

INTERNATIONAL MUSICIAN



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS
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MAX REITER (see page fifteen)

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"Accepted for mailing at special rate of
postage provided for in Section 1103, Act of
October 3, 1917, authorized July 10, 1918."

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Vol. XLVI DECEMBER, 1947 No. 6

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"This notice carries with it our declared intention,
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"Very truly yours,

JAMES C. PETRILLO,

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INTERNATIONAL MUSICIAN

LEADERS' TAX LIABILITIES EXPLAINED BY COUNSEL

The following correspondence between President Petrillo and our counsel is published for the information of our members in general and is of particular interest to leaders.

November 17, 1947.

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

Dear President Petrillo:

At the last Executive Board meeting, held in Chicago on November 6th through the 8th, the question of the tax liability of leaders under the ruling of the United States Supreme Court in the Bartels case and under the mimeograph of September 25, 1947, issued by the Bureau of Internal Revenue of the Treasury Department, was fully discussed. All aspects of the problem were gone into, but because of the far-reaching implications of the matter and because of the narrowness of the Supreme Court's ruling limiting the decision to the facts involved only in that particular case, it was not possible to reach a decision concerning the policy the American Federation of Musicians should adopt with respect to a new form of contract and to the manner of protecting the interest of the members under the newly declared tax liability for leaders. In the absence of a final decision concerning future policy in respect to contracts and tax liabilities, we were instructed, as General Counsel, to advise the American Federation of Musicians concerning the best procedure to be followed as an interim measure to protect the interest of the membership, particularly leaders.

The decision of the Supreme Court in the Bartels case and the mimeograph issued by the Bureau of Internal Revenue do not in and by themselves make clear the type of leaders that shall be considered employers for federal employer tax liability. The decision of the court was limited to the facts applicable to the orchestras involved in that particular case. The court took note that those orchestras were organized units which sought employment from anyone interested in hiring musical entertainment; that the orchestras were traveling bands which had played limited engagements for the ballrooms which had brought the action; that the orchestras were so-called "name bands," and that the leaders could make a profit or suffer a loss "after payment of the members' wages and other band expenses." The literal language of the mimeograph of the Bureau, issued to bring the Bureau's policy of tax assessment in line with the Supreme Court decision, seems to limit employer tax liability to leaders having bands which operate in the same manner as those involved in the Bartels case.

However, we have discussed with the Bureau the question of how broad a scope or coverage it intends to give to its mimeograph, and we are advised that the Bureau of Internal Revenue will hold every leader of an organized band liable for taxes, regardless of whether or not it is a traveling band or is a name band and regardless of whether the leader stands to make a profit or whether he plays for only scale. We were further advised that the Bureau will also consider as an employer for tax purposes any musician who holds himself out as being able to furnish musicians to anyone desiring musical entertainment and who seeks such business even though he has no organized band. We are advised that the only leaders who will not be held to be employers by the Bureau are the leaders of staff orchestras of radio stations and theaters, and leaders of orchestras which are organized by an establishment or person to play permanently at that establishment or for that person. We repeat, to emphasize, that any person who holds himself out as a leader, whether of an organized band or not, and who solicits for musical jobs will be looked upon by the Bureau of Internal Revenue as an employer and will be subject to employer tax liability and it is immaterial how long the orchestra may be engaged for any particular job.

Of course, the rulings of the Bureau of Internal Revenue are not final and binding. The courts make the final determination of the tax liability of any particular individual if the individual chooses to challenge the ruling of the Bureau concerning any particular tax assessment. However, such court proceedings are time consuming and costly and therefore it is our opinion that all leaders, except those leaders of staff orchestras or of so-called "house bands" should assume and pay employer taxes if they desire to protect themselves fully from possible future action by the government to collect taxes.

This advice affirms the article of the late Joseph A. Padway which appeared in the October issue of the International Musician in which Mr. Padway discusses the mimeograph issued by the Bureau of Internal Revenue concerning the liability of leaders under the Supreme Court's decision in the Bartels case.

There are four separate taxes involved in this matter of employer tax

liability. There is (1) the federal unemployment compensation tax, (2) the unemployment compensation taxes of the various states, (3) the federal old age and survivors' insurance contributions (that is, the so-called Federal Social Security Tax), and (4) withholding taxes.

While the federal and state unemployment compensation taxes are separate taxes, the amount that an employer must pay to the federal government depends upon the amount he has paid to the states under their respective unemployment tax laws. The federal tax is an annual tax of 3% of the employer's payroll (with a maximum limitation of \$3000 per annum on any employee's wage). In paying this tax the employer is entitled to take a credit of 90% of the amount which he has paid into any state unemployment compensation fund during the year. If the purchaser of the music assumes the payment of taxes under the state law, these leaders in the categories that the Bureau considers employers will obtain no particular advantages because they will not then be entitled to any credits and at the end of the year the federal government will look to them for the full 3% tax.

Even if the purchaser of the music voluntarily paid both the state and federal unemployment compensation taxes in his own name, leaders would still be liable under the law for the federal tax and the Internal Revenue Department will look to them for the tax because the liability under the law was the leader's and not the purchaser's of the music who might have paid it. Thus, regardless of whether or not a purchaser of music assumes in his own name the payment of state unemployment taxes (even if required to do so by state law) the leader will receive no particular benefit for he will remain liable for the federal tax.

The other two employer taxes, that is, Federal Old Age and Survivors Insurance Contributions and the Federal Withholding Tax, are federal taxes that must be assumed by employers. Since the leaders under most circumstances have now been held to be employers for tax purposes, the Bureau will look to the leaders for these taxes.

There is no way that leaders who come within that category that have been held to be employers can avoid with impunity federal employer taxes regardless of their liability or lack of liability for taxes under state laws, unless the purchaser of the music is willing to pay the tax for and in the name of the leader. Of course, if the person engaging the services of the orchestra is willing to pay these federal taxes in the name of the leader, he will be acting in the capacity of an agent for the leader and such payments will be credited to the leader. In such circumstances the leader himself will not have to pay the tax.

For the foregoing reasons we feel that leaders will be best able to protect themselves in all regards if they will assume the payment of all of these employer taxes unless, again, the purchaser will pay the taxes in the leader's name. If in some cases in the future it should be determined that the leader was not liable for the tax but the particular purchaser for whom the music was being performed was liable, the leader could then recover back the taxes he had paid. But by paying the taxes he will not, at some future time, be in the position of having the tax authorities come after him for accumulated back taxes.

Of course, the purchaser of the music may be required to pay a higher amount for the services of the orchestra since the leader will be required to assume employer tax obligation. But that is no concern of the Bureau of Internal Revenue. Thus, locals may be able to adjust their scales to protect the wages of leaders, but a leader to be fully protected must see to it that the federal employer taxes are paid in his name.

Yours very truly,

PADWAY, WOLL, THATCHER, GLENN & WILSON
by ROBERT A. WILSON

November 26, 1947

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

Dear President Petrillo:

Enclosed is a copy of a short article describing the procedure that leaders might follow if they seek to avoid payment of penalties for filing tax returns after October 31st, the dead-line date.

(Continued on page thirty-eight)

SYMPHONY ORCHESTRAS

THE NUMBER of new orchestras being organized and of those of one or two years' standing gaining new ground is one of the heartening signs in the symphonic field. This department will be glad to hear of new orchestras under process of formation as professional groups and of new developments among the older orchestras throughout the country.

Boston

Scheduled for the winter concerts of the Boston Symphony Orchestra are new works by Walter Piston, Henry Cowell, Howard Hanson, Samuel Barber and David Diamond.

Bridgeport, Connecticut

For its second subscription concert last month the Connecticut Symphony Orchestra under Daniel Saidenberg performed, with Mitchell Miller, the oboe soloist, Mozart's Concerto in D major (K. 314). This is listed as a flute concerto but believed by some authorities to have been originally composed for oboe. Another work on the program was Norman Dello Joio's "Ricercare," with the composer acting as piano soloist.

Buffalo

The Buffalo Philharmonic Orchestra was the vehicle for the premiere, on December 2nd, of the Fourth Symphony of William Schuman in its newly revised form. William Steinberg conducted the performance.

New York

The premiere of Ernst Krenek's Symphony No. 4 was the highlight of the month (ending December 15th), during which Dimitri Mitropoulos acted as guest conductor of the New York Philharmonic Symphony Orchestra. Ernst Krenek came to New York to hear the performances on November 27th and 28th. The Fourth Symphony was begun in St. Paul in March—where Mr. Krenek is dean of the Fine Arts Department of Hamline University—and completed in August in Albuquerque, New Mexico. Mr. Krenek writes of the score, "The subject matter of my Fourth Symphony may be briefly verbalized as follows: An ideal is seen, pure and sufficient unto itself, detached from life's reality. This reality soon makes itself felt in the shape of disturbing and menacing elements. Many attempts are made to recapture the original image and to bring it

into active relationship to reality. Phases of disappointment and resignation are gone through. The opposing forces seem to gain the upper hand. In a final dramatic struggle these forces are defeated and the ideal is successfully integrated into the Here and Now." In the performance of the symphony the various appearances of the "ideal" are accompanied by the ringing of a small bell.

The Little Orchestra Society in this its first season has already given three in its series of eight concerts and is proving itself a real force in the musical life of New York. Its standards of performance are high and it is revealing to audiences a field of music previously insufficiently explored. Thomas Scherman, the conductor, who conceived and developed the whole project, is to be credited with most of this success.

The National Orchestral Association under the direction of its conductor, Leon Barzin, will present on December 20th a Christmas celebration planned for young people and including "The Story of the Nativity" (enacted in pantomime by dancers), and "Christmas Carols from Many Lands" (portrayed by dancers, chorus and soloists). This is one of the events in the Gabilowitsch Memorial Family Series.

Yonkers, New York

The Fall concert of the Philharmonic Orchestra of Yonkers, presented on November 20th under the direction of Frank H. Dooley, included works by Bach-Abert, Brahms, Beethoven, Leschetizky, Chopin, Burgmeier and Wagner. Guest pianist Josephine Caruso played the Beethoven Concerto in C major and the Chopin Scherzo in B flat minor.

Rochester

As well as going on a tour during December, the Rochester Philharmonic Orchestra in this, its silver anniversary season, gave two concerts in the home town, one on December 4th at which Dorothy Maynor was soloist, and one on December 18th, at which violinist Jacques Gordon played. The orchestra's conductor, Erich Leinsdorf, directed both concerts.

Philadelphia

A new work from the pen of an American Composer, the suite from Samuel Barber's "Medea," and the first metropolitan appearance of the young Palestinian pianist, Menahem Pressler, were the features of the December 5th concert of the Philadelphia Orchestra.

For the first of its three Pension Foundation concerts on January 12th, the orchestra will have as visiting attraction the Bach Choir of Bethlehem, the first time the latter organization has ever sung in Philadelphia. The trombones and the tuba of the orchestra will preface each half of the concert with solemnly intoned Bach chorales, following the custom maintained in Bethlehem where the chorales are sounded from the balcony of the concert hall.

Washington, D. C.

A tour in the northeastern part of the United States occupied the National Symphony Orchestra during the early part of December. Dr. Hans Kindler directed all concerts.

Dame Myra Hess was guest soloist for the orchestra's December 14th concert in Washington and for its December 16th concert in Baltimore, Maryland. She played Robert Schumann's Concerto for Piano in A minor.

Baltimore

Celebrating the Baltimore Symphony Orchestra's return to Baltimore from the first tour of the current season (there are to be three in all) a special "Opera Night" program was presented on November 30th. At the concert on December 10th the conductor, Reginald Stewart, directed the first of several premieres planned for the season, Alan Schulman's "Pastorale and Dance." Oscar Shumsky was violin soloist in the performance of the work. On December 17th first American performance was accorded Bohuslav Martinu's "Toccata and Two Canzones."

INTERNATIONAL MUSICIAN



HENRY MAZER,
Conductor
of the
Wheeling
Symphony
Orchestra

Babylon, New York

The first concert of the newly organized Town of Babylon Symphony Association took place December 11th in Lindenhurst, Long Island. Conductor Christos Vrionides of Babylon brought together for the occasion an orchestra of fifty instrumentalists, all local musicians of the town of Babylon. Four concerts make up the subscription series. In the final concert the first public performance of Paul Hastings Allen's one-act opera, "Mamzelle Figaro," will be presented.

Reading, Pennsylvania

The opening concert of the Reading Symphony Orchestra's thirty-fifth season marked the first appearance of Gary Graffman, nineteen-year-old pianist, as soloist in the Rachmaninoff Piano Concerto No. 2 in C minor. The orchestra's next concert on January 11th will present Samuel H. Mayes, first cellist of the Philadelphia Orchestra, as soloist in the Haydn Concerto for that instrument. The orchestra's conductor is Alexander Hilsberg, who is also concert master of the Philadelphia Orchestra.

Wheeling, West Virginia

The Wheeling Symphony Orchestra has as its new conductor Henry Mazer, protege of Dr. Fritz Reiner. This young American director augmented his services with the United States Army combat engineers by conducting a number of symphony orchestras in liberated Europe during the war. Since his return he has been a vital and prominent figure in the musical and cultural life of Wheeling. Besides his series of concerts in Wheeling this season, he will serve as guest conductor of the Pittsburgh Symphony, the first Pittsburgher to achieve this goal.

Louisville, Kentucky

In its concerts of December 8th and 9th, the Louisville Philharmonic Orchestra presented works by Haydn, Brahms and Handel as well as "Sospiri di Roma" for Orchestra and Chorus, composed by the orchestra's conductor, Robert Whitney.

Miami, Florida

Helen Traubel was the soloist at the December 14th and 15th concerts of the University of Miami Symphony Orchestra. On January 25th and 26th Gregor Piatigorsky will play. The orchestra's conductor is Modeste Alloo, its associate conductor, Joel Belov.

Erie, Pennsylvania

The Erie Philharmonic is presenting fourteen concerts this season. Fritz Mahler is its new conductor, and Georges Enesco will make several guest appearances. Early in the year it will perform Beethoven's Ninth Symphony.

Indianapolis

Georges Enesco will be guest conductor of the Indianapolis Symphony Orchestra at its concerts of January 3rd and 4th. The soloist on these occasions will be Jacques Thibaud, violinist.

Terre Haute, Indiana

Founded twenty-one years ago by Will H. Bryant, who has been its conductor through all these years, the Terre Haute Symphony Orchestra is still enlarging and developing. During the early part of its history, two concerts were given yearly. In 1934 three concerts became the rule, and in 1942 four were given. Players often commute from as far as 150 miles to attend the concerts. The Music Department of Indiana State Teachers College (of which Mr. Bryant has been a faculty member since 1921) furnishes the orchestra with about twenty new performers each year.

Soloists with the orchestra during the current year are Daniel Ericourt, French pianist, Mary Johnston, soprano, Helen Kwalwasser, violinist, and Henry Cowell, pianist and composer.

Joliet, Illinois

In its first concert of the present season, the Joliet Symphony Orchestra, conducted by Pasquale Crescenti, played with soloist James Hansen Max Bruch's Concerto No. 1 for Violin and Orchestra.

Chicago

Strauss' "Elektra" in concert version was the not inconsiderable offering of the Chicago Symphony Orchestra at its concerts of December 11th,



WILLIAM HACKER,
Conductor
of the
Arkansas
State
Symphony
Orchestra

12th and 13th. Chosen for the roles were Marjorie Lawrence, Herbert Janssen, Irwin Dillon, Irene Jessner and Enid Szantho. Artur Rodzinski conducted.

Grand Rapids

In its nineteenth season, the Grand Rapids Symphony Orchestra is presenting seven concerts. The traditional Christmas concert on December 19th is under the baton of the orchestra's regular conductor, Rudolph Ganz. During its course a chorus of 500 voices sing special Christmas carols.

Cleveland

George Szell led the Cleveland Orchestra in the first Cleveland performances of the new Third Symphony by Aaron Copland at the symphony concerts on December 4th and 6th. The symphony was commissioned by the Koussevitzky Music Foundation and is dedicated to Natalie Koussevitzky.

Columbus, Ohio

On December 2nd Godfrey Turner's "Gregorian Overture" received its world premiere by the Columbus Philharmonic Orchestra under the direction of Izler Solomon.

At its December 16th concert, the orchestra featured Byron Janis, pianist, as soloist.

Dayton, Ohio

Isaac Stern gave what the local critics described as a "warm and beautifully proportioned" performance of the Wieniawski Violin Concerto when he played it with the Dayton Philharmonic Orchestra at the second concert of their season last month. The orchestra, under the direction of Paul Katz, provided a "flexible, sympathetic accompaniment."

Detroit

Suite for Strings by Arthur Foote and a Poem for Orchestra, "Stilled Pageant," by Lazare Saminsky, were the unusual contributions on the November 27th and 28th program of the Detroit Symphony Orchestra under the baton of Karl Krueger.

The December 4th and 5th concerts presented two soloists, Sebastian Caratelli, who plays first flute in the Detroit Symphony and the violinist, Ruggerio Ricci. The Vieuxtemps Violin Concerto No. 5 was Ricci's selection and that of Caratelli, Suite No. 2 by Bach.

The series of "Pop" concerts sponsored by the Detroit Symphony

(Continued on page thirty-four)

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OPERA and OPERETTA

METROPOLITAN A-MARCH

As "one more step in the direction of our ultimate goal—which is to bring more opera to more people." Edward Johnson, general manager of the Metropolitan Opera Association, Inc., announces that arrangements have been completed whereby operas will be filmed and exhibited to educational institutions, thus making it possible for many persons to see operas who have hitherto had only the opportunity to hear them. The films will be shown first in art theaters and then in schools and clubs. It is planned to distribute these films all over the world.

The filming of the operas is tentatively scheduled to begin this month with "Il Trovatore." The music will be recorded first and then the action will be synchronized with the sound track. The casts will be selected from the roster of the Metropolitan Opera Company.

The Metropolitan heralds a new "find" in Cloc Elmo who, at her debut as Azucena in Verdi's "Trovatore" in November, established herself as having both an extraordinary voice and great dramatic power. Born in Lecce in southern Italy, the youngest of five children, she was lucky in having a father who, as a teacher of music, recognized her talents at an early date. After some family opposition—in Italy grandparents, uncles and aunts as well as parents have the say-so regarding matters of career—she was finally allowed, at sixteen, to go to Rome to the Conservatory of Santa Cecilia, where she studied for five years and was graduated with top honors.

The year after her graduation Miss Elmo made her debut as Cagliari in "Cavalleria." Then, on December 26, 1936, she made her debut at La Scala, singing Dame Quickly in "Falstaff." Since then she has sung regularly at La Scala and at all of Italy's other great opera houses, in addition to appearances in Belgium, Austria, Bulgaria, Switzerland and other European countries. She has seventy-five operas in her repertoire.

In addition to the new productions of the four dramas which comprise the Ring Cycle, Benjamin Britten's "Peter Grimes," which was originally commissioned by Serge Koussevitzky and given its American debut in August, 1946, at Tanglewood, will have its Metropolitan premiere this season early in the new year. Rarely has an opera been presented in so many different languages in so many different places during the first three years of its existence. After the world premiere by the Sadler's Wells Company in London on June 7, 1945, it was presented in Antwerp and in the same month in Stockholm. Two performances were next given in Basle and Zurich before the American premiere. Since its enthusiastic reception at Tanglewood, "Peter Grimes" has been heard in Hamburg, Berlin, Mannheim, Graz (Austria), Brno (Czechoslovakia), Budapest, Milan, Copenhagen, and again in London at Covent Garden, in each instance in the native language.

Giuseppe Antonicelli, who made his Metropolitan debut as conductor of "Un Ballo in Maschera" on the opening night of the season, has recently come from Italy where, during the war, he was artistic director of the Opera House in Trieste. Born in Calabria, where his father, a general in the Italian army, was stationed, the youth grew up in Turin, dividing his time between jurisprudence and music. In his 'teens he had to desert his piano in favor of the career of a soldier. For three years he fought for the Allies in World War I, at the conclusion of which he returned to his studies until he was ready for his first professional position as assistant conductor at the Teatro Reggio, Turin. Then for eight years he was artistic director and conductor at Trieste.

PRIDE OF TEXAS

As much a part of the consciousness of citizens of Fort Worth as their derricks and sprawling stockyards is the Fort Worth Civic Opera, now in its second season. They see to it that it is supported in a style that is the envy of opera sponsors everywhere. Month before last it presented Gian-Carlo Menotti's "The Old Maid and the Thief," to the delight of both music lovers and fun lovers. Last month it was "Rigoletto" played before large and happy audiences.

Three housewives initiated this operatic venture: Mrs. F. L. Snyder, Mrs. Betty B. Spain and Mrs. Jeanne Axtell. It was they who first started talking in the summer of 1946 about a part-time opera troupe. They laid their plans before business men—with the result that the first 200 firms and individuals asked to do so contributed each \$50.00.

With a \$10,000 reserve fund, the civic opera was launched. During the first season "La Traviata" and "Madame Butterfly" were sung in English. Local musicians conducted by John Brunham make up the twenty-five-piece orchestra.

AMERICAN OPERA COMPANY

The operas chosen this year for presentation by the American Opera Company, Philadelphia, are Puccini's "La Boheme," Menotti's "The Old Maid and the Thief," Puccini's "The Cloak" and Wagner's "The Flying Dutchman." All are given in English. The credo of the company is "to have a share in making opera a living art and in creating a National Opera by developing American audiences for opera." Through these means the company hopes "to create opportunities for American composers and for American singers who have had to rely principally on going to Europe in order to develop their careers in opera."

CURTAIN CALLS

Gian-Carlo Menotti's opera, "The Telephone," had its local premiere in Kansas City on November 30th under the direction of Efrem Kurtz and with the assistance of the Kansas City Philharmonic Orchestra. Carol York and Alan Baker sang the roles respectively of Lucy and Ben.

Marc Blitzstein's "The Cradle Will Rock" was presented for the first time with symphony orchestra when it was given by Leonard Bernstein conducting the New York City Symphony on November 24th and 25th in the last of the season's pairs of concerts at New York City Center. Howard da Silva and Will Geer, who played the leading roles in the New York City Center production, were members of the original New York cast of the opera, together with Hiram Sherman, John Hoysradt, Olive Stanton, Peggy Coudray and Mr. Blitzstein himself.

(Continued on page twelve)

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- I Surrender, Dear
- I'm Gettin' Sentimental Over You
- Jealous
- Just A Girl That Men Forget
- Just Picture Me Back Home in Tennessee
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- I Can't Give You Anything But Love
- I Don't Stand A Ghost Of A Chance With You
- I Surrender, Dear
- Idaho
- I'm Gettin' Sentimental Over You
- Jealous
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- Kitten On The Keys
- Margie
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- Sophisticated Lady
- Star Dust
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- Sweet Lorraine
- Who's Sorry Now?

