

INTERNATIONAL MUSICIAN



И. Я. ШКОЛНИК (see page 106)

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... OF THE ...

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Because of the continued
shortage of paper, a condition
rendered more acute through
a larger circulation (caused by
the great increase in member-
ship), we are still compelled
to limit drastically our read-
ing and advertising matter.

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NEW JERSEY STATE CONFERENCE

Conference will be held at As-
bury Park on Sunday afternoon,
May 18th, 1947. Officers of the
Conference are: Emanuel Hurst,
president; Alvah R. Cook, vice-
president; Matty Franklin, secre-
tary; Harry J. Swenson, treasurer,
and Louis F. Horner, sergeant-at-
arms.

Fraternally yours,
MATTY FRANKLIN,
Secretary, Local 16.

NEW ENGLAND CONFERENCE

To be held at Hotel Bond, Hart-
ford, Conn., Sunday, April 27, 1947,
at 11 A. M.

Greetings: The next meeting of
the New England Conference will
be Sunday, April 27, 1947, at Hotel
Bond, Hartford, Conn. A represen-
tative of the National Office will be
present.

The general trend of our business
has not at this writing shown any
tendency to be good. However, the
readjustments now under way will
probably be favorable. How much
and how soon costs will come down
from present levels is still a matter
of argument. We must watch care-
fully and wisely our interests.

Luncheon will be served about 1
P. M., the assessment to be deter-
mined by the committee. Do not
fail to send Secretary the number
of delegates, with names and ad-
dresses. The Secretary asks that
the Report of Delegates be submit-
ted in writing and handed to him.
Reservation requests for room ac-
commodations must be made by
April 23. Address Joseph Doren-
baum, Palace Theatre Building,
635-647 Main St., Hartford, Conn.

WISCONSIN STATE MUSICIANS' ASSOCIATION

The regular Spring Conference
of the Wisconsin State Musicians'
Association will be held in Stevens
Point at the Whiting Hotel on Sun-

IMPORTANT NOTICE

Samuel Snyder, Boston Amuse-
ment Co. and Water Follies,
Boston, Mass., have been placed
on the National Defaulters List
of the Federation.

day, May 4th, 1947, at 10:00 A. M.
President Petrillo has appointed
Executive Officer, Chauncey A.
Weaver to represent the A. F. of M.
at the meeting.

Any locals of Wisconsin not
affiliated with the Wisconsin State
Musicians' Association are urgently
invited to membership, as it is only
through the combined efforts of all
that we can accomplish the most.

The "Sun Dodgers" will hold
their usual "build-up" session the
evening before.

All delegates attending should
make hotel reservations early and
directly with the Whiting Hotel.

Fraternally yours,

ROY E. SMITH, Secretary,
1409 Liberty Street,
La Crosse, Wisconsin.

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(Continued on page twenty-two)

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INTERNATIONAL MUSICIAN

ILYA SCHKOLNIK

Concert Master of the Baltimore Symphony Orchestra

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

WITH HIS father as well as his brother and several sisters musicians, it was natural that Ilya Schkolnik at the age of five should evince a desire to study music. The violin was selected as his instrument and his father was his first teacher, such a competent one, in fact, that the child was able to make his first public appearance in their home town, Odessa, before he was six years old. At one of these early concerts those two great masters, Leopold Auer and Ilyitch Safonov, were both in the audience and each suggested taking the boy with him to Petrograd for the completion of his studies. But the parents, considering Ilya's tender age, decided against this move even under such propitious conditions.

When almost fifteen years later Mr. Schkolnik went to Copenhagen, Denmark, on a concert tour, he attended a concert of the Copenhagen Symphony Orchestra when Safonov was guest conductor. Back-stage after the concert, Safonov asked, when he heard the young man's name, "Violinist?" and, seeing the evident astonishment on the boy's face at such a phenomenal memory, remarked with a twinkle, "One never forgets something good!"

Because Ilya stood in need of expert advice as his musical education progressed, it was decided that the whole family would emigrate from Russia, with Paris the goal. Funds were raised by a tour through southern Russia. Once over the border, they paused for a concert in Berlin, where the seventy-five-year-old Joachim, on hearing the lad, persuaded his father that Germany could offer the same advantages in musical education as France. There they remained, therefore, Ilya studying first in Berlin and then in Leipzig, graduating from the Conservatory in the latter city at fourteen. Followed a number of successful concert appearances throughout Germany and the Scandinavian countries. Brussels was the next place of study, the young man winning first prize at its

Conservatory after only five months. Then more tours in Belgium, France, Italy, Germany and the Scandinavian countries.

When World War I broke out Mr. Schkolnik, in Sweden, found himself unable to fill further engagements and decided to leave for America. He took out his first citizenship papers on the second day of his arrival here, and five years later gained full citizenship.

Mr. Schkolnik's first position in America was that of assistant concert master with the New York Symphony Orchestra under Walter Damrosch; the next, that of concert master with the Russian Symphony Orchestra under Modest Altschuler, and then with the orchestra at the New York Lewisohn Stadium under Volpe. After a number of solo appearances through the East, South and Middle West, he accepted, upon the invitation of Ossip Gabrilovitch, the post of concert master of the Detroit Symphony Orchestra. He was to remain with this organization for twenty-five years, making frequent appearances as soloist and as a member of the Detroit String Quartet and devoting much time to teaching. After the Detroit Orchestra had suspended its functions temporarily in 1942, Reginald Stewart, conductor of the Baltimore Symphony Orchestra, repeated his invitation to Mr. Schkolnik to take part in the building of that orchestra by becoming its concert master and assistant conductor. He accepted. Baltimore has since made still other claims on him. He is a member of the faculty of the Peabody Conservatory and conductor of its students' orchestra. His attachment to the city has been further increased by his marriage to Helen Sherry who is, incidentally, one of the city's most brilliant attorneys. (This is his second wife. His first, Ruth Ware, died in Detroit in 1939.)

Mr. Schkolnik has, in short, sent deep roots, both professional and sentimental, into Baltimore's life, and it is more than likely that the city's future and his will be long interwoven.

HERE, THERE AND EVERYWHERE

Men in the Pit

This office has received several requests for information regarding the Metropolitan Opera's orchestra, and we are pleased to give the following data concerning these to-seldom-publicized men in the pit. The orchestra consists of ninety-

two regular members, with thirty added on some occasions. Orchestral rehearsals begin about three weeks in advance of the opera season.



JOHN MUNDY

two regular members, with thirty added on some occasions. Orchestral rehearsals begin about three weeks in advance of the opera season.

For the performances themselves the musicians are seated in pairs

in the pit which is 1,000 square feet, the largest of any opera house in America. Each couple reads from a copy of his particular part of the score, which has been prepared and sent down by the librarian.

"Fiddlers' Alley", a large space underneath the stage, is used as the orchestra's recreation and locker room.

The orchestra's manager is John Mundy, a cellist and composer in his own right. His is the duty of obtaining additional men when these are needed, and of representing the members of the orchestra in all matters concerning them.

Annual Dinner Dance

Approximately 350 members and friends of Local 285, New London, Connecticut, attended the largest annual dinner and dance ever held by that organization on March 23rd, at the Mohican Hotel Ballroom and Florentine Room. Rep. George L. Farnham was toastmaster and the speakers were Frank Fields, an official of the New England Conference, Harry Neilan, the retiring president of the local, Francis Fain, the new president, Morris Einhorn, first vice-president, Mrs. Florence Tibbals, secretary-treasurer and business agent, and Walter Damas, the oldest active living member of the organization. In appreciation of the loyalty and support which he gave the association during his term of office, Mr. Neilan was presented with a wallet. Mrs. Neilan received a corsage of gardenias.

Ethics for School Music

George H. Wilkins, secretary of the Conference of Pennsylvania and Delaware locals, writes us concerning a "Code of Ethics" which has been printed in the Pennsylvania School Journal and which is in course of being distributed in pamphlet form to school officials, music supervisors and school board officials in every school district in Pennsylvania. Regarding its origin he writes us that, "In 1935 the officers of the Conference of Pennsylvania and Delaware locals, Mr. Frank Diefenderfer and Mr. Ralph Feldser, entered into an agreement with the officers of the Department of Music of the Pennsylvania State Education Association, defining the field of activity for public school music groups in the community and their relation to professional musicians. This agreement has become known as the 'Code of Ethics' and has been adopted in other states as a model standard for the working relationship between the schools and the members of our Federation."

At Mr. Wilkins' request we are herewith reprinting the code, and trust, such is its breadth, that other states and conferences may make use of it as a basis for similar agreements.

The public schools exist for the education of youth. The public is entitled to, and should demand, the best possible educational results.

Worthy and appropriate educational results are often such as are interesting and useful to the public, not primarily as educational exhibits, but for intrinsic worth as entertainment. Of such nature are the results attained by

groups of students in the orchestras and bands.

The effect of any pupil activity undertaken under school auspices, upon the educational, physical, mental, and moral welfare of the students, is the first and most important consideration that must be weighed by public school officials. That is their specific responsibility.

The public is interested in the school orchestras and bands for educational reasons, but frequently it is desirous of music for some occasion outside of the schools. These occasions may be motivated by the thought of contributing stimulus or encouragement to the school music organization, or by the hope of attracting attention to its own projects without regard to the effect upon the schools. Consequently there are numerous requests for the services of school orchestras or bands, or small groups of players from these organizations, in providing music for all sorts of occasions.

The social and ethical education that results from participation in the right sort of civic and community affairs should be weighed as a value to the students. These values, however, may be highly variable and are relative to other values.

The occasion may be one which represents the patriotic or civic interests of the whole community; or, by comparison, one which represents a lower order of civic interest and purpose; or it may represent the principles or program of only a small group of citizens and be contrary to the principles or purposes of an equal or larger group. The occasion may be sharply limited to the interests of a sect, a church, a club membership, or a society. Though these may be good in themselves, service to one would imply obligation to serve all, and the schools have neither time nor energy to serve the community when it is divided into a multitude of small units.

Although having a public welfare intent, an occasion may have its strongest bearing upon private welfare. Better business is of public interest, but a band or orchestra, for example, (Please turn to page twenty-three)

SYMPHONY ORCHESTRAS

CONDUCTORS ARE MAKING the news these days with their varied and interesting ideas for the development of their respective orchestras. An "apprentice" plan, an arrangement for special attractions on broadcasts, unique program building, a maneuver for state-wide support, schemes for attracting proficient instrumentalists—these, but a few of the ingenious methods used by conductors for raising the status of their orchestras, deserve the highest praise and stand as a commentary on the ever-widening scope of conductors' activities.

Boston

Ellabelle Davis, the American Negro soprano, appeared with the Boston Symphony Orchestra in no fewer than eight performances in a period of only nine days last month. Included in her repertoire on each occasion was a work written especially for her, the Biblical solo cantata by Lukas Foss, "The Song of Songs". She gave two performances of this work in Boston, two in New York, and one each in Northampton, New Haven, Philadelphia and Brooklyn.

Rhode Island

The Rhode Island Philharmonic conducted by Francis Madeira is in course of being made state-wide in scope through the presentation of a concert series of performances in each of Rhode Island's leading communities. Providence, Pawtucket, Newport, Westerly and Woonsocket not only enjoy individual performances of each concert but have—since the Board of Directors and officers of the orchestra are chosen from these communities—a share in the planning and promotion of the series. The aim—for the orchestra to become completely self-supporting—may well be realized in the next two or three years if growth of the orchestra (now in its second season) continues at its present rate.

New York

When he appeared with the New York Philharmonic-Symphony Orchestra on March 27th, Jascha Heifetz introduced to that city Erich Korngold's Violin Concerto, the composer coming from his home in Hollywood to hear the performance. The guest-conductor was Efrem Kurtz.

After a pension fund concert on April 12th, conducted by Leopold Stokowski, the orchestra left for its tour which is to continue through May 11th and include twenty-four cities. When Dr. Stokowski's guest-conductorship comes to an end on April 24th, Eugene Ormandy will direct four concerts; then, beginning April 29th, George Szell, four, and finally, beginning May 3rd, Dimitri Mitropoulos, nine.

Only one soloist is to be heard in the course of the tour, Helen Traubel, on April 27th, in New Orleans.

The second season of Carnegie Hall "Pop" Concerts will be presented May 1st through June 14th at Carnegie Hall. Daniel Rybb, the series' founder and director, is planning special programs dedicated to various nations and composers. A total of forty-four concerts are to be given, with the intent not only of providing nightly light symphonic music to New Yorkers, but also of giving between-season employment to leading symphony orchestra musicians of the city.

The auditorium will be refurbished with bright-colored slip covers on the seats and a stage setting suggestive of a garden. The Art Gallery Lounge will be fitted out to resemble an outdoor cafe with table and bar service during the two intermissions. Tables seating six are to be installed in the first and second tier loges.

Philadelphia

Eugene Ormandy chose the tenth and final concert in the Monday series of the Philadelphia Orchestra on March 31st as a memorial of the death (in Vienna on April 3rd, 1897) of Johannes Brahms. The all-Brahms program on this fiftieth anniversary included the Academic Festival Overture and the Second and Third Symphonies.

The series of concerts by the Philadelphia "Pops" Orchestra which Max Leon has presented this season concluded March 28th with a program featuring Risé Stevens and pianist Sherman Frank.



TAUNO
HANNIKAINEN

(Photo by Fabian Bachrach.)

Washington, D. C.

During the last three weeks of the National Symphony Orchestra's 1946-47 season, which closed April 6th, Howard Mitchell, the orchestra's associate conductor, was on the podium. This arrangement was the result of the indisposition—due to a stomach ailment—of the orchestra's regular conductor, Hans Kindler.

A short tone-poem by Dr. Kindler called "Hop-Frog" was presented in the season's final week.

Baltimore

The Baltimore Symphony Orchestra, now over thirty years old, covered a good deal of ground this past season, giving thirty-six concerts in cities of the United States and Canada. In Carnegie Hall, according to the "New Yorker" critic, "it made plain the fact that Baltimore is equipped with an organization and a leader that can provide substantial music in solid, satisfying fashion and music with bounce and glitter . . ." In Washington, D. C., it was reported as having "grown immeasurably in pliability and finesse". Plans for next season provide for a tour of northern United States and Canada and a Southern tour which will include appearances in several cities of Florida.

Miami, Florida

An all-American program presented by the University of Miami Symphony Orchestra last month was made up of works by Quincy Porter, Howard Hanson, Charles D. Griffes and George Gershwin. Dr. Hanson was guest conductor. The orchestra's regular conductor is Modeste Alloo.

Chicago

Tauno Hannikainen has been appointed assistant conductor of the Chicago Symphony Orchestra, his engagement to begin in October. After completing his musical education in Helsinki—he was born in Finland on February 26th, 1896—Hannikainen studied in Paris, Berlin and Vienna, then formed a trio with his brothers Ilmari and Arvo (he himself playing the cello), appearing in many chamber music recitals in Finland and elsewhere on the Continent. Later he became cellist in the Helsinki Orchestra, from 1922 to 1927 conductor at the Finnish State Opera in Helsinki, then conductor of the Helsinki Symphony Orchestra.

In the Spring of 1938 Mr. Hannikainen was sent to the United States by the Finnish government to conduct a special concert on June 20th—

INTERNATIONAL MUSICIAN

ninety members of the Boston Symphony Orchestra in the Second Symphony of Sibelius—in commemoration of the 300th anniversary of the arrival in Delaware of the first Finnish and Swedish settlers in America. In 1940 he again came to this country on the invitation of Serge Koussevitzky to conduct concerts of the Boston Symphony Orchestra. During the summer of 1940 he conducted the Philadelphia Symphony Orchestra at Robin Hood Dell and, in December, the Detroit Symphony Orchestra. In 1942 he was engaged as conductor of the Duluth Symphony Orchestra.

Mr. Hannikainen is no stranger to Chicago symphony audiences, since he conducted a week of concerts at Ravinia last summer and concerts in the regular winter series last December and on April 8th of this year.

