FALLS:**  
Dibbles, C.  
Whalley, Mike  
**VERMONT**  
**BURLINGTON:**  
Thomas, Ray  
**RUTLAND:**  
Brock Hotel, and Mrs. Estelle Duffie, employer.  
**VIRGINIA**  
**ALEXANDRIA:**  
Dove, Julian M., Capitol Amusement Attractions.  
**DANVILLE:**  
Fuller, J. H.  
**HAMPTON:**  
Maxey, Terry  
**LYNCHBURG:**  
Bailey, Clarence A.  
**NEWPORT NEWS:**  
McClain, B.  
Terry's Supper Club.  
**NORFOLK:**  
Big Trzek Diner, Percy Simon, Prop.  
Gains, G. J.  
Meyer, Morris  
Rohanna, George  
Winfree, Leonard  
**PORTSMOUTH:**  
Rountree, G. T.  
**RICHMOND:**  
American Legion Post 151  
Knight, Allen, Jr.  
Rendezvous, and Oscar Black.  
**ROANOKE:**  
Harris, Stanley  
**SUFFOLK:**  
Clark, W. H.  
**VIRGINIA BEACH:**  
Town Club, and Wm. White, owner and operator.

**WASHINGTON**

**SEATTLE:**  
Washington Social Club  
**TACOMA:**  
Dittbenner, Charles  
King, Jan  
**WEST VIRGINIA**  
**BLUEFIELD:**  
Brooks, Lawson  
Thompson, Charles G.  
**CHARLESTON:**  
Club Congo, Paul Daley, Owner.  
Corey, LaBabe  
El Patio Boat Club, and Chas. Powell, operator.  
Hargrave, Lawrence  
Hargrave, Paul  
White, Ernest B.  
**INSTITUTE:**  
Hawkins, Charles  
**MORGANTOWN:**  
Leone, Tony, former manager, Morgantown Country Club.  
Niner, Leonard  
**WHEELING:**  
Mardi Gras.  
**WISCONSIN**  
**BEAR CREEK:**  
Schwaeber, Leroy.  
**BOWLER:**  
Reinke, Mr. and Mrs.  
**EAGLE RIVER:**  
Denoyer, A. J.  
**GREEN BAY:**  
Franklin, Allen  
Galst, Erwin  
Peasley, Chas. W.  
**GREENVILLE:**  
Reed, Jimmie  
**HAYWARD:**  
The Chicago Inn, and Louis O. Runner, Owner and Operator.  
**HEAFFORD JUNCTION:**  
Kilinski, Phil, Prop., Phil's Lake Nakomis Resort.  
**HURLEY:**  
Club Francis, and James Francis  
**KENOSHA:**  
Bamboo Room, and A. W. Wilpolt, owner.  
**KESHENA:**  
American Legion Auxiliary  
Long, Matilda  
**LA CROSSE:**  
Melody Mill Tavern, and Mr. and Mrs. Alvin Fitting, Proprietors.  
Tooke, Thomas, and Little Dandy Tavern.  
**MILWAUKEE:**  
Gentile, Nick  
Manianci, Vinca  
Mitchell, Ray, and Ray Mitchell, Inc.  
Patricia Stevens Models Finishing School.  
Weinberger, A. J.  
**NEOPIT:**  
American Legion, Sam Dickenson, Vice-Com.

**RAFINE:**  
Miller, Jerry  
**RHINEANDER:**  
Kendall, Mr., Mgr., Holly Wood Lodge.  
Khoury, Tony  
**SHEBOYGAN:**  
Sicilia, N.  
**STURGEON BAY:**  
Larsheid, Mrs. Geo., Prop. Carman Hotel  
**TOMAH:**  
VFW  
**WAUKESHA:**  
Jean's Bar & Cocktail Lounge, and Jean J. Schultz, employer.  
**WISCONSIN RAPIDS:**  
Brown Derby, and Lawrence Huber, Owner.  
**WYOMING**  
**CASPER:**  
LaVida Club, and Lester Quealy, Part Owner.  
**CHEYENNE:**  
Shy-Ann Nite Club, and Hazel Kline, Mgr.  
**ALASKA**  
**ANCHORAGE:**  
Aleutians Gardens Nite Club, and Keith Capper, Employer.  
**DISTRICT OF COLUMBIA**  
**WASHINGTON:**  
Alvis, Ray C.  
Archer, Pat  
Brown Derby  
Cabana Club and Jack Staples  
China Clipper, Sam Wong, Owner.  
Clare's Musical Bar, and Jean Clore  
Club Bengazi, and Paul Mann, owner.  
Club Ellington (D. E. Corp.), and Herb Sachs, President.  
D. E. Corporation and Herbert Sachs  
5 O'clock Club and Jack Staples, Owner  
Frattono, James  
Furedy, E. S., Mgr., Trans Lux Hour Glass.  
Gold, Sol  
Hoberman, John Price, President, Washington Aviation Country Club.  
Hoffman, Ed. F., Hoffman's 3-Ring Circus.  
Kirach, Fred  
Mann, Paul, Owner, Club Bengazi.  
Mansfield, Emanuel  
McDonald, Earl H.  
Moore, Frank, Owner, Star Dust Inn.  
O'Brien, John T.  
Perruso's Restaurant, and Vito Perruso, employer.  
Rayburn, E.  
Reich, Eddie  
Rittenhouse, Rev. H. B.  
Romany Room, and Mr. Weintraub, operator, and Wm. Biron, Mgr.  
Rosa, Thomas N.  
Roumanian Inn  
Smith, J. A.  
Trans Lux Hour Glass, E. S. Furedy, Mgr.  
Walters, Alfred

**HAWAII**

**HONOLULU:**  
Alex Ah Sam, and Woodland Club.  
Campbell, Kamokila, Owner & Operator Pacific Recording Studio.  
Kennison, Mrs. Ruth, owner, Pango Pango Night Club.  
The Woodland, Alexander Asam, Proprietor.  
Thomas Puna Lake  
**WAIKIKI:**  
Walker, Jimmie, and Marine Restaurant at Hotel Del Mar.

