

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

ROOM 101



June, 1950

RALPH FLANAGAN

International Musician

published in the interest of music and musicians

AMPERITE

STUDIO MICROPHONES

at P.A. PRICES!



at CLOSE TALKING and DISTANT PICK-UP

YOU CAN SING RIGHT INTO IT, or STAND AWAY
 Output change reduced to a minimum by special construction.

LEADS 7 WAYS

- 1 **BLASTPROOF:** No "boom," or stand 12" away, response is always perfect.
- 2 **LOWEST FEEDBACK;** less than any diaphragm type mike with equal frequency response.
- 3 **LESS DISTORTION;** below 1%.
- 4 **FLAT RESPONSE** without frequency range of 50-11,000 cps. (-62 db); automatic volume control effect achieved with special construction.
- 5 **OUTPUT** compact and RUGGED.
- 6 **UNAFFECTED** by CHANGES in climatic conditions, wind, etc.



Amperite "Kontak" Mikes
 Model SKM, M-imp List \$12.00
 Model KKM, with hand volume control List \$18.00

AMPERITE CAROID DYNAMIC MICROPHONE

Models PGM-F21 List \$32.00



SPECIAL OFFER:
 Write for Introductory Offer, and 4-page Microphone Folder 53-M

AMPERITE Company, Inc.

561 Broadway • New York 12, N. Y.
 In Canada: Atlas Radio Corp., Ltd., 560 King St., W., Toronto 2B

INTERNATIONAL MUSICIAN

OFFICIAL JOURNAL OF THE
 AMERICAN FEDERATION OF MUSICIANS
 OF THE UNITED STATES AND CANADA

Entered as Second Class Matter July 28, 1922, at the Post Office at Newark, N. J.
 "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."

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

LEO CLUESMANN.....Editor and Publisher
 S. STEPHENSON SMITH.....Managing Editor
 HOPE STODDARD.....Associate Editor

Subscription Price
 Member.....80 Cents a Year
 Non-Member.....\$1.00 a Year

ADVERTISING RATES:
 Apply to LEO CLUESMANN, Publisher
 39 Division Street, Newark 2, N. J.

Vol. XLVIII June, 1950 No. 12

International Officers of the American Federation of Musicians

JAMES C. PETRILLO.....President
 570 Lexington Avenue,
 New York 22, N. Y.
 175 West Washington Street,
 Chicago 2, Illinois

C. L. BAGLEY.....Vice-President
 900 Continental Bldg., 408 So. Spring St.
 Los Angeles 13, California

LEO CLUESMANN.....Secretary
 220 Mt. Pleasant Ave., Newark 4, N. J.

HARRY J. STEEPER.....Treasurer
 220 Mt. Pleasant Ave., Newark 4, N. J.

JOSEPH N. WEBER
 Honorary President and General Advisor
 621 Alta Drive, Beverly Hills, Calif.

Executive Committee

J. W. PARES.....1918 Live Oak Street
 Dallas 1, Texas

OSCAR F. HILD.....206 Atlas Bank Building
 Cincinnati 2, Ohio

HERMAN D. KENIN.....359 S. W. Morrison St.
 Portland 4, Oregon

GEORGE V. CLANCY.....5582 Second Blvd.
 Detroit 2, Michigan

WALTER M. MURDOCH.....22 Royal York
 Road North, Toronto 9, Ont., Canada

INTERNATIONAL MUSICIAN



JUST A *Shadow*

The ES-140 is Gibson's newest exciting development . . . primarily for youngsters but ideal for any Electric Spanish guitarist with small fingers. An exact three-quarter size replica of the ES-175, fine tone, power and lightning action all are embodied in this latest Gibson innovation. Write Dept. 450 for more information about the ES-140.

OF THE REGULAR CUTAWAY



MADE OF FRENCH CANE
...LONG-PLAYING

MARTIN *freres*

TONE-GROOVE
REEDS

Long-playing MARTIN FRERES Tone-Groove Reeds. Depend on them for a flawless performance every time.

They're precision cut from French cane (specially selected for golden yellow color and fine-grained, even texture).

The name that means great woodwinds also means fine reeds—MARTIN FRERES. Buy them at your favorite dealer.

Buegeleisen & Jacobson, Inc.
5-7-9 UNION SQUARE, NEW YORK 3, NEW YORK



Clarinet.....ea. 25¢
Alto Sax35¢
Tenor Sax45¢



BUEGELEISEN & JACOBSON, INC.
5-7-9 Union Square, New York 3, N. Y.

Please send me FREE Dept. IM-1

- MARTIN FRERES Woodwind Catalog
 "Keeping Your Clarinet Fit" Manual

Name

Address

City

Dealer Address

OTHER B & J PRODUCTS: Bertini Piano Accordions • Rene Duval Woodwinds • Legionnaire Woodwinds • Marc Laberte Stringed Instruments • Martin Freres Woodwinds • Serenader Brass Instruments • S. S. Stewart Guitars



Leblanc Artist *Vincent J. Abato*

Vincent J. Abato, who has appeared as soloist with symphony orchestras under the batons of such conductors as Artur Rodzinski and Leopold

Stokowski, can presently be heard on the Firestone program, NBC. Better known as "Jimmy" Abato, this young artist also teaches clarinet at the famous Julliard school in New York City. Abato plays the

Leblanc B-flat clarinet in addition to the Leblanc bass clarinet. For full information concerning these famous clarinets, write G. Leblanc Co., Kenosha, Wisconsin. Note: The name "Leblanc" appears only on artist woodwinds made by G. Leblanc Cie., of Paris, France.

LEBLANC *Symphonie*

FIRST CLARINET OF THE WORLD'S SYMPHONIES

Mail coupon for free copy of

**"HOW TO DEVELOP
A GOOD CLARINET TONE"**

by VINCENT ABATO



G. LEBLANC CO., Kenosha, Wisconsin

Please mail free booklet, "How to Develop a Good Clarinet Tone."

Please Check

teacher

student

professional

NAME _____

ADDRESS _____

CITY _____ STATE _____

Affairs of the Federation

THE AMERICAN NATIONAL RED CROSS

National Headquarters
Washington 13, D. C.

Office of the Vice President May 12, 1950

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

My dear Mr. Petrillo:

The support given by the American Federation of Musicians in behalf of the 1950 Red Cross fund campaign was an invaluable contribution in raising the funds necessary to carry out the many humanitarian responsibilities of Red Cross in the coming year.

In recognition of this splendid co-operation and with sincere gratitude, we are pleased to award the American Federation of Musicians this year's American Red Cross Certificate of Honor signed by General George C. Marshall, our president.

Sincerely yours,
HOWARD BONHAM,
Vice President
for Public Relations.



Awards to the Federation and Its President



Commander Arnold A. Levin of the all-musicians John Phillip Sousa Post No. 1112 of the American Legion presents President Petrillo with a plaque "In recognition of his outstanding contribution in the field of music of our disabled comrades." The New York City all-Americans post plans to make this the first of a series of annual awards for service to veterans through music and the arts. The ceremony took place in President Petrillo's office.



Left to right, front row: Jack Hill; Ben Schwartz, Post Past Commander; Commander Levin; President Petrillo; Charles Manne, Vice Commander; Harry Holland, Vice Commander; Joe Sireto, Vice Commander. Rear row: Jack Gruppe, Past Commander; Jerry Alexander, Past Commander; Jack Eaton, Past Commander; George Seuffert, Adjutant; Lawrence Pagano, Finance Officer; Louis Stern; Harry Pressalsky, Sergeant-at-Arms.

Air Force Award to A. F. of M.

At a colorful retreat parade winding up Armed Forces Week, the U. S. Air Force presented the American Federation of Musicians with a plaque honoring the contributions of musicians in entertaining troops in World War II, and commemorating those who died in the performance of these services.

Major General Glenn O. Barcus, commanding general of the First Air Force, made the presentation on Sunday, May 21st, at Mitchell Field, L. I. The plaque reads:

"Presented to American Show Business by the United States Air Force in grateful recognition of the contribution made by its members in easing the burdens of war for airmen overseas during World War II and in memory of those who gave their lives in doing so."

Thirty-one names of members of the entertainment unions were inscribed on the plaque. Similar awards were made to three other unions.



Secretary of Labor Maurice J. Tobin

Convention Speaker

Secretary of Labor Maurice J. Tobin, who will address the Convention at Houston, brings to the problems of labor a wide and varied experience in public life. He served in the lower house of the Massachusetts Legislature. He was chairman of the Boston School Board, and in 1938 became Mayor of Boston, voted into office by a fusion committee of progressives of both parties. He was re-elected in 1941. In the third year of his second term he ran for the governorship of Massachusetts, and was elected. And on August 7, 1948, after this long apprenticeship in elective offices, Mr. Tobin was nominated as Secretary of Labor by President Truman.

In his administration of this Cabinet office, Secretary Tobin has shown an enlightened and sympathetic understanding of union problems. And—of especial interest to musicians—he has proposed a Federal Commission of Inquiry Into Music and the Fine Arts to find out why they are in such a depressed condition.

One Local's Record of Service

The following report on the disbursement of the Recording and Transcription Fund by Local 586, Phoenix, Arizona, is the most comprehensive we have yet received at this office. We no doubt have hundreds of locals throughout the United States and Canada which could give an equally gratifying summary of public benefit and musician employment directly attributable to the fund, now outlawed by the Taft-Hartley Act.

Perhaps other locals will care to write in about concerts made possible in their jurisdictions through the R. and T. allotment.

AS OF January 31, 1950, the Recording and Transcription Fund became history. And what a glorious history it is; for the entire American Federation of Musicians, and for us whose desire it is to make this a better community in which to live.

Conceived in the mind of President Petrillo, this plan to bring free music to the deserving masses and to provide a measure of employment for musicians whose jobs were being usurped by gaudy, neon-lighted, gargantuan juke boxes and the Don Juans of the Discs, was hailed as revolutionary, much in the same manner as the first workmen's compensation laws. And the plan was denounced by the recording and allied industries with as much venom as the workmen's compensation laws were denounced by those who opposed such progressive and moral legislation.

But when the pattern of project performances began to emerge, when the locals and our International embarked on a program to publicize this greatest of free music undertakings, the public began to see the light. The musicians had a case. The musicians were honest and were using the royalty funds for the purpose intended. There was no graft. The musicians were not using this money to swell their treasuries or to fatten already over-stuffed wallets of

their officers. The public caught on, and quickly. The public approved.

Certain so-called statesmen in high office could not stand to see a labor union win public approval, nor give something back to the people without charge. It offended their sense of the fitness of things. Something was wrong, their anti-labor propaganda was not working. Mr. Petrillo was no longer thought of as an ogre whose sole purpose in life was to rob the employer and keep his constituents in bondage. Something had to be done. So a clause was neatly inserted in the then proposed Taft-Hartley Act outlawing union welfare funds collected in a manner and used for the purpose of our Recording and Transcription Fund. Well, it worked. T-H became the law of the land.

Our little fund was kicked out the window, and the residue of the royalties collected before such collections became illegal have been exhausted.

Let us review briefly the history of the R. & T. Fund insofar as it concerns our local. During 1947, the first year of the R. & T. projects, we gave five band concerts at Encanto Park, six performances for the veterans at the Papago Hospital, one symphonic jazz concert at Encanto, and a Symphony for Youth concert at the high school auditorium. We spent approximately \$3,100.00 of R. & T. money and about a like amount out of our own treasury for associated costs and provided 112 man days of employment for our members.

In 1948 we provided a concert orchestra for the Cancer Fund Campaign and the Bob Hope show, gave four performances for the veterans at Whipple Hospital, another four band concerts at Encanto, a Symphony for Youth concert at the high school auditorium, a Sousa memorial concert honoring the birthday of the immortal Sousa, seven performances for the veterans at the Papago Hospital and a performance at the Crippled Children's Hospital. The Recording and Transcription Fund financed these projects to the tune of about \$3,600, with again a like amount spent from our own treasury for associated costs, and provided 319 man days of employment for our members.

A total of 21 performances were given during 1949, including eight projects for the veterans at Papago, five teen-age dances, three performances at the Golden Gate Settlement, a Labor Day concert at Glendale, one performance each at the State Hospital and the Crippled Children's Hospital, a dance for the entertainment of about 3,000 high school bandmen in connection with the Salad Bowl game, and again, a Symphony for Youth concert at the high school auditorium. The labor costs for these twenty-one perform-

(Continued on page thirty-three)

International Musician

JUNE, 1950

Affairs of the Federation	6
One Local's Record of Service	7
Tune In on Texas	8
Behind the Slogans—Keenan	10
Editorials—Leo Cluesmann	11
Speaking of Music	12
Oldest Band in the Land?	14
Rapid Rise of Ralph Flanagan	15
Local Highlights	16
With the Dance Bands	17
Traveler's Guide to Live Music	19
Flute and Piccolo in Our Orchestras	20
Concert and Military Bands II	22
Violin—Views and Reviews	23
Summer Music East and West	24
Technique of Percussion	28
Paul Ash Put Bands on the Stage	32
Modern Harmony—Cesana	34
Symphonic and Operatic Survey	35
Over Federation Field	36
News Nuggets	38
Official Business	39
Defaulters List	42
Unfair List	45

TUNE IN



Fort Worth All-Girl Orchestra, at top of page, and, below it, the San Antonio Symphony Orchestra.

TEXAS has three major symphony orchestras and a half-dozen runners-up—a record which can be tied only by one other state, New York, and is surpassed by none. Ranchers drive hundreds of miles to hear these orchestras. San Antonio, Fort Worth and Dallas have home-grown opera seasons. Last April and May when the Metropolitan Opera Company played four performances in Dallas and two in Houston, audience members foregathered not only from the far corners of the state itself, but also from Iowa, Kansas, Colorado, Arizona, New Mexico and California. Toscanini made stops in Houston, Austin and Dallas during the recent tour of the N. B. C. Symphony.

Texas school bands are enthusiastically nurtured. Composer Don Gillis relates that when he was appointed judge of one of the state school band contests, it took more than an hour for the school bands to pass by the reviewing stand. Cowboy bands flourish through the state, and at least two dance band leaders—Gordon (Tex) Beneke and Ray McKinley—had their origins in Texas.

Partly due to its usefulness in song accompaniment and partly due to the influence of Mexican music, the guitar may almost be said to be the state symbol, much as is the harp in Ireland. Out on the ranches, in hotels, in night-clubs, its strumming undertone is heard played to songs of the lone cowboy and the endless plains. In sea-touching towns, like Galveston, Corpus Christi, and even Houston, one hears sea chanties mingling with orchestras' suave harmonies. It can be seen, in short, that music in Texas is as extensive and varied a phenomenon as the state's topography and its peoples. We shall describe it, therefore, as if on the run—bring in this and that venture, and perhaps give some indication of the keen enthusiasm underlying all musical endeavors in the state.

Take "Western Music," signifying a special type of composition and a special type of band. "Here is where we shine," writes Eddie Vrazel, Secretary of Local 23, San Antonio. "Western Music has been perhaps the greatest source of income for our members since we have a publishing and recording company that deals in Western Music exclusively. Only a small percentage of our Western Musicians have been driven to other employment." These "Western" dance bands play at theaters, circuses, expositions, stock shows and dance halls. The bands vary in number from five to twenty-five. Fort Worth has approximately fifteen regularly

operating dance bands, some playing wherever engagements offer, others regularly employed at the hotels and clubs. Smaller ensembles—quartets, trios, pairs of musicians—fill engagements at private functions. All clubs in Dallas are now using local musicians in dance combinations, Western bands, or just instrumental two-somes.



"MEXICAN TRUBADORS" San Antonio

HOUSTON SYMPHONY ORCHESTRA

The R. and T. Fund—and now the Music Performance Trust Fund—is used largely to provide music in veterans' hospitals. San Antonians have a further means of making the Fund felt to good purpose. They sponsor a thirty-six piece band for the New Music-Marching Band Clinic staged annually by the Texas Bandmaster's Association. Publishers all over the United States send in their new band numbers, and Local 23's professional band sight-reads the new pieces. Thus school band directors are enabled to review recent publications before the beginning of the school year.

Local 72, Fort Worth, has made use of the Trust Fund project by offering music for a huge All-Labor Picnic on Labor Day by presenting programs at various hospitals and by providing music for teen-age dances. Dallas projects include brass band concerts, teen-age dances, square dances and hospital entertainment. Austin last year provided dance music for the celebrations presented after each home football game. One of its orchestras traveled some 125 miles to entertain about 150 crippled children at both the Elks Hospital and the Polio

Local 466 El Paso El Paso Symphony

Local 532 Amarillo

Local San Antonio San Antonio Little...

Warm Springs Foundation in Gonzales, Texas. The recreation department of Austin assists Local 433 of that city in providing singsong concerts at Barton Springs Park, where audiences of 5,000 people sit on a steep-sloping lawn at the foot of the band stage and hear good music ably performed throughout the summer.

The Texan's pride in his native sons is traditional. Certainly in the field of music such pride is well founded. A recent report on Texas-born composers lists thirty: Gene Austin, Gene Autry, Phil Baxter, Tommy Beaversdorf, Euday L. Bowman, Radie Britain, Annable Morris Buchanan, Robert De Leon, Eddie Durham, Roger Edens, Willard Elliot, Seger Ellis, Oscar J. Fox, Don Gillis, David W. Guion, Anne Stratton Holden, Scott Joplin (deceased), W. J. Marsh, David McEnery, Ray McKinley, Francis Moore (deceased), Harold Morris, James B. Robertson, Terry Shand, Julia Smith, Benjamin F. Spikes, John C. Spikes, Gideon Waldrop, Joe "Country" Washburne, H. Grady Watts. Eleven composers, now residents of the state, though born elsewhere, bring the number of Texan composers by birth and adoption to forty-one: Frederick Balazs, Ed Chenette, Harold Lawrence, Andrew Mack, Laurence Powell, Will E. Skidmore, Henry R. Stern, J. Meredith Tatton, Cal de Voll, Otto Wick, and Frank A. Wright. Works of these composers range all the way from complex atonal studies

to W
Stat
Tex
of I
wor
to v
livi
Ros
fall
tion
com
orch
Loc
Vich
the
Local
San
an Av
statu
prof

IN TEXAS

Trust Fund
Antonians
ose. They
Band Clinic

to cowboy blues. A large percentage refer directly to the home state: W. J. March wrote the official state song; David W. Guion wrote "Home on the Range." Don Gillis wrote "The Alamo," in reference to the State Shrine in San Antonio which commemorates the battle in which Texas won its independence from Mexico. Oscar J. Fox wrote "Hills of Home." "Deep in the Heart of Texas," however, was written, both words and music, by non-Texans. Don Swander composed the setting to words by his wife, June Hershey, in the fall of 1941 while they were living in Beverly Hills, California.

Texas, modern, mercantile and mass-productive, turns, in its Texas Rose Festival, held annually in Tyler, to themes of medieval cast. Last fall it built the event around the theme of the fifteenth century coronation of Elizabeth of York as Queen of Henry VII. Its musical setting was composed for the occasion by Frederick Balazs in the style of that period.

If composers have not failed their state, neither have symphony orchestras. Amarillo, Austin, Corpus Christi, Dallas, El Paso, Houston, San Angelo, San Antonio, Waco and Wichita Falls all have symphony orchestras of major or minor status. Fort



El Paso Symphony Orchestra (at top of page) and, below it, the Austin Symphony Orchestra.

Uriel Nespoli on the podium. Next, Frank St. Leger took over, retaining the baton until 1935. Ernest Hoffman followed him, and then came Efreim Kurtz and the realization by the Houston Symphony Association that expansion was in order. The membership was thus increased to eighty-five musicians and the concert schedule doubled in length. In the past two seasons premieres of American works, tours (the orchestra for the first time ventured beyond the Mason-Dixon line), and extra student and pop concerts have been the order of the day.

The San Antonio Symphony has a history to match Houston's, if not in length, in dramatic value. Founded only eleven years ago by the earnest pioneering of music-loving citizens abetted by conductor Max Reiter, this symphony orchestra has come to national notice through its clear-cut program policy (American works, premieres), through its extensive tours in Texas (twenty out-of-town concerts in the 1950-51 season) and through the fact that it actually produces its own grand opera series.

Mr. Reiter directs the Waco Symphony as well as the San Antonio. The Dallas Symphony Orchestra, founded in 1900, has functioned actively—one must omit the fallow periods during the two World Wars—for thirty-five seasons. This eighty-two-piece orchestra—it was only a handful of young hopefuls when Hans Kressig organized it—now gives a full season from October to April, including a tour of Texas, Arkansas, Louisiana, New Mexico and Mexico. Moreover, its young American conductor, Walter Hendl, has, according to jubilant newspaper headlines, "annexed Fort Worth with his programs."

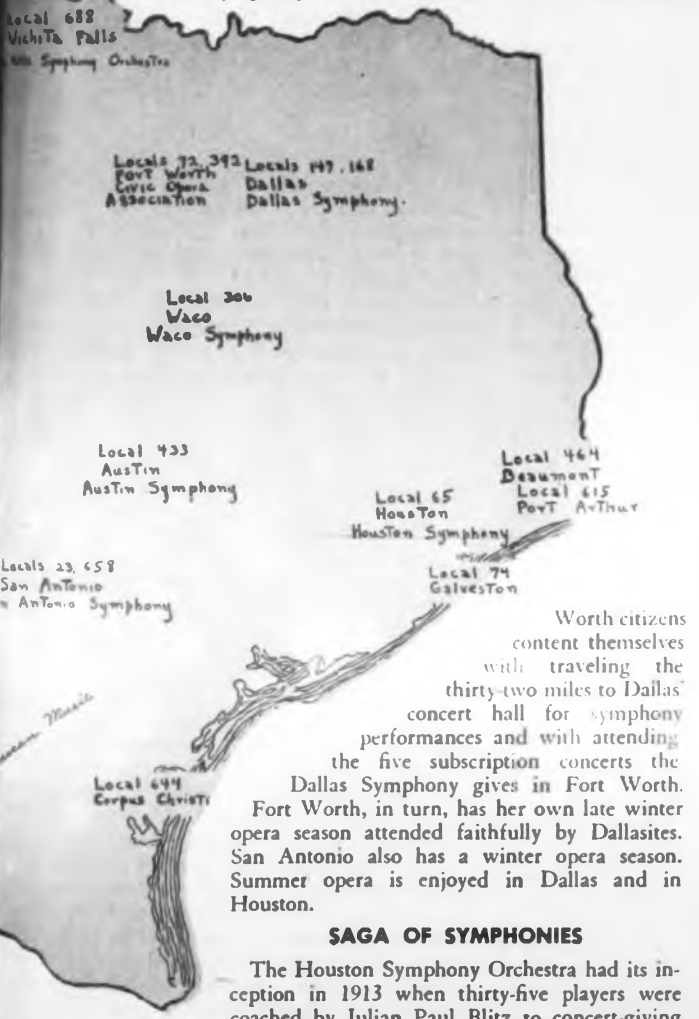
When last April Austin proclaimed an "Ezra Rachlin" week, it was out of sheer gratitude to that young conductor. At the end of the 1948-49 season it was without a conductor and its officers faced the largest deficit in the orchestra's twelve-year history. Came a lengthy round-table discussion between Rachlin and the board of directors, at the end of which the young man accepted the conductorship with its heavy responsibilities. But he didn't have to kindle civic pride. That was already at a white heat. Rachlin's resourcefulness welded from this material several results worthy of record. There was the world's first drive-in "pops" concerts, when the Austin Symphony clad in blue jeans took its place on a specially constructed stand in the Chief Drive-in Theatre and the audience stalls filled with 1,600 people crammed into 400 cars. There was the radio series, "Face the Music," in which Rachlin discussed the musical situation fairly and firmly. There were children's concerts. And there was the infinitely stimulating presence of a conductor who believed in his city and a city which believed in him. Now Rachlin has been given a three-year contract to return as head of the Symphony. He is expand-

(Continued on page thirty-three)



FLYING X RANCH BOYS
Fort Worth

DALLAS SYMPHONY ORCHESTRA



SAGA OF SYMPHONIES

The Houston Symphony Orchestra had its inception in 1913 when thirty-five players were coached by Julian Paul Blitz to concert-giving status, but it was not until 1930 that its organization as a full-fledged professional unit got under way. Its first full season came in 1931 with

ainly
rt on
, Phil
Britain,
, Roger
David W.
. Marsh.
Harold
amin F.
shburne,
though
rth and
awrence,
L. Stern.
Wright
studied



Behind the Slogans

by JOSEPH D. KEENAN

Director

Labor's League for Political Education

THE DEFEAT of Senator Pepper points up the seriousness of the propaganda campaign being launched against the legislative program supported by the AFL and LLPE-supported candidates.

Reactionaries can't get votes by debating the issues. So they smoke-screen the issues with sensational appeals to emotion and prejudice.

Smear Campaign

Pepper was whipsawed from every possible angle. In the Negro districts he was called anti-FEPC. In white districts he was pro-FEPC. He was tagged as a Red. He was tagged as advocating "Socialism" and the regimented "Jail State." Naturally he was pictured as getting enormous financial support from outside "labor bosses." The doctors attacked him as a "socialized medicine" advocate. But it was Smathers' appeal to anti-Negro and anti-Semitic prejudices that probably did Pepper the most damage.

Smathers' election was publicly hailed as a victory by the Republican National Committee chairman, Guy Gabrielson, by Chamber of Commerce President Herman Steinkraus, by the NAM, and naturally by the Dixiecrats. He won because he had mastered the technique of avoiding issues but swinging wide and low in every direction. If you can appeal to enough different prejudices in enough different people you can add up a majority on election day.

Setting Up Straw Men

Underlying specific campaign techniques such as were used in Florida is the steady stream of softening-up propaganda being fed the American public.

On Capitol Hill and in the daily press, straw men are being conjured up to confuse, terrify and blind the people and get them to vote against their own self-interest.

In California, for example, GOP Senate candidate Richard Nixon is running on the strength of the part he played in convicting Alger Hiss. Of course there were a lot of others who contributed to Hiss' conviction. But, like many other reactionaries on Capitol Hill, he is using this sensational case to cover up his own bad voting record and divert attention away from the real campaign issues.

McCarthyism Helps Russia

The same goes for the present antics of Wisconsin Senator Joe McCarthy. He is on a fishing expedition of the most irresponsible sort. His conduct indicates his motives are 100 per cent political. If there could be one Alger Hiss, then maybe they can find another with a fishing expedition. Taft let the cat out of the bag when he urged McCarthy to keep on talking. He said "and if one case didn't work out to bring up another."

New York Governor Dewey got on the bandwagon last month. In the May 5th issues of the Washington *Star* he not only slurred labor with a crack about "ability to tax union treas-

uries without the consent of the members," but the article carried the headline: "Truman Lambasted by Dewey as Tolerant of Spies, Traitors."

The intent of all these hysteria mongers is to give the impression that they and they alone are the champions of American democracy and that the government is crowded with traitors. Obviously that is not true. It was the Justice Department that got the evidence that convicted Hiss. The loyalty board headed by a Republican has done an excellent job of weeding out potential traitors. Even the head of the FBI has stated that there is no Communist threat in the State Department today. Actually McCarthy and his supporters are the ones who are aiding Russia. Their conduct causes disruption at home and loss of prestige abroad.

Who Pays the Piper?

The anti-labor groups are spending a fortune trying to persuade the American people that the program of the AFL and its candidates for public office will lead the country to Socialism if not Communism.

The National Association of Manufacturers is reported to have spent \$3 million to influence school children.

The Committee for Constitutional Government and the American Medical Association are the two largest spenders in this vicious propaganda drive. Both have worked out an interlocking directorship with the real estate lobby in a new super lobby federation in Washington. This organization operates under the innocent name "National Committee to Limit Federal Taxing Power." Herbert Nelson heads the real estate lobby in Washington and recently made the headlines with the statement, "I don't believe in democracy. I think it stinks . . . I don't think anybody except direct taxpayers should be allowed to vote. I don't believe women should be allowed to vote at all."

The American Medical Association and the Committee for Constitutional Government together are distributing throughout the country hundreds of thousands of copies of John Flynn's book "The Road Ahead . . . America's Creeping Revolution." This book contains the master propaganda pattern used by most of our opponents at the present time. The Flynn line is that laws such as Social Security, aid to education and the minimum wage law lead to Socialism and that will eventually result in loss of freedom and lead to Communism.

Right-Wing Party Line

This theme is being promoted on all sides. America's Future, Inc., which is an adjunct to the Committee for Constitutional Government, now is supplying employers with statements by various reactionaries to be inserted in pay envelopes.

Former Secretary of State Jimmy Byrnes has backed up the theme by denouncing "the imposition of creeping but ever advancing Socialist programs."

Top executives such as L. R. Boulware of General Electric are touring the country making speeches using the Flynn line. This is a typical quote from a speech by Boulware: "Our real danger is that while we are scared to death of Communists, too many of us seemingly haven't even come to fear Socialism at all."

Unfortunately, in all this business the real victor is Stalin. There is nothing that does more harm to American influence abroad and nothing that gives the Commies more grist for their mill than a dirty "white supremacy" fight in this country. This is especially true as it affects Asia where first Tojo and now the Communists use stories of American racial discrimination to whip up anti-American feeling.

Europeans cannot understand how an outstanding advocate of fair labor laws and improved social legislation can be beaten by a "Back-to-McKinley" reactionary. It creates doubts about how strong and progressive our democracy is. It makes them easier prey for Communist propaganda.

I will never forget the day the Taft-Hartley Act was passed. I was in Paris. AFL representatives abroad were trying to rebuild democracy in war-torn countries which looked to America for spiritual as well as material guidance. They laughed in our face that day. They asked who were we to preach democracy when we couldn't make democracy work for the benefit of the common people in our own country.

It's a Battle of Ideas

The cold war is a battle for the hearts of men. Whether our children will live in a free or in a slave world depends upon the outcome of this world-wide ideological battle. We must make democracy work not only for our own sake but for the sake of freedom everywhere.

It is unfortunate that there are lobbies and politicians who would jeopardize American prestige abroad because they think it is good politics to drum up hate, fear and confusion in the minds of Americans at home. However, I don't think we should stoop to their tactics. But we cannot remain silent.

We must strike back through LLPE and expose the Nixons and the McCarthys as the real enemies of American democracy. We must hammer home that it is the LLPE candidates who are successfully fighting Communism by offering a positive program to make our democracy ever stronger. We must point out that sensational headline hunting is usually nothing but a cover-up for bad voting records.

Every AFL member has a real responsibility this year. To register and vote is not enough. Liberal Congressmen don't get lavish campaign contributions. They fought for you in Congress. The least you can do in return is to contribute your \$2 to LLPE. Your local union is collecting contributions right now. Give today.

EFFECTS OF 20 PER CENT TAX

By Leo Cluesmann

ANY FEDERAL tax which shuts down enterprises and curtails employment calls for careful reconsideration by Congress. Particularly is this true when the tax is a wartime imposition which—according to an unwritten covenant—was supposed to be abolished when the war was over.

Now, five years after the termination of hostilities, the 20 per cent entertainment tax is still with us. The House Ways and Means Committee has gone so far as to recommend that the tax be reduced to 10 per cent; but it will be a long, hard pull in Congress to obtain even this partial relief. Meanwhile, musicians are well aware, from their own experience, what a crippling effect this tax has had—and is still having—on musicians' job opportunities.

Just how crippling this effect has been will be apparent from the following figures, obtained by a spot check in major cities in the various areas of the country. The aim was to find out (1) how many cabarets, night clubs, ballrooms, and similar places of entertainment have shut down; (2) how many such places have stopped using live music; and (3) how big a drop has resulted in the employment opportunities and earnings of musicians.

As a result of this spot check, it is conservative to say that musicians have suffered at least a 33 per cent drop in their employment and earnings in the cabaret field, and in many cities the drop is 50 per cent. Here are the findings in detail:

MIDDLE WEST

Cincinnati, Ohio. Local 1. Cabaret licenses dropped from 27 in 1947 to 11 in 1949, to only 4 in 1950. Ballroom licenses ran 47 in 1947; by 1950 only 35 were still doing business. Between 1947 and this year musicians lost 85.2 per cent of their employment opportunities in cabarets, and 25.6 per cent of their work in ballrooms.

Chicago, Illinois. Local 10. Night clubs numbered 632 in 1948, 602 in 1949, but dropped to 422 in 1950. Over the two-year period, therefore, musicians had a 33.3 per cent drop in employment opportunities.

St. Louis, Missouri. Local 2. This year there were fifteen fewer entertainment places licensed for dancing than in the corresponding period in 1948-49. The license bureau predicts a sharp drop June 1st in the number of license renewals for night clubs, cabarets, and dance halls.

Indianapolis, Indiana. Local 3. Musicians get 28 per cent less money for cabaret entertainment in 1949 than in 1948. The reason was a falling off in the number of cabarets from eight to six—a 25 per cent drop. One cabaret cut the number of nights' dancing from six to two. Three cut the number of musicians from six to four, one from four to three.

Minneapolis, Minnesota. Local 73 had 61 cabaret licenses in 1947-48, but only 57 in 1949-50. Many establishments have eliminated live music, while many others have sharply reduced the number of men employed. The labor relations expert for the enterprises involved tells the Secretary of Local 73 that the elimination of the 20 per cent tax would mean the immediate re-

employment of at least fifty musicians. The Secretary adds: "It is a safe assumption that since the inception of the amusement tax we have had a drop of at least 25 per cent in employment of musicians."

Government Agency Enlists Labor's Help

YOUR Editor was invited to a conference of labor editors with Mr. Paul G. Hoffman, Administrator of Economic Cooperation Administration in Washington, D. C., on Monday, May 22nd.

The purpose of the meeting was to indicate the manner in which labor publications and the labor movement in general of the United States could be helpful in assuring the success of the Marshall Plan in Europe. Nineteen editors of A. F. of L., C. I. O., and independent labor union publications were present, together with various representatives of the United States Department of Labor and several members of the ECA staff.

The conference was addressed by Mr. Hoffman; Harry Martin, labor advisor of the Paris office; and Clinton Golden and Marion H. Hedges, both of the Office of Labor Advisors. The point most emphasized by the speakers was the important part that the trade union movement plays in the ultimate success of the plan. Due to the fact that some of the affected countries have a considerable Communist population, the propaganda from Moscow is constantly brought to bear on these countries, making it necessary that we bring home to these people the fact that our motives are sincere and that we really wish to help them. It was brought out in the various talks that the trade union movement of this country is being depended upon to bring about the proper understanding through the trade union movement of the Marshall Plan countries.

Miss Ann Gould, one of the staff of the ECA, explained the benefits of having teams of both labor and management from these countries visit the various industrial establishments in this country for the purpose of becoming familiar with our methods of operation in order to be in a position to bring about a rehabilitation of European countries.

The meeting was very instructive and informative and I was greatly impressed with the evidence that the labor movement is considered such an important factor in this undertaking which should be a forerunner of other occasions when labor will take its rightful place in being called upon for help and advice in other governmental programs.—Leo Cluesmann

St. Paul, Minnesota. Local 30 had a drop of 14 per cent in number of tavern licenses issued to establishments offering live entertainment. But the drop in employment for musicians has been much greater. A typical establishment which formerly engaged two orchestras full time plus two relief pianists now hires only one four-piece orchestra. One of the larger hotels has dispensed with the large bands which it formerly used, while another has substituted five or six-piece combinations for the large group formerly employed. Most of the night clubs have cut in half the number of musicians employed.

Milwaukee, Wisconsin. Local 8. Since the imposition of the 20 per cent amusement tax, Milwaukee musicians have suffered a 50 per cent drop in employment and earnings.