Detroit

News paramount in the series of nation-wide Sunday Evening Broadcasts of the Detroit Symphony Orchestra under Karl Krueger was the concert of March 16th listened to by probably the largest audience—estimated at 15,000,000 persons—ever to tune in on a debut, wherein Margaret Truman sang in a voice “sweet and appealing” “Cielito Lindo”, a Mexican folk song, “The Last Rose of Summer” from “Martha” and “Charmant Oiseau” from “The Pearl of Brazil” by David.

Cleveland

Continuing with his “apprentice-conductor” plan tried out so successfully during the 1946-47 season, George Szell is interviewing during the present month the various applicants who, incidentally, must be under twenty-five years of age, natives of the United States or Canada, and skilled in all branches of their art. The ones chosen are to play the piano or some other instrument in the orchestra, conduct when required and work in the orchestra library on the preparation of scores and parts.

The two apprentice-conductors of the 1946-47 season, John Boda and Theodore Bloomfield, conducted in one of the orchestra’s “twilight” concerts last month.

Columbus, Ohio

In the course of its thirty-one concerts during the season just closed the Columbus Philharmonic Orchestra under the directorship of Izler Solomon played twenty-seven compositions by American composers.

The 1947-48 season will include fifty concerts apportioned among the four series: the ten-concert subscription, the twenty-concert Saturday night “pops”, the ten-concert young people’s, and the ten appearances out of town.

During the current month a maintenance fund campaign is under way.

Dayton

A concert in March presented by the Dayton Philharmonic Orchestra and soloist Dorothy Maynor has been most engagingly described by Betty A. Dietz in the Daily News of that city. The soloist possessed a voice “as supple as satin with a whisper like soft chiffon”. Richard Strauss Lieder “glistened with light and imagination and clung easily to that narrow line between the coy and the heavy-witted, both of which are all too often interpreted as the way to do Lieder”. On that evening “enchantment of a kind to be treasured and remembered came to the audience”. Our thanks to Betty Dietz for bringing some of that enchantment *via* the printed paragraph to our editorial desk.

Minneapolis

The Minneapolis Symphony Orchestra brought its home season to a close on March 21st with a concert entirely French in flavor, both as to compositions and guest artist. Robert Casadesu appeared in the double role of pianist and composer, playing his own Concerto for Piano and Orchestra in E, Op. 37, a work written in honor of his friend, Dimitri Mitropoulos, the orchestra’s regular conductor.

Oklahoma City

The Oklahoma Symphony Orchestra has given twelve major concerts and presented the following artists during its 1946-47 (tenth) season: Rudolf Firkusny, Robert Rudie, Robert Weede, Vivien Della Chiesa, Zino Francescatti, Dimitry Markevitch, Robert Merrill, Nat White, Whittemore and Lowe, and Helen Traubel. A series of “Little Symphonies” featuring chamber music and presenting members of the orchestra as soloists has proved so popular that they are now given two consecutive evenings.

Portland, Oregon

The Portland Symphony Orchestra is to resume concerts in the Autumn, according to plans drafted by the Symphony Society of Portland. Among the new directors elected at the last Society’s meeting was Herman D. Kenin, president of Local 99 of that city.

Denver

The Denver Symphony Orchestra was the vehicle, at one of its March concerts, for the world premiere of the First Symphony of Cecil Effinger, young Colorado composer. Saul Caston, the orchestra’s conductor, describes this work as “fresh, virile and alive—direct and not dissonant”.

Los Angeles

The West Coast premiere of Samuel Barber’s Concerto for Violoncello and Orchestra was presented by the Los Angeles Philharmonic Orchestra under the direction of Alfred Wallenstein at the mid-March concerts. Raya Garbousova was soloist.

Vancouver

Jacques Singer, thirty-five-year-old American conductor, has been named musical director of the Vancouver Symphony Orchestra. This decision was due largely to the outstanding success of his guest appearances with the orchestra on January 26th and March 7th of the current year. Mr. Singer, who spent three and a half years in Army service, who fought in the foxholes and led his 147th Army Ground Forces Band on Corregidor, began his professional career in music when, still in his teens, he joined the Philadelphia Orchestra as a violinist. During his eight years with that organization Leopold Stokowski discovered his talents as a conductor and recommended him for the Dallas Symphony Orchestra conductorship, a post he relinquished five years later to enter the service.

Kitchener, Ontario

On May 15th the Kitchener-Waterloo Symphony Orchestra, organized in 1945 on a cooperative basis, will play the closing concert of its 1946-47 season, with George Reeves, pianist, as guest artist. Glenn Kruspe is the orchestra’s conductor.

Orchestral Overture

Oak Ridge, Tennessee, need no longer rely on the doubtful merit of having nursed the atom bomb for its notoriety. It has a symphony orchestra now which is “on its own”. The conductor is Waldo Cohn.

A concert version of Wagner’s “Die Meistersinger” with words in English is to be the main offering of the annual Spring Music Festival in Columbia, South Carolina, in May. Carl Bamberger is the conductor.

On his return from Europe last month, Claudio Arrau stated that his greatest difficulty was not in getting food but in trying to keep his fingers warm in unheated halls where audiences sat shivering in overcoats and blankets.



RAYA
GARBOUSOVA

OPERA and OPERETTA

THIS MONTH and the next the Metropolitan Opera Company belongs in very truth to the whole United States. Indeed this dispensing of its talents began with its two days in Baltimore May 17th and 18th, a "season" from which it returned with the proud announcement of financial profit, "the nineteenth straight year the company has operated there in the black". The ten-day stay in Boston (March 20-29) was equally gratifying.

During April the schedule provides for performances in New York (six), Cleveland (eight), Bloomington, Indiana (two), Minneapolis (four), Chicago (seven), Atlanta, Georgia (three). During May four operas will be presented in Dallas, Texas, one in San Antonio, two in Houston, four in New Orleans, two in Memphis, five in St. Louis, and one in Rochester, New York. All told, fifty-seven performances will have been given in fourteen cities, the longest tour on record.

It is impossible to subject to any measurement the artistic ardor generated by such a tour as this. In each city visited it is certain that the performances are events which extend their inspiration far into succeeding months, to enliven a summer, to enrich an autumn, to fulfill a winter. And it is also certain that the gain is confined not alone to citizens of the localities so favored. From surrounding towns far and wide come folk to partake of the bounty. This office receives from various of the cities advance announcements which make clear that these centers have made good use of their opportunity to promote, through these yearly visits, the idea that home opera is also not an impossibility. Indeed, it might be said that the consummation most dearly to be desired, from this annual Metropolitan Opera tour, is the decision implanted thereby in the cities favored to organize, with their own talent as basic material, opera companies which may prove both inspirational centers and training schools in their respective communities.

Incidentally, the good accruing from the Metropolitan tour is by no means one-sided. The Metropolitan itself has found that it is not the New York season but the on-tour performances that balance its books.

However, this New York season just concluded is to be pronounced, at least from every point of view save the financial, "successful". Sold-out houses have been the rule and the performances have been of high caliber. It is interesting to note, also, that the personnel, once principally foreign, is now predominately American. Eighty-eight of the one hundred and five singers are born or naturalized Americans.

Next season promises new scenery for the "Ring of the Nibelungs", this made possible through receipt of \$100,000 from the Metropolitan Guild. Also it seems altogether likely that Sergei Prokofiev's "War and Peace" will be given in the 1947-48 season.

—THAT BLOOM IN THE SPRING

With its performance April 27th of "Andrea Chenier", the New York City Opera Company will bring to a close three weeks of opera during which nine operas are to be presented in nineteen performances. Laszlo Halasz is the company's artistic and music director, with additional conductors Jean Morel, Thomas P. Martin and Julius Rudel. Virginia Haskins is making her debut with the company in "Ariadne auf Naxos" as Zerbinetta, Donald Richards as Silvio in "Pagliacci" and Irra Petina as "Carmen".

Ella Flesch sang the title role on April 6th in Richard Strauss' "Ariadne auf Naxos" and will repeat her most successful performance on April 23rd.

April 7th, the day after Easter Sunday, the Paper Mill Playhouse in Millburn, New Jersey, got into swing again with a new operetta, "The Love Wagon", never heard anywhere before. A story of New York City before it became a world metropolis, the plot concerns the adventures of a fabulous Kentucky belle when she makes the long trip from the blue grass region to the Atlantic seaboard. Season-opener stars were Dorothy Sandlin, Clarence Nordstrom, Davis Cunningham and Albert Carroll. This was the first pre-Broadway showing offered in that company's history.

Appearing with the San Carlo Opera Company, at present on tour, is Hizi Koyke, the Japanese soprano, who sings the title role in Puccini's "Madame Butterfly".

CURTAIN CALLS

Local 47 has pledged its active support of the twin developments of Greater Los Angeles Plans, Inc.: the Los Angeles War Memorial Auditorium and the Los Angeles Opera House. Said J. K. "Spike" Wallace, the local's president, "As an association of professional musicians, we know that an opera house will not only stimulate interest in fine music but will also tend to increase employment and at the same time serve as an important factor in the improvement of music education in the West".

New Orleans is another city engaged in raising funds for an opera house. The campaign will be officially launched in the Fall with a performance of "Faust", with Ezio Pinza as Mephistopheles and his twenty-year-old daughter, Claudia, as Marguerite.

Giovanni Cardelli, general manager of the Opera Theatre of Chicago, announces the company has secured the rights for the first American performance of Benjamin Britten's latest opera, "The Rape of Lucretia", and will present it in Chicago in the latter part of May. The work calls for eight singers and an orchestra of thirteen. Paul Breisach will conduct.

Scranton is rightfully proud of its own opera group which selects from local talent singers for all but a few leading roles. This "Community Opera Society" gave its first performance, "Aida", last October. For its second production it is preparing "La Traviata". Bruno Landi, tenor, and George Czapliski, baritone, will sing the principal roles, but local singers and musicians under Ferdinand Liva will form the bulk of the company.

White Plains, New York, is to be the field of operations for a new opera unit called "The American Lyric Theatre", its purpose to present operas in English.

SEEING DOUBLE

Two double billings of "Cavalleria Rusticana" and "Pagliacci" occurred almost simultaneously in Brooklyn, New York, and in Philadelphia when, on April 5th and 9th, respectively, these inseparables were presented by the Philadelphia La Scala Opera Company and the Salmaggi Opera Company. Gabriele Simeoni conducted both performances.



ELLA
FLESCH
who appears in
the title role
of
"Ariadne auf
Naxos"

INTERNATIONAL MUSICIAN

Leaders and Line-ups

The many excellent books and the extremely well-considered magazine articles on the art and exponents of jazz recently published should convince even the most conventional musicians that here is something worthy of attention and serious study. And now that the concert halls of the nation have opened their doors to our great swing leaders and orchestras there is indeed developing a wider and more discerning audience to give this form of music recognition and support. Just this sort of appreciation is the life-blood for the artist and will mean in this case, there is no doubt, that our jazzists will become more fully aware of the significance of their calling and resolved that their presentation of it shall approach as nearly as possible perfection.

Manhattan Madcaps

XAVIER CUGAT opened at the Capitol, New York, April 17th.

EMIL COLEMAN and his orchestra are currently at the Waldorf-Astoria.

DUSTY FLETCHER will begin his three weeks at the Strand, April 4th.

Northern Lights

PAUL WHITEMAN gave a concert in Fabian's Palace, Albany, April 16th.

G. SAPIENTA'S rhumba band is at the Vogue Room, Buffalo, in course of playing his year's date, to end in September.

CAL GILFORD is now in his ninth month at Hotel Ten Eyck, Albany, New York.

WILLIAM MADDEN and his Salon Orchestra have recently returned to the Traymore Hotel in Atlantic City after a tour south of the border.

Quaker Quickies

COUNT BASIE'S date at the Earle, Philadelphia, ended April 17th.

LOUIS PRIMA has an April 7th-19th date at the Click in Philadelphia.

PHIL CAVEZZA and his orchestra went into the William Penn Tavern, Greensburg, Pennsylvania, April 8th for an indefinite engagement.

RAY McKINLEY played from April 14th through 17th at Bill Green's Casino, Pittsburgh.

Southward Swing

LOUIS ARMSTRONG played a week at the Royal Theatre, Baltimore, early this month.

BOB ASTOR opened the first of this month at the Berkeley's Jungles, Charleston, South Carolina.

WALTER SCOTT will wind up his six-month date at the "Carolina", in Pinehurst, North Carolina, on April 27th.

TOMMY CARLYN is currently playing a series of one-nighters in Pennsylvania, Ohio, West Virginia and Kentucky.

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Mid-West Melodiers

CAB CALLOWAY will swing into the Savoy Ballroom, Chicago, May 9th on a repeat.

BILLY BISHOP opened at Melody Mill, Chicago, April 16th.

RAYMOND SCOTT is playing from April 4th through 24th at the Chase in St. Louis.

CHARLIE SPIVAK'S date at the Circle Theatre, Indianapolis, closed April 16th.

EDDIE DEL GUIDICE is playing this month at the Golden Slipper, Mitchell, South Dakota.

California Capers

CHARLIE BARNET is currently playing a series of four week-ends



CHARLIE BARNET

at the Avodon Ballroom, Hollywood. He will wind up there May 4th.

HENRY BUSSE'S four weeks at the Flamingo, Las Vegas, will end April 24th.

GLEN GRAY opened at the Palace, San Francisco, April 10th.

BILLY ECKSTINE began his date at Billy Berg's in Hollywood on April 2nd.

JOHNNY "SCAT" DAVIS has just finished two weeks at the Golden Gate, San Francisco.

Texas Teams

CHARLIE AGNEW is filling a date, at this writing, at the Showland, Dallas.

CHARLES FISKE took over at the Plantation, Dallas, March 18th.

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6. ZIEHRER WALTZES (Selection) Ziehrer
7. COPPELLIA WALTZES Delibes
8. ACCLAMATIONS Waldteufel
9. ESCAMILLO (Spanish Waltz) Rossy
10. GUNG'L WALTZES (Selection) Gang'l
11. VALSE MILITAIRE Waldteufel
12. MOONLIGHT ON THE ALSTER Petras
13. SANTIAGO (Spanish Waltz) Corbin
14. THOUSAND AND ONE NIGHTS Strauss
15. THE BLONDES Ganne
16. LOVE AND SPRING Waldteufel

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6. SERENADE D'AMOUR von Blon
7. AWAKENING OF SPRING Bath
8. NIBELUNGEN MARCH Wagner
9. SERENADE BADINE Gabriel-Motte
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11. CHINESE SERENADE Fliege
12. SPRING MOON (Intermezzo) Lacombe
13. UNDER THE LEAVES Thome
14. TOREADOR AND ANDALOUSE FROM BAL COSTUME Rubinstein
15. CZARDAS FROM BALLET COPPELLIA Delibes
16. TRAUMERET AND ROMANCE Schumann

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5. ROMANCE Rubinstein
6. SPANISH DANCE NO. 2 Moszkowski
7. SPANISH DANCE NO. 3 (Bolero) Moszkowski
8. PIZZICATO FROM BALLET SYLVIA Delibes
9. SALLY IN OUR ALLEY Carey
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11. SECOND HUNGARIAN RHAPSODY Liszt
12. THE LOST CHORD Sullivan
13. CORONATION MARCH FROM THE FOLKUNGER Kretschmer
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6. DANCE OF THE HOURS FROM LA GIOCONDA Ponchielli
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4. SOLDIER'S CHORUS (Faust) Gounod
5. MARCH FROM TANNHAUSER Wagner
6. NOCTURNE FROM MIDSUMMER NIGHT'S DREAM Mendelssohn
7. WALTHER'S PRIZE SONG Wagner
8. QUARTETTE FROM RIGOLETTO Verdi
9. CALL ME THINE OWN (L'Eclair) Halevy
10. YOUNG WERNER'S PARTING SONG Neader
11. BRIDAL PROCESSION (Lohengrin) Wagner
12. SEXTETTE (Lucia di Lammermoor) Donizetti
13. ANVIL CHORUS (Il Trovatore) Verdi
14. CELESTE AIDA Verdi
15. ENTR'ACTE (Carmen/4th Act) Bizet
16. FARANDOLE (L'Arlésienne) Bizet
17. LA TRAVIATA (Finale, 1st Act) Verdi

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9. HOCH HAPSBURG Kral
10. MARCH FROM "CARMEN" Bizet
11. EXHIBITION MARCH Fahrbach
12. MARCH OF THE BERSAGLIERI Eilenberg
13. BRUCKER LAGER Kral
14. KAISER FRIEDRICH Friedermann
15. THE DETECTIVE Rossy
16. UNDER THE DOUBLE EAGLE Wagner
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6. AUSTRIAN ARMY MARCH Biel
7. METROPOLITAN MARCH Berthoven
8. MARCHE TURQUE Kozsach
9. MARCH VINDOBONA Fahrbach
10. STANDARD BEARER Rossy
11. THE HATSEED AND THE COON Eilenberg
12. MARCH PRINCE HENRY Sellnick
13. INDIAN MARCH Metra
14. VOLUNTEERS MARCH Wagner
15. DUDE'S MARCH Rossy
16. THE PIONEER Rossy
17. THE JUGGLER Rossy
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ADVERTISER'S NOTE
Buddy Christian has joined Ray McKinley and his orchestra.