**CANADA ALBERTA**

**CALGARY:**  
Fort Brisbois Chapter of the Imperial Order Daughters of the Empire.  
Simmons, Gordon A. (Bookers' License No. 4090)

**BRITISH COLUMBIA**

**VANCOUVER:**  
Don Wilson Studios, and Don Wilson.  
H. Singer & Co. Enterprises, and H. Singer.

**ONTARIO**

**CHATHAM:**  
Taylor, Dan  
**GRAVENHURST:**  
Webb, James, and Summer Gardens

**GUELPH:**  
Naval Veterans Assn., and  
Louis C. Janke, President

**HAMILTON:**  
Nutting, M. R., Pres., Merrick  
Bros. Circus (Circus Produc-  
tions, Ltd.)

**HASTINGS:**  
Bauman, George, and  
Riverside Pavilion

**LONDON:**  
Merrick Bros. Circus (Circus  
Productions, Ltd.), M. R.  
Nutting, Pres.

Seven Dwarfs Inn

**OTTAWA:**  
Parker, Hugh  
Peacock Inn, and E. Spooner

**PORT ARTHUR:**  
Curtin, M.

**TORONTO:**  
Ambassador Music Co., and  
Charles Darwyn  
Bert Mitford Agency, and Bert  
Mitford.  
Leslie, George  
Local Union 1452, CIO Steel  
Workers' Organizing Com.  
Miquelon, V.  
Radio Station CHUM  
Wetham, Katherine

## QUEBEC

**DRUMMONDVILLE:**  
Grenik, Marshall

**MONTREAL:**  
Association des Concerts Classi-  
ques, and Mrs. Edw. Blouin  
and Antoine Dufour.  
Auger, Henry  
Beriau, Maurice, and La  
Societe Artistique.  
Danis, Claude  
Daoust, Hubert  
Daoust, Raymond  
DeSautels, C. B.  
Dioro, John  
Emery, Marcel  
Emond, Roger  
Lussier, Pierre  
Sourkes, Irving  
Sunbrock, Larry

**POINTE-CLAIRE:**  
Edgewater Beach Hotel, and  
Wm. Oliver, owner.

**ST. GABRIEL DE BRANDON:**  
Manoir St. Gabriel, and Paul  
Arbour, owner.

**QUEBEC CITY:**  
Sourkes, Irving

**VERDUN:**  
Senecal, Leo

## MISCELLANEOUS

Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
Andros, George D.  
Angel, Alfred  
Arwood, Ross  
Aulger, J. H.,  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Baugh, Mrs. Mary  
Bert Smith Revue  
Bigley, Mel. O.  
Blake, Milton (also known as  
Manuel Blanke and Tom Kent).  
Blanke, Manuel (also known as  
Milton Blanke and Tom Kent).  
Bosserman, Herbert (Tiny)  
Brandhorst, E.  
Braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Brugler, Harold  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.

Buffalo Ranch Wild West Circus,  
Art Mix, R. C. (Bob) Grooms,  
Owners and Managers

Burns, L. L., and Partners  
Bur-Ton, John  
Carlson, Ernest  
Carroll, Sam  
Cheney, Al and Lee  
Conway, Stewart  
Cornish, D. H.  
DeShon, Mr.  
Eckhart, Robert  
Farrance, B. F.  
Fechan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitzkee, Daryl  
Forrest, Thomas  
Fox, Jess  
Fox, Sam M.  
Freeland, F. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Follies Gay Parade  
Freich, Joe C.  
Friendship League of America  
Garnes, C. M.  
George, Wally  
Gibba, Charles  
Gould, Hal  
Grego, Pete  
Gutire, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.

Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horan, Irish  
Horn, O. B.  
International Magicians, Produc-  
ers of "Magic in the Air".  
James, Huga  
Johnson, Sandy  
Johnston, Clifford  
Kay, Bert  
Kelton, Wallace  
Kent, Tom (also known as  
Manuel Blanke and Milton  
Blake).  
Keyes, Ray  
Kimball, Dude (or Romaine)  
Kirk, Edwin  
Kosman, Hyman  
Larson, Norman J.  
Levenson, Charles  
Levin, Harry  
Magee, Floyd  
Mann, Paul  
Matthews, John  
Maurice, Ralph  
McCann, Frank  
McCaw, E. E., Owner,  
Horse Follies of 1946.