Kansas City, Missouri. Local 34. Night clubs and taverns have either sharply reduced the number of players, or in some cases have eliminated live music entirely. Reduction in employment and earnings is at least 25 per cent.

SOUTHWEST

Phoenix, Arizona. Local 586. Number of cabarets licensed dropped 13 per cent in 1948; a further 20 per cent in 1949, and a still further 10 per cent so far (May 7) this year—a total drop over the three-year period of 36.3 per cent.

SOUTH

St. Petersburg, Florida. Local 427. From October, 1948, when there were fourteen cabarets under license, to the present, when there are only ten, there has been a drop of around 29 per cent in employment opportunities for musicians.

Dallas, Texas. Local 147. The trend since 1948 shows a constant downward turn in employment for musicians. Of the larger clubs, one has dropped its band from eleven to six men; a second, from nine to six; another, from eight to four; the fourth, from nine to six. Smaller clubs have dropped from trios or quartets to pianos alone. Total drop in employment and earnings runs around 40 per cent.

Louisville, Kentucky. Local 11. Out of 106 jobs formerly available in night clubs, only sixty-two are currently available, representing a drop in employment and earnings of over 40 per cent. Of the thirty-six clubs originally operating, three, employing a total of seventeen men, have closed, while eleven others, which formerly used twenty-seven men, have dispensed with live music pending the repeal of the 20 per cent tax.

NORTH ATLANTIC STATES

New York City. Local 802. In 1949 the number of licenses issued to cabarets, etc., totaled 1,170. This is a decrease of 152 from 1948, when 1,322 licenses were issued, or a percentage drop of 11.5.

Newark, New Jersey. Local 16. Of the forty cabarets, night clubs and ballrooms in Newark, only five or six now employ musicians full time.

(Continued on page forty-one)



The late Kurt Weill (left) with Maxwell Anderson at a dress rehearsal of "Lost in the Stars"

Kurt Weill's Last Work

KURT WEILL'S music for *Lost in the Stars* is what holds that musical tragedy together. Hearing it once more made one realize what a loss the American theater suffered in Weill's untimely death last month.

For Weill had become one of our finest craftsmen in the art of dramatic scoring. He wrote not only the tunes and the choral numbers, but did the complete orchestration as well. He thus shaped the score to produce a total unified impression. He was adept at making the shifts from dialogue to song, and at shaping bridge music to smooth over the transitions between scenes.

Technique for the Lyric Theater

Lost in the Stars called out all his powers. Maxwell Anderson's script demands twenty-five scene changes, in the course of telescoping the long action of Alan Paton's novel, *Cry, the Beloved Country*, into the two-hour-and-a-half limits of the stage. Director Rouben Mamoulian often "fades" from one scene to another at movie speed. Weill's mood music bridges the gaps so easily and naturally that the play flows on without any sense of interruption. And his choral music is without a trace of musical comedy style. It seems to fit perfectly with the role assumed by the chorus: that of bystanders commenting on the tragic course of the action. Add the fact that the director puts this chorus very often on an apron stage built out beyond the proscenium arch, or even in the orchestra pit, and you realize that only a serious composer could have met the challenge.

Weill's art realizes to the full the moving emotional line of the action. From the time the poor Zulu pastor, the Reverend Stephen Kumalo, starts out from his village home in search of his son Absalom, through the vicissitudes of his quest in Johannesburg, and his final return to his poor manse, to wait in agonized dread for the moment of Absalom's hanging, the music is always right. Stephen's song, "Thousands of Miles," has the feel not only of

Speaking of Music:

the vast stretches of the veldt, but something also of the "thirst for the eternal"; so, too, with the title song, "Lost in the Stars," and Stephen's prayer, when he learns of his son's guilt: "O Tixo, Tixo, Help Me."

The shifts to comedy, which come in the scene in the Johannesburg dive, are done with the right sardonic lift and idealization, to fit in with the dominantly serious note of the play. When the girl dancers mock the idea of propriety with the wanton song, "Who'll Buy?" Weill brings home the full force of the evil which led Absalom's companions in crime astray. And the boy Absalom, who, going on a burglary expedition, in terror shoots the young white man who has been most friendly to the Zulu cause—Absalom is truly a figure that moves to pity and fear. The scene in prison, where his common-law wife, Irina, comes to comfort him, is made memorable by the singing, by the leader and chorus, of the tragic lament, "Cry the Beloved Country." And Stephen Kumalo's final resignation and acceptance of his son's tragic fate, through the counsel offered by the murdered boy's father, is a true and effective catharsis for the tragedy, deepened for the listener by the reprise of "Thousands of Miles."

Weill's last work thus affirmed his feeling for the dignity and greatness of human nature; and he found these qualities among the humble and dispossessed—just as in his youth he had found a redeeming wit and humor among the beggars and wantons of Berlin, in his early masterpiece, *Die Dreigroschenoper*.

Lost in the Stars is admirably performed at the Music Box Theater, where it shows every sign of a long run. Todd Duncan sings and acts superbly in the lead, while conductor Maurice Levine gives a fine reading of Weill's score.

—S. S. S.

Toscanini in Pasadena

Almost by underground we learned that the NBC Symphony Orchestra would play in Pasadena on May 3 and 5 with Toscanini conducting but that all the tickets had been gone for a long time. We heard such a string of lamentations among our musician friends over their inability to obtain any sort of seat that we wondered just who would be there anyhow.

But on Friday evening when we attended it seemed that most of musical Los Angeles had succeeded in finding a way there. It was an audience of performing musicians, the most critical in the world, yet they resembled a congregation taking part in a miracle. They seemed to become one with the orchestra on the stage performing familiar music with new nobility and new life. The effect was electric.

Our first impression of the performance of the *Eroica* was that it was sheer spirit which carried it to new heights of excitement. Then we began to be conscious of the painstaking

mastery of detail. We came to feel that the music had been taken to pieces, polished note by note and put together again. Rarefied inspiration based upon meticulous care produced this concert. Great as is Toscanini, it represented heights even for him. If there could be said to be a plateau in the program it was "The Moldau" of Smetana which, we thought, did not flow with quite its customary grace. Perhaps it was a matter of position on the program, for it came after the tremendous lift of the *Eroica*. With the Good Friday spell, the magic returned and the Romeo and Juliet of Tschai-kovsky was bathed in the romantic warmth which the composer intended it to have.

On the way out, a young cellist friend smiled beautifully at us. "There's something to this growing old, isn't there?" he said.—P. A.

Four Notes at the "Pops"

YOU'RE shown to your seat by a young girl as fresh as a daisy in a blue jumper and white blouse. You may sit back in the regular section or you may be lucky enough to sit up at the tables covered with blue-checked tablecloths. In any case, you feast your eyes on the greenery banking the platform and on the white-coated players briskly tuning up. Without ado they begin to play—on the night of May 9th under the competent baton of Alfredo Antonini it was Herbert's "Babes in Toyland." The waiters come balancing small glasses and bottles on red trays as they glide



Grace Castagnetta

among the tables. You don't feel it is a concert. It's just listening and enjoying.

And it's something more—on occasion. One such occasion was that evening of May 9th when a blue-gowned young pianist sat at the keyboard and played, around the four notes given her at random by members of the audience, a work both hers and the audience's, for both partook of the thrill of creation. She was Grace Castagnetta, one of the few artists who improvises in public concerts today.

It seems very simple what she does. She stands by the piano and asks that four notes be called out to her from the audience. This evening they happened to be F-sharp, D-sharp, C and C-sharp. Then she begins tentatively playing with the notes the way you'd toss balls in the air. And a pattern emerges—something in the nature of all the notes but a new thing, too. A phrase. A melody. A creation.

Nothing quite equals an audience's reaction to improvisation. It made this audience forget

Music: Concert and Theatre

that the shed note refied in- produced it repre- could be was "The ight, did ice. Per- program. t of the he magic f Tschai- warmth re. d smiled ; to this A.

the tinkling glasses and the rustling programs and the neat score sheets on the music racks. It made them forget all concert paraphernalia. It made them remember music. All this was supposed to be only an encore. The "feature" was MacDowell's Piano Concerto No. 2. Miss Castagnetta made the MacDowell live through her vivid interpretative powers. The encore lived of itself.

—H. E. S.

Los Angeles Opera Guild

The all too short season of the Los Angeles Opera Guild came to its close on May 1 with a performance of Smetana's *The Bartered Bride*.

On May 20, immediately after the last performance of *Don Pasquale* in the University



CARL EBERT

of Southern California campus, Carl Ebert, director of both groups, will leave for his summer season with the Glyndebourne Opera Company in England. Nothing will have been settled before he leaves concerning the fate of the Guild opera for next year, and we can only hope that, in his absence, public money will be found for what represents one of the most significant musical projects in the country. It would seem to us that the time has come for at least a five-year plan.

More Backing Needed

The Guild, a non-profit organization supported in part by county tax money, provides opera in English at popular prices beautifully presented by young local musicians under the guidance of one of the world's great directors. It services outlying towns in the county as well as Los Angeles. Its repertory and quality are

of a sort to delight at once the least experienced and the most sophisticated theatergoers. If the people of Los Angeles County could see fit to put it on a solid basis for a period of several seasons the result would be a veritable renaissance of opera.

To return to *The Bartered Bride* performance. So happily intrigued were we by the gusto with which this eighty-years-young comedy was relived that we were tempted to caption our report "Neither Battered nor Buttered." True comedy is more timeless than any other dramatic art. Only a few composers have been able to achieve it in music, but Smetana is one of them. A piece like his *Bartered Bride* can easily be ruined by routine handling and responds as easily to such imaginative treatment as was given it by Carl Ebert, Jan Popper and their group of young musicians.

Much that was said last month concerning *The Abduction From the Seraglio*, produced by the same group, could be repeated here. The same fine translation, superior diction, excellent acting and singing were observed. On the whole, however, *The Bartered Bride* was better. There was less difference observed in the level of performance among the singers. Characterizations were, on the whole, stronger. There was less "warming up" in the first act. It is difficult to single out for special mention individual performances among such good teamwork and general excellence. However, we should like to congratulate Henry Timmerman for his Vashek, Helen Spann for Marjenka and Ralph Isbell for Kezal, the marriage broker.—P. A.

The Versatile Mr. Gould

MORTON GOULD'S score for *Arms and the Girl*, Theatre Guild musical at the Forty-sixth Street Theatre in New York, is lively, fluent and witty—as befits this lyrical farce-comedy about bundling and its effect on the Revolutionary War.

Gould's music for the production numbers, "That's My Fella" and "Plantation in Philadelphia," show skill in blending song, dance, and action—a highly essential skill for a musical comedy composer. And his solo production number for the slave girl, Connecticut, "There Must Be Something Better Than Love," is good broad comedy. Delores Martin, who replaced Pearl Bailey in the role of Connecticut, got laugh after laugh, and many encores on this specialty. Closest to a hit song is the rustic courting song, "A Cow and a Plough and a Frau," sung by the Hessian hero captured by the little American Amazon heroine and won over to the Revolution. Here, as throughout, Gould exhibits a shrewd sense of how to set off the wit of Dorothy Field's capital lyrics.

Apparently this show is just a warm-up for Gould. He is going into harness again to do the score for the musical play version of O'Neil's *Desire Under the Elms*.

—S. S. S.



KATHERINE DUNHAM

Music for Katherine Dunham

ONE QUALITY marks all the extraordinary variety of music—primitive, modernist, and classical—for Katherine Dunham's tropical dance revue, which has just had a highly successful six-weeks run at the Broadway Theatre in New York. All the music is melodious and easy on the ear—which is noteworthy because the primary purpose of dance music, to set the rhythms, is sometimes at odds with tunefulness. In this instance, the melodies still come out strong, no matter how barbaric the primitive Haitian, Brazilian, or Martinique rhythms for the ritual dances.

All the music for the dances has been either composed or arranged for Miss Dunham's troupe. Paquita Anderson does such striking numbers as "Rites de Passage," ritual dances of a primitive tribe, and "Tropics," in which Katherine Dunham does her famous dance-miming as the woman with the cigar. Dorothea Freitag does the scores for "Jazz in Five Movements" and "Veracruzana," uniting jazz idiom with striking modernistic technique in orchestration. And Robert Sanders' score for the story-dance, "L'Ag'ya," is very much in the modern idiom, for all its basis in Martinique folk themes.

Vadico Gogliano, conductor for Miss Dunham, and the nineteen players in his theater orchestra give most spirited readings to the scores. The instrumentation is heavy on the brass: five saxophones, five trumpets and trombones; in addition, one finds flute, oboe, bassoon, and French horn; tympani and drums for the rhythm section (with reinforcement occasionally from finger drums on stage); in the plucked string section, a guitar and harp; and finally two pianos. Conductor Gogliano plays the second piano on occasion.

The dancing which goes with this varied and colorful music shows Miss Dunham's wide range of styles. She's equally at home in the West Indian ritual dances, to which she gives great dramatic impact, and in the Harlem jazz satires, which are stepped up into stylized commentary on the "flaming youth" period. Her dance delivery—like her choreography—has by turns star-

(Continued on page thirty-three)

ung girl per and in the enough e-check- t. In any st your greenery platform white-briskly Without to play of May compe- Alfredo is Her- n Toy- waiters ; small itles on y glide concert.

One ay 9th at the notes e audi- e's, for he was s who

She notes This sharp- atively s balls ething thing.

action forget

UCIAN

Oldest Band in the Land?

WHEN THE Portland Brass Band (of Portland, Maine) was only ten years old, in 1843, it ran into a minor crisis. Its conductor "Geek" York had apparently embarked on a one-man campaign to stem the rising tide of prohibition by lowering the liquor level. As his capacity increased, the band's treasury showed an alarming tendency to shrink. The players caucused, and voted to send a member of the trombone section, Cyrus Curtis, to Boston, to locate a professional band director.

Search for a Bandmaster

Cyrus Curtis was so convinced a devotee of music that as a young man, while working as a painter, he had marked out the musical staff and notes in putty, in order to study scales while he worked. All this by way of preparing to learn the trombone. He had proved himself a fine musician and a most reliable member of the band. Hence the vote to send him on a mission so important to the future of the band.

Arriving in Boston, Curtis paid a visit to the Boston Brass Band (sometimes known as the Old Suffolk Band). Two of the leading players, Ned Kendall and a Mr. Shattuck, told him of a young and rising bandleader, Daniel H. Chandler. Curtis interviewed him, liked what he found, and engaged Chandler to come to Portland. (Cyrus Curtis is also known to history as the father of Cyrus H. K. Curtis, founder of the Curtis Publishing Company which took over the *Saturday Evening Post*.)

Chandler was a success from the start, and his reputation grew apace with that of the band. In 1861, at the request of General Francis Fessenden, Daniel H. Chandler and his band were mustered into the service of the Union, and they served until the close of the war, spending much of the time at Harper's Ferry, and furnishing music for the 1st, 10th, 25th, and 29th Maine regiments. Returning at the close of hostilities,

Is the Chandler's Band of Portland, Maine, organized in 1833, the oldest civilian band in continuous existence in the United States? Its manager, Charles E. Hicks, thinks it is; and in corresponding with other bands in the country, he has so far not found any with prior claims. If there is a civilian professional band which claims to be older, the editors would like to hear of it.

And is there any bandsman in the United States with a longer record of continuous active service in one organization than that of Charles Brooks, who was for sixty-nine years (1876-1945) a member of Chandler's Band, the last forty-five years of that period its conductor?

they resumed their place in the musical and business life of Portland.

Band Takes Its Leader's Name

For a good many years the Portland Band had been commonly referred to by its leader's name. On New Year's Day, 1876, nearly a quarter of a century after Curtis' lucky trip to Boston, the members of the band, assembled at their Market Street Band Room, voted to make the name "Chandler's Band" official. Chandler was destined to serve as leader for many years to come, finally resigning his baton in 1891, after forty-eight years in the post. He was succeeded by his son, William E. Chandler, who conducted for six years, to be followed in turn by Dr. Philip Robinson, who conducted from 1897 to 1900.

In the centennial year, when the problem of choosing a new conductor arose, the band turned to one of its own number. Charles M. Brooks was one of the two surviving members of the

group which twenty-four years before had voted the change of name. Chosen as conductor and business agent, Mr. Brooks was destined nearly to equal Daniel Chandler's record, for it was not until 1945 that he relinquished active leadership to become Honorary Conductor, a post which he still holds.

Down-East Yankees have a reputation for stability and persistence, and the Chandler band lives up to this legend. It has rehearsed regularly for the last sixty-odd years at its headquarters at 249 Middle Street, and many of the fixtures there go back a hundred years. Some of the best arrangements in their extensive library are those made by Daniel Chandler nearly a hundred years ago.

Playing at Bowdoin Commencements

For the last seventy-seven years the band has missed only one or two annual visits to play at the Bowdoin College Commencements. They are considered to be almost a part of the institution. For many years after the turn of the century, it was part of the annual ritual for an old graduate of the class of 1869 to come up to the stand and inform Mr. Brooks and the players that they were mere interlopers, for at his commencement Pat Gilmore's Band had performed!

Their Business Season

As the premier band in the area, the Chandler's Band has many annual fixtures. Here is how their manager, Charles E. Hicks, tells the story:

Our business season starts with the Republican convention in March, and takes in the Memorial Day parades, college graduations, the Fourth of July, a few country fairs, North Conway Horse Show at Mt. Cranmore in New Hampshire, a few civic occasions in various towns within a hundred miles, and continues up to the big Santa Claus parade December 1st, when Sears & Roebuck escorts Old Saint Jingle into town for the Christmas festivities. . . .

(Continued on page thirty-three)



CHANDLER'S BAND FIFTY YEARS AGO—1890



CHANDLER'S BAND TODAY—IN 1950

The Rapid Rise of Ralph Flanagan

RALPH FLANAGAN has come up as a bandleader via the arranger route. He first handled a baton in 1946, when he recorded the album "A Tribute to Glenn Miller" with a group made up mainly of ex-Miller men. But during most of his career he has been known in the music world for his arrangements. He was with Sammy Kaye for seven years as pianist and arranger. At one time or another he scored for Tony Pastor, Charlie Barnett, Boyd Raeburn, and—on spot assignments—for many other name bands. His last major chore, before he blossomed out as a leader, was arranging for the Perry Como "Supper Club" show.

And now, three months after launching his own band, he's going on the air (as of May 31) on the Chesterfield Hour—which means holding down the Bing Crosby time for the summer! In the entertainment world, that represents a rise at jet-plane speed, right into the stratosphere. The onlooker, watching this rapid ascent, may be inclined to ask, What's the motive power kiting Flanagan up so fast?

Best-Selling Records

Flying discs turned the trick. The dance-band records which Flanagan made last year for RCA-Victor, first under the Bluebird label, caught on fast—at a time when record sales in this field were in the doldrums. It was soon apparent to other people than RCA that here was a new triple-threat man: Ralph wielded an artful arranger's pen, he swung a baton smoothly and with style, and he played a beguiling piano. The music industry soon rediscovered an old trade secret which it was in danger of forgetting: the customers for dance-band records are also the patrons of live dance-bands. Many requests began coming in for a chance to hear Flanagan's band in person.

The Band Is Launched

Along about the first of the year Ralph decided to make the plunge. He sat down and began the long and arduous—but pleasant—task of building up a "book" for his organization. He wrote his own theme number: "Singing Winds." By the middle of March he was ready to go. The well-known New Jersey supper and night club Meadowbrook, in the Newark area, invited him to come for a six-weeks' stay, and other bids soon rolled in. Following this baptism in the business, Ralph accepted a number of college and ballroom dates. He'll work his way down the Atlantic seaboard as far as Georgia, thence circling back up to Ohio. On June 22nd he goes into the Capitol Theater in New York, then on the road again until October, when he's booked at the Statler Hotel in New York.

You Can Take It With You

Ralph is taking along on his road tours a big packing box full of souvenir dance programs which put his goods right in the shop window.

The program opens to a list of the tunes—in eight groups—which constitute the night's dance fare. On the back is the roster of his RCA and Bluebird records and albums—many of the tunes are also found in the program. Open out the program lengthwise and you find the lyrics for eight numbers under the title "Let's Sing With Flanagan": "For He's a Jolly Good Fellow," "Hail, Hail, the Gang's All Here," "She'll Be Comin' 'Round the Mountain," "Three Blind Mice," "Tavern in the Town," "Seeing Nellie Home," "After the Ball," and "A Bicycle Built for Two."

As for the numbers in Flanagan's library, they're strictly all for dancing; there's no room

it's a way of remembering Flanagan and his band, and what they stand for: good tunes, played with the accent on the melody, and first, last, and always danceable.

In Person

In Flanagan's case, the style is the man. He has plenty of gusto and joy in life, but he likes a quiet and unforced manner, in life as in music. He has a good many hobbies. He's an avid flying enthusiast; he likes puttering around the woodworking shop in his home at Malverne, New York; he likes to play tennis and baseball, and he's a better than amateur photographer. He's a Sinclair Lewis fan. His taste



RALPH FLANAGAN AND HIS BAND

for "hot licks" or incidental instrumental embroidery. There's a pretty strong predominance of show tunes. There are medleys of Cole Porter songs; of George Gershwin tunes; of Rodgers and Hart favorites; of Vincent Youmans' best known numbers; and finally—following up Ralph's recent RCA album—of Rodgers' and Hammerstein's hits from *Oklahoma* and *South Pacific*. Mixed in with the show tunes you'll find a sprinkling of the old standards: "Trail of the Lonesome Pine," "St. Louis Blues," and the like. Then there are the items which built up Flanagan's reputation on Bluebird: "My Hero," "Giannina Mia," and that fine swing spiritual, "Joshua."

It's shrewd promotion for a veteran arranger to put the accent on the music. This souvenir is just that, in the literal meaning of the word:

in dogs runs to dachshunds—but he supports only one! As for his pet hates, which always show a lot about a man's character, these are: loud-mouths, wild clothes, bad drivers, and city life.

As for his theories of arranging, he's largely self-taught. He can concentrate anywhere, and does a lot of his scoring on trains, or in the midst of crowds, in this point resembling Bernard Shaw, who used to write on buses or in the subway. Flanagan also has another trick in common with Shaw: he uses a system of shorthand (musical, in his case) for his arranging, and plans shortly to put out a book on it. If his shorthand system is in any degree responsible for his rapid rise as a leader, the book should have a great many buyers anxious to learn the secret.

—S. S. S.

Local Highlights

LOCAL 1 CARRIES ON

The Cincinnati Summer Opera season, which was built up by the late Oscar Hild, International Board member and president of Local 1, will be continued during the coming summer under the leadership of Robert L. Sidell, successor to Mr. Hild both as summer opera head and president of the local.

Mr. Sidell has announced a four-week season, opening July 2nd and running through the 29th, with the possibility of a further two weeks. Eleven operas will be produced: *Samson and Delilah*, *Madame Butterfly*, *Der Rosenkavalier*, *Aida*, *Carmen*, *La Traviata*, *Rosalinda* (this will be done in English), *La Boheme*, *Rigoletto*, *Faust* and *Pagliacci*, which will be done with ballet.

HEADLINED AND HURRAHED

Adolph F. Coimbra, president and business agent of Local 214, New Bedford, Massachusetts, writes us that that local's contribution to the city's Music Week observance was an unqualified success. The newspaper clipping he sent seems to prove the statement. Headlined "Popular Music Scores Ovation in Festival Debut . . . Delighted Audience Hears Full Program by A. F. of M. Musicians," it reads, "Simply terrific! Yee-e-ow! That's a mild description of audience reaction at the Dance Band Music Festival last night in New Bedford High School Auditorium. Whooping with delight, beating time with the percussionists, whistling approval, bursting into choruses with the vocalists, the packed house, predominantly younger generation, wolfed down with insatiable appetite the musical equivalent of four full-course Thanksgiving dinners and a hearty between-meals snack. The dinners were served sizzling hot, with heaping helpings of dessert, by Lenny Rapp's Orchestra with Art and Matt Perry, Gene Marshall's Orchestra, Jimmy Hanrahan and the Rhythm Masters in jam session, and the Skyliners. Charles Dexter and his trio and four-couple Square Dance Ensemble provided the picnic lunch. Richard Courtemanche, honey-voiced young baritone, brought on three song stylings, with Matt Perry at the piano, for the snack.

"The check for all the musical gourmandizing was signed by Local 214, A. F. of M., which also provided attractive printed programs, adorned with the A. F. of M. slogan, 'Patronize Live Music.'

"The signal to eat heartily was given by Adolph Coimbra, president of Local 214. Mr. Coimbra further announced that James C. Petrillo, president of the A. F. of M., has urged all locals to co-operate in every way with National Music Week, and added he personally finds it "a pleasure to be of service to the committee . . ." No wonder Mr. Coimbra writes us, "This is the biggest step that we have locally achieved in the public relations side."

"DOESN'T HURT A BIT"

Writes Clarence E. Bistoff, of Local 97, Lockport, New York, "It occurred to me as I was reading the *International Musician* that it might interest you to know that we (Local 97) have one of the most co-operative units I have ever seen. There has not been a single time in my recollection when any organization in need of gratis music for a good purpose has been refused.

"The members of this local naturally are interested in making the gold, but they are not averse to giving their valuable time and talent in helping others. We have provided free concerts for the people of this community for several years simply because the city's budget would not permit hiring music, and we were not willing to deprive the people and especially the youth of entertainment. We have presented concerts followed by dancing in the various parks weekly during the summer. The bands in our local give unselfishly to this cause and we manage to use practically every band in the local before the season is finished.

"We do not want credit or praise, but I thought that it might set a fine example for other locals, and it doesn't hurt one bit. The attendance at paid jobs as a matter of fact is vastly improved. So, in doing good we find it does us good. President Frederick K. Buckholtz would like to congratulate any organization doing a similar job."

(And we would like to congratulate this fine local!—*The Editors.*)

GLASGOW DOES SOMETHING ABOUT IT

Local 244, Glasgow, Montana, has served the cause of the musician well by having the following appeal inserted regularly in the local news paper:

You Can Help REPEAL THE CABARET TAX!

The American Federation of Musicians, throughout the nation, is waging a fight to have Congress repeal the 20 per cent excise tax on hotels, cafes, ballrooms and taverns.

The tax, which in our opinion is confiscatory, is driving thousands of places out of business and is depriving thousands of our members from working.

The repeal of this unjust tax will result in added employment for our members and will improve business in general.

You can help us by writing your Senators and Congressmen asking that they support the repeal of this tax. We urge that you write them today!

FIFTY YEARS OF MUSIC-MAKING

Local 115, Olean, New York, marked its fiftieth anniversary with a parade of bands, April 23rd, climaxing it with a ten-hour dance band jamboree in the Olean Armory. During the course of the afternoon two charter members, John Leahy and Charles E. Edel, received life membership cards. Mr. Leahy was a member of that city's old Palace orchestra, which played for "tab, vaudeville, stock and productions." Mr. Edel started his playing career with the German Band in Olean in 1896 and after a few such engagements went into theater work, playing the trombone in the Wagner Opera House for seventeen years. Other theater engagements followed, as well as dates with vaudeville on circuit. Then he took up boys' band work in Olean and became instructor for the Olean High School Band. He is credited for turning out more professional brass players than anyone else in the country.



Leo Horton, President of Local 115, Olean, New York, receives gold membership (Life Membership) cards from Robert Easley, the local's Secretary, for distribution to John Leahy and Charles Edel, charter members. Left to right: Mendell Marcus (member of Civic Symphony), Mayor Thomas Gustafson, Charles Edel, John Leahy, President Horton and Secretary Easley.

With the Dance Bands

EAST. Cab Calloway denies he'll form another big band. He's touring South America currently with combo . . . Harry James plays Convention Hall, Asbury Park, N. J., July 1-8, returning to Hollywood July 11 for eight weeks of one-nighters on the Coast . . . Boston maestro Ranny Weeks stumping for the office of Massachusetts Secretary of State . . . Regal Records signed King Porter . . . Baritone saxist Serge Chaloff joined the Schillinger House staff in Beantown . . . Raymond Scott free-lancing as recording advisor for Mercury and Admiral discers . . . Tiny Hill dropped his ork for the hot-months hiatus.

Clarence Fuhrman batoning municipally sponsored pop concerts which begin July 3 in Ocean City, N. J. . . . Tommy Dorsey invades European concert halls in September for a ten-week tour. TD opens at Gotham's Astor Roof July 10 for four weeks . . . Rainbow Records inked Buddy Williams' band . . . Harry James and wife being packaged for Eastern dates at \$35,000 weekly. Act to play theaters only, preeming at NYC's Roxy . . . Fritzie Zivic bought controlling interest in Pittsburgh's Carnival Lounge . . . T-Bone Walker inked Capitol for the Imperial label.

Woody Herman touring his new 12-piece dance-type band; a new Herd with the "Early Autumn" sound, the leader says . . . Apollo Records signed pianist Ace Harris and the Lee Norman trio . . . Steve Gibson and the Red Caps into Chubby's, North Collingswood, N. J., Sept. 7 for five weeks . . . Harry James has added a full-time comic to his troupe . . . Sammy Kaye being romanced at presstime by major agencies. His GAC pact expired April 15 . . . Organist Ken Griffin now a Columbia artist. Likewise pianist Abe Burrows . . . Coral added George Cates ork to its waxing roster.

RCA signed three new bands: Henry Morsarsky; Eddie Nobozny; Leo Jacobs . . . Tenorman Paul McGrath's septet holds at Ten Acres, Wayland, Mass., for the season . . . Sammy Kaye penner Jerry Carr completed a symphonic

tone poem, "Flight of the Gremlins," to be performed by the NBC symphony (Kaye's flack says). The maestro himself is beating the drum for a ukulele revival . . . Al Postal up and about after recent illness . . . Charlie Miles ork holds at Waller's Post Lodge, Larchmont, N. Y. all summer . . . Jazz at the Philharmonic set for a trek abroad, to kick off March 2, 1951, in Copenhagen, following JAPT's fall-winter U. S. tour beginning at NYC's Carnegie in Sept. running through Dec.

Philadelphia's Metropolitan Opera House, used recently as a ballroom, was hit by a \$200,000 fire . . . Louis Armstrong's autobiography being mulled as a starring vehicle for the trumpeter, in London, next fall. Another work on Satch, this by Bucklin Moon, in the Doubleday mill . . . Trombonist Bobby Byrne reorganized; a 15-piece unit. ABC will book. Frank Hanshaw is p. m. . . . Adams Theater, Newark, revived flesh . . . Pianist Roy Ross is Coral Records' new music director . . . This month's *Holiday* magazine carries thirteen pages of Louis Armstrong's travel diary . . . Pianist Eddie Miller renewed with Rainbow plattery, a two-year pact . . . Leonard Feather completed a biog of the late Glenn Miller.

Poli-Palace Theater, Bridgeport Conn., using vaude . . . Ork Jerry Gray will take on the road includes half-dozen ex-Miller sidemen . . . Club Harlem, Atlantic City, using pianist Milt Buckner's band . . . Count Basie signed a three-year Columbia etching contract . . . New agency and pubbery, Holiday Attractions, Inc., handling 88er Eddie Miller, run by Larry Taylor and Tony Acquaviva.

NEW YORK CITY. Ralph Proctor into his eighth month at Childs Paramount . . . Xavier Cugat follows T. Dorsey at the Astor Roof in early August for the spot's closing five weeks . . . Spade Cooley into the Waldorf Aug. 6 . . . GAC snagged the fifty one-nighters sponsored by Consolidated Edison, presented

by NYC's park dept., June 27-Sept. 8 . . . Ray Anthony closes July 4 at the Paramount Theater, tours the East and Midwest this summer, opens during early fall at L. A.'s Palladium . . . Guy Lombardo remains through June at the Waldorf's Starlight Roof . . . Penthouse Club dropped floor shows for straight dance, using Paul Taubman's trio . . . Hotel New Yorker's Terrace Room axed some live talent, blaming the amusement tax, but saved Ving Merlin's all-girl ork . . . Raymond Paige new Radio City Music Hall conductor.

SOUTH. Marie Patri holds indefinitely at the Gatesworth Hotel, St. Louis . . . New ballroom, to use combos, preemed in Newport, Ky., owned by Pete Schmidt, managed by Glenn Schmidt . . . Louis Jordan to play sixty-five singles this fall along a GAC-rigged route covering the South through Texas. Jaunt starts in late Sept. . . . Fox Theater, St. Louis, dropping flesh for the warm stanzas, resuming stage show policy Aug. 20 . . . Cabaret tax collections in February hit an all-time low, a 52.31 decline from the Feb., 1946 peak . . . New nightery, the Flamingo Room, bowed in Atlanta, managed by Juddy Johnson . . . Shep Fields opens June 27 at the Shalimar, Fort Walton, Fla., for a month, followed by a stint at a Baton Rouge, La., bistro . . . Glen Echo Park, Washington, D. C., on a square dance kick.

MIDWEST. The Duchess and Her Men of Note at McCurdy Hotel, Evansville, Ind. . . . Al Morgan to do a free act at Cincy's Coney Island the week of July 21 . . . Ken Kennedy ork holds at Crystal Terrace, Duluth, Minn. . . . Riverview Park, Des Moines, using local bands on a four-day operation this season . . . Glenn Rendezvous, Cincy, folded and is being peddled . . . Accordionist Joe Mooney now has a duo. His partner: bassist Bob Carter . . . Lakeside Park, Dayton, O., set Les Brown July 7; Jan Garber, July 8.

Tenorman Joe Thomas did not join Decca

ALONG TIN PAN ALLEY

A DREAM IS A WISH YOUR HEART MAKES	Walt Disney	OUT OF A CLEAR BLUE SKY	Dryer
BABY WON'T YOU SAY YOU LOVE ME	Faist	PETER COTTONTAIL	Hill & Range
C'EST SI BON	Leeds	RAIN	Miller
CHATTANOOGIE SHOE SHINE	Acuff-Rose	SAVE A LITTLE SUNBEAM	Capital
DEAR HEARTS	E. H. Morris	SENTIMENTAL ME	Knickerbocker
DIAMONDS ARE A GIRL'S BEST FRIEND	J. J. Robbins	STARS ARE THE WINDOWS OF HEAVEN	Pickwick
GIRL THAT I MARRY	Berlin	SUGAR FOOT RAG	Preview
GOD'S COUNTRY	Robbins	THE LONESOME WHISTLE	Dorsey Brothers
GOTTA HAVE MY BABY BACK	Peer	THERE'S AN X IN THE HEART OF TEXAS	S. House
IF I KNEW YOU WERE COMING	Mellin	THERE'S NO TOMORROW	Paxton
IF YOU WERE ONLY MINE	Robbins	THIRD MAN THEME	Chappell
IT ISN'T FAIR	Words & Music	YOU KISSED ME	Crawford
LEAVE IT TO LOVE	B. M. I.	WILHELMINA	Faist
MUSIC MUSIC MUSIC	Cromwell	WITH MY EYES WIDE OPEN	T. B. Harms

Records, as reported previously herein. He is still with the King label according to said plattery . . . Lee Egalnor behind the new Premium label, which boasts trombonist Miiff Mole in its talent stable . . . Henry Durst, ex-McConkey band chief, joined MCA in the Windy City as booking head for one-nighters . . . Parkway Records signed trombonist Benny Green's new big band . . . C. T. Melrose interests now operating Cedar Point, Sandusky, O., under a ten-year lease. William Snyder handling entertainment end for the chain . . . King Records signed Lucky Millinder's 15-piece ork and accordionist Milt DeLugg.