Concert Bands

WITH OUT-OF-DOOR MUSIC now once more the order of the day, we get reports—and are duly impressed—of bands functioning throughout periods of twenty, thirty and even forty years. And we are glad to record this month the astonishing record of a band ninety-five years old. We should like to hear from other organizations who have been in existence since the turn of the century, and even before it. And we should like to hear, too, from the bands who are just starting out on their careers, bands who, in lieu of tradition and recognition, bring determination, spirit and the will to overcome every obstacle.

County Band

The latest series of Los Angeles County Symphonic Band concerts, begun March 16th and to be completed April 27th, is under the baton of the band's regular conductor, Arthur Babich. The master of ceremonies is Mark Cook, noted vocal soloist. The programs, presented Sunday afternoons, are being formed from requests sent to Mr.

cornet soloist in the "Spanish Caprice" by Leonard B. Smith, and Alfred F. Barto was baritone soloist in the Prologue from Leoncavallo's "Pagliacci". Other numbers on the program were a selection from Verdi's "Attila" and Rimsky-Korsakov's "Capriccio Espagnol".

Such a program as this is a promising commentary on the widening repertoire of the concert band.



ARTHUR BABICH, Conductor of the Los Angeles County Symphonic Band

Babich, a plan which adds to the pleasure of concert-goers who choose to select their music rather than listen to arrangements and compositions of interest to professional musicians alone.

During the past seven years of the County Band's existence Mr. Babich has built it into one of the nation's most outstanding musical organizations. Its membership of thirty-six includes two flutes, two oboes, two bassoons, seven clarinets, five saxophones, six trumpets, four horns, one baritone horn, three trombones, one bass and three percussion.

Los Angeles county is especially aware of the benefit of band concerts because, since the climate is always fair and warm, out-of-door music attracts thousands of people to that section of the United States the year around.

Audience applause registered decisive approval both of the numbers chosen and the manner of their interpretation.

"The Pride of Reading"

A band "ninety-five years young", the Ringgold Band, presented the Ninety-Fifth Anniversary and John Philip Sousa Memorial Concert on April 13th. The dedication of this anniversary concert to the great American band leader is an annual tribute. When he was still among the living he was often invited to lead on this occasion. In fact, Mr. Sousa was engaged as guest conductor for the Eightieth Anniversary Concert and came to Reading for rehearsal on the fifth of March of that year, that is, 1932. He conducted the rehearsal, closing with the immortal "Stars and Stripes Forever". In the early hours of the following morning, the day of the concert, he passed away. Since that time the anniversary concert has been one devoted especially to the memory of that great conductor.

Allentown, Pennsylvania

A band concert of truly symphonic calibre was that recently presented by the Allentown Band conducted by A. L. Meyers. Three additions to the repertoire for the occasion were Overture "Safari" by G. E. Holmes, two movements from Tchaikovsky's Fourth Symphony and the "Silken Ladder" Overture by Rossini. Besides these impressive works, Willard Schisler was

This year the band, with a personnel of fifty, saluted Sousa by playing his Suite, "Looking Upward" and "The Stars and Stripes Forever". Fred Cardin, conductor, and Leroy Werner, assistant conductor, had the assistance of two

(Continued on page twenty-one)

BOOKS OF THE DAY

By HOPE STODDARD

SPOTLIGHT ON LABOR UNIONS, William J. Smith, S. J. 150 pages. Duell, Sloan and Pearce. \$2.50.

Not many stand in a position nowadays to look at labor with disinterested eye. Either they derive their ideas of it with an introvert's bias, being members of one of its organizations themselves, or else they view it with a detachment that implies a callousness to its problems. Father Smith, who has no connection with any labor organization, yet who has "spent the past eight years on a full-time job with a full-time assistant, doing little else but defending labor's rights and establishing labor schools as an efficient and constructive means to help the workmen to help themselves", is one of a very few capable of giving and willing to give an unbiased yet sympathetic presentation.

In his book Father Smith discusses with frankness and fairness labor's serviceableness in our social order, its tendencies, good and bad, its outlook, its ultimate goal. The strike (he upholds it), the closed shop (he advocates it), political action (he approves it) are discussed with a candor reserved only for those keen on understanding and innocent of involvement. The humanness of the institution of labor is repeatedly stressed, its constant need for adapting itself to new contingencies, the hand-to-mouth decisions it must make, its occasional need for emergency measures. His suggestions in the later chapters for the righting of the workmen's wrongs might be criticized or praised, according to the reader's mood, for their in-the-clouds idealism, but with either reaction must go the comment that a genuine and thoughtful attempt has been made to come at a constructive solution.

WITH STRINGS ATTACHED, Reminiscences and Reflections, by Joseph Szigeti. 359 pages. Alfred A. Knopf. \$4.00.

The public has a way of thinking of artists as creatures fashioned solely for its own enjoyment, existing only by the grace of applause, much like puppets jump into animation at the jerk of a string. It occurs only to the very rare audience member that to the artist the folk down there are the entertainers, their response, their attitudes subject of endless speculation, basis for extended comment.

So this book, written by an artist, holds the mirror up to the world of every-day men and women as they are viewed by him in his role as violinist, as tourist, conversationalist, husband, father, teacher and internationalist. Nor has he viewed merely with his eyes. His side-remarks on the Germany of a quarter-century ago, of England, where one has freedom even to change one's name at will, of customs officials the world over, show an inner vision true in focus and quick in comprehension.

In showing how we appear to him, Szigeti gives us a new slant on himself, revealing not the polished platform figure we have come to take so much for granted, but rather

a homely seeker after realities, a humorist given to philosophizing and reminiscing, a man of many countries and many experiences.

THE CONCERT BAND, by Richard Franko Goldman. 246 pages. Rinehart and Company, Inc. \$3.00.

The theme of the present volume—that the concert band is not a mere substitute for a symphony orchestra but a musical organization in its own right—is proved, first, by the author's citing its separate history, then by his pointing out its special usage, and, finally, by his indicating its special music.

The historical approach more than justifies itself in convincingness and interest, for the author has an invaluable sense for emergence and desuetude among musical customs, which makes the rise of the band as dramatic a phenomenon as the rise of water on a levee in springtime.

The special role of the concert band as a determinant of its character is underlined by a score of illustrations and in terms succinct: "... the band provides music for parades, it once accompanied troops in movement, in short... it needed mobility and had to produce sufficient volume to be heard outdoors. For this type of need, stringed instruments are completely impractical; not only are they too weak, even in masses, but the larger ones cannot be played at all while marching... The band never existed purely for the purpose of making music; it invariably was formed and made music for some specific need or occasion."

In his chapters on compositions for the band he has perhaps been most explicit and illuminating. With the passionate interest of the artist hovering over his palette he discusses arrangements, transcriptions, original compositions for the ensemble, suitable programs, scores. He shows how vast the field, how great the possibilities. To clarify the problem he considers each instrument, its special qualities, its limitations.

The book is not described adequately, however, without a word on the author's sense of humor. The way in which he deals with the question of oversize ensembles for instance is a case in point: "Gillmore was not the first bandmaster," he says, "to dream up the idea of massing immense numbers of performers, although he seems to have been the first to have hit upon the happy thought of calling in the fire department for extra help. Wleprecht had staged a modest affair in 1838, with 1,000 wind players and 200 drummers, the total personnel of 16 infantry and 16 cavalry bands, and even he does not seem to have been the first to take pleasure in this sort of instrumental elephantiasis. Why this type of thing is better than having a football game played with 110 men on each team is not very clear to me, but it appears to be an honored custom which affords much entertainment." So much for the author's urbanity in discussing even the touchiest of subjects.

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| HUMORESQUE | THAT CHICK'S TOO YOUNG TO FRY |
| I DON'T BELIEVE IT, BUT SAY IT AGAIN | THAT OLD BLACK MAGIC |
| I NEVER KNEW | THAT OLD GANG OF MINE |
| I'LL SEE YOU IN MY DREAMS | THESE FOOLISH THINGS |
| I'M CONFESSIN' THAT I LOVE YOU | TUXEDO JUNCTION |
| I'M IN THE MOOD FOR LOVE | TWELFTH STREET RAG |
| IN THE MOOD | WAY DOWN YONDER IN NEW ORLEANS |
| JERSEY BOUNCE | WEDDING OF THE PAINTED DOLL |
| JOSEPHINE | WHEN YOU COME TO THE END OF THE DAY |
| LET ME CALL YOU SWEETHEART | WHISPERING |
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Peter J. Ford, president of Local 445, Naugatuck, Connecticut, from January, 1922, to his death on November 21, 1946, was born in 1871. On reaching maturity he worked in the footwear division of the United States Rubber Company, a position he held for thirty-one years before retiring on a pension. On May 2, 1920, he joined Local 445. He attended many national conventions during his term in office and was a delegate to the convention in Florida last June.

James Holyfield, who served as secretary of Local 512, Lawrence, Kansas, for twenty years until his sudden death of a heart ailment on December 14, 1946, was born August 28, 1893, in Vance, Kansas. In 1912 he moved to Lawrence. During his tenure of office he attended every national convention of the Federation. A sportsman as well as a musician, Brother Holyfield found constant satisfaction in all of his activities, and was a cheering influence wherever he went.

Robert W. Rogers, thirty-two-year-old drummer in the David Le Winter Orchestra and a member of Local 10, Chicago; Local 101, Dayton, Ohio, and Local 41, Johnstown, Pennsylvania, died on January 2nd at the Illinois Masonic Hospital. He last played with the orchestra on December 30th, falling ill with pneumonia the following day.

Rogers' career, which began when he was a boy of nine in Johnstown with his playing drums in local silent moving picture houses, led him at the age of eighteen to join first Charles Dornberger's orchestra on tour, then those of Lou Breese, Clyde Lucas, Bill McCune, Bob Chester, Henry Busse, Henry King, Johnny (Scat) Davis and David Le Winter.

He is survived by his parents, Mr. and Mrs. William Rogers, and by two brothers, William and John.

Joshua C. Douglas, President of Local 675, Springfield, Illinois, passed away on October 8, 1946, in that city. Born on September 2, 1883, in Rock Island, Illinois, Brother Douglas during a large part of his life demonstrated his deep interest in music and Labor. He helped to organize and was the first secretary of the first Miners Union in Springfield. He was one of the organizers of and manager of the Springfield Colored Municipal Band, a unique organization of its kind in that it was supported by the city. During the past twenty-five years he had at various times been President of Local 675 and attended several National Conventions as delegate. He was also Deputy County Clerk for eight years.

Lewye N. Gerry, former Secretary of Local 403, Willimantic, Connecticut, passed away on March 8th after an extended illness. A veteran of both World Wars, Brother Gerry was discharged in the Fall of 1945 to resume his peacetime activities, among which were his trumpet playing as a member of the Foot Guard Band, the Sphinx Temple Band of Hartford and the Willimantic Community Band, of which he was business agent.

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INTERNATIONAL MUSICIAN

EDITORIAL COMMENT

Lest Ivory Tower Tempt

NUMEROUS periodicals during the past few months have announced with varying degrees of astonishment, satisfaction and enthusiasm the Federation's decision in regard to the allocation of monies derived from recordings. And now that the accomplished fact of records actually reversing their role as the musician's incubus and becoming instead his helper confronts the public, it begins to see the whole struggle in a clearer and truer light. A labor union, in short, was faced with a serious menace which threatened the professional existence of many of its members: machine-relayed music. Yet, unlike most of the machinery which through the industrial era has played havoc with human welfare, this machine product was actually brought into being by the ones it was displacing. In other words, live musicians were a necessary ingredient in the production of records. It followed that in this case, unlike the case of spinners or weavers or hand-threshers, musicians if they held together as a continent-wide union stood in a position either to destroy this self-created rival or else to make it remunerative. It was clearly a problem for the union, not one for individuals or even for separate locals, because recording had become a universal phenomenon. Thus the whole recording struggle has been but a simple case of a union attending to its duty.

That this curious variant on the man-versus-machine motif was not grasped at once by the public at large is understandable, since never before has a case arisen in which the machine was dependent for its continued existence on the original "hand-worker". That the problem in all its implications was not immediately apparent even to some musicians is also understandable. Musicians, wholly taken up with their music-making, are often dangerously unaware of the material requirements of their occupation. The more admirable, therefore, the absolute unity evidenced by members of the A. F. of M. throughout the entire controversy.

Now musicians stand at the beginning of a new era wherein machine-relayed music is being gradually enlisted as a partner to the musician rather than allowed to remain as his most dangerous competitor. Musicians have proved themselves worthy unionists in this struggle. But the old, old picture of the artist as an escapist from worldly conflict, as the shrinking aesthete withdrawing into his ivory tower of chords and cadenzas, has some slight basis in fact. Musicians are sometimes too apt to forget that their three meals a day—theirs and their children's—are a result not only of ten solid years of instruction under the best masters and practice under the strictest self-discipline, but also of the very substantial betterment in wage-scales and working conditions brought about by the union itself—ends which could never have been realized except by an aggressive organization. Nor could union officials ever have carried the burden of responsibility alone. Thus the musician, despite the all-absorbing character of his career, despite the stimulus of creativeness, must ponder the fact that just as the Federation has raised his status through the years because every member has contributed his share in loyalty and effort, so now his interests require his taking an active part in affairs of his union, not sporadically nor quixotically but regularly and reasonably.

The American Federation of Musicians is such because its roots are democracy and its spirit cooperation. It is the musician, his wills and his needs, multiplied a thousand times and become reality for every one of the 200,000 members. The Federation is what it is because you who read this have a grasp of the difficulties involved and the will to help.

Music Week

DURING the seven-day period from May 4th through May 11th, that is, during Music Week, it will be the aim of musical organizations throughout the nation to focus public attention on the value of music to mankind. So obvious a thesis would seem to require no definite period or program, would seem, in fact, as redundant as a Society

for the Propagation of Breathing, or a campaign in the Cause of Eating. However, unlike breathing and eating, music comes wholly within the scope of volition. Only when the will is brought into play and the attention consciously focussed on music does it begin to exert its beneficent effect. That is, unlike air which *must* be breathed if a person is exposed to it, and food which *must* be eaten if a person is to continue to exist, music may go on sounding in the ether from birth to death without a person's availing himself of it. And it is a sad commentary on human inertia that today, with a world humming with music, with walls exuding it, automobiles skimming to the sound of it, shops resounding with it, and restaurants echoing it, the public actually *partakes* of music little more than in the days of radio-less houses, unpiped restaurants and silent films.

Thus the purpose of Music Week is to be the underlining of music as an active, potent force. Since the presentation of "live" music is unquestionably the best way to direct the individual's attention and make him realize the very real benefits accruing from active listening, the various locals of the A. F. of M. should this year continue their sponsorship of symphonic and band concerts. Special attention should also be directed toward furthering veterans' opportunities in music, making available to them the means both of hearing and of participating in the making of music. As Admiral Kincaid puts it, "Every citizen of the United States has a real and continuing obligation to assist the disabled and incapacitated men in our hospitals." Perhaps no better way exists of injecting into their spirits vitality, hope and assurance than the means proffered them to engage in music during the period of their recovery and rehabilitation.