McHunt, Arthur  
Meeks, D. C.  
Merry Widow Company, and  
Eugene Haskell, Raymond  
E. Mauro, Ralph Paonessa,  
Managers.  
Miller, George E., Jr., former  
Bookers' Licensee 1129.  
Miquelon, V.  
Moshier, Woody (Paul Woody)  
Nelson, A. L.  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizzard and  
Henry Robinson, Owners.  
Olsen, Buddy  
Osborn, Theo.  
Ouellette, Louis  
Patterson, Chas.  
Peth, Iron N.  
Platinum Blond Revue  
Rea, John  
Redd, Murray  
Reid, R. R.  
Richardson, Vaughan,  
Pine Ridge Follies  
Roberts, Harry E. (also known as  
Hap Roberts or Doc Mel Roy)

Robertson, T. E.,  
Robertson Rodeo, Inc.  
Ross, Hal J.  
Ross, Hal J., Enterprises  
Salzmann, Arthur (Art Henry)  
Sargent, Selwyn G.  
Scott, Nelson  
Singer, Leo, Singer's Midguts  
Smith, Ora T.  
Specialty Productions  
Stone, Louis, Promoter  
Stover, William  
Straus, George  
Summerlin, Jerry (Maris)  
Tabar, Jacob W.  
Taftan, Mathew  
Taylor, R. J.  
Temptations of 1941  
Thomas, Mac  
Travers, Albert A.  
Waltner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Weills, Charles  
White, George  
Williams, Cargile  
Williams, Frederick  
Wilson, Ray  
Woody, Paul (Woody Mosher)

## THEATRES AND PICTURE HOUSES

Arranged alphabetically  
as to States and  
Canada

**ARKANSAS**  
**LITTLE ROCK:**  
Arkansas State Theatre, and  
Edw. Stanton and Grover J.  
Butler, Officers.

**TEXARKANA:**  
Oak Lawn Theatre, and Paul  
Ketchum, owner and  
operator.

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

**HOLYOKE:**  
Holyoke Theatre, B. W. Levy

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

**GRAND RAPIDS:**  
Powers Theatre

**MISSOURI**  
**KANSAS CITY:**  
Main Street Theatre

**NEW YORK**  
**GLENS FALLS:**  
Empire Theatre, and Don  
Sleight.

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

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

**VIRGINIA**  
**BURNA VISTA:**  
Rockbridge Theatre

Pleasant Valley Boys Orchestra,  
Galesburg, Ill.  
Russell Ross Trio (Salvatore  
Coriale, leader, Frank Ficarra,  
Angelo Ficarra).  
Sancezyk, Casimir, Orchestra,  
Chicago, Ill.  
Scharf, Roger and His Orch.,  
Utica, N. Y.  
Smith, Chuck, Orchestra, North  
Lima, Ohio.  
Startt, Lou and His Orchestra,  
Easton, Md.  
Triefenbach Bros. Orch., Mariassa,  
Ill.  
Van Brundt, Stanley, Orchestra,  
Oakridge, N. J.  
Weiss Orchestra, Durand, Wis.  
Weltz Orchestra,  
Kitchener, Ont., Canada  
Young, Buddy, Orchestra,  
Denville, N. J.

## PARKS, BEACHES, GARDENS

**OHIO**  
**PIERPONT:**  
Pioneer Picnic Park, and  
Dale Cole

**WEST VIRGINIA**  
**PARKERSBURG:**  
Nemesis Shrine Park

**WISCONSIN**  
**KENOSHA:**  
Fox River Gardens, and Emil  
Makos, Proprietor.

**INDIVIDUALS, CLUBS, HOTELS, Etc.**  
This List is alphabeti-  
cally arranged in States,  
Canada and Mis-  
cellaneous

**ARIZONA**  
**DOUGLAS:**  
Top Hat

**ARKANSAS**  
**HOT SPRINGS:**  
Forest Club, and Haskell  
Hardage, Proprietor.

**CALIFORNIA**  
**BEVERLY HILLS:**  
White, William B.  
**BIG BEAR LAKE:**  
Cresman, Harry E.  
**CULVER CITY:**  
Mardi Gras Ballroom  
**LONG BEACH:**  
Schooler, Harry  
**SAN BERNARDINO:**  
Danceland Ballroom  
Sierra Park Ballroom,  
Clark Rogers, Mgr.  
**SAN FRANCISCO:**  
Jones, Cliff  
**SAN LUIS OBISPO:**  
Seaton, Don  
**SANTA ROSA:**  
Rendezvous, Lake County

**COLORADO**  
**DENVER:**  
Yucca Club, and Al Beard,  
Manager.  
**LOVELAND:**  
Westgate Ballroom

**CONNECTICUT**  
**GROTON:**  
Swiss Villa.  
**HARTFORD:**  
Buck's Tavern,  
Frank S. DeLuco, Prop.  
**NORWICH:**  
Lafayette Club.  
Monte Carlo Restaurant.  
Wonder Bar

**FLORIDA**  
**CLEARWATER:**  
Sea Horse Grill and Bar  
**JACKSONVILLE:**  
Cox, Lytle  
**KEY WEST:**  
Delmonico Bar, and Arturo Boza  
**MIAMI BEACH:**  
Coronado Hotel  
**PENSACOLA:**  
Southland Bar & Grill, and  
Leonard Gallenti.  
Wishing Well, and P. L.  
Doggett.

**CONNECTICUT**  
**GROTON:**  
Swiss Villa.  
**HARTFORD:**  
Buck's Tavern,  
Frank S. DeLuco, Prop.  
**NORWICH:**  
Lafayette Club.  
Monte Carlo Restaurant.  
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**FLORIDA**  
**CLEARWATER:**  
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**KEY WEST:**  
Delmonico Bar, and Arturo Boza  
**MIAMI BEACH:**  
Coronado Hotel  
**PENSACOLA:**  
Southland Bar & Grill, and  
Leonard Gallenti.  
Wishing Well, and P. L.  
Doggett.