CHICAGO. Bill McCune ork at the Congress Hotel through Labor Day . . . Frankie Masters holds at the Stevens Boulevard Room with a WBKB video show . . . Willard Alexander office put Teddy Powell into the Blackhawk for a stay which may last through June. Blue Barron opens at the spot July 12 for two months . . . WLS and the park district co-sponsor an international dance festival, at the Stadium, Oct. 28 . . . Jack Fina will work all summer on a new package show, a la Sherman Marks' "Salute to George Gershwin," for fall showing. In September Fina opens at NYC's Waldorf, for a month.

Tex Beneke holds at the Edgewater Beach Hotel until July 7, with Vaughn Monroe, Cugat, and Freddy Martin following . . . Tony DeSantis' Martinique to use semi-names . . . Trianon Ballroom holds Chuck Foster until July 20, followed by Lawrence Welk for one month . . . Aragon Ballroom keeps Benny Strong through July 15, after which Dick Jurgens opens for



JACK FINA

four weeks . . . Pianist Chet Roble dropped his trio for TV work on ABC's "Tin Pan Alley," 8:30-9 P. M. (CDT), Fridays. He's playing a single at Helsing's Lounge until July 25 . . . Russ Bothie holds at the Lions-Milford Ballroom. His third year.

WEST. Sal Carson band at Hoberg Resort, Lake County, Calif., for the summer . . . Mickey Freeman held for the hot months at Hollywood's Thistle Inn . . . Tex Beneke to play six days at Cheyenne's rodeo, starting July 24 . . . Clyde McCoy at the Aragon Ballroom,

Ocean City, Calif., indefinitely . . . Five ex-Bob Cats cut sound track for Columbia's "When You're Smiling" . . . Red Norvo trio in the 20th-Fox flick "I'll Get By" . . . Altoist Benny Carter maestroed the flick band for "My Blue Heaven" . . . Pianist George Shearing at L. A.'s Oasis July 21 for two weeks, followed (maybe) by four weeks in San Francisco.

MGM Records signed the Kirby Stone quintet . . . GAC and Famous Artists Agency have joined forces to promote, among other things, more movie work for GAC clients: Jimmy Dorsey, Frankie Carle, et al . . . Leighton Noble into Santa Monica's Aragon Ballroom through July 20 . . . Garwood Van reorganized his crew . . . Casino Ballroom, Catalina Island, set the Milt Herth trio and Dave Cavanaugh's Curbstone Cops through Sept. 24 . . . Arthur Michaud and Tommy Dorsey have parted. Sale of Dorsey's Casino Gardens terperly has been nixed by the trombonist . . . Benny Carter arranging background score for the 20th-Fox documentary "Panic in the Streets."

Pianist Ted Straeter to etch for MGM . . . Pianist Erroll Garner returns to an S. F. nightery in Sept. . . San Francisco 88er Dave Brubeck slicing for the Fantasy label . . . Ernie Felice and Les Paul debuted their own waxery, F & P Records, for which Ernie will record . . . Carlos Gastel to steer trumpeter Maynard Ferguson's new ork . . . Louis Armstrong into the Bay City's New Orleans Swing Club Oct. 17 . . . Frank Yancovic into Ocean Park (Calif.) Aragon Ballroom until July 21 . . . Guitarist Dave Cugabour to build a dance band . . . Xavier Cugat grabbed for three RKO musicals. First is "Two

(Continued on page thirty-two)

Best cure
for lip
trouble!

BACH

mouthpieces

have helped thousands of musicians all over the world. If you have lip trouble, or lack endurance, try a Bach at your favorite dealer — TODAY

411 Cherry Street
Newark, New Jersey

Dear Mr. Vincent Bach
I was overjoyed when I got your answer to my letter about my trumpet playing problems. You probably remember that I was chafing out after a 45 top space on the staff. I followed your advice bought a Bach 10 1/2 C mouthpiece, and practiced without too much pressure day or night, the results were really good so good in fact, that I am really surprised at my self. Before, I was strong with my left hand and was chafing my lips off, and I don't know how I used to move up to the high register with all that pressure on my lips. You certainly did cure me of all that. I got used to playing without too much pressure almost overnight and the mouthpiece feels wonderful on my lips. Now my lips don't swell or get hard like they used to, either. All that is gone. Truly, I have more confidence in you now than all the other trumpet makers and manufacturers in the world. I am going to get a medium bore Bach trumpet, and will let you know about the soon. I am very anxious to meet you personally. I'll be in New York in a month or so, and if you are in then, I certainly would like to shake your hand. Thanks again, and God bless you for your wonderful help.

Very sincerely yours,
Nicholas Furano

Many sizes, rim shapes
and cup styles for
all brass instruments.



Send for free folder
VINCENT BACH CORPORATION
621-M East 216th Street
New York 67, N. Y.



OSCAR DuMONT ORCHESTRA—(Front row, left to right): Bobby Burns, piano; Sam Zotto, guitar; Oscar DuMont, leader; Harry Schenck and Bernie Lotstein, both tenor saxophonists; Paul Steffens, 1st alto and clarinet lead; Herbert Denish, 2nd alto; Algenon Haiken, 3rd alto and baritone. Second row: Jack McWilliams, Mike Vanella, and Franklin Astor, trumpets; Louis Manzi and Robert Lowden, trombones. Back row: Robert Cook, bass; Frank Mondo, drums.

Almonesson, N. J. At the Sunset Beach Club, eight miles south of the Camden-Philadelphia Bridge, Oscar DuMont and his sixteen-piece band have played for the last six months, and they show every indication of staying for at least the rest of this year. Trombonist Robert Lowden does DuMont's arrangements, and the band's book now runs to 197 numbers, 80 per cent standards, with three new arrangements each week. Vocals on ballads are handled by guitarist Sam Zotto; up-tempo vocals by the leader. The band is on the air twice weekly, coast to coast over CBS, Saturday nights 11:30 to 12:00 midnight, and Sundays from 12:05 to 12:30 EDT. Their new recordings on the Top Tune label are "Down by the Cool Blue Sea," "My Dream of a Lifetime," "Conspiracy," and "My Heart's Aflame." The band has logged several television programs, and a network commercial series is in the works. The style which DuMont and Lowden have worked out for the band is based on a clarinet lead, but the chords are not voiced as closely as with the Glenn Miller type of arrangements.

Spokane, Washington. At the Elks Club since 1937, the "Dutch" Groshoff Band has built an

enviable record: thirteen years in the same spot, and still going strong. Laurence Groshoff, the leader, was a pal of Bing Crosby's at Gonzaga in 1917, and Bob Crosby started with "Dutch"

Traveler's Guide To Live Music

in 1930. Later Ray Hendricks was singing with the band at the same time as Joe E. Green, of "Across the Alley from the Alamo" fame. On the occasion of Bing Crosby's triumphal visit to Spokane in September, 1948, the crooner asked "Dutch" Groshoff to act as his contractor, requesting twenty local men for the Philco show, and twelve for the benefit dance at the Natatorium Park, after the show.

Spokane, Washington. At the Brotherhood of Friends Lodge since December, 1948, the Jim Baker Orchestra has been playing six nights a week, and shows every sign of continuing at

the same stand for a long time to come. Jim Baker does his own arranging, using his string section to double the clarinets and saxophones. His book runs to around 600 numbers, including "pops," show tunes, two-beat Dixie, and even a few artfully arranged Westerns. All of the boys in the band double as singers, while Jack Warren (at the microphone in the picture) shares the solo vocals along with Sam Morton, the trumpet player. Joe Baker, baritone saxophonist, is Jim Baker's twin brother. The Baker twins are originally from Detroit, Michigan, and are still members of Local 5 there.

Joliet, Illinois. At the clubrooms of the Joliet Loyal Order of Moose (Lodge 300), the Jack Stuart Orchestra has played steadily for the last 178 weeks, since it was organized in November, 1946. Jack Williamson and Stuart Cooper are the leaders and vocalists—the band taking its official name from their first names. The orchestra plays for dancing, floor shows, and entertainment—supplying its quota of novelty, "funny hat," and comedy numbers. They have a very extensive book, and can play all requests—whether they're "pops," international music, classics, semi-classics, standards, or jazz.



JIM BAKER ORCHESTRA—(Front row, left to right): Jack Stewart, bass; Jack Wenner, m.c.; Jim Baker, leader; Basil Signon, Earl Shinkoskey, and Les Hildenbrandt, violins. (Back row, left to right): Sid McNutt, piano; Ed Lageson, drums; Sam Morton, trumpet; Joe Baker, saxophone; Curtis Martin, saxophone. Jim Baker's band has been a big factor in the success of the Brotherhood of Friends Club, which has two floor shows nightly, and "picks them in."



JACK STUART ORCHESTRA—(Left to right): Stuart Cooper, trumpet; John Eden, drums; Jack Williamson, clarinet; Chuck Bode, bass; and Tony Cemen, accordion. Cooper does the arranging, while he and the co-leader, Jack Williamson, do the vocals, with Tony Cemen joining them to make a trio. The band plays for dancing and for two floor shows six nights a week in the Loyal Order of Moose clubrooms, in Joliet, Illinois.



Arthur Lora
N. B. C. Symphony



William H. Cowardin
Richmond Symphony



Francis Fitzgerald
Indianapolis Symphony



George Drexler
Los Angeles Philharmonic



Nat White
Oklahoma Symphony



F. Georges Lauvent
Boston Symphony



Ben Gaskins
New York
Philharmonic
Symphony

Flute and Piccolo

THROUGH fourteen months we have done our best, print-wise, to make each of the instruments of the orchestra sound out in its own right. If you can hear the difference between the clarinet of a trumpet and the rumbling of a bassoon; the harp's zing and the double-bass's twang, can catch the tuba's steady tread behind the oboe's meandering and the cello's benignity beneath the violin's intensity, then we have to some extent accomplished our purpose. Now for the flute and its pint-sized relative, the piccolo.

Paired Woodwinds

Just to line up the woodwind group: they come roughly in twos, and all except the flute-piccolo group have reeds. Deepest and least often used as solo instruments are the bassoon and double bassoon. The clarinet and bass clarinet, versatile and vital, fill just about any role. Next higher in the scale are the oboe and English horn with their remote yet comforting tone. And

then come, highest of the woodwind group, the flute and piccolo, with ranges:



You can easily spot these last two in orchestras, since they are the only wind instruments held sideways, that is, horizontally across the mouth. Moreover the flute and piccolo are the only instruments of this so-called "woodwind" group which can respond to double-tonguing (*t-k-t-k*) and triple-tonguing (*t-t-k-t-t-k*).

The tone on the flute and piccolo is produced on the same principle used in blowing over the neck of an empty bottle: that is, the breath sets the column of air into vibration. In fact, air is all that does vibrate. It is this absence of reeds, strings and membrane which gives the flute that singularly pure and detached tone. Change in pitch is effected by a shortening or lengthening of the air column—this done by stopping holes ranged along the instrument's length.

This hole-stopping business used to be hazardous at best. You just pressed the ball of the fingers on the holes. This made for so many inaccuracies that Rossini a century ago wisecracked, "Is there anything more distressing than the sound of a flute? . . . Yes, two of them played together."

All this was before Theobald Boehm (1794-1881) took over. This remarkable man, from the time he was sixteen to the day he died at eighty-eight, had one goal in life: to make a flute that was both accurate in pitch and controllable in tone. Apprenticed to a goldsmith in his early youth, he spent his evenings drawing tones of doubtful aesthetic value from the poor little affair that passed for a flute in his day.

If it was recreation for him, it was pain for his neighbors. In self-defense one of them, a professional flutist, offered to give him lessons. Within two years he had sufficiently proved his calibre to land a position in a theater orchestra. But by now his craftsman's mind had become more absorbed in the instrument than in his progress on it. Many notes of the scale couldn't be played at all—and those that did come out were notably off pitch. After taking two years of training at the Munich University, learning principles of sound, he decided the tone holes without any mechanical stoppers were a liability. So he added keys which stopped the holes effectively and also made all notes available even to quite short-fingered players by an ingenious device of combination stopping. Next he turned his attention to the shape of the instrument and evolved from the conical affair then in vogue the cylindrical instrument we know today. In short, during the sixty or so years of his adult life, Boehm created an instrument "as precisely made as a first-class watch," one good for scalewise passages, arpeggios, grace notes, trills, rapid passages. Yet, for all the flute's efficiency, there is that saving flaw, bane of all instrumentalists, temperature. A slight out-of-tuneness may develop at extremes of heat and cold. There is also that human tendency to sharp in *fortissimo* passages and flat in *pianissimo* ones. We are glad for these small discrepancies. Perfection, after all, is a chilly thing.

As "coloratura soprano" of the woodwinds, the flute is used oftenest by composers for a light, disembodied effect. For instance, the flutes portray the fairies' dance in Mendelssohn's "Midsummer Night's Dream":



William Kincaid
Philadelphia
Orchestra

San Antonio Symphony Orchestra
L. Taylor, T. Curran, D. MacDonald

Portland Symphony Orchestra
M. Stout, R. Millard, A. Marshall

Utah Symphony Orchestra
R. Warner, S. Pratt, M. Davis





Louis Cheskin
Buffalo Philharmonic



Bernard Goldberg
Pittsburgh Symphony



Eric Evans
Buffalo Philharmonic



Jean Mackay Harling
Buffalo Philharmonic



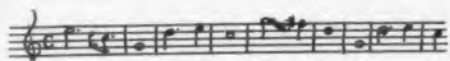
Pauline Bergeath
New Orleans Symphony



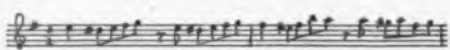
Britton Johnson
Baltimore Symphony

in Our Orchestras

The faun that Debussy so delightfully sketches during a half-day's romp starts off its afternoon with a cascade of notes from the flute. However, William Kincaid, first flutist of the Philadelphia Orchestra, firmly maintains that his instrument is not confined to the portrayal of moods fixyish and ethereal. "Rightly produced," he explains, "the tones of the flute are capable of passionate utterance. Great composers have written passages of deep feeling for it." Brahms certainly meant it to sound so in the last movement of his First Symphony, for he designated *forte appassionata* the following passage for flute:



and in the fourth movement of his Fourth Symphony, flutes give poignant expression to:



But its playful mood is the flute's most characteristic. Thus Ravel makes use of it in "La Flute Enchantée" and Tchaikovsky in the *Dance of the Toy Flutes* from his "Nutcracker Suite." And as for bird motifs—the flute has long since been accepted as the warbler of the orchestra.

There is at least one composition written especially for the platinum flute. (There are only six platinum flutes in the world, so the sale of this composition to date has not been large.) It is called "Density 2.1" by Edgar Varese. The name incidentally refers to the molecular density of platinum, not to how some players feel when they attempt to play the work.

There are two or three flutes in every symphony orchestra. There is only one piccolo. Moreover, the piccolo is only half as long as the flute, rarely utilizes harmonics and is, because of its smallness, hard to handle. Yet this undersized, two-octave instrument stands out above

all others whenever it gets even so much as a phrase to itself. No wonder Gluck in his "Iphigenia in Tauris" and Beethoven in his "Pastoral Symphony" used it for the portrayal of whistling winds and howling tempests. Berlioz in his "Damnation of Faust" had it suggest the infernal; and so it came to be called "the imp of the orchestra."

Among modern composers Shostakovich makes copious use of it, giving it a sustained solo passage in his Seventh Symphony, and Arcady Dubensky gave it solo prominence in his "Caprice," written for Ben Gaskins* and premiered by him in 1930. Kleinsinger's "Pewee the Piccolo" was composed particularly to display the instrument. Sousa's "Stars and Stripes Forever" has a passage for piccolo which the great bandmaster used to teature for all it was worth. He had all his piccolo players march up to the footlights and play it with a mighty flourish. It always brought down the house. Piccolos in concert bands, by the bye, take the part of the violins in the higher registers.

The problem of having a piccolo always available in major symphony orchestras is solved by having one flutist of the orchestra "double on the piccolo. (Flute players are always piccolo players and vice versa.) On rare occasions when two or even three piccolos are required, other of the flutes switch over. Incidentally about half of the piccolo players use wooden instruments, conical in shape, and the other half silver instruments which may be either conical or cylindrical.

No matter which kind is being used, however, the instrument curiously enough sometimes sounds, even in the hands of the best players, slightly out of tune. Some authorities insist even that its being ever so little off pitch is exactly why it holds attention so effectively. The

* I am indebted to Mr. Gaskins, flute and piccolo player of the New York Philharmonic Symphony, for much valuable information concerning both of these instruments.



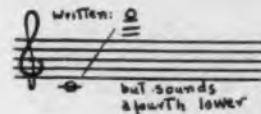
Walfrid Kujala
Rochester Philharmonic



John Burgess
Baltimore Symphony

fact that in its low and more manageable register it goes often unheard might bear out this contention.

Numerous variants on the flute and piccolo are to be found in our orchestras and bands. The alto flute with the following range:



and a tone unusually dark and rich in the first two octaves is being heard with increasing frequency on light concert radio programs and in movie music backgrounds. Actually more than 100 years old, this instrument is standard equipment for symphony orchestras and is employed by such serious composers as Ravel and Stravinsky. The fife is a simplified version of the flute, with six to eight finger-holes and usually no key. It is used chiefly in military bands. In concert bands it has been replaced by the piccolo.

—Hope E. Stoddard



John Wummer
New York Philharmonic Symphony

Philadelphia Orchestra
R. Cole, B. Atkinson, W. Kincaid, K. Terry

Rochester Philharmonic Orchestra
W. Kujala, A. Saurini, R. Klump, J. Mariano

Cincinnati Symphony Orchestra
R. Duning, R. Cavally, A. E. Fenboque



Concert and Military Bands

II. Michigan, Minnesota . . . Pennsylvania

The first instalment of this list of professional bands in the United States and Canada was published in our April issue.

City and Local	Name of Band	Name of Leader	No. of Men	City and Local	Name of Band	Name of Leader	No. of Men
MICHIGAN							
Battle Creek, 594	Battle Creek AFM Band	Dan Greenman	30	Asbury Park, 399	Asbury Park Municipal Band	Frank A. Bryan	26
Bay City, 137	Local 127 AFM Band	James Bennett	30	Dover, 237	American Weldry Band	Hugh S. Campbell	26
Escanaba, 603	Escanaba Municipal Band	Charles P. Johnson	40	Jersey City, 526	American Legion Garden State	Walter Lippelgoes	25
Grand Rapids, 56	National Guard Band	Gerald Mulder	36	Newark, 16	Basile's Band	Joseph Basile	25
Iron Mountain, 249	Iron Mountain-Kingsford Band	Etolo Rocconi	35		Anderson's Band	L. R. Anderson	25
Marquette, 218	Marquette Municipal Band	James J. Belland	30		National Band	G. Guardasbasacio	25
Pontiac, 784	Pontiac Federation Concert Pontiac Federation Military	Dayton Richardson	40		Roma Band	G. Pucciarelli	25
	C.I.O. Military	Dayton Richardson	28		50th Armored Division Band, National Guard	Theo. Hoops	25
Port Huron, 33	Port Huron City Band	Corwin Colford	28		Portuguese Band	Ella Pascale	25
Saginaw, 57	Saginaw Eddy Band	W. H. Phillip	35-45		Kurkewicz's Band	Walter Kurkewicz	25
Sault Ste. Marie, 593	Sault Ste. Marie City Band	Wm. A. Boos	24-30		American Legion Post No. 10	Peter Rosenzweig	25
					Dick Perry's Band	Dick Perry	25
					Matthews' Band	Jos. A. Matthews	25
				New Brunswick, 204	St. Mary's Brunswick Somerville	Manello Polombi	25-35
					Oscar Walen	Oscar Walen	25
					Connie Tarentino	Connie Tarentino	25
				Paterson, 248	114th Infantry Band	Edward Cortere	25
					Passaic Concert Band	John Neglia	25
					Dittamo's Concert Band	R. Oliviero Dittamo	25
				Perth Amboy, 373	Goodwill Band	William McDede	30
				Trenton, 62	Winkler's	Martin Mayer	40
					Vosa	Vincent Vosa	40
					Radice	Peter Radice	40
					Ryba	Stanley Ryba	40
				Vineland, 595	Red, White & Blue	Vincent Evangelista	25
					Vd. American Legion	Joseph Diorio	40
				NEW YORK			
				Albany, 14	Fort Crato Band	James Leyden	30
					Lo Presti Band	Anton Lo Presti	25
					Cappellano Band	Louis Cappellano	25
					Cappellano Band	Charles Cappellano	25
				Auburn, 239	Auburn Civic Band	Maurice Rose	38
					Auburn's Orchestra	Harold Henderson	25
				Batavia, 575	American Legion Post 332 Band	Angelo Zimarino	28
				Beacon, 559	Beacon City Band	Michael Usifer	25
				Binghamton, 380	Binghamton Phil. Band	W. W. Martin	35
					C. L. U. Band	W. W. Martin	28
				Buffalo, 43	Buffalo Philharmonic Band	Max Rauchstadt	30
					Plewacki Post, Am. Legion	Lester E. Remsen	45
					High Hatters Band	George E. Feusi	25
					Lamb Post, Am. Legion	Ottomar Wirges	28
					Brounschidle Post, Am. Legion	Arthur Welte	35
				Buffalo, 533	Local 533 Band	Perry A. Gray	32
				Dunkirk, 108	White Eagle Band	W. R. Nowak	35
				Elmira, 314	Elks Band	Ira J. Hamlin	35
				Geneva, 570	Geneva Local 570 Band	Chester Robb	27
				Glens Falls, 129	Glens Falls City Band	Alphonse Mark	22
				Gloversville, 163	Johnston Band	Charles Jenner	25-40
					Gloversville Band	Fred Battry	25-40
				Hamburg, 649	Hamburg Band	John Surra	45
				Ilion, 383	Remington Typewriter	Sam Nile, Jr.	35-65
				Ithaca, 132	Municipal Band	Walter Beeler	40
				Kingston, 215	Kingston Municipal Band	Salvatore Castiglione	28
				Mechanicville, 318	Mechanicville City Band	Ferdinand Amodeo	30
				Middletown, 809	Middletown Concert Band	Jos. Stellato, Sr.	30
				Newburgh, 291	Ortone's Band	Ernest E. Ortone, Sr.	25
					D'Agostino's Band	Giacomo D'Agostino	25

(Continued on page twenty-six)



THE VIOLIN

Views and Reviews

By SOL BABITZ

THE PERFORMANCE OF CHORDS IN THE MUSIC OF J. S. BACH

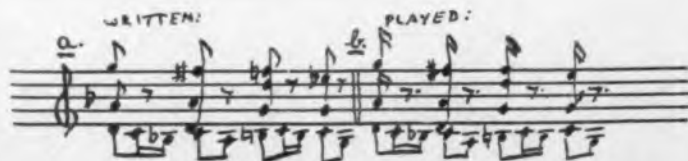
There are divergent opinions regarding the manner in which the chords in Bach's violin music are to be played. I believe the matter could be easily settled if the facts of eighteenth century technique, style and instruments were better understood. The music was written for a different violin and bow from that on which it is being played today, and if we understand how it was intended to sound we could imitate it on the modern instrument. My experience with the old instrument inclines me to prefer it to the modern one for aesthetic reasons, and for the same reasons I prefer the modern violin and bow for modern music.

The outward arched bow of the eighteenth century could *not* play on three or four strings at a time much better than the modern bow. However, it could attack three or four strings at a time very easily without much pressure, and then release the chord to remain on one or two strings, e, a, d or g. The hard modern bow on the other hand attacks three or four strings only with a scratching or roaring sound, and it is difficult to end on one or two strings gracefully. However, with a slightly flattened bridge and tight hair it is possible to improve somewhat the sound of the modern violin in this respect. I would mention in passing that the average modern violin bridge is curved more than it needs to be. This extreme curvature causes much of the excessive scratching when a chord is attacked on three or four strings in the eighteenth century style, and also makes excessive right arm motion necessary in ordinary string changing. Experience has shown me that neighboring strings do not sound accidentally when the bridge is slightly flattened.

As for the eighteenth century violin, it was a much different instrument from the modernised instrument we use today. Among other things, it had a shorter, thinner bass-bar; differently designed bridge; all gut strings, with only the g wound; shorter, wider neck, and shorter fingerboard. A four-string chord on this instrument was an equally balanced thing with all the strings sounding equally loud. The modern violin on the other hand is extremely unbalanced dynamically, and the upper strings sound three or four times louder than the lower ones:

MODERN VIOLIN	18th CENTURY VIOLIN
fortissimo	mezzo forte
forte	mezzo forte
mezzo forte	mezzo forte
mezzo forte	mezzo forte

As a result of this imbalance chord passages in which the important notes are on the d or g string sound meaningless because the unimportant notes on the upper strings are too loud. To offset this, some modern violinists play chords in reverse in order to end on the lower strings and make them audible. This reversal, however, is very disturbing because it introduces an unmusical swooping sound. The best compromise on a modern violin is to play with a full chord attack and try to end on the important note. The effect in the following passage from the G Minor Fugue is approximately as follows:



(Continued on page thirty)

EVERY DAY

MORE PROFESSIONALS

CHOOSE

Premier

ACCORDION PICK-UP

(patent pending)

CHARLES NUNZIO

ELMA
SANTA

ALFRED MAYER

OSCAR L.
WILLIAMS, Jr.

Price \$37.50

can be tried without marring your accordion

ask your
music dealer

or
Write today!

SORKIN MUSIC COMPANY INC. TM-93
251 Fourth Ave., New York 10, N. Y.

Send me your free circular showing the Premier
Accordion Pick-up and its exceptional features,
and giving complete specifications and prices. Send
name of nearest music dealer where I may try one.

Name

Address

City State

Summer Music

New York has also two between-season symphonic outlets. The "Carnegie Pops," informal for all its Carnegie Hall setting, completed its month-long schedule June 1st, thus dovetailing neatly but not raspingly with the opening night of the Stadium concerts, June 19th. In the Carnegie series, conductors Enrico Leide, Alfredo Antonini, Igor Buketoff, Franco Auri and Frederick Fennell directed concerts that accentuated the light and insouciant.

New York's Stadium Concerts ("best music at lowest prices"), now in its thirty-third year, will present eight weeks of five concerts a week. Saturdays' programs will be light; soloists will appear Mondays and Thursdays. Conductors already chosen are Dimitri Mitropoulos, Pierre Monteux, Vladimir Golschmann, Efreim Kurtz.

Another city in New York State, Buffalo, plans a series of pop concerts, to start July 11th and continue twelve weeks with one concert a

this eight weeks in length and conducted by Izler Solomon. There are to be three performances weekly in the famous Congo Square. The orchestra consists of fifty or sixty musicians.

Mid-West Opera

If the East and South are absorbed in symphony in summer, the West blossoms out in operatic series. Take Cincinnati. Every summer now for twenty-eight years Cincinnati has put on a season of opera which has been the envy of the whole country. The Federation is doubly proud of this project because its growth and expansion was largely due to the managerial ability of the late Oscar Hild of our Executive Board. Through his good services, the Cincinnati Opera today plays the second longest season of any grand opera company in the United States. Besides, it pays its way, is no longer an expensive luxury to music patrons. Also it has become a steady employment factor for musicians and artists and a subject of civic pride to all Cincinnatians. It will continue this summer a worthy memorial to a great musician and a great man. Robert L. Sidell will be the new director.

Beginning the first week in June, the Municipal Theater Association of St. Louis, a civic and non-profit operation, presents a summer season of thirteen weeks of musical shows in an outdoor theater which seats 10,000. This season, its thirty-second, to continue through September 3rd, will consist of a dozen musicals, each running around a week, among which will be "Brigadoon," "Lady in the Dark," "The Desert Song," and "Carousel." The fifty-piece orchestra will be directed by Edwin McArthur.

Indianapolis is to have four consecutive weeks of operettas, one performance each night. An orchestra of twenty-five musicians will be employed, of which eighteen are members of the Indianapolis Symphony Orchestra. Edward C. L. Resener will direct it.

Colorado boasts two operatic projects. Charles C. Keys, Secretary of Local 20, Denver, writes us that the Central City Opera House Association is planning a season of four weeks in July which will include "Butterfly" and "Don Pasquale." Tibor Kozma will conduct. Aspen, Colorado, will begin a Wagner cycle June 26th, in which Helen Traubel and Lauritz Melchior will appear as soloists.

Berkshire Festival, Massachusetts

TIME WAS when at the close of the last concert of the regular season—say in late March or early April—strings were slacked, harps swathed and wind instruments laid in their velvet-lined cases. Then the orchestra musician, after mowing the lawn, cleaning the cellar and tinkering with the jalopy, would begin to inspect the want ads with more than a casual reader's interest. For he had five months ahead of him without musical employment, and he and his family had to eat. Though in some cities this condition still holds good—if you can call "good" so sad a state—in most, what with the R. and T. Fund and citizens' growing tendency to love music in May as they loved it in December, concerts have become fully accepted as year-round fare. In some cases, indeed, the musician continues to play in the same orchestra he has been a member of during the winter. And he plays to audiences more relaxed and therefore more responsive.

The present survey by no means gives a complete picture of summer employment. String quartets, hotel ensembles, dance bands—these absorb much of our winter season players. However, this survey does describe most of the larger organizations which either take over the personnel of the winter orchestras *en toto* or absorb it in part. That they also bring pleasure to multitudes of people must be notched off as another evidence of the through-and-through rightness of all right things.

Atlantic Seaboard

Boston Symphony Orchestra members are the means of providing summer entertainment in two localities: at the Esplanade concerts in Boston and at the Berkshire Festival in Tanglewood. The former series conducted by Arthur Fiedler runs on a six-day basis through July. The latter extends from July 8th to August 13th and includes nine concerts by full orchestra. Serge Koussevitzky is the orchestra's regular conductor.

Watergate Concerts, Washington, D. C.



Saul Caston



Enrico Leide

week. At Chautauqua, New York, the symphony orchestra—the first of its twenty-four concerts will be presented July 15th—will be directed by Franco Auri.

The Robin Hood Dell series in Philadelphia will open its series June 19th, one week earlier than last year and will run six weeks, that is, through July 27th. Of the eighteen concerts to be given, twelve will feature noted soloists. Margaret Truman will sing July 27th.

In Washington, D. C., the Watergate Concerts will stress American works, as a tie-in with the National Capital Sesquicentennial. Howard Mitchell will direct this series.

Traveling down the Atlantic coast, we find a pop concert series in Atlanta, Georgia, made possible through the Music Performance Trust Fund, plus allocations from the city of Atlanta and Atlanta enterprises. The concerts are designed for audiences of mixed ages and cultural backgrounds—and conductor Albert Coleman evidently arranges programs with high skill, if one is to judge by the thousands who in past seasons have swarmed into the concert hall.

New Orleans is another Southern city to boast a summer series.

Arthur Fiedler



Edwin McArthur



Albert Coleman



East and West

To edge still further westward, the University of Utah will sponsor an opera season which will be held in Salt Lake City and which will use approximately forty-eight members of the Utah Symphony for a period of three weeks. "Promised Valley," the story of the migration of the Mormon pioneers to Salt Lake Valley (music by Crawford Gates, book by Arnold Sundgaard) will open the season July 4th. From July 14th to 17th "Faust" will be presented in four performances.

Opera in the South

To swing Southward, Louisville, Kentucky, is to have summer opera such as it has had for a number of years, the first presentation to be "Show Boat." This will begin July 7th and continue for ten nights, followed in the order given by "New Moon," "Chocolate Soldier," "Bloomer Girl," "Roberta," and "Merry Widow," each for one week. The orchestra will have twenty-four players, and the conductor will be John McManus. Earle R. Keller will be orchestra manager and associate conductor.

Dallas will again have its "Starlett Summer Operetta" for twelve weeks, using a minimum of thirty orchestra men.

Los Angeles Civic Light Opera Association is presenting a season of light opera lasting twenty-three weeks April 24th through September 30th. The shows are "Chocolate Soldier," "South Pacific," "Rose Marie" and "Lost in the Stars." The Greek Theater—an open-air theater in Griffith Park—will present light opera for a season of ten weeks, July 3rd through September 9th.

Chicago Symphony

The wealth of operatic performances in the West does not mean this region is devoid of symphonic fare. Chicago will present two orchestral series: Ravinia Park and Grant Park. The Ravinia season is of particular significance this year since a beautiful new pavilion is to be dedicated. The Chicago Symphony Orchestra under the successive direction of Eugene Ormandy, Antal Dorati, William Steinberg, Josef Krips, Pierre Monteux, will present twenty-four concerts. The season will begin June 27th and continue—with four concerts a week—through August 13th.

Artur Rodzinski

Nicolai Malko

Izler Solomon



"Music Under the Stars" in Chicago's downtown lake-front park—it is now sponsored by the Chicago Park District though its first season's expenses were borne by Local 10—opens its sixteenth season June 28th. It will continue giving four concerts a week until August 19th, the date of the Chicagoland Music Festival. The concerts are free. The crowds vary from 5,000 to 75,000 and total attendance for the season now averages around a million. This year's guest conductors will include Paul Breisach, Erich Leinsdorf, Victor Alessandro and Silvio Insana. The series' regular conductor is Nicolai Malko. The Grant Park Symphony Orchestra employs seventy-five instrumentalists.

Besides this double offering, Chicago has a third musical outlet. A series of twenty-four concerts using thirty-five musicians is financed by the Music Performance Trust Fund. These concerts will be held on successive Sundays rotating among Jackson Park, Lincoln Park and Garfield Park.



Leonard B. Smith



Dimitri Mitropoulos

Kansas City is to have a summer orchestra of symphonic calibre—one with forty-five members—playing two concerts weekly for eight or more weeks. N. DeRubertis will be the conductor.

The Denver Symphony Orchestra Association is planning a summer orchestral season in Aspen, Colorado, and six weeks in the Park of the Red Rocks just west of Denver. Saul Caston will be the director.

Joint Project

The Music Performance Trust Fund is at least partly responsible for several musical projects in Minneapolis. Among these is an orchestra of thirty-eight pieces composed of members of the Minneapolis Symphony. Also there will be three concerts given at the University of Minnesota with a fifty-piece orchestra sponsored jointly by the University of Minnesota and the Music Performance Trust Fund.

Milwaukee's "Music Under the Stars" summer series will have a symphony orchestra composed of Milwaukee instrumentalists with Artur Rodzinski as con-



Grant Park, Chicago

ductor. The first of the six concerts in the series will be presented June 27th with Frances Yeend as guest soloist. The County Park Commission also announces that three "pop" concerts will be presented, besides the regular series, these conducted by John Anello. Through the help of the Music Performance Trust Fund, the Detroit Symphony Orchestra, defunct during the past winter season, will play a series of concerts at the Music Shell, Michigan State Fair Grounds. A citizens' committee is working to raise funds for additional time.

California is active musically during the summer months, from one end of its vast length to the other. Stern Grove in San Francisco has for many years been used for performances operatic, symphonic and concert band. This summer it will have all three sorts of entertainment. Down Los Angeles way, the Hollywood Bowl's "Symphonies Under the Stars" will again give their noteworthy programs. Here in an eight-week season beginning July 7th, the entire Los Angeles Philharmonic Orchestra is engaged for the season as well as guest conductors Koussevitzky, Rodzinski, Wallenstein, David Rose and others.