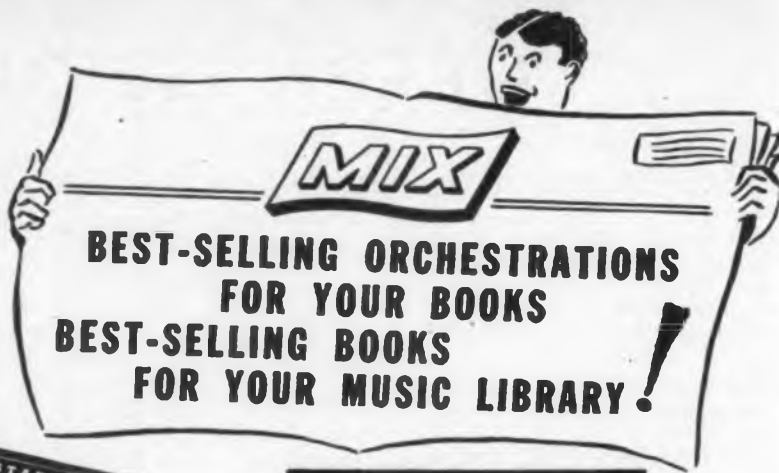
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GUY LOMBARDO will finish his date at the Roosevelt Hotel January 12th.

STAN KENTON will play at the Paramount Theatre December 31st through January 27th.

SONNY DUNHAM will take over at the Commodore Hotel December 23rd, a date to last until January 1st.

EDDY HOWARD will be next at the Commodore, beginning January 2nd.

CHARLIE BARNET finished his week at the Apollo December 4th.

SAMMY KAYE will end his date at the New Yorker December 20th.

CHARLIE SPIVAK'S stay at the Pennsylvania ended December 28th.

BOBBY BYRNE winds up at the Roseland December 21st.

ILLINOIS JACQUET has a December 11-24 date at the Three Deuces.

Atlantic Antics

TOMMY DORSEY'S week at the R.K.O., Boston, is taking him through December 17th.

RAY EBERLE'S week at the State Theatre, Hartford, will end January 4th.

FRANKIE MASTERS will wind up his two weeks at Syracuse Hotel, Syracuse, December 20th.

LARRY CLINTON'S date at the Meadowbrook, Cedar Grove, New Jersey, will close December 22nd.

TED WEEMS finished his week at the Adams Theatre, Newark, December 3rd.

JIMMIE LUNCEFORD had a December 4th-10th date at the Adams Theatre.

BUDDY RICH is holding forth at the Adams Theatre December 11th through 17th.

FRANKIE CARLE'S two weeks at the Click, Philadelphia, will end December 21st.

MATT GILLESPIE will finish his stay at the Central Park Ballroom, Philadelphia, December 29th.

TOMMY CARLYN'S orchestra will go back into Bill Green's, Pittsburgh, December 29th.

CAB CALLOWAY is taking a December 12th-18th date at the Royal Theatre, Baltimore.

Southward Swing

RUSS CARLYLE will finish his three-week date at the Claridge Hotel, Memphis, January 1st.

MORREY BRENNAN swung into the Post and Paddock, Louisville, December 20th.

BOB ASTOR will wind up his two-week date at the Tantilla, Richmond, Virginia, January 3rd.

ART MOONEY had a December 2nd-14th date at the Plantation, Nashville, Tennessee.

TEDDY PHILLIPS will finish his two weeks at the Plantation December 28th.

DECEMBER, 1947

DUKE ELLINGTON played at Lookout House, Covington, Kentucky, November 24th through December 7th.

BUDDY MORENO played at the Claridge, Memphis, November 22nd through December 11th.

CHUCK FOSTER finished his date at the Peabody, Memphis, December 11th.

DON REID followed Foster at the Peabody, his date to end December 31st, when **RAY ROBBINS** will take over.

VICTOR LOMBARDO'S date at the Roosevelt, New Orleans, will come to an end December 24th.

EMIL COLEMAN will wind up his date at the Beverly, New Orleans, January 5th.

BOB BERKEY is playing at the Washington - Youree, Shreveport, Louisiana, from the first of this month to January 25th.

BLUE BARRON'S two weeks at the Ansley Hotel, Atlanta, ended December 9th.

JOHNNY LONG opened a four-week stand at the Ansley December 10th.

HENRY BUSSE will begin his engagement at the Colonial Inn, Holidale, Florida, December 25th.



HAL McINTYRE

Mid-West Melodiers

CAB CALLOWAY took a date at the Palace, Youngstown, from December 4th through 8th.

HAL McINTYRE is playing at the Merry-Go-Round, Youngstown, December 15th to 21st.

RAY HERBECK was maestro at the Indiana Roof, Indianapolis, November 26th through December 9th.

JERRY WALD had a December 4th-10th date at the Circle Theatre, Indianapolis.

JIMMY JOY played at the Trocadero, Evansville, Indiana, November 21st through December 4th.

WILL BACH led off on his date at the Trocadero December 19th.

JACK STAULCUP will finish his stay at Spur Inn, Karnak, Illinois, January 1st.

DIZZY GILLESPIE played at El Sino, Detroit, November 21st through December 4th.

ARNETT COBB began his two weeks at El Sino, Detroit, December 5th.

LEIGHTON NOBLE will wind up his three weeks at the Schroeder, Milwaukee, December 21st.

RUSS MORGAN will begin his three-week date at the Schroeder December 23rd.

DON ROBEY swung into the Eau Claire Hotel, Eau Claire, Wisconsin, December 20th, to stay through the Christmas holidays.

St. Louis Leaders

EARL HINES is heading the holiday show at the Riviera Club, beginning December 24th.

JACK FINA held forth at Casa Loma December 5th through 18th.

TONY PASTOR played at the Chase Hotel from November 28th through December 11th.

FREDDY NAGEL took over at the Chase Hotel December 12th through 31st.

MIGUELITO VALDES is scheduled for a four-week stint at the Chase, beginning January 23rd.

WOODY HERMAN'S date at the Tune Town Ballroom began December 9th.

Loop-a-Doopers

JIMMY PALMER took over at La Martinique December 11th.

GEORGE OLSEN'S Edgewater Beach date, which began November 14th, will hold him there through January 8th.

CHARLEY AGNEW, early this month, inaugurated a top-flight band policy at Hank's in outlying Chicago.

GRIFF WILLIAMS will wind up his date at the Palmer House December 25th.

MURRAY ARNOLD and his orchestra will head the holiday festivities at the Palmer House beginning December 26th.

LIONEL HAMPTON will begin his week at the Regal Theatre December 26th.

ART KASSEL will hold forth at the Blackhawk from January 7th through March 2nd.

ORRIN TUCKER will finish his stay at the Stevens Hotel January 1st.

Far-West Fanfare

JIMMY JAMES began his stint at the Blue Moon, Wichita, December 16th.

BILLY BISHOP is holding forth at the Muehlebach Hotel, Kansas City, from December 3rd through 23rd.

DON McGRANE will take from January 7th through February 3rd at the Muehlebach Hotel, Kansas City.

DARYL HARPA will swing out of the Niccollet Hotel, Minneapolis, January 2nd.

EDDY ROGERS' two-week date at the Rainbow, Denver, will start December 30th.

LIONEL HAMPTON played at the Orpheum, Omaha, December 5th through 11th.

RED INGLE took over at the Orpheum Theatre the week of December 11th.

BOBBY MEEKER played at the Music Box, Omaha, November 25th through December 7th.

WILL BACK is taking from December 9th through 21st at the Music Box.

HAL PRUDEN will open at the Flamingo, Las Vegas, December 18th; then on to El Rancho, January 7th.

DESI ARNAZ'S crew will sail into the Flamingo January 22nd.

HENRY BRANDON has a December 5th-January 15th date at the Last Frontier, Las Vegas.

DICK LASALLE will finish his date at the Dragon Grill, Corpus Christi, Texas, January 5th.

DENNY BECKNER'S date at Sky-vu, Dallas, will end December 31st.

California Capers

DICK JURGENS will end his date at the Claremont, Berkeley, January 5th.

COUNT BASIE is playing at the Meadowbrook, Culver City, from the 2nd to the 22nd of December.

JAN GARBER wound up at the Biltmore, Los Angeles, December 3rd.

CARMEN CAVALLARO is holding forth at Ciro's, Hollywood, December 9th through January 25th.

TEX BENEKE will open at the Palladium, Hollywood, December 23rd, his date there to continue to February 2nd.

ROY MILTON is scheduled for the week of January 1st at the Million Dollar Theatre.

LOUIS JORDAN will open at the Lincoln Theatre, Los Angeles, December 27th, at the Million Dollar Theatre, February 8th, and at the Golden Gate, San Francisco, February 11th.

ELLIOT LAWRENCE will take four days at the Edgewater Ballroom, San Francisco, beginning December 26th.

DEL COURTNEY'S date at the Palace Hotel, San Francisco, will begin December 25th and end February 4th.

BENNY STRONG will end his five weeks at the Mark Hopkins, San Francisco, January 26th.



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OPERA AND OPERETTA

(Continued from page nine)

The San Carlo Opera Company's three-week stand in Chicago this Autumn attracted 70,000 persons, with more than half of its twenty-four performances sell-outs.

Erich Leinsdorf has been authorized to audition American singers for the Vienna State Opera. Singers hired under long-term contracts will be extended the same entrance privileges to the country as are given to American business men who make short-term visits.

The Christmas show of this year at the Paper Mill Playhouse in Millburn, New Jersey, one, in fact, which is running throughout the holiday season, is "Girl Crazy" by George Gershwin, a production lampooning the American West in its wildest and woolliest moments. Clarence Nordstrom in the production is the New York taxi driver who brings a playboy to a dude ranch in Arizona. Gail Manners is the feminine lead.

The season's first presentation of Puccini's "La Boheme" by the Salmaggi Opera Company occurred on December 6th. Gabriele Simeoni conducted.

Excerpts from the Gertrude Stein-Virgil Thomson opera, "The Mother of Us All," was presented by the Rochester Philharmonic Orchestra under the direction of Erich Leinsdorf at its concert on December 4th.

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AT THE CONCERT MASTER'S DESK

Our concert master series, just concluded, has been the means of bringing to our office material we should like to use in the present department. It concerns the biographies of four prominent concert masters, each, it so happens, born in America. They are David R. Robertson, of the Wichita Symphony Orchestra, Robert Gross, of

U. S. N. R., received his commission in 1944 and served overseas as communications officer in the Philippines, aiding in the reorganization of the Manila Symphony Orchestra.

Since the Fall of 1946, Mr. Robertson has been concert master of the Wichita Symphony Orchestra in that Kansas city and head of the orchestral and string departments at the University of Wichita. He will be presented as guest artist with the Wichita Symphony on January 15th and 16th, 1948, when he will play Mozart's Concerto in D minor for Violin and Orchestra and the Introduction and Tarantelle by Sarasate.

Robert Gross, who has recently been appointed concert master of the Columbus Philharmonic Orchestra, Izler Solomon, conductor, is a native of Colorado. Awarded a fellowship at the Juilliard Graduate School at the age of twelve, he studied, during his seven years there, violin with Edouard Dethier and composition with Bernard Wagenaar. After a period of teaching in New York, he joined the faculty of Colorado College in 1937. In January, 1940, he performed in the world premiere of the Roger Sessions Violin Concerto

St. Louis Symphony in 1945-46 and the summer following was soloist with Nikolai Sokoloff in San Diego. During the 1946-47 season he was concert master of the Denver Symphony, taught at Denver University and made numerous appearances as soloist.

Following his 1947-48 season with the Columbus Philharmonic, Mr. Gross will give a special course in violin music at the Juilliard School next spring before leaving on a European tour.

Mr. Gross is married to Frances Fletcher, violinist, whom he met when they were students at Juilliard School. They have two sons, aged seven and two.

One of the youngest, if not the youngest, concert master in the United States—he is only twenty-two years old—is Stanley Weiner of the New York City Symphony. Born in Baltimore, he received his first instruction from his father, also a violinist, when he was only two years old. Later teachers were Paul Stassevitch of the David Mannes School in New York and Mishel Piastro. At nine he appeared as soloist with the National Symphony Orchestra under Hans Kindler, at

present a concert at Times Hall in New York.

Eugene Kash, a native of Toronto, received his primary musical education under the late Dr. Liugi von Kunits, and made his first public appearance at the age of three. At the ripe old age of seven, he went on tour. After winning a scholarship at the Curtis Institute of Music, he



ROBERT GROSS

the Columbus Philharmonic Orchestra, Stanley Weiner, of the New York City Symphony Orchestra, and Eugene Kash of the Ottawa Philharmonic Symphony.

That young David Robertson should begin study of the violin at the age of three was taken as a matter of course by his family, all the members of which were musical. In fact, his father, R. Ritchie Robertson, was supervisor of music in Springfield, Missouri, where David attended public school. His violin studies progressed throughout his youth. After graduating from Drury College he attended, on a fellowship, the Juilliard Graduate School. While in the East he not only presented recitals in New York and Washington, but was also staff artist on CBS and NBC, playing under Toscanini, Stokowski, Damrosch and others. He was soloist over the NBC network.

When he returned to the Middle West Mr. Robertson represented the Juilliard Foundation as head of the Music Department at Hendrix College in Conway, Arkansas. While there he founded the Arkansas State Symphony.

In 1942 Robertson enlisted in the



DAVID R. ROBERTSON

in Chicago, with Izler Solomon conducting. Also in this year he was chosen by Leopold Stokowski to tour South and North America as associate concert master of the All-American Orchestra, with which group he appeared as soloist.

In February, 1944, Mr. Gross made a Town Hall debut in New York, and the following season was soloist in New York City under the baton of Leopold Stokowski. He was associate concert master of the



STANLEY WEINER

sixteen became the youngest member of that orchestra.

During the war Mr. Weiner was in the Army for three years, one of which was spent on the Aleutian Islands in the Combat Engineers. Later he toured the country as soloist with the Army Ground Forces Band.

On the 27th and 28th of October Mr. Weiner made his first appearance as soloist with the New York City Symphony. In January he will



EUGENE KASH

studied four and one-half years in Europe. These studies, which began under Sevucik of the Vienna State Academy and that master of form, Polnover, were a prelude to a tour through Czechoslovakia, Austria, Poland, Italy and France. On his return to Canada, he became associated with the Toronto Symphony Orchestra, and was concert master of the "Prom" concerts for two seasons.

The Canadian Government sought his services and he was appointed director of the National Film Board.

Notwithstanding his heavy duties, Mr. Kash became concert master of the Ottawa Philharmonic Symphony in 1944. In 1945 he played at the National Gallery concerts in London, England, where he introduced the Copland Sonata. His introduction to BBC listeners proved so popular that, on his return to Canada, he became a regular performer on International Short Wave.

Despite these activities, Mr. Kash finds time to direct a series of concerts for school children. He is deeply interested in, and has great hopes for the future of the younger musician.

—Hope Stoddard

BILLY ROSE SAYS — Send for the Lawyers!

At the request of many of our members we are reprinting the following syndicated article by Billy Rose which has appeared in hundreds of papers throughout the country.

I'VE BEEN trying to figure out what Jimmy Petrillo really wants. On December 31 his boys are going to stop making phonograph records. Is Jimmy on the level with his shatter-the-platter program? Is he serious about his threat to close down the recording industry for keeps?

I don't think so. I think James is smart enough to know he can't get away with that—for long. It involves too many unions, too many jobs, and too many people who want to listen to phonograph records.

Well, then, what is he after?

Here's how I figure it.

Jimmy has no serious quarrel with the recording companies. If he wants a raise for the few hundred musicians who make records, he knows he can get it. His real beef is against the juke-box syndicates and the radio stations which are grossing several hundred million a year by substituting records for live musicians. Under the Taft-Hartley and Lea acts there's no legal way for Jimmy to get at his real targets except through the guys in the middle—the recording fellows.

Find a Way

I think James figures it this way: "I'll tell my boys to stop making records. When these juke-box and radio guys use up their stockpile of old records, they'll send for their lawyers and tell them to find a legal way to do what's right by my musicians."

Maybe I can explain in a few easy paragraphs what the musicians are 'ceefing about and why I think they're right.

In 1909 the present copyright law was passed. It set up certain ground rules for recorded music. At that time music was being put on wax "For Home Use Only"—for mom, pop and the kids. At that time there were no such things as juke boxes and broadcasting stations. The gents who wrote the law in 1909 couldn't foresee that some day records would be played over millions of loud-speakers and would be the entertainment bait for hundreds of millions of advertising dollars. It never occurred to them that thousands of small orchestras would be oozed out of jobs by juke boxes.

But ever since the Victor dog first cocked its head, corporations have been dopping out ways to replace fingers and lungs with needles and wax. The line, "For Home Use Only," still appears on many record labels, but

there's no law to stop anybody from buying a record and playing it for profit. "For Home Use Only" has been a joke for years.

Today there are 450,000 juke boxes. Their yearly take is estimated to be \$500,000,000. Of the 1,300 radio stations in this country, close to 500 have never hired a live musician. Practically all of them play records. Out of the 10-figure sugar grossed by the juke box and the radio, the musicians who make it all possible get the interesting sum of exactly nothing.

Let me scale these statistics down to one human being.

Over in Jersey there's a middle-aged man waiting on tables. He used to be one of our great jazz trumpeters. Twenty years ago he made a blues record which is now a collector's item. Almost every night he hears his old record on the radio in the hash joint in which he works. A certain disc jockey has been featuring it for months. This record is usually sandwiched between a couple of commercials.

Now the take-home pay of this particular disc-jockey is about \$5,000 a month. Over the years the phonograph company has sold several hundred thousand copies of this platter. The old-time trumpet man, whose lip muscles went bad after years of blowing, got \$50.00 for the original recording session. Is that all he rates? Well, not in Petrillo's book. And not in mine.

The Kibosh

The last time Petrillo pulled his boys out of the recording studios they stayed out for 27 months. The companies finally agreed to pay an over-all royalty into the union's mutual-aid kitty. And for a couple of years they did. Now the Taft-Hartley Act has put the kibosh on these royalties.

This mess can only be cleaned up by the juke-box barons and the radio station boys. It's up to them to figure out some legitimate way of paying for the cake that makes them fat.

How can they do it without violating the Taft-Hartley and Lea acts? Well, I wouldn't worry about that. If they want to give the musicians a square shake, their smart lawyers will figure out a way.

By this time the outfits that play records for profit should have learned that Jimmy is nobody's fool and doesn't scare easy. I think they can save a lot of wear and tear on their nerves and pocketbooks by sending for their lawyers right away.

ROBERT SCHUMANN AND MAS-COT ZIFF, by Opal Wheeler. Illustrated by Christine Price. 167 pages. E. P. Dutton and Company, Inc. \$2.75.

In this reviewer's childhood, Beethoven, Schubert and Schumann were plaster busts set on shelves above the bookcases in the school-room, a thin coating of dust gently capping their curls and noses, their chins and cravats nicked, their eyes white balls innocent of sight or sympathy. Once in a while a lecture would be delivered beneath these white replicas, the substance of which was that we should enjoy practicing and be well-behaved during singing periods.

We are glad that today's child is luckier. The series of stories on the great composers, of which the present one is a recent addition, give great composers a place in children's fantasy. For one thing, they stress the youthful days of these composers, narrating events largely imaginative, it is true, but ones none the less plausible and in accordance with the spirit of the times and the personalities of the composers.

The bitter and grim notes in the lives of these composers are absent,

BOOKS OF THE DAY

By HOPE STODDARD

and even for an adult it is good for once to read, say, of a Schumann who laughed as a child, who rejoiced as an adolescent and who created abundantly as a man.

THE YEAR IN AMERICAN MUSIC, 1946-47, edited by Julius Bloom. 571 pages. Allen, Towne and Heath, Inc. \$5.00.

At the end of a year all of us like to set our minds in reverse—think back over the vista of time, reassemble into a complete picture the doings and developments of those 365 days. If we are musicians, a premiere here and a debut there point up the picture. But with our best efforts we find the year with all its nearness already dispersed and fragmentary.

Here, then, is a book for our need. With extraordinary vividness it gives the illusion of the year in music actually being relived, gives it in a more nearly complete form than even the most ardent music

lover could have lived it. Omitting only now and then a day from September 1, 1946, to May 30, 1947, it presents the events of musical significance throughout the year, presents them with corollary data which enhances the events' interest, gives them new overtones and presents their aftermath. Debuts, premieres, deaths, concerts, season openings, foundings of musical groups, controversies, tours, cinema music, Broadway openings, festivals, awards, appointments—these and other aspects of music's unfolding are given in a manner to bring it back to the mind, had the reader experienced it, or to formulate it in clear outline, had the reader failed to learn of it.

In controversial matters the editor strives—and succeeds to an unusual degree—in presenting facts with fairness and openness. Also, through the detachment of distance in time and the increased means of all-round observation, he attains a

tone more temperate and substance more complete than would be possible in morning-after press reports.

In the latter portion of the book is presented a listing of composers (with first performances, new publications, awards and honors falling within these 365 days); of orchestras (with conductors, soloists, schedules, tours); of books (with publishers, descriptions, comments); of records, of awards and of obituaries.

The book, in short, offers the reader the past year in music—to hold in the palm of his hand, to relive during a single evening. No mean gift for the lover of music and the lover of life.

As a special service to members of the American Federation of Musicians, The International Musician has made special arrangements with Allen, Towne & Heath, Inc., publishers of *The Year in American Music: 1946-1947*, to make available to members of good standing of the American Federation of Musicians copies of the book at a discount of 20%.

Kindly address your orders to Allen, Towne & Heath, Inc., 1 Madison Avenue, New York 10, N. Y., together with a check or money order for \$4.00 per copy. Please be sure to include the number of your local with your name and address.

INTERNATIONAL MUSICIAN

MAX REITER

Conductor of the San Antonio Symphony Orchestra

By CECIL JOHNS

Dabbing at the runlets of perspiration still coursing down his high white forehead—he had just gone through the spiritual turmoil of a rehearsal with the N. B. C. Orchestra—Max Reiter, conductor, humanist and pioneer, tried to make clear how orchestras may be organized in towns in our West and South which have never heretofore heard so much as a home-supported parade band. He told his story not as a zealot carrying the candle of enlightenment to dark places, not as an entrepreneur versed in the ways of propaganda, but as an artist who happens to combine in his art both high skill in music and acute sensitivity as to human nature. "To us musicians", he said, "an orchestra is a chance to interpret Bach and Beethoven and Strauss", but to the town-folk of Springfield or Tannersville or Bluffton it cannot be that at first—not if they have never had an orchestra of their own. One must therefore connect the orchestra project with their lives; find what it means to them in civic pride, in providing an outlet for local talent, in expressing barely stirring urges. One ties up the orchestra with them, not them with the orchestra, allows it to grow from their needs.