World leadership in music is now centered in America. Since music is the one language grasped with equal coherence and appreciation by all nations, a responsibility rests on us, which we have no choice but to accept, of developing our musical resources to the fullest. Music Week will offer us an opportunity to initiate new endeavors toward underlining that absolute in our culture, the need for "live" music.

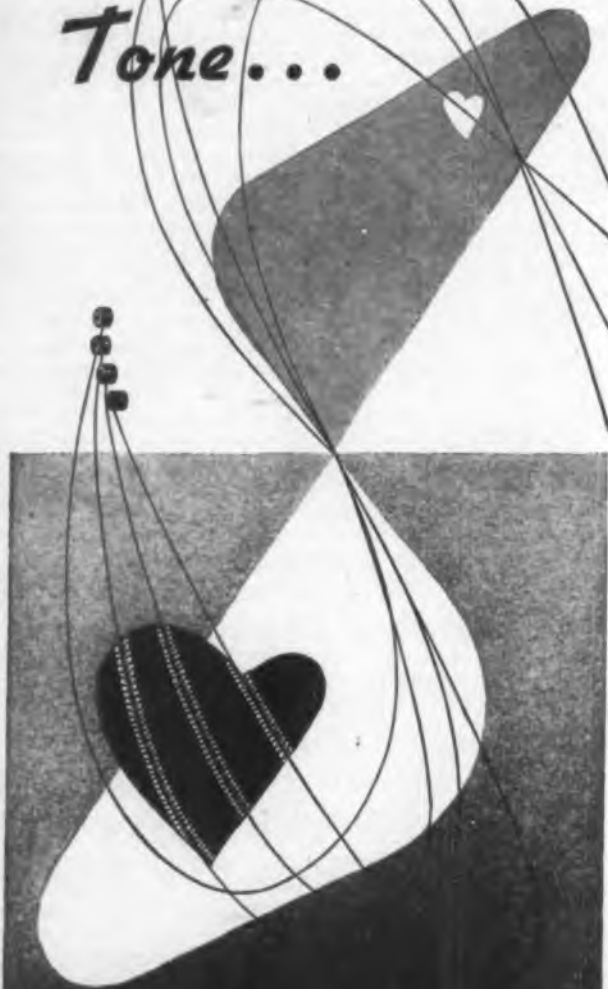
Living Memorials

THE fashion in war memorials has changed. A poll recently taken of 500 United States towns and cities indicates a "strong popular feeling" toward living memorials as against the dead paraphernalia—the rusting tank, the bronze warrior, the piece of ordnance—cluttering up the courthouse lawns and town squares of our cities as relics of World War I. Such mementos, with their tarnish, their erosion and their "dated" appearance, indicate, after the passage of a year or so, only that the cause for which the men gave their lives is becoming a dim one, even a lost one.

It is not so with the living memorial. The concert hall resounding daily with voices, the band-shell vibrant with music, the scholarship, the endowment—these continue as a constant reminder that the dead shall not have given their lives in vain, that the passing days only make the will stronger and the mind more alert to bring about the ends for which the war was fought.

That our soldier dead would themselves choose this type of memorial has been proved in instances in which they have spoken, by means of bequest, from the grave. We call to mind the instance of the soldier who willed that a goodly sum of money be set aside to provide free tickets to service men at a series of symphony concerts, and the case of the service man who left instructions that musical instruments be provided patients in an Army hospital. But we need not rely on these instances alone for proof. We ourselves, without the least doubt would rather have our memories kept alive by gratitude in the hearts of those benefiting from our good will than by a meaningless clutter of cannon, shrapnel and statuary commemorating only the bitter episodes in our lives.

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Over FEDERATION Field.

By CHAUNCEY A. WEAVER

NEARLY, BUT NOT QUITE

*Of all the songs that I might sing
of courage and adventuring,
of travel in a distant land,
of mystery and desert sand,
of starshine in a winter sky
and silent mountains reaching high
to pierce a cloud; I cannot sing
of these; it's nearly spring!*

*Of all the songs I wish to sing
of faith and joy that loved ones bring,
of home, and hearth, and constancy,
of lullabies breathed tenderly;
it is in vain; a single note
bureting from a feathered throat
smothers thought of everything
but this; it's nearly spring!*

*And so I search for song where night
winds briskly brush the snow from sight,
and try to strum a melody
of spring upon each leafless tree;
I peer about the crusty earth
for hint of green in struggling birth;
the air must soon be warm delight—
it's nearly spring! Not quite.*

—MARION STEELE.

In the February issue of *The International Musician* we told of how the National Executive Board—incidental to its regular mid-year session—was privileged to attend a concert of the Chicago Woman's Symphony Concert in beautiful Orchestra Hall. Our story of the event struck a responsive chord with the orchestral members; and to be sure that our colleagues know of the appreciative note thus sounded, we are going to reproduce the following letter from the manager thereof, Lillian Poenisch.

Dear Mr. Weaver: Your article in the *International* about the Woman's Symphony pleased me very much. I am so happy you and the other Board members were able to attend the concert.

The members of the orchestra were very proud you and the Board were there, and I am sure would want to be included in my sincere thanks for the review.

It was nice of you to remember my father. The A. F. of M. conventions were big events to him. Just today I received a program from the Wichita Symphony Orchestra. I wonder if he ever dreamed Wichita would have such a fine big orchestra? He would justly be proud if he were here today.

Again my sincere thanks!

—Lillian Poenisch.

Mr. Charles B. Poenisch was a forward-looking man, and doubtless he dreamed of a larger Wichita with a timely expanding musical horizon, and the cultural products which the hand of time eventually places within reach of those whose good taste requires the satisfaction which the art of music can surely bring. It is furthermore safe to presume that he would be proud to know the commanding position which his daughter Lillian today holds in the realm of Chicago musical advancement.

The Convention of Pennsylvania Bandmasters will be held in Han-

over on May 1, 2 and 3, 1947. The Association has about 130 members. A concert is scheduled for Friday, May 2nd, at 8:15 P. M. in the Eichelberger High School Auditorium by a band of over one hundred musicians, which will be conducted by Dr. Frank Simon of Cincinnati, Ohio, conductor of the well-known Armco Band and a past president of the American Bandmasters' Association. On Saturday, May 2nd, a huge street parade will be held at 1:30 P. M., in which it is expected that about thirty bands will participate. Hanover musicians (Local 49) are full of enthusiasm over the coming event and will do their full share in seeing that the visiting musicians will be glad they came.

*April smiles and April tears,
Bring to human hearts no fears;
The message is—glad spring is here;
Dame Nature sings her song of cheer.*

"Absolutely no jam sessions!" is a warning we note in various Federation publications, Sounds rather odd with the berry-picking season so far away.

Speaking of Bands—for example, there is the Butte Mines Band of Montana. Way back in 1887—two years before Montana had emerged from her territorial swaddling clothes—a small company of men, musically inclined, met and organized what they then called the Boston and Montana Band. Sam Treloar and five musically inclined pals constituted the nucleus of what was destined to become a far-famed organization. All of the organizers have since passed away except Treloar, who still wields the "stick" and directs the surviving and expanding organization. This band has been an important factor in placing Butte on the map. In 1890 the band had a membership of 28. In Frank Quinn's story of this harmonic entity he records that in 1894 the band assumed a military flavor and became known as the Montana First Regimental Band. The routine of important events began when the Democratic Party organization took the band to the Chicago Democratic Convention in Chicago in 1896. This led to their selection for the following Kansas City Convention. Mr. Bryan was not there, but the band decided to see him anyway. So, on the way home they arranged for a stop at Lincoln, Nebraska, and also for a midnight serenade. Mrs. Bryan was the first to realize what was going on and aroused her silver-tongued husband, who came out on the porch in his dressing-gown and slippers. From that time on the Butte Band was in constant demand at big events in all parts of the nation. Today the band, under full instrumentation, and with Director Treloar in his sixtieth year of service, looks forward

INTERNATIONAL MUSICIAN

with the eager enthusiasm of youth and declares:

The Butte Mines Band is anxiously awaiting the return of all its World War II servicemen, and upon their arrival will appear again in full strength and ready to represent the state of Montana in any part of the world. The library is continuously being enlarged with additions of the latest compositions and classical arrangements from all sections of the music-loving world.

There is still gold and copper in those majestic Montana hills and real music in the air when Treloar lifts his magic baton and the Butte Band boys begin to play.

By keeping one pair of rubbers at home and another pair at the office, or whatever place of business have you, it may be possible during the Spring season to avoid wet feet and severe cold. No charge for this suggestion.

Through the medium of a press dispatch, under a Wyoming dateline, we learn that Donald R. Parrott and Carolee Crow have been united in marriage:

*Birds of a feather
Flock together.
O happy home in far-out West;
May't ever be a cozy nest!
Air-filled with music without words
By darling little humming-birds!*

The Peoria (Illinois) Symphony Orchestra, organized in 1898 and still going strong, gave its final concert of the season on March 18th to a crowded auditorium. Under the dynamic direction of Conductor Edward Meltzer of Chicago the following program was presented:

Overture to "The Marriage of Figaro" *Mozart*
Symphony No. 3 in E-Flat Major, (The Eroica) *Beethoven*
Concerto for Pianoforte in A Minor (Rudolph Ganz, soloist) *Grig*
Waltzes from "Der Rosenkavalier" *Strauss*

These symphony concerts have the cordial backing of Local 26 and of a citizenship which loves fine music and is not at all backward in coming forward with moral and financial support.

President Percy G. Snow of Local 284, Waukegan, Illinois, has resigned from his position as rural mail carrier after a service period of thirty-nine years and seven months. Postal employees of Libertyville, his place of residence, tendered him a dinner in honor of his retirement. If Percy had worn a heelometer all these thirty-nine years, what a stupendous walking mileage would be staring him in the face!

Judging from the divorce crop being harvested in all parts of the country, Reno is threatened with a deep overshadowing.

Were you April fooled again?

An early February event in St. Paul is a Winter Carnival. At that season of the year the mercury is constantly making picturesque dives and the atmosphere is all that could be desired to give mercurial tang to the surroundings. "Shimmying" is not a feature of the dancing program. Shivering is a graceful substitute. Since Iowa is so much farther south, it looks on the North Star State scene with feelings akin to envy in noting how gracefully

our northern neighbors adjust themselves to the ice-cream rigors of the glorious winter-time. A copy of a St. Paul picture shows President E. P. Ringius of Local 30 being inducted and decorated into the Royal Order of the Star of Boreas (Boreas meaning wind) with the lovely Mrs. Ringius standing by his side. From the smiles which lighted the countenance of every one present, we are sure that—a good time was had by all.

Number "636" is the name of the latest journalistic venture to appear on the Federation horizon. The paper is issued by the Wallace, Idaho, Musicians' Protective Association. It is a two-pager, full of local news. We bespeak for the publication an appreciative constituency. We thank the publisher for remembering us with an initial copy.

"Fanfare" is a French word meaning "a flourish of trumpets". It is also the name of the official organ of Local 73 of Minneapolis. It has just celebrated the sixth anniversary of its founding. In that short period it has expanded from a four-page bulletin into a sixteen-page publication filled with matter of interest to its constituency and worthy of reading by an enlarged circle of friends. The current write-up is embellished with a fine portrait of Brother H. O. Carciolini, member of the local board and delegate to many national Federation conventions. We are glad to note the progress of our neighbor and all its works.

From Kingston, New York, newspapers, thoughtfully forwarded by Secretary John A. Cole of Local 215, we learn of the passing of two notable figures in the musical world, E. A. Williams, composer and band director, and Jacob Mollett, another well-known musician throughout the Hudson River valley.

The older run of band men will easily recall the name of Williams, long recognized as one of the world's leading trumpet players and teachers.

Williams died at the age of sixty-five, following a brief attack of heart trouble. He was widely known as director of the School of Music, located at West Saugerties. He was a native of Indiana. In his youth he was recognized as one of the greatest trumpet players in the nation. His ability as an instructor gave him a national reputation. He also earned fame as a composer, and band leaders everywhere were always delighted whenever a new Williams march composition appeared upon the scene. The Williams School was a mecca to which countless musicians made their way whenever opportunity afforded.

The name of Ernest A. Williams still shines bright in our memory. Following a Masonic funeral the remains were carried back to the boyhood home near Fountain City, Indiana. His name will be long written large in the musical annals of the nation as a tribute to his well-earned fame and for the compositional creations which came from his natural ability and his pen.

After an illness of ten days, Jacob Mollett, a native of Kingston, New York, died.

(Continued on page eighteen)

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Over FEDERATION Field

(Continued from page fifteen)

York, passed to his reward. He was one of Kingston's best known citizens; was a veteran of World War I and served overseas. He was widely regarded as an artist with the violin and cello. For many years he conducted his own orchestra, and played for social gatherings all through the Hudson valley. He was leader of the orchestra in the Kingston Opera House for many years until the sound movies made their appearance. He served as President of the Kingston Local. He will be long missed in Kingston musical and social circles.

Our recent report on the Chicago Woman's Orchestra concert, attended by the members of the National Executive Board, during a recent session, and the connection therewith of Lillian Poenisch, touched a responsive chord in the Local No. 297 organization at Wichita, Kansas, and Local Secretary H. Kenneth Watson promptly comes forward with assurance that Miss Poenisch is still looked upon as a Wichita daughter—of whom all musicians in that section are proud. We are also informed that Wichita has a symphony orchestra of its own. May the chords which bind Chicago and Wichita continue to vibrate in harmonic memory. Thanks for the Wichita Bulletins which reflect the stirring activities of a lively and progressive local.

The California-Arizona-Nevada Conference of the A. F. of M. was held at Red Bluff, California, February 22-23. The conference had been set for Redding, but a sudden hotel strike called for a hurried change. Red Bluff was equal to the situation and every need was met to the entire satisfaction of all concerned.

Forty-two delegates representing the following Locals convened at the Tremont Hotel: Marysville, Stockton, Reno, Los Angeles, Westwood, Fresno, Modesto, San Francisco, Bakersfield, San Leandro, Nixon, Sacramento, San Jose, Los Angeles (Local 767), San Francisco (Local 669), Merced, Richmond, San Diego, Santa Ana and Redding.

Official visitors included National Executive Officer Herman Kenin of Portland, Oregon, Harry Reed, President of the Northwest Conference, Seattle, Washington; Art Neergaard, Business Representative of the Bartenders' Union.

The usual committees were appointed and in due season made their reports.

Traveling Representative Elmer Hubbard reported on his duties assisting locals in the eleven great states and El Paso comprising his jurisdiction.

National Executive Officer Herman Kenin reported on the disposition of the recording royalties collected in the past two years; also on the matter of the government appeal from the decision of the United States Circuit Court at Chicago; also on the field of radio frequency modulation, there being sev-

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eral stations operating on this principle now.

President Harry Reed of Northwest Conference also addressed the Conference.

An important resolution was considered relating to the fire hazard existing in many places of musical employment. The resolution was adopted—which also directed that the subject be called to the attention of the next session of the California Legislature.

All delegates present had interesting reports in behalf of their respective locals. Paula Day, Queen of Local 368, had a report of special interest to the effect that the "entire State of Nevada" was represented at the Conference; and Local 368 is not worried about any two o'clock closing, "the doors having no locks and twenty-four hours being the limit". All of which prompts us to make the observation: "What a wonderful location Reno would be for the holding of a National Federation Convention!"

The next Tri-State Conference will be held at San Diego as guest of Local 325.

Chairman Arch Merrifield of Redding presided over Conference deliberations with dignity and discernment. Jerry Richard discharged the duties of Secretary-Treasurer to the satisfaction of all.