Canadian Schedule

The Toronto Philharmonic Orchestra is in course of presenting seventeen concerts (Thursday evenings) in that city, May 25th to September 14th. These concerts are operated by Local 149, Toronto, and are arranged on a share-plan basis for the benefit of our Toronto Symphony musicians in order to assist them during the difficult summer months. Guest conductors

(Please turn to page thirty-one)

Hollywood Bowl



"FUTURITY"



MACCAFERRI'S

"FUTURITY" PLASTIC REED



Embodying every improvement that science, experience and technical ingenuity can provide; made of the best tone-producing material. FUTURITY has all the qualities you have always wanted in a reed. And it will remain a new reed for a long time to come, as FUTURITY has 100 times the life of the finest ordinary reed. Performance, durability and economy beyond compare.

ALWAYS NEW— ALWAYS READY TO PLAY.

CLARINET each \$.75
ALTO SAX " \$1.00
TENOR " \$1.25

ASK YOUR DEALER OR SEND COUPON

Please send me the following
FUTURITY Reeds:

Quantity.....Instrument.....

Strength.....

1 1 1/2 2 2 1/2 3
SOFT MED. SOFT MED. MED. HARD HARD

Remittance encl.....C.O.D.....

Name.....

Address.....

City.....State.....

My Dealer.....



ADDRESS: FARMCO • 3050 WEBSTER AVE., NEW YORK 67, N.Y.

Concert and Military Bands-- II

(Continued from page twenty-two)

City and Local	Name of Band	Name of Leader	No. of Men
New Rochelle, 38	Westchester Symphonic Concert Band	Frank Zottola	
New York, 802	8th Regiment 199th Army Band 15th Infantry plus 369— A.A.A.G.P. Band	Rocco Merlo James Donnelly	42
	Goldman Band	Lt. Albert Maxwell	
	71st Regiment	Ed. Franko Goldman	65
	69th Regiment	Lambert Eben	35-40
	12th Regiment	Patrick Austin	35-40
	7th Regiment	Paul Zikoll	35-40
	22nd Regiment	Maj. F. W. Sutherland	35-40
Niagara Falls, 106	Altler's Band	John Price	35-40
	Danna's Band	Louis Altler	35
	Oswego Fed. of Mus. Band	Edward Danna	35
Oswego, 441	Port Jervis Band	Weldon M. Grose	32
Port Jervis, 667	Rochester Park Band	James V. Latham	25
Rochester, 66	Veterans Park Band	John W. Cummings	50
	Slager Post Band	Francis S. Pethick	50
	54th Regiment Band	Francis S. Pethick	35
	Genesee Falls Band	Floyd King	35
	Elks Band	William Hoyt	35
Rome, 313	American Legion	Dr. Joseph Silha	35
	Revere Band	Louis Meruccl	35
		Ernest Bantell	25
Saratoga Springs, 506	Eagles' Band	Charles E. Morris	40
Schenectady, 85	Western Gateway	Frank Coloby	25
	Schenectady City Band	Jos. Hillabrandt	25
Troy, 13	Kirkpatrick's Band	S. J. Kirkpatrick	25
	Doring's Band	Walter Connor	25
	Pignanelli's Band	Ben Pignanelli	25
	Italian Community Band	Patsy Zucaro	25
Utica, 51	Schueler's Band	William Schueler	25
Yonkers, 402	Chas. Rice's Military Band	Charles Rice	26
	J. Leonard Bauer	J. Leonard Bauer	26
	Symphony	Frank H. Dooley	40
	String Ensemble	Herman Gordoan	10
NORTH CAROLINA			
Asheville, 377	Brevard Festival Orch.	James C. Pfohl	45
Winston-Salem, 534	Local 534's Band	J. C. Mason Emde	22
NORTH DAKOTA			
Minot, 656	Minot City Band	Arvel N. Graving	26
OHIO			
Akron, 24	Metropolitan	Clark Miller	40
Alliance, 68	Alliance City Band	Wm. Besh	25-30
Canton, 111	Nazir Grotto	Charles E. Lotz	50
	American Legion	Donald R. Stump	50
	Thayer Military	Wm. E. Strasser	40
Cincinnati, 1	Walter Esberger Band	Walter Esberger	40
	Smittle's Band	George Smith	40
	Herbert Tiemeyer	Herbert Tiemeyer	40
	Harry Gasdorf	Harry Gasdorf	40
Cleveland, 4		A. Caputo	40
		Milton Foy	40
		E. Manring	40
		A. Russo	40
		A. Vitale	40
Columbus, 103	Franklin Post No. 1. American Legion 37th Division Band. Ohio National Guard Columbus Lodge No. 37. B.P.O.E. (Elks)	Alphonse Cincione	50
		Robert W. Hicks	40
Greenville, 599	Treaty City Band	Robert Motzer	45
	Greenville Concert Band	William Kurz	30
	Inman Concert Band	Dwight L. Brown	35
Hamilton, 31	Rube Band	Lee Inman	21
	Kiefer's	Charles E. Fordyce	9
	Local 159's Band	Ed. Kiefer	40
Lorain, 146	Dover Concert Band	Dr. S. E. Pete	40
Mansfield, 159	Piqua Elks Civic Band	D. E. Greco	50
Piqua, 576	Schaefer's Band	Robert Hance, Jr.	40
Sidney, 801	Local 223 A.F.M. Band	Franklin J. Schaefer	20
Steubenville, 223	Holland's Band	Emil Holz	45
Toledo, 15	Leonhardt's Band	Kenneth Holland	35
	Otis Band	Wm. F. Leonhardt	35
	Barrett's Band	Wesley Otis	35
	Sainton's Band	Milo Barrett	35
	Pascaella Concert Band	Joseph Sainton	35
Youngstown, 86	Zanesville Memorial	Stephen Napolitano	30
Zanesville, 54	Concert Band	Paul Kern	35

INTERNATIONAL MUSICIAN

City and Local	Name of Band	Name of Leader	No. of Men
OKLAHOMA			
Tulsa, 94	A. F. M. Local 94	Paul Cumiskey Ed. M. Gambill Frank E. Lewis Tony Smith W. N. "Duke" Loucks	25-50
OREGON			
Portland, 99	Portland Concert Band American Legion Band, Post 185	Ed. McDowell William Hune	40 40
PENNSYLVANIA			
Allentown, 561	Allentown Band Pioneer Band Marine Band Municipal Band Riverside (Drummies) Band Sons of Veterans Band Fullerton Fire Co. Band Catasauqua Band Egypt Band Macungie Band	A. L. Meyers G. J. Reinsmith Albert P. Marchetto Harry R. Newhard Capt. Chas. Knecht Capt. Chas. Knecht Ralph A. Daubert Vincent V. Suppan F. O. Reinert Ralph A. Daubert	45 45 45 45 30 30 30 30 30 30
Bangor- Stroudsburg, 577	Bangor Cornet Band	Chas. R. Steinmetz	30
Beaver Falls, 82	Patterson Township Fireman's Band Monaca Cornet Band West Alliquippa Band American Legion Band of Bethlehem	James Mills James Sebastian Carl D'Atri	50 40 45
Bethlehem, 411	Pioneer City Band Chester Elks Band Lukens Steel Band City Band	Raymond Huston Adolph Ferrerio Thomas Leeson Charles Gates Donald C. Ramos	60 40 40 40 30
Carbondale, 130 Chester, 484	Shawnee Elizabethtown Military Band Italian Band Military Band of Scotland Triple City Band Brown-Lynch Post 9 Band B. J. Donovan Post Band Interstate Municipal Band Ellwood City Band Nutter's Concert Band Savelli Concert Band Sulkowski Concert Band Saint Ann's Band Saint John's Band Negrone's Band Veterans of Foreign Wars Band	Warren I. Johnson Kenneth E. Ebersole W. C. Bishop Medio Molinaro Robert Barkell Charles Porrello Anthony Lochetti Willard B. Hartman Chas. D. Knecht, Jr. Mr. Caputo Oscar L. Nutter Anthony Savelli Joseph Sulkowski Geo. C. Farrar Michael Olsoo John Negrone	35 35 25 18 30 31 41 21 35 35 30 30 25 45-55 33 31
Columbia, 296	Lyric Band of Hanover American Legion Post 27 American Legion Post 143 I. O. O. Moose V. F. W.	H. W. Swartzbaugh Allen Quirk Harold Yeagley S. Colangelo Charles Walls J. E. Altmiller John Stanzola Ed. Natafalussy	75 50 40 50 40 30 37 30
Connellsville, 417	Liberty Band of Hazleton Mother Grace Band Moose Band West Hazleton Liberty Band V. F. W., McAdoo, Pa. Weatherly Band Lancaster City Band Littitz Community Band American Legion Band American Legion Band of Nesquehoney Victory Band of Coaldale Perseverance Klopp's Band Die Lauterbach Palmyra Legion Keystone Band Newmanstown Alumni American Legion Eagles Band	Paul Glubshinsky Ralph Marsicano Louis Romano Leigh Wittell Harry Neidermeyer Chet Steinman William Norwood William Miller Art Strohmman R. C. Klopp J. L. Moore Fred J. Erdman John Stambaugh J. Gordon McLean Wm. C. Becker John Unsinn	30 24 30 30 25 41 38 48 35 30 12 45 35 30 35 35 35
Easton, 379	Armand Venditti Frank Oliver Arthur DeSimone Arthur DeSimone Ray L. Tyson Loreto Marsella		45 45 45 60 45 45
Ellwood City, 545 Erie, 17	New Kensington Firemen's Band Arnold Firemen's Band Veteran's Band Local 630 Concert Band Norristown Band Verdi Band		
Freeland, 557			
Glen Lyon, 696 Greenville, 460			
Hanover, 49 Harrisburg, 269			
Hazleton, 139			
Lancaster, 294			
Lansford, 436			
Lebanon, 750			
Mahanoy City, 170			
New Kensington, ton, 630			
Norristown, 341			

(To be continued)

SELMER
EXCLUSIVE
ACCESSORIES

Hunting for that
New Sound?

Here's the secret!



RUNYON
Sax and Clarinet
MOUTHPIECES

Score one more for Runyon! For a Runyon will make it easy for you to capture that elusive "new sound" on your sax and clarinet. Try one at your Selmer dealer's today and see for yourself!

You'll like the way a Runyon Mouthpiece improves your playing — by stepping up resonance, im-

proving response, easing attack, and enriching your tone throughout the whole compass of your instrument.

"Matched Bite" design means easier and faster doubling . . . the same embouchure for alto, tenor, and baritone.

Seven facings, in maroon, ivory, and black.

Runyon Metal Mouthpieces



The same outstanding features of thin-walled molded Runyons, translated into polished metal. Developed and perfected by Chicago's famed teacher of professionals, Santy Runyon. Tenor and alto sax, available in 6 facings.

Look for the Runyon name
at your Music Dealer's

See and try Runyon Mouthpieces at your favorite music dealer's, or write for latest literature.

Address Dept. B-61, SELMER, Elkhart, Indiana



EVERY DRUMMER

SHOULD HAVE THIS NEW ...

1951
Free Catalog!



WORLD'S FINEST DRUMMERS' INSTRUMENTS

Hold Everything!—until you see this exciting new drum catalog. Send for your FREE copy of this '51 catalog of Leedy & Ludwig drums and drummers' instruments—TODAY. It's loaded with NEW and REVOLUTIONARY advancements... you'll see "New Era" snare and bass-drums with narrower shells—new shell mount cymbal holder—improved sock cymbal pedal—new shell mount tom-tom holders—new silent practice pad—and most important, the BIG NEWS of the drum world... "KNOB TENSION" drums! Your local dealer will soon have them... Top name drummers are already talking about them. See them in the '51 catalog... try them at your dealers!

LEEDY & LUDWIG, DEPT. 605 ELKHART, INDIANA

Yes! Send me your 1951 Catalog!

NAME _____

ADDRESS _____

CITY _____

STATE _____

POSITION _____



Leedy & Ludwig
ELKHART, IND

PROTECT YOUR FUTURE — Buy Your EXTRA Bonds Now!



Technique of Percussion

By GEORGE LAWRENCE STONE

BOB WYMAN

Just imagine a show with over two thousand *cues* for just one drummer to catch! And imagine what a tough job for a substitute, sitting in on such a show at short notice! These thoughts, particularly the latter, revolved in my mind as I caught the *Ice Follies* during its recent Boston visit and, from a special close-up seat, watched drummer-man Bob Wyman do his stuff.

This is an interesting show and Bob is an interesting drummer. An ice show is a thing of beauty in itself. It possesses a rhythmic flow of motion from beginning to end. No aggregation not on skates can attempt to duplicate the rhythmic beauty of its scenes and the smooth, graceful transitions from one scene to another. Such a show depends to a great extent on its musical background, no small part of which is contributed by the punctuation of the drummer, whose catching of *falls, kicks, slides, etc.*, highlights such action.

Show drummers don't seem to get the same publicity as those in some other lines and it is too bad this is so, for there are many interesting personalities among theatrical skin-thumpers, among them being said Wyman. Originally from Rumford, Maine, Bob received his drumming instruction in Boston from the late Harry A. Bower and, in due time, joined Boston's Local 9. Naturally, he is well known to those of us who, unfortunately, are referred to as *old-timers*, but to many of the younger group in Local 9 who, after seeing the *Ice Follies*, inquired, "Who is that marvelous drummer?" it came as a shock when they were told that they could locate him in their own union book. This is what happens when a musician travels for fourteen years with a road show.

Drummer on Ice

In answer to my suggestion that Bob write down some interesting aspects of an ice show he sent me the following:

"I joined the *Ice Follies* in 1936," writes Bob, "taking the place of a Chicago drummer who had contracted pneumonia. I expected to leave on his return but, after recovering, he decided he had had enough of ice-houses. Consequently I have been with the show ever since.

"I liked the personnel. These were people such as I never had seen in all my show business experience. The majority of them were talented girls and boys of high school age who never had been with any other show and, for the most part, never would. There was no quarreling and none of the petty jealousies so common with professional companies. It was just a happy family and it is the same today.

"The *Ice Follies* has been very successful and is owned by Oscar Johnson and the two Shipstad brothers, Eddie and Roy. They are just regular guys. It isn't often that one can speak that way about employers who are in the big dough. We travel almost entirely by special train and on long runs there is always something doing in the way of entertainment—games, movies, and such. The bosses see to that.

"The *Ice Follies* music (much of which is original) is especially arranged and carried in a special trunk. There are two complete sets, one a photostat which is sent ahead for use of musicians in the town coming up. Everything is written out and in direct sequence—no jumping back and forth. Many musicians have marveled at the perfect condition of this music. It costs quite a bit, but it pays off in the opening shows.

"The show carries four musicians. Our conductor, Mr. Walter Rudolph, is a concert pianist and, for many years, he played a concerto on a special piano out on the ice. He is a truly fine schooled musician and I believe the reason for his success with one of the toughest shows on the road is because he does not keep his musicians under a strain.

He points out every mistake, but with a smile. Consequently, the orchestra is always relaxed and able to do its best.

"Our second conductor is Mr. George Hackett, an arranger, who plays piano both with the orchestra and for company rehearsals (two a week). He is, of course, prepared to take over the show at a moment's notice. Then there is Paul Gannon, our announcer—another swell guy—who has an excellent voice and who came to us from radio station KDKA.

"The show carries a drummer for the simple reason that there are so many cues (I counted them one season and there were more than two thousand) that a local man would have some fun learning them for the first show. Many cues cannot be written in the music and many more are of the *anticipation* type (the distance between the drummer and a performer at the far end of the rink is so great that the drummer must *anticipate* the action of the performer's *fall* or *kick*. Otherwise his effect will sound too late). Indeed, the Ice Follies is often referred to as a 'drum show.' The music is necessarily *square* because everything out front is done by counts and no afterbeat cymbal is allowed, which same was difficult for me to get used to.

Heating System

"On account of the ice surface, the rinks usually have a high humidity, even in dry weather. In hot climates there is an actual fog which hangs over the ice and this, as you know, is not good for the tubs. Rain makes matters still worse. I solve the problem to some extent by using heaters in both bass and small drums. These heaters are on twenty-four hour live lines; in other words, circuits which are hot all the time. Of course, we have a public address system; so I am able to play as normally as I would in a theater pit.

"This year my outfit fills ten trunks; bass drum, small drum, chimes, bells, tympani, giant tom tom, and special effects. It takes me about two hours to set up this outfit but on getaway night, as soon as I have finished with an instrument, I pack it. So at the last march I am pretty well in the bag. We have a swell bunch of stage-hands and I invariably find my trunks set as closely to the stage as possible—nearly always on the bandstand itself.

"My most painful experience with this show occurred some years ago at New Haven. The manager of the Arena there being dissatisfied with the P. A. System, decided to dress up the bandstand as a full-sized shell, thinking thereby to project the music without electrical aid. My drums were arranged on a riser at the back, and right up against the shell. At rehearsal, a young fellow who happened to be out front came back and raved about the way I played. 'Your drumming is terrific,' he said. 'I'm going to call up J. Burns Moore and get him to come and hear you.' Naturally, I felt highly pleased. Just about then our production manager decided that the shell idea was N. G., said the drums sounded like cannon, and ordered it out. It being too late to make the change before the night show, I was instructed to play no drums except to catch, extremely *pianissimo*, a few of the most important tricks. Of course, this had to be the night that an usher came back just before the overture and handed me a card imprinted *J. Burns Moore!!!* The show went back to normal at the next performance but I didn't. To this day I cringe when I think of the chain of circumstances which led one of the finest rudimenters in the country to go out of his way to hear me, after a whacking big build-up, play NOTHING AT ALL."

Thus ends the story, according to Bob, but G. L. S. adds a few personal notes that the gentleman modestly omitted. Like so many outstanding performers, he came up the hard way, with plenty of experience in dance, concert and, especially, in the theater pit. Incidentally, he's got that smooth even *roll* on a snare drum that seems to be the trade mark of, above all others, the pit drummer.

Bob worked his way through school playing drums for the silent movies. He has studied harmony and arranging, plays the piano, trombone and everything with three valves; has been through band school, has taught and conducted, and is the composer of many published military band marches. Although most of his playing experience has been of the theater pit type, he did once put in a couple of years on the road with a dance band. Then, of course, there was the time out during the first World War when he entered the service as a member of the 103rd Maine Infantry. Always military-minded, he has also been connected with the 182nd Infantry Band under Bandmaster William A. Cushing and the 101st Engineers' Band under Bandmaster Frank L. Warren (both Massachusetts outfits), where he functioned variously as drummer, band sergeant, drum major, and assistant leader.

Remlé
announces
Metal Tenor and Baritone
MOUTHPIECES...now in
CHROME

- 9 Times harder than steel
- Non corrosive
- Acid resistant
- Will not tarnish

Send for FREE catalogue

Also available in
14 KT Gold Plate

Remlé MUSICAL PRODUCTS Inc.
Box 1750 - HOLLYWOOD, CAL.

SQUIER'S CELEBRATED STRINGS

- SQUIER - TRUED
- ALL-AMERICAN
- TOM - KAT
- ELECTRO - AMP
- CONCERT MASTER
- LA TRAVIATA
- IL TROVATORE
- LA MELODIA

DUR-FLEX ALL-METAL

V. C. SQUIER COMPANY BATTLE CREEK, MICHIGAN

SYMPHONY PLAYERS

ALL INSTRUMENTS

Having Difficulty Making Symphony Connections?

We notify you regularly of AUDITIONS and VACANCIES in all affiliated Symphony Orchestras throughout the country. . . . REGISTER NOW!!!
For Applications, Write:

SYMPHONY PLACEMENT BUREAU

446 West 34th Street

New York City 1, New York

DRUMMERS

COVER YOUR DRUMS WITH THE NEW VE-ALOID PEARL

White Marine - Black - Red - Blue

KITS FOR ALL DRUMS

See Your Dealer or Write

DEPT. IM - 550 KINGS HIGHWAY
BROOKLYN 23, NEW YORK

VE LORS

"ALEXANDRE"
The finest oil
your money can
buy... to give
you best per-
formance, best
protection.



35¢

"ALEXANDRE"
The finest oils
come to you in a
shatterproof
"CLEARSITE"
dispenser
• Contents Visible
• Nonspill
• Feather Light

MEYER MOUTHPIECES

CLARINET AND SAXOPHONE

These fine rubber mouthpieces come in a great variety of facings and chambers. They will help you overcome many difficulties encountered in modern playing.



FREE CIRCULARS AVAILABLE

At your Dealers or write direct to:

MEYER BROS. BOX 145
Queens Village, New York

Repairing and Reconditioning

Your Instrument Like New by
Factory Men in Our Specialty
SPECIAL PRICES ON REPAIR
All Work Guaranteed
BARBAIN INSTRUMENTS OF ALL KINDS
SEND FOR LIST
Pay Highest Prices for Used Instruments
C. W. Blessing
MUSICIANS SUPPLY CO.
Elkhart, Indiana

Violin - Views and Reviews

(Continued from page twenty-three)

Needless to say, the above a version sounds perfect on the old violin.

As was pointed out above, the eighteenth century bow was incapable of sustaining the sound of four strings like an organ. Nevertheless, many people who have no experience with the old bow are under the illusion that the old bow played like an organ. This story was started in 1905 by Arnold Schering and was enthusiastically taken up by Albert Schweitzer, who, being an organist, was intrigued with the idea of making the violin sound like an organ. However, even a cursory examination of the Bach solo sonatas reveals hundreds of passages which cannot be played by one violin "as written." The following are typical:



Another myth in support of this theory declared that the hair tension on the old bow was controlled by pressure of the thumb on the hair and that this way one could play chords or single strings. This fantastic theory was soon exposed by G. Beckmann (*Das Violinspiel in Deutschland vor 1700*) and H. Moser (*Bach Jahrbuch, 1920*), and A. Schering, its inventor, retreated. However, the damage was done, and it will be necessary to reiterate for decades to come that Bach's violin music was not intended to sound like an organ but like a violin. The most significant points against this theory are the following: 1. It is physically impossible to release thumb pressure on an eighteenth century bow without having it fall to the floor; 2. Evidence regarding players who held the thumb on the hair indicates they were players of simple monophonic dance music and not chords; 3. Michel Corette (1738) says "some hold the thumb on the hair, some on the wood but this matter is unimportant, depending on who the teacher is." If this matter were decisive for a polyphonic style, Corette would not call this matter "unimportant."

MODERN CHORD DISTORTIONS

The greatest sin of modern violinists in playing Bach chords in slow movements is the breaking of chords in such a manner as to put the lower notes before the beat. Christopher Simpson (1667) and many others state explicitly that the bass of the chord should be held long enough to establish the bass and then the bow should "slide over the strings." All broken chords written out, even for keyboard, start on the beat and not before the beat.



It is just as incorrect to play the bass before the beat as, in an eighteenth century appoggiatura, to play the small note before the beat. The revival of the eighteenth century chord style will do much to beautify the sound of the Bach Adagios which today sound too choppy and wrongly accented. The subject, of course, is much more complex than is outlined here, but the basis for understanding has been established. It is up to the serious student to experiment further.

Qualified players, who by audition can win a seat in the Tulsa Philharmonic Orchestra, will have an opportunity to work for bachelors' and masters' degrees in music at the University of Tulsa, College of Fine Arts, in the 1950-51 season. The University of Tulsa is working with the Philharmonic's conductor, Arthur Brown, to attract competent musicians to that city. Information concerning orchestra auditions and Music School qualifications may be obtained by writing A. Lukken at the University of Tulsa, Tulsa, Oklahoma.

CHIRON VIBRATOR

Reg. U. S. Pat. Off.

Sax and Clarinet REEDS

Made in France of the finest French Cane. For better tone, use VIBRATORS, the reeds with the famous GROOVES!

10 Different Strengths—
From No. 1 Soft to
No. 5 1/4 Hard.

Ask Your Dealer
H. Chiron Co., Inc.
1650 Broadway
New York City



Top Arrangers Say
Study with—



CORRESPONDENCE OR AT STUDIO

EVERY musician should be able to arrange.
A few of the hundreds of arrangers who studied with Otto Cesana:

Arranger—	For—
Van Alexander.....	Lionel Hampton
Leonard Love.....	Dean Hudson
Herb Quigley.....	Andre Kostelanetz
Alvino Rey.....	Alvino Rey
Turk Van Lake.....	Charlie Barnet
Buddy Wood.....	Paul Whiteman

*** Now Available ***
Voicing the MODERN DANCE ORCHESTRA (150 Examples)..... \$4.00
Course in Modern Harmony (Complete)..... 3.00
Course in Modern Dance Arranging (Complete)..... 2.00
Course in Modern Counterpoint (Complete)..... 3.00

OTTO CESANA
29 W. 57th St., New York 19, N. Y.
PLaza 5-1250

NEW 1950 EDITION

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

★ A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.
★ A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including — "The Song Histories of Favorite Composers".
★ "Song Hits through the Years" ... The outstanding songs of each year, from the Gay-Nineties to the present day.
SEND FOR YOUR \$1.00 COPY TODAY
50c Edition Also Available

A RAY DE VITA
150 Knickerbocker Avenue Brooklyn, N. Y.

INTERNATIONAL MUSICIAN

Summer Music --- East and West

(Continued from page twenty-five)

engaged at this writing are: Geoffrey Waddington, musical supervisor of the Canadian Broadcasting Corporation and Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra during the winter season.

Vancouver is unusually active musically during the summer months. The British Columbia Electric Railway Symphony, an organization consisting of sixty or sixty-five musicians, will present five Sunday symphony concerts. Guest conductors, later to be announced, will occupy the podium. Then an orchestra from thirty-five to forty members will present two Sunday concerts in which excerpts from opera will be heard. Basil Horsfall will conduct these. Besides this, there will be three concerts by an orchestra of from twenty-five to thirty members. This series is presented free to the public by British Columbia Railway and Vancouver Parks Board. The summer season in Vancouver also includes seven weeks of musical comedy, known as "Theater Under the Stars," presented by Vancouver Civic Theater Society in Stanley Park at popular prices. A large percentage of musicians employed are symphony players. Productions this summer will be "Blossom Time," "No, No, Nanette," "Sweethearts," "Gypsy Love," "Eileen," and "Chu Chin Chow." An orchestra of twenty members is employed. The conductors will be Basil Horsfall, Harry Pryce and Beverly Fyfe.

Bands Also Serve

Almost too numerous to mention are the band concert series to be presented throughout the nation this summer. In Portland, Oregon, there will be summer band concerts, financed by \$4,000 from the Music Performance Trust Fund and \$5,000 from the city. This will give employment to forty musicians for twenty concerts.

A thirty-five piece concert band will play four concerts weekly in the city parks of Kansas City, Missouri—this for a period of eight weeks. In Minneapolis two bands will probably function as they have in previous summers—a twenty-four piece band and a thirty-piece band playing in various parks.

Detroit has appropriated \$25,000 towards band concerts to be played at the New Music Shell on Belle Isle (a municipal park) under the conductorship of Leonard B. Smith. A portion of Local 5's allotment from the Music Performance Trust Fund will be used to extend the season of band concerts in the city parks.

The American Legion Band, William C. Becker, director, is to give concerts in its home city, Mahanoy City, Pennsylvania.

New York's Guggenheim Memorial Concerts—the Goldman Band, Edwin Franko Goldman conductor—will present nightly from June 16th to August 13th in Central and Prospect parks of that city not only standard band works but many new original band works in premiere performance. Walter Piston's "Capriccio," Vincent Persichetti's "Divertimento for Band," Mehul's "Overture in F" and a work (as yet untitled) by Villa-Lobos will be among the new offerings.

Baltimore, long famous for its municipal sponsorship of bands, is presenting this summer no fewer than 130 summer concerts in various parks of that city. During the 1949 season well over 500,000 persons attended. Conductors this season—which is expected to surpass the past season in every way—will be William Sebastian Hart, Charles E. Gwynn, and Harrison M. Dodd. All of these concerts are free to the public.

At Daytona Beach, Florida, from July 1st through Labor Day, the Daytona Beach Concert Band will play its concerts in the new \$750,000 auditorium. The band's manager is Barrett Stigler. This will be the band's fourth season under the direction of Dr. Everett Allyn Moses.

And so, from East to West, from North to South, summer has come to mean music, and not music alone of the lighter sort, but music which can take its place in seriousness with that offered in the winter's best symphonic programs. It's good to know that musical pleasure need no longer be a seasonal thing, like snows and furs, and skiing.

—H. E. S.



everyone's
talking
about
the
fine tone
of
Gibson strings

The Haynes Flute



CRAFTSMEN-MADE

In Silver - Gold - Platinum

EXPERT REPAIRS

Shops: 108 Massachusetts Avenue, Boston 15, Mass.
Branch: Wm. S. Haynes Studio, 33 West 51st Street,
New York 19, N. Y.

HENRY LEVINE MODERN DIXIELAND STYLE

for Trumpet • Clarinet • Trombone



Here's the real lowdown on Dixieland music, fully explained by Henry Levine, foremost authority. Teachers, Students and Musicians will find his expert analysis the most modern study on this subject. Also contains his Dixieland arrangements of China Boy, Darktown Strutters' Ball, Ja-Da, Runnin' Wild, Wang Wang Blues, Bluin' The Blues, Clarinet Marmelade, etc.

Price \$1.25

ROBBINS MUSIC CORPORATION

Paul Ash Put Bands on the Stage

PAUL ASH, musical director at the Roxy in New York, has a good deal of quiet fun when he tells how he pioneered in moving the theatre orchestra from the pit onto the stage, with the conductor acting as master of ceremonies.

"Right after World War I, when I was mustered out of the Marines," says Ash, "I reentered the entertainment business as conductor for Fanchon and Marco's musical comedy, 'Let's Go.' For an old leatherneck, I surely made a spectacular entrance at every performance of that show. I came down an illuminated glass runway to the pit wearing a silk hat, an opera cape, and white kid gloves. There was a Chinese girl following me with my baton on a tray. As I neared the end of the runway I discarded my cape and gloves, took my baton and did a handspring into the pit before I began the overture."

Step by Step

Paul took the next step toward a stage band at the Liberty Theatre in Oakland, California. He was musical conductor for Jane Cowl's "Smilin' Through." Between the acts Ash and his band were expected to entertain. It was here that Ash conceived the idea of introducing real showmanship into the conductor's role. He felt that a leader's back could not project his personality. Accordingly, he had the piano, from which he conducted, placed on a revolving platform so that he could face the audience when he was playing music especially for their diversion. He usually announced and played three numbers, the first a serious musical work, the second a production number from a musical comedy, and the third a jazz tune.

His success with jazz numbers attracted the interest of the manager of Loew's State in Oakland, and Paul accepted his offer to take over the music in that theatre. Here he was able to carry his idea of the stage band one step further. After he had played for the five acts of vaudeville, a ten-minute film kept the audience amused while Paul and his eleven men left the



PAUL ASH

pit and seated themselves on the stage. Here, for the first time, individual musicians were featured on the stage working in front of a band. Among the solo players whom Paul featured were Wilbur Hall, Chester Hazlett, and Joe Sinai.

Bigger Bands

It was during this pioneering stage that Jack Partington, then managing director of the Granada and Imperial theatres in San Francisco, became interested in Paul's novel ideas, and with an enlarged band of fifteen men, this time billed as "Paul Ash and His Synco-Symphonists," he really started some theatrical excitement when he opened at the Imperial. After only four weeks Mr. Partington moved the orchestra

to his larger theater, the Granada, and augmented the band to twenty-two men, the band being the featured attraction. Later side acts were introduced and auditions were held for new talent. Classical numbers were adapted to the swing style for the first time and such numbers as "Rustles of Spring" and "Meditation From Thais" were enthusiastically received by the theatre audiences when presented in this fresh, new manner. Novelty numbers such as "Mr. Gallagher and Mr. Shean" formed a portion of the Paul Ash presentation format and it was not uncommon for the band to play as many as ten or twelve encores.

It was while Ash was in San Francisco that Balaban and Katz, operators of the B. & K. circuit, spotted him as an attraction and convinced him that he should go to Chicago and the McVickers Theatre. Here he became almost an overnight sensation and so great a drawing card that the Oriental Theatre was built to take care of the crowds of flappers and fans who made up the Paul Ash following.

Innovation Becomes Tradition

From that point on the stage band policy was well established and was being copied throughout the country. Balaban and Katz introduced the policy in all of their theatres, featuring such men as Benny Meroff, Mark Fisher, Frankie Masters, Art Kahn and Benny Krueger. In Pittsburgh Dick Powell was doing an MC, while Ed Lowery and Jack Haley gained early followings in St. Louis. Finally, in 1927, Balaban and Katz introduced New Yorkers to the Paul Ash brand of band presentation at the Paramount and the Brooklyn Paramount theatres.

In 1936 Jack Partington, then managing director of the Roxy Theatre, asked Paul to come out of semi-retirement and help him out for four weeks. The four-week engagement turned out to be fourteen years, as Paul Ash stays on as musical director at New York's six-thousand-seat Roxy Theatre—and continues to put bands on the stage, just as he did his own in the pioneer days out West, a quarter-century ago.

With the Dance Bands

(Continued from page eighteen)

"Tickets to Broadway" . . . Stan Kenton plans a music school devoted to progressive concert jazz and the production of instructional films, probably on the Coast, mayhap at Disney Studios. Stan's 1951 concert trek kicks off Jan. 15.

HOLLYWOOD. Lionel Hampton plays a limited date at the Million Dollar Theater in July . . . Henry Busse into the Aragon Ballroom July 21, an engagement which carries with it a weekly telecast over KTLA . . . Orpheum Theater dropped vaudeville, likewise Paramount-Hollywood, and Paramount-downtown . . . Ina Ray Hutton holds at the Aragon until July 7 . . . Employment of Hollywood radio musicians held fast to previous levels while most radio work slumped.

CANADA. Dick Catan crew working Montreal. Unit returns to Florida this fall.

RADIO and Television. Sammy Kaye signed for AM and TV with the Frank Cooper agency . . . Ralph Flanagan ork set for the Crosby replacement show, CBS, Wed., 9:30-10 p. m. (EDT) during the hiatus . . . MCA pushing a half-hour fall seg starring Sinatra and Skitch Henderson's ork . . . Sammy Kaye's "Sunday Serenade" on the Sabbath air via ABC, 1 p. m. (EDT) . . . Ted Steele preemed an across-the-board shot for WPIX, this in addition to his daily WMCA opus . . . Buddy Moreno junked his ork for a fling at TV . . . More and more video ballroom remotes in the L. A. area, most of which are tied in with the jobs: 12 shows weekly, spotting 14 bands . . . MCA building tele packages for TD, Alvino Rey, and Carmen Cavallaro . . . U-I's Will Cowan used tele's three-camera technique in filming recent shorts spotting Nappy Lamare and Claude Thornhill . . . Woody Herman prepping a fall video production.

MISCELLANEOUS DATES. Carmen Cavallaro, Hotel Astor, NYC, out July 9 . . . Pat Dennis, Clendenning's, Upper Darby, Pa., out June 30 . . . Danny Ferguson, Broadwater Beach Hotel, Biloxi, Miss., until Sept. 4 . . . Larry Fotine, Kennywood Hotel, Pittsburgh, out July 8 . . . Eddy Howard, Moonlite Ballroom, Cincinnati, out June 29 . . . Dick Jurgens, Cavalier Hotel, Virginia Beach, Va., out July 13 . . . Jack Kerns, Stockmen's Hotel, Elko, Nev., out July 1 . . . Louis Prima, Steel Pier, Atlantic City, out July 6 . . . Don Ragon, Dutch Mill Ballroom, Delavan, Wis., out July 13 . . . Warney Ruhl, St. Anthony Hotel, San Antonio, out July 19.

Send all information concerning dates to Ted Hallock, International Musician, 39 Division St., Newark 2, N. J., at least one month in advance of starting time.