Such wisdom and the ability to put it into practice are the explanation of Max Reiter's success with the San Antonio Orchestra, an orchestra with "major" status and one that boasts a twenty-week season of concerts attended by around 6,000 persons weekly.

A refugee from Europe some eight years ago, Max Reiter knew at once New York was not for him. For there was the shadowed past in colleagues who knew of his successes—in Germany as assistant conductor at the Berlin Opera House, as conductor at the Philharmonic Orchestra of Munich, as director of the Symphony Concerts of the Royal Conservatory in Milan, as well as the Municipal Symphony Concerts in Trieste and Merano—colleagues who would lull one into contemplation of brilliant deeds done. He realized he must get away where no one knew—or cared—about his previous triumphs, where the future would face him on all sides. The plains of Texas offered just the opportunity he sought and here, first in Waco and then in San Antonio, he gathered about

himself a group of instrumentalists ready to pioneer with him. Then he turned his attention to the townsfolk. In Waco he went to President Pat M. Neff of Baylor University and begged in his newspaper-learned English, "Just one concert let me give—just one!" One was enough to convince Waco's citizens that they wanted a regular concert season. Then he went among the bankers and industrialists and shopkeepers of San Antonio showing them just why a symphony orchestra was what they desired and needed. Perhaps his law training—he had studied law as well as music in Trieste, where he was born in 1905—helped at this point. Certainly his adeptness as a student of human nature did. He has something of the cowboy's open-heartedness, too, the knack of drawing new friends to him—and he has the cowboy's hardihood. With these qualities not only did he do a conductor's work, welding a new orchestra into shape, but he also drafted advertisements, set up an attractive price range, ordered music, arranged towns and transportation. With his knack for convincing reluctant business men, and stimulating hesitant musicians, he transformed the town into an aggregate of enthusiastic citizenry and his group of musicians into as impressive an ensemble as is to be found on the rolls of any symphony orchestra. The men have in turn given him loyalty and goodwill—and the willingness to go along with him on the tireless road to perfection.

So it is that Mr. Reiter has been received as one of the home folks in San Antonio. So it is that, on his telling of his becoming an American citizen—"I am one of you now!"—after one of the concerts last year, his audience set the walls ringing with their applause.

Summing it all up: in these Texan cities there is a new audience of enthusiastic music lovers where almost none existed before, a group of men working under his baton with enthusiasm and profit, and a twenty-week symphonic season equalling any in musical standards, all because one European become American resolved that for him there was no past—only a future—and that that future lay inextricably bound up with the flowering of music in America.

HERE, THERE AND EVERYWHERE

When Good Neighbors Get Together

John H. Anderson, president of Local 23, San Antonio, writes that that local recently presented the third free public concert made possible by the Federation's recording royalty fund. "San Antonio being the gateway to Mexico," he goes on to say, "has a large Mexican population and our membership includes a large percentage of exceptionally fine Mexican musicians. We felt that dedicating a concert to our good neighbor would be appreciated. A fine audience including the Mexican Consul-General's staff enjoyed a most colorful program of Latin-American music and presentation of the songs and dances of old Mexico. The assisting artists added the touch that made this concert one of unusual interest.

Pueblo Celebrates

In celebration of the fiftieth anniversary of the founding of Local 69, Pueblo, Colorado—the local's charter was granted it on November 15, 1897—250 members, relatives and friends dined and danced at a gala banquet on November 16th at the

Silver Moon night club, Pueblo.

With present and past officers and guests from Local 20, Denver, sitting at the head table and friends who had not met for years greeting each other across the groaning board, Toastmaster L. D. Smith took the floor.

A history of the local, prepared from early records and interviews with older members, was given by James S. Tooher, long-time secretary of the organization and now a member of the executive board. Many little-known and interesting facts about the union's hectic early days were recounted. Next, President Mike Muro and Secretary Charlie Keys of Local 20, Denver, were introduced and added their congratulations to the growing list of felicitations.

Prominently displayed just behind the speakers' table was a huge floral tribute sent by International President James C. Petrillo, with the following message: "Fifty years ago today your local received their charter from the American Federation of Musicians. During that time your local has been outstanding in its achievements and I extend to its officers and members the congratu-

lations of the American Federation of Musicians and myself on this, your fiftieth anniversary."

The rafters rang with thundrous applause when the message was read.

A floor show followed the introduction of speakers and guests, after which the floor was cleared for dancing to the music of Ray Krans and his Broadmoor Hotel Orchestra of Local 154, Colorado Springs.

Sufficient credit cannot be given to Charles Quaranta, chairman of the banquet committee, and the members of his group, for the success of Local 69's Golden Anniversary party. Serving with Quaranta on the committee were President John F. Shustar, Secretary Mike D. Frazzin, James S. Tooher, Charles Herder, Raffaello Cavallo (conductor of the Pueblo Civic Symphony), and Joe Lutz.

Conference of Eastern Canadian Locals

On Sunday, October 19, 1947, the eighth meeting of the Conference of Eastern Canadian Locals was held in the Monitonna Hotel at Brockville, Ontario, where it attracted

another large gathering of delegates coming from the far corners of Ontario and Quebec provinces. Canadian Executive Officer Walter M. Murdoch represented the Federation, and Brother W. J. Sweatman, president of the Conference, was also present in his capacity as provincial officer for Ontario. The meeting was successful in every respect and the day ended with a banquet during which some fine entertainment was provided. Brothers W. J. Sweatman and Ed. Charette were re-elected to their respective offices of president and secretary, while Brother Don Romanelli of Toronto replaced Brother Don Lynn of Ottawa as vice-president. The next meeting is scheduled to take place in Kitchener, Ontario, where, according to forecasts, the Conference will receive another hearty welcome. Local 384, although numbering some fifty-five members only, must be congratulated on the manner with which this meeting was organized. Special mention should be made of the work done in the preparation of this event by Messrs. G. C. Markell and Harry C. Bell, president and secretary of the Brockville local.

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Over **FEDERATION** Field

By CHAUNCEY A. WEAVER

INCARNATION

*Hark! the herald angels sing,
"Glory to the new-born King;
Peace on earth, and mercy mild;
God and sinners reconciled."
Joyful, all ye nations, rise;
Join the triumph of the skies;
With angelic hosts proclaim,
"Christ is born in Bethlehem!"
Hark! the herald angels sing,
"Glory to the new-born King!"*
(Words by Charles Wesley;
music by Mendelssohn.)

The 20th century of time is now passing since that Divine Advent occurred which will be celebrated in the closing hours of 1947 with a fervor, sacredness of feeling and fullness of joy which does not seem to lessen with the coming and going of the years. With a faith deep-rooted in the doctrines of divinity, we are, nevertheless, confronted with a strange anomaly: the age-lasting phenomena of bloody wars. For generations the traditional chip on the shoulder has been the emblematic invitation to fight. As we look over the map of the world we have difficulty in trying to discern a nation in which the spirit of belligerency is not more or less manifest. And yet—the coming Christmas-tide will see churches crowded with believers in the everlasting radiance of the Star of Bethlehem. What a glorious hour in the history of the human race it will be when the spirit of the poet's prayer is exemplified—

*Out of the shadows of night,
The world rolls into light,
It is daybreak, everywhere!*

No more impressive event is known to local annals than that ensuing on the realization that some member's long, efficient, and faithful service is ripe for special recognition. Such an occasion materialized and found concrete expression when Local 526, Jersey City, New Jersey, decided that a celebration in honor of Harry J. Steeper, long-time local president, would be a timely manifestation. On October 6 of the current year the occasion materialized. Local headquarters not being adequate, Polish Hall on Liberty avenue was secured. The spacious auditorium was crowded. The highlight of the program was the presentation to Brother Steeper of a beautiful gold life membership card. Harry's response was a fine acceptance which, replete with historic allusion and spicy repartee, kept his listeners in perfect attention and happy frame of mind. Harry was local president from 1929 until summoned to the position which he now holds under the office administration of President James C. Petrillo. Oratorical tributes constituted a fragrant contribution, the aroma of which will exhale its fragrance around Harry for a long period to come, the contributors thereto being Clair Meeder, George Gibbs, J.

Wharton Gootee and Edward Canavan of the Petrillo staff; Max Arons of the Local 802 Executive Board, William J. McKenna, former supervisor of the WPA in Hudson county, and Martin Aquadro, an honorary member of Local 526, with various other members of the local who paid happy tribute to Harry. We extend to Brother Steeper our felicitations upon the honor paid him. We recognize him as a pillar of strength in our organization.

*When Steeper sits at the piano,
It is a signal for all to sing;
Then melody, mirth and sweet music,
Fill the air with a jubilant ring.*

All aboard for the 1947 political campaign!

This is a true story about Frank B. Field, Local 52, South Norwalk, Connecticut. It comes not from Frank, but is related by one of his good friends. Frank was a regularly elected delegate of the Detroit Convention to attend the National Federation of Labor at San Francisco. While there he rendered us a fine favor by mailing the daily convention proceedings. Frank traveled the Western journey by airplane without special incidental happening so far as we have learned. When arranging for the homebound trip he selected a Southern air route. From San Francisco to Los Angeles he used an air line. He had it in mind that he would stop at Dallas, Houston, and other points to make a call on Federation friends. While pausing at Los Angeles he decided to change to another air line and did so. Lo, and behold! the airplane originally decided upon was the one which met the awful disaster in Salt Lake territory, with fifty-two plunging to a fiery death. Oh, Frank, the Bard of Avon has told us, "there's a divinity which shapes our ends, rough hew them how we will." Your Dallas friends report you were still pale upon arriving there. Who, under similar circumstances, could have felt otherwise? Many among your multitude of friends will be wont to speculate concerning the "divinity" which caused you to change your course. The Utah tragedy certainly left its imprint of sorrow upon the nation; but your friends will long wonder over the unseen power and the unknown impulse which led to your change of course and to follow another avenue of travel through "the unseen currents of the air." Many who have known you for a long period of time will hope that you may decide to leave the air for the birds to sail with untiring and outstretched wing, and henceforth, in "going somewhere," elect to take to the steel and iron rails which gleam in

(Continued on page thirty-three)

INTERNATIONAL MUSICIAN

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Bells Whose Overtones Persist

AS this issue reaches the homes of some hundred thousands of folk in the United States and Canada, activities pertinent to the time of year will be in full swing. Many a copy of *The International Musician* will find itself piled on parlor table in a happy jumble with tinsel, bells and holly. Its pages will ruffle at the brush of the cedar tree being dragged to its niche in the corner. And its contents will be read to the inner accompaniment of Christmas carols.

So Christmas is with us again with its illusion—made reality for this short space—of perfect peace and perfect good-will among men. "Illusion" is perhaps a bitter word to use at this time. And it will therefore be just as well for folks determined to read permanent reality into this phase of joy and blessedness to postpone thinking at all about the matter of this editorial until after December 25th.

For the year past has brought, not fuller promise of a world of harmony and fuller faith in man's ultimate triumph over hatred, but new evidences of suspicion and rancor and ruthlessness. It has brought, abroad, new cleavages between nations. It has brought, at home, the Lea Bill and the Taft-Hartley Act. It has brought to Labor the need to gather all its forces for a struggle for very survival.

So the nation turning this year to its Christmas festivities is like an individual turning to the make-believe of opera after a particularly hard day at the office, with a conscious throwing-off of burdens too arduous to be borne. However, it is no foolish impulse, this, no mere escapism. For the individual and the nation who allow this brief surcease from travail know that they will return to the conflict of living with renewed vigor and with fresh inspiration. They realize that this brief glimpse into a world-as-it-should-be will allow them the better to strive for its actuality.

So let the Christmas bells ring out their message of peace. Let the children laugh out their message of joy. These sounds being of a temper and resiliency far exceeding the moan of despair and the cry of hate will surely in the end swell out their theme above all other motifs, not for the brief Christmas season alone, but for the whole year and all years to come.

No Hara-Kiri, Thank You So Much!

THE law-makers of our nation, in their zeal to "curb" the live musician in his endeavors to make the conditions of his profession endurable, are perhaps forgetting that a dead goose is no good for laying golden eggs. To put it plainly, they are overlooking the fact that a stable outlook in the music profession is the one incentive that keeps musicians busy at perfecting their art, able to assume the status of professionals. Most of the 225,000 musicians in the membership of the A. F. of M. persisted in their training through childhood and adolescence because their parents saw a likelihood of their earning their living through music. All did not of course develop into instrumentalists of skill sufficient to allow for their launching themselves on full-time careers. Some lacked the talent, some the stamina for year-round professional engagement. But none of them, the highly skilled or the less skilled, would have endured the dull routine of practice day after day, would have devoted their young years to focussed study without the actual sight before them of many musicians engaged in making their livings through music. A few developing into facile amateurs able to entertain guests of an evening or oblige at church socials would have been the sum and total of our musical output. For it takes more than the dilettante's love of display or the hobbyist's sporadic zeal to transform a fiddler or a piano strummer into a musician with talents focussed uncompromisingly and resultfully on his art.

Schooling of any kind, in fact, is pursued not because it is state-decreed, not because it is a way of keeping up with the Joneses, not even

because it is a joy in itself. It is pursued because it is a grim necessity for any who wish to grow to responsible adulthood. Music is a way—a hard way but still a way—of making a living. If it ceased to be a way, no parent in his right mind would encourage a youngster to center his attention or his affections on it.

Another point the music-quenching law-makers of our country should ponder is that aspect of the music profession concerned with the inflexible law of supply and demand. This is not a question paralleling, say, that of servicing the nation with plumbers in accordance with the number of pipes apt to leak and spigots apt to drip, or with barbers according to the number of beards to be shaved and scalps to be trimmed. For love of music which constitutes the "demand" phase of our profession is an element which can be increased beyond any determinate level. Every citizen can and should feel the need of music—the concert once or twice a week, the band at ball games, the orchestra in the theatre pit. Every day-laborer and white-collar worker would be able, given the opportunity, to obtain release and inspiration through music. There is, thus, no saturation point for the providing of music to a nation save that nation's inability to produce enough good musicians. And since supply steps up with each stepping up of demand, the need for good musicians would seem automatically to stimulate means of producing good musicians.

Yet, given a love for music real and universal among our people, many musicians would even so find their prospects blighted, their source of livelihood cut off. For, like the bit of foreign steel in the compass, an element has entered into the musical profession completely upsetting the usual workings of the law of supply and demand. It is this: the live musician has fathered a precocious youngster who requires neither bread to feed him nor prospects to lure him, an offspring with neither family ties nor ego drive, a monstrosity with no needs and no responsibilities. The musician has fathered, in a word, mechanized music which sings with its master's voice, plays with its master's every inflection, which does these things on every occasion without fatigue or display of temperament or boredom—and does them absolutely for free. This pitiless competitor can fill any gap no matter how capacious, can supply any demand no matter how great, can supply it by the merest flick of a dial or turn of a switch. And in doing so it creates an illusion of perfect balance between supply and demand. No matter how much music people crave, there it is at hand. A symphony orchestra all tuned up and ready to a man, just by putting a needle to a groove, a dance band with no intermissions required, no closing hour indicated. Perfect balance, indeed!

Except for one small circumstance. It just happens that these discs so successful emulating band-leader A and violinist B and organist C are enabled to feed the demand grown louder and lustier of a public that reckons not the source of its supply because, vampire-like, it is feeding on the ambition, the will, the inspiration of living musicians. Musicians may survive this blood-letting in their own lives. See stoically their incomes diminish. Watch fatalistically their prospects fade. Become resignedly carpenters and salesmen and truck drivers. But they as a class cannot stay alive forever with this incubus at their throats. For one thing, they will scarcely allow their children to be caught in the same predicament. They will scarcely pay out good coin to have Willy and Mary taught violin and piano, knowing beforehand they are doomed to bitter disappointment when it comes to using these gifts in their adult life. And neither will non-musical fathers and mothers encourage their children in an expensive pursuit which is bound to become later no more than a pleasant accomplishment for in-between business hours. Do fathers and mothers now, for instance, encourage their children to spend hours in painting water colors or in penning sonnets, even though these activities, unlike music study, require no great outlay of money? Not as they care about insuring their children's survival in a world in which water colors and sonnets bear not the most distant resemblance to three meals a day and a place to live.

Joy to All on Christmas Day!

Yet mechanized music usurpation would make the study of an instrument just such a dreamer's dalliance, just such a paradise reserved for the very foolish and the very wealthy.

A sensitive penning of the present music picture appearing in H. W. Heinsheimer's recent book, "Menagerie in F Sharp", deserves to be quoted in this connection. "But today millions of Americans have become music-conscious as never before", he states. "The era of the Barnums and Baileys is fading away. America today is producing a greater wealth of talent than ever before in its history. Wherever you go you will see and hear an abundance of young singers and composers, conductors and players, and people in every other branch of the musical profession. . . . I should like to dedicate these stories to all these unheard nightingales of the desert. I should like to dedicate them to every young man or woman who could be a great opera singer but only sings in a glee club and in church on Sunday morning, to every American who could be a conductor and has to be in the insurance business . . . for lack of opportunities."

Mr. Heinsheimer devotes a chapter in his book to considering means for increasing the musicians' opportunities. It is a deep subject and, as he says, "not a paper question to be discussed by professors over a round table." To us of the A. F. of M. it is a question which can be tackled only by eliminating ruthless competition actually put into motion by the musicians themselves, the sword self-fashioned to reach exactly to their own hearts. We, too, dedicate ourselves in the year 1948 to the task of creating opportunities for the instrumentalists—in our case by giving back to the live musician his right of offering himself, free of self-made competition, as the source of supply answering the growing demand here in our United States for good music. Let law-makers ponder deeply before they pass laws requiring the virtual suicide of the musicians of our land. The oriental custom of honorable hara-kiri is not a clause in our code of ethics. We as musicians prefer, thank you, to live.

We Herewith Firmly Resolve—

JUST what are the special problems which will be encountered by musicians in the year 1948? They are directly related to two tendencies discernible today in the world in general. One, of course, is stepped-up mechanization. We are not only in the machine age. We are in the age of the machine gone rampant. The other is centralization of industry, of social forces, of ideas.

In regard to mechanization, two conditions make the musicians' problem somewhat different from that of, for instance, the all-but-displaced ice-man. For one thing, in the case of mechanical music the musician is his own displacer. He actually is at the source of the instruments—i. e. phonograph, vitaphone, Muzak—which are destroying him. The other factor is that in the case of music the mechanized product is inferior and always will remain inferior to the "hand-made" product. Machine-manufactured textiles—any "run-of-the-mill" product, in fact—are certainly as durable and as charming as the hand-made varieties, and are far greater assets in that they are cheaper and more plentiful. But it is another matter when works of art come under consideration. If a machine could be fashioned to turn out replicas of the greatest painting in the world at the rate of one a minute that machine would not increase by one iota the art output of the world. For a true work of art is original, is irreplaceable, is unique. What makes it art is in fact just that: its uniqueness, its being fashioned as the only one of its kind. Music, an art of unusual quality because it is double-fashioned, requiring for expression, that is, two artists, the composer and the interpreter, is in its perfect form the interpreter (i. e., the live musician) *creating the melody before the eyes of his audience*. The fact that this visual element, an innate part of the creation, is omitted in the recorded version makes that version no more than a copy, never art itself.

But mechanization of music is not the only problem the members of the Federation must face. *Centralization*, another aspect of our age, takes on in the field of music a particularly vicious aspect. Centralization—movies in Hollywood, publishing houses in New York, automobiles in Detroit—is the symbol of our times. But for musicians matters are conspiring to make that symbol into the shape of a death's-head. A shoe store in Newark, a department store in Philadelphia, a jewelry store in Indianapolis, a stationery store in St. Paul, a hat store in Des Moines, a sports store in Los Angeles, a grain store in Topeka all have their separate radio programs put on through the home-town stations. They each employ orchestras for these stations—say fifteen men in each town. Then a national network in New York gets the shoe store, the department store, the jewelry store and all the other stores to go in together in a cooperative sponsorship of a program it originates. Whist! the live orchestras are a thing of yesterday. Five hundred or so men out of work just like that!

One year there are orchestras playing in the pits of moving picture theatres throughout the nation. A way is found to pipe this music directly from Hollywood! Whist! Thousands of men out of work from one day to the next. Centralization a virtue? Maybe to Big Business. Scarcely to the man on the street. Certainly not to the musician.

These two tendencies, mechanization and centralization, must be combatted, if the musician is to maintain his status in the coming year. They must be combatted by members of the Federation keeping a solid front in our battle against them. It is a question not only of the membership as a whole. It is a question for you and you and you—each one who reads this—to take deeply in his heart, to consider first when he makes his New Year resolutions for the year 1948.

— Shall Blossom as the Rose

RECENTLY our attention was caught by the announcement that a student of music in Europe was granted a scholarship to study music in America for a year. When we had recovered from the impact of this idea we began adjusting our mental outlook to the state of affairs which the step implies. Europe coming for culture to America! Fifty years ago, twenty years ago, even ten years ago this would have sounded like someone going to the North Pole for tulips or to the Western prairies for salt-water fish.

We Americans may not have ourselves entirely to thank for this transformation of our land from a continent of rapacious practicality to one in which artists have air to breathe and space to move in. Circumstances all over the world have combined to bring this result about. But now that we can indeed begin to find ourselves an integral part of the artistic world, with our own musicians—Howard Hanson, William Schuman, Roy Harris, Quincy Porter, Walter Piston, Aaron Copland and others—actually teaching a new brood of composers, we must see ourselves confronted with a solemn duty, that of nurturing not only the art of music, but also the musicians in our midst.

For musicians within a nation are the concern of every single individual dwelling therein—the lawyers, the bricklayers, the bankers, the druggists, the housewives, the grocers, the watchmakers. To create music the audiences are every bit as important as the composers or the violinists or the conductors. If only the creators of music are concerned with the art, folk in America, for all their acquisitions in the way of art, will fail to hold to the level they have attained. We believe that Americans are realizing this. We believe that citizens of our Springfields and Bloomingtons and Camdens are aware of their role in the new order and are resolved that the gains made shall be true gains. We believe that they will take this new development as their personal responsibility, will see that towns which were once deserts of crass materialism will blossom into centers green with music home-grown and home-nurtured.

Peace and Happiness in the New Year!