The following officers were nominated and elected by unanimous vote: President—Joseph P. Rose of Local 510; seven Vice-Presidents in the order named—Joseph Trion, Local 210; Castle D. Robinson, Local 454; Elbert Bidwell, Local 189; Rodney McWilliam, Local 12; Florence C. Brantley, Local 767; Paula Day, Local 368; Randolph, Local 158; Secretary-Treasurer—Jerry Richard, Local 6.

The Conference stood in thirty seconds of silence as tribute to the memory of Past President Arthur Kuhn of San Jose, Local 153, who passed away while en route to the St. Petersburg Convention.

All delegates were delighted with the cordiality with which they had been received by Redding Local 113.

Incidental to the Pacific State Conference report outlined above, President Harry L. Reed, a visitor and President of Local 76, Seattle, in reporting the Conference to "Musicland" of Seattle, pays Executive Office Herman Kenin the following tribute:

"He patiently offered his advice and good counsel to a number of delegates who presented problems peculiar to their locals, and although he is an attorney, he presented interpretations of Federation law that might be readily assimilated and understood by the laymen. His facility in handling matters of this kind have made his services priceless to the officers of all locals who have been fortunate enough to make his acquaintance, and this expression came from many of the delegates in attendance.

O Beautiful Spring came in badly sprung;
And many folks felt that they had been stung;
But April doth radiate smiles and tears;
So Winter is gone—now hail Spring with cheers!

The American Federation of Musicians is getting along in years, but the spirit of youth pulsates in the old-time fashion. Here is Local

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24 of Akron, Ohio, celebrating its Golden Anniversary Jubilee right in the midst of March (the 16th) with all the pomp and circumstance as though Spring had really come. The Mayflower Hotel was the center of activity. At 7 P. M. a military band, under the capable leadership of Clark Miller, opened the festivities. Incidentally, the bar opened at the same time, and lemonade, pop, and other life-imparting elixirs flowed with the gurgling spontaneity of Tennyson's brook. Promptly at 8:00 o'clock the members and guests entered the banquet room, where they enjoyed a full-course dinner. An appropriate gift was presented to the only charter member, Clark Miller, treasurer of the local. After the banquet the ballroom doors swung open when a terpsichorean revel took place, with inspiration furnished by a thirteen-piece band from Cleveland under the able direction of Clint Noble. President and Mrs. James C. Petrillo had been invited, but Petrillo's fifty-fifth birthday was being celebrated in Chicago, and two such stellar events could not be successfully arranged so as to dovetail. The great event came to an end at an early hour on the following morning. It was a glorious occasion enjoyed by all. Out of town visitors were Don Duprey, Secretary-Treasurer of Local 4, Cleveland; Hal Carr, Secretary-Treasurer of Local 15, Toledo; Henry Bellstein, Secretary of Local 159, Mansfield; Edward Kiefer, Secretary of Local 146, Lorain-Elyria; Donald Angel, Secretary of Local 404, New Philadelphia-Dover. All

of the foregoing named visitors were accompanied by their wives. Credit for the evening of wholesome hilarity is reported to belong to the fellow members of the committee: Denny Thompson, Carl Glover, Alice Zay and R. C. Light, ex-officio. The report received does not disclose his name, but it is a one hundred to one shot that the dynamic wheel-horse, Secretary and Business Manager, Logan O. Teagle, had his hand on the throttle and was a one hundred per cent factor in the success of the memorable event.

This is April. Through March we fretted and fumed over the pessimistic notes of the weather-man. Would we ever hear the cardinal sing again? The scene shifts. Now snow has nearly everywhere disappeared. Here and there the plowman is turning the rich black soil. The chill breeze is giving place to a soothing atmospheric breath. We are experiencing newness of life. The bare-legged crop is growing rapidly. Therefore let us enter into the spirit thereof by reading, assimilating and enjoying the lines exuberating from the poetic pen of Marion Steele:

Who can count the snowflakes as
they parachute to earth,
comprehend their loveliness
or estimate their worth,
until they tat a blanket for
the valley and the hill;
until they realize a dream
and hold the moonlight still?

Who can hold a single drop
of rain within his hand
and understand the urgent need
of parched and pleading land,

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until that drop, released, unites
with other drops and weds
to swell the brooks and streams, and fill
the thirsting river beds!

Who can look upon a seed
and know what it may hold,
until it's placed within the earth
in warm and leafy mold,
to reach through darkness toward the
sun, to bud, to leaf, to flower;
until it finds fulfillment in
a final, destined hour?

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Concert Bands

(Continued from page ten)

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Thirty Years and Going Strong

One of Connecticut's most popular
military and concert bands, be-
lieved to be that state's oldest in
terms at least of uninterrupted
activity, is the New Departure Band
of Bristol, which will observe its
thirtieth anniversary on May 22nd,
1947.

The first conductor of the band
was the late Angelo Conghione of
Hartford. In October, 1917, the late
A. E. Harlow of Brockton accepted
the post, and under his leadership
the band expanded to forty pieces.
It first played at the Danbury Fair
under Bert F. Tabor, an Iowan.
Charles P. Hatch of Hartford be-
came its next director, but his ser-
vices were only temporary and, in
September, 1925, Ernest A. Becker
was brought from Syracuse, New
York, to conduct it. Mr. Becker
composed several numbers during
his long directorship, including
"March of the Pioneers", which he
dedicated to the band's Golden
Jubilee.

The band is now under the baton
of Edward Noon, sixth cornetist to
lead it since its founding. An iron
moulder's son, born in Bolton, Lan-
cashire, England, Mr. Noon has
been trumpeting since he was nine
years old. He played with profes-
sional contesting bands and in Eng-
lish opera before coming to the
United States. He became the
band's soloist on May 15th, 1925,
and for five years was Mr. Becker's
assistant. (Mr. Becker is now the
band's custodian of music.)

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Division of General Motors, the
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sented municipal concerts, some of
which it itself has donated, for
twenty-seven straight years, play-
ing regularly at Lake Compounce,
and, for seventeen years, at Dan-
bury Fair. It has appeared on At-
lantic City's Steel Pier and in the
Thousand Islands.

Last season, the busiest to date,
is, from all indications, to be sur-
passed during the coming summer,
when the band, outfitted in its new
blue and gold uniforms, will be
celebrating the thirtieth year of its
existence.

CORRECTION

The statement in the February
issue regarding appropriation by
the city of Sioux Falls for its band
concerts should have read, "The
appropriation for the year 1947 is
\$12,000.00, an increase of \$1,000.00
over the previous years".

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(Continued from page four)

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Here, There and Everywhere

(Continued from page five)

playing as an attraction in a department store may be considered as detracting from business by the other department stores. Even if all the department stores were included, the civic welfare grows obscure in such cases, and the civic spirit gained by the pupils can be neither very great nor very clear as to value.

On any occasion, even one that represents a civic purpose or interest, some citizens may feel that their group interests are injured. Contributions of free music from the schools affect, for instance, the welfare of the professional musicians. They see themselves as citizens who own property, pay taxes, and support the schools, just as other citizens do. They play gratuitously for charity and have no objection to others doing likewise. If the city or county opens a bridge or park, that is a matter of general civic interest. But the professional musicians do not believe that they should donate their music any more than the manufacturers should have donated materials for construction, and if music is engaged they believe it should be paid for. Civic interest on the part of the public school system is conceded, and possibly the public schools, as a governmental institution, should participate. But unless the ceremonies are considered of sufficient importance to justify the participation of all the students, it is clear that detaching a band to play reflects a belief that the schools owe a duty to the government rather than a belief that civic education is to be imparted to the students attending. The government is the people, and the people's interests are not best served by competing with professional musicians rather than paying a little more public money in wages to professional musician-citizens.

In a clear-cut case of proper civic interest, the students who are asked to play an occasion may lose more than they gain. Incidents are known where school hands have lost a half-day of school, marched in a cold rain for several miles (with disastrous after-effects), played nothing that could possibly have done anything for them musically or mentally, and bruised their lips by playing while marching over rough ground so that they were unfit for their scheduled playing at school for several days. They gained nothing comparable to what they lost. They had a right to ask an accounting of those who are their guardians in school-music matters.

School organizations have no justification for playing outside of the schools on the basis of statements to the effect that (1) funds are not available for the employment of professional musicians; or that (2) if a school organization cannot be had, professional musicians cannot be or will not be employed; or that (3) the school organization is to play without remuneration of any kind.

In view of the foregoing statements, it is recommended that public school organizations contribute music only as hereinafter provided:

1. For school functions, initiated by the school as part of a school program.
2. For community functions organized in the interests of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association, educational committees of community organizations such as civic clubs, women's clubs, music clubs, Rotary, Kiwanis, etc.
3. For school exhibit purposes as part of the school district's courtesies to educational organizations or educational conventions being entertained in the district.
4. For civic occasions of local, state or national patriotic interest, of sufficient breadth to enlist the sympathies and co-operation of all persons, such as the American Legion and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries, but only when such participation would not in the least usurp the rights and privileges of local professional musicians.
5. For worthy local charity, such as the Welfare Federation, Red Cross, hospitals, etc., when and where professional musicians would likewise render their services gratuitously.
6. For any other educational and civic service that might beforehand be mutually agreed upon by the Superintendent of Schools and the official representative of the local professional musicians.

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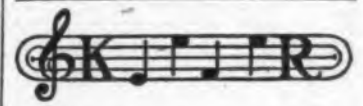
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Respectfully submitted
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News Nuggets

Between March 28th, fourth anniversary of Sergei Rachmaninoff's death, and April 2nd, seventy-fourth anniversary of his birth, tribute to the great pianist and composer took the form of numerous performances of his works. Vladimir Horowitz, Artur Rubinstein and Jascha Heifetz, as well as Gary Graffman and Ruth Gelger, played Rachmaninoff works during the celebration, and the following orchestras included works of his on their programs: the Boston Symphony, the Kansas City Philharmonic, the Denver Symphony and the El Paso Symphony.

To obviate the tendency for overflow audiences seated on the stage distracting the audience proper from its concentration on the performing artist, Carnegie Hall has prepared a fence covered with maroon cloth. In its recent try-outs at the Horowitz and the Heifetz appearances this proved so successful that it will probably be used regularly. Seated behind the barrier, the people on the stage look like members of a vest and solemn jury.

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Rainbow Gardens; A. J. Voss, Manager, Bryant, Iowa.
Sn-A-Bar Gardens, Kansas City, Mo.
Summer Gardens and James Webb, Gravenhurst, Ont., Can.
Sunset Park; Baumgart Sisters, Williamsport, Pa.
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.
Woodcliff Park, Poughkeepsie, N. Y.

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PHOENIX:
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Hohor, John
Murphy, Dennis K., Owner, The Ship Cafe.
Newberry, Woody, Mgr., and Owner, The Old Country Club.
Ship Cafe, The.
Dennis K. Murphy, Owner.
Taggart, Jack, Mgr., Oriental Cafe and Night Club.

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ELDRADO:
Shivers, Bob
LITTLE ROCK:
Bass, May Clark
Bryant, James B.
DuVal, Herbert
Weeks, S. C.
McGHEE:
Taylor, Jack

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Cox, Richard
BENICIA:
Rodgers, Edw. T.
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Cohen, M. J.
Demister, Ann
Gray Lew and Magic
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Hanson, Fred
Maggard, Jack
Morros, Boris
Morton, J. H.
Patterson, Trent
Rubitschek, Kurt
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Dalton, Arthur
Freeland, F. D., Al-Dean Circus
Hanson, Fred
Maggard, Jack
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Moore, Cleve
Morris, Joe, operator, Plantation Club
Mooby, Curtis
Newcorn, Cecil, Promoter
Royal Record Co.
Sharpe, Helen
Tonkins, Irvan "Van"
Williams, Cargile
Williams, Earl
Wilshire Bowl

MANTECA:
Kaiser, Fred
NORTH HOLLYWOOD:
Lohmuller, Bernard

OAKLAND:
DeAzavedo, Soares
Fauset, George
Morkin, Roy

OROVILLE:
Rodgers, Edw. T.,
Palm Grove Ballroom.

PALM SPRINGS:
Hall, Donald H.

PERRIS:
McCaw, E. E., Owner,
Horse Folies of 1946.

SACRAMENTO:
Cole, Joe
Leingang, George

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Miller, Warren
Tricoli, Joseph, Oper.,
Playland.
Young, Mrs. Thomas (Mabel),
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Fox, Eddie
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Tanner, Joe (Henriery)
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Sharon, C.

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Legg, Archie

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Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony

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Nixon, E. C., Dance Promoter

NEW LONDON:
Johnson, Henry

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Derwin, Wm. J.
Fitzgerald, Jack

DELAWARE

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Paskins, Owner

LEWES:
Riley, J. Carson

NEW CASTLE:
Lamson, Ed

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Cuppely, Edward B.
Crawford, Frank
Johnson, Thos. "Kid"
Kaye, Al

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Sells, Stan

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Friedlander, Jack
Galatis, Pete, Manager,
International Restaurant
Kirklund Hall Hotel
Hume, Jack
Lethnick, Max
Macomba Club
Miller, Irving
White House Hotel,
Leo Radoff, Mgr.-Dir.
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Owner.

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Louden, G. S., Manager,
Sarasota Cotton Club

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Goldman, Henry

TAMPA:
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Pegram, Sandra
Williams, Herman

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green Farms Supper Club.

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Cole, Elsie, Gen. Mgr., and
Chicago Artists Bureau, Li-
cense 468.
Davis, Wayne
Eden Building Corporation
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"Play Girls of 1938".
Fine, Jack, Owner,
"Victory Follies".
Fitzgerald, P. M., Manager,
Grand Terrace Cafe.
Fox, Albert
Fox, Edward
Glen, Charlie
Glucksman, E. M.
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Hale, Walter, Promoter
Markee, Vince
Mays, Chester
Miller, R. H.
Novak, Sarge
Rose, Sam
Sipchen, R. J., Amusement Co.
Sistare, Horace
Stanton, James B.
Stoner, Harlan T.

Taffin, Mathew,
Platinum Blonde Revue
Taffin, Mathew,
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Teichner, Chas. A., of
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Thomas, Otis E.
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Behl, Dan

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March, Art

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Voss, A. J., Manager,
Rainbow Gardens.

DES MOINES:
Hughes, R. E., Publisher,
"Iowa Unionist".
LeMan, Art
Young, Eugene R.

EAGLE GROVE:
Orr, Jesse

IOWA CITY:
Fowler, Steve

OTTUMWA:
Baker, C. G.

WHEATLAND:
Griebel, Ray, Mgr., Alex Park

KANSAS

KANSAS CITY:
White, J. Cordell

LEAVENWORTH:
Phillips, Leonard

MANHATTAN:
Stuart, Ray

TOPEKA:
Mid-West Sportsmen Assn.

WICHITA:
Bedinger, John

KENTUCKY

HOPKINSVILLE:
Steele, Lester

LEXINGTON:
Hine, Geo. H.
Montgomery, Garnett
Wilson, Sylvester A.

LOUISVILLE:
Greenwell, Allen V., Prop.,
Greenwell's Nite Club
Greyhound Club
Norman, Tom
Ofutt, L. A., Jr.
Shelton, Fred
Walker, Norval
Wilson, James H.

MIDDLESBORO:
Green, Jimmie

OWENSBORO:
Cruick, Joe, Owner, Club 71

PAUCUHAN:
Vickers, Jimmie,
Bookers' License 2611

LOUISIANA

ALEXANDRIA:
Green, Al, Owner and Oper.,
Riverside Bar.
Smith, Mrs. Lawrence, Prop.,
Club Plantation.

STARBUCK:
Stars & Bars Club (also known
as Brass Hata Club), A. R.
Conley, Owner; Jack Tyson,
Manager.

LAKE CHARLES:
Veltin, Tony, Mgr., Palm Club

NEW ORLEANS:
Hyland, Chauncey A.
Mitchell, A. T.
The Hurricane and
Percy Stovall.