—TED HALLOCK.

INTERNATIONAL MUSICIAN

One Local's Record of Service

(Continued from Page Seven)

ances was approximately \$3,000, and again we spent about the same amount out of our own treasury for associated costs, such as transportation of personnel, transportation of instruments, publicity, stage hands, hall rental, etc. These projects provided 218 man days of employment.

In addition to the foregoing, the Music Performance Trust Fund, which supplants the Recording and Transcription Fund, and which has already been explained in these pages, financed four music appreciation programs in the high schools at Globe, Miami, Wickenburg and Scottsdale. These projects were co-sponsored by the Symphony Guild. Also, a Christmas band concert and organ recital were given the day before Christmas in the Court House plaza. These performances cost approximately \$600.00.

And now, has all the effort put into perfecting and performing these free music projects been worth while? We think so. Our files are full of letters of appreciation. They come from the kids in school, whose childish handwriting brings back the memories of all too many years ago; they are in the neat script of the teacher; the precise language of the great educator; the stilted phrases of government officials; on elaborately embossed stationery of social and professional organizations, and to-the-point commendations from busy, efficient executives.

Can any other organization, regardless of its nature, show such a record of public service? We doubt it. It can truthfully be said, we have kept our word. We have returned to the public, to the needy, to the underprivileged, and to the well and wealthy, dollar for dollar, in the form of free music, many times that which has been contributed in the form of fractional cents through the purchase of phonograph records.

The history of the Recording and Transcription Fund was short, but truly it was a glorious one. We look forward to the day, and not in the too distant future, when, unfettered by laws of peonage designed, passed and administered by lords of the manor who look upon all who work as vassals, we can once more engage in free collective bargaining and have a voice in deciding our own destinies, and the dignity of men everywhere will be enhanced by the greater things to come.

Oldest Band in the Land?

(Continued from page fourteen)

In booking jobs, I run into elderly people in outside towns, and up in New Hampshire, who will smile and say, "Is that the Chandler Band from Portland, Maine?" and when I tell them it is, they say, "Well, that band played for my graduation from high school fifty years ago."

Oldtimers with Road Shows

There's one marked difference between the experience of the band members fifty years ago, as compared with those of today. Many of the oldtimers (shown in the 1900 photo above) traveled with the shows. Dave Willard, for example, was the clarinetist with Denman Thompson's show, *The Old Homestead*; George Patch and Clarence M. Richardson toured with the same outfit. Bernard L. Greely traveled for years with the Guy Brothers' Minstrels, and with Frank Bostock's Animal Show. And Dr. Philip Robinson was with Gilmore's Band as a clarinetist.

Looking Forward

If present-day members of the band cannot boast of road-show experience, they are nevertheless an up-and-coming group of players. Under the conductorship of Leonard G. Hall since 1947, they have maintained the Chandler-Brooks tradition of musicianship. In 1948 they acquired new uniforms, similar to those of the American Legion, a great advantage, since two-thirds of the bandmen are members of the Legion. They are continuing their 117-year tradition of musical service to their community, state, and region.

—S. S. S.

Tune in on Texas

(Continued from page nine)

ing the next year's subscription season from six to nine concerts, is adding more children's and pop concerts. Austin ahoy!

El Paso has a symphony rich in years and tradition. It is proud of the high level of its programs and of its conductor, H. Arthur Brown. It presents five subscription programs. Willard Shepherd conducts the two young peoples' concerts.



H. ARTHUR BROWN

A fairly recent listing of symphony orchestras has Otis Harvey, conductor of the San Angelo Little Symphony; Frederick Balacz, of the Wichita Falls Symphony Orchestra; Robert L. Barron, of the Amarillo Philharmonic Orchestra, and C. Burdette Wolfe, of the Corpus Christi. As a Little Rock, Arkansas, newspaper put it, after a recent concert of the Houston Symphony Orchestra there, "Texas, the land of oil, cattle and cotton, gives promise of becoming equally famous for its symphony orchestras."

—Hope Stoddard.

This is the first of a series of articles on the musical activities in the various States of the United States and the Provinces of Canada. In the July issue we shall discuss musical organizations and enterprises in Alabama.

Speaking of Music

(Continued from page thirteen)

ling beauty of line and form, alternating with delightful and often impish wit. Hers is a true creative approach; and the same sense of style which enters into the music she has commissioned marks also the costuming, decor, and lighting.

It's not surprising, after her successful years in Europe, and her run in New York—prolonged to twice the originally planned time—that she's opening in South America, at Rio de Janeiro, on June 22nd.

—S. S. S.

Don Giovanni in Newark

YOU PRONOUNCE it *Don Jo-vahn-nee* and you hear it with one ear cocked for comedy and one for tragedy. It has so many scenes that when the Residenz Theater of Munich wanted to show off its revolving stage (the first in Europe) it chose "Giovanni." It is medieval in its stark use of moralistic "types." It follows our "Westerns" in its insistence on punishing crime and rewarding virtue. And its music is magnificent.

Attend this opera of Mozart's keeping these facts in mind—as we tried to do May 16th when it was presented under the auspices of the Griffith Foundation in Newark, New Jersey—and you are entertained mightily. Try to see depths in its drama apart from its music and you will have an unsettling sensation of frustration.

In the performance under discussion the part of Don Giovanni (Don Juan), the great lover—just let Freud have a hand at him and he turns into the great hater!—was taken by Italo Tajo, who acted and sang it so exactly right that he might well become identified with it as Mary Garden did with *Mélisande*. Indeed he might have focussed the dramatic interest exclusively on himself had he not had so capable a Leporello in Virgilio Lazzari, who at times single-handedly changed the whole opera from tragedy to comedy. Between them they created just that balance Mozart must have meant the production to have.

Two of the three females caught in the toils of Don Giovanni's philandering—Donna Anna (Regina Resnik) and Donna Elvira (Eva Likova) had the considerable task of making anachronistic attitudes seem contemporary, and they accomplished it, Miss Resnik through her impeccable voice and Miss Likova through her realistic acting. Zerlina (Laura Castellano) didn't have the same problem. Her role is timeless. She is the young-girl-in-love of yesterday, today and forever. Still, it takes something to be this—and she had what it took.

Conductor Paul Breisch did a fine job with his excellent orchestra of about thirty-five players. It was music making that needed no apology and required no claque.

This performance and the performance of "La Boheme" on May 18th were prepared by the Griffith Foundation for the benefit of the Boys' Club of Newark.

—H. E. S.

Precision Steel Strings

THOMASTIK
FOR VIOLIN AND VIOLA

THOMASTIK
FOR CELLO AND BASS

THOMASTIK
... often imitated
—never equaled.

• THE ORIGINAL precision steel strings. Balanced, uniform, rust-proof, unaffected by dampness. Equipped with rubber tone filters. If your dealer cannot supply you, write direct giving his name. Send today for free price list!

Ernest J. Jeffner

461 Eighth Avenue, New York 1, N. Y.

MALLET CONTROL

For XYLOPHONE - MARIABA - VIRES
Specialized routines in major and minor scales, arpeggios, intervals, triplets, grace-notes.

By GEORGE LAWRENCE STONE

BOB PERRY, HOLLYWOOD DRUM SHOP, writes: "Mallet Control going great with professionals here." SALVY CAVICCHIO, Broadcaster, Instructor, Boston: "Wonderful book for anyone—beginner or expert." FRANK L. GAULT (Frank's Drum Shop, Chicago): "Consider it a very valuable addition to the literature of marimba and all such percussion and one that will live for long years and gather momentum as it becomes known."

Postpaid—Cash With Order—\$2.50

GEORGE B. STONE & SON, INC.
47-41 Hanover St., Boston 13, Massachusetts



Big money in spare time!
learn at home tune pianos in 30 days

No musical knowledge needed. Piano tuners in great demand. Low cost training by experts. Revolutionary new phonograph records give true piano tones. We furnish professional tools (record player if needed), instruction manuals, including spinet tuning. Full training in piano repair—and how to line up work for BIG earnings. Send today for free literature.

CAPITOL CITY TUNING SCHOOL
Dept. 641, 129 E. Michigan Av., Lansing 16, Mich.

SIMONE MANTIA
NOW ACCEPTING STUDENTS
TEACHING

Trombone and Euphonium
228 West 45th St., New York 13, N. Y.
Tel. CI 8-8458



Modern Harmony

By OTTO CESANA

REMARKS

WE NOW come to one of the most useful forms of modulation—the attendant chord type. While useful as a means of progressing from one key to another, attendant chords may also be used within musical phrases thus creating the atonal quality which is the most outstanding characteristic of modern music.

LESSON NO. 23

Attendant Chords

An attendant chord is a chord which belongs to, and which introduces a new chord or key.

An attendant chord is usually the dominant 7th chord of the new key. However, any other chord belonging to the new key may be used as the attendant chord. This includes the chromatic chords as well.

If possible the melody should be kept diatonic.

Modulating from the Key of C Major to All the Other Major and Minor Keys by Means of the Dominant Seventh as the Attendant Chord.

Formula—

C V7	I	A(V7)	b I	MAJOR OR MINOR
			b I	
			E I	
			F I	
			F# I	
			G I	
			A I	
			A# I	
			B I	

C V7	I	A(V7)	b I	
------	---	-------	-----	--

* The letter "A" signifies the word "Attendant."

Exercise—Finish the above modulations to the remaining major or minor keys.

Modulating from the Key of A Minor to All the Other Minor and Major Keys by Means of the Dominant Seventh as the Attendant Chord.

Formula—

A-V7	I	A(V7)	b I	MINOR OR MAJOR
			b I	
			E I	
			F I	
			F# I	
			G I	
			A I	

A-V7	I	A(V7)	b I	
------	---	-------	-----	--

Exercise—Finish the above modulations to the remaining minor or major keys.

Copyright, 1939, by Otto Cesana.
International copyright secured. All rights reserved.



REEDS

FOR

Oboe

English Horn

Bassoon

Reed Cases

Supplies and Tools
for Reed Makers

AT YOUR DEALER OR

RUCKLE REED CO.

BEACHWOOD PARK

WARSAW - - - INDIANA

THE WIDE WORLD OVER

TOP ARTISTS
SAY "it's a
Blessing"

White
E. K. BLESSING COMPANY
Dept. 102, ELKHART, INDIANA

**SCHOOL OF
American Music**
446 W. 43rd St., N.Y.C.
PHONE LO 4-1952-3

REGISTER NOW

ADVANCED COURSES FOR PROFESSIONAL MUSICIANS, VOCALISTS, ARRANGERS, TEACHERS, DANCE BAND LEADERS, SONG WRITERS, CHORUS CONDUCTORS.

Faculty of 48, including noted musicians and concert artists. American composers staff the theory, composition and arranging department.

PRIVATE INSTRUCTION in voice, all instruments, arranging. CLASSES in theory, orchestration, conducting, teaching methods, etc. Preparatory and advanced dance orchestras.

VETERANS ACCEPTED for ENROLLMENT
DAY AND EVENING SESSIONS
Catalogue "I" on Request

Music Engraving - Printing
COMPOSERS-ARRANGERS! When you want music plates engraved for Sheet Music, Orchestration, Band or Instruction Methods write for my prices. Address: WM. R. BULLOCK (Music Engraver), 4619 Third St., McKeesport, Pa. MY PLANT IS THE MOST MODERN IN AMERICA.

INTERNATIONAL MUSICIAN

Symphonic and Operatic Survey

CONCERTS WITH A DIFFERENCE

At the fourth and last concert of its 1949-50 season, April 17th, the National Orchestral Association, New York, gave the audience a chance to look in on the workings of a rehearsal.



Ross Pratt, pianist, and Richard Arnell, composer

During the first half of the program Leon Barzin conducted the orchestra from the rear-center of the stage, facing the players and the audience. The compositions, none of which had been rehearsed, were placed on the stands of the players, and Mr. Barzin went over the more difficult passages to demonstrate how players are instructed both in the technical problems of sound production and in the interpretation of musical phrases . . . "Music Sponsors Foundation, Inc." is the name of the new "pops" series in New York, and its purpose is twofold: to give between-season employment to members of the New York Philharmonic and to provide opportunity for young soloists to perform with an orchestra. The season which began May 3rd continued through the month,

presenting nightly concerts . . . Alexander Brott's "Concertino with Chamber Orchestra" was given its premiere on March 7th by the Little Symphony of Montreal . . . At the final concert of its season, April 22nd, the Cincinnati Symphony Orchestra gave premiere performance to Carlos Chavez's Toccata for Percussion Instruments. Thor Johnson conducted . . . The Inglewood Symphony (Inglewood, California) introduced, under the baton of Ernst Gebert, the concerto for violin, "Recuerdos del Peru," by Andre Sas. Elisabeth Waldo was soloist . . . On May 13th Ross Pratt, Canadian pianist, presented with the Royal Philharmonic Orchestra the first performance in England of Richard Arnell's Piano Concerto.

ORCHESTRAS A-BURGEONING

A go-getter conductor (Joseph C. Hawthorne), determined citizenry and a money-raising board of directors, not to say an orchestra of seventy-five skilled and fervent musicians, added up, in Chattanooga, to a successful season. On March 14th Verdi's Requiem drew 4,000 people from miles around. The budget next season will total \$50,000 . . . The Honolulu Symphony Society will more than double its budget next season. Thirty concerts will be presented . . . In 1948 Sioux City residents voted "no" on the proposition: "Shall a tax of not to exceed one-eighth mill be levied each year for the purpose of furnishing a symphony orchestra fund?" In



Mr. and Mrs. J. R. McEldowney and their children, Janet and John, are all members of the Duluth Symphony Orchestra, respectively as viola, 1st violin, 2nd violin and 3rd oboe.

March of this year the proposition was put to them again and this time it carried. Leo Kucinski, the conductor of the Sioux City Symphony,

estimates, the tax levy will increase the orchestra's maintenance fund by \$10,700 annually . . . Organized in the fall of 1932 by Frederick Schulte, "The Little Symphony" of Racine has had an uninterrupted existence for the past eighteen years. Albert Spalding was guest soloist at the last concert of this season, April 17th . . . A seventy-five-piece symphony in Bangor, Maine, after fifty years of sure and steady development, owns its own symphony house, has a Conservatory of Music and "graduates" its performers into the major symphony orchestras like the Boston, Cleveland, Rochester and Minneapolis. The orchestra's conductor is Adelbert Wells Sprague . . . Because of the growing interest among Charlotte (North Carolina) citizenry in its orchestra and the limited space in its auditorium, season tickets only are on sale. Individual seats will probably not be sold next year . . . The Virginia Orchestra under William Haaker began a tour of the state on May 5th. They gave in all some twenty-seven concerts . . . The newly organized Clarksburg Symphony Orchestra has just successfully concluded its first concert season . . . Wichita's second annual "Symphony of Fun," a concert performed in carnival atmosphere—booths, games, clowns, barkers, prizes, a side show—was a complete success.

CONDUCTORS

George Barati, San Francisco conductor, composer and cellist, has been appointed conductor and musical director of the Honolulu Symphony Society. He succeeds the late Fritz Hart, whose death last summer



Pierre Monteux

terminated his service as conductor for eighteen years . . . Georges Enesco was guest conductor of the University of Illinois' Symphony Orchestra at two of its concerts in April . . . Orlando Barera has been re-engaged as conductor and musical director by the Baton Rouge Symphony for the 1950-51 season . . . Fritz Mahler's contract with the Erie Philharmonic Orchestra has been renewed for two years . . . Toscanini offered "Dixie" as an encore in the concert presented by the N.B.C. Symphony Orchestra on tour in Richmond, Virginia . . . After guest-conducting the Louisville Orchestra in two concerts, composer Paul Hindemith wrote them a letter which stated in part: "Times have changed. Only a few decades

ago people thought that all this country needed to reach the pinnacle of happiness was a good five-cent cigar. Today the formula for a happy life seems to be more complicated. But there is no doubt that for one part of this life's happiness, namely music, we can arrive at a relatively simple conclusion: What this country needs is a great number of orchestras like the Louisville Orchestra" . . . Nicolai Malko will conduct the 1950 Grant Park Summer Concerts, his sixth season in this capacity . . . Conductor Pierre Monteux, whose seventy-fifth birthday (April 4th) was recently observed throughout the nation, will as usual this summer teach his class in conducting on his summer estate in Hancock, Maine. The session extends from August 1st to August 31st . . . Jose Echaniz has been re-engaged for the third season as conductor of the Grand Rapids Symphony Orchestra . . . Harry Levenson has this past season conducted three symphonic groups: The Worcester (Massachusetts) Youth Orchestra, the Little Symphony of Worcester, and the Clark University Orchestra . . . James P. Robertson has been chosen to succeed Orien Dalley as the Wichita Symphony Orchestra's permanent conductor.

SIMONE CELESTE



"THE SWEETEST BELL
TONE IN MUSIC"

Portable, Custom-Built — Backed by
One-Year Factory Guarantee.

SOME USERS OF THE SIMONE
CELESTE ARE:

AMERICAN BROADCASTING COMPANY
NATIONAL BROADCASTING COMPANY
COLUMBIA BROADCASTING COMPANY
WOR MUTUAL BROADCASTING SYSTEM
MUZAK WIRED MUSIC SERVICE
PHILADELPHIA ORCHESTRA
FRANK SINATRA
LAWRENCE WELK and His Champagne Orchestra
RAY BLOCK in His Recording of "Celeste," etc.

RECONDITIONED AND USED CELESTES AVAILABLE
See Your Local Dealer or Write to: Phone: Philadelphia FO 9-1240

SIMONE BROTHERS

Celeste Manufacturers

1819 SOUTH EIGHTEENTH STREET PHILADELPHIA 45, PENNSYLVANIA



JEN-CO ELECTRIC VIBRA-BELLS

Latest model JEN-CO No.
620 FOLDING PORTABLE
MODEL VIBE. Chrome-
plated carriage and polished
resonators.

AVAILABLE AND FOR SALE
AT ALL MUSIC STORES

Used by Margie Haymes, Jack Connors, Red Norvo, John Jacobs,
Lou Singer, Billy Dorn, Doc West and many other great artists.

MANUFACTURED BY
JEN-CO MUSICAL PRODUCTS

Box 168

Decatur, Illinois

IF YOU ARE HEADING FOR THE "BIG TIME" STUDY HARMONY

When you see six bars of chord progressions and a little note above marked Ad lib, you're sunk if you don't know HARMONY. To take off without this knowledge is like groping in the dark. Now, get the training every good musician needs the Modern Home Study Way. Harmony and other advanced musical techniques are used by today's music leaders. Send today for free catalog and illustrated lessons. Check courses that interest you.

UNIVERSITY EXTENSION CONSERVATORY

DEPT. A-703, 28 EAST JACKSON BOULEVARD, CHICAGO 4, ILLINOIS

- Piano, Teacher's Normal Course
- Piano, Student's Course
- Public School Mus.—Beginner's
- Public School Mus.—Supervisor's
- Advanced Composition
- Bar Training & Sight Singing

- Choral Conducting
- DANCE BAND ARRANGING
- History & Analysis of Music
- Cornet - Trumpet
- Professional Cornet - Trumpet
- Double Counterpoint

- Voice
- GUITAR HARMONY
- Violin
- Clarinet
- Saxophone

Name..... Age.....
Street..... City..... State.....

Music experience.....
Would you like to earn the Bachelor of Music Degree?.....

DEEY GILLESPIE
HOWARD MCGHEE
"FATS" NAVARRO
BUCK CLAYTON
JACK YEAGARDEN

ROY ELDRIDGE
COOTIE WILLIAMS
ERSKINE HAWKINS
ADOLPHUS "DOC" CHEATHAM
JUAN TIZOL, Etc.

RANDY BROOKS
CHARLES COLIN
"HOT-LIPS" PAGE
RUSSELL "POPS" SMITH

Some of Our Special Models!

"LaVELLE" CUSTOM-BUILT MOUTHPIECES—FOR ALL BRASS INSTRUMENTS
All types, suitable for any class of work. Information upon request.

RONALD H. LaVELLE

441 SIXTH AVENUE
PITTSBURGH 19, PA.



Over Federation Field

By CHAUNCEY A. WEAVER

Houston, Texas, June, 1950.

MEMORIAL SERVICE

The opening day of an annual Convention of the American Federation of Musicians is invariably an occasion of joyous acclaim. Familiar faces come into view. Fervent hand-claps signify speedy recognition. "How have you been?" is a familiar salutation.

But before the week is far advanced a special day is set apart in which cordial greetings are subdued and rippling laughter has become stilled. And the query is sounded, "Where are those who were so regular in their coming, who were so often heard in the animated currents of debate?"

This hour is set apart that the answer in part may be given.

Chairman Bagley has cited a list of twenty-one names of those who once occupied seats in this assemblage—whose voices are now hushed in the eternal earthly silence. There are a few in whose behalf we are able to speak.

For example, Henry Pfizenmayer, of Local No. 4 of Cleveland, was among the first names mentioned. How familiar was his personality in a former time! A thorough musician, he played his part, grew old as the rest of us are doing. He was always genial in spirit. But one day the call came and he was no more.

W. A. Barrington-Sargent was a bandmaster the greater part of his life. He was a conspicuous figure in Boston Local 9, and New England was proud to claim him as her own. He could compose; he could direct and he could play. And he did not cease until the clock of time suggested that it was time to call a halt to playing and lay his familiar baton upon the shelf.

We have had high-class Federation members who have had marked records for efficiency in their home jurisdictions, but who have hesitated about being heard from on the floor of a National Convention. There was, for example, George Burger of Local 13 of Troy, New York. He was a member of the Tri-City Symphony Orchestra, staff member of the Radio Station Orchestra, member in Noller's Band at Saratoga, member of the Oriental Shrine Band at Troy, and president of Local No. 13. He passed away on board an omnibus en route to his own home after the rendition of musical service. We counted him an esteemed friend for many years.

And here is a name which will recall memories with some of you from long past years—Joe Winkler of Chicago. He was at one time president of Local No. 10. He also served on the International Executive Board of the American Feder-

ation of Musicians during the years 1921-1924. He had been in poor health for some time.

In a recent issue of the *International Musician* we sought to pay tribute to the memory of Vincent Castronovo, for twenty-six years president of Local 198 of Providence, Rhode Island. For something like a quarter of a century he had been identified with the proceedings of our national conventions. His home standing was symbolized by the more than a quarter of a century he had served as president of his home local. On the threshold of his call to a position on the official staff of President James C. Petrillo he suddenly passed into that dreamless sleep which knows no earthly awakening.

In the very recent past the query in words, or in other expressions of sentiment has come home to us—"O Death, where is thy sting!" If it comes when infancy is in its fair flowering, reconciliation may be possible. If it comes when the stately human oak bends low to the ground we become more easily reconciled.

Our valued friend Oscar F. Hild answered the call at forty-nine.

For sixteen years he was managing director of the Cincinnati Summer Opera Association.

For nineteen years he was president of Local 1 of the American Federation of Musicians.

Last year he received Presidential appointment to the European Convocation of the United Nations Educational Scientific and Cultural Association.

The report of Oscar's funeral revealed a mighty tribute of respect and esteem. It is reported that there were hundreds who appeared at the funeral home on the day preceding actual services.

Approximately 150 floral pieces—inspired by Oscar's well-known love of flowers—made their way to the funeral home.

Oscar was a native of Cincinnati. He left high school at the age of fifteen to work in a theater. For a while he was a student in the Cincinnati College of Medicine. After two years of medical study he abandoned that line of work and in 1931 became president of the Cincinnati Musicians Union.

Our brother's standing in the musical world was exemplified when the Cincinnati College of Music conferred upon him the honorary degree of Doctor of Music—the twelfth such degree conferred by the seventy-one-year-old institution since 1925.

The wide and deep esteem in which Brother Hild was held was further exemplified by the presence at the final rites of twenty-four local officers ranging from New York to

Directone
increases
carrying power
35%



Only Pancordion and Crucianelli
have this acoustical feature
invented by Robert Pancotti!

Pancordion



Directone accordions
\$900 to \$1250

Crucianelli



120-bass
Directone accordions
\$280 to \$750

FREE!

PANCORDION, INC.
461 Eighth Avenue, New York 1, N. Y.
Folder 22 13 24

MR. CLARINET PLAYER

THE NU-MODEL—A Free, Easy Blowing,
Big Tone Mouthpiece. It will improve your
playing. Reasonably priced. All facings
made. List FREE.
WILLIAM LEWERENZ
3016-A Texas Ave., St. Louis 18, Mo.

Minneapolis and from Atlanta, Georgia, to Tulsa, Oklahoma.

The city in which our departed brother was born, where he was educated, and where his life work was expended gave the following tribute through the editorial page of the Cincinnati Times-Star:

"Oscar Hild was one of the most colorful men who have lived in Cincinnati in a long time. As a human being he had warmth and individuality. In his contacts with the public he displayed two distinct roles. He was president of the local Musicians Union—and acted that way! He was also director of the Zoo Opera, and acted that way, too! We had seen him work over a long course of time, and were convinced of his ability, his unselfishness and his high civic patriotism.

"Oscar Hild did a magnificent work in building Cincinnati Summer Opera until it ranked and deserved to rank with the world's greatest operatic institutions. There were "Carmens" and "Aldas," "Boris Godunoffs" and "Rosenkavallers" at the Zoo these past two years that "La Scala" and the "Met" would have been proud of. Oscar Hild wanted Cincinnati to have top opera at popular prices. He achieved that goal. Cincinnati will miss Oscar Hild. The city needs men of his driving idealism to keep the standards high."

There are other names in this mortuary list well worthy of eulogistic comment had the material been available, but we may rest assured they will not be forgotten by those who knew them best, and their names will be duly enshrined in the historic annals of this great convention.

In conclusion: May we take to heart the solemn exhortation in this memorial hour of the American poet who bequeathed to us the admonition:

*So live that when thy summons comes
To join the innumerable caravan
Which moves to that mysterious realm
Where each shall take his chamber
In the silent halls of Death
Thou go not like the quarry slave
Scourged to his dungeon;
But sustained and soothed by an
unfaltering trust
Approach thy grave like one who wraps
The drapery of his couch about him
And lies down to pleasant dreams.*

From the Musical Northwest

Spokesman therefor is *Musicland*, official journal for Seattle, Washington, and that section of the United States and Canada which stands forth in grand and glorious isolation. This was no new venture for the musicians of that far-flung territory. The occasion was the Thirteenth Annual Northwest Conference of Musicians at Victoria. It was almost like a chartered cruise. For some of the delegates it required almost three hours to make the trip.

Executive Officer Herman D. Kenin of Portland and Executive Officer Walter M. Murdock of Toronto flew over. Vice-President John Groen of Los Angeles appeared; Elmer M. Hubbard, traveling representative for the Federation, was on hand.

There were breakfasts, dinners, lunches, suppers and cocktail parties.

"O, Canada," and "The Star-Spangled Banner" were rendered in a fashion to make the welkin ring.

The Mayor of Victoria, Percy E. George, gave an eloquent address of

welcome and was accorded a fine ovation at the conclusion thereof.

Preliminaries over, President Harry L. Reed of Seattle assumed charge, and the business ball commenced to roll.

Seventy-nine delegates were given opportunity to free their minds.

Executive Officers Murdock and Kenin both made big hits when called upon for speeches—as other speakers did.

The following officers were elected for the following year:

President—Harry L. Reed, Local 76, Seattle.

First Regional Vice-President—J. J. (Jack) Smith, Local 76, Seattle.

Second Regional Vice-President—Charles Rubyn, Local 236, Aberdeen.

Third Regional Vice-President—L. Miller, Local 442, Yakima.

Fourth Regional Vice-President—W. C. Hamilton, Local 689, Eugene.

Secretary-Treasurer—Ray W. Walker, Local 124, Olympia.

Sergeant-at-Arms—Julian McCaffrey, Local 461, Bellingham.

Members of Executive Board:

First Region—Marjorie Gibbons, Local 247, Victoria, B. C.

Second Region—Grady Morehead, Local 117, Tacoma.

Third Region—George T. Davis, Local 105, Spokane.

Fourth Region—Howard Rich, Local 99, Portland.

Meeting adjourned at approximately 2:30 P. M. to meet at Salem, Oregon, on April 22, 23, and 24, 1951.

The *St. Paul Musician*, Local No. 30, appears in a beautiful new dress.

It is safe to say that winter will be over with at Houston.

In our story in May issue about the Mid-West Conference held in Des Moines we forgot to mention that Stanley Ballard of Minneapolis was the unanimous choice for secretary.

We have received an eighteen-page report thereof which vindicates the wisdom of the Conference choice for secretary, not only in the completeness of the work, but in the matter of arrangement of the Conference story. No wonder he received a full vote for the same job at the next Conference session.

Speaking of the Shamrock—the inference is that there are a few Irish in that vicinity.

On May 16th Local 104—to the diapason music of Niagara Falls—celebrated its fiftieth anniversary with a big dinner, the first spot we ever visited as a boy on board a railway train. We will never forget the Chautauqua county excursion which took us there, nor the two friends, Curto and Justiana, whose acquaintance we made in after years.

Let him who entertains doubt as to the growth of Los Angeles take a look at any current issue of the *Overture*, official publication of Local 47. The issue which lies before us contains fifty-two pages. It is not a padded publication. It is replete with up-to-date reading matter. There is something of interest to every local member no matter what instrument he plays or what interest he holds in the activities of the organization. Aside from the reading matter the print-

Thibouville (Tib-a-vil) WOODWINDS



Embodiment
146 YEARS
of traditional
craftsmanship!

Thibouville (Tib-a-vil) WOODWINDS

Famous for
• Beautiful
TONE
• Easy
response
• Precise
intonation

Priced
amazingly
low—
from

'159

Thibouville—
8b Clarinets,
Aho and Bass
Clarinets, Oboes
Choice of
professional artists
the world over!

Write for Catalog

MERSON

MUSICAL PRODUCTS CORP.

111 East 14th Street, New York 3, N. Y.

FREE TRIAL OFFER

MERSON, 111 East 14th St., N. Y. C. 3

I'd like to try a THIBOUILLE instrument on

FREE TRIAL-MONEY BACK basis. Rush details to:

Name _____

Street _____

City _____ State _____

My dealer is _____

PROTECT YOUR FUTURE—

Buy Your EXTRA Bonds Now!



Holton ELECTRIC OIL

The Largest Selling Instrument Oil on the Market

Non-essence use Holton Electric Oil because they know Holton's Oil gives their instruments top-notch action... prevents corrosion... and reduces wear. They know it's made by artists of quality from instruments. When you buy an instrument ask for Holton Electric Oil!

with Full Cap 25c
with Dropper Applicator 35c

FRANK HOLTON & CO.
CHICAGO, ILLINOIS

DRUMMERS

A Modern Approach to Rudimental Study

SAM ULANO'S RUDI-BOPS

FOR THE ADVANCED DRUMMER

Order Now - Price \$1.50

LANE PUBLISHING CO.
1739 Boston Road, Bronx, New York

VALCO MFG. CO.

BONDED BY 20 YEARS

AMPLIFYING EXPERIENCE

Electronic GUITARS

THAT STAY GOLD

400 N. WASHINGTON CHICAGO 5, ILLINOIS

The MANNES MUSIC SCHOOL

Intensive training in music for a career or a hobby.

Vocal, Instrumental and Operatic Instruction. Individual guidance under artist teachers.

Chamber Music - Student Orchestra
Scholarships for advanced students.
Day and evening courses.
Special children's courses.

DAVID MANNES, Director
FELIX SALZER, Executive Director
Room 71, 157 East 74th St., New York 21

NEW PIANO "MUTE"

Let's You Practice Piano Day or Night Without Disturbing Others

Mutes piano about 85% - easily attached or detached without harming mechanism. State upright, grand or spinet! Sold only on money-back guarantee. Send \$5.00 for mute and full instructions for use.

RICHARD MAYO, Piano Technician
Dept. 694, 1129 Latona St., Philadelphia 47, Pa.

AD LIB THE MELODY

POLO OF 6 QUICK AD LIB IDEAS. \$1.00

Also Special Offer: Be-Bop System Chord Ad Lib, arrange at sight method, 25 Riff Choruses, 200 Hot Licks, "Walking Bass," 50 piano, accordion or guitar licks. Any instrument.

All for \$1.00. Combo Material—Intros, Endings, Chorus; 2 or 3 way Riffs. FREE descriptive literature. Send 50c mailing charge on C.O.D.'s.

Write Nebert Arranging Service, Lansdale, Pa.

ing of the publication is a work of art and shows a healthy background which denotes stability and health.

Houston is summery even in June.

Texas does not need to spread herself in order to entertain visitors. Nature has already done that for her.

The delegates will have no trouble in finding the way.

The Thirty-sixth Semi-Annual Conference of Musicians convened in Belleville, Illinois, on Sunday, April 16, 1950.

Local 75 tendered a fine banquet on the Sunday opening of the Midwest Conference and responded to a banquet encore during the Monday evening hangover.

President Percy Snow of Waukegan called the meeting to order at 10 A. M. and turned the gavel over to Henry J. Eltzenhefer of Local 29, who welcomed the delegates and guests on behalf of the entertaining local. The latter then introduced P. K. Johnson, Jr., city attorney, who welcomed the delegates and visitors in behalf of the city.

The roll-call showed the following officers present: President, Percy G.

Snow; Vice-President, Darwin Allen; Secretary-Treasurer, Robert A. Wilhelm; Executive Board, Peter Aneal, D. Mark Slattery, Wm. Schmidt, Alvin T. McCormick and Paul Blair.

There were twenty-four delegates present.

Among the communications read was one from President Petrillo to Percy Snow stating that the latter had been appointed state officer of the Federation.

Sickness of his son made it impossible for Officer John W. Parks to be present.

Traveling State Officer Hooper was introduced and gave a brief outline of some of the law changes since the last Convention. Hooper declared that the hill-billy question is about the worst question the Federation now faces.

The following resolution was adopted:

If any officer of the Illinois Conference is not sent to any succeeding meeting of the Conference as a delegate from his local, any such officer shall continue to act until the following election of officers.

Local 75 Sandy Dalziel found time to look after everybody and everything and take part in the debating.

The invitation to hold the next Conference at Aurora, home of Local 181, was accepted.

Union Labor Life Flourishes

As pioneer stockholders in the Union Labor Life Insurance Company, members of the A. F. of M. will be glad to learn of its flourishing condition. Matthew Woll, president of Union Labor Life, reported at the stockholders' annual meeting in the Lord Baltimore Hotel, Baltimore, Maryland, on April 19th, that 1949 was the best year in the company's history. Here are a few highlights from his report: Group life insurance in force, 1949, up 17 per cent over 1948, to better than \$213 million; company assets up 21 per cent, to \$10,609,934; premiums

in 1949 increased 23 per cent over 1948. The company paid out during 1949 better than \$3.7 millions to beneficiaries. It has added additional types of group benefits during the year, and now has a complete line of coverage as follows: Life Insurance, Accidental Death and Dismemberment Insurance, Accident and Health Weekly Benefits, Hospital Expense Benefits, Surgical Expense Benefits, Medical Expense Insurance, Laboratory and X-ray Examination Expense, Pension Retirement Plans.

News Nuggets

At least 2,000 singers gathered in Philadelphia the weekend of May 27th-28th for the fifth national song festival sponsored by the Federation of Workers Singing Societies of America.

Giuseppe Bamboschek has been appointed artistic director and principal conductor for the 1950-51 season of the Philadelphia Civic Grand Opera Company.

The Metropolitan Opera season will open November 6th with Verdi's "Don Carlo." This opera, which has not been heard at the Metropolitan in twenty-seven years, will have an entirely new production under the musical direction of Fritz Stiedry.