OFFICIAL PROCEEDINGS

Of the Fiftieth Annual Convention of the
American Federation of Musicians

MINUTES OF THE MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

June 5 - 14, 1947, Inclusive

Local No.	Project Nos.	Total Amt. Money
609—North Platte, Neb.	558	75.00
627—Kansas City, Mo. (colored)	382, 383	80.00
630—New Kensington, Pa.	562, 563, 564	570.00
646—Burlington, Iowa	519, 520	96.00
652—Modesto, Calif.	253	960.60
661—Atlantic City, N. J.	577	60.00
675—Springfield, Ill. (colored)	457	201.00
746—Plainfield, N. J.	547	504.00
767—Los Angeles, Calif. (colored)	229, 339, 494, 495	698.50
770—Hagerstown, Md.	397	220.00
771—Tucson, Ariz.	345	162.00
773—Mitchell, S. D.	444	416.00
798—Taylorville, Ill.	227, 228	174.50
802—New York, N. Y.	204, 205, 206, 207, 208, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 289, 340, 341, 342, 343, 344, 401, 402, 403, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 451, 452, 453, 454, 455	10,409.00
418 Projects		Total \$209,273.14

VOUCHERS DRAWN FOR PAYMENTS TO FOLLOWING LOCALS

Local	Date	Amount
19—Springfield, Ill.	May 26	75.00
43—Buffalo, N. Y.	May 28	160.00
47—Los Angeles, Calif.	May 22	99.00
" " " "	May 27	594.50
" " " "	May 27	607.50
" " " "	May 27	452.25
" " " "	May 27	506.25
" " " "	May 27	127.00
" " " "	May 27	74.75
76—Seattle, Wash.	May 14	478.00
85—Schenectady, N. Y.	May 5	504.00
135—Reading, Pa.	May 22	184.50
197—St. Louis, Mo. (colored)	May 12	132.00
" " " "	June 2	525.00
" " " "	June 2	144.00
204—New Brunswick, N. J.	May 20	215.00
" " " "	May 20	279.00
207—Salina, Kans.	June 2	59.00
274—Philadelphia, Pa. (colored)	May 9	105.00
" " " "	May 9	235.00
" " " "	May 26	235.00
" " " "	June 2	136.50
292—Santa Rosa, Calif.	May 29	75.00
325—San Diego, Calif.	May 9	77.50
" " " "	May 12	77.50
" " " "	May 14	560.00
" " " "	May 14	322.50
" " " "	May 14	52.50
" " " "	May 14	322.50
" " " "	May 14	127.50
" " " "	May 15	1,440.00
" " " "	May 15	35.00
" " " "	May 15	77.50
" " " "	May 22	860.00
" " " "	May 22	67.50
" " " "	June 2	52.50
373—Perth Amboy, N. J.	June 2	104.00
402—Yonkers, N. Y.	May 29	150.00
" " " "	May 29	260.00
403—Willimantic, Conn.	May 27	116.00
406—Montreal, Canada	May 20	10.00
543—Baltimore, Md. (colored)	May 28	610.00
767—Los Angeles, Calif. (colored)	May 20	324.00
802—New York, N. Y.	May 14	238.00
" " " "	May 19	154.00
" " " "	May 19	45.00
" " " "	May 19	45.00
" " " "	May 20	126.00
" " " "	May 20	494.00
" " " "	May 22	45.00
" " " "	May 22	608.00

INTERNATIONAL MUSICIAN

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IN EVERY STRING**


KALAMAZOO MICHIGAN

Local	Date	Amount
802—New York, N. Y.	May 22	60.00
" " " " " "	May 26	60.00
" " " " " "	May 26	296.00
" " " " " "	May 26	60.00
" " " " " "	May 29	45.00
" " " " " "	May 29	882.00
" " " " " "	May 29	45.00
" " " " " "	May 29	597.00
" " " " " "	June 2	60.00

The meeting adjourns at 7:00 P. M. \$ 15,509.75

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

On motion made and passed the Board accepts the report and concurs in and approves of all the actions of the Sub-Committee appointed by the Board for the purpose of supervising the administration of the Recording and Transcription Fund.

A letter is read on behalf of the Greek people having to do with conditions in their country. The matter is referred to the President.

A request is received from a group of choral conductors who wish to form a local as part of the Federation. It is decided that if they wish to become members they should do so as instrumentalists.

On motion made and passed it is decided to confirm the action of the Board in authorizing payment of medical and hotel expenses for Honorary President Weber while attending the meeting of the International Executive Board in Chicago in January, 1947.

The Board is notified that the Canadian Trades and Labor Congress requires an increase in payment. On motion made and passed it is decided to pay the increase.

Resolution No. 94 adopted by the Convention in 1946, which had for its purpose the request that the Federal Government allocate an adequate fund to provide for fair postwar employment opportunities for union musicians in Federal supported hospitals, is discussed and laid over.

A letter from Jerry Fairbanks, Inc., is read in which it is proposed to make pictures for television. The matter is discussed and laid over.

The Board confirms its action whereby the President was authorized to appoint a committee of two to attend a conference of musicians in London, England.

The subject of granting charters for new locals is discussed. Also the matter of representation at the Convention. The matter is laid over for further discussion.

The matter of booking agents providing in the contracts with employers that commissions shall be paid direct to the agent is brought to the attention of the Board. The Board adopts the policy that in such cases if the employer fails to pay the commission to the agent the member is not liable.

The Form B contract is discussed, including the proposition that the signers on behalf of a corporation should be personally liable. The matter is laid over.

A resolution adopted by Local 802, New York, N. Y., covering en-

gagements received through recommendations by caterers, etc., is discussed. President Petrillo had granted a stay on the enforcement of the second clause of this resolution until the meeting of the International Executive Board. On motion made and passed the Board sustains the action of the President on the ground that this clause of the resolution unreasonably interferes with members' inherent employment rights.

Treasurer Gamble recommends that the Federation buy United States Bonds in the amount of \$200,000.00 from the Defense Fund. On motion made and passed it is decided to authorize the Treasurer to purchase such bonds after having secured the proper advice as to the series most advisable.

Other Federation matters are discussed.

The session adjourns at 11:15 P. M.

Book-Cadillac Hotel
Detroit, Michigan
June 6, 1947

The Board reconvenes at 2:00 P. M.

All present.

Letters are read from Michaux Moody and Fred Kirsch, promoters, who have contracts with Local 123, Richmond, Va., whereby they agree under certain conditions to employ local musicians as house orchestras. They appeal to the Board from the action of the local in enforcing the contracts. The matter is discussed and on motion made and passed the Board decides that the local was justified in enforcing the contracts.

A letter is read from Secretary Foster of Local 687, Santa Ana, Calif., in which he asks advice regarding the situation wherein juke boxes are interfering with the employment of orchestras. The Board decides that under the circumstances he is to be notified that he may take whatever action he deems advisable.

Case 365, 1946-47: Claim of member Hal Camp (Charles Holtcamp) against the Waco Amusement Enterprises, Syracuse, Ind., and the Green Lantern, Anderson, Ind., and Bob and Geo. M. Lanane, operators, and Central Booking Office, Chicago, Ill., for \$950.00 alleged to be due him, plus any additional compensation which may be due, is considered. A request had been received from the officials of several locals for a reopening. The matter

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is laid over until the officials can be present.

E. L. Bushnell, representing the Canadian Broadcasting Corporation, appears. He explains the operation of radio in Canada, pointing out the differences from operation in the United States. The matter is discussed by the Board. Mr. Bushnell also speaks of the possibility of frequency modulation broadcasts. He also inquires as to the possibility of music for television. He calls attention to the difference in price of electrical transcriptions and phonograph recordings. He requests a reduced price for transcriptions in order to improve service. Mr. Bushnell retires.

A contract is submitted for Dinky Discs Records. These are records which run approximately 55 seconds and contain part of a chorus. On motion made and passed the Board approves the contract providing for the payment of 1/4-cent per record.

The Secretary reports that the Convention Committee was unable to arrange for a flat rate with the Convention hotels as had been the practise in former years. After discussing the matter it is on motion made and passed decided that the delegates receive a hotel allowance of \$5.00 per day per delegate.

On motion made and passed it is decided to renew the contract with Joseph A. Padway as counsel at a salary of \$22,500.00, from March 1, 1947.

Treasurer Gamble discusses with the Board the matter of armored service when payment is to be made to the delegates. On motion made and passed he is authorized to engage the Brink Service for that purpose.

Other Federation matters are discussed.

The session adjourns at 5:15 P. M.

Book-Cadillac Hotel.
 Detroit, Michigan,
 June 9, 1947.

The Board reconvenes at 8:00 P. M.

All present.

Delegates Benkert, Katz and James J. Petrillo of Local 10, Chicago, Illinois, and Brunner and Norland of Local 184, Everett, Washington, appear and discuss with the Board the subject of Music Educators Locals in the Federation. Chicago and Everett are the only two cities which have such locals and the question arises as to the desirability of continuing them. The matter is laid over.

Delegates Henderson and Lynch of Local 254, Sioux City, Iowa, appear and ask advice as to handling a situation wherein one of their members crossed the picket line during the telephone strike.

It is decided that the matter of disciplining the member be left to the local.

Delegate Lipke of Local 610, Wisconsin Rapids, Wis., appears and requests reimbursement for policing the territory of that local. The question had been before the Board

several times and it was felt that this matter did not come under Section 39 of Article IX of the By-Laws.

The matter is laid over.

Delegates Boston and Lisk of Local 806, West Palm Beach, Fla., appear in reference to Case No. 1141, 1946-47: Charges preferred by Local 806, West Palm Beach, Fla., against the Leonard Green Agency, Inc., Bookers' License No. 3556, and Abner J. Greshler Associates, Bookers' License No. 350, both of New York, N. Y., for alleged violation of Article X, Section 52 of the A. F. of M. By-Laws. They complain of the actions of certain booking agencies.

Inasmuch as the case is to be submitted to the International Executive Board in regular form no action is taken at this time.

Case No. 186, 1946-47: Claim of member Arthur Ravel Carbonara against Music Corporation of America and the Piping Rock Club, Saratoga Springs, N. Y., and Messrs. Clark and Stevens, operators, for \$6,600.00 alleged to be due him is considered. Delegate Morris of Local 506, Saratoga Springs, N. Y., appears in reference to the matter and makes an explanation.

The case is laid over.

Delegates Stuebling, Lorenz and Currie of Local 11, Louisville, Ky., appear. They explain the situation where steamships on the Ohio River employ bands on a steady basis and then organizations engage the boat for an exclusive dance, including the regular band. They feel that they should be entitled to a stand-by orchestra under such circumstances in accordance with the second paragraph of Section 9-O of Article XIII.

The matter is laid over.

They also discuss the matter of the Greyhound Night Club which is on the National Defaulters' List of the Federation due to the claim allowed against it in favor of member Red Nichols in the amount of \$873.20. (Case No. 1508, 1938-39.) They feel that the matter could be compromised.

They are advised to get in touch with the proprietor in order to discuss such compromise.

Case No. 365, 1946-47, in which case a reopening is requested by Delegates Covington and Slick of Local 32, Anderson, Ind., and Bloss of Local 414, Bremen, Ind., and Traveling Representative Streng is considered.

It is decided that if new evidence is presented which would warrant a reopening the matter will be reconsidered.

Delegates Cates, Davis and Houston of Local 496, New Orleans, La., appear in reference to a complaint of the Club Rocket in its jurisdiction. The local has a contract with the establishment providing for a minimum number of men and other conditions, which contract is for an indefinite period.

The matter is laid over for further discussion.

The session adjourns at 11:15 P. M.

INTERNATIONAL MUSICIAN

Book-Cadillac Hotel,
Detroit, Michigan,
June 12, 1947.

The Board reconvenes at 8:30 P. M.
All present.

Delegate Turner of Local 390, Edmonton, Alta., Canada, appears and discusses with the Board the possibility of having the 1949 Convention in Banff, Alta., Canada. He states that it is necessary to make reservations now in order to assure the Federation of accommodations at that time.

The matter is discussed and will be further investigated.

Delegates McCann, Iucci and Balzer of Local 802, New York, N. Y., appear. They discuss with the Board the possibility of having the same rule that applies to symphony orchestras, wherein the local has jurisdiction over the price on the road, apply to grand opera.

The matter is laid over.

They also discuss with the Board the matter of placing a curb on disc jockies, who are now displacing live musicians.

Delegate Ferentz of Local 5, Detroit, Mich., appears on a question of having the Detroit Symphony Orchestra play a season of Pops concerts in New York, N. Y. Before arranging for same the orchestra wished to be assured that there was nothing in Federation law which would interfere with such concerts.

The Board decides that the orchestra is within its rights in arranging for such a series of concerts.

Delegates Peterson, Machado and Isaacs of Local 677, Honolulu, T. H., appear. They explain conditions in their local whereby the Board of Directors has the right to change the laws of the local. They also describe other conditions wherein the Board of Directors has exercised arbitrary powers. It develops that the By-Laws provide that they may be altered or amended by the Board of Directors. The delegates are advised that as the Board of Directors had acted within the authority given by the By-Laws the International Executive Board could not interfere.

They also mention other matters in which they request advice, which is given them.

Delegates Lapchak, Septoski and Stanziola of Local 139, Hazleton, Pa., appear and explain that the former secretary of the local had accepted into membership a number of musicians under the age of 16 without having referred the applications to the International Executive Board. This occurred several years ago and, in view of the fact that these members have evidently otherwise complied with the laws, no action will be taken by the International Executive Board at this time. However, all future applications of such musicians must be submitted to the International Executive Board.

Delegates Charette and Meerte of Local 406, Montreal, P. Q., Canada, appear in reference to the application for reinstatement of a former member and officer of that local. Due to their former unfortunate financial experience with this party

they are agreeable to reinstate him into membership, but wish to restrict him from holding office.

They are advised by the Board that it is a local matter.

The delegates also refer to Case No. 1180, 1946-47: Claim of member Joyce Aimee (Geronimus) against the Tic Toc Club, Montreal, Que., Canada, and Jerry Taylor, employer, and Columbia Entertainment Bureau, Inc., New York, N. Y., Bookers' License No. 358, for \$175.00 alleged salary due.

They make a statement in favor of the proprietor and it is decided to hold up the matter for a further investigation.

Delegate Ballard of Local 73, Minneapolis, Minn., appears and suggests that locals which have symphony orchestras meet with other locals before negotiating for wages and conditions with the orchestras in their respective jurisdictions. He asks that the Federation authorize such meetings.

The matter is laid over.

Delegates Mishey and Kranz of Local 154, Colorado Springs, Colo., appear to urge favorable action on Resolution No. 19 for the purchasing of the Modern Woodmen of America Sanatorium in Colorado as a hospital for musicians.

The matter is laid over.

Delegate Wilson of Local 199, Newport News, Va., appears and urges the granting of a charter for a colored local in its jurisdiction.

Other matters of interest to the Federation are discussed.

The session adjourns at 1:00 A. M.

Book-Cadillac Hotel,
Detroit, Michigan,
June 13, 1947.

The Board reconvenes at 8:00 P. M.

Present: Petrillo, Bagley, Cluesmann, Gamble, Parks, Hild, Kenin, Clancy, Murdoch, Honorary Executive Officer Weaver and Secretary Emeritus Kerngood.

The following delegates appear in reference to allocating a certain portion of the Recording and Transcription Fund to reimburse locals for expenses in connection with the administration of the fund:

Delegates	Local
Goll.....	3 Indianapolis, Ind.
Kirk.....	25 Terre Haute, Ind.
Covington.....	32 Anderson, Ind.
Wright	} 40 Baltimore, Md.
Apple	
Martin	} 58 Fort Wayne, Ind.
Mowrey	
McGovern.....	85 Schenectady, N. Y.
Magalski	} 140 Wilkes-Barre, Pa.
MacLuskle	
Kleinkauf	} 203 Hammond, Ind.
Eversoll.....	
Mrs. Rudd.....	382 Fargo, N. Dak.
Pollock.....	388 Richmond, Ind.
Anderson.....	578 Michigan City, Ind.
Larson.....	583 Westwood, Calif.
Murphy.....	604 Kewaunee, Wis.

The matter is fully discussed with the delegates and laid over for further action.

Delegates Russo and Stokes of Local 65, Houston, Texas, and Harris of Local 147, Dallas, Texas, Fox

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and Young of Local 94, Tulsa, Okla., and Cooper and Payne of Local 257, Nashville, Tenn., appear and discuss with the Board the question of announcing itineraries on radio. The matter is laid over.

Delegates Hartmann of Local 174, New Orleans, La., Young of Local 94, Tulsa, Okla., Steinichen of Local 148, Atlanta, Ga., Russo of Local 65, Houston, Texas, and Thlemonge of Local 256, Birmingham, Ala., appear and discuss the question of imposing a local tax on traveling concert orchestras. The matter is laid over.

Delegates Sweeney of Local 407, Mobile, Ala., and Hartmann and Chabao of Local 174, New Orleans, La., and Travelling Representative Stephens appear in reference to a tax matter in connection with an engagement played by members of Local 407 in an establishment formerly in that local's jurisdiction but now in the jurisdiction of Local 174. The matter is laid over for further consideration.

The Recording and Transcription Fund Committee now submits its final report. "At a meeting held in Detroit, Mich., June 13, 1947, at 2:00 P. M., the Committee, consisting of Ed. Moore, Sam Meyers, J. Wharton Gootes and James C. Petrillo, concurred in the actions of the Subcommittee of the International Executive Board."

On motion made and passed the International Executive Board ratifies all actions of the Subcommittee representing the Board and all actions of the Committee appointed in accordance with Resolution No. 76 adopted by the 1946 Convention, and the Committees are discharged with the thanks of the Board.

Delegates Marker and Brown of Local 599, Greenville, Ohio, and Travelling Representative Streng appear in reference to the membership of the local being padded, which resulted in the local having more delegates at the national conventions than it was entitled to. This occurred over a period of several years. After discussing the matter it is laid over for further investigation.

The session adjourns at 12:45 A. M.

Book-Cadillac Hotel,
Detroit, Michigan,
June 14, 1947.

The Board reconvenes at 3:00 P. M.
All present.

Delegates Dahlstrand, Homann and Weyland of Local 8, Milwaukee, Wis., appear in reference to the situation of the symphony orchestras in Milwaukee. They explain that the fact that the Chicago Symphony Orchestra plays a series of ten concerts in Milwaukee and that it is intended to increase the series to fifteen makes it difficult for the sponsors of the Milwaukee Orchestra to succeed in their task. They discuss the matter with the Board and ask that some method be devised whereby obstacles for the

building of the Milwaukee Symphony Orchestra may be removed. The matter is laid over.

Delegates Black, Cohen and Randall of Local 70, Omaha, Nebr., and Travelling Representative Hooper appear in reference to complaints regarding the conduct of the affairs of the local. Charges had been made of the high-handed methods of President Black of the local. Travelling Representative Hooper gave a report of his investigation. Complaints of employers and members are also mentioned. The matter is laid over.

Delegates Lott of Local 34, Kansas City, Mo., and Shaw of Local 627, Kansas City, Mo., and Travelling Representative Goodwin appear in reference to complaints regarding the conduct of Delegate Shaw as President of Local 627. Travelling Representative Goodwin submits a report which indicates that there is nothing concrete upon which to base any charges of misconduct. Therefore, there is no action taken by the Board.

On motion made and passed it is decided that Merle Alvey of Local 5, Detroit, Mich., shall receive \$60.00 for acting as Sergeant-at-Arms at the Convention during the week.

Recess is taken at 6:00 P. M. until 8:00 P. M.

The approval of the Federation is requested for a concert tour of four weeks by the Santa Cecilia Orchestra of Italy under the conductorship of Bernardino Molinari. On motion made and passed the matter is referred to the President's office.

The President reports that Travelling Representative Reigle has been ill for several weeks and, due to injuries suffered in the course of his employment with the Federation, it may be impossible for him to resume active employment for some time.

He also announced the appointment of Harry Suber of Local 802, New York, N. Y., as a traveling representative.

On motion made and passed it is decided to increase the salary of the Assistant to the Secretary from \$7,000.00 per annum to 17,500.00 per annum to take effect on June 9, 1947.

The question of granting charters to new locals, which question was called to the attention of the Board due to the unusual number of such requests, is discussed.

The matter is left in the hands of the Secretary.

The contract for the making of industrial pictures for non-theatrical use is discussed.

On motion made and passed the contract is ratified.

The situation in radio in Canada as outlined by E. L. Bushnell is now discussed. His request that transcriptions at radio price for short wave be permitted is considered.

On motion made and passed the request is not granted.

The Board decides that the policy of the Federation regarding Fre-

quency Modulation be continued in the hands of the President.

The question of performing for television is discussed.

The matter of two members of Local 149, Toronto, Ont., Canada, rendering services for a Canadian booking agency which was on the National Defaulters' List of the Federation is considered. The agency has since paid the claim allowed against it and the members have applied for reinstatement.

The Board decides that the applicants may be restricted from playing for the agency.

The matter of continuing the two locals of music educators in the Federation is discussed. The question of policy regarding others than musical instrumentalists is considered.

On motion made and passed the matter is referred to the President's office.

The request of Delegate Lipke of Local 610, Wisconsin Rapids, Wis., for payment for policing a certain engagement in the jurisdiction of that local is again discussed. This request had been previously denied.

On motion made and passed the Board reaffirms the denial.

Case No. 186, 1946-47, is again considered. Upon reconsideration of the claim insofar as it affects the Piping Rock Club, on motion made and passed the Board decides that the claim shall not be allowed against the Piping Rock Club, but is continued against Messrs. Clark and Stevens.

Case No. 365, 1946-47, is again considered. The request for reconsideration is discussed by the Board and a letter from Secretary Widmar of Local 414, Bremen, Ind., is read. The Board feels that there is no indication of any new facts in the matter.

Therefore, on motion made and passed, the Board denies reconsideration.

The matter of local orchestras on steamships when playing an exclusive function is referred to the President's office.

The request of member Horace Heidt to proceed in court against Music Corporation of America in the matter of Case No. 86, 1944-45, is now considered.

On motion made and passed the matter is referred to the President's office.

The request of delegates of Locals 3, 25, 32, 40, 58, 85, 140, 203, 382, 388, 578, 583 and 604 that the locals be reimbursed for expenses incurred in administering the allocations from the Recording and Transcription Fund is considered.

On motion made and passed it is decided to defer action for the present.

On motion made and passed the President is authorized to exercise all the powers conferred upon the International Executive Board in the President's Recommendation No. 3, which was adopted by the Convention.

The question of allocating Recording and Transcription Funds to symphony orchestras is discussed.

On motion made and passed it is decided that any requests for this purpose are to be referred to the President.

The resolutions which were referred to the International Executive Board by the Convention are now considered.

RESOLUTION No. 20.

On the second day of the Forty-eighth Convention at Chicago, Ill., Resolution No. 5 was passed by that assembly and later made a part of the 1945 laws, under Article XIII, Section 9-E, page 138, the amendment reading "and on arrival in the jurisdiction of a local where an engagement is to be played, the leader or his agent must advise the local secretary the place where the leader or his agent may be located." It is apparent from three years' experience that traveling organizations have either from failure to advise themselves of the law or are intentionally ignoring it. We, therefore, ask that the Convention recommend to the Executive Board that the above quoted amendment be a part of all contracts, wherein a Federation tax may apply.

On motion made and passed it is decided not to approve this resolution.

RESOLUTION No. 16.