SHREVEPORT:
Adams, E. A.
Farrell, Holland
Houser, J. W.
Reeves, Harry A.
Riley, Billy
Williams, Claude

MAINE

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

MARYLAND

BALTIMORE:
Alber, John J.
Continental Arms,
Old Philadelphia Road
Delta Sigma Fraternity
Demley, Emil E.
Earl Club, Earl Kaha, Prop.
Epstein, Henry
Erod Holding Corporation
Green, Jerry
Lipsy, J. C.
Mason, Harold, Prop.,
Club Astoria
Rio Restaurant and Harry
Weiss, Manager.
Stage Door Casino
White, David,
Nation Wide Theatrical Agy.

BETHESDA:
Hodges, Edwin A.

FREDERICK:
Rev. H. B. Rittenhouse

OCEAN CITY:
Twin Lantern,
Elmer B. Dashiell, Oper.

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

MASSACHUSETTS

ATTLEBORO:
St. Moritz Cafe

BOSTON:
Boston Amusement Co. and
Samuel Snyder, Manager
Grace, Max L.
Losez, William
Nouzun, George
Paladino, Rocky
Sullivan, J. Arnold,
Bookers' License 150.
Walker, Julian
Water Follies and Samuel
Snyder, Manager
Younger Citizens
Coordinating Committee

CAMBRIDGE:
Montgomery, A. Frank, Jr.

FITCHBURG:
Bolduc, Henry

HOLYOKE:
Levy, Bernard W.,
Holyoke Theatre.

LOWELL:
Porter, R. W.

NANTASKET:
Sheppard, J. K.
NEW BEDFORD:
Rose, Manuel
NORTH WEYMOUTH:
Paul, Morry
WILMINGTON:
Blue Terrace Ballroom and
Anthony Del Tosto

MICHIGAN

BATH:
Terrace, The, Park Lake

BAY CITY:
Alpha Omega Fraternity
Niedzielski, Harry
Walther, Dr. Howard

CECESCO:
Smith, R. W., and
Mar-Creek Inn.

DETROIT:
Adler, Caesar, and Hoffman,
Sam, Oper., Frontier Ranch.
Advance Theatrical Operation
Corp., Jack Broder, Pres.
Ammor Record Company
Berman, S. R.
Bibb, Allen
Bologna, Sam, Imperial Club
Bommsitio, Joe
Briggs, Edgar M.
Cavanaugh, J. J., Receiver,
Downtown Theatre.
Daniels, James M.
Downtown Casino, The
Green, Goldman
Johnson, Ivory
Kosman, Hyman
Malloy, James
O'Malley, Jack
Paradise Cave Cafe
San Diego Club,
Nono Mianado.
Schreiber, Raymond, Owner and
Oper., Colonial Theatre.

FLINT:
Carpenter, E. M., Mgr.,
Terrace Gardens.
McClarin, William

GRAND RAPIDS:
Huban, Jack

LANSING:
Hagen, Lester, Mgr.,
Lansing Army,
Metro Amusement Co.
Norris, Elmer, Jr.,
Palomar Ballroom.
Tholen, Garry
Wilson, L. E.

MARQUETTE:
Loma Farms, Mrs. Carl Tonella

McMILLAN:
Bodetto, Clarence, Mgr., Jeff's

MEMORINEE:
Doran, Francis, Jordan College

NORWAY:
Valencia Ballroom,
Louisa Zadra, Mgr.

ROUND LAKE:
Gordon, Don S., Mgr.,
Round Lake Casino.

STURGIS:
DeLuca, Albert, Owner, Em &
Al's (formerly White Bunga-
low)

TRAVERSE CITY:
O-At-Ka Beach Pavilion,
Al Lawson.

MINNESOTA

ALEXANDRIA:
Crest Club, Frank Gasmer

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

CALEDONIA:
Elton, Rudy

FAIRMOUNT:
Graham, H. B.

GARDEN CITY:
Conking, Harold C.

GAYLORD:
Green, O. M.

HIBBING:
Frimon, Earl

LUVENNE:
Bennett, J. W.

SPRINGFIELD:
Green, O. M.

ST. CLOUD:
Gez, Mike

ST. PAUL:
Fox, S. M.

MISSISSIPPI

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

GREENVILLE:
Pollard, Flenord

JACKSON:
Perry, T. G.

MISSOURI

CAPE GIRARDEAU:
Gilkinson, Lorene
Monglow Club

CHILLICOTHE:
Hawes, H. H., Manager,
Windmill Gardens.

KANSAS CITY:
Cox, Mrs. Evelyn
Esquire Productions, Kenneth
Yeas, Bobby Heathaw.
Fox, S. M.
Holm, Maynard G.
Thudium, H. C., Asst. Mgr.,
Orpheum Theatre.
Watson, Chas. C.

LEBANON:
Key, Frank

NORTH KANSAS CITY:
Cook, Bert, Mgr., Ballroom,
Winewood Beach.

POPULAR SLUFFS:
Brown, Merle

ROLLA:
Shubert, J. B.

ST. JOSEPH:
Thomas, Clarence M.

ST. LOUIS:
Caruth, James, Oper., Club
Rhuboogies, Cafe Society,
Brown Bomber Bar.
D'Agostino, Sam

SIKISTON:
Boyer, Hubert

MONTANA

FORSTTH:
Allison, J.

NEBRASKA

COLUMBUS:
Must, Don

GRAND ISLAND:
Scott, S. F.

KEARNEY:
Field, H. E., Mgr., 1733 Club

LINCOLN:
Johnson, Max

OMAHA:
Deva, Clyde B.
El Morocco Club
Omaha Credit Women's Break-
fast Club.
Rosco, Charles

NEVADA

ELY:
Folom, Mrs. Ruby

LAS VEGAS:
Stoney, Milo E.
Gordon, Ruth
Wassner, A. H.

RENO:
Blackman, Mrs. Mary

NEW JERSEY

ARCOLA:
Corrison, Eddie
White, Joseph

ASBURY PARK:
Richardson, Harry
Ryan, Paddy, Operator.
Paddy Ryan's Bar & Grill.
White, William

ATLANTIC CITY:
Atlantic City Art League
Danzler, George, Operator,
Passa's Morocco Restaurant.
Passa, George, Operator,
Passa's Morocco Restaurant.
Jones, J. Paul
Lockman, Harvey
Morocco Restaurant, Geo. Passa
and Geo. Danzler, Oper.

ATLANTIC HIGHLANDS:
Kauer, Walter

BLOOMFIELD:
Brown, Grant

CAMDEN:
Towers Ballroom, Pearson Lowy
and Victor Potamkin, Mgrs.
Bali Club, and
Lou Manolis, Prop.

CAPE MAY:
Mayflower Casino,
Charles Anderson, Operator.

CLETON:
Silverstein, Joseph L., and
Eitelson, Samuel

DUNELLEN:
Jimich's Musical Bar, and
Jimmy Tumulty, Prop.

BATONTOWN:
Scheri, Anthony, Owner,
Dubonnette Room.

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

LINDENWOOD:
Overbrook Villa and Sam
Mentum, Prop.

LONG BRANCH:
Rappaport, A., Owner,
The Blue Room.

LYNDHURST:
Dorando's, Salvatore Dorando

MONTCLAIR:
Coe-Hay Corporation and Mont-
clair Theatre, Thos. Haynes,
James Costello.
Three Crowns Restaurant

MOUNTAINSIDE:
The Chamber, Inc.,
Ray DiCarlo.

NEWARK:
Clark, Fred R.
Calkins, Melvin
Harris, Earl
Kruvanti, Norman
N. A. A. C. P.
Robinson, Oliver,
Mammie Club.
Sanoro, V.
Simmons, Charles
Skyway Restaurant,
Newark Airport Highway.
Smith, Frank
Stewart, Mrs. Raymond
Tucker, Frank

PATERSON:
March, James
Piedmont Social Club
Pysst, Joseph
Riverview Casino

PRINCETON:
Lawrence, Paul

SOMERS POINT:
Dean, Mrs. Jeanette
Leigh, Stockton

SUMMIT:
Ahrens, Mitchell

TRENTON:
Laramore, J. Dory

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

W. COLLINGSWOOD HGTS.:
Conway, Frank, Owner, Frankie
Conway's Tavern, Black
Horse Pipe.

NEW MEXICO

ALBUQUERQUE:
Maertz, Otto

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

NEW YORK

NEW YORK

ALBANY:
Bredt, John
Bologhino, Dominick, Owner,
Trout Club.
Flood, Gordon A.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Goble, The

ARMONK:
Embassy Associates

BINGHAMTON:
Bentley, Bert

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

BRONX:
Santoro, E. J.

BROOKLYN:
Graymont, A. C.
Hared Productions Corp.
Johnson, Clifford
Puma, James
Rosenman, Gus, Hollywood Cafe

BUFFALO:
Christiano, Frank
Erickson, J. M.
Kaplan, Ken, Mgr.,
Buffalo Swing Club.
King, Geo., Productions Co.
McKay, Louis
Michaels, Max
Nelson, Art
Nelson, Mrs. Mildred
Rush, Charles E.
Shultz, E. H.

EASTCHESTER:
Starlight Terrace, Carlo Dei
Tulo and Vincent Formi-
cella, Props.

ELLENVILLE:
Cohen, Mrs. A.

ELMIRA:
Goodwin, Madalyn

GLENS FALLS:
Halfway House, Ralph Gottlieb,
Employer; Joel Newman,
Owner.
Tiffany, Harry, Mgr.,
Twin Tree Inn.

GREENFIELD PARK:
Utopia Lodge

HUDSON:
Buddy's Tavern, Samuel Gutso
and Benny Goldstein.

ITHACA:
Bond, Jack

JAMISTOWN:
Lindstrom & Meyer

KIAMESSA LAKE:
Mayfair

LAKEWOOD:
The Lackawanna
Chic's Tavern,
Lousia Cicirelli, Prop.

LAKE HUNTINGTON:
Green Acres Hotel

LARCHMONT:
Morris, Donald
Ther's Kappa Omega Fraternity

MT. VERNON:
Aspin, Harry, Prop.,
Wagon Wheel Tavern.

NEWBURGH:
Matthews, Bernard H.

NEW LEBANON:
Donnan, Eleanor

NEW YORK CITY:
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amusement Corp. of America
Baldwin, C. Paul
Renaldi, M.
Booker, H. E., and All-Ameri-
can Entertainment Bureau,
Broadway Swing Publications,
L. Frankel, Owner.
Campbell, Norman
Carezia, A.
Chiamarini & Co.
Cohen, Alexander, connected
with "Bright Lights".
Collectors' Items Recording Co.,
and Maurice Spivack and
Katherine Gregg.
Cotton Club
Cromen, Ken, and Ken Cromen
Associates
Currie, Robert W., formerly
held Booker's License 2595.
Davison, Jules
Deaton Boys
Diner & Dorkind, Inc.
Dodge, Wendell P.
Dyruff, Nicholas
Embree, Mrs. Mabel E.
Evans & Lee
Fine Plays, Inc.
Flinshank, Sam B.
Foreman, Jean
Footshop, Inc.
Fur Dressing & Dyeing
Salermans Union.
Clyde Oil Products
Grant & Wadsworth and
Casimir, Inc.
Gray, Lew, and Magic
Record Co.
Grisman, Sam
Hirshman, George A., Hirshman
Florida Productions, Inc.
Immerman, George
Joseph, Alfred
Kays, George, Theatrical Prom.
Kaye-Martin, Kaye-Martin
Productions.
Klug, Gene,
Former Booker's License 3444.
Koch, Fred G.
Koren, Aaron
Leigh, Stockton
Leonard, John S.
Levy, Al, and Nat, former own-
ers, Merry-Go-Round (Bklyn).
Lyons, Allen
(also known as Arthur Lee)
Mahler, Harry, Mgr.,
Folley Theatre (Brooklyn).
Mason, Charles
McCaffrey, Neil
Mecore, Ed. P.
Miller, James
Montellor, R.
Moody, Philip, and Youth
Monument to the Future
Organization.
Murray, David
New York Ice Fantasy Co.,
Scott Chalfant, James Dis-
sard and Henry Robinson,
Owners.
Pearl, Harry
Phi Rho Phi Fraternity
Regan, Jack
"Right This Way",
Carl Reed, Mgr.
Rogers, Dick
Rogers, Harry, Owner,
"Frisco Polite".
Roseover, Adolph and Sykes,
Oper., Royal Tours of Mexico
Agency.
Russell, Alfred
Seidner, Charles
Singer, John, former Booker's
License 3326.
Solomonoff, Henry
South Seas, Inc.,
Abner J. Rubien.
"90" Shampoo Co.
Spencer, Lou
Stein, Ben
Stein, Norman
Steve Murray's Mabogany Club
Strouse, Irving
Superior 25 Club, Inc.
Wade, Frank
Wee & Leventhal, Inc.
Weinstock, Joe
Wilder Operating Co.
Wisotky, S.

NIAGARA FALLS:
Panet, Joseph,
connected with Midway Park.

ONEONTA:
Shepard, Maximilian, Owner,
New Windsor Hotel.

PORT KENT:
Klager, Henry C., Owner,
Mountain View House.

ROCHESTER:
Genese Electric Products Co.
Goris, Arthur
Lloyd, George
Pulsifer, E. H.
Valenti, Sam

SCHENECTADY:
Gibbons, John P.

Magill, Andrew
Rudd' Nite Club and M. E.
Edwards, Prop.

SOUTH FALLSBURG:
Seldin, S. H., Oper.,
Grand View Hotel.
Majestic Hotel, Messrs. Cohen,
Kornfeld and Shore, Owners
and Operators.

SUFFERN:
Armitage, Walter, Pres.,
Country Theatre.

SWAN LAKE:
President Hotel

SYRACUSE:
Feinglos, Norman
Horton, Don
Syracuse Musical Club

TROY:
DeSina, Manuel

TUCKAHOE:
Birbaum, Murray
Roden, Walter

UTICA:
Moinjouz, Alex.

VALHALLA:
Twin Palms Restaurant,
John Masi, Prop.

WHITE PLAINS:
Brod, Mario
Hechris Corp., Reiz, Leo

WHITESBORO:
Guido, Lawrence

YONKERS:
Bahner, William

LONG ISLAND (New York)

HICKSVILLE:
Seever, Manager,
Hicksville Theatre.

LINDENHURST:
Fox, Frank W.

NORTH CAROLINA

ASHEVILLE:
Pitson, Earl

CAROLINA BEACH:
Economides, Chris

CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.

DURHAM:
Alston, L. W.
Ferrer, George
Gordon, Douglas, Promoter
Mills, J. N.
Pratt, Fred

FAYETTEVILLE:
Bethune, C. B.
The Town Pump, Inc.

GREENSBORO:
Fair Park Casino and
Irish Moran.

HIGHPOINT:
Trumpeters' Club, The,
J. W. Bennett, Pres.

KINSTON:
Course, E. F.

RALEIGH:
Charles T. Norwood Post,
American Legion.

WALLACE:
Strawberry Festival, Inc.

WILLIAMSTON:
Grey, A. J.

WINSTON-SALEM:
Payne, Miss L.

NORTH DAKOTA

BISMARCK:
Coman, L. R.

OHIO

AKRON:
Brady Lake Dance Pavilion
Pulman Cafe, George Subrin,
Owner and Manager.
Millard, Jack, Mgr. and Lessee,
Merry-Go-Round.

CANTON:
Holt, Jack

CHILLICOTHE:
Rutherford, C. E., Mgr.,
Club Bavarian.
Scott, Richard

CINCINNATI:
Anderson, Albert,
Booker's License 2956.
Black, Floyd
Carpenter, Richard
Einhorn, Harry
Jones, John
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Reider, Sam

CLEVELAND:
Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th St.
Dixon, Forrest
Euclid 55th Co.
Manuel Bros. Agency, Inc.,
Booker's License No. 3566.
Metropolitan Theatre
Salanci, Frank J.
Tutrone, Velma

COLUMBUS:
Atkins, Lane
Bell, Edward
Bellinger, C. Robert
Mallory, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post No. 567, and Captain
G. W. McDonald.

DAYTON:
Stapp, Philip B.
Victor Hugo Restaurant

DELAWARE:
Bellinger, C. Robert

ELYRIA:
Cornish, D. H.
Elyria Hotel

FINDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl,
Oper., Paradise Club.