On May 17th an "All Barber Program" was presented as the last of the Composer-Forum Series given by the Institute of Contemporary American Composers, sponsored by the Julius Hartt School of Music, Hartford, Connecticut. Samuel Barber was born in West Chester, Pennsylvania, March 9, 1910.

A campaign has been launched in Escanaba, Michigan, to raise \$25,000 to erect a bandshell as a living memorial to the late Frank Karas, director of music of the Escanaba city schools and the Escanaba city band. A goal of \$25,000 has been set for the drive. A parading band marked the opening of the drive. The band stopped at street corners and played some of the favorite numbers of Frank Karas.

NEW 1950 ROLLOHOMES

SIZES 25 - 29 - 33



- All latest modern features.
- Aluminum picture windows.
- Patented Torq-Less axle.
- Birch interior, Alum. exterior.

See at nearest dealer or write to
ROLLOHOME TRAILER COACH CO.
DEPT. W, MARSHFIELD, WISCONSIN

PIANO TUNING PAYS

Learn this Independent Profession AT HOME



Use patented TUNOMETER with BEAT GAUGE to tune scientific, stretching-tuning instrument that simplifies, hastens and assures accuracy with or without knowledge of music. Action Model and tools included. Diploma awarded. Great hostess of tunes makes this a PROFITABLE and UNSCROWDED field. HONOR SCHOOL 2-YEAR G.E. APPROVED. Write for free booklet. NILES BRYANT SCHOOL, 11 Resant Bldg., Washington 16, D. C.

A SENSATIONAL HIT TROMBONISTS

ANDY'S SLIDE SPRAYER (Nickel-plated) developed by **ANDY SINDLAR** (Trombonist). Pocket Clip... Clips on Rack... Removable Nozzle to clean Spray Pin... Clamp to hold in any case.

The Sprayer all Trombonists have been looking for.

Price \$2.00

At Your Local Dealer
Otherwise Write
WAYNE LEWIS MUSIC CO.
Distributors
181 West 48th Street
New York 19, N. Y.
Manufacturer of
New Response Mouthpieces

DRUMMERS... JUNE ISSUE NOW READY!

Don't miss the May issue of SAM ULANO'S MONTHLY PROGRESSIVE STUDY CHARTS. Gives you the following six new practice routines. Only \$1.00 entire issue. This is what you get:

- 1-RUDIMENTAL STUDY—VOLUME 7
- 2-ANALYSIS OF SIXTEENTH NOTES
- 3-PRESS ROLLS
- 4-PEABODY TEMPO AND HINTS FOR PLAYING THE UP-TEMPO
- 5-READING CHART—VOLUME 5
- 6-SHOW CHART—VOLUME 2

ONLY \$1.00—Full Refund If Not Satisfied. ORDER NOW!

SAM ULANO SCHOOL FOR DRUMMERS
1739 Boston Road, New York 60, N. Y.

PIANO - BREAKS!

ALSO ADAPTABLE FOR VIOLIN, TRUMPET, CLARINET, Etc. Every month our Break Bulletin is full of clever arrangements for improvising extra choruses of the Hit Parade tunes. Hot breaks, novel figures and boogie effects to fill in. Send 20 cents for interest copy, or \$2 for 12 months.

Mention if teacher

THE AXEL CHRISTENSEN METHOD
Studio B, P. O. Box 185, Wheaton, Illinois

INTERNATIONAL MUSICIAN

Official Business

COMPILED TO DATE

DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians:

Terrace Gardens, and Mr. and Mrs. H. J. McCall, Springfield, Ohio, no amount given.

Edward I. Fishman, Hollywood, Calif., \$203.00.

Crystalette Music Co., Inc., and C. W. Coleman, Long Beach, Calif., no amount given.

Jack Lasley's Cafe, and Jack Lasley, Long Beach, Calif., \$693.18.

James Edwards (of James Edwards Productions), and Jean Mathais, road manager, Los Angeles, Calif., \$909.70.

Frank Fuller, Los Gatos, Calif., \$80.00.

Symmes Grill, and Milton Roth, employer, Ocean Park, Calif., \$105.00.

Argentina Club, and Wm. Lewis, owner, Pittsburg, Calif., no amount given.

Little Palm Club, and D. Wesley McCravy, employer, Miami, Fla., \$271.25.

Sky Club, and Bill Prior and Paul D. Smart, Miami, Fla., \$1,120.22.

Flame Room, and Danny Malloy, employer, Sioux City, Iowa, \$378.44.

Mayfair Club, and Henry Verdilant, owner, Houma, La., \$56.00.

Lefor Tavern and Ballroom, and Art and John Zenker, operators, Lefor, Minn., \$500.00.

Northwest Vaudeville Attractions, and C. A. McEvoy, Minneapolis, Minn., \$464.29.

Club Delmar, and Chas. Marcelino and Vincent Delostia, employers, Bronx, N. Y., \$280.00.

Globe Promoters of Hucklebuck Revue, and Harry Dixon and Elmo Obey, Brooklyn, N. Y., \$595.00.

Edward Bourne, Buffalo, N. Y., \$702.00.

New Roumania Cabara, Nat Goldstein, owner, New York, N. Y., \$30.28.

Southland Recording Co., and Rose Santos, New York, N. Y., no amount given.

Josephine DiCraato, Rochester, N. Y., no amount given.

Buddies Club, and Alfred Scrutchings, operator, Akron, Ohio, no amount given.

Adolph Toffel, Tannersville, Pa., \$2,945.00.

Chanticleer Club and Pat Trusio, owner, Uniontown, Pa., \$1,082.00.

Club Bagdad, and R. P. Bridges and Marian Teague, operators, Grand Prairie, Texas, \$720.00.

E. L. McMullen, Houston, Texas, \$367.00.

John Anthne, \$410.00.

Everett McGowan, \$186.00.

CHANGE OF OFFICERS

Local 1, Cincinnati, Ohio—President, Robert L. Sidell, 206 Atlas Bldg., 524 Walnut St., Zone 2.

Local 206, Fremont, Ohio—President, Charles Haaser, 605 Rawson Ave.; Secretary, Jack Stierwalt, 410 Ewing St.

Local 261, Vicksburg, Miss.—President, Hardie Katzenmeyer, 3018 Washington St.

Local 363, Nixon, Nevada—President, Brady Johnson, Walker River Indian Reservation.

Local 384, Brockville, Ont., Canada—President, Don C. Hynes, 26 Wellington St. Phone: 5969.

Local 494, Southbridge, Mass.—President, Ernest Tessier, R.F.D. 1.

Local 539, Roseburg, Oregon—President, Wanda Armour Althaus, 608 Lane.

Local 556, Bristol, Va.-Tenn.—President, Frank P. Alexander, 921 Windsor Ave., Bristol, Tenn. Phone: 4287.

Local 618, Albuquerque, N. M.—Secretary, Vern Swingle, P. O. Box 152.

Local 650, Anchorage, Alaska—President, Robert Wright 3rd, P. O. Box 2106.

CHANGES IN ADDRESSES OF OFFICERS

Local 216, Fall River, Mass.—Secretary, Edward J. Gahan, 42 Pleasant St.

Local 328, Janesville, Wis.—Secretary, A. A. McGill, 120 Oakland Ave.

Local 494, Southbridge, Mass.—Secretary, Adelard Derosier, 298 Main St.

Local 686, Rapid City, S. D.—Secretary, Lewis C. Bishop, 727 Clark St.

THE DEATH ROLL

Belleville, Ill., Local 29—Frank E. Macke.

Bangor, Maine, Local 768—Fred W. Hicks.

Bristol, Tenn., Local 556—Jack C. Perlice.

Cleveland, Ohio, Local 4—Alfred Cottino, Julius Fischer, John Kalva, Chicago, Ill., Local 10—Phillip K. Dahm, Helene M. Hanscom, Edna L. Du Val, Charles Cumino, Louis M. Biason, Edward P. Jennett, Chas. Raymond Koutny, Joseph Markvart, Louis Schols.

Erie, Pa., Local 17—Eric Norboom.

Fall River, Mass., Local 216—Rod C. DeVillers.

Jamestown, N. Y., Local 134—Knut Olsen.

Long Beach, Calif., Local 353—Donald E. Ellis.

Larchmont, N. Y., Local 38—Frank Barrese, Carl Henze, Frank White.

Lawrence, Mass., Local 372—Oscar Matthes.

Los Angeles, Calif., Local 47—Maud Haskins, Thomas King, Charles Cumino, Donald Everett Ellis.

Minneapolis, Minn., Local 73—Wm. C. Schroeder.

Montreal, Quebec, Canada, Local 406—John Patrick O'Brien, Richard "Dick" Williams, Geoffrey Craig.

Miami, Fla., Local 655—Laverro (Bob) Roberts, Henry M. Perry.

Newark, N. J., Local 16—Leonard Zakrzewski, Otto Dorn, Louis Stromp, Milton Jacoby, Ed. J. Gordon.

New York, N. Y., Local 802—H. A. Brand, Morris Baskin, Edward J. Chasse, James E. Greene, Jr., Herbert B. Heindl, Karl Koslowski, Max W. Lintecum, John H. Luhrs, William G. MacArthur, Milton E. Schwarzwald, Alex Sater, Jerry A. Wright, Maur M. Boriskin, John R. Cunniffe, Bernard Wolfe, Frank R. White, Edward Affelbaum,

For Your

FAKE BOOK

USE A LOOSE LEAF DEVICE



Cover and Filler \$1.60

Plus 25c for Postage

Order Direct From

KING BRAND MUSIC PAPER CO. Dept. A. 1595 Broadway, N. Y. C.

• IMPROVED

• 3 RING BINDER, Flexible Texhite—7½ x 9½.

• 1 FILLER (48 Sheets) 3 Hole Manuscript Paper—3 Staves Printed Both Sides.

Extra Filler 50c

A to Z Index 60c



ALFRED FRIESE

presents

TIMPANI STUDIES

A Unique Album of Recordings

Dean of timpanists and teacher of soloists with world-famous orchestras, including the Boston Symphony Orchestra and the New York Philharmonic-Symphony Society, now presents a unique album of recordings for use by the conscientious instructor and connoisseur of the art of timpani playing.

Three 12-inch, non-breakable discs—6 sides—provide basic and advanced tuning exercises, as well as famous timpani excerpts from standard symphonic works.

The ONLY presentation of its kind, this superb classic has just been released.

PRICE: \$7.50 plus postage, in C.O.D.

\$7.50 prepaid, postage free.

BENJAMIN SACHS

ARTIST RECORDINGS

939 Eighth Avenue, New York 19, N. Y.

we enthusiastically endorse this sensational new multiple!

JOHNNIE MCCORMICK
JERRY GRECO
FRANK NICHOLS
WITH LOUIS PRIMA

CAUFFMAN HYPERBOLIC

THE J. W. CAUFFMAN CO. 1810 STERLING AVENUE ELKHART INDIANA

The Cundy-Bettoney Co.

A Distinguished Line of Woodwinds



CLARINETS - FLUTES - PICCOLOS

Write for 1950 Catalog

THE CUNDY-BETTONEY CO., Inc.

96 Bradley Street

Boston, Massachusetts

WIND INSTRUMENTALISTS!

REGARDLESS OF WHERE YOU ARE LOCATED, IF YOU HAVE

PLAYING DIFFICULTIES

NO MATTER HOW EXTREME THEY ARE, YOU CAN ELIMINATE THEM and IMPROVE GREATLY.

Write for details on how it can be done. Information will also be mailed on "THE FIRST GUIDE BOOK TO NATURAL PLAYING," BY M. GRUPP

Teacher of Natural Playing and Specialist in Eliminating Difficulties.

This exceptional book is of extreme benefit to professionals and students.

GRUPP STUDIO 717 SEVENTH AVENUE, NEW YORK 19, N. Y. TEL. CIRCLE 8-4796

MASTER DIFFICULT RHYTHMS



The Lifetime **FRANZ** ELECTRONOME

Standard FRANZ Electric Metronome \$15.00
With Perfect Flash-beat \$13.95

8 year written guarantee

FRANZ MANUFACTURING COMPANY
NEW HAVEN, CONNECTICUT

LEADERS PROFESSIONAL JOBSING

Use the E-Z Way Bookkeeping Record for Band Leaders

A method designed especially for you by a professional accountant-band leader familiar with your problems. NO TECHNICAL KNOWLEDGE REQUIRED; specimen pages show you how easy it is to keep. Records all your income, expenses, pay rolls and detail for an entire year. Leatherette spiral bound 8 1/2 x 11 book form, simple instructions. Contains convenient social security and weekly withholding tables. Complete, only \$3.50 postpaid. Write

JUNO PUBLISHERS
938 Bellflower Ave., S. W., Canton 10, Ohio

KING ROSS
HI-TONE MOUTHPIECE

For Easy High Notes on Trombone

KING ROSS 70-22 35th Avenue
Jackson Heights, N. Y.

LEARN "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligato, embellishments, figures, blue notes, whole tones, etc. MODERN DANCE ARRANGING—Duets, trios, quartets and ensembles, special choruses, modulating to other keys, suspensions, anticipations, organ points, color effects, swing backgrounds.

Elmer B. Fuchs 335 East 19th St.
Brooklyn 1, N. Y.

SELF-EDUCATION

COUNTERPOINT and HARMONY

A fascinating study. Send for pamphlet describing these clear and complete lessons, organized especially for self-instruction. Teachers and students alike.

JOHN MAX LEIPOLD
318 S. Highland Ave., Los Angeles 36, Cal.

GUITAR-LICKS!

Find improvising difficult; ideas limited? Add to your knowledge with 60 Modern Licks, Riffs, Bares, Rainbows, etc., transcribed from recordings. Strictly professional material. \$1.00 postpaid. No C.O.D.'s. Ask your local dealer or order direct. DEALERS-TEACHERS—Write

PLAY-RITE MUSIC
Lock Box 247 Chicago 90, Illinois

FREE! GREAT NEW DRUM CATALOG (MOST COMPLETE IN THE WORLD)

We are agents for Mustel (original Paris) Celestas, Musser Vibes and Marimbas, Premier Drum Co., England; WFL Ludwig and Ludwig, and Slingerland Drums and Accessories. A complete line of A. Zildjian Cymbals. Reconditioned pedal tymps, vibes and celestas. Famous Carroll Hickory and Alumi-Flash Tympani Mallets.

Write for your copy today... Specify items most interested in.

Carroll PERCUSSION SPECIALTIES FOR EVERY PURPOSE! RENTALS—REPAIRS—SPECIAL SOUND EFFECTS

DRUM SERVICE • 339 West 43rd St., N. Y. 18

Frank Burggraf, Herbert J. Braham, Charles Cumino, Hermann Kranz, Philip Nabokin, Isalah S. Rivers, Giuseppe Stea, Vito Billera, Mary De Mickels, Henry M. Perry, Laverro C. Roberts, Duilio Cherbo, F. Lester Tarbox.

New Orleans, La., Local 174—Sig. Christensen, Sr.

Omaha, Neb., Local 70—Luther G. Andrews, Art Robinson.

Oklahoma City, Okla., Local 375—Joe. Schwadlenak.

Portland, Maine, Local 364—Ralph E. Knight.

Pittsburgh, Pa., Local 60—Leo A. Dembowski, Domenico Caputo, Leo J. Schwab, Samuel G. Wagner.

Richmond, Va., Local 695—Harold Montague.

San Diego, Calif., Local 325—Hugh Carl Miller.

Vicksburg, Miss., Local 261—Harvey P. Grant.

Wilmington, Del., Local 311—Claude F. Brown, John J. Coughlin.

SUSPENSIONS, EXPULSIONS ERASURES

SUSPENSIONS

Ashland, Ky., Local 691—Clairad B. Ramsey, William J. Estep, Jr., Virgil A. Ross, Oscar Ball, Jr., Buell Dean, Dallas Ison, Whipple Ferguson, Wilbur Cantrell.

Bradford, Pa., Local 84—George Adams, Robert Burritt, Joseph Gallero, Genevieve Foster, Thomas Hellen, John Hancock, James Lockwood, Frank Lama, Jr., Edward Roszman, Reed Smith, Anthony Spachtholz, Marie Sherrick, Henry Schoolmaster, Vernard Smith, Kathryn Wilks, Arthur Yasgur, Michael Zampogna.

Fall River, Mass., Local 216—Leo W. Boulanger, John W. Duffy, Raymond Lussier.

Grand Island, Neb., Local 777—Delmar Knight.

Houston, Texas, Local 65—H. S. Nelson, George Wall, Thomas P. Ware, John Carnegie, Don Green, Hodge Falkenhagen, Richard Ferguson, Philip Corona, L. J. Stewart.

Hibbing, Minn., Local 612—Edward Anderson, Marjorie E. Bass, Benny Castagneri, August Dronc, Richard Donlon, Arthur R. Degubellis, Edward G. Gensch, Toivo Holland, Edward A. Hagen, Joe V. Kolar, Robert Mulford, Frank B. Mitchell, Earl Nordgren, Arvid J. Pollar, William Smailanick, Robert Sullivan, Merlyn Timmerman, Jerry Winch.

Jamestown, N. Y., Local 134—Harold Anderson, Harold Carling, Kenneth Colander, Fordyce Fox, Lillian B. Johnson, Frank Marchiando, Roger Samuelson, Oliver Brown, Herbert Carlberg, Goufried Ealund, J. Harold Gustafson, Leslie Moyles, Richard Nuan, Alton Swanson, Robert Trummer, Charles H. West.

Jersey City, N. J., Local 526—James Petrozelli.

Larchmont, N. Y., Local 38—John Buzzeo, Gil Castagno, Dominick Carlucci, Edward Clark, Cris Dennis.

LaCrosse, Wis., Local 201—Leonard Check, Truman E. Hove, Warren Turner, Melvin Domengot, Laurence E. Jones, Harold P. Tyrbakken.

Lawrence, Mass., Local 372—Irving Budd, Louis Fountain.

Lebanon, Pa., Local 750—Frank Yncum, Randall Brandt, Arthur D. Zellars, Jacob Boltz, Richard J. Brewer, James Brisbane, Ammon W. Brown, Mark J. Brunner, Joseph G. Dickerson, Richard A. Engle, James J. Fegg, Millard Galbaugh, Luke Hains, Sherwood Hickernell, Mason L. Keim, Arthur E. Kline, Ralph R. Kline, Russell E. Kline, Charles E. Kohr, John K. Landis, Jr., Marvin M. Levine, Walter Livinsky, John B. Lingle, Clinton L. Ludwig, Reynold G. Marquette, Robert H. Marquette, Lee Meridith, Richard P. Moyer, John L. Pfeiffer, Robert L. Pfeiffer, Loretta Reed, Claude E. Schucker, Anna F. Schwartz, Dean Sechrist, G. James A. Seitz, Lewis R.

Sites, Paul A. Snyder, Robert W. Spidler, Daniel Swisher, Richard Wise.

Minneapolis, Minn., Local 73—Bev Don Robey, Irvin F. Bentley, Stanley V. Carlson, Edgar A. Charles, Harold G. Craswell, James O. Crittenden, Robert N. Davis, Albert J. Fectzo, Frank E. Gelsone, Gerald L. Goff, Floyd C. Gostler, W. I. Lent, Donald Hyer, James W. Kerson, Chet Lewis, Howard G. Lind, Frank I. Lisle, Jerald J. McDermott, Robert L. Mendenhall, Oliver D. Nelson, Jr., Allan A. Ostervik, R. D. (Rube) Rasmussen, William C. Neset, John P. Romaine, Lee E. Schumar, Harold Smock, William B. Sly, Don Strickland, Anthony B. Strilbycky, Reed Thayer, Charles R. Terrell, John M. Wiese, Albert J. Wilbarbet, Clarence E. Woodward, Lelan D. Wheeler.

Montreal, Quebec, Canada, Local 406—Archie E. Budd, Louis Mitchell, Norbert Glangberg, Roland Miller, Mrs. Rene Allain, Jean-Marie Bertrand, Roy Coull, Harry Gelfand, Marcel Hotte, Johns Douglas Jones, Phil Jobin, Jean-Marie Leduc, Jim Hartley-Leasce, Robert Morin, Aldor Morin, Myles C. Lewis, Henri-Paul Gingras, William J. Daddon, Theodore Brock, Dale Davies, Jose Gonales, Rene Allain, Roland Beauchamp, Patrick Callaghan, Alfred Fariacni, Martin M. Harris, Harrison Jones, Austen Kirke, Armand Leblanc, William Morgan, Jerome Mulville, Edgar Morin, Tommy Duchesne, Joseph Lupien, P. E. Chartrand.

Miami, Fla., Local 655—Marie Alicea, George R. Barnes, Joseph D. Blanco, Joe Brunozi, Lui D. Camner, Robert Byron Clifton, Allen B. Davis, James M. Hartley, Harry M. Johanson, Royal David Justice, Xenia Kennedy, Ernest C. Landers, Carmencia Lazzala, Howard A. Long, Jr., Emma Rosalind Rich, Milton Ross, Martin Sobel.

Newark, N. J., Local 16—Curtis Bell, Elia Pascale, Victor A. Aitay, Elizabeth J. Ball, Sylvester Balkin, John W. Bell, Mark (DiBenedictis) Bennett, Raymond C. Boucher, Jesse Branchi, Alphonse (Al Camp) Campione, Spencer Lee Crabtree, Eugene S. Cuenna, Andrew J. DiChiara, Benjamin Esposito, Frank P. Geraci, Pasquale Gliberti, Richard Hildebrand, Alexander Holmes, Dominic Imposimato, Pedro Berro Jimila, Charles Muscato, Ole Olsen, Arthur Rodin, Aaron Schild, Louis E. Sica, George H. Small, Therman Smith, Vicki Weaver, Michael Tinney, Nunilon Ylagan, Ervin J. Browa, Michael Calabrese, John C. DeChiara, Thomas G. DeVito, Frank Eible, James D. Gaston, Mario (Buddy Martin) Giaino, William A. Griffiths, Floyd Hickman, Alvin H. Hummer, Gabriel P. Iorio, Frederick F. Iverson, Joseph J. Lordi, Robert C. Mauro, Robert Millard, Ernest H. Phipps, Bennie F. Robinson, Louis R. Rossi, Charles Rueter, Marino Sico, Eugene Stern, Noel S. Stevens, Lawrence B. Tabbs, Louis Tornillo, E. B. Watson, Edward (Drummer) Williams, Charles R. Wright.

New Brunswick, N. J., Local 204—John Biaga, Elizabeth Coffey, John Christian, Anthony Czaja, Dominick D'Anato, Joseph Gudanigno, James Lester Huff, John Henderson, Stephen Kindle, Giovanna LaDuca (Druser), Dominick LoRiano, Jack Lebovitz, Joseph Lockner, Arthur Magyar, Andrew Manta, Albert Mott, Joseph Mitchell, Davy Mecca, James Pellicane, Nicholas Prefach, Joseph Trunziuski, Alexander F. Rountree, Frank L. Russo, Adolph Richman, Robert Saums, Gene Scudder, Joseph Skurzynski, Clyde A. Shutt, Bernard Sigal, Walter Sudut, Diego J. Torrisi, Louis Toth.

Pittsburgh, Kansas, Local 452—Wallace Nation, Eugene Montee, Roy Lee May, Bill Ison, Leon Hatfield, Paul Gilliland, Robert Garrison, William Eger, Emile F. Bogatay, Sabbie Bartelli, Bill Albert.

Pittsburgh, Pa., Local 60—Glenn E. Biner, Sant S. Marie, Ontario, Canada, Local 276—Frank Bonnin, Orlando Suriano.

St. Petersburg, Fla., Local 427—Thelma Joines, William Whalen, Haydn Wood, H. McCulloch, J. Jesmanin, R. Dummit.

Wichita, Kansas, Local 297—J. Stanley Ballinger, Lyman H. Fancannon, Donald C. Helzel, Jr., Richard L. Horn, Jack F. Keys, R. Ovina Love, Ora Dell M. Richards, Glen D. Skelton, Madge L. Strickler, Edward W. Ziegenbusch, Jr.

Wilmington, Del., Local 311—Aliso Alushi, Wm. M. Bowe, Margaret Anderson, Irving Berger, Victor Caille, Carl Hartman, Clayton Hesseleberg, Preston Hudson, Carroll Kling, Ross Moser, Wm. J. McCabe, Nan Roberts, James Salvatore, Aaron Sklar, John Simpson, John T. Sneyda, Joseph Turri, Wm. Wallace, Jr., Joseph Yerkes.

EXPULSIONS

Belleville, Ill., Local 29—Louis C. Grotsmann, Vernon C. Vogt, Robert A. Wehrman.

Ely, Nevada, Local 212—Wallace Creasy, Dannie Kulick.

Owego, N. Y., Local 41—Wm. T. Bradley, Herb Brock, Leonard A. Caswell, Arthur DeRe, John R. Elfenben, Wesley Gramling, Edward Henderson, Carlton Kennedy, Randall Lohr, Lyman Oitman, George Phinney, Joe Phinney.

Stratford, Ontario, Canada Local 418—Clifford Ambeault, Leander A. Boucher, George A. Johnson, Kenneth MacGregor, J. G. McNamee, Douglas Strich, "Ace" E. Wilkie.

San Diego, Calif., Local 374—Jack Sparhawk, Jesus C. Santos, George F. Whitley, Fred Benson, Clyde Ring, George H. Valentine, Wally Revier.

Wilmington, Del., Local 311—Irving Danberg, Nicholas Dilorio, Clifford Dond, LeRoy Grauel, Harry Hansen, Ernest Hinds, Charles Lanz, Fina Markle, Lester Meyer, Edward Rhodes.

ERASURES

Bakersfield, Calif., Local 263—John Swanson, Thomas Kemp, Jr., Robert Given, Loren Grant, George Grotis.

Bridgeport, Conn., Local 549—Francis C. Bruce, John W. Ray.

Cleveland, Ohio, Local 4—Tony Armentis, Torrey S. Brown, Vernon H. Blahly, Sol Brudno, Justin H. Carver, Richard C. Crookham, Federico E. Corpuz, Kenneth J. Dinard, Jack Ellsworth, Jerry T. Fortunato, Belva (White) Fraser, Jack W. Gillette, William J. Glavac, Paul J. Herman, Eldridge E. Hunt, Myron (Mickey) Katz, Morne (Bonnie) Klepper, Irene (Gaillard) Kondas, John Mezey, Ernest S. Kovach, Domenic LaMonica, David Francis Long, Maurice Longfellow, Carl Lovano, Emil J. Monroe, Romeo Pallante, Edward B. Palmer, Stanley Perry, Carl Phillips, William S. Phillips, Wilfred Polhenshot, Vivian G. Portaro, Victor J. Resch, Edward Ribinski, George Andrew Ryan, Jack Sanzo, Orlando (Orlie Shaw) Scalis, Charles J. Scattono, Max Schaffer, Howard Schneider, Carl J. Smitzer, Biagio (Boss) Tantanella, John (Jack) W. Thomas, Jr., George C. Ueberhardt, Michael Wislocky, Anna Marie Watson, John A. Ziga.

Indianapolis, Ind., Local 3—Loyal Anderson.

Los Angeles, Calif., Local 47—Nancy Diehl, Alfonso Ozorio, Paulo Monte, Tommy Rhinfield, Martin Ramirez Paredes, Geo. Rodriguez, Monroe Joe Roeder, Lillian Rose, Freddie Russo, Thomas F. Duncan, Bianca Hall, Robert F. Minniss, Dan Reynolds, L. Parker Lund, Jr., Andrew C. Anderson, Harold B. Anderson, Johnny H. Anderson, Harvey E. Andrews, Dean Benedetti, E. L. (Curly) Berger, Mark H. Bigler, Morris M. Blumenthal, Hal Bond, Boo Bowser, Edwin Victor Caldwell, Dorothy L. Camp, Willis C. Christian, Sr., Eddie Christian, John Thomas Clark, Charles Clemons, Marie J. Cobb, Lee Horton Coburn, William F. Combs, Joe Gorla, Alice D. Cormier, Paul Crenica, Steve Crenica, Vasil Crenica, Don L. Culpepper, Thomas L. Cutkomp, Rosalie Dames, Clayton F. Davis, Richard C. Dawson, William H. Favola, B. W. Frankhauser, Donna Gay, Evelyn Geosis, Elroy D. Gerdes, Sidney Gould, Edward S. Guerrero, James Donald Gylfe, Kermit R. Herbst, Esther Hoffman, Webb (Gilbert W.) Holmes, Shirley Hansen, Woody Isbell, William L. Jackson, Jack Jensen, Nick Kostas, William A. Krause, Meyer Kravitz, John B. Kreps, Allen Lee Larson, Joe Luna, Edwin H. Lyle, Ray Mackaman, 2nd, Albert J. Malanga, Walter S. Maphet, Harold LeRoy Maus, Holberg E. Pruett, Mario Sanchez, Lawrence H. Seibert, Howard Z. Shafton, Claire Shalhit, Wayne Mills Sherman, William C. Stuart, Ethel Silberberg, Sidney Simon, Lyle Smith, Russel C. Soule, Sara Stein, Wm. M. Sterling, Jr., Earl Orlando Swaim, Robert E. Tanner, Eugene Terra, Sali C. Terri, Judy Van Marter, Vern G. Walton, Lu Walters, Jerry L. West, Franklin B. Zimmerman, William Jereissai, Kenneth Kent.

Meriden, Conn., Local 35—Pappy Howard.

Newark, N. J., Local 16—Hal Thornton, Mel Corneil, Michael Melillo, William Ford, David McDuffie, Vincent Messina, Joe Carlton, Max Mandel.

New Orleans, La., Local 174—Harry Fradley, Brown L. Green, Daisy B. Green, Tomma Jean Ritchie Lange, Walter Lubrant, Alfred Montalio, Anthony Shermoske, Gene Meyer Weinberg.

Omaha, Neb., Local 70—Chuck Bowman.

Plainfield, N. J., Local 746—Ben F. Macomber.

Phoenix, Ariz., Local 586—John Broley, Joe Cowart, Willie Bender, Russell Clark, Donald Clark, Fliss Coste, Kelly Dressell, Herbert Finney, Pete Fanning, Tony Martin, Jessie Peenham, James Phillips, Jim Tucker, Chuy Valenzuela.

San Jose, Calif., Local 193—Jim Borba, James Canavero, Alice Corlier, Theron Edwards, Alberto Espinoza, Horon Espinoza, Kathleen France, Jack Little, Robert Pealer, David Rodgers, Juan Rodriguez, Richard Strain.

Santa Rosa, Calif., Local 292—Gino Micheletti.

San Diego, Calif., Local 325—H. James Perry, Maybelle Schneider, Charles M. Spatz, Joseph Spinoli, Thomas H. Stambaugh, Arthur (Schleider) Strong, Charles C. Webb, Louise T. Arnold, Mary Lou (Glover) Carol, William S. Doty, Thomas N. Doughty, Paul B. Fliner, John Z. Finelli, Linn (Longfellow) Gordon, Robert T. Griffin, Lois V. Grover, Manuel Guevarra, George S. Harbauch, Clyde Hayes, Wanda M. Howard, Janis Fay Lucken, Paul E. Martin, Valerio Meza, W. J. Hathaway, Lyle H. Smith, Abel M. Garcia, Wenceslao Moreno, Sam E. Neceche, Owen Peck, MacDonald Brink, Ted Campbell, Julie Ann Cuchna, Thurman Davis, Emma D. Fdlund, Harold Garrison, Anita Graham, Gerald Hansen, Lester Himmel, Fay Jacobs, Manuel Meraz, Robert Moretti, Benjamin Serrano, Merv Stigler, Nick Tuelvsky, Benjamin Waters, Otto J. Williams.

Worcester, Mass., Local 143—Anthony Ranucci (Tony Road).

BOP GUITARIST

You can now study "JAZZ BE-BOP" under me by correspondence. After your first lesson, if you don't agree that this is the greatest material for GUITAR ever, send it back and I will refund your money.

MICKEY'S BOP STUDIO
2441 7th Ave., Apt. 68, New York 30, N. Y.