**SARASOTA:**  
Gay Nineties  
"400" Club  
**TAMPA:**  
Grand Oregon, Oscar Leon Mgr.

**GEORGIA**  
**SAVANNAH:**  
Trocadero Club, and George  
Rody and W. C. (Shorty)  
Dugger.

**IDAHO**  
**BURLEY:**  
Y-Dell Ballroom

**ILLINOIS**  
**ALTON:**  
Abbot, Benny  
**EUREKA:**  
Haecker, George  
**GALESBURG:**  
Townsend Club No. 2  
**MATTOON:**  
U. S. Grant Hotel  
**QUINCY:**  
Porter, Kent  
**STERLING:**  
Bowman, John E.  
Sigman, Arlie

**INDIANA**  
**SOUTH BEND:**  
St. Casimir Ballroom

**IOWA**  
**BOONE:**  
Miner's Hall  
**CEDAR FALLS:**  
Woman's Club  
**COUNCIL BLUFFS:**  
Radio Station KSWI  
Smoky Mountain Rangers  
**DES MOINES:**  
Rhapsody Club.  
**KEOKUK:**  
Porter, Kent

**KANSAS**  
**WICHITA:**  
Shadowland Dance Club

**KENTUCKY**  
**ASHLAND:**  
Amvet's Post No. 11, and Carl  
"Red" Collins, Manager.  
**BOWLING GREEN:**  
Jackman, Joe L.  
Wade, Golden G.

**LOUISIANA**  
**NEW ORLEANS:**  
Club Slipper, and John Carran,  
proprietor.  
418 Bar & Lounge, and Al  
Bresnahan, proprietor.  
Happy Landing Club  
Trocadero Lounge, and Frank  
Porte, proprietor.

**MARYLAND**  
**BALTIMORE:**  
Knowles, A. L.  
**HAGERSTOWN:**  
Audubon Club, M. I. Patterson,  
Manager.  
Rabasco, C. A., and Baldwin  
Cafe.

**MASSACHUSETTS**  
**METHUEN:**  
Central Cafe, and Messrs. Yana-  
konis, Driscoll & Gagnon,  
Owners and Managers.  
**NEW BEDFORD:**  
The Polka, and Louis Garston,  
Owner.  
**SPENCER:**  
Spencer Fair, and Bernard  
Reardon  
**WEST YARMOUTH:**  
Silver Sea Horse, and Joe  
Gobin, operator.  
**WORCESTER:**  
Gedymian, Walter

**MICHIGAN**  
**HOUGHTON LAKE:**  
Johnson Cocktail Lounge  
Johnson's Rustic Dance Palace  
**INTERLOCHEN:**  
National Music Camp  
**MARQUETTE:**  
Johnston, Martin M.  
**PORT HURON:**  
Lakeport Dance Hall

**MINNESOTA**  
**DEER RIVER:**  
Hi-Hat Club  
**FOREST LAKE:**  
Melody Ballroom, and Donald  
Wirth, operator.  
**MINNEAPOLIS:**  
Twin City Amusement Co.,  
and Frank W. Patterson.  
**ST. CLOUD:**  
Blue Blazer Bar, and Leo  
"Hap" Kastner, owner.  
**ST. PAUL:**  
Burk, Jay  
Twin City Amusement Co.,  
and Frank W. Patterson.

**MISSOURI**  
**KANSAS CITY:**  
El Capitan Tavern, and Marvin  
King, owner.  
**ST. JOSEPH:**  
Rock Island Hall

**MONTANA**  
**GREAT FALLS:**  
Golder, Clarence, and Civic  
Center Theatre.  
**HAVRE:**  
Tigny, Emil Don, and Havre  
Theatre.

**NEBRASKA**  
**LINCOLN:**  
Dance-Mor  
**OMAHA:**  
Baker Advertising Company  
Benson Legion Post Club  
Eagles Club  
Pineboard Liquor Store  
VFW Club  
Whitney, John B.

**NEVADA**  
**ELKO:**  
Club Elko  
**ELY:**  
Little Casino Bar, and Frank  
Pace

**NEW JERSEY**  
**ATLANTIC CITY:**  
Mossman Cafe  
Surf Bar  
Terminal Bar  
**CLIFTON:**  
Boeckmann, Jacob  
**ELIZABETH:**  
Polish Falcons of America,  
Neat 126.  
**JERSEY CITY:**  
Band Box Agency, Vince  
Giaccinto, Director  
**LINDEN:**  
Polish National Home, and  
Jacob Dragon, President.  
**LODI:**  
Peter J's  
**MT. FREEDOM:**  
Klode's Hotel  
**NETCOING:**  
Kiernan's Restaurant, and  
Frank Kiernan, Proprietor  
**NEWARK:**  
Mayfair Tavern  
Newark Opera House, and  
A. C. Cerrigone, Mgr.  
**NORTH HALEDON:**  
Willow Brook Lodge  
**PASSAIC:**  
Crystal Palace Ballroom  
**PLAINFIELD:**  
Polish National Home  
**SOMERS POINT:**  
Steele Inn  
**TOTOWA BOROUGH:**  
St. Michael's Grove

**NEW YORK**  
**BROOKLYN:**  
Frohman, Louis  
**BUFFALO:**  
Hall, Art  
Jesse Clipper Post No. 430,  
American Legion  
Williams, Buddy  
Williams, Ossian  
**CERES:**  
Coliseum  
**COLLEGE POINT:**  
Muehler's Hall  
**ELMIRA:**  
Hollywood Restaurant  
**HARRISVILLE:**  
Lake Bonaparte Hotel, and  
Virgil Cheeseman, Prop.  
**HUDSON:**  
New York Villa Restaurant,  
and Hazel Unson, Proprietor.  
**MECHANICVILLE:**  
Cole, Harold  
**MOHAWK:**  
Hurdic, Leslie, and  
Vineyards Dance Hall.  
**MT. VERNON:**  
Hardley Hotel  
Studio Club  
**NEW ROCHELLE:**  
Ship Aboy Tavern, Steve  
Keefer, Manager.  
**NEW YORK CITY:**  
Disc Company of America  
(Arch Recordings)  
Embassy Club, and Martin Na-  
tale, Vice-Pres., East 57th St.  
Amusement Corp.  
Manor Record Co., and  
Irving N. Berman  
Richman, Wm. L.  
Sammy's Bowery Follies, Sam  
Fuchs, Owner.  
Traemers Restaurant  
Willia, Stanley  
**NORFOLK:**  
Joe's Bar and Grill, and  
Joseph Briggs, Proprietor.

# UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

## BANDS ON THE UNFAIR LIST

Beloit Recreation Band, and Don  
Cuthbert, Beloit, Wis.  
Botany Mills Band, Passaic, N. J.  
Florence Rangers Band, Gardner,  
Mass.  
Heywood-Wakefield, Band, Gard-  
ner, Mass.  
Jersey City Military Band, and  
Elia Ciricillo, Director.  
Letter Carriers Band, Salt Lake  
City, Utah.  
V. P. W. Ravens Band, Ravens,  
N. Y.  
Washington Band, Annville, Pa.

**ORCHESTRAS**  
Baer, Stephen S., Orchestra,  
Reading, Pa.  
Baas, Al, Orchestra, Oklahoma  
City, Okla.

Betto Villa Orch., Falfurias, Tex.  
Bianchi, Al, Orchestra,  
Oakridge, N. J.  
Boley, Don, Orchestra, Topeka,  
Kansas.  
Bowen, Virgil & His Orch., White  
Hall, Ill.  
Busch, Jack, Orch., Cuba City,  
Wis.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cargyle, Lee and His Orchestra,  
Mobile, Ala.  
Carsons Orchestra, Galesburg, Ill.  
Coleman, Joe, and His Orch.,  
Galveston, Texas.  
Downs, Red, Orchestra,  
Topeka, Kan.  
Ellis, Harry B., Orchestra, Okla-  
homa City, Okla.  
Fox River Valley Boys Orch.,  
Pardeeville, Wis.

Glen, Coke and His Orchestra,  
Butler, Pa.  
Hughes, Jimmy & Orchestra,  
Oklahoma City, Okla.  
Jones, Stevie, and his Orchestra,  
Catskill, N. Y.  
Killmer, Earl & His Orchestra,  
Kingston, N. Y.  
Kryl, Bohumir, and his Symphony  
Orchestra.  
Lake, Danny, Orch., Pierpont,  
Ohio  
Lee, Duke Doyle, and his Orches-  
tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Marin, Pablo, and his Tipica Or-  
chestra, Mexico City, Mexico.  
Meekers Orchestra, Galesburg, Ill.  
Nevchtols, Ed., Orchestra,  
Monroe, Wis.  
O'Neil, Kermit and Ray, Orches-  
tra, Westfield, Wis.

**FLORIDA**  
**CLEARWATER:**  
Sea Horse Grill and Bar  
**JACKSONVILLE:**  
Cox, Lytle  
**KEY WEST:**  
Delmonico Bar, and Arturo Boza  
**MIAMI BEACH:**  
Coronado Hotel  
**PENSACOLA:**  
Southland Bar & Grill, and  
Leonard Gallenti.  
Wishing Well, and P. L.  
Doggett.

**OLEAN:**  
Rollerland Rink

**ROCHESTER:**  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe.

**SYRACUSE:**  
Club Royale

**UTICA:**  
Ventura's Restaurant, and  
Rufus Ventura

**YONKERS:**  
Polish Community Center

**NORTH CAROLINA**

**ASHEVILLE:**  
Proper, Fitzhough Lee

**KINSTON:**  
Parker, David

**WILMINGTON:**  
Village Barn, and K. A.  
Lehto, Owner.

**OHIO**

**CINCINNATI:**  
Wallace, Dr. J. H.

**CONNEAUT:**  
Machewell Music Club

**FOSTORIA:**  
Fostoria Sportsmen Club

**GENEVA:**  
Eagles Club

**IRONTON:**  
American Legion Post 59, and  
Mack Lilly, Commander.  
Club Riviera  
Colonial Inn, and Dustin E.  
Corn

**KENTON:**  
Weaver Hotel

**LIMA:**  
Billger, Lucille

**MANSFIELD:**  
Ringside Night Club

**NEWARK:**  
Rizzo Night Club

**RUSSELL'S POINT:**  
Indian Lake Roller Rink, and  
Harry Lawrence, owner.

**WARREN:**  
Knevevich, Andy, and Andy's  
Inn.

**OKLAHOMA**

**BRITTON:**  
Cedar Terrace Night Club

**HUGO:**  
Al. G. Kelly-Miller Bros. Circus,  
Obert Miller, General Man.

**OKLAHOMA CITY:**  
Orwig, William, Booking Agent

**VINITA:**  
Rodeo Association

**PENNSYLVANIA**

**BEAVER FALLS:**  
Club Manor

**BUTLER:**  
Sinkevich, William

**CHICORA:**  
Millerstown High School

**DUNMORE:**  
Arcadia Bar & Grill, and  
Wm. Sabatelle, Prop.  
Charlie's Cafe,  
Charlie DeMarco, Prop.

**EYON:**  
Rogers Hall, and Stanley  
Rogers, Proprietor.

**FALLSTON:**  
Brady's Run Hotel

**GREENTOWN:**  
White Beauty View Inn, and  
Naldo Guicini, proprietor,  
Lake Wallenpaupack.

**NEW BRIGHTON:**  
Broadway Tavern

**PHILADELPHIA:**  
Associated Polish Home  
Dupree, Hiram.  
Morgan, R. Duke  
Roseland Cafe, and A. Sellers.

**PITTSBURGH:**  
Club 22  
Flamingo Roller Palace,  
J. C. Navari, Oper.  
New Penn Inn, Louis, Alex and  
Jim Passarella, Props.