KENT:
Sophomore Class of Kent State
Univ., James Ryback, Pres.

MARIETTA:
Morris, H. W.

MEDINA:
Bradow, Paul

OXFORD:
Dayton-Miami Association,
William F. Dress, Pres.

PORTSMOUTH:
Smith, Phil

SANDUSKY:
Boulevard Sidewalk Cafe, The
Burnett, John
Wonderbar Cafe

SPRINGFIELD:
Prince Hunley Lodge No. 469,
A. B. F. O. E.

TOLEDO:
Cavender, E. S.
Frank, Steve and Mike, Own-
ers and Mgrs., Frank Bros.
Cafe.
Dutch Village,
A. J. Hand, Oper.
Huntley, Lucius

WARREN:
Windom, Chester
Young, Lin.

YOUNGSTOWN:
Einhorn, Harry
Lombard, Edward
Reider, Sam

ZANESVILLE:
Venner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman

OKLAHOMA CITY:
Holiday Inn,
Louis Strauch, Owner
Louis' Tap Room,
Louis Strauch, Owner,
Southwestern Attractions and
M. K. Boldman and Jack
Swiger.
The 29 Club,
Louis Strauch, Owner.

TULSA:
Angel, Alfred
Doros, John
Goltry, Charles
Hoff, O. B.
Mayfair Club, John Old, Mgr.
McHunt, Arthur
Moana Company, The
Shunatons, Chief Joe
Tate, W. J.
Williams, Cargile (Jimmy)

OREGON

ASHLAND:
Halas, Kermit, Oper.,
The Chateau.

HERMISTON:
Rosenberg, Mrs. R. M.

PENNSYLVANIA

ALTIQUIPPA:
Cannon, Robert
Guina, Otis
Young Republica Club

ALLENTOWN:
Connors, Earl
Sedley, Roy

BIRDSBORO:
Birdsboro Orisole Home Ass.

HEADFORD:
Fizell, Francis A.

BROWNSVILLE:
Hill, Clifford, Pres.,
Triangle Amusement.

BRYN MAWR:
Foard, Mrs. H. J. M.

CANONSBURG:
Vlachos, Tom

CLARION:
Birocco, J. E.
Smith, Richard
Reading, Albert A.

COLUMBIA:
Hardy, Ed.

CONNAUT LAKE:
Yaras, Max

DEVON:
Jones, Martin, Manager,
Maple Grove Inn

DONORA:
Bedford, C. D.

EASTON:
Calichio, E. J., and Matina,
Michael, Mgrs., Victory Ball-
room.
Green, Morris
Jacobson, Benjamin
Koury, Joseph, Owner,
The Y. M. I. D. Club

ELMHURST:
Watro, John, Mgr.,
Showboat Grill.

EMPORIUM:
McNaney, W. S.

ETHEL:
Oliver, Edward

FAIRMOUNT PARK:
Riverside Inn,
Samuel Ottenberg, Pres.

HARRISBURG:
Reeves, William T.
Waters, B. N.

KELAYRES:
Conadors, Joseph

LANCASTER:
Parker, A. R.

IATROBE:
Yangling, Charles M.

LEBANON:
Fishman, Harry E.

MARSHALLTOWN:
Willard, Weldon D.

MIDLAND:
Mason, Bill

MT. CARMEL:
Mayfair Club, John Pogecky and
John Ballent, Mgrs.

NEW CASTLE:
Boudurant, Harry

PHILADELPHIA:
Acadiah, The,
International Rest.
Benay-the-Burns,
Benjamin Fogelman, Prop.
Bryant, G. Hodges
Dubeck, Carl F.
Davis, Russell L., and Trianon
Ballroom
Fabian, Ray
Garcia, Lou, formerly held
Booker's License 2620.
Glas, Davey
Hirst, Izzy
McShain, John
Philadelphia Fed. of Inland
Philadelphia Gardens, Inc.
Rothe, Otto
Stanley, Frank
Street, Benny
Wilder, Mr. and Mrs. Max

PITTSBURGH:
Anania, Flores
Blandi's Night Club
Ficklin, Thomas
Sala, Joseph M., Owner,
El Chico Cafe.

POTTSWATER:
Schmoyer, Mrs. Irma

READING:
Nally, Bernard

RIDGEWAY:
Benigni, Silvio

SHARON:
Marino & Cohn

STRAFFORD:
Folmetts, Walter

WASHINGTON:
Athens, Peter, Mgr.,
Washington Cocktail Lounge.

WEST ELIZABETH:
Johnson, Edward

WILKES-BARRE:
Cohen, Harry
Kozley, William
McKane, James

YATESVILLE:
Bianco, Joseph, Oper.,
Club Mayfair.

RHODE ISLAND

NORWOOD:
D'Antuono, Joe
Guina, Mike

PORTSMOUTH:
Cahman Ballroom,
Victor St. Laurent, Prop.
St. Laurent Cafe,
Victor St. Laurent, Prop.

PROVIDENCE:
Allen, George
Belanger, Lucian
Goldsmith, John, Promoter
Kronson, Charles, Promoter

WARWICK:
D'Antuono, Joe
D'Antuono, Mike

SOUTH CAROLINA

CHARLESTON:
Hamilton, E. A. and James

GREENVILLE:
Alken, E. W.
Bryant, G. Hodges
Fields, Charles B.
Goodman, H. E., Mgr.,
The Pines.
Jackson, Rufus
National Home Show

ISLE OF PALMS:
Pavilion, and Geo. W. Wurthmann, Jr.

BOCE HILLS:
Rola, Kid
Wright, Wilford

SPARTANBURG:
Holcombe, H. C.

MOULTRIEVILLE:
Wurthmann, Geo. W., Jr. (of the Pavilion, Isle of Palms, S. C.)

TENNESSEE

Bristol: Pinehurst Country Club, J. C. Rates, Mgr.

CHATTANOOGA: Doddy, Nathan
Reeves, Harry A.

JACKSON: Clark, Dave

JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.

MEMPHIS: Atkinson, Elmer
Hubert, Maurice

NASHVILLE: Carter, Robert T.
Club Zanzibar, and Billie and Floyd Hayes
Eakle, J. C.
Harris, Rupert, Greater United Amusement Service.
Hayes, Billie & Floyd

TEXAS

Abilene: Sphinx Club

AMARILLO: Cox, Milton

AUSTIN: Franks, Tony
Rowlett, Henry

CLARKSVILLE: Dickson, Robert G.

DALLAS: Carnahan, R. H.
Goldberg, Bernard
May, Oscar P. and Harry E.
Morgan, J. C.

PORT WORTH: Airfield Circuit
Bowers, J. W., also known as Bill Bauer or Gret Bourke.
Carnahan, Robert
Coo Coo Club
Famous Door and Joe Earl, Operator
Merritt, Morris John
Smith, J. P.

GALVESTON: Evans, Bob
Page, Alex

HENDERSON: Wright, Robert

HOUSTON: Grigsby, J. B.
Jeton, Oscar
Merritt, Morris John
Orchestra Service of America
Revis, Bouldin
Richards, O. K.
Robinowitz, Paul
World Amusements, Inc.
Thomas A. Wood, Pres.

KILGORE: Club Plantation
Mathews, Edna

LONGVIEW: Ryan, A. L.

PALESTINE: Earl, J. W.

PORT ARTHUR: Silver Slipper Night Club,
V. B. Berwick, Mgr.

SAN ANGELO: Specialty Productions, and Nelson Scott and Wallace Kelton

SAN ANTONIO: Thomson's Tavern,
J. W. Leathy

TEXARKANA: Gant, Arthur

TYLER: Gillilan, Max
Tyler Entertainment Co.

WACO: Cramer, E. C., Peacock Club
Williams, J. R.
Peacock Club,
E. C. Cramer and R. E. Cass.

WICHITA FALLS: Dibbles, C.
Malone, Eddie, Mgr., The Barn

UTAH

SALT LAKE CITY: Allan, George A.

VERMONT

BURLINGTON: Thomas, Ray

VIRGINIA

ALEXANDRIA: Dove, Julian M., Capitol Amusement Attractions.

LYNCHBURG: Bailey, Clarence A.

NEWPORT NEWS: Kay, Bert, Owner, "The Barn"

MORFOLK: Big Trzcek Diner, Percy Simon, Prop.
DeWitt Music Corp., U. H. Maxey, Pres.; C. Coates, Vice-Pres.

NORTON: Pegram, Mrs. Emma

ROANOKE: Harris, Stanley
Morris, Robert P., Mgr., Radio Artists' Service.
Wilson, Sol, Mgr., Royal Casino

SUFFOLK: Clark, W. H.

WASHINGTON

TACOMA: Dittbenner, Charles
King, Joe

WEST VIRGINIA

BLUEFIELD: Brooks, Lawson
Florence, C. A.
Thompson, Charles G.

CHARLESTON: Brandon, William
Corey, LaBabe
Hargrave, Paul
White, R. L.,
Capitol Booking Agency.
White, Ernest B.

FAIRMONT: Carpenter, Samuel H.

MORGANTOWN: Atomic Inn and Leonard Nider
Leone, Tony, former manager, Morgantown Country Club.

WISCONSIN

ALMOND: Bernatos, George,
Twin Lakes Pavilion.

APPLETON: Konzelman, E.
Miller, Earl

ARCADIA: Schade, Cyril

BARABOO: Dunham, Paul L.

BOWLER: Reinke, John

EAGLE RIVER: Denoyer, A. J.

GREEN BAY: Franklin, Allen
Peasley's Cocktail Lounge, and Chas. W. Peasley, Mgr.
636 Club and Erwin Galst, Owner

HEAFFORD JUNCTION: Kilinski, Phila., Prop.,
Phil's Lake Nakomis Resort.

JUMP RIVER: Erickson, John, Mgr.,
Community Hall.

KESHENA: American Legion Auxiliary
Long, Matilda

MADISON: White, Edw. R.

MALONE: Kramer, Gale

MERRILL: Goetsch's Nite Club,
Ben Goetsch, Owner.

MILWAUKEE: Cubie, Iva
Thomas, James
Weinberger, A. J.

MT. CALVARY: Sjiaek, Steve

NEOPIT: American Legion,
Sam Dickenson, Vice-Com.

RHINELANDER: Kendall, Mr., Mgr.,
Holly Wood Lodge.

Khoury, Tony

Rhyner, Lawrence

SHEBOYGAN: Bahr, August W.
Scilia, N.

SLINGER: Bue, Andy, alias Andy Buege

STURGEON BAY: DeFeo, F. C.
Larabied, Mrs. Geo., Prop.
Carmen Hotel

WAUSAU: Vogl, Charles

WYOMING

CASPER: Schmitt, A. E.

DISTRICT OF COLUMBIA

WASHINGTON: Alvis, Ray C.
Arcadia Ballroom, Edw. P., Meserole, Owner and Oper.
Archer, Pat
Berenger, A. C.
Blue Mirror,
Frank Calligore, Oper.
Brown Derby
Burroughs, H. P., Jr.

Flagship, Inc.
Frattone, James
Purody, E. S., Mgr.,
Trans Lux Hour Glass.
Hayden, Phil
Hodges, Edwin A.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Huie, Lim, Mgr., Casino Royal,
formerly known as LaParee.
Lynch, Buford
McDonald, Earl H.
Melody Club
Moore, Frank, Owner,
Star Dust Inn.
O'Brien, John T.
Reich, Eddie
Rittenhouse, Rev. H. B.
Rosa, Thomas N.
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

CANADA ALBERTA

CALGARY: Dowley, C. L.

BRITISH COLUMBIA

VANCOUVER: H. Singer & Co. Enterprises,
and H. Singer.

MANITOBA

WINNIPEG: Hamilton Booking Agency

ONTARIO

BRANTFORD: Newman, Charles

CHATHAM: Taylor, Dan

GRAVENHURST: Webb, James, and Summer Gardens

HAMILTON: Lumbella Amusement Co.

HASTINGS: Bateman, George, and Riverside Pavilion.

LONDON: Seven Dwarfs Inn

PORT ARTHUR: Curtin, M.

TOBACCO: Leslie, George
Chin Up Producers, Ltd.,
Roly Young, Mgr.
Clarke, David
Cockerill, W. H.
Eden, Leonard
Henderson, W. J.
LaSalle, Fred,
Fred LaSalle Attractions,
Local Union 1452, CIO Steel Workers' Organizing Com.
Miquelon, V.

QUEBEC

MONTREAL: Auger, Henry
DeSautels, C. B.
Dioro, John
Emery, Marcel
Hora, Jack, Oper.,
Vienna Grill
Lussier, Pierre
Sourkes, Irving

QUEBEC CITY: Sourkes, Irving

VERDUN: Senecal, Leo

MISCELLANEOUS

Alberta, Joe
Al-Dean Circus, F. D. Freeland
American Negro Ballet
Aulger, J. H.,
Aulger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Bendorfi, Clarence
Bert Smith Revue
Bigley, Mel. O.
Baugh, Mrs. Mary
Blake, Milton (also known as Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as Milton Blake and Tom Kent).
Bloufon, Paul, Mgr., Bee Bee Production Co., Inc.
Brau, Dr. Max,
Wagnerian Opera Co.
Braunstein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co."
Bruce, Howard,
Hollywood Star Doubles.
Brydon, Harold
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Burns, L. L., and Partners
Carroll, Sam
Conway, Stewart
Currie, Mr. and Mrs. R. C.,
Promoters, Fashion Shows.
Curry, R. C.
Czapiewski, Harry J.
Darragh, Don
DeShon, Mr.
Eckhart, Robert
Edmonds, E. E.,
and His Enterprises

Farrance, B. F.
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzke, Darrel
Foley, W. R.
Fox, Jess
Fox, Sam M.
Freeland, F. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Follies Gay Parce
Freich, Joe C.
Gardiner, Ed., Owner, Uncle Ezra
Smith's Barn Dance Frolic.
George, Wally
Grego, Pete
Hanover, M. L., Promoter
Hendershott, G. B.,
Fair Promoter.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Horsia, Irish
Hyman, S.
International Magicians, Producers of "Magic in the Air".
Johnson, Sandy
Johnston, Clifford
Jurgensen, F. H.
Kane, Lew, Theatrical Promoter
Katz, George
Kauncong Operating Corp.,
F. A. Scheffel, Sec.
Kelton, Wallace
Kent, Tom (also known as Manuel Blanke and Milton Blake).
Kessler, Sam, Promoter
Keys, Ray
Kimball, Dude (or Romaine)
Kosman, Hyman
Kosta, Oscar
Larson, Norman J.
Lasky, Andre, Owner and Mgr.,
Andre Lasky's French Revue.
Lawton, Miss Judith
Lester, Ann
Levin, Harry
London Intimate Opera Co.
Magee, Floyd
Martin, Mrs. Edith
Matthews, John
Maurice, Ralph
Maxwell, J. E.
McCanna, Frank
McCaw, E. E., Owner,
Horse Follies of 1946.
McFryes, William, Promoter
McKay, Gail B., Promoter
McKinley, N. M.
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Ralph Paonessa, Managers.
Meyer, Harold
Miller, George E., Jr., former Bookers' License 1129.
Miquelon, V.