FIN
Allie
Alva
Argu
Ban
Ban
Barb
Barr
Bert
Bert
Blair
Blair
Brow
Burd
Burn
Buse
Caca
Cato
Clar
Cole
Cook
Cook
Coy,
Cros
Cros
Cros
Daler
Dash
Deck
Delni
Durha
Durh
Elean
Falth
Gale,
Galle
Garcl
Gilbe
Gonz,
Hart,
Harv
Hoffn
Hoffn
Hova
Hoy,
Hunt
Incar
Ives
Jacke
Johns
Johns
Jones
Kana
LaGo
Lesni
Ligler
Logan
Lohr,
Lohr,
McCe
McCe
McGh
McKie
McVe
Millan
Millan
Millin
Moore
Pastoi
Picha,
Frice,
Randi
Ranso
Raptie
Ream,
Ritter,
Rose,
Samue
Scott,
Sherry
Singer
Sloan,
Snyth
Spotsv

JO
If you
berhip
Associat
catalog
oids, v
President
I.P.T.
COPI

CO
\$1.00
TH
Lot us
sample
1947

REPORT OF THE TREASURER

FINES PAID DURING DECEMBER, 1949

Allan, Larry	10.00
Alvarez, Johnny	10.00
Archia, Tom	5.00
Argueso, Ramon	20.00
Banks, Sammy	25.00
Banks, Sammy	10.00
Barber, Buzzy	10.00
Barrera, Juan A., Jr.	50.00
Barton, Lew	5.00
Bert, Lys	10.00
Blair, Sherry	25.00
Bond, Johnny	5.00
Bowman, Chuck	10.00
Brown, Les	10.00
Burdette, Wm. A.	100.00
Burns, Smily	5.00
Buscemi, Barney	10.00
Cacavas, Johnny	5.00
Calton, Jimmy	4.80
Clark, Nelson S.	25.00
Cole, Nat king	10.00
Cook, Edward	25.00
Cook, Myrtle S.	25.00
Coy, Gene	10.00
Crosby, Laura	50.00
Cross, Chris	25.00
Cross, Chris	25.00
Daleel, Mustapha	5.00
Dash, Frankie	5.00
Deckard, Bob	10.00
Deininger, Geo. S.	10.00
Durham, Eddie	3.00
Durham, Joseph	25.00
Elefante, Louis M.	90.00
Faith, Clyde	10.00
Gale, Belle	10.00
Gallejos, Merced	10.00
Garcia, Jorge	10.00
Gilbeaux, Eugene	10.00
Goza, Roman	5.00
Hart, Ronnie	10.00
Harvell, Robert	10.00
Hoffman, Juanita	10.00
Hoffman, Walter	5.00
Howard, Mel	5.00
Hunt, Bob	10.00
Hunt, Clarence	10.00
Incardona, Sam	100.00
Ives, Wally	10.00
Jackson, Chubby	10.00
Johnson, Bennie	10.00
Johnson, Wm. Chester	3.00
Jones, Harold	10.00
Kanae, Blggie	50.00
LaGon, Thomas	10.00
Lesniak, Stanley	25.00
Liggin, Joe	10.00
Lokan, Nelson	32.00
Lohr, Gary	10.00
Manville, Fran	10.00
McGee, Penny	5.00
McGhee, Howard	20.00
McKinney, Robert N.	25.00
McVea, Jack	10.00
Milburn, Amos	10.00
Millan, Sergio O.	50.00
Millinder, Lucky	10.00
Moore, Johnny	10.00
Pastor, Louis P.	25.00
Price, Joan	10.00
Randos, Sylvester	10.00
Ranson, Jack	10.00
Raptis, Johnny	10.00
Ream, Jack	10.00
Ritter, Clarence	25.00
Rose, Hillary	10.00
Samuels, Steve	10.00
Scott, Raymond	5.00
Sherry, Herb	10.00
Singer, Joseph	50.00
Sloan, Dale	10.00
Smythe, Peter D.	10.00
Spotswood, Wm.	20.00

\$2,045.49

CLAIMS PAID DURING DECEMBER, 1949

Antonello, John	434.00
Auld, George	10.00
Banks, Melvin	4.00
Barney Rapp Agency	25.00
Barton, Lew	20.00
Berkin, Jules	6.50
Black, Johnny (Samuel S.)	25.00
Bowers, J. W.	50.00
Brunles, George C.	10.00
Burch, Sylvester	20.00
Byrne, Bobby	10.00
Cardini, George	100.25
Clark, Nelson S.	25.00
Coleman, Fred	300.00
Cooper, Thurman	123.95
Courchene, Marlan	25.00
Cupola, Mickey	30.00
Decker, Don	30.00
Delleive, Ralph	214.27
Ehrlich, Nate	150.00
Forrest, Phil	190.00
Foster, Charles (Chuck)	8.33
Freeman, H. L.	41.51
Garber, Sheldon	10.00
Gibson, Harry	25.00
Goodman, Benny	250.00
Gwin, Calvin L.	20.00
Harman, Andrew	140.00
Haven, Brook	75.00
Houser, Johnny	10.00
Hudson, Dean	100.00
Johnson, Lemuel	10.00
Keller, W. G.	145.00
Kibbler, Gordon	100.00
Lesniak, Stanley	175.00
Local 271	100.00
Lombardo, Victor	24.78
Lopez, Tony	60.00
McConkey Music Corp.	1,237.95
(\$409.80 in transfer)	
McGrane, Don	25.00
Miller, Ethel M.	25.00
Monero, Jose Louis	50.00
Murphy, James J.	100.00
Nelson, Jack	50.00
Nicolae, Al	10.00
Oreck, James	140.00
Oxley, Harold F.	100.00
Paige, Joy	50.00
Papa, Tony	25.00
Pearl, Ray (refunds applied)	115.33
Peterson, Dee	200.00
Powell, Austin	26.25
Powell, Mousie	25.00
Riley, Mike	50.00
Robinson, Joe	12.00
Rudolph, Theodore	25.00
Russell, Nina	10.00
Salome, Giuseppe	30.00
Siegal, Al	10.00
Simpson, Carole	53.00
Singer, Harold	25.00
Skipper Restaurant	75.00
Smith, Bob	10.00
Stacy, Jess	25.00
Sterner, George	321.00
Tatum, Art	
(\$176.00 in transfer)	
Tharpe, Sister Rosetta	50.00
The Pines Cafe	100.00
Thomas, Joe	50.00
Tolly, Bob	5.00
Torres, Don R.	35.00
Trickey, Pat	50.00
Trombly, Joseph L.	25.00
Universal Attractions	500.00
Weinger, Murray	12.50
Wm. Morris Agency	
(1/2 share)	
Williams, Pearl	40.00
Zill, Jimmy	25.00

\$7,041.02

Fines Paid During January, 1950

Adler, Milt	25.00
Alba, Inez	5.00
Alcurel, Sal	5.00
Allen, Nathaniel	5.00
Argueso, Ramon	20.00
Arzrouni, Ave	15.00
Bair, Buddy	2.04
Barr, Harry	10.00
Bazaar, Freeman	4.00
Bergman, Nathaniel	10.00
Berry, Connie	10.00
Blair, Berri	5.00
Boyd, Curley	10.00
Brady, Neil	5.00
Brown, Ray	5.00
Bundy, Chet	10.00
Butterworth, Fred	10.00
Carr, Cass	10.00
Casella, Anthony	35.00
Caton, Jimmy	5.20
Chalson, Jay	50.00
Cooper, Thurman	10.00
Cortez, Al	10.00
Covington, Dawn	30.00
Cross, Chris	38.96
Dolan, Jim	15.00
Delino, Francis	10.00
Duncan, C. E.	10.00
Ellassen, Thomas V.	50.00
Ellner, Harry	10.00
Estes, Tommy	10.00
Faye, Eddie	100.00
Fedorowski, Stanley	5.00
Fisher, Ray	10.00
Gandee, Lyman	10.00
Garcia, Jorge	10.00
Germano, Dominic	10.00
Gibson, Harry E., Sr.	10.00
Gillon, Sparky	30.00
Godfrey, Gene	5.00
Gordon, Stomp	10.00
Grant, Jack	5.00
Graves, Hilburn	10.00
Gregory, Milton	5.00
Hamilton, Eddie	10.00
Hatchett, Arthur	5.00
Hanson, Robert Lee	15.00
Herrera, Henry	5.00
Howard, Tod	5.00
Hudson, Dean	25.00
Hunt, Donald G.	50.00
Hunter, Ivory Joe	10.00
Hutson, Bud	10.00
Ives, Wally	10.00
Jackson, Graham	10.00
Jacquet, Illinois	50.00
Jain, Al	5.00
Jenkins, Catharine	10.00
Jennie, Fred L., Jr.	10.00
Jewell, Harry	10.00
Johnson, Buddy	25.00
Johnson, Elmo	10.00
Johnson, Jay	5.00
Johnson, Martin	10.00
Joseph, Gene	10.00
King, Doris	25.00
Kink, Emmet	25.00
Kowalewski, Roman	3.50
Lee, Betty	10.00
Lee, Jack M.	10.00
Levey, Stanley	25.00
Lewine, Al	5.00
Local 168	15.00
Local 288	25.00
Local 534	5.00
Loflin, Don	10.00
Lohr, Gary	40.00
Mallard, Dick	75.00
Martin, Enoch	50.00
McClister, Bob	5.00
McGhee, Howard	10.00
McNeely, Cecil	9.26
Merrill, Robert	25.00
Meyer, Amby	10.00
Milburn, Amos	10.00
Moebius, Donald	10.00
Morales, Fay	20.00
Morales, Frank (Chito)	75.00
Motley, Dorothy	5.00
Murphy, Rose	5.00
Myer, Warren	10.00
Neely, Lawrence	10.00
Nicholas, George	10.00
O'Leary, Dan	5.00
Oliver, Don	10.00
Pasnalouca, Rosa	5.00
Perry, King	5.00
Peterson, Earl	10.00
Pfaff, Harold H., Jr.	5.00
Phillips, Johnny	10.00
Potter, Daniel	25.00
Rack, Phil	5.00
Ramos, Tony	10.00
Rose, Henri	10.00
Rose, Henri	31.50

(Continued on page forty-six)

20 per cent Tax

(Continued from page eleven)

The other thirty-five, as a result of the 20 per cent tax, either have cut the number of musicians, or have reduced the playing days from six to three. Thus employment opportunities for musicians have been reduced by roughly 50 per cent.

Violinist

No More Hand-korchiefs. Just slip over your chin rest this amazing NEW Violin Chin Comforter which is used by LEADING ARTISTS with COMPLETE SATISFACTION.

IT STAYS ON FIRM even when not playing. IT LOOKS NEAT even after washing. IT KEEPS YOUR CHIN DRY and comfortable. As a Trial Offer, Send \$1.50 to VIOLIN CHIN COMFORTER 6334 North Taiman Ave., Chicago 45, Illinois Or Ask Your Dealer

I WILL GLADLY SEND YOU A COPY FREE

A history of the development of pedal tympans in America, with illustrations of ancient and modern hand and machine drums. It is a fascinating little book that every tympianist should have. Send for your FREE copy today.

WFL DRUM CO.
1728 N. Broad Ave. Chicago 42, Illinois

DEALER: WRITE FOR WFL FRANCHISE DETAILS

"The Clarinet and Clarinet Playing"

A TEXT—241 Pages
\$3.75 Postpaid

At your local dealer, or direct from Author and Publisher
ROBERT WILLAMAN
Salt Point, New York

VOICE DEVELOPER!

YOUR VOICE MADE POWERFUL, STRONG, Impressive with Voice Developer and Diaphragm Exerciser. FREE Details.

"OZ" VOICE DEVELOPER
Box 665 (11a) St. Louis, Missouri

Danceable!! Listenable!!

MODERN TO BOP
Combos Up to 7 Men
GREATEST LIST. YOUR NEW MUSIC STARS.
ALL STAR ARRANGEMENTS
BOX 603 - SHARPSVILLE, PENNA.

CALLIOPE for HAMMOND

TANGLEE CALLIOPE FOR SALE OR TRADE IN ON HAMMOND B OR BV MODEL

This calliope restored and tuned to like new condition. Complete with electric air blower, all accessories. Calliope For Rent.

LEE CO., 934 North Lancaster, Dallas, Texas

FOR SALE

MUSIC AND APPLIANCE AND STUDIO STORE

Population of 100,000; valuable franchises; business of \$160,000, 1949. With or without building. Write Box P, International Musician, 39 Division St., Newark 2, N. J.

ARRANGER-AIDE

A Music Guide that could solve at a glance problems in HARMONY, INSTRUMENTATION, TRANSCRIPTION, etc. Arranger-aid is indispensable for the ARRANGER, COMPOSER, TEACHER, STUDENT and COPYIST. It covers all INSTRUMENTAL and VOCAL RANGES. Gives ALL MODULATIONS in MAJOR and MINOR keys and contains a CHORD CHART for every note harmonized in the CHROMATIC SCALE. Send \$1.00 to MUSMISTRY & JAFFE, 702 West Raymond St., Philadelphia 40, Pa.

JOIN the I.P.T.A.

If you teach the piano you will enjoy a membership in the International Piano Teachers Association. For complete information and free catalog of almost three dozen I.P.T.A. teacher aids, write **ROBERT WHITFORD**, Founder-President, 18 North Perry Square, Erie, Penna.

I.P.T.A. 1950 NATIONAL CONVENTION
COPLEY PLAZA HOTEL, BOSTON, MASS.
July 3, 4, 5, 6.

COMBO ARRANGEMENTS

\$1.00 EACH IS ALL THAT YOU PAY FOR THESE MODERN ARRANGEMENTS

Let us send you our complete list and a sample of our work. . . . Send no money.

JOHNNY BENNETT
1947 Auburn Avenue, Cincinnati 19, Ohio

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Carmel Gardens, and Mr. Woodman, Manager, Santa Monica, Calif.
Castle Gardens, Youth, Inc., Props., Detroit, Mich.
Granada Gardens, Shannon Shaffer, Owner, Eugene, Ore.
Lakeside Park, and Art Hobbs, Owner, and Manager, Wichita Falls, Texas.
Midway Park: Joseph Pavesi, Niagara Falls, N. Y.
Rainbow Gardens, and Claire Ibringer, Manager, Carriagton, North Dakota.
Sai-A-Bar Gardens, Kansas City, Mo.
Summer Gardens and James Webb, Grayhurst, Ont., Can.
Sunset Park: Baumgart Sisters, Williamsport, Pa.
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.
Terrace Gardens, and Mr. and Mrs. H. J. McCall, Springfield, Ohio.

PINE BLUFF:

Arkansas State College
Lowery, Rev. J. B.
Scott, Charles B.
Smith, C. O., Operator, Robbins Bros. Circus (of Jackson, Miss.)
WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 4456, VFW, and R. D. Burrow, Commander.

CALIFORNIA

ALAMEDA:
Sheets, Andy
BAKERSFIELD:
Charlton, Ned
Cooney, Stewart
Cox, Richard
BENICIA:
Rodgers, Edw. T.
BEVERLY HILLS:
Mestavis, Paris
BIG BEAR LAKE:
Cresman, Harry E.
CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator.
COMPTON:
Vi-Lio Records
CULVER CITY:
Toddle House, and John J. Toscano.
DUNSMUIR:
Corral, and J. B. McGowan
EL CERRITO:
Johnson, Lloyd
FRISNO:
Valley Amusement Assn., and Wm. B. Waggon, Jr., Pres.
GARVEY:
Rich Art Records, Inc.
HOLLYWOOD:
Alison, David
Berg, Billy
Birwell Corp.
Bocage Room, Leonard Vanerson
California Productions, and Edw. Kovacks
Confure Guild, and Arthur E. Teal and S. Tex Rose.
Ingenpiter, Ann
Flam, Jdy, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gray, Lew and Magic Record Co.
Kolb, Clarence
Morros, Boris
Patricia Stevens Models
Finishing School
Patterson, Treat
Robitschek, Kurt
Universal Light Opera Co. and Asia.
Western Recording Co. and Douglas Venable.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Ritter, Claude D.
Sellers, Stan
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:
African Temple Patrol of the Shriner, Fred Waldo, Capt.
Montgomery, W. T.
Perdue, Frank

ALASKA

FAIRBANKS:
Elder, Glen A. (Glen Alvia) Squadron Club, and Eddie S. Miller.

ARIZONA

FLAGSTAFF:
Saguaro Club, and R. M. Greer, Employer.
PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, employer.
Hoohor, John
Jones, Calvin B.
Malouf, Leroy B.
Newberry, Woody, Mgr., and Owner, The Old Country Club.
Sundown Club, and Joe Gaddis Wayne's Midway Inn
Willett, R. Paul
Zanzibar Club, and Lew Klein
PRESCOTT:
Green Frog Cafe, and Ralph Coffe, Proprietor.
TUCSON:
Griffin, Manly
Williams, Marshall
YUMA:
Burkner, Gray, owner "345" Club, El Cajon.

ARKANSAS

BLITZVILLE:
Brown, Rev. Thos. J.
EL DORADO:
Shivers, Bob
NOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Smith, Dewey
LITTLE ROCK:
Bennett, O. E.
Stewart, J. H.
Weeks, S. C.
MCQUEEN:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. S.,
Robertson Rodeo, Inc.

Williams, Earl

Wildshire Bowl
LOS GATOS:
Fuller, Frank
MANTECA:
Kaizer, Fred
MONTREY:
Roberts Club, and A. M. Kolvas, owner.

NEVADA CITY:

National Club, and Al Irbey.
NORTH HOLLYWOOD:
Luhmuller, Bernard
OAKLAND:
Bozo's Cafe, and Fred Horn, Operator.
Moore, Harry
Morkin, Roy
OCEAN PARK:
Frontier Club and Robert Moran
Symons Grill, and Milton Roth, Employer
OROVILLE:
Rodgers, Edw. T.,
Palm Grove Ballroom.
OXNARD:
Colonial House, and Wilbur P. Davis, Manager.
Hall, Donald H.
McMillan, Tom, Owner
Towa House.
Tom-Tom Cafe (Mo-Mac Corp.)
and Gene Gerson
PALM SPRINGS:
Desert Inn, and Earl Coffman, Manager.
PERRIS:
McCaw, E. E., Owner,
Horse Follies of 1946.
PITTSBURG:
Argentina Club, and William Lewis, Owner
SACRAMENTO:
Coke, Joe
O'Connor, Grace
Leising, George
SAN BERNARDINO:
Kennison, Mrs. Ruth, owner,
Pango Pango Club, Coulton.
SAN DIEGO:
Cotton Club, Benny Curry and Otis Winemery.
Miller, Warren
Mitchell, John
Passo, Ray
Tricoli, Joseph, Oper.,
Playland.
Young, Mrs. Thomas (Mabel),
and Paradise Club (formerly known as Silver Slipper Cafe).

DELAWARE

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

FLORIDA

CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Norman Restaurant, and Fay House
CORAL GABLES:
Hurliman, George A., Hurliman Florida Productions, Inc.
DAYTONA BEACH:
Bethune, Albert
Estate of Charles Reese, Jr.
CRANDALL, Earl
Lachman, Jesse
FLORENCE VILLA:
Iona 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.
Donaldson, Bill
Little Palm Club, and D. Wesley McCravy, Employer
Sky Club, and Bill Prior and Paul D. Smart
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.
Leshnick, Max
Machamba Club
Miller, Irving
Mixamba Restaurant, Jack Friedlander, Irving Miller, Max Leshnick and Michael Rosenberg, Employers.
Sraus, George
Weills, Charles
ORLANDO:
Club Cabana, and Elmer and Jake Gunther, owners.
Club Surrecco, and Roy Bauden.
Fryor, D. S.
Longwood Hotel, Maximilian Sliyard, Owner.
PALM BEACH:
Leon A. Eddie's Nite Club, Leon A. Eddie's, Inc., and John Widmeyer, President, and Sidney Orlio, Secretary.
PANAMA CITY:
Daniels, Dr. E. R.
PENSACOLA:
Hodges, Earl, of Top Hat Dance Club.

EAST HAMPTON:

Hotel Gerramagus
MARTYFORD:
Dubinsky, Frank
Kastrovics, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kastrovics)
Russo, Joseph
Shayne, Tony
NEW LONDON:
Andreoli, Harold and Marino (Mike).
Bisconti, Anthony, Jr.
Johnson, Henry
Pattee, Olin
Williams, Joseph
NIANTIC:
Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.
POQUONNOC BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner
STONINGTON:
Hangor Restaurant and Club, and Herbert Pearson.
Whewell, Arthur
WATERBURY:
Derwin, Wm. J.
WEST HAVEN:
Pattrelli, Alfred
WESTPORT:
Goldman, Al

GEORGIA

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

IDAHO

BOISE:
French, Don, and Don French Lounge
COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse
LEWISTON:
84 Club, and Sam Canner, Owner.
ROSENBERG, Mrs. R. M.
POCATELLO:
Reynolds, Bud
SUN VALLEY:
French, Don, and Chateau Place

ILLINOIS

CHICAGO:
El Morocco Club
BLOOMINGTON:
James R. McKinney
CALUMET CITY:
Mitchell, John
CHAMPAIGN:
Robinson, Beanie
CHICAGO:
Adams, Delmore & Eugene Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468.
Chicago Casino, and Harry Weiss, Owner.
Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.
Colosimo's Theatre Restaurant, Inc., and Mrs. Ann Hughes, owner.
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.
Hall, Walter, Promoter
Mackie, Robert, of Savoy Ballroom.
Majestic Record Co.
Markee, Vince
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, and Mrs. Ann Hughes, owner.
Moore, H. B.
Music Bowl (formerly China Doll), and A. D. Blumenthal.

IOWA

CLARION:
Miller, J. L.
DENISON:
Larby Ballroom, and Curtis Larby, Operator.
DES MOINES:
Zimmer, Vickie (Lynch).
HARLAN:
Gibson, C. Rex
OTTUMWA:
Colony Club and Harry Meier, Operator.
Town House and Harry Meier, Operator.
SIOUX CITY:
Flame Room, and Danny Malloy, Employer

KANSAS

DODGE CITY:
Graham, Lyle

Music Bowl and Jack Perens and Louis Cappanola, Employers.
Novak, Sarge
Patricia Stevens Model Finishing School.
Roe, Sam
Stoner, Harlan T.
Tadan, Matthew,
Platinum Blonde Revue
Tadan, Matthew,
"Temptations of 1941".
Teicher, Chas. A., of T.N.T. Productions.
Whiteide, J. Preston.

EAST ST. LOUIS:

Davia, C. M.
EFFINGHAM:
Behl, Dan
KANEKREE:
Haver, Mrs. Theresa, Prop., Dreamland.

LA GRANGE:

Heger, Robert
Klan 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 Taverna, and Mr. and Mrs. Stuller.
QUINCY:
Hammond, W.

ROCKFORD:

Palmer House, Mr. Hall, Owner.
Trocadero Theatre Lounge
White Swan Corporation
SPRINGFIELD:
Stewart, Leon H., Manager,
Club Congo.
Terra Plaza, and Elmer Bartolo, employer.

WASHINGTON-BLOOMINGTON:

Thompson, Earl
ZEIGLER:
Ziegler Nite Club, and Dwight Allsup and Jason Wilkas, owners.

INDIANA

ANDERSON:
Lanase, Bob
Lanase, George
AUBURN:
Moore Lodge No. 566
ELWOOD:
Yankee Club, and Charles Sullivan, Mgr.
EVANSVILLE:
Adams, Jack C.
Fox, Ben
GREENSBURG:
Club 46, Chas. Holzshouse, Owner and Operator.

INDIANAPOLIS:

Benbow, William and His All American Brownskin Model
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
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.
DENISON:
Larby Ballroom, and Curtis Larby, Operator.
DES MOINES:
Zimmer, Vickie (Lynch).
HARLAN:
Gibson, C. Rex
OTTUMWA:
Colony Club and Harry Meier, Operator.
Town House and Harry Meier, Operator.
SIOUX CITY:
Flame Room, and Danny Malloy, Employer

KANSAS

DODGE CITY:
Graham, Lyle

COLORADO

DENVER:
Frontier Night Club, and Harry, Gordon and Clinton Anderson, owners.
JULESBURG:
Cummings, Kenneth
CONNECTICUT
BRIDGEPORT:
Goldman, Mary

Peretz and
Employer,
dels
Revue
1941"
of
th.
ress, Prop.
chool.
raucis
rbic M.
th.
s. and Mr.
all, Owner,
ounge
stion
Manager,
mer Barolo,
MINGTON
and Dwight
Wilkas,
A
66
Mgr.
olzhause,
tor.
nd His All
kin Models
prises, Inc.
Schaer
dels
ncy,
to. 4150.
n Club
r.
d Curtis
ranch).
urry Meier,
urry Meier,
Danny
S
USICIAN

KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
FRATTI:
Clements, C. J.
Wobay, 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, Wexzer
King
OWENSBORO:
Cruttl, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie,
Bookers' License 2611

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Prop.,
Club Plantation.
Stars & Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner; Jack Tyson,
Manager.
Weil, R. L.
BATON ROUGE:
Club Tropicana, and Camille
Johan
CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Em-
ployer.

Regency Corp., and Jos. R.
Weisser
Resnick, Wm.
Sullivan, J. Arnold,
Bookers' License 150.
Sunbrook, Larry, and his
Rodeo Show.
ST. PAUL:
Fox, S. M.
SLAYTON:
Valhalla Resort and Ballroom,
and E. E. Iverson, Manager.
SPRINGFIELD:
Greco, O. M.

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner,
Pilot House Night Club.
GREENVILLE:
Volland, Pleasant
JACKSON:
Carpenter, Bob
Perry, T. G.
Smith, C. C., Operator, Robbins
Bros. Circus (of Pine Bluff,
Ark.)
MERIDIAN:
Britt, Marty
NATCHEZ:
Comonial Club, and Ollie
Koerber

MISSOURI

DOONEVILLE:
Williams, B. M.
CAPE GIRARDEAU:
Gilison, Lorene
Moonglow Club
CHILlicothe:
Hawes, H. H., Manager,
Windmor Gardens.
KANSAS CITY:
Babbitt, Wm. (Bill) H.
Canton, L. R.
Cox, Mrs. Evelyn
Esquire Productions, Kenneth
Yates, Bobby Henshaw,
Henshaw, Bobby
Patricia Stevens Models
Finishing School.
LEBANON:
Macon County Fair Association,
and Mildred Sanford,
employer.

MICHIGAN

ANN ARBOR:
McLaughlin, Max
AY CITY:
Walker, Dr. Howard
BANNISTER:
ZCJB Hall, and M. J. Martinka
DETROIT:
Adler, Caesar, and Hoffman,
Sam, Opers., Frontier Ranch.
Amnor Record Company
Bel Aire (formerly Lee 'a' Ed-
die's), and Al Wellman,
Ralph Wellman, Philip Flex,
Sam and Louis Berantein,
Owner.
Bibb, Allen
Bologna, Sam, Imperial Club
Briggs, Edgar M.
Daniels, James M.
Green, Goldman
Hoffman, Sam, Operator, Fron-
tier Ranch.
Johnson, Ivey
Kosman, Hyman
Latin Quarter, and Matthew B.
Thomas
Papadimas, Babis
Patricia Stevens Models
Finishing School.
Pyle, Howard D., and Savoy
Promotions
San Diego Club,
Nono Minando.
Schreiber, Raymond, Owner and
Oper., Colonial Theatre.
FERNDALE:
Club Plantation, and Doc
Washington
LANSING:
Norris, Elmer, Jr.,
Palomar Ballroom.
Tholen, Garry
MIO:
Walker Hotel, and George
Walker, Prop.
PETOSKEY:
Par 4 Club, and Ray H. Brown,
Manager
PONTIAC:
Bob's Picnic Park, and Robert
Amos, Owner and Operator
SISTER LAKES:
Rendezvous Bowl and Garden
J. Miller, Owner.
TRAVERSE CITY:
Lawson, Al

MINNESOTA

ALEXANDRIA:
Crest Club, Frank Gasmer
BEMIDJI:
Foster, Floyd, Owner,
Merry Mixers' Taverna.
DETROIT LAKES:
Johnson, Allan V.
GAYLORD:
Greco, O. M.
LEFOR:
Lefor Tavern and Ballroom,
Art and John Zenker,
Operators
MINNEAPOLIS:
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy
Patricia Stevens Models
Finishing School.
PIPESTONE:
Coopman, Marvin
Stolzmann, Mr.

NEW JERSEY

ARBECON:
Hart, Charles, President, and
Eastera Mardi Gras, Inc.
ASBURY PARK:
Richardson, Harry
White, William
ATLANTIC CITY:
Atlantic City Art League
Bobbins, Abe
Cauper, Joe
Dantler, 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
Morocco Restaurant, Geo. Fassa
and Geo. Danler, Opers.
Ocean Playhouse, Steel Pier,
and Robert Courtney (New
York City).
BLOOMFIELD:
Thompson, Pitt
CAMDEN:
Embassy Ballroom, and Geo. E.
Chips (Geo. DeGerolamo),
Operator.
Towers Ballroom, Petrona Lespy
and Victor Potamkin, Mgrs.
CAPE MAY:
Anderson, Chas., Operator
CLIFTON:
Studio Bar, and August
E. Buchner, Prop.
ELIZABETH:
511 Club, and Walter
Masaryk, Owner
ROBERSON:
Red Rose Inn, and Thos.
Monte, Employer.
LAKEWOOD:
Patt, Arthur, Mgr., Hotel Plaza
Seldin, S. H.
LINDENWALD:
Plantation Inn, and Wm. W.
Long
LONG BRANCH:
Hoover, Clifford
Klay, Marvin
Rappaport, A., Owner,
The Blue Room.
Wright, Wilbur
MONTCLAIR:
Cos-Hay Corporation and Mont-
clair Theatre, Thos. Haynes,
James Costello.
MT. FREEDOM:
Hotel Ackerman, and Isadore
Ackerman, Proprietor.
NEWARK:
Coleman, Melvin
Hall, Emory
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and
Smokky McAllister
"Panda," Daniel Straver
Piccadilly Club, and Clarence
Hays, Employer.
Prestwood, William
Red Mirror, Nicholas Grande,
Prop.
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy.
NEW BRUNSWICK:
Elli, Jack
NORTH ARLINGTON:
Petrucci, Andrew
PATERSON:
Garden Cocktail Lounge, and
Jos. Ventimiglia,
Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino
Tropical Room, and Mickey
Cerrard, Owner.
PLAINFIELD:
McGowan, Daniel
SHREWSBURY:
Shadowbrook Inn, and Fred
Thorngrave, Owner.
SOMERS POINT:
Dean, Mrs. Jeannette
Leigh, Stockton
SUMMIT:
Abrons, Mitchell
TRENTON:
Crossing Inn, and John
Wryick, Employer.
Larsmore, J. Dory
UNION CITY:
Head, John E., Owner, and Mr.
Scott, Mgr., Back Stage Club.
Key Sweeney Club
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Gross, David
WEST NEW YORK:
B'nai B'rith Organization, and
Sam Natz, Employer; Harry
Boortstein, President.

WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
La Loma, Inc., and Margaret
Ricardi, employer.
CLOVIS:
Denton, J. Earl, Owner,
Plaza Hotel.
HOBBES:
Al's State Line Club, and A. J.
Stryhan, owner and operator
SANTA FE:
Emil's Night Club, and
Emil Miguardo, Owner.

NEW YORK

ALBANY:
Barcelona Bar and Restaurant
Bologhino, Dominick, Owner,
Trout Club.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Goblet, The
ALDER CREEK:
Burke's Manor, and Harold A.
Burke
AUBURN CHASM:
Anster, Nat
Steurer, Eliot
BONAVENTURE:
Class of 1941 of the
St. Bonaventure College.
BRONX:
Atman, Martin
Club Delmar, and Charles
Marcelino and Vincent
Delostia, Employer
Metro Anglers Social Club, and
Arona Murray.
Perry Records, and Sam
Richman.
Santoro, E. J.
Sinclair, Carlton (Carl Parker)
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Huckle-
back Revue, and Harry
Dixon and Elmo Obey
Graymont, A. C.
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club,
and George Chandler.
Morris, Philip
Oceza Grotto Restaurant, and
Albert Santarpio, Proprietor.
Premice, Josephine
Puerto Rico Post No. 1105,
Frank J. Rendon.
Puma, James
Reade, Michael
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Rusiano, Tom
Steurer, Eliot
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antio,
Prop.
BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
McKay, Louis
Nelson, Art
Nelson, Mrs. Mildred
Rush, Charles E.
EASTCHESTER:
Starlight Terrace, Carl Del
Tulo and Vincent Perma-
cellis, 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'S:
Cat's Meow, and Mrs. Irene
Churs, Prop.
FRANKFORT:
Blue Skies Cafe, and Frank
Reile and Lenay Tyler, Props.
GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosca, Em-
ployer.
GLENS FALLS:
Halfway House, Ralph Cottlieb,
Employer; Joel Newman,
Owner.
Slight, Don
Tiffany, Harry, Mgr.,
Twin Tree Inn.
GRAND ISLAND:
Williams, Oasia V.
GREENFIELD PARK:
Utopia Lodge
HUDSON:
Goldstein, Benny
Gutto, Samuel

ITHACA:
Band, Jack
JACKSON HEIGHTS:
A. J. Griffith, Jr.
JAMESTOWN:
Lindstrom & Meyer
LAKE RONKONKOMA:
New Silver Slipper, and Geo.
Valentine, Proprietor.
LOCH SHELDRAKE:
Hotel Shlesinger, David Shle-
singer, Owner.
Mendenfeld, Isadore, Jr.,
Estate of
MAHOEAC:
Willow Tree Restaurant, and
S. A. Bander, owner
MT. VERNON:
Raphin, Harry, Prop.,
Wagon Wheel Tavern.
NEW LEBANON:
Donlon, Eleanore
NEW YORK CITY:
Adler, Harry
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amusement Corp. of America
Andu, John R.
(Indonesian Consul)
Baldwin, C. Paul
Benarubi, M.
Booker, H. E., and All-Ameri-
can Entertainment Bureau.
Broadway Hofbrau, Inc., and
Walter Kirsch, Owner.
Broadway Spring Publications,
L. Frankel, Owner.
Bruley, Jesse
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.
Chiasarini & Co.
Cohen, Marty
Collectors' Items Recording Co.,
and Maurice Spivack and
Katherine Gregg.
"Come and Get It" Company
Cook, David
Cotton Club
Courtney, Robert (connected
with Oceza Playhouse, Steel
Pier, Atlantic City).
Crochet, Mr.
Crossen, Ken, and Ken Crossen
Associates
Crown Records, Inc.
Currie, Robert W., formerly
held Bookers' License 2595.
Davison, Jules
Diener & Dorskind, Inc.
DiMola, Esao
DuBois-Friedman Production
Corp.
Evans & Lee
Fine Plays, Inc.
Fotshop, Inc.
Fur Dressing & Dyeing
Sakemans Union.
Glyde Oil Products
Gray, Lee, and Magic
Record Co.
Grisman, Sam
Gross, Gerald, of United
Artists Management.
Heminway, Phil
Hirliman, George A., Hirliman
Florida Productions, Inc.
Inley, William
Kaye-Martin, Kaye-Martin
Productions.
Keene, William
Keene Music Co., and Nick
Kratz.
King, Gene,
Former Bookers' License 3444.
Knight, Raymond
Koch, Fred G.
Koren, Aaron
Kushner, Jack & David
La Fontaine, Leo
La Martinique, and Monte
Gardner and Mr. Rodriguez.
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
McMahon, Jess
Metro Cost & Suit Co., and
Joe Lupia
Montello, S.
Moody, Philip, and Youth
Monument to the Future
Organization.
Murray's
Nassau Symphony Orchestra,
Inc., and Benj. J. Fiedler and
Clinton P. Sheehy.
Neill, William
Newman, Nathan
New Rounania Cabana, Nat
Goldstein, Owner

MONTANA

CONRAD:
Little America Tavern, and
John R. McLean.
FORSYTH:
Allison, J.

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire
Dept., and Charles D. Davis.
COLUMBUS:
Moist, Don
KEARNEY:
Field, H. E.
OMAHA:
El Morocco Club
Florentine Cafe, and Vance &
Sam Vecchio, Owners.
PENDER:
Pender Post 55, American
Legion, and John F. Kai,
dance Manager

NEVADA

ELY:
Folsom, Mrs. Ruby
LAS VEGAS:
Gordon, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Schiller, Abe
Stoney, Milo E.
Warner, A. H.
LAKE TAHOE:
Tahoe Biltmore Hotel
LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
NEW HAMPSHIRE
DOVER:
American Legion, Dover
Post No. 8
FABYAN:
Zaks, James (also known as
Zackers).

New York Civic Opera Company, Wm. Zimmerman.
New York Ice Fantasy Co., Scott Chalfant, James Blisard and Henry Robinson, Owners.
Orpheus Record Co. Parmentier, David
Pepper, Lee
Prince, Hughie
Rain Queen, Inc. Regan, Jack
Robinson, Charles.
Rogers, Harry, Owner, "Prison Follies".
Rosen, Philip, Owner and Oper., Penthouse Restaurant
Russell, Alfred
Schwartz, Mrs. Morris
Singer, John, former Book's License 3326.
Southland Recording Co., and Rose Santos
South Sea, Inc., Abner J. Babien.
Spotlite Club
Stein, Ben
Sevin, Norman
Seve Murray's Mahogany Club
Strouse, Irving
Sunbrock, Larry, and his Rodeo Show.
Superior 25 Club, Inc. Television Exposition Productions, Inc., and Ed. A. Cornes
The Place, and Theodore Costello, Manager.
Thomson, Sara and Valenti, Inc. United Artists Management
Variety Entertainers, Inc., and Herbert Rubin.
Wee & Leventhal, Inc. Wilder Operating Co.
Wootsky, S.
Zaks (Zackers), James
NIAGARA FALLS:
Flory's Melody Bar, and Joe and Nick Florio, props.
Panes, Joseph, connected with Midway Park.
ONEONTA:
Shepard, Maximilian, Owner, New Windsor Hotel.
PATCOGUE:
Kays Swing Club, and Kay Angeloro
ROCHESTER:
DiCrasco, Josephine
Lloyd, George
Valenti, Sam
ROME:
Penguin Restaurant, and Al Marks, employer
Turf Restaurant, and Carmen Acquino, Operator.
SARATOGA SPRINGS:
Messrs. Stevens and Arthur L. Clark.
SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Ruddy Beach Nine Klub or Cow Shed, and Maguen E. Edwards, Manager.
Silverman, Harry
SOUTH FALLSBURG:
Majestic Hotel, Messrs. Cohen, Kornfeld and Shore, Owners and Operators.
Seldin, S. H., Oper., Grand View Hotel.
SUFFERN:
Armitage, Walter, Pres., County Theatre.
SYLVAN BEACH:
Rex Tavern, and Lou Centro, Employer.
SYRACUSE:
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer.
Fenigling, Norman
Syracuse Musical Club
TANNERSVILLE:
Casa Blanca, and Basil Germano, Owner.
TROY:
DeSina, Manuel
TUCKAHOE:
Birbaum, Murray
Boren, Walter
UTICA:
Block, Jerry
Burke's Log Cabin, Nick Burke, Owner.
VALHALLA:
Twin Palm Restorans, John Masi, Prop.
WATERVILLE:
Kille, Lyman
WHITE PLAINS:
Brod, Mario
Beta Lo Hachiria Corp.
WHITE SULPHUR SPRINGS:
Lemer, Joseph and Sarah
YONKERS:
Bahner, William

LONG ISLAND (New York)

BAYSIDE, LONG ISLAND:
Mirage Room, and Edw. E. Friedland
BELMORE:
Behner, Wm. J.