Whereas the present Recording and Transcription Contracts provide that the Federation will use the "Employment Fund" only for purposes of fostering and propagating musical culture and the employment by it of musicians, members of the Federation, for the rendering of live music, and

Whereas it is impossible for this Fund to be equitably divided among the entire membership of the Federation in the manner indicated above,

Be It, Therefore, Resolved, That the International Executive Board stand instructed to endeavor to modify this clause in future contracts so that the fund accumulated from royalties on records may be used for General Welfare Work among the members of the American Federation of Musicians, including hospitalization, group life insurance, accident and health insurance, death benefits, etc.

On motion made and passed the resolution is disapproved.

Resolutions 19, 24, 29, which were referred to the Board as a group are considered individually.

RESOLUTION No. 19.

Be It Resolved, That there be created an A. F. of M. musicians home at Colorado Springs, Colo., or a suitable similar central location. That 40% annually of the gross royalty from the Recording and Transcription Fund be used to purchase site, construct buildings, cover employment and all maintenance expenses. That if the 40% is not sufficient or is too much that legislation reduce or increase such contributions from the fund at each convention. That the Executive Board supervise and administer the operation and maintenance of the institution.

We have reference to the Modern Woodman Sanatorium located adjacent to Colorado Springs. We understand the State of Colorado has a standing offer of \$500,000.00



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Should you be interested in such a plan, we have the approval of the Colorado Springs Chamber of Commerce to pay the expense of an investigating committee.

RESOLUTION No. 24.

Whereas, in allocating the funds derived from the Recording and Transcription Funds, no consideration was given to the vastness of the territory of the American Federation of Musicians, and

Whereas, Three locals, namely No. 802 New York, No. 10 Chicago, and No. 47 Los Angeles, received or were allotted nearly one-seventh of the total amount so allocated, and these three locals have only a small fraction of the territory covered by the Federation, and

Whereas, These three locals have in their membership the highest

paid musicians in the world, and their membership are made up with members residing all over the United States and Canada, and

Whereas, No consideration was given to the influence and good that could be realized to the American Federation from a more equitable distribution of this Recording and Transcription Fund, and

Whereas, No consideration was given to the difference in the transportation cost between these large locals and rural sections, and

Whereas, These three locals are blessed with employment opportunities such as broadcasting centers and moving picture industries, which are denied to other locals, Therefore, Be It

Resolved, That the distribution of said funds be amended as follows, all locals—first 5,000 members at the rate of 10.73668, and each additional member over 5,000 at 50 cents per member.

Allocated as follows under the above plan as outlined.

Local No.	Place	Members	Rate	Amounts	First Plan
802	New York	24,686	\$10.73668	\$63,526.40	\$91,522.00
10	Chicago	10,975	10.73668	56,670.90	64,100.00
47	Los Angeles	10,483	10.73668	56,424.90	63,116.00
5	Detroit	4,413	10.73668	47,380.99	46,027.59
6	San Francisco	4,010	10.73668	43,054.07	41,824.30
77	Philadelphia	3,765	10.73668	40,423.60	39,268.00
9	Boston	2,478	10.73668	26,605.49	25,845.54
60	Pittsburgh	2,447	10.73668	26,272.66	25,522.21
4	Cleveland	2,169	10.73668	24,287.86	22,622.67
8	Milwaukee	1,926	10.73668	20,678.86	20,088.18
149	Toronto	1,796	10.73668	19,283.08	18,732.28
73	Minneapolis	1,662	10.73668	17,844.36	17,334.66
76	Seattle	1,495	10.73668	16,061.35	15,592.85
16	Newark, N. J.	1,413	10.73668	15,181.67	14,748.02
161	Washington, D. C.	1,295	10.73668	13,904.00	13,506.85
2	St. Louis, Mo.	1,262	10.73668	13,549.69	13,162.66
30	St. Paul	1,238	10.73668	13,292.00	12,912.34
40	Baltimore, Md.	1,168	10.73668	12,540.44	12,182.24
406	Montreal	1,139	10.73668	12,229.08	11,879.77
1	Cincinnati	1,104	10.73668	11,853.29	11,514.72
325	San Diego	1,020	10.73668	10,961.41	10,638.60

RESOLUTION No. 29.

Whereas, The policies for the disbursement of the Recording and Transcription Fund, as of paragraph 5, has an expiration date of December 31, 1947, for the expenditure of the amount allocated to each local; and

Whereas, Many locals will be unable to set up an adequate system to take care of the expenditure of this amount by December 31, 1947, as per the rules; and

Whereas, If the amount allocated to each local is not expended by December 31, 1947, it will revert back to the fund;

Therefore, Be It Resolved, The amount allocated to each local, if not expended or any remaining balance as of December 31, 1947, should be allowed to accumulate through 1948.

On motion made and passed each one is disapproved.

RESOLUTION No. 50.

Whereas, Much adverse publicity has been heaped upon the American Federation of Musicians and defiling the name of our President, James C. Petrillo; and

Whereas, Such adverse publicity, its misstatements and half truths are for the purpose of confusing the public in order to further the aims of Big Business and their satellites;

Therefore, Be It Resolved, That the Convention convened in Detroit set forth a program of good will promoted by the Federation and disseminated to each local union monthly, and

Be It Further Resolved, That each local carry on this program of good will and public relations through each local's respective community and local press and radio to combat these half truths.

On motion made and passed the resolution is referred to the President.

RESOLUTION No. 13.

Whereas, In the Finance Committee's report to the Convention at Chicago in 1944 it was recommended that the Executive Board consider the feasibility of housing the Financial Secretary's office with the Secretary's.

Whereas, Having the two offices over 200 miles apart has resulted in a great loss of time and money.

Whereas, Having the two housed together will save enough money to pay the salaries of the office force of the Financial Secretary each year.

Whereas, That recommendation was entirely forgotten at the Convention in St. Petersburg, Florida, as the discussion of what or how to handle the Record and Transcription Fund was of more importance.

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Therefore, Be It Resolved, That the Executive Board be given the authority to use as much of the Federation's funds as is necessary to move the Financial Secretary's office and house them together in as satisfactory a way as is possible and as soon as possible.

On motion made and passed action is postponed to a future meeting.

RESOLUTION No. 17.

Strike out the first paragraph of Section 15, Article XII of the Federation By-Laws, and insert the following:

Section 15. A member desiring to place himself in good standing for the purpose of resigning from a local from which he is suspended for the non-payment of dues, fines thereon, or assessment, must pay his dues, fines, and assessments up to the date of his resignation, and no more, provided, however, that the amount exacted shall not cover a period longer than one year. Any reinstatement fee additional is prohibited.

Strike out the first paragraph of Section 12, Article X of the Federation By-Laws, and insert the following:

Section 12. A member suspended or expelled from a local for non-payment of dues, fines thereon, or assessments can be reinstated by paying the prescribed reinstatement fee and his dues, fines and assessments up to the date of his reinstatement, and no more; it is provided, however, that dues, fines thereon and assessments covering a period longer than one year cannot be charged. (See Section 2-A of Article X.)

After a discussion, the matter is referred to the Secretary to report back to the Board.

RESOLUTION No. 35.

Whereas, Locals have adopted certain quota laws and job-spreading enactments for the purpose of better overall employment possibilities.

Whereas, Members do accept out-of-town engagements, and by so doing they defeat the quota law of their home local.

Be It, Therefore, Resolved, That a Section 59 of Article X be enacted as follows:

"Members shall not accept employment in another jurisdiction when same employment would not be allowed in his home local, by reason of a quota or job-spreading law, or by a six-day-week law."

The committee reports a substitute:

Resolved, That in locals where there is a six-day week law, no band, orchestra or individual member playing a steady engagement will be permitted to play any engagement on the seventh day in or out of the jurisdiction in which they play the other six days.

The following amendment is offered:

"Permit a local to arrange to have the seventh week off after six weeks' work."

The amendment is voted on.

The substitute is then voted on and is lost.

On motion, the matter is referred to the International Executive Board.

On motion made and passed the Board lays the matter over to the next meeting.

RESOLUTION No. 37.

Whereas, Article I, Section 6-C of the By-Laws, now provides that the action of a local in imposing a fine of \$500.00 or more or expulsion from membership in the American Federation of Musicians can be appealed from the action of the Executive Board to the next Convention of the American Federation of Musicians, and,

Whereas, Such appeals to the Convention have taken much time in the presentation and argument of same, and

Whereas, The delegates should be better advised on the facts in such cases, therefore,

Be It Resolved, That the following paragraph be added to said Article I, Section 6-C:

"In any such appeal to the Convention the party appealing and the local involved shall submit to the office of the President at least 30 days before the Convention, a copy of their briefs and arguments, which briefs and arguments shall be printed and mailed to each delegate to the Convention at least two weeks prior to the Convention. The party involved and the local each to pay for the cost of printing of their briefs and arguments. In the event such appeal is made less than thirty days from the date of the Convention, it shall be held over until the following Convention. The Convention may limit the time of oral argument for the party or the local."

The committee offers an amendment to strike out:

"party involved and the local each to pay for the cost of printing of their briefs and arguments", and insert in lieu thereof: "expense to be borne by the Federation."

An amendment is made to the amendment, to strike out the following sentence:

"In the event such appeal is made less than thirty days from the date of the Convention, it shall be held over until the following Convention."

On motion, the matter is referred to the International Executive Board.

On motion made and passed the resolution is disapproved.

RESOLUTION No. 42.

Resolved, That Section 4-H of Article XII of the By-Laws be amended to read as follows:

"Sec. 4-H. A member who has his transfer card on deposit in a local is not entitled, without the consent of the local, to solicit, accept or play any permanent engagement, nor can he substitute on such engagement during a period of SIX months after the date of deposit, and where a local maintains a law defining a steady engagement as one consisting of three or more days per week, for one particular employer, for two or more consecutive weeks, then transfer members coming within the provisions of this paragraph cannot, without the consent of the local, accept such steady engagement, nor can they substitute on such engagement, for a period of SIX months from date of

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depositing transfer card; but otherwise he is entitled to all privileges of the local, including voice, but not to vote or hold office, but said member shall not be entitled to any sick or death benefits or full membership until the full amount of the initiation fee as provided in the Constitution and By-Laws of the said local has been paid; but no local has the right to deny full membership to a transfer member; it may, however, refuse full membership before the expiration of six months from the date of deposit of transfer card."

On motion made and passed the President is instructed that when a situation arises due to the subject described in the resolution, which results is a hardship to a local, it be given sympathetic consideration.

RESOLUTION No. 46.

Whereas, the Recording and Transcription Fund has been established to compensate members of A. F. of M. for services rendered by direction of free music to the general public, and

Whereas, The committee in charge of this fund are susceptible to suggestions and constructive alterations in administering allocations to locals, and

Whereas, The legitimate allocations of said fund to small locals is insufficient to promote monthly projects to all classes of listeners,

Therefore, Be It Resolved, That such allocation of monies be allowed to accumulate where necessary to achieve above-mentioned purpose, and

Be It Further Resolved, That said committee stipulate a reasonable minimum amount to be held in reserve for local's use.

On motion made and passed the matter is laid over.

RESOLUTION No. 47.

Whereas, Income derived from the Recording and Transcription Fund is made possible through the talents of the more gifted members of the A. F. of M., it would seem fit and proper that some of the proceeds of this fund should be "ploughed back" to assist some of the less fortunate, but none the less talented, younger members of the A. F. of M. to enable them to carry on their musical studies.

That in the event of the method of distribution of the Recording and Transcription Fund being changed from that already in existence.

Now, Therefore, Be It Resolved, That the International Executive Board be instructed to consider the advisability of establishing a Musical Foundation along the lines of foundations already in existence.

On motion made and passed the matter is laid over.

RESOLUTION No. 49.

Whereas, The World Music Service and Muzak are operating in many cities in the United States and Canada, supplying wired music service to restaurants, hotels, night clubs, etc., and

Whereas, This type of service might, if it gets out of control, be detrimental to the welfare of our musicians, and

Whereas, No contract exists between the Federation and the so-called wired music service companies,

Therefore, Be It Resolved, That the American Federation of Musicians be instructed to enter into a contract agreement with all such companies that supply wired service, in order to fully protect the economic interests of all locals, with a stipulation within the Federation contract that a franchise shall be withdrawn by the respective company to all holders of same, in the event of a dispute between a local and the franchise holder.

On motion made and passed the matter is laid over.

RESOLUTION No. 33.

Whereas, The plight of the survivors from Nazim in Europe challenges the humanitarian spirit of all Americans, and

Whereas, If we are to affirm that we did not fight the war in vain, it is our duty to see to it that the handful of survivors be adequately cared for; that those who desire rehabilitation are given an opportunity to go to countries of their choice; and that the Jewish D.P.'s should have the chance to go to Palestine, which is the land of their preference, now, therefore, be it

Resolved, That the American Federation of Musicians records itself as calling upon President Truman to exert his influence that the doors of the United States might be opened for as many as can be accommodated in this country and certainly for the minimum number called for in the Stratton Bill, H. R. 2910, and, be it further

Resolved, That we call upon the United Nations to set up all the necessary machinery for the relief of sufferers in Europe and for their rehabilitation in free countries throughout the world, and, be it further

Resolved, That we call upon our members in Congress to support the Stratton Bill as well as efforts which will lead toward humane consideration of the serious problem of the displaced persons in Europe.

On motion made and passed the resolution is approved.

The recommendations of the Committee on "International Musician" contained in its report are now considered.

1. That the Executive Board study the advisability of establishing "The International Musician" as a separate department, under the supervision of the Secretary.
 2. That a staff be selected to handle the editing and publishing of "The International Musician".
 3. That a policy be recommended to the staff, of presenting current news of general interest to the members, and also keep the members informed of the activities, problems and projects of the International organization.
- On motion made and passed the matter is laid over.

The report of the Location Committee, which was adopted by the Convention, referred the matter of selection of the site for the next Convention to the International Executive Board.

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After discussion, on motion made and passed the matter is referred to the President.

The Board now considers the proposition of Delegate Turner of Local 390, Edmonton, Alta., Canada, to hold the 1949 Convention in Banff, Canada.

Inasmuch as there is no obligation on the part of the Federation it is suggested that reservations be made for the Convention in 1949 with the understanding that if it is found impractical same will be cancelled.

The Board discusses the matter of itinerary announcements on radio.

The Board decides that for the present the question of such announcements is a matter of local autonomy when confined to local programs. The question of network announcements is referred to the President.

The question of the right of a local to impose its local tax on concert orchestras or concert units, such as the Romberg Orchestra, propounded by delegates from Locals 174, 94, 148, 65 and 256, is discussed.

On motion made and passed it is decided that no local tax may be imposed upon such orchestras.

The question of traveling tax on engagements at the Saga Patch, which was formerly in the jurisdiction of Local 407, Mobile, Ala., and has since been assigned to Local 174, New Orleans, La., and which involves a question of jurisdiction, is now considered.

The Board decides to refer the matter to the sub-committee on jurisdiction.

The Board discusses the situation in Local 599, Greenville, Ohio, wherein officers of the local padded the membership lists, which resulted in having delegates at the National Conventions to which the local was not entitled. On motion made and passed the local is ordered to show cause why it should not return to the Federation the allowance paid to the delegate to which the local was not entitled and also to show cause why the charter should not be revoked. The Secretary is also instructed to prefer charges of misconduct against President Marker, Secretary Hughes and Delegate Brown.

The matter of the Chicago Symphony Orchestra playing a series of ten or more concerts in Milwaukee, which it is claimed has the effect of obstructing the organization of a Milwaukee Symphony Orchestra, is now discussed.

The Board decides that the Chicago Symphony Orchestra has the right to go into Milwaukee under the laws of the Federation.

The question of charges against President Schwarz of Local 161, Washington, D. C., and several members of the Board of Directors of that local for actions during their term of office in 1948 is discussed. It is decided not to take jurisdiction at the present time but

to let the matter take its regular course with the local, the decision of which may be appealed to the International Executive Board.

The appeal of member Joe Reichman of Local 6, San Francisco, Calif., from a ruling of the Treasurer's Office wherein it is decided that his engagement is classified as traveling and comes within the 10% tax law is considered.

On motion made and passed the ruling of the Treasurer's Office is sustained.

The sub-committee on jurisdiction reports that it has held hearings at which delegates appeared regarding matters of jurisdiction and that there has not been sufficient time to

decide upon the matters submitted. As soon as the report is completed it will be submitted to the International Executive Board.

It is reported that there are some companies in the group of independent motion picture companies who would be unable to operate under the conditions set forth in the contract with the independents. The matter is discussed by the Board and it is decided to refer this situation to the President.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 12:45 A. M.

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Omitted from last month due to lack of space

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FINES PAID DURING OCTOBER, 1947

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Respectfully submitted,

THOMAS F. GAMBLE,
Financial Secretary-Treasurer.

INTERNATIONAL MUSICIAN

THE VIOLIN VIEWS AND REVIEWS

By Sol Babitz

BOOK REVIEW

BASIC VIOLIN TECHNIQUE (A Series of Specialized Daily Exercises for the Violin) by Harold Berkley. Theodore Presser. 75 cents.

With this book Harold Berkley, violin editor of *The Etude*, makes an important contribution to the field of violin study, particularly for the professional. The purpose of the book is best revealed in the following quotations from the introduction:

"Many a violinist, after playing in an orchestra over a period of years, finds that his playing has gradually deteriorated. The process has been imperceptible, and he awakens suddenly to the realization that music does not mean as much to him as it once did, that his technique is not as fluid as formerly, and that he is not producing the personal quality of tone he once enjoyed.

"The reasons for this deterioration are both psychological and physical, and both sets of causes react sharply on each other . . .

"The chief psychological causes are: (1) the necessity for yielding continually to the will of the conductor; (2) the player's inability to hear himself during a great deal of his playing; (3) the passive—and sometimes active—influence of other players who are quite content to do as little work as may be necessary to hold their jobs. The most important physical causes are: (1) left-hand finger fatigue due to repeated performances of exacting scores; (2) the extreme pianissimi and fortissimi (italic mine—S. B.) demanded by many modern conductors; (3) crowded seating conditions.

"When considering the psychological factors, at times the orchestra player is not in sympathy with the ideas of the conductor—a complicating factor, for, above all, his job is to execute as well as possible exactly what the conductor has in mind, and in the manner required. The violinist finds it difficult in such circumstances to keep alive and vital his own ideals of playing, and this tends to disintegrate his musical individuality. To counteract this tendency he should do everything he can to further his own musical development, not allowing himself to be turned from his purpose by the skepticism of other players who do not share his idealism. The playing of chamber music offers not only the greatest pleasure a string player can have; it provides also the most perfect means of maintaining and developing those musical instincts that may have been repressed in the orchestra . . . the orchestra man must above all keep his technical equipment in the best of trim . . . one hour daily spent on carefully chosen basic technique can keep a violinist's technique up to par.

"The first thing he is likely to lose is the sensitive vitality of his finger grip. The first few minutes of the day's practice, therefore, should be devoted to producing an alive finger pressure.



"To be practiced without using the bow. Place the fingers on the E, F sharp, G, and A, represented by the square notes . . . relax the fingers so that they rest on the string only by their own weight. Then grip the E strongly and instantaneously with the first finger, allowing the other fingers to remain completely relaxed on the string. Hold the note silently for one second—then relax the finger completely and instantaneously, but without raising it from the string. Allow all fingers to remain relaxed on the string for a moment (quarter-note rests), then with the second finger grip the F sharp strongly, 'hear it,' hold it for one beat, and then relax."

The value of this type of concentration is at once apparent. Other exercises in this book, including those for the bow, are equally useful.

I recommend it heartily.

DECEMBER, 1947

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Technique of PERCUSSION

By GEORGE LAWRENCE STONE

THE ORAL COUNT IN PRACTICE



George L. Stone

The average beginner in drumming doesn't take kindly to the suggestion that he count aloud while practising. In fact, his reaction to the oral count often makes the proverbial balky mule seem cooperative in comparison.

Listen to the alibis (what teacher doesn't know them by heart?):

"I can't."

"It throws me off the beat."

"I can do it at home but I can't do it here."

"I do count, but to myself."

"I can't do two things at once."

"Willie, next door, doesn't count." (Willie plays the clarinet.)

The teacher says "count aloud." Maybe the pupil balks—and here begins a mental wrestling match. If the teacher wins, all is well; if the pupil wins, all is *not* well, for both teacher and pupil are thereby placed under a handicap which positively will retard progress and quite possibly prevent it entirely.

Rhythm is the foundation of all music. The drum, above all others, is the rhythm-producing instrument. Without comprehension and control of rhythmic structure a drummer cannot hope to maintain tempo and precisely interpret intricate rhythmic patterns. And, if anyone finds it impossible to do two things at once, he never should try to become a drummer, for this individual is constantly "doubling up" in one way or another every time he plays.

The way to analyze a drum figure is to break it down, mathematically, to its basic structure. The way to measure structural values is to count aloud while practising. The oral count is the pupil's anchor to windward—the *yardstick* by which he measures rhythmic patterns and comprehends them. It is the way he acquires *rhythm-visualization*. He must *visualize* the patterns he is to play; otherwise he works in the dark. Our tongue is a smart member. Sometimes it gets us into trouble. Nevertheless, the tongue is smarter than the hands, and it generally follows that if a pupil can be trained to *speak* the subdivisions of an involved figure precisely he will not have much trouble in *playing* them.

Here is another advantage to the oral count, and one the beginner couldn't be expected to know. His teacher, while giving the lesson, listens to this count, and in so doing often detects unevenness or slurring of the tongue, which is a sure sign that the pupil's *conception* of the rhythm being played is distorted—distorted in exact ratio to the distortion of his spoken count. Thus the teacher is given the opportunity to correct such trouble at its source. To boil it down, if you can't *say* it, you can't expect to *play* it.

When the oral count has finally served its purpose it may be dropped. We don't need to count aloud too much in advanced study, and we certainly don't do so at all in actual playing. However, in elementary study it is a **MUST**, and should be continued until it is so thoroughly built into our technique that it operates automatically.

SMALL WORLD

The *International Musician* certainly goes places. I recently received a letter from Dr. Fritz R. Berger of Basel, Switzerland, commenting on my May article on the adaptation of short rolls to various types of music. The Doctor is a deep student of rhythmic, evidenced by his many books and pamphlets on this science as applied to the drum. In the matter of short rolls he sees eye to eye with me, which is very gratifying. One of the prized pieces in my book collection is the autographed copy of his *Das Basler Trommeln*, which he sent me in 1938. The Swiss drumming is unique indeed, and this book is a treat for the student in drumology.

Doctor Berger and a group of his drummers showed their wares a few years ago at the New York World's Fair. I didn't hear them, but Fred Miller, of Chicago, told me that this aggregation made a decided hit, and when the boys really got warmed up the *welkin* thereabouts, which usually only *rings* for things of this sort, was *shattered to bits*. In consideration of his achievements Bill Ludwig made the Doctor an honorary member of NARD (the National Association of Rudimental Drummers), and we all are very proud to have the Doctor one of us.