**ROULETTE:**  
Brewer, Edgar, Roulette House

**WILLIAMSPORT:**  
Jim and Jane and their Western  
Vagabonds.

**RHODE ISLAND**

**WOONSOCKET:**  
Jacob, Valmore.

**SOUTH CAROLINA**

**CHARLESTON:**  
Eisenmann, James F. (Bunk)

**TENNESSEE**

**BRISTOL:**  
Knights of Templar

**TEXAS**

**GALVESTON:**  
Sons of Herman and Gulf  
Oleander Lodge Club.

**CORPUS CHRISTI:**  
Choates, Harry

**PORT ARTHUR:**  
DeGrasse, Lenore

**SAN ANGELO:**  
Club Acapulco

**SAN ANTONIO:**  
Zaragoza Amusement Co., Inc.,  
and Alameda, National, Maya,  
Guadalupe and Zaragoza  
Theatres.

**VIRGINIA**

**BRISTOL:**  
Knights of Templar

**NEWPORT NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Supper Club

**NORFOLK:**  
Panella, Frank J., Clover Farm  
and Dairy Stores.

**RICHMOND:**  
Civic Musical Assoc.  
Market Inn Social Club, and  
Robert Long.

**ROANOKE:**  
Krisch, Adolph

**WEST VIRGINIA**

**CHARLESTON:**  
Savoy Club, "Flop" Thompson  
and Lonnie Risk, Oper.

**KEYSTONE:**  
Calloway, Franklin

**FAIRMONT:**  
Adda Davis, Howard Weekly,  
Gay Spot  
Amvets, Post No. 1

**PARKERSBURG:**  
Masonic Temple Ballroom  
Silver Grille, R. D. Hiley,  
Owner.

**WISCONSIN**

**BARABOO:**  
Devils Lake Chateau, James  
Halsted, Manager.

**COTTAGE GROVE:**  
Cottage Grove Town Hall, and  
John Galvin, Operator.

**CUSTER:**  
People's Tavern and Dance  
Hall, and Mrs. Truda.

**EAU CLAIRE:**  
Conley's Nite Club

**GRAND MARSH:**  
Patrick Lake Pavilion

**KENOSHA:**  
Julius Bloxdorf Tavern  
Otto and Harry's Acquilla Re-  
surt, and Otto Burkenhagen,  
Powers Lake.  
Petrifying Springs Club House  
Powers Lake Pavilion, and Cas-  
imir Fee, Owner.

**MADISON:**  
A. & T. Talent Agency, and  
Arnold Finness.

**TWIN CAGES:**  
and Bub Bidgood,  
Proprietor.

**NORTH FREEDOM:**  
American Legion Hall

**OREGON:**  
Village Hall

**REWEY:**  
High School  
Town Hall

**RICE LAKE:**  
Victor Sokop Dance Pavillion

**TREVOR:**  
Stork Club, and Mr. Aide

**TWO RIVERS:**  
Club 42 and Mr. Gauger,  
Manager  
Timms Hall & Tavern

**WEST BEND:**  
West Park Ballroom

**WISCONSIN RAPIDS:**  
Golden Gate Supper Club

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Benny's Tavern, and Benny  
Mendelson.  
Gay, Connie B., and his Radio  
Ranch.  
Star Dust Club,  
Frank Moore, Prop.

**TERRITORY HAWAII**

**HONOLULU:**  
49th State Recording Co.  
Iandoli and Anthony Ferro

**CANADA**

**MANITOBA**

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

**ONTARIO**

**CUMBERLAND:**  
Maple Leaf Hall

**HAMILTON:**  
Hamilton Arena,  
Percy Thompson, Mgr.

**HAWKESBURY:**  
Century Inn, and Mr. Descham-  
bault, Manager.  
Triangle, and J. & E. Assaly,  
Props.

**KINGSVILLE:**  
Lakeshore Terrace Gardens, and  
Messrs. S. McManus and V.  
Barrie.

**PORT STANLEY:**  
Melody Ranch Dance Floor

**TORONTO:**  
Echo Recording Co., and  
Clement Hambourg.

**QUEBEC**

**AYLMER:**  
Lakeshore Inn

**MONTREAL:**  
Harry Feldman  
Village Barn, and O. Gaucher,  
L. Gagnon and Paul Fournier.

**QUEBEC:**  
L'Auberge Des Quatre Chemins,  
and Adrien Asselin, Prop.

**VAL MORIN:**  
Val Morin Lodge.

**MISCELLANEOUS**

Al. G. Kelly-Miller Bros. Circus,  
Obert Miller, General Manager  
Marvin, Eddie

**THEATRES AND PICTURE HOUSES**

**LOUISIANA**

**SHREVEPORT:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

**MARYLAND**

**BALTIMORE:**  
State Theatre

**MASSACHUSETTS**

**FALL RIVER:**  
Durfee Theatre

**MICHIGAN**

**DETROIT:**  
Shubert Lafayette Theatre

**MONTANA**

**GREAT FALLS:**  
Civic Centre Theatre, and  
Clarence Golder.

**HAVRE:**  
Havre Theatre, and Emil Don  
Tigny.

**NEW JERSEY**

**MONTCLAIR:**  
Montclair Theatre

**MORRISTOWN:**  
Palace Theatre  
Jersey Theatre  
Park Theatre  
Community Theatre

**TRENTON:**  
Capitol Theatre

**NEW YORK**

**BUFFALO:**  
Basil Bros. Theatres Circuit, in-  
cluding: Lafayette, Apollo,  
Broadway, Genesee, Roxy,  
Strand, Varsity, Victoria.  
Center Theatre  
Kenmore Theatre  
Niagara Theatre  
Paramount Theatre  
Seneca Theatre

**KENMORE:**  
Basil Bros. Theatres Circuit, in-  
cluding Colvin Theatre.

**FOR SALE or EXCHANGE**

**FOR SALE—Deagan gold organ** chimes with floor rack and keyboard; perfect condition, used short time; originally \$785.00, sacrifice \$500.00 cash, C.O.D. Dick Harris, 1521 West Kilbourn, Milwaukee, Wis.