FAR ROCKAWAY:
Towns Home Restaurant, and Bernard Kurland, Proprietor.
GLENDALE:
Wargo, Paul E.
NORTH CAROLINA
BEAUFORT:
Surf Club, and Chas. Markey
BURLINGTON:
Mayflower Dining Room, and John Loy.
CAROLINA BEACH:
Economic, Chris Stokes, Gene
CHARLOTTE:
Amusement Corp. of America, Edon E. Blackman, Jr.
Jones, M. P.
Kemp, T. D., Jr., Southern Attractions.
DURHAM:
Gordon, Douglas
Royal Music Co.
FAYETTEVILLE:
The Town Pump, Inc.
GREENSBORO:
Fair Park Casino and Irish Horan.
Weingarten, E., Sporting Events, Inc.
KINSTON:
Covick, E. P.
Parker, David
NAGS HEAD:
Blue Room, Ocean Shores Recreation Center, and George Fearing, Manager
RALEIGH:
Charles T. Norwood Post, American Legion.
Supper Club, and E. J. McCarthy, owner.
WALLACE:
Strawberry Festival, Inc.
WILLIAMSTON:
Grey, A. J.
WILSON:
McCaun, Roosevelt
McCaun, Sam
McEachon, Sam
WINSTON-SALEM:
Payne, Miss L.
NORTH DAKOTA
RUSO:
Otto's Westside Resort, and Otto Schmidt, Strawberry Lake.
OHIO
AERON:
Bastford, Doyle
Buddies Club, and Alfred Scrutchings, Operator
Millard, Jack, Mgr. and Lesmes, Merry-Go-Round.
Pullman Cafe, George Sobrin, Owner and Manager.
CANTON:
Holt, Jack
CINCINNATI:
Anderson, Albert, Booker's License 2956.
Baykus, H. W.
Black, Floyd
Carpenter, Richard
Charles, Mrs. Alberta
Emhorn, Harry
Kulb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Patricia Stevens Models Finishing School.
Reider, Sam
Smith, James R.
Wonder Bar, James McPatrick, Owner.
CLEVELAND:
Amata, Carl and Mary, Green Derby Cafe, 3314 E. 116th St.
Bender, Harvey
Blue Grass Club
Club Ron-day-Voo, and U. S. Dixon, Forrest
Euclid 5th Co.
Heller, Saul
Manuel Bros. Agency, Inc., Bookers' License 3568.
Salanci, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and A. J. Tucker, owner.
Tusimoto, Velma
Walther, Carl O.
Wills, Elroy
COLUMBUS:
Ashksa, Lane
Bell, Edward
Bellinger, C. Robert
Beta Nu Bldg. Assn., and Mrs. Emerson Check, Pres.
Carner, Ingram
Charles Bloch Post No. 157, American Legion.
Columbus Turf Club, and Ralph Severson
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
EUCHED:
Rado, Gerald
ELYRIA:
Dance Theatre, Inc., and A. W. Jewell, Pres.
FINDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl, Opera., Paradise Club.
GERMANTOWN:
Berchwood Grove Club, and Mr. Wilson
PIQUA:
Lee Sedgewick, Operator.
PORTSMOUTH:
Smith, Phil
PROCTORVILLE:
Plantation Club, and Paul D. Reese, Owner.
SANDUSKY:
Matthews, S. D.
Salice, Henry
TOLEDO:
Durham, Henry (Hank)
Dutch Village,
A. J. Haad, 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
Trippodi, Jos. A., President, Italian Opera Association.
VIENNA:
Hull, Russ
WILMINGTON:
Hollywood Productions, and Kroger Babbs, Employer.
YOUNGSTOWN:
Einhorn, Harry
Reider, Sam
ZANESVILLE:
Venner, Pierre
OKLAHOMA
ADA:
Hamilton, Herman
ARDMORE:
George R. Anderson Post 65, American Legion, and Floyd Loughridge
MUSKOGEE:
Guire, 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
Williams, Cargile (Jimmy)
OREGON
HERMISTON:
Rosenberg, Mrs. R. M.
PORTLAND:
Acme Club Lounge and A. W. Denton, Manager.
Yaak Club of Oregon, Inc., and R. C. Bartlett, President.
SHERIDAN:
Agee, Melvin, and American Legion Post No. 75.
PENNSYLVANIA
ALIQUIPPA:
Guinn, Otis
ALLENTOWN:
Astor Lounge, and Frank Kush, owner.
BERWYN:
Main Line Civic Light Opera Co., Nat Burns, Director.
BETHLEHEM:
Colonnade Club, and Frank Pinner, manager
BLAIRSVILLE:
Moore 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:
Poard, Mrs. H. J. M.
CHESTER:
Fisher, Samuel
Pyle, Wm.
Reindollar, Harry

CLARION:
Falls, Isaac A., Manager, Spm. Light Band Booking & Orchestra Management Co.
WACO:
Ranchhouse (formerly Peach Club), and E. C. Cramer and R. E. Case.
WICHITA FALLS:
Dibbles, C.
Whitley, Mike
VERMONT
BURLINGTON:
Thomas, Ray
RUTLAND:
Brook Hotel, and Mrs. Eruth Duffie, employer.
VIRGINIA
ALEXANDRIA:
Dove, Julian M., Capitol Amusement Attractions.
DANVILLE:
Fuller, J. H.
EXMORE:
Downing, J. Edward
HAMPTON:
Masey, Terry
LYNCHBURG:
Bailey, Clarence A.
NEWPORT NEWS:
McClain, B.
Terry's Supper Club.
NORFOLK:
Big Treck Diner, Percy Simm, Prop.
Meyer, Morris
Robnana, 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:
White, William A.
WASHINGTON
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.
HARGAVE, Lawrence
HARGRAVE, Paul
White, Ernest B.
HUNTINGTON:
Brewer, D. C.
INSTITUTE:
Hawkins, Charles
LOGAN:
Couts, A. J.
MORGANTOWN:
Niner, Leonard
WHEELING:
Mardi Gras.
WISCONSIN
BEAR CREEK:
Schwartz, Leroy.
BOWLER:
Berke, Mr. and Mrs.
EAGLE RIVER:
Denoyer, A. J.
GREEN BAY:
Franklin, Allica
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
KESHEBA:
American Legion Auxiliary
Long, Matilda
LA CROSSE:
Tooke, Thomas, and Little Dandy Tavern.
MILWAUKEE:
Cupps, Arthur, Jr.
Genette, Nick
Maniaci, Vince
Mitchell, Ray, and Ray Mitchell, Inc.
Patricia Stevens Models Finishing School.
Weinberger, A. J.
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:
Rolar, Kid
SPARTANBURG:
Holcombe, H. C.
TENNESSEE
ASHEVILLE:
Jackson, Dr. R. H.
JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Great Enterprises (also known as Dixie Recording Co.)
Henderson, John
NASHVILLE:
Brentwood Dinner Club, and H. L. Waxman, Owner.
Carothers, Harold
Chavez, Chick
Club Zanzibar, and Billie and Floyd Hayes
Coconut Lounge Club, and Mrs. Pearl Hunter
TEXAS
AMARILLO:
Cox, Milton
AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter
BEAUMONT:
Binshop, E. W.
BOILING:
Falls, Isaac, Manager, Spotlight Band Booking Cooperative
CORPUS CHRISTI:
Kirk, Edwin
DALLAS:
Carnahan, R. H.
Embassy Club, and Helen Ashew and Jas. L. Dixon, Sr., Co-owners
Lee, Don, and Linnie (Skipper) Lynn, owners of Script & Score Productions and operators of "Sawdust and Swingtime".
May, Oscar P. and Harry E. Morgan, J. C.
National Home Shows, Inc., and Grover A. Godfrey
Patricia Stevens Models Finishing School.
DENISON:
Skyview Club
EL PASO:
Rivers, Bowden
Williams, Bill
FORT WORTH:
Carnahan, Robert
Clemons, James E.
Coo Coo Club
Famous Door and Joe Earl, Operator
Florence, F. A., Jr.
Smith, J. F.
Stripling, Howard
GALVESTON:
Evans, Bob
GRAND PRAIRIE:
Club Bagdad, and R. P. Bridges and Marian Teague, Operators
HENDERSON:
Wright, Robert
HOUSTON:
Jerson, Oscar
McMullen, E. L.
Nevis, Scudina
World Amusements, Inc. Thomas A. Wood, Pres.
KILGORE:
Club Plantation
Mathews, Edna
LONGVIEW:
Club 26 (formerly Rendezvous Club), and B. D. Holimaa, Employer.
RYAN, A. L.
PALESTINE:
Earl, J. W.
PARIS:
Roo-De-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, P. J.
Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy
TYLER:
Giffilan, Max
Tyler Entertainment Co.

VALASCO:
Falls, Isaac A., Manager, Spm. Light Band Booking & Orchestra Management Co.
WACO:
Ranchhouse (formerly Peach Club), and E. C. Cramer and R. E. Case.
WICHITA FALLS:
Dibbles, C.
Whitley, Mike
VERMONT
BURLINGTON:
Thomas, Ray
RUTLAND:
Brook Hotel, and Mrs. Eruth Duffie, employer.
VIRGINIA
ALEXANDRIA:
Dove, Julian M., Capitol Amusement Attractions.
DANVILLE:
Fuller, J. H.
EXMORE:
Downing, J. Edward
HAMPTON:
Masey, Terry
LYNCHBURG:
Bailey, Clarence A.
NEWPORT NEWS:
McClain, B.
Terry's Supper Club.
NORFOLK:
Big Treck Diner, Percy Simm, Prop.
Meyer, Morris
Robnana, 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:
White, William A.
WASHINGTON
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.
HARGAVE, Lawrence
HARGRAVE, Paul
White, Ernest B.
HUNTINGTON:
Brewer, D. C.
INSTITUTE:
Hawkins, Charles
LOGAN:
Couts, A. J.
MORGANTOWN:
Niner, Leonard
WHEELING:
Mardi Gras.
WISCONSIN
BEAR CREEK:
Schwartz, Leroy.
BOWLER:
Berke, Mr. and Mrs.
EAGLE RIVER:
Denoyer, A. J.
GREEN BAY:
Franklin, Allica
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
KESHEBA:
American Legion Auxiliary
Long, Matilda
LA CROSSE:
Tooke, Thomas, and Little Dandy Tavern.
MILWAUKEE:
Cupps, Arthur, Jr.
Genette, Nick
Maniaci, Vince
Mitchell, Ray, and Ray Mitchell, Inc.
Patricia Stevens Models Finishing School.
Weinberger, A. J.
RHODE ISLAND
PROVIDENCE:
Allen, George
Belanger, Lucian

WFOO
Abr.
54
RACIN
Mills
MUNI
Kenc
H.
Knot
BEBAC
Stich
STUB
Laral
Ca
TOMAJ
VFW
WALK
Jean
and
WISCO
Brom
Hu
CASPEI
Lavi
Par
CHERY
Shy-
Ha-
JACKS
K. J.
ANCHO
Cappo
WASHI
Alvia,
Arche
Browt
Cabon
China
Owi
Clare
Cloi
Club
over
Club
and
D. E.
Her
5 O'cl
Stap
Fratro
Fured
Trai
Gold,
Hober
dent
Coul
Hoffm
Hoff
Kirsch
Mann,
Club
Mansfi
McDon
Moore,
Star
O'Brien
Perrus
Perr
Raybur
Reich,
Rittenr
Roman
traub
Biroi
Rosa, T
Roumai
Smith,
Traas
E. S.
Walters
HONOLU
Alex A
Club.
Campb
Operi
Studi
Kennis
Fange
The W
Assam
Thomas
WAIKIKI
Walker,
Resta
CALGARY
Port B
Imper
the E
Simmon
Licen
BRITI
PANCOUT
Don W
Gilroy
Walsor
L. Ca
INTERNATIONAL MUSICIAN
JUNE

anager, Sping & Orlean Co.
erly Peasod
Cramer and
NT
Mrs. Emuh
IA
Capitol
ctions.
rd
ost 151
scar Black
ON
INIA
G.
Daley,
and Chua.
IN
rs.
id Louis O.
d Operator.
N.
Phil's
ort.
mes Franci
ilitary
Little
ay Mitchell,
lela
USICIAN

NEOPIT:
American Legion,
Sam Dickerson, Vice-Chm.
BACINE:
Miller, Jerry
BRUNELAND:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khouri, Tony
SHREBOGAN:
Sicilia, N.
STURGEON BAY:
Larscheid, Mr. Geo., Prop.
Carman Hotel
TOMAH:
VFW
WALKESHA:
Jean's Bar & Cocktail Lounge,
and Jean J. Schultz, employer.
WISCONSIN RAPIDS:
Brown Derby, and Lawrence
Huber, Owner.

WYOMING
CASPER:
LaVida Club, and Lester Quayle,
Part Owner.
CHEYENNE:
Shy-Ann Nite Club, and
Hazel Kluge, Mgr.
JACKSON HOLE
R. J. Bar, and C. L. Jensen

ALASKA
ANCHORAGE:
Capper, Keith

DISTRICT OF COLUMBIA
WASHINGTON:
Alvia, Ray C.
Archer, Pat
Brown Derby
Cabana Club and Jack Staples
China Clipper, Sam Wong,
Owner.
Clare's Musical Bar, and Jean
Clare
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
Fratone, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.
Gold, Sol
Hoberman, John Price, President,
Washington Aviation
Country Club.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Kirsch, 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. Wein-
traub, operator, and Wm.
Biron, Mgr.
Ross, Thomas N.
Roumanian Inn
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.
Walters, Alfred

QUEBEC
DRUMMONDVILLE:
Greink, 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
Alberta, Joe
Al-Dean Circus, P. D. Freeland
Andros, George D.
Angel, Alfred
Anthe, John
Arwood, Ross
Aulger, J. H.,
Aulger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Eaugh, Mrs. Mary
Bert Smith Revue
Bigley, Mel. O.
Boserman, 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
Burr-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Conway, Stewart
Cornish, D. H.
DeShon, Mr.
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Ferriss, Mickey, Owner and Mgr.,
"American Beauties on Parade",
Fitzke, Daniel
Folgies Gay Parce
Forrest, Thomas
Fox, Jess
Fox, Sam M.

HAWAII
HONOLULU:
Alex Ah Sam, and Woodland
Club.
Campbell, Kamohila, 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 Brisbane 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.
Gayford Enterprises, and
L. Carrigan, Manager.

H. Singer & Co. Enterprises,
and H. Singer.
ONTARIO
CHATHAM:
Taylor, Dan
GRAVENHURST:
Webb, James, and Summer
Gardens
GUELPH:
Naval Veterans Asso., 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:
Curtis, M.
TORONTO:
Ambassador Music Co., and
Charles Darwyn
Langford, Karl
Leslie, George
Local Union 1452, CIO Steel
Workers' Organizing Com.
Miqueloa, V.
Radio Station CHUM
Wetham, Katherine

QUEBEC
DRUMMONDVILLE:
Greink, 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
Alberta, Joe
Al-Dean Circus, P. D. Freeland
Andros, George D.
Angel, Alfred
Anthe, John
Arwood, Ross
Aulger, J. H.,
Aulger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Eaugh, Mrs. Mary
Bert Smith Revue
Bigley, Mel. O.
Boserman, 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
Burr-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Conway, Stewart
Cornish, D. H.
DeShon, Mr.
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Ferriss, Mickey, Owner and Mgr.,
"American Beauties on Parade",
Fitzke, Daniel
Folgies Gay Parce
Forrest, Thomas
Fox, Jess
Fox, Sam M.

HAWAII
HONOLULU:
Alex Ah Sam, and Woodland
Club.
Campbell, Kamohila, 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.

Freeland, P. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Freich, Joe
Friendship League of America
Garnes, C. M.
George, Wally
Gibbs, Charles
Gould, Hal
Grego, Pete
Gutrie, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Horn, Irish
Horn, O. B.
International Magicians, Produc-
ers of "Magic in the Air".
James, Hugo
Johnson, Sandy
Johnston, Clifford
Kay, Bert
Kelton, Wallace
Kimes, Ray
Kimball, Dude (or Romaine)
Kirch, 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 Folies of 1946.
McGowan, Everett
McHunt, Arthur
Meeks, D. C.
Merry Widow Company, and
Eugene Haskell, Raymond
E. Mauro, Ralph Paonessa,
Managers.
Miller, George E., Jr., former
Bookers' License 1129.
Miqueloa, V.
Mosher, Woody (Paul Woody)
Nelton, A. L.
New York Ice Fantasy Co., Scott
Chalfant, James Blizard and
Henry Robinson, Owners.
Olsen, Buddy
Osborn, Theo.
Ouellette, Louis
Patterson, Chas.
Paul Bacon Sports Enterprises,
Inc., and Paul Bacon
Peth, Iron N.
Platinum Blond Revue
Rea, John
Redd, Murray
Reid, R. R.
Richardson, Vaughan,
Pine Ridge Folies
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 Midgets
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marro)
Sunbrock, Larry, and His Rodeo
Show.
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 Moaber)

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
ROLYOK:
Holyoke Theatre, B. W. Levy

MICHIGAN
DETROIT:
Colonial Theatre, Raymond
Schreiber, Owner and Oper.
GRAND RAPIDS:
Powers Theatre
MISSOURI
KANSAS CITY:
Main Street Theatre

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 Circillo, Director.
Letter Carriers Band, Salt Lake
City, Utah.
V. F. W. Ravens Band, Ravens,
N. Y.
Washington Band, Annville, Pa.

ORCHESTRAS
Beer, Stephen S., Orchestra,
Reading, Pa.
Bass, Al, Orchestra, Oklahoma
City, Okla.
Betto Villa Orch., Palmyra, 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.
Carey, Harold, Combo., Wichita,
Kansas.
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, Steve, and his Orchestra,
Catskill, N. Y.
Killmer, Earl & His Orchestra,
Kingston, N. Y.
King, Eddie, Orchestra, Wichita,
Kansas.
Kryl, Bohumir, and his Symphony
Orchestra.
Lake, Danny, Orch., Pierpont,
Ohio
Lee, Duke Doyle, and his Orches-
tra, "The Brown Bombers",
Poplar Bluff, Mo.
Lonesome Valley Boys, Wichita,
Kansas.
Maria, Pablo, and his Tipica Or-
chestra, Mexico City, Mexico.
Meekers Orchestra, Galesburg, Ill.
Mills, Alonzo, Orchestra, Wichita,
Kansas
Neuchols, Ed., Orchestra,
Monroe, Wis.
O'Neil, Kermit and Ray, Orches-
tra, Westfield, Wis.
Peckham, Lucia, Orchestra,
Wichita, Kansas
Pleasant Valley Boys Orchestra,
Galesburg, Ill.
Quick, Doyle, and his Orchestra,
Ottumwa, Iowa.
Ranch Boys, Wichita, Kansas.
Russell Ross Trio (Salvatore
Coriale, leader, Frank Picarra,
Angelo Ficarro).
Samczyk, Casimir, Orchestra,
Chicago, Ill.
Scharf, Roger and His Orch.,
Utica, N. Y.
Smith, Chuck, Orchestra, North
Lima, Ohio.
Sturt, Lou and His Orchestra,
Easton, Md.
Triefenbach Bros. Orch., Marissa,
Ill.
Van Brundt, Stanley, Orchestra,
Oakridge, N. J.
Weiss Orchestra, Durand, Wis.
Wells Orchestra,
Kitchener, Ont., Canada
Young, Buddy, Orchestra,
Deaville, N. J.

NEW YORK
GLENS FALLS:
Empire Theatre, and Don
Slight.
NEW JERSEY
MONTCLAIR:
Montclair Theatre and Cos-Hay
Corp., Thomas Haynes, James
Costello.

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
ALABAMA
BIRMINGHAM:
Thomas Jefferson Hotel
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

COLORADO
LOVELAND:
Westgate Ballroom
CONNECTICUT
GROTON:
Swiss Villa.
HARTFORD:
Buck's Tavern,
Frank S. DeLucco, Prop.
NORWICH:
Wonder Bar and Roger A.
Bernier, Owner
FLORIDA
CLEARWATER:
Sea Horse Grill and Bar
JACKSONVILLE:
Cox, Lylle
KEY WEST:
Delmonico Bar, and Ariana Rosa
MIAMI:
Roseland Ballroom, R. M.
Decker, Owner
ORLANDO:
El Patio Club, and
Arthur Karst, Owner
PENSACOLA:
Southland Bar & Grill, and
Leonard Galiciti.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous
ALABAMA
BIRMINGHAM:
Thomas Jefferson Hotel
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous
ALABAMA
BIRMINGHAM:
Thomas Jefferson Hotel
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

NEW YORK
GLENS FALLS:
Empire Theatre, and Don
Slight.
NEW JERSEY
MONTCLAIR:
Montclair Theatre and Cos-Hay
Corp., Thomas Haynes, James
Costello.

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
ALABAMA
BIRMINGHAM:
Thomas Jefferson Hotel
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

COLORADO
LOVELAND:
Westgate Ballroom
CONNECTICUT
GROTON:
Swiss Villa.
HARTFORD:
Buck's Tavern,
Frank S. DeLucco, Prop.
NORWICH:
Wonder Bar and Roger A.
Bernier, Owner
FLORIDA
CLEARWATER:
Sea Horse Grill and Bar
JACKSONVILLE:
Cox, Lylle
KEY WEST:
Delmonico Bar, and Ariana Rosa
MIAMI:
Roseland Ballroom, R. M.
Decker, Owner
ORLANDO:
El Patio Club, and
Arthur Karst, Owner
PENSACOLA:
Southland Bar & Grill, and
Leonard Galiciti.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous
ALABAMA
BIRMINGHAM:
Thomas Jefferson Hotel
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous
ALABAMA
BIRMINGHAM:
Thomas Jefferson Hotel
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

OHIO
CLEVELAND:
Metropolitan Theatre
Emanuel Strutz, Oper.
VIRGINIA
BUENA VISTA:
Rockbridge Theatre

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous
ALABAMA
BIRMINGHAM:
Thomas Jefferson Hotel
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

COLORADO
LOVELAND:
Westgate Ballroom
CONNECTICUT
GROTON:
Swiss Villa.
HARTFORD:
Buck's Tavern,
Frank S. DeLucco, Prop.
NORWICH:
Wonder Bar and Roger A.
Bernier, Owner
FLORIDA
CLEARWATER:
Sea Horse Grill and Bar
JACKSONVILLE:
Cox, Lylle
KEY WEST:
Delmonico Bar, and Ariana Rosa
MIAMI:
Roseland Ballroom, R. M.
Decker, Owner
ORLANDO:
El Patio Club, and
Arthur Karst, Owner
PENSACOLA:
Southland Bar & Grill, and
Leonard Galiciti.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous
ALABAMA
BIRMINGHAM:
Thomas Jefferson Hotel
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous
ALABAMA
BIRMINGHAM:
Thomas Jefferson Hotel
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

AND
USES
NA
ND
ETTS
N
icare
A
and
Emil Da
KEY
RK
Circuit, in-
c, Apollo,
ce, Rony,
ctoria.
Circuit, in-
cetre.
20.00
200.00
140.00
22.50
25.00
135.00
10.00
10.00
25.00
140.00
152.50
75.00
75.00
25.00
5.00
240.00
81.00
95.00
35.00
50.00
100.00
15.00
40.00
20.00
40.00
47.00
10.00
100.00
50.00
25.00
23.50
107.00
251.45
10.00
5.00
40.00
17.30
29.50
37.00
7.00
25.00
307.40
25.00
50.00
50.00
19.83
56.33
\$5,077.44
EPPER.
USICIAN

WANTED

WANTED—Copies of the following books: Stadio—Orchestra Studies for Bassoon; Sellner—Metodo Teorico Practico for Oboe, three parts; Ferling—Three Concert Duets for Two Oboes. Please state price and condition. Virginia Darnell, R. D. 4, Lehigh, Pa.

WANTED—Versatile female musicians, accordionist doubling piano, and tenor saxophonist doubling clarinet; must sing for entertaining trio; booked by M. C. A. Write Musician, 5938 Freret St., Apt. 2, New Orleans, La.

WANTED—Martin baritone saxophone in playable condition. Write Roland Dodds, Box 774, Salina, Kan.

WANTED—Haynes flute and bass clarinet of reputable make (single-octave key); must be reasonable. Write Musician, Apt. 1-E-3, 519 West 124th St., New York 27, N. Y.

WANTED—Any model Hammond organ; can arrange pick-up anywhere. Write Dorothy Gemkow, 1308 Marengo Ave., Forest Park, Ill.

WANTED—C melody Conn saxophone over 199,000 serial number. Albert Stuchis, 1327 East Grand, Des Moines, Iowa.

FOR SALE or EXCHANGE

FOR SALE—August Buffet A full Boehm system clarinet with low Eb key, \$100.00. J. Holko, 92 Buffalo St., Conneaut, Ohio.

FOR SALE—Tom-tom, 16-inch Slingerland white pearl and chrome with legs and case; used twice; cannot be told from new; \$95.00 value; price \$50.00. Also Deagan marimba 2 1/2-octave "Studette" with folding legs; good shape; ideal for beginner or travel; \$25.00. Write M. Nullins, 743 North Birmingham St., Tulsa 4, Okla.

FOR SALE—Conn alto saxophone, good condition. Conqueror model, Gregory mouthpiece, complete with stand and case, \$125.00 (used). R. Moody, 11 East Broadway, Derry, N. H.

FOR SALE—Olds featherweight trombone, excellent condition. Jay W. Erwin, 2315 Jersey Ridge Road, Davenport, Iowa.

FOR SALE—String bass, Italian; also a few French bass bows; owner leaving U. S. Write Musician, 666 Rheinlander Ave., Bronx 60, N. Y.

FOR SALE—J. Bapt. Schweitzer violin with bow; excellent mello tone and condition. 1813 J. F. Steink, Home Hotel, Greenville, Ohio.

FOR SALE—One old 1738 Bergonia Carlo violin, in good condition, very clear tone. Anna Rasmussen, P. O. Box 787, Wausau, Wis.

FOR SALE—Vincent Bach three-valve Bb Aida type trumpet with case; good condition; or trade for good Mellophone and case. E. F. Diers, Box 1175, Sheridan, Wyo.

FOR SALE—Excellent Selmer Paris tenor saxophone, super action, latest model; used only three months; perfect condition; \$350.00. Also French oboe, wood, good condition. Plateau keys, saxophone fingering; \$125.00 with case. Bob Alexander, 133-17 147th St., South Ozone Park 20, N. Y.

FOR SALE—Organ chimes, two-octave gold Deagan four rack keyboard, cost \$875.00, perfect condition, \$375.00. Dick Harris, 1521 West 61st St., Milwaukee 3, Wis.

FOR SALE—One Leopold Widhalm violin, in perfect condition; one Cyril Greer violin, modern maker; suitable for concert artists and symphony musicians; only those violins which far surpass the average quality of their makers were added to my private collection in the last 25 years. A perfect description and prices will be mailed to anyone interested in any of these instruments. Adolph Engelhardt, Box 595, Bismarck, N. D.

FOR SALE—Heckel contra-bassoon to low Bb, with case and shipping trunk, \$1,600.00; room in trunk for bassoon and cloth; instrument in excellent condition, used in Minneapolis Symphony Orchestra; will be shipped for approval. Arthur Kurtz, 521 Thairford Ave., Brooklyn, N. Y. Phone: Dickens 2-4751.

FOR SALE—Full-size, flat-back, 100-year-old German Tyrolean bass violin; powerful, rich tone; \$800.00; brought back from Austria while in service. R. W. Johnson, 732 East 40th St., Brooklyn 3, N. Y. Phone: GE 4-2455.

FOR SALE—Buffet Bb clarinet, pre-war instrument; good condition; \$100.00, or will exchange for bass clarinet with low Eb and single octave key. J. Title, 143-50 Hoover Ave., Jamaica 2, N. Y. Phone: Olympia 8-4339.

FOR SALE—Marrin Bbb recording tuba with stand; top action; \$250.00. Write to M. A. LaFromboise, 175 Washington St., Chicago, Ill., 5/6 C. F. of M.

FOR SALE—53 used two-tone blue band uniforms, white shoulder belts, caps, and extra white pants. Write Hibbing Municipal Band, Hibbing, Minn.

FOR SALE—Hammond Novachord, new condition, \$750.00; 4 nice B-40 speakers, \$150.00 each; D-20 speaker, \$100.00; C. V. console, \$1,400.00. K. Thompson, 26 Englewood Ave., Waterbury 4, Conn.

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—Conn symphony trombone, model 14-H, with F valve; in excellent condition, reconitioned last summer; \$125.00. Contact Glenn Sloan, 6 Tuxedo Place, Cincinnati, Ohio.

FOR SALE—Accordion, professional 120-bass, 9 tones; like new; built-in electric mike; with or without new 5-tube custom-built amplifier, 3 stages. Carl Schuck, 198 Bond St., Brooklyn 2, N. Y. Phone: TAlmadge 3-0728.

FOR SALE—Conn Bbb recording tuba, 4 valves, good condition, \$350.00. J. Tatt, 1705 Hoe Ave., Bronx 60, N. Y.

FOR SALE—Baritone horn, V. F. Cerveny, Czechoslovakia; large, egg-shaped, four rotary valves, brass, silver trim; beautiful, unique; fine tone; very good condition; case; \$100.00. Horton Peterson, 505 14th St. N., Virginia, Minn.

Armstrong Flutes

THE NAME TO REMEMBER IN



POWER-FORGED MECHANISM

America's only silver-plated flute with genuine cold-hammered, drop-forged keys.

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA

AT LIBERTY

AT LIBERTY—Cellist, many years' experience hotels, dance, concert, solo show; long-time member of Local 802; doubles drums for dance; seeks summer work with trio or orchestra at resort hotel; will travel. David Rodkin, 141 Barley St., Brooklyn 7, N. Y.

AT LIBERTY—Trombonist, will double tenor if desired; age 29, sober, neat, 12 years' experience, including names; hotel or locations only; wire or write. Ed. Bolick, General Delivery, Alexandria, Minn.

AT LIBERTY—Girl accordionist available for three or four-week engagement in first-class New England mountain resort; capable experience small unit or alone; double on piano. Write Musician, 5305 Fourth St. N. W., Washington, D. C.

AT LIBERTY—Pianist, double Hammond and Solovox when furnished; all-around experience night club, radio, ballroom, etc.; for summer engagement. Write Pianist, 140 California, Manchester, N. H.

AT LIBERTY—Ace arranger, experience with radio, dance bands, theater, publishers; will work by correspondence. B. Goldstein, 93 Jefferson Ave., Chelsea, Mass.

AT LIBERTY—The Jolly Westerners, a snappy, old-time novelty trio, featuring accordion, clarinet, harmonica, guitar, string bass, drum and vocal. Write Greg Fuller, Shady Rest Cabins, Owatonna, Minn.

AT LIBERTY—Professional clarinetist wishes permanent location in small city as band or orchestra leader, or both. Box N, International Musician, 39 Division St., Newark 2, N. J.

AT LIBERTY—All-around pianist open for steady job; plays concert, dance, show; also organ and Solovox. H. L. Forman, 226 West 50th St., New York, N. Y. Phone: CO 5-5010.

PIANO TUNING LEARN AT HOME!

COMPLETE COURSE IN PIANO TUNING AND REPAIRING BY **DR. WILLIAM BRAID WHITE** ONE OF THE WORLD'S LEADING PIANO TECHNICIANS AND TEACHERS Same Methods as Taught by Him at the School of Piano-Tuning Technology. For Details Write: **KARL BARTENBACH** 1001 E. Wells St., Lafayette, Indiana

AT LIBERTY—Trombonist, double violin, wants location in industrial or municipal band; some symphony experience. Phil Wright, 201 East Church St., Elmira, N. Y.

AT LIBERTY—Young violinist, Local 802, all-around experience classic, symphony, society orchestra, leader, hotel, cocktail music; travel or locate; also ships. Gallo, 3400 Atlantic Ave., Brooklyn, N. Y. Phone: APplegate 7-2367.

AT LIBERTY—Experienced bandmaster with large band music library would like position with municipal, industrial or fraternal band, possibly in combination with a college or high school band; can play and teach all instruments, including accordion and piano; union, sober, competent; can give many excellent references; now employed but desire a change of location. Write Box Q, International Musician, 39 Division St., Newark 2, N. J.

AT LIBERTY—Trombonist seeking position with symphony orchestra; have had training and experience on all three positions; prefer bass trombone. Contact Glenn Sloan, 6 Tuxedo Place, Cincinnati, Ohio.

LARGER ON THE INSIDE... SMALLER ON THE OUTSIDE... IMPOSSIBLE...? BUT WE DID IT...!



YOUR DEALER WILL PROVE IT TO YOU.

NOW! Selmer
 Clarinet - Saxophone - Trumpet
NEW REDUCED PRICES
 SAVE YOU \$25 TO \$85
 Savings on other models up to \$100



Discover for yourself
 why top-notch players
 acclaim it **the finest**
saxophone
 ever built!

The new Selmer (Paris) Super-Action Tenor Saxophone speaks with astonishing power, in a tone that's velvet-smooth at all volumes. Better, easier, faster key action gives you truly effortless playing in every register. Tuning is more accurate than ever before.

You've dreamed about a sax like this, but you needn't dream any longer. Now a genuine Selmer (Paris) Tenor can be yours at a saving of \$85 under the former price. The real thing, for better playing, at little more than the cost of an ordinary sax! Write Selmer today, Dept. B-62 for our free booklet.

TRY IT TODAY! Play a Selmer at your dealer's. Discover why it's the sax that now makes all others obsolete!



JAZZ AT THE PHILHARMONIC for 1949 featured these two top-notch tenor sax stars, Flip Phillips, left, and Coleman Hawkins, with JATP President Herman Grant standing. Flip has played Selmer for 12 years and Coleman has used Selmer exclusively for 15 years.



VIDO MUSSO, fronting his own combo in west coast night spots, has played Selmer Tenor Sax for 8 years.



ILLINOIS JACQUET, consistent year-after-year poll favorite, has played Selmer Tenor Sax since 1941.



DAVE HARRIS and his Selmer Tenor Sax are heard on the Fibber McGee and Molly show and other west coast radio programs.



CORKY CONCORAN, sensational young tenor sax star with Harry James, plays Selmer (Paris) Saxophones exclusively.



SAX SECTION OF U. S. NAVY BAND, Lt. Cdr. Charles Brendler, conductor, plays Selmer (Paris) Saxophones exclusively. Left to right, seated: Carl Grove, first alto; John Foynter, alto; Anton Geiser, alto. Standing: Isidoro Glazer, tenor; William Albrecht, tenor; Richard Groves, tenor; Peter Geiger, baritone.