Ian L. Miller, Scottish reporter for the British drum-periodical *Styx*, writes a very friendly letter—wants to get acquainted with American percussionists and, possibly, to exchange British tutors for American textbooks in drumming and allied subjects. In his letter he writes, "... I believe in working through every tutor that I can lay my hands upon, for I firmly believe that the more I read about drumming the more I shall learn." If any reader is interested, drop a letter to Ian at 423 High street, Kirkcaldy, Fife, Scotland.

STILL MORE ABOUT BOOKS

Back to my book collection, I recently came across an almost-forgotten percussion piece, *Auto Accident*, by Harold G. Davidson. This is scored, in addition to about every instrument a drummer owns, for two sheets of plate glass, a hammer to break them, a wash bowl, a crock, a nice hard floor on which to throw the stuff, a set of water-tuned tumblers and five temple bells. This opus appears to be truly a work of art, but you have to slip the janitor something for cleaning up afterwards.

Then there is the *Ashworth's Rudimental School*, by Charles Stewart Ashworth, which is supposed to be the first drum book published in this country—1812. The music of Ashworth's rudiments and *calls* is printed from old-fashioned woodcuts, and in the text there frequently appears the Old English *flowing s* in such words as *commissioned* and *Hefisian*. Significant, his caution preceding the rudiments: *It is necessary that the learner should first practice the long Roll until he can close it handsomely: then go on with the Lessons, one by one, as they are here placed, and by no means undertake the Second 'ill he can with ease close the first.* Present-day rudiments do not vary too much from those of that period, but to us, Ashworth's nomenclature seems strange. For instance, he lists the *Poing Stroke, hard; Faint Flams; Mother, or Five-Stroke Roll* and the *Rotamacue*. In his *Camp Duty* there appears *The Fatigue, or Pioneers' March* which, believe it or not, is described as a *signal to drive out Idle Women from the Camp*.

Just imagine—a drummer chasing women away!

IN MEMORIAM

The black camel has knelt before the tents of two of Boston's outstanding musicians: Everett L. Wescott and Robert R. Persons.

As percussionist, Everett, enjoyed a wide experience, playing from coast to coast under such men as Victor Herbert, and alongside such men as William F. Ludwig. For years he played in Boston's Metropolitan Theatre under Fabian Sevitzyk. He was a trombonist as well, and of late years, as instructor and director, raised the standards of the nearby Beverly and Marblehead High School bands to a high degree of proficiency. Everett's off-the-record accomplishment was story-telling, and in this, too, he excelled. He could take a threadbare old gag and by amplification string it out to, say, ten minutes, and convulse his listeners in the telling. For this, as well as his more serious accomplishments, his many associates will miss him.

"Uncle Bob" Persons, well known to NARD, started his musical career as a military drummer by enlistment in the Fifth Regiment, Massachusetts Volunteer Militia. Later, as a member of the First Corps Cadets (M. V. M.) he (and I) went to Army camp summers and there drummed the same *calls*, in the same way, and under the same conditions, as did our forefathers in the early American wars. And this, "straight from the book" (written by Strube and authorized by the War Department in 1869 for use by Army fifers and drummers). Bob later entered the professional field and for many years played in various Boston theatre pits, between times teaching the art to others. For a long time he taught for me in the Stone School, continuing until his health would no longer permit. Bob and I never missed an opportunity to pack a couple of big drums in the car and journey to Connecticut to take in one of the annual contests of the Connecticut fifers and drummers. He, too, will be missed by a host of friends.

Over FEDERATION Field

(Continued from page sixteen)
sunshine and in moonlight across
the bosom of Mother Earth.

Just as we are forced to forward this page to the publisher comes a wire from George Burger of the passing on Friday, November 21, of Frank Walter, president for many years of Local 14, Albany, New York. His obituary will appear in the January issue.

Accountants and other monied individuals who honor us with a perusal of this page will appreciate the following story appearing in The Cablegram, which makes regular visitation to our office desk.

A delinquent customer out in Arkansas claimed that a shipment had arrived in poor condition and refused to pay the bill, although it was several months overdue. The credit department, after writing several letters without getting any reply, finally wrote four letters as follows:

1. To the railroad agent at the town in question requesting information as to the shipment.

2. To the president of the local bank concerning the financial condition of the customer.

3. To the mayor of the city, asking him to recommend a good lawyer to handle the case.

4. To the merchant himself, threatening suit unless he paid up at once.

To all of which the following reply was received:

"Dear Sirs:

"I received your letter telling me I had better pay up. For your information I would state that I am the railroad agent here and received your letter about the shipment; I am also president of the bank, and I can assure you of my financial standing.

"As mayor of this city, I cannot recommend any other lawyer than myself, as I am the only member of the bar in this vicinity.

"And finally, if I were not the pastor of the only church in town I would tell you to go to hell and sue."

"I. O. Dow."

Local 580, Clarksburg, West Virginia, is a very much alive organization, and enjoys evidences of deep appreciation on the part of its surrounding constituency. For example, the Clarksburg City Playgrounds Council lost no time in giving written testimonials as to the value of the public concert series which was presented during the summer season and which had the approval of the national officers of the American Federation of Musicians. The Playgrounds Association assumed responsibility for seating and lighting facilities, and would have seen to the erection of a portable band-stand if the material therefor could have been secured in time. All parties are looking forward to a successful band music season next year.

From a song-bird up in the North Star (Minnesota) state, Soiga Selke,

a Saint Paulite, comes the following threnody entitled "Sing":

When song is like a joyous lilt,
Of birds at rosy dawn;
Or holds the ache of nightingales,
When stars of night are gone;
When song is like a vivid flash,
Of sad or sunny smile—
Sing—when sorrow fills the heart;
Or happy dreams beguile.

May Olga live long to exemplify her joyous philosophy of song!

Wallace Phillely, Local 732, Valparaiso, Indiana, diligent delver into a wide diversity of matters, writes in his Reminder column:

"How tall was Goliath who was slain by David? He is said to have been six cubits and a span, which probably leaves you just as cold as it did me until I looked it up. The ancient Hebrew cubit, according to Webster, was 17.58 inches, and a span is 9 inches; so he must have been about 9 feet 8 inches tall."

All of which makes us wish that Wallace would try and find the physical dimensions of Samson, who slew 1,000 men with the jawbone of an ass. (See Judges, 15th Chapter, Verses 15, 16, 17.)

Recent necrology reports record the passing of William D. Beckman, a long-time member of Local 271 of Oskaloosa, Iowa. Beckman had attained the ripe old age of 81 years. He was one of the finest clarinet players the state ever produced. He was identified at various periods with some of the finest musical organizations in the country. He played with the Gilmore band of St. Louis, with the Hagenback-Wallace band and with the Ringling shows. He toured with the Landers' First Infantry Band, and was a leader of his own band for many years. Mrs. Lela B. Kraft of St. Louis, harpist, is one of his survivors. The final rites brought forth much beautiful music, including "O Dry Those Tears," "Crossing the Bar," and "Going Home" from the Dvorak "New World Symphony." Iowa musical ranks have lost a capable and widely known representative. Death occurred on October 6th. Services were held at Wilcox Garland Chapel. The Oskaloosa Herald says of him: "Some of his clarinet students are still tops in the musical world today."

Christmas snow-shovels carry a hint—and at the same time are surcharged with the element of practicability.

The late Carrie Jacobs Bond leaves an estate valued at \$250,000. Another reminder of that beautiful song creation "The End of a Perfect Day."

The Wisconsin State Musicians Association has honored President V. Dahlstrand of Local 8, Milwaukee, by voting him to his eleventh term as official head. We do not know of a worthier recognition of capability. We have attended many state conferences of that Wisconsin Association and have always been impressed with the Dahlstrand understanding of how to be firm in his rulings and friendly with the members on the floor at the same time. Our hearty congratulations to all concerned!

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Local 65, Houston, Texas, is fifty years old. Our congratulations upon this noontide evidence of strength and capacity for long continued service. This local has been well officered ever since we can remember. It is an unbending pillar of strength to the A. F. of M. cause throughout the Southern territory and always comes to the front when issues in the wider national field are at stake.

"The old year's dying. Let it die!"

Seldom are we called from home for any distance by rail without contacting some loyal Federation member. Recently, while on a trip over the Alton system, we met Secretary Wendell D. Brown of Local 36, Topeka, Kansas. He combines

secretarial duties with those of a semi-traveling man and makes a success of both vocations.

Tennyson, the English laureate, never took his pen in hand without adding graceful and beautiful touches to literature. "Crossing the Bar" has never been surpassed, and in the realm of music who can forget:

*Music that gentler on the spirit lies,
Than bird's eyelids upon bird's eyes,
Music that brings sweet sleep down
from the bluefowl skies.*

The day and night are rapidly heading this way when "Ring out wild bells!" will again be heard.

Merry Christmas and Happy New Year to one and all!

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SYMPHONY ORCHESTRAS

(Continued from page seven)

Orchestra under the direction of Valter Poole is presenting opera highlights, concert masterpieces and various other popular favorites among the classics.

Kansas City

Igor Buketoff will serve as guest conductor of the Kansas City Philharmonic Orchestra on December 21st at the invitation of the orchestra's permanent conductor, Efrem Kurtz. At a recent concert of the orchestra Jascha Spivakovsky, brother of Tossy, made his American debut playing Brahms' B-Flat Piano Concerto.

Orlando Barrera is the new assistant conductor of the orchestra.

Duluth

In its January concert the Duluth Symphony Orchestra is to present as soloist Poldi Mildner, pianist. The orchestra conductor, Joseph Wagner, gives a descriptive talk on each program in a series of pre-symphony lectures, accompanying these by actual playing of excerpts from the numbers to be presented.

Minneapolis

James Aliferis conducted the November 30th Twilight Concert of the Minneapolis Symphony Orchestra in a concert which marked the advent of the holiday season. The Minnesota Chorus (of which Mr. Aliferis is permanent conductor) joined with the orchestra in two movements from Handel's "L'Allegro" and William Schuman's Secular Cantata No. 2, "A Free Song." The chorus *a capella* sang Brahms' "The Wall of Heaven, O Saviour, Rend." Orchestral numbers were Rimsky-Korsakov's "Capriccio Espagnol" and Wagner's "Siegfried Idyl."

Arkansas State Symphony

The Arkansas State Symphony Orchestra, founded in 1944, has through the years been making steady progress toward full symphony status. At first the forty musicians assembled by the founder-conductor, William Hacker, from the ranks of druggists, teachers, business men and students, struggled on through a period of haphazard rehearsals and widely-spaced concerts. In 1946, on Mr. Hacker's being invited to form the new and larger Arkansas State Symphony Orchestra, he took up residence in the capital city and devoted his full time to the undertaking. He devised a system of local rehearsals in various cities—the orchestra has almost from the start been a touring one—and furnished copies of the scores.

The orchestra is presently touring the State. Seven concerts played in Little Rock and on tour are featuring as soloist Gerald Warburg, cellist.

Oklahoma City

Victor Alessandro is beginning his tenth year as the conductor of the Oklahoma Symphony Orchestra. In addition to the regular concerts and little symphonies there will be four recitals. Over 4,000 regular subscribers attended the first orchestra concert on November 11th, which featured music by Mozart, Bach, Debussy and Khachaturian. Soloists for further concerts include Claudio Arrau, Isaac Stern, Agnes Davis, Jack Maxin, Sigurd Rascher, Eugene List, Gregor Piatigorsky, Robert Rudie, Virginia MacWatters, Rudolf Firkusny, Joseph Fuchs, Mona Paulce and Jan Pearce.

Houston, Texas

Morton Gould, known best in his role as composer, acted as guest conductor of the Houston Symphony Orchestra in its concert of November 25th. The program featured many of Mr. Gould's arrangements of popular classics including his "Interplay for Orchestra and Piano" which he conducted from the piano. It is Mr. Gould's belief that today's music should reflect the backgrounds and patterns of the life of our nation and that the basic elements of tomorrow's American classics are to be found in today's popular music.

San Antonio

A four-state tour of the San Antonio Symphony Orchestra begun on December 9th and brought to a close December 19th included engagements in Mobile, Gadsden and Anniston, Alabama; Pensacola, Gainesville and Jacksonville, Florida; Macon and Atlanta, Georgia, and Shreveport, Louisiana. (The orchestra's conductor, Max Reiter, is featured on the cover of the present issue and an article on him written by Cecil Johns appears on page fifteen.)

INTERNATIONAL MUSICIAN

Salt Lake City

The season's first soloist with the Utah Symphony Orchestra was Ginette Neveu, French violinist, who played with the organization on December 13th. Her choice was Beethoven's "Violin Concerto in D Major." Other symphonic works on the program included Debussy's "Afternoon of a Faun," Ravel's "Daphnis and Chloe," and Haydn's Symphony No. 13.

On January 3rd Artur Schnabel will appear with the orchestra playing the Brahms B-Flat Concerto for Piano and Orchestra.

Burbank, California

The December 14th concert of the Burbank Symphony Orchestra was built around the Christmas theme and included Humperdinck's "Evening Prayer and Dream Pantomime," the "Christmas Story" arranged by Charles Maxwell, and various shorter works concerned with the Holy Season.

Sacramento

The Sacramento Philharmonic Orchestra, George F. Barr conductor, had as guest soloist Warren van Bronkhorst, violinist, at its concert on November 16th. The program was made possible by cooperation between Local 12 of that city and the Sacramento Board of Education. Salaries of the orchestra were paid from the Recording and Transcription Fund.

Santa Monica

The Santa Monica Symphony Orchestra, formed originally by motion picture studio musicians so they could play symphonic music in their spare time, now has become a permanent institution. It opened its third regular season last month with a concert in which Louis Kaufman played the Saint-Saëns Third Violin Concerto in B minor under the baton of the orchestra's regular conductor, Jacques Rachmilovich.

Seattle

The Seattle Women's Symphony Orchestra, in process of formation, with Walter Welke as conductor and Rachel Swarner as associate conductor, is to have forty-eight members as a beginning. It will play a concert every four weeks, with the first scheduled for January.

Toronto

Rudolf Serkin will be the soloist with the Toronto Symphony Orchestra at its concerts of January 20th and 21st.

Vancouver

The Vancouver Symphony Orchestra, under the direction of Jacques Singer, features Marc Blitzstein's "The Airborne" in its symphony concert of November 30th—the first performance of the work in Canada.

Orchestral Overtures

The National Jewish Music Council is sponsoring a Jewish music festival from January 24th through February 22nd. The council will help community centers, clubs, synagogues and schools to present programs of Jewish music. It is also hoped that major symphony orchestras—the Indianapolis Symphony has already agreed to do so—will include Jewish music in their programs during these four weeks.

Franco Aurori, now in Poland, where he is leading the reorganized Warsaw Philharmonic and other Polish orchestras, is planning to present American scores by Norman Dello Joio, Howard Hanson, Wallingford Riegger and Marion Bauer.

At a concert in Buenos Aires last month Aaron Copland conducted a program made up entirely of his own works. The United States Embassy sponsored the event. Mr. Copland received a tremendous ovation at the conclusion of his Third Symphony which ended the program. The concert also included the "Open-Air" Overture and the "Portrait of Lincoln."

The symphony orchestra that Bronislaw Huberman founded in Palestine in 1936 opened its new season October 6th. It is giving three complete series of concerts, one in its home city of Tel Aviv, the other two in Jerusalem and Haifa. Guest conductors scheduled are Joseph Rosenstock, Leonard Bernstein, Bernardino Molinari, Charles Muench and Ernest Ansermet from foreign countries and Michael Taube and George Singer from Palestine.

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(Continued from page four)

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

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Paul Bacon Sports Ent., Inc., Jackson, Mich., \$600.00.

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Florentine Cafe, and Vance and Sam Vecchio, owners, Omaha, Neb., \$846.11.

Hoffmann House, August C. Hoffmann, Seaside Heights, N. J., \$6,128.56.

Green Acres Hotel, Lake Huntington, N. Y., \$360.00.

Carl Calman and the Calman Advertising Agency, New York, N. Y., \$52.27.

Harry Silverman, owner, Music Bar, Schenectady, N. Y., \$325.00.

Town House Restaurant and Bernard Kurland, proprietor, Far Rockaway, L. I., N. Y., \$64.00.

Wintergarden Ballroom, and Lee Sedgwick, operator, Piqua, Ohio, \$170.00.

Jack L. Cohn, Booker's License No. 3537, Philadelphia, Pa., \$80.00.

Wonder Bar, and Ralph Miller, manager, Chattanooga, Tenn., \$50.50.

Alex Moore, San Antonio, Texas, \$155.00.

Radio Station CHUM, Toronto, Ont., Canada, \$7,116.23.

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In accordance with a motion passed by the International Executive Board, on and after April 30, 1948, the Financial Secretary-Treasurer will NOT honor any Federation check presented for payment after two years from date of issue.

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Asbury Park, N. J., Local 399—Nicholas Marine.

Boston, Mass., Local 9—Mrs. Mary P. Tower, George A. Schultz, Jr.

Chicago, Ill., Local 10—Ernest H. Lindstrom, Abe Dubinsky, William Moebius, Maurice Wilton, Joseph Bikar, Louis J. Salomon, Frank Kric, Richard Hardy, Jr., Joseph R. Tonsar.

Columbus, Ohio, Local 103—E. C. Kershaw.

Dayton, Ohio, Local 101—Louis Becker.

Gary, Ind., Local 622—Cornelius Thomas.

Hutchinson, Kan., Local 110—Merle Benjamin.

Kansas City, Mo., Local 34—Attilio Miglionoco.

Los Angeles, Calif., Local 47—R. S. (Dick) Bacon, Henry Francis Monnet, Will Prior, Cliff F. Ruckle, Edward Shea.

Minneapolis, Minn., Local 73—Walter R. Sjobahl, Charles M. Sherwood.

Newark, N. J., Local 16—Samuel T. Beams, Lester Whitaker, John G. Weinmann, O'Neil Maxwell, Abra-

ham Glickstein, Lawrence Clark, Andrew Caldwell.

Peoria, Ill., Local 26—Frances E. (Stout) Southey.

Pittsburgh, Pa., Local 60—Alexander Pullum, Eleanor F. Weissert, John W. Hayden.

Roselle, N. J., Local 151—John B. Hamilton.

St. Paul, Minn., Local 30—Russell E. Schriver.

Santa Rosa, Calif., Local 292—Bernard L. Myers.

San Francisco, Calif., Local 6—Mary P. Tower, William L. Small, William A. Prior.

Seattle, Wash., Local 76—Risë-gari Silvio, William R. Steiner, Earl Navin, William H. Judd, Ervin A. Matheson.

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THE CLOSING CHORD

Ernest C. Kershaw, who passed away on October 25, 1947, at the age of seventy-three, joined Local 103, Columbus, Ohio, in the early 1900's, and in January, 1917, was elected its president. After serving several years in this capacity, he was elected its secretary, an office he held until early in 1947, at which time, due to his age and reasons of ill health, he was retired as secretary emeritus.

Brother Kershaw throughout these years was a faithful member and officer, in fact was instrumental in building Local 103 into the fine organization that it is today. Up until the last days he was still at his desk attending to official duties, even though he had been in ill health for some time. He was an accomplished musician. In his younger years active as one of the city's outstanding violinists. For several years he played at the Hartman Theatre and the Old Neil House and engaged in many other musical activities. As French hornist he was associated with the Fourth Regiment Band of Ohio, the Aladdin Temple Shrine Band and the Elks Band.

Frank Walter, late president of Local 14, Albany, New York, who passed away on November 21, 1947, was born on January 23, 1868. He was one of the organizers of Local 14 and one of its charter members on its gaining its charter in 1896. He served as vice-president for several years and later became president, an office he held for twenty-five years until his death. During this quarter-century he was a regular delegate to the national conventions, serving several years on the Law Committee. During this period he was also conductor of several orchestras in local theatres, and for twelve years orchestra leader at the Hampton Hotel.

In the passing on September 25th of Merle Benjamin, Local 110 (Hutchinson, Kansas) has lost, as they put it in their letter to us, "one of the most efficient and beloved secretaries our local ever had." Born August 12, 1890. Brother Benjamin started his band work, when a lad of only nine years, at Nickerson, Kansas. He moved to Sylvia, Kansas, in 1912, where he organized a band, directing it for a number of years. In 1919 he moved to Hutchinson, where he organized and directed a 4-H Club orchestra. He was secretary-treasurer of the Hutchinson Municipal Band at the time of his death. In 1947 he attended the National Convention in Detroit.

Oscar Widstrand, former president of Local 612, Hibbing, Minnesota, as well as former delegate and former state representative, passed away on July 28th. Born in Sweden May 27, 1877, he came to Hibbing, Minnesota, in 1901. Besides his musical activities and affiliations he was a member of the Printers' Union, the Central Labor Organization, the I. O. O. F. Lodge, Chamber of Commerce, Scandinavian Fraternity, First Settlers, Moose Lodge,

Knights of Pythias, and Nordic Club. He was representative of the 60th District from 1937 until his death.

Local 620, Joplin, Missouri, mourns in the death of Earl C. Fontaine, honorary member, one "upon whom we relied in time of need, both for his musical ability and counsel." A fine violinist, conductor and all-round musician, he was born at St. Paul, Minnesota, and came to Joplin twenty-five years ago. For several years he was orchestra director at the Electric Theatre. His passing is a deep loss to the local and the entire community.

Local 28, Leadville, Colorado, is deeply grieved in losing its president, Angelo Bertolas, who passed away on October 24th, 1947. Brother Bertolas was an outstanding musician, the leader of one of the most popular orchestras in the territory. He has also had numerous pupils who are today also accomplished musicians. His quality of friendliness won him many friends, who will long and sincerely mourn his passing.

Myron Callahan, a member of the Executive Board of Local 691, Ashland, Kentucky, and in the words of its secretary, "one of our most talented members", passed away on November 15th at the age of forty-six. A native of Ashland, Brother Callahan was first violinist for many years of the Huntington (West Virginia) Symphony Orchestra and its concert master at the time of his death. He also was at various periods of his career a member of the Widemeyer Orchestra, an organization which played in the Tri-State about twenty-five years ago, and leader of the Palace Theatre Orchestra in Huntington.

As a token of respect, the Huntington Symphony Orchestra concert scheduled for November 17th was cancelled by Raymond Schoewe, its conductor.