**FOR SALE—Deagan orchestra chimes**, 1 1/2 octaves, finished in Lustru gold and with damper pedal; used one week, like new; \$290.00, cost \$480.00. L. Grady, 613 Hull Ave., Westchester, Ill.

**FOR SALE—One pair of WFL symphony model** pedal tympani, sizes 25 and 28 inch, in perfect condition; complete with roll-away trunks; \$425.00. Walter Light, Jr., 7/8 Denver Symphony Orchestra, City and County Building, Denver, Colo.

**FOR SALE—G. A. Pfehyschuey Czech string** bass, swell back, 3/4 size; also Kay Swingmaster Flonide string bass; reasonable. Musician, 296 S. Truce Ave., Sharon, Pa.

**FOR SALE—Harp, bass violin, mando bass, tuba,** baritone, trumpet, cornet, chimes, bongu drums, Chinese gongs, Swiss bells, bulb horns, ringside gongs, sound effects, violins, mandolins, Vega lute, harp-guitar, Italian automobile. Emil Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.

**FOR SALE—Fine library** belonging to Charles Lepaige (deceased); 1,000 titles, full orchestrations, overtures, operatic selections, miscellaneous, concert waltzes, marches, etc.; list upon request; will sell whole or in part. Mrs. Charles Lepaige, 2932 Iroquois, Jacksonville, Fla.

**FOR SALE—Bass trumpet, Sauder; best bass** trumpet ever made; rotary valves, easy blowing; a rare bargain, \$250.00. Ray Cassel, 7/8 Sandell, 66 West 71st St., New York, N. Y.

**FOR SALE—Used Lyon and Healy harp, style 22,** good condition, price \$1,500. Write Box L, International Musician, 39 Division St., Newark 2, N. J.

**FOR SALE—Very old Tyrolian string bass, full** size, swell back; excellent condition; rich, powerful tone, \$350.00; trombone case, box style, \$15.00. Phone DA 9-6451, or write to Johnny Massaro, 946 Freeman St., Bronx 59, N. Y.

**FOR SALE—Cello, Albertus Bianchi, with Dodd** bow, in perfect condition. Joseph Pepe, 1439 West Fifth St., Brooklyn 4, N. Y. Ph: ES 6-5296.

**FOR SALE—Bbb King recording bass, gold lac-** quered, with two-piece case, like new, \$275.00. Also Buffet bass saxophone, plated, excellent condition \$75.00. John Porpora, 1152 63rd St., Brooklyn, N. Y. Phone: BEensonhurst 6-2112.

**FOR SALE—Selmer bass clarinet, automatic** octave, low E-flat, used in major symphonies, excellent condition, \$495.00; Buffet oboe, Conservatory system, \$325.00; Buffet clarinet, excellent condition, \$185.00. Victor J. Marrantino, 2204 Shore Road, Linwood, N. J.

**FOR SALE—Hammond Novachord, beautiful** condition, full price \$750.00; Hammond organ console, BCV, \$10,766; Aeolian-Hammond player, HA No. 9060, A-20, D-20 and DR-20 speakers reasonable; Simone celeste. Will buy models A, B, BV or E Hammond console and used Leslie speakers. Ken Thompson, 26 Englewood Ave., Waterbury 4, Conn.

**FOR SALE—French Selmer alto saxophone, cigar** cutter. Call evenings, Saturday or Sunday, 1Ngersoll 2-5562.

**FOR SALE—Three-quarter Kay string bass (with** case), almost new, excellent condition, \$200.00; crating, insurance, freight charges paid. Omar Franklin, 1901 Montview Blvd., Greeley, Colo.

**FOR SALE—Buffet clarinet, 17-6-B, with case,** like new, \$140.00. Joseph Giordano, 703 West Oakdale Ave., Chicago, Ill.

**FOR SALE—Conn 2B trumpet, used two weeks,** \$140.00 cash or trade for good D trumpet; your money back if not satisfied. Frank Miller, St. Louis Symphony Orchestra, Kiel Auditorium, St. Louis, Mo.

**FOR SALE—Lozee oboe, Conservatory system.** Write Laila Storch, 7/8 The Houston Symphony Orchestra, City Auditorium, Houston, Texas.

**FOR SALE—Selmer gold plated saxophone, model** prior to cigar cutter; like new, very free blowing. Rudy Sindell, 3638 East 98th St., Cleveland 5, Ohio. Phone: DI 8455.

**FOR SALE—Vibraharp, "Jenco," three octaves** F to F, gold frame, brown carriage, in beautiful condition; no reasonable offer refused. John La Piana, 126 Main St., Hornell, N. Y.

**FOR SALE—August Buffet Bb Boehm clarinet,** used, but in fine playing condition; bargain. Write W. Horne, 505 West 112th St., New York 25, N. Y.