Mosmouth Co. Firemen's Assn.
Mosher, Woody (Paul Woody)
Mueller, Otto
Nash, L. J.
New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners.
Ouellette, Louis
Platinum Blood Revue
Plumley, L. D.
Richardson, Vaughan,
Pine Ridge Follies
Roberts, Harry E. (also known as Hap Roberts or Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Rogers, Harry, Owner,
"Frisco Follies"
Rosa, Hal J.
Rosa, Hal J., Enterprises
Sargent, Selwyn G.
Scott, Nelson
Shavitch, Vladimir
Singer, Leo, Singer's Midgets
Smith, Ora T.
Snyder, Sam, Owner,
International Water Follies
Specialty Productions
Stone, Louis, Promoter
Sullivan, Peter
TaBan, Mathew
Temptations of 1941
Thompson, J. Nelson, Promoter
Todd, Jack, Promoter
Travers, Albert A.
"Uncle Ezra Smith Barn Dance Frolic Co."
Waltner, Marie, Promoter
Ward, W. W.
Water Follies and Sam Snyder, Manager
Watson, N. C.
Welsh Taylor and Jack Schenck, Theatrical Promoters.
White, Jack,
Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Jitterbug Jamboree".
Williams, Cargile
Williams, Frederick
Wolfe, Dr. J. A.
Woody, Paul (Woody Mosher)
Yokel, Alex, Theatrical Promoter
"Zorine and Her Nudists"

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada

MASSACHUSETTS
BOSTON:
E. M. Loew's Theatres

HOLYOKE:

Holyoke Theatre, B. W. Levy

MICHIGAN

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

GRAND RAPIDS: Powers Theatre

MISSOURI

KANSAS CITY: Main Street Theatre

NEW JERSEY

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

NEW YORK

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

LONG ISLAND (New York)

HICKSVILLE: Hicksville Theatre

OHIO

CLEVELAND: Metropolitan Theatre
Emanuel Stutz, Oper.

PENNSYLVANIA

HAZLETON: Capitol Theatre,
Bud Irwin, Mgr.

PHILADELPHIA: Apollo Theatre
Bijou Theatre

TENNESSEE

KNOXVILLE: Bijou Theatre

VIRGINIA

BUENA VISTA: Rockbridge Theatre

DISTRICT OF COLUMBIA

WASHINGTON: Universal Chain Theatrical Enterprises.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS
Idle Hour Park, Phenix City, Ala.

BANDS ON THE UNFAIR LIST
Fort Cralo Band & Drums Corp.,
Rensselaer, N. Y.
Libertyville Municipal Band,
Henry White, Dir., Mundelein,
Illinois.
Southern Pacific American Legion
Post Band, San Francisco, Cal.
Southern Pacific Club Band,
San Francisco, Calif.
Spencer, Robert (Bob) and his
Band, Midland, Mich.
Wuerli's Concert Band,
Sheboygan, Wis.

ORCHESTRAS
Boer, Stephen S., Orchestra,
Reading, Pa.
Brewer, Gage, and his Orchestra,
Wichita, Kan.
Burian, Lorraine, and her Orchestra,
Friendship, Wis.
Capps, Roy, Orchestra,
Sacramento, Calif.
Cargyle, Lee and His Orchestra,
Mobile, Ala.
Cole, George, and his Orchestra,
Westfield, Mass.
Downs, Red, Orchestra,
Topeka, Kan.
Drotting, Charles, Orchestra,
Stoughton, Wis.
Fox River Valley Boys Orch.,
Pardeeville, Wis.
Green, Red, Orchestra,
Wichita, Kan.

INDEXED ALPHABETICALLY
California
RIVERSIDE: Monticrey Lounge
SAN BERNARDINO: Sierra Park Ballroom,
Clark Rogers, Mgr.
SAN JOSE: Costello, Billy (Pop Eye)
STOCKTON: Cushing's Thrill Circus, Frank
Cushing and Marjorie Bailey.

CONNECTICUT
HARTFORD: Buck's Tavern,
Frank S. DeLucco, Prop.
NORWICH: Wonder Bar

FLORIDA
JACKSONVILLE: Floridan Hotel
MIAMI: Columbus Hotel
MIAMI BEACH: Coronado Hotel
TAMPA: Brown, Nick
Grand Oregon, Oscar Leon Mgr.

ILLINOIS
BELLEVILLE: Turkey Hill Grange
CHAMPAIGN: Urbana-Lincoln Hotel
MATTOON: U. S. Grant Hotel
STERLING: Moore Lodge, E. J. Yeager,
Gov.; John B. Bowman, Sec.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabetically arranged in States, Canada and Miscellaneous
ALABAMA
MOBILE: Club LaRue
ARIZONA
PHOENIX: Hotel Westward Ho

INDIANA
SOUTH BEND:
St. Casimir Ballroom

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

KANSAS
WICHITA:
Shadowland Dance Club, Gage
Brewer, Owner and Oper.

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

LOUISIANA
BATON ROUGE:
Bombardiere Club
Ella Club
NEW ORLEANS:
Happy Landing Club

MARYLAND
BALTIMORE:
Deutscher Haus
ELETON:
Tom Howard's Tavern, Tom
Howard, Owner, Booth's Vil-
lage.

MASSACHUSETTS
FALL RIVER:
Faria, Gilbert

MICHIGAN
ENSGIN:
Alton Hall
FLINT:
Central High School Aud.
INTERLOCHEN:
National Music Camp
MARQUETTE:
Johnson, Martin M.
MUNISING:
Corttown Bar
NEGAUNEE:
Hotel Bar,
Napoleon Viana, Prop.

NEBRASKA
OMAHA:
Whitney, John B.

NEW JERSEY
ATLANTIC CITY:
Hotel Lafayette
Knights of Columbus Hotel and
Grille.
CAMDEN:
Camden Convention Hall
CLIFTON:
Boeckmann, Jacob
JERSEY CITY:
Band Box Agency, Vince
Giaccinto, Director
Ukrainian National Home
NEWARK:
Dodgers Grill

NEW YORK
BUFFALO:
Hall, Art
Williams, Buddy
Williams, Ousian
LOCKPORT:
Toga Tribe No. 289, Prateral
Order of Eagles
MECHANICVILLE:
Cole, Harold
MONAWE:
Hurdic, Leslie, and
Vincyards Dance Hall.
MT. VERNON:
Studio Club

ROCHESTER:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe.
Rochester Radio Supply Com-
pany (World Music Service)

OHIO
ALLIANCE:
Hungarian Verbosay Hall
CONNEAUT:
MacDowell Music Club

OKLAHOMA
OKLAHOMA CITY:
Orwig, William, Booking Agent
VINITA:
Bodeo Association

PENNSYLVANIA
BRACKENRIDGE:
Nick Taverna
CARBONDALE:
Cerra Hotel (also known as
Anaxex Nite Club).

PITTSBURGH:
Bloomfield Liedertafel Singing
Society
Flamingo Roller Palace,
J. C. Navari, Oper.
New Penn Inn, Louis, Alex and
Jim Passarella, Props.
ROULETTE:
Brewer, Edgar, Roulette House
SCRANTON:
Keyser Valley Com. House,
Vincent Farrell, President.

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

TEXAS
CORPUS CHRISTI:
Continental Club
PORT ARTHUR:
DeGrasse, Lenore
FORT WORTH:
Hilarity Club

UTAH
NORTH OGDEN:
Chic-Chick Night Club,
Wayne Barker, Prop.

VIRGINIA
RICHMOND:
Cavalier Arena Skating Rink &
Dance Hall.

WEST VIRGINIA
CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Risk, Oper.

FOLLANSBEE:
Follansbee Community Center
PARKERSBURG:
Silver Grille, R. D. Hiley,
Owner.

WISCONSIN
COTTAGE GROVE:
Cottage Grove Town Hall,
John Galvia, Oper.

DURAND:
Kohler's Dance Pavilion

GRAND MARSH:
Patrick's Lake Pavilion,
Milo Cushman.
MANITOWOC:
Pekel's Colonial Inn
NEW LONDON:
Norria Sweeney Post, 263,
American Legion.

TWO RIVERS:
Club 42 and Mr. Gauger,
Manager
Eastwin Hall, and Roy
Kanselberger
Timms Hall & Tavern

DISTRICT OF COLUMBIA
WASHINGTON:
Star Duet Club,
Frank Moore, Prop.

CANADA
ALBERTA
EDMONTON:
Lake View Dance Pavilion,
Cooking Lake.

ONTARIO
HAMILTON:
Hamilton Arena,
Percy Thompson, Mgr.
OTTAWA:
Avalon Club
Civil Service Recreation Amo.

PORT STANLEY:
Melody Ranch Dance Floor
WAINFLEET:
Long Beach Dance Pavilion

QUEBEC
AYLMER:
Lakeshore Inn
MONTREAL:
Hurry Feldman

MISCELLANEOUS
Cushings Thrill Circus, Frank
Cushings and Marjorie Bailey.

THEATRES AND PICTURE HOUSES
MARYLAND
BALTIMORE:
State Theatre

MISSOURI
ST. LOUIS:
Fox Theatre

NEW JERSEY
MORRISTOWN:
Walt. Reade Theatres, including:
Community Theatre
Jersey Theatre
Park Theatre

OKLAHOMA
TULSA:
Peoria Theatre and "H. M.
Anderson, Manager.

CANADA
MANITOBA
WINNIPEG:
Odcon Theatre

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Rensseler, N. Y.

FOR SALE or EXCHANGE

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

FOR SALE—Orchestra library comprising several hundred small and large arrangements for concert and theatre, from 10 and piano to symphonic; foreign and domestic; no dance; lists of classifications. D. C. Ryan, 604 Emmet St., Ypsilanti, Mich.

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FOR SALE—Wm. S. Hayes C Boehm Flute, grenadilla, closed G sharp, series 2052, recently reconditioned in Hayes factory, \$100.00 with three days' examination; no cracks; perfect condition; not used since reconditioning. Earl Stumpf, Selmer, Fla.

FOR SALE—Selmer Clarinets, matched set A and Bb wooden, one-piece; includes case and cover; excellent condition; \$325.00. John Kemp, 218 Senator Place, Cincinnati 20, Ohio.

FOR SALE—Conn Euphonium, five valves, with echo bell, gold lacquer, bell front, in fine condition, \$200.00. Write F. C. Roberts, 429 Walingford St., Pittsburgh, Pa.

FOR SALE—Double Bb Sousaphone, Conn, bass; gold bell, bakelite mouthpiece; with two cases; Conn rack to hold horn, making bell front; lights in horn; price \$250.00; A-1 condition. L. Monaghan, 414 6th Ave. No., Clinton, Iowa. Phone 3883.

FOR SALE—Bb metal Selmer full-Boehm clarinet in case, in new condition; fine instrument; \$175.00. 2633 Bewick Ave., Detroit 14, Mich.

FOR SALE—Music library of almost 300 numbers for small orchestra, overtures, selections, etc.; large size, in excellent condition; \$75.00; list on request. Cliff Wanless, 948 E. Maryland, St. Paul 11, Minn.

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FOR SALE—Super Selmer tenor sax, burnished gold, \$375.00; Conn tenor sax, gold lacquer, 30M, No. 27623, \$200.00. A. Ray De Vita, 150 Knickerbocker Ave., Brooklyn 6, N. Y.

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FOR SALE—Clarinets: French Selmer, Bb and A, matched pair, de luxe case, zipper cover; little used; absolutely perfect condition; \$400.00; or offer. Horace Butterworth, bandmaster, Anacostia H. S., 16th and R. S. E., Washington, D. C.

FOR SALE—Saxophone music; revised musician's library of standard instruction books, solos, etc.; modern, good condition; cost \$30.00, sell for \$15.00; send stamp for list. Horace Butterworth, bandmaster, Anacostia H. S., 16th and R. S. E., Washington, D. C.

FOR SALE—Neuner violin, 150 years old; Hopf violin, 200 years old; Gemunder violin, made 1896; Hyde violin, made to order No. 529, 1892. Anthony Fiorillo, 171 Ward St., New Haven, Conn.

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WANTED—Flute, piccolo, by private party; please send full particulars. Box R, International Musician.

WANTED—C piccolo, Boehm system. M. Liss, 571 Parker St., Newark, N. J. HU 3-8157.

WANTED—Vibraharp, used; state condition, size, make. Write Ralph C. Yale, Burrell Apts. No. 7, Little Falls, N. Y.

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Win this

\$450.00 SELMER SIGNET CLARINET

OUTFIT or one of the 300

Prizes worth over

\$2,000.00

It's easy! costs nothing to enter
Just finish this sentence:

**"I want a Selmer Signet
Clarinet because....."**

(In 25 additional words or less)

Read these Easy Rules

1. Complete this sentence in 25 additional words or less: "I want a Selmer Signet Clarinet because . . ." Write your entry on the official entry blank or a reasonable facsimile thereof. An entry blank is printed below—and is also available from Selmer dealers.
2. Print your name and address clearly on the entry blank and have blank countersigned by your Selmer dealer. If you do not know the Selmer dealer in your locality, blank can be countersigned by your nearest musical instrument store. Mail your entry blank to Selmer Signet Clarinet Contest, Box 1201, Chicago 90, Illinois.
3. The envelope containing your entry must be postmarked no later than midnight, May 15th and be received before midnight May 31st. Send it in at once.
4. Prizes will be awarded to writers of the most apt, original, and interesting sentences in the opinion of the judges. The Reuben H. Donnelly Corp., Chicago. Their decision will be final. No entries will be returned and all entries become the property of H. & A. Selmer Inc. Entries cannot be returned and no correspondence regarding the contest can be acknowledged.
5. Winners will be announced shortly after contest closes and all contestants will receive a list of winners by mail. In case of ties, duplicate awards will be made.
6. The contest is limited to residents of the U. S. and its territories. The following people are not eligible to enter the contest: Employees of Selmer or its advertising agency and their families, owners or employees of musical instrument dealers and their families.

Use this entry blank

Dealers' Prizes: Two Selmer No. 45 Signet Clarinets in cases will be awarded to Musical Instrument Dealers as follows: 1 Clarinet to the dealer who countersigned the largest number of qualified contest entries; 1 Clarinet to another dealer who countersigned the largest number of qualified contest entries in proportion to the population of his city. In the event of territorial conflicts on dealers' awards, we reserve the right to substitute non-conflicting musical merchandise of equal value. In case of ties, duplicate awards will be made.



We want to acquaint you with the new Selmer No. 45 Signet Clarinet. The Selmer Signet is built at Selmer U. S. Headquarters at Elkhart, Indiana. You'll find it entirely different from any other clarinet you've ever played. The tone is radiantly beautiful, the scale is a new conception in accurate spacing. The feel of the gracefully designed and ruggedly built keys is just right. Time-tested Selmer acoustical principles have been applied to the Selmer Signet Clarinet in a way that makes it unique among artist quality clarinets.

Once you try this clarinet, your contest entry will almost write itself. So ask your local dealer to let you try a Selmer Signet. If he hasn't received one yet, tell him to write Selmer to rush one to him before the contest closes. While it isn't necessary to actually see and try the Selmer Signet to enter the contest, it will help you. In any event your musical instrument dealer's signature on the entry blank is necessary.

Read the rules and enter the Selmer Signet Clarinet Contest today.

300 PRIZES Valued at more than \$2,000.00!

Grand Prize: A complete clarinet outfit including: Selmer No. 45 Signet Clarinet, Deluxe Leather Case, Runyon Clarinet Mouthpiece, Roy J. Maier Clarinet Mouthpiece, Clarion Crystal Clarinet Mouthpiece, Pocket Metronome, 500 Roy J. Maier Clarinet Reeds, Reed Trimmer, 12 Goldentone Plastic Clarinet Reeds, Magni-Tone Ligature (Value, over \$450).

Second Prize: Selmer No. 45 Signet Clarinet and Case (Value, over \$250).

3rd to 9th Prizes: Selmer Fleetline Clarinet Cases (Value, \$26.95 each).

10th to 19th Prizes: Runyon Clarinet Mouthpieces (Value, \$13 each).

20th to 49th Prizes: Clarion Crystal Clarinet Mouthpieces (Value, \$10.50 each).

50th to 99th Prizes: Boxes of 25 Roy J. Maier Clarinet Reeds (Value, \$6.10 per box).

100th to 199th Prizes: Magni-Tone Ligatures (Value, \$1 each).

200th to 300th Prizes: Goldentone Plastic Reeds (Value, \$1 each).

ENTRY BLANK Selmer Signet Clarinet Contest

(Complete the following sentence in 25 additional words or less)

I Want a Selmer Signet Clarinet because _____

Name _____ (Print)

Address _____

City and State _____

Name of Selmer dealer or nearest musical instrument store: _____

Address _____

Signature of store representative: _____

Mail to Selmer Signet Clarinet Contest, Box 1201 Chicago 90, Illinois

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