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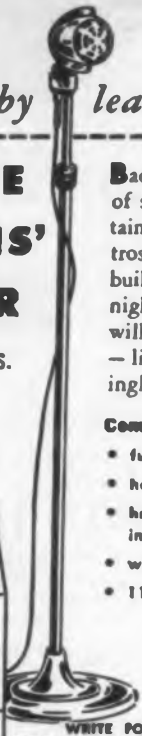
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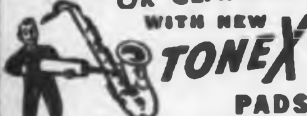
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(Continued from page five)

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Yours sincerely,

ROBERT A. WILSON

PROCEDURE FOR LEADERS TO FOLLOW IN REGARD TO DELINQUENT PAYMENT OF FEDERAL TAXES

By Padway, Woll, Thatcher, Glenn & Wilson,
General Counsel, American Federation of Musicians.

The third quarter payments of social security and withholding taxes were due on October 31, 1947. Many leaders who are now liable for those taxes were not able to make their payments on or before that date and are now subject to penalties. In the great majority of cases the leader's failure to pay the tax was due to no fault of his own, but resulted from the confusion attending the Bureau of Internal Revenue's reversal of its ruling concerning the tax liability of leaders under the provisions of the Form B contract; a change made necessary by the decision of the United States Supreme Court in the case of *Bartels v. Birmingham, et al.*

Those leaders who desire to avoid the payment of penalties for delinquent tax payments should pay the tax as soon as possible and accompany their payments with an affidavit setting forth the reasons for the delinquency.

In the affidavit the leader might set out as the reasons for the delinquency the fact that under the previous rulings of the Bureau of Internal Revenue, he was not liable for the tax because all engagements of the orchestra he led were played pursuant to the terms and conditions of the Form B contract which vested the full right of control over the services to be performed in the person engaging the orchestra; that these rulings of the Bureau of Internal Revenue were reversed in a mimeograph dated September 25, 1947, based on the decision of the United States Supreme Court in the case of *Bartels v. Birmingham, et al.* (67 S.Ct. 1547); that this mimeograph, dated September 25, 1947, actually was not released until approximately October 5, 1947; that the notice of the reversal of the rulings of the Bureau of Internal Revenue did not come to his attention until (the approximate date that the leader became aware of the Bureau of Internal Revenue's new ruling should be set out); that he was not able to assemble the necessary records and data upon which to compute and pay the tax prior to October 31, 1947; and that the payment of the tax was made as quickly as it was possible to do so under the circumstances.

Those leaders who have had penalties assessed against them and who have paid the penalties but desire to seek a refund should procure from and file with their respective Local Collectors Form 843. On this form they will be required to state the reasons for the delinquency. They can use, if the facts are applicable, a statement similar to that set forth above.

Leaders making delinquent payments will be required to pay interest payments on the amount due. These interest payments will have to be paid as the law is mandatory in regard to such payments, and the Bureau of Internal Revenue is given no authority to waive, abate, or refund the payment of interest. These interest payments, however, will be small and inconsequential.

NEWS NUGGETS

Proceeds of the concert by Eunice Podis at Carnegie Hall November 29th went toward the purchase of a grand piano for the Athens Symphony Orchestra.

The New York Flute Club announces a prize of \$100.00 to the winning composer of an original composition for flute and piano. The contest, the Flute Club's first, closes January 15, 1948. Full details may be secured by writing to Lewis Bertrand, Flute Club Award Contest Chairman, 18 East 41st Street, New York 17, N. Y.

Miss Grace Harrington, twenty-year-old pianist of Passades, New Jersey, has won the Philadelphia regional auditions in the second piano contest sponsored by the Rachmaninoff Fund. The judges for the Philadelphia auditions were Alexander Uninsky and Morton Howard representing the local region; Gita Gradova representing the Chicago region; Alexander Borovsky representing the Boston region and Abram Chasins as national judge.

As regional winner Miss Harrington is entitled to a solo recital and an appearance with a regional symphony orchestra.

INTERNATIONAL MUSICIAN

REPORT OF THE TREASURER

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Allsbrook Pumphrey Agency	\$1,092.50
Arnold, Billy	25.00
Astor, Bob	80.00
Ballet Russe De Monte Carlo	70.40
Banks, Ulysses	60.00
Barclay, C. M.	26.15
Bean, Carl	45.00
Berg, Billy	100.00
Buchman, Benjamin	5.00
Chester, Bob	160.00
Columbo, Thomas	354.00
Craig, Allan	10.00
Cronin, Frank	66.00
Delmas, Milt (protested)	25.00
Dorman, Bud	20.00
Farrar, Art	10.00
Ferguson Bros. Agency	459.93
Funk, Larry	15.00
Gale Agency, Inc.	343.75
Glover, Millard	2.50
Gordon, Douglas (transfer)	100.00
Grassick, Bill	57.95
Gutowski, Nicholas	200.00
Harris, Rupert (re-entry)	36.08
Herbeck, Ray	22.15
Hinsley, Jimmy	10.00
Hudson, Dean	86.00
Hudson, George	100.00
Hutton, Ina Ray	50.00
Jackson, Kenny	10.00
King, Saunders	200.00
Locke, Grady	15.00
Martin, Kelly	20.00
Mason James Agency	145.35
Mattice, Jean	19.29
McGrane, Don	30.42
Montgomery, J. Neal	250.00
Mescudi, Charles	25.00
Munday, Wm. (Bill)	1.72
Murphy, Wm. J.	47.50
Nelson, Stan	315.00
New York Civic Opera Co.	1,262.00
Ohio, Louis	179.00
Ortis, Jose M.	132.35
Palmer, Jack	10.00
Pearl, Ray (President)	35.00
Powell, Johnny	64.00
Ranch, Harry	100.00
Ray, Ernie	50.00
Robinson, Eddie (Edw.)	25.00
Rocco, Maurice	300.00
Rogers, Billie	50.00
Rogers, Dick	50.00
Rollins, Jimmy	2.50
Royce, Gilbert (Giggi)	20.00
Russell, Nina	40.00
Sampson, Benny	2.50
Sherock, Shorty	50.00
Spears, Basil	20.00
Street, Benny	375.00
Sutton, Paul	5.00
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Thomas, Fay	94.14
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Van Dyke, Arthur	9.00
Viggiano, John	15.00
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Wald, Jerry	70.00
Wallenda Circus, Inc. (Leontini)	25.00
Ware, James (Deacon)	20.00
Wharton, James (Step)	15.00
Whyte, Virgil	10.00
Yates, Irving	100.00

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Alvarez, Guadalupe	5.00
Atchison, Robert L.	25.00
Balles, Homer	25.00
Balcerzewski, Anthony J.	25.00
Bliss, Mary	20.00
Burns, Floyd L.	25.00
Carenci, Paul	10.00
Carluccio, John J.	10.00
Carter, Robert, Jr.	10.00
Cole, George V.	25.00
Contreras, Manuel	10.00
Davis, Miles	5.00
Douglas, Tommy	10.00
Eldridge, Lillian	10.00

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Fuchs, Casper L., Jr. (Treas. Office)	5.00
Gentile, Al	25.00
Glover, Millard	25.00
Godfrey, John	5.00
Harris, Chick	10.00
Hennecken, Henry	25.00
Houck, Bill	105.00
Jaap, George	50.00
Jackson, Harold B.	50.00
Johnson, Larry (Rooney)	25.00
King, Frank (Peewee)	200.00
Lee, Elmer	100.00
Lowe, Richmond	50.00
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Martuci, George	10.00
Mater, John	10.00
Matthews, George Thomas	10.00
McNish, James	25.00
Monero, Jose	5.00
Ohio, Louis	10.00
Parker, Selma	10.00
Pope, Lee	5.00
Powell, Louis (Lewis A.)	25.00
Rollins, Jimmy	25.00
Sampson, Benny	25.00
Sherock, Shorty	10.00
Silverton, Ben	25.00
Skuce, Cecil B.	15.00
Spatz, Amedeo J. (refund)	3.87
Sutton, Bernard C.	10.00
Wadell, Don	25.00

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Respectfully submitted.

THOMAS F. GAMBLE,
Financial Secretary-Treasurer.

Soloists' Symposium

Jacques Thibaud, French violinist, is scheduled to arrive in this country just before Christmas, whereupon he will start a three-month concert tour.

Arthur Whittemore and Jack Lowe celebrated their tenth anniversary as a two-piano team on November 21st by giving a concert in Denver, Colorado, the city in which they presented their first recital.

Patricia Travers, violinist, introduced a new work at her Carnegie Hall recital December 16th, "Incantation and Dance," by the Hawaiian composer, Dai Keong Lee.

Sigurd M. Rascher, returned from his tour of Europe, will begin a tour of this country January 12th, playing Henry Brant's Saxophone Concerto with the Oklahoma Symphony Orchestra.

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Composers' Corner

Orchestral parts for "The White Peacock" by Charles T. Griffes are now available for the first time. It has been announced by G. Schirmer.

Russian-American Music Publishers announce the publication of the "Sword Dance" from "Gayanne" Ballet by the Armenian composer, Aram Khachaturian.

Bohuslav Martinu is to write a concerto grosso for trombone and chamber orchestra for Davis Shuman, trombonist.

Roy H. Milligan, composer and clarinetist, has been awarded first prize for his composition, "March



ROY H. MILLIGAN

"Sherwood", in a nation-wide contest sponsored by the Southern Music Company of San Antonio, Texas.

Thirteen Canadian composers were honored by having their works performed by the Canadian Broadcasting Corporation in a series of weekly broadcasts throughout October and November. They were John Weinzweig, Alexander Brott, Dr. Healey Willan, Jean C. Adams.

Claude Champagne, Robert Fleming, Barbara Pentland, Dr. J. J. Gagnier, George-Emile Tanguay, Hector Gratton, Maurice Blackburn, Louis Applebaum and Lenard Basham.

Leroy Robertson was the winner of the \$25,000 Henry H. Reichhold Symphonic Award for the Western Hemisphere. A fifty-one-year-old professor of music at Brigham Young University, in Provo, Utah, Mr. Robertson won the first prize for his composition, "Trilogy". It received its premiere performance via the "Sunday Evening Hour" on December 14th.

Vladimir Dukelsky's cantata, "Paris aller et retour", is set for its premiere in Monte Carlo at Christmas time. He writes from Paris, "Unlike home, getting performances here is not difficult."

"Fantasy Moderne" by George Sherzer was presented by the Pennsylvania Philharmonic under the direction of Luigi Carnevale November 20th.

"Knoxville, Summer, 1915", the work which Eleanor Steber commissioned Samuel Barber to write, is now completed. Miss Steber will sing it for the first time next April with the Boston Symphony Orchestra.

A complete catalogue of their rental library for orchestra has just been issued by G. Schirmer, Inc. It contains a large selection of contemporary music, mostly American, as well as all the highlights of the classical repertory. The catalogue lists, in addition to Schirmer publications, orchestral music from the catalogues of Edition Chester and Curwen, Ltd., of London, and Heugel of Paris, all exclusively represented by G. Schirmer in the United States.

The Eastman School of Music this month is supervising the school's third annual chamber music festival. Among the composers represented are Randall Thompson, Leo Sowerby, Vittorio Gianinni, Bernard Rogers and Leroy J. Robertson.

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Chicago, Ill., Local 10—Michael Gizowski, Edith Sokolowsky, Irwin Herbie Bell, Dale S. Dewey, James T. Clark, Arthur W. Cays, Jr., Richard A. Fern, Dorothy Scott Mayer, Bernice Comer, Mrs. M. K. Wiedeking, Harold D. Miller, Jack Severson, Lucille Becker, John Tamizso, Gordon Richard, Gerald Bowne, Robert W. Kuncel, Rudolph Schoemann, Edna Damer, Robert Elliott, Frank Magine, Anthony Camarata, Ralph Heese, Wm. E. Anderson, Jack E. Hall, Milton A. Klika, Ann Daly Raymond, Chas. S. Kriehg, Chas. Scharf, Jean Breivogel, Bette Leins, Hal Edward, M. A. Wrensch, Anton Bozek, Michael Pinto, John S. Spyeck, Harold A. Roman, Russell L. Fisher, Albert J. Kavelin, Geo. E. Forsythe, Geo. H. Moorehead, L. D. Rich, Vincent Santano, Maria Robert, Burton Weiner, George R. Perkins, Harvard C. Fortin, Harry L. Cook, William Croson, Walter T. Smetana, John Tarantano, Dorothy Ann Reigart, Valeria Chap, George W. (Moore) Jacobson, Frank D. Le Van, Benl. E. Nichols, Edward R. Johnson, James D. McPartland, Joseph Skowronek.

Cleveland, Ohio, Local 4—Maurice Cancasi, Wm. E. Eucemann, Wesley Folk, Roy Franke, Charles J. Scatone, Joe (Ventura) Scicolone, Alfred H. Sherman, Victor Soinski, George C. Wentar.

Danville, Ill., Local 90—Richard Cook. Dayton, Ohio, Local 101—George N. Walker.

Detroit, Mich., Local 5—Emmett Bell, Norman A. Blackburn, George Favors, Wm. O. Harms, Edward James Pellegrini, Bascom Glenn Richards, Melville Moran (Mel Moran) Smith.

Ely, Nevada, Local 212—Mrs. Marguerite Pickett.

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(Continued on page forty-six)

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Founded on Fellowship

On the celebration of its sixtieth anniversary the Butte (Montana) Mines Band, which is made up of miners and mechanics connected with the mines of that town, honored the organization's founder and director, Sam Treloar, who was relinquishing his post to go to Los Angeles for the benefit of his health, for his long and outstanding services in developing the band until it became famous throughout the nation.

Speakers on that occasion observed that back in 1896 at the Democratic National Convention in Chicago which nominated William Jennings Bryan the band became so popular that it was called back four years later to the national convention in Kansas City, where Bryan was again nominated. It followed the nominee to Lincoln, Nebraska, and gained further acclaim through its serenading programs.

In his speech of acceptance—he was tendered a handsome traveling bag—Mr. Treloar said that it was “the friendship that members had each for the other and the spirit of devotion to the organization and their ardent love of music and Butte” which had made the band function so successfully through the years.

THE TURN of the DIAL

When the Taft-Hartley Bill was passed, many radio stations all over the United States dispensed with the services of live musicians, feeling that they would be protected by law. So it is with wholehearted commendation we mention one station which, far from taking advantage of discriminatory laws, is actually adding to the roster of live musicians at this time.

This is WNJR, station of the Newark Evening News, in Newark, New Jersey, which went on the airwaves late last month. For its opening ceremonies an orchestra of twenty members was engaged, and there is an orchestra of seven or more under contract for an entire year. We feel that the Newark News has chosen a most graphic way of proving its sincere intention of “reflecting the high cultural standards established throughout the years”, and “increasing its opportunities to serve the people of the state.”

Leonard Sharrow was soloist in the revival by Artur Toscanini with the N. B. C. Orchestra of Mozart's Bassoon Concerto. This was one of many interesting program innovations introduced by the Maestro during October, November, and the current month.

The performances of “Otello” at the 6th and 13th of December broadcasts of the N. B. C. were musical experiences such as one recounts to one's children, or better, reserves in one's memory for years untarnished even by comment. It was minutely prepared by the maestro, who heard from Verdi's own lips the directions for its performance. It was entered into by the singers and instrumentalists with a devotion and a concentration that congealed it into the perfect work of art. It was heard, by the audience present at the studio as well as by the great unseen audience, with a reverence which bespeaks the high standard of musical appreciation in America.

Ernest Ansermet, Switzerland's leading conductor, is to conduct four concerts with the N. B. C. Symphony next year, and one with the Dallas Symphony. On his trip to the United States—his first visit here since 1936—he will bring with him two new works, a Symphony Concertante by Frank Martin, a fellow-Swiss, and the Fifth Symphony which Bohuslav Martinu completed at Lenox, Massachusetts, the summer before last.

The First Concerto for Violin and Orchestra by the Polish composer, Jerzy Fitelberg, was given its American premiere by the violinist Nicolai Berezowsky with the CBS Symphony Orchestra directed by Frank Brief on the “Invitation to Music” broadcast December 7th.

The Philadelphia Orchestra began its fifth season of Saturday afternoon broadcasts over CBS December 13th.

The Rochester Philharmonic Orchestra is now being heard Wednesday evenings via WVET, Rochester, New York, a new station owned and operated by veterans only.

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Chamber Group

A professional woodwind quintet, one of the few of its kind in the Midwest, is beginning its second year at the University of Wichita. Says James Kerr, leader of the group, “We are particularly interested in putting on demonstrations of the various instruments before groups of young musicians because we feel that too few high school and junior college musicians are acquainted with the techniques and the possibilities of these instruments.”

Members of the organization are Howard Hagedahl, bassoon; Walter Wehner, clarinet; Robert Bays, French horn; Dorothy Feemster Terwilliger, flute, and Mr. Kerr, oboe.

INTERNATIONAL MUSICIAN

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Rainbow Gardens: A. J. Voss, Manager, Bryant, Iowa.
Rodeo Park and Amusement Promotions, Inc., and Harry Rein-doller, Wm. Pyle, Samuel Fisher, Pennington Heights, Pa.
Sai-A-Bar Gardens, Kansas City, Mo.
Summer Garden and Janet Webb, Gravenhurst, Ont., Can.
Sunset Park: Baumgart Sisters, Williamsport, Pa.
Terrace Gardens: E. M. Carpenter, Manager, Flint, Mich.
Woodcliff Park, Poughkeepsie, N. Y.

ORCHESTRAS

Coleman, Joe and His Orchestra, Galveston, Texas.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

AUBURN: Frazer, Whack
BIRMINGHAM: Sellers, Stan, Operator, Pineview Beach (Bessemer, Ala.), Sellers, Stan

ARIZONA

PHOENIX: Hooper, John, Newberry, Woody, Mgr., and Owner, The Old Country Club.
YUMA: Buchner, Gray, owner "349" Club, El Cajon.

ARKANSAS

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

CALIFORNIA

BAKERSFIELD: Charlton, Ned, Conway, Stewart, Cox, Richard
BENICIA: Rodgers, Edw. T.
BEVERLY HILLS: Mestuas, Paris
COMPTON: Vi-Lo Records
HOLLYWOOD: Alison, David, Birwell Corp., Dempster, Ann, Finn, Jay, and Artists Personal Mgt., Ltd., Gray, Lew and Magic Record Co., Kolb, Clarence, Morros, Boris, Patterson, Trent, Robitschek, Kurt, Universal Light Opera Co. and Ass'n.

Western Recording Co. and Douglas Venable, Wrightman, Neale

LOS ANGELES: Anderson, John Murray, and Silver Screa, Inc.
Crown Jewel Room, Mr. Jack Silverman, Harold Dimadale, Leonard Casteel, Karl Green and Harry Weiss, proprietors.
Dalton, Arthur Freeland, F. D., Al-Dean Circus Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.
Moore, Cleve Morris, Joe, operator, Plantation Club
Mosby, Curtis New Club Alabama, Curtis Mosby and M. E. Brandenberg.
Quodbach, Al, Manager, Granada Club.
Royal Record Co. Tomkins, Irvan "Van" Williams, Cargie Williams, Earl Wilshire Bowl
MANTECA: Kaiser, Fred
NORTH HOLLYWOOD: Lohmuller, Bernard
OCEAN PARK: Frontier Club and Robert Moran
OAKLAND: Moore, Harry, Morkin, Roy
ORLAND: Gates, C. W., Manager, Palace Dance Hall.
OROVILLE: Rodgers, Edw. T., Palm Grove Ballroom.
PALM SPRINGS: Hall, Donald H.
PERRIS: McCaw, E. E., Owner, Horse Folies of 1946.
SACRAMENTO: Cole, Joe, Leingsag, George
SAN DIEGO: Cotton Club, Benny Curry and Otis Wimberly, Miller, Warren Tricoli, Joseph, Oper., Playland.
Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).
SAN FRANCISCO: Bramy, Al, Brown, Willie H., Fox, Eddie, Rogers & Chase Co., Shelton, Earl, Earl Shelton Productions.
Teaner, Joe (Henry) The Civic Light Opera Committee of San Francisco; Francis C. Moore, Chairman.
Waldo, Joseph
SANTA ANA: Theo's Place, and Theo. Osborn
YREKA: Legg, Archie

CONNECTICUT

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

DELAWARE

DOVER: Apollo Club and Bernard Paskins, Owner
NEW CASTLE: Lemon, Ed
WILMINGTON: Allen, Sylvester, Kaye, Al

FLORIDA

CLEARWATER: Bardon, Vance
CORAL GABLES: Hirshman, George A., Hirshman Florida Productions, Inc.
DAYTONA BEACH: Estate of Charles Reese, Jr.
FORT MYERS: McCutcheon, Pat
HALLANDALE: Singapore Sadie's
JACKSONVILLE: Newberry, Earl, and Associated Artists, Inc.
MIAMI BEACH: Amron, Jack, Terrace Res. Beachcomber Club, Inc., Ned Schuyler, Proprietor.
Coral Reef Hotel Friedlander, Jack
Haddon Hall Hotel Hume, Jack
Leshack Max Macombe Club
Miller, Irving Shanghai Restaurant, and Max Caldwell, Employer.
White House Hotel, Leo Radoff, Mgr.-Dir.
Wit's End Club, R. R. Reid, Manager; Charles Levason, Owner.
Zanibar, Inc., and Ned Schuyler, Samuel Schuyler, and Harry Chibnik.

ORLANDO: Longwood Hotel, Maximilian Shepard, Owner.
Sunshine Club and D. S. Pryor
PANAMA CITY: Daniels, Dr. E. R.
PENSACOLA: Hodges, Earl, of Top Hat Dance Club.
Keeling, Alex, of National Orch. Syndicate.
National Orchestra Syndicate
RIVERA BEACH: Rivera Club, and Phil Rowe and Charlie Woodruff, Owners.
STARBUCK: Camp Blanding Rec. Center
Goldman, Henry
TAMPA: Junior Woman's Club
Pegram, Sandra Williams, Herman

GEORGIA

ATLANTA: Herren, Chas., Herren's Ever-green Farms Supper Club.
AUGUSTA: Kirkland, Fred J. W. Neely, Jr.
MACON: Lee, W. C.
SAVANNAH: Club Royale, and Al Renier, Owner.
Lawrence A. Thompson, Jr.
VIDALIA: Pal Amusement Co.

IDAHO

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

ILLINOIS

BLOOMINGTON: James R. McKinney
CHAMPAIGN: Robinson, Bennie
CHICAGO: Birb's Super Beer Co., Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468.
Children's Health & Aid Soc. Club Plantation, Ernest Bradley, Mgr.; Lawr. Wakefield, Owner.
Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.
Davis, Wayne Eden Building Corporation
Pine, Jack, Owner, "Play Girls of 1938".