**FOR SALE—Josef Rubner bass viol, 7/8 size, round** back, French bow and cover; very good tone and condition; \$450.00. John Stromp, 449 Summer Ave., Newark 4, N. J.

**FOR SALE—Bass clarinet, completely overhauled,** with new case, \$240.00 plus shipping charges. Warren Durrett, 3940 Locust, Kansas City 4, Mo.

**FOR SALE—Hammond Solovox, Model K, like** new; used at home only a few times; \$200.00. Write Rudolphsen, 535 Senator St., Brooklyn 20, New York.

**FOR SALE—Hopf violin, about 200 years old,** \$150.00; Italian violin, made 1902 by Palumbo, \$200.00. Peter Loro, 58 Vernon St., New Haven, Conn.

**FOR SALE—Martin De Luxe Committee model** trumpet, purchased new in July, used three months; excellent condition; with a \$35.00 slightly used case; both for \$125.00. Nelson Fontenot, 136 Valley St., Jackson, Miss.

**FOR SALE—Used Deagan three-octave F-F ma-** rimba on wheels, like new; list price is \$400.00, bargain selling price, \$195.00; Philco auto radio, \$20.00; Philco console radio, \$20.00; vibraphone or xylophone case on wheels, can also be used as a wardrobe trunk, new, never been used; original cost \$75.00, bargain sacrifice price \$35.00; Deagan 3 1/2-octave F-C xylophone, \$135.00. Dan Shilling, 1238 Elder Ave., Bronx, N. Y. TI 2-3612.

**AT LIBERTY**

**AT LIBERTY—Teacher, 32, married, violinist,** conductor, M. A., experienced in music education, symphony, business management; desires permanent position; will relocate. Milton Berman, 1355 East 40th St., Brooklyn, N. Y.

**AT LIBERTY—Trap drummer, 18 years' experi-** ence in small Western and swing band; 30 years old and wish to locate by first of year. B. Dullea, 234 Center St., Massena, N. Y.

**AT LIBERTY—Trumpet player, dance band and** show experience; young, male, union. H. H. Huff, 1607 N. E. 111th St., Miami, Fla.

**AT LIBERTY—Noted concert violinist** desires to establish residence in southern countries (Cuba, Mexico, Central America included) as soloist and concert master, also in capacity of teacher in conservatory. Highest references, cuttings, etc., from Europe and Canada available. Write to Concert Violinist, 2561 Folicoeur St., Montreal, P. Q., Canada.

**AT LIBERTY—Drummer, Local 802, name band** experience, age 26, reliable, sober, desire society orchestra, small or large, on location, will travel anywhere. Norman Cogan, 4517 43rd St., Sunnyside, L. I. Phone: Ironsides 6-2924 (eves.).

**AT LIBERTY—Hammond organist, orchestra** filler, formerly with Hotel Cleveland Artist Ensemble; available if offer is attractive. Willem Vanderhaak, 204-10 43rd Ave., Apt. 3-A, Bayside, N. Y. Phone: BAside 9-2968.

**AT LIBERTY—Trombone-accountant, 30, well** qualified and experienced in both fields will relocate. Bass and tenor trombone; have worked theatre, dance, symphony, opera and ballet. BS degree in accounting; excellent practical experience. Seymour Goldfinger, 137 Bailey Ave., Hillside 5, N. J.

**AT LIBERTY—Violinist, orchestra, dance, radio,** symphonic style. Exceptional pedagogue, lead, fine library, supervisor schools course instruction, French and fine arts, attractive solos, American, European education; all letters answered. Box 49, Coraopolis, Pa.

**AT LIBERTY—Pianist, many years' experience** hotel, dance, concert, show; long-time member Local 802; seeks permanent connection with nice small orchestra in resort or city hotel, steady session, club jobs, etc. Bill Speer, 922 East 15th St., Brooklyn 30, N. Y.

**AT LIBERTY—Pianist, young, good appearance,** member of Local 802, doubling in accordion, capable of transposing and arranging; good jazz musician; Long Island or New York area preferred. Ralph Bell, 772 Crown St., Brooklyn 13, N. Y. Phone: SL 6-2338.

**AT LIBERTY—Popular pianist, toored and ex-** perienced; combo job preferred; Dallas, Texas, or Maine. Paul Bolick, 140 Calif Road, Manchester, N. H.

**AT LIBERTY—Conductor, arranger, composer** wishes position as conductor of industrial, municipal or fraternal organization band or orchestra; full or part-time, with day-time job; formerly conductor of various instrumental and vocal groups; 15 years assistant to prominent symphonic conductor; orchestrator and arranger for many important radio orchestras, musical productions, movie sound tracks, etc.; fully routined in all phases of music; presently employed as orchestrator for large theatrical corporation, wish to move from New York area to smaller city or town. Capable teacher of harmony, counterpoint, and all brass and reed instruments. Age 45, good appearance and personality. In non-musical activities, have had some experience in machine shop work, sales work. If you are desirous of securing services of all-around musician of much experience in all lines, who can and will develop your musical organization to a high degree of excellence, address Conductor, Box M, International Musician, 39 Division St., Newark 2, N. J.

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**1**

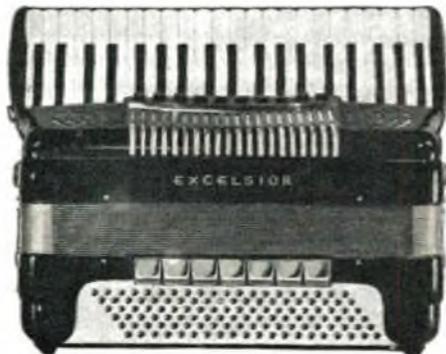
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