FINE, JACK, Owner, "Victory Follies".
Fitzgerald, P. M., Manager, Grand Terrace Cafe.
Fox, Albert
Fox, Edward
Glen, Charlie
Gluckman, E. M. Broadway on Parade.
Hale, Walter, Promoter
Joe's Rhythmic
Markee, Vince
Mason, Leroy
Mays, Chester
Miller, R. H.
Moore, H. B.
Novash, Sarge
Rose, Sam
Stoner, Harlan T.
Taffan, Mathew
Platinum Blonde Revue
Taffan, Mathew, "Temptations of 1941".
Teicher, Chas. A., of T.N.T. Productions.
Thomas, Otis E.

EAST ST. LOUIS: Davis, C. M.
EFFINGHAM: Behl, Dan
KANKAKEE: Havener, Mrs. Theresa, Prop., Dreamland.
LA GRANGE: Haeger, Robert, Klass Club, LaGrange High School, Viner, Joseph W.
MT. VERNON: Plantation Club, Archie M. Haines, Owner.
PEORIA: Humane Animal Assn., Rutledge, R. M., Paul Streeter
POLO: Clem, Howard A.
QUINCY: Hammond, W.
ROCKFORD: Palmer House, Mr. Hall, Owner.
Trocadero Theatre Lounge White Swan Corporation
SPRINGFIELD: Stewart, Leah H., Manager, Club Congo.

INDIANA

AUBURN: Moose Lodge No. 566
ELWOOD: Yankee Club, and Charles Sullivan, Mgr.
EVANSVILLE: Adams, Jack C., Fox, Ben
PORT WAYNE: Dunwiddie, Jimmie
INDIANAPOLIS: Benbow, William and His All-American Brownskin Modelis, Gentry, James J., Richardson, Vaughn, Pine Ridge Follies, Wm. C. Powell Agency, Bookers' License No. 4150.
MARION: Horine, W. S., Idle Hour Recreation Club
NEWCASTLE: Mount Lawn Ballroom, Stanley W. Harding, Manager.
RICHMOND: Newcomer, Charles

IOWA

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

KANSAS

DODGE CITY: Graham, Lyle
KANSAS CITY: White, J. Cordell
LOGAN: Graham, Lyle
MANHATTAN: Stuart, Ray
PRETT: Lorel Club, L. W. Wisby, Owner; C. J. Clements, Manager.
TOPEKA: Mid-West Sportsman Assn.
KENTUCKY
LEXINGTON: Harper, A. C., Hine, Geo. H.

LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club
Shelton, Fred
OWENSBORO: Crisail, Joe, Owner, Club 71
PADUCAN: Vickers, Jimmie, Bookers' License 2611

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

MAINE

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

MARYLAND

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

MASSACHUSETTS

BILLERICA: One O One Club, Nick Ladoulis, Proprietor.
BOSTON: Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president, Grace, Max L., Mouson, George, Snyder, Samuel, Boston Amusement Co., Sullivan, J. Arnold, Bookers' License 150.
Sunbrook, Larry and his Rodeo Show, Walker, Julia Younger Citizens Coordinating Committee
CAMBRIDGE: Montgomery, A. Frank, Jr.
FAIRHAVEN: Skipper Restaurant, The
FITCHBURG: Bolduc, Henry
HOLYOKE: Levy, Bernard W., Holyoke Theatre.
LOWELL: Crowe, Francis X.
NEW BEDFORD: Rose, Manuel
NORTH WEYMOUTH: Pearl, Morey
REVERE: Della Forta, Joseph J., Rollaway Ballroom.
WILMINGTON: Blue Terrace Ballroom and Anthony Del Torto

MICHIGAN

BAY CITY: Walther, Dr. Howard
CERESCO: Smith, R. W., and Mar-Creek Inn.
BETHTON: Adler, Caesar, and Hoffman, Sam, Owners, Frontier Beach, Amstar Record Company
Bibb, Allen Bogals, Sam, Imperial Club
Briggs, Edg. M. Danick, James M.
Green, Goldman Johnson, Ivory
Kosman, Hymen San Diego Club, Nono Minardo.
Schreiber, Raymond, Owner and Oper., Colonial Theatre.
FLINT: Carpenter, E. M., Mgr., Terrace Gardens.
GRAND RAPIDS: Huhns, Jack
JACKSON: Paul Bacon Sports Ent., Inc.
LANSING: Norris, Elmer, Jr., Palomar Ballroom, Thoben, Gerry
MARQUETTE: Loma Farms, Mrs. Carl Tonello
SISTER LAKES: Rendezvous Bowl and Gordon J. Miller, Owner.
STURGIS: DeLuca, Albert, owner, Em & Al's (formerly White Bungalow)
TRAVERSE CITY: O-A-Ka Beach Pavilion, Al Lawson.
MINNESOTA
ALEXANDRIA: Crest Club, Frank Gosmer
BRIDGEMOOR: Foster, Floyd, Owner, Merry Miners' Tavern.
CAYLOR: Green, O. M.
RED WING: Red Wing Grill, Robert A. Nybo, Operator.
SPRINGFIELD: Green, O. M.
ST. CLOUD: Gen. Mike
ST. PAUL: Fox, S. M.
MISSISSIPPI
BILOXI: Joyce, Harry, Owner, Pilot House Night Club.
GREENVILLE: Pollard, Flenard
JACKSON: Perry, T. G.
MISSOURI
CAPE GIRARD: Glikson, Lorene, Moonglow Club
CHILLICOTHE: Hawes, H. H., Manager, Windmoor Gardens.
KANSAS CITY: Cox, Mrs. Evelyn, Equire Productions, Kenneth Yates, Bobby Henshaw, Thudium, H. C., Asst. Mgr., Orpheum Theatre.
LEBANON: Kay, Frank
POPPIAR BLUFF: Brown, Merle
ST. LOUIS: Caruth, James, Oper., Club Rhythmic, Cafe Societe, Brown Bomber Bar, D'Agostino, Sam
MONTANA
FORSYTH: Allison, J.
NEBRASKA
COLUMBUS: Moist, Don
EARNBY: Field, H. E., Mgr., 1733 Club
OMAHA: El Morocco Club, Florentine Cafe, and Vance & Sam Vecchio, Owners, Roux, Charles
NEVADA
ELY: Folsom, Mrs. Ruby
LAS VEGAS: Holtzinger, Ruby, Stacey, Milo E., Gordon, Ruth, Warner, A. H.
PITTMAN: Pittman Hotel, and Jimmy Coronas.
RENO: Blackman, Mrs. Mary

NEW JERSEY

ASBURY PARK: Richardson, Harry
White, William

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

CAMDEN: Towers Ballroom, Pearson Lemy
and Victor Potamkin, Mgrs.

CAPE MAY: Mayflower Casino,
Charles Anderson, Operator.

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

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

MONTCLAIR: Cox-Hay Corporation and Montclair
Theatre, Thos. Haynes,
James Costello,
Three Crowns Restaurant

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Ray DiCarlo.

NEWARK: Coleman, Melvin
Harris, Earl
Jones, Carl W.
Prestwood, William
Red Mirror, Nicholas Grande,
Prop.
Simmons, Charles
Stewart, Mrs. Rosemond
Tucker, Frank

NEW BRUNSWICK: Elldi, Jack

NORTH ARLINGTON: Petrusi, Andrew

NORTH BERGEN: Castle Club and Al Posner,
Prop.

PATERSON: Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino

PLAINFIELD: McGowan, Daniel

SEASIDE HEIGHTS: Hoffmann House, August C.
Hoffmann.

BOMERS POINT: Dean, Mrs. Jeannette
Leigh, Stockton

SUMMIT: Ahrens, Mitchell

TRENTON: Laramore, J. Dory

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

NEW MEXICO

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

NEW YORK

ALBANY: Bolghino, Dominick, Owner,
Trout Club.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Gobier, The

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

BRONX: Santoro, E. J.

BROOKLYN: Graymont, A. C.
Johnston, Clifford
Paine, James
Rosman, Gus, Hollywood Caf

BUFFALO: McKay, Louis
Nelson, Art
Nelson, Mrs. Mildred
Rush, Charles E.

EASTCHESTER: Starlight Terrace, Carl Dei
Tufo and Vincent P'rmi-
cella, Props.

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

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

GRAND ISLAND: Williams, Ossian V.

GREENFIELD PARK: Utopia Lodge

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

ITHACA: Bond, Jack

JAMESTOWN: Lindstrom & Meyer

LAKE HUNTINGTON: Green Acres Hotel

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

NEW LEBANON: Donlon, Eleanor

NEW YORK CITY: Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amusement Corp. of America
Baldwin, C. Paul
Rearubi, M.
Booker, H. E., and All-Ameri-
can Entertainment Bureau,
Broadway Swing Publications,
L. Frankel, Owner.
Calman, Carl, and the Calman
Advertising Agency.
Campbell, Norman
Caronia, A.
Chissarini & Co.
Club Baron
Cohen, Alexander, connected
with "Bright Lights".
Collectors' Items Recording Co.,
and Maurice Spivack and
Katherine Gregg.
Cotton Club
Crossen, Ken, and Ken Crossen
Associates
Currie, Robert W., formerly
held Booker's License 2595.
Davidson, Granville C.
Davison, Jules
Denton Boys
Diener & Dorskind, Inc.
Dubois-Friedman Production
Corp.
Evan & Lee
Fetchit, Stepin
Fine Plays, Inc.
Fotshop, Inc.
Fur Dressing & Dyeing
Salesmen's Union.
Clyde Oil Products
Gray, Lew, and Magic
Record Co.
Grisman, Sam
Heminway, Phil
Hirshman, George A., Hirshman
Florida Productions, Inc.
Kaye-Marrin, Kaye-Martin
Productions.
King, Gene,
Former Booker's License 3444,
Koch, Fred G.
Koren, Aaron
Le Fontaine, Leo
Leigh, Stockton
Leonard, John S.
Lynn, Alben
(also known as Arthur Lee)
Makler, Harry, Mgr.,
Folley Theatre (Brooklyn).
Masconi, Charles
McCaffrey, Neill
Mesorole, Ed. P.
Montello, E.
Moody, Philip, and Youth
Monument to the Future
Organization.
Mr. Rappaport
Murray's
New York Ice Fantasy Co.,
Scott Chailant, James Blis-
zard and Henry Robinson,
Owners.
Prince, Hughie
Regan, Jack
Rogers, Harry, Owner,
"Prisco Follies".
Russell, Alfred
Singer, John, former Booker's
License 3326.
Sondi, Mattie
South Seas, Inc.,
Abner J. Rubin.
Spotlite Club
Stein, Ben
Stein, Norman
Steve Murray's Mahogany Club
Strouse, Irving
Sunbrock, Larry, and His
Rodeo Show.
Superior 25 Club, Inc.

United Artists Management
Watson, Deek, and the
Brown Doo.
Wex & Leventhal, Inc.
Wilder Operating Co.
Wootahy, S.

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

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

ROCHESTER: Lloyd, George
Valenti, Sam

SABATOGA SPRINGS: Messrs. Stevens and Arthur L.
Clark.

SCENICTADE: Edwards, M. C.
Fretto; Joseph
Magill, Andrew
Budd's Beach Nite Klub or Cow
Shed, and Magnus E. Ed-
wards, Manager.
Silverman, Harry, owner,
Music Bar.

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

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

SYRACUSE: Feingold, Norman
Syracuse Musical Club

TROY: Desina, Manuel

TUCKAHOE: Birnbaum, Murray
Roden, Walter

UTICA: Burke's Log Cabin, Nick
Burke, Owner.

VALHALLA: Twin Palm Restaurant,
John Mast, Prop.

WHITE PLAINS: Brod, Mario
Hechris Corp., Reis, Les

YONKERS: Babner, William

LONG ISLAND (New York)

BAYSIDE, LONG ISLAND: Mirage Room, and Edw. S.
Friedland

FAR ROCKAWAY: Town House Restaurant, and
Bernard Kurland, Proprietor.

HINDENBURG: Fox, Frank W.

NORTH CAROLINA

CAROLINA BEACH: Economides, Chris

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

DURHAM: Gordon, Douglas, Promoter

PAYETTEVILLE: The Town Pump, Inc.

GREENSBORO: Fair Park Casino and
Irish Horan
Weingarten, E., Sporting
Events, Inc.

KINSTON: Course, E. P.
Parker, David

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

AERON: Doyle Basford
Pullman Cafe, George Subrin,
Owner and Manager.
Millard, Jack, Mgr. and Lessee.
Merry-Go-Round.

CANTON: Holt, Jack

CINCINNATI: Anderson, Albert,
Booker's License 2956.
Black, Floyd

Carpenter, Richard
Einhorn, Harry
Kolt, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Reider, Sam
Smith, James R.
Wunder Bar, James McPartridge,
Owner.

CLEVELAND: Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th St.
Dison, Forrest
Euclid 55th Co.
Manuel Bros. Agency, Inc.,
Bookers' License 3568.
Metropolitan Theatre
Salanci, Frank J.
Tutstone, Velma
Willis, Elroy

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

DELAWARE: Bellinger, C. Robert

ELYRIA: Corrish, D. H.
Elyria Hotel

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

PIQUA: Wintergarden Ballroom, and
Lee Sedgwick, Operator.

PORTSMOUTH: Smith, Phil

TOLEDO: Durham, Henry "Hank", Oper-
ator, Onyx Theatre Ballroom
Agency.
Dutch Village,
A. J. Hand, Oper.
Huntley, Lucius
Nightingale, Homer

YOUNGSTOWN: Einhorn, Harry
Reider, Sam

ZANESVILLE: Venner, Pierre

OKLAHOMA

ADA: Hamilton, Herman

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.

MUSKOGEE: Gutire, John A., Manager,
Rodeo Show, connected with
Grand National of Muskogee,
Oklahoma.

TULSA: Angel, Alfred
Deron, John
Gentry, Charles
Horn, O. B.
McHunt, Arthur
Moana Company, The
Shunatona, Chief Joe
Williams, Cargile (Jimmy)

OREGON

HERMISTON: Rosenberg, Mrs. R. M.

PORTLAND: Acme Club Lounge and A. W.
Denton, Manager.

SALEM: Oregon Institute of Dancing,
Mr. Lope, Manager.

PENNSYLVANIA

ALTIQUIPPA: Guinn, Otis

BERWYN: Main Line Civic Light Opera
Co., Nat Burns, Director.

BIRDSBORO: Birdsboro Oriole Home Assn.

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

CLARION: Birosco, J. E.
Smith, Richard
Rending, Albert A.

DEVON: Jones, Martin

DONORA: Bedford, C. D.

EASTON: Calichio, E. J., and Matino,
Michael, Mgrs., Victory Ball-
room.

Green, Morris
Jacobson, Benjamin
Koury, Joseph, Owner,
The Y. M. I. D. Club

FAIRMOUNT PARK: Riverside
Carnahan, Samuel Ottenberg, Pres.

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

MARSHALLTOWN: Willard, Weldon D.

MEADVILLE: Noll, Carl

MIDLAND: Mason, Bill

NEW CASTLE: Bondurant, Harry

PENNINGTON HEIGHTS: Amusement Promotions, Inc.,
and Harry Reindollar, Wm.
Pyle, Samuel Fisher, and
Rodeo Park.

PHILADELPHIA: Benny-the-Bums,
Benjamin Fogelman, Prop.
Bilcoore Hotel, and Wm. Clore,
Operator.
Bryant, G. Hodges
Buback, Carl F.
Cohn, Jack L., Bookers'
License No. 3537.
Davis, Russell L., and Trianon
Ballroom
DuPre, Rezie
Fabian, Ray
Garcia, Lou, formerly held
Booker's License 2620.
McShain, John
Philadelphia Gardens, Inc.
Raymond, Don G., of Creative
Entertainment Bureau, Book-
ers' License 3402.
Rothe, Otto
Stanley, Frank

PITTSBURGH: Anania, Flores
Ficklin, Thomas
Matthews, Lee A., and New
Artist Service, Bookers' Li-
cense 2521.
Reight, C. H.
Sala, Joseph M., Owner,
El Chico Cafe.

POTTSTOWN: Schmoey, Mrs. Irma

READING: Nally, Bernard

SLATINGTON: Walter H. Flick, Operator,
Edgemont Park.

STRAFFORD: Poinetta, Walter

UPPER DARBY: Wallace, Jerry

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

WILLIAMSPORT: Circle Hotel and James Pinella
Pennella, James

WORTHINGTON: Conwell, J. R.

RHODE ISLAND

EAST PROVIDENCE: Kogron, Chas.

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

PROVIDENCE: Allen, George
Belanger, Lucian

SOUTH CAROLINA

GREENVILLE: Bryant, G. Hodges
Goodman, H. E., Mgr.,
The Pines.
Jackson, Rufus
National Home Show

MOULTRIEVILLE: Wurrhman, Geo. W., Jr.

ROCK HILLS: Rolax, Kid

SPARTANBURG: Holcome, H. C.

TENNESSEE

CHATTANOOGA: Wonder Bar, and Ralph Miller,
Manager.

JOHNSON CITY: Burton, Theodore J.

NASHVILLE: Club Zanzibar, and Billie and
Floyd Hayes
Hayes, Billie & Floyd

TEXAS

AMARILLO: Cox, Milton

AUSTIN: El Morocco
Franklin, Tony
Williams, Mark, Promoter

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

FORT WORTH: Airfield Circuit
Bowers, J. W., also known as
Bill Bower or Gret Bower.
Carnahan, Robert
Coo Coo Club
Famous Door and Joe Earl,
Operator
Smith, J. F.

GALVESTON: Evans, Bob

HENDERSON: Wright, Robert

HOUSTON: Jetero, Oscar
Revia, Bouldin
World Amusements, Inc.
Thomas A. Wood, Pres.

KILGORE: Club Plantation
Mathews, Edna

LONGVIEW: Ryan, A. L.

PALESTINE: Earl, J. W.

PARIS: Ron-Da-Voo, and Frederick J.
Merike, Employer.

SAN ANGELO: Specialty Productions, and Nel-
son Scott and Wallace Kelton

SAN ANTONIO: Moore, Alex
Rocking M Dude Ranch and
J. W. Lee Leathy,
Thomson's Tavern, J. W. Leathy

TYLER: Gifflian, Max
Tyler Entertainment Co.

WACO: Cramer, E. C., Peacock Club
Peacock Club,
E. C. Cramer and R. E. Cas.

WICHITA FALLS: Dibbles, C.
Whately, Mike

VERMONT

BURLINGTON: Thomas, Ray

VIRGINIA

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

LYNCHBURG: Bailey, Clarence A.

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

NORFOLK: Big Truck Diner, Percy Simon,
Prop.

ROANOKE: Harris, Stanley

SUFFOLK: Clark, W. H.

WASHINGTON

MAPLE VALLEY: Rustic Inn

TACOMA: Dittbenner, Charles
King, Jan

WEST VIRGINIA

BLUESTEAD: Brooks, Lawson
Thompson, Charles G.

CHARLESTON: Club Congo, Paul Daley,
Owner.
Corey, LaBabe
Hargrave, Paul
White, Ernest B.

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

WISCONSIN

EAGLE RIVER: Denoyer, A. J.

GREEN BAY: Galt, Erwin
Franklin, Allen
Festley, Chas. W.

GREENVILLE: Reed, Jimmie

KESHENA: American Legion Auxiliary
Long, Maifida

LA CROSSE: Tooke, Thomas, and Little
Dandy Tavern.

MADISON:
White, Edw. B.
MILWAUKEE:
Weinberger, A. J.
NEOPIT:
American Legion,
Sam Dickerson, Vice-Com.
RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khoury, Tony
SHEBOYGAN:
Scilla, N.
STURGEON BAY:
Larscheid, Mrs. Geo., Prop.
Carman Hotel

DISTRICT OF COLUMBIA

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

HAWAII

HONOLULU:
The Woodland, Alexander
Asem, Proprietor.

CANADA ALBERTA

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

BRITISH COLUMBIA

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

ONTARIO

BRANTFORD:
Newman, Charles

CHATHAM:

Taylor, Dan

GRAVENHURST:

Webb, James, and Summer
Gardens

HASTINGS:

Batman, George, and
Averside Pavilion.

LONDON:

Seven Dwarfs Inn

PORT ARTHUR:

Curtin, M.

TORONTO:

Chin Up Producers, Ltd.,
Roly Young, Mgr.
Leslie, George
Local Union 1452, CJO Steel
Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM

QUEBEC

MONTREAL:
Auger, Henry
Beriau, Maurice, and La
Societe Artistique.

Danis, Claude

Daoust, Hubert

DeSaute, C. B.

Dioro, John

Emery, Marcel

Emond, Roger

Horn, Jack, Oper.

Vienna Grill

Lussier, Pierre

Sourkes, Irving

MONT TREMBLANT:

Mont Tremblant Lodge, and
J. B. Ryan, Owner.

QUEBEC CITY:

Sourkes, Irving

VERDUN:

Senecal, Leo

MISCELLANEOUS

Alberta, Joe
Al-Dean Circus, F. D. Freedland
Arwood, Ross
Aulger, J. B.,
Aulger Bros, Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
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).
Draustein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co."
Brugler, Harold
Brydon, Ray Marsh, of the
Doo Rice 3-Ring Circus.
Burns, L. L., and Partners
Carroll, Sam
Conway, Stewart
Coroncos, Jimmy
DeShon, Mr.
Eckhart, Robert
Farrance, B. F.
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzkee, Daniel
Foa, Jess
Foa, Sam M.
Freedland, F. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Follies Gay Parade
Greich, Joe C.
Greig, Wally
Grego, Pete
Gutire, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Horan, Irish
International Magicians, Produc-
ers of "Magic in the Air".
Johnson, Sandy
Johnson, Clifford
Kellon, Wallace
Kent, Tom (also known as
Manuel Blanke and Milton
Blake).

Keys, Ray
Kimball, Dude (or Romaine)
Kosman, Hyman
Larson, Norman J.
Levin, Harry
Mage, Floyd
Mathews, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Horse Follies of 1946.
Merry Widow Company, and
Eugene Haskell, Raymond
E. Mauro, Ralph Paonessa,
Managers.
Miller, George E., Jr., former
Bookers' License 1129.
Miquelon, V.
Moher, Woody (Paul Woody)
New York Ice Fantasy Co., Scott
Chalfant, James Blizard and
Henry Robinson, Owners.
Ouellette, Louis
Patterson, Chas.
Platinum Blood Revue
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"
Ross, Hal J.
Ross, Hal J., Enterprises
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgets
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Sunbrock, Larry, and His
Rodeo Show.
Taffan, Mathew
Temptations of 1941
Thomas, Max
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Williams, Cargile
Williams, Frederick
Woody, Paul (Woody Mother)

THEATRES AND PICTURE HOUSES

Arranged alphabetically
as to States and
Canada

MASSACHUSETTS

BOSTON:
E. M. Low's Theatre
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.

OHIO

CLEVELAND:
Metropolitan Theatre
Emanuel Stutz, Oper.

TENNESSEE

KNOXVILLE:
Bijou Theatre

VIRGINIA

BUENA VISTA:
Rockbridge Theatre

MARYLAND

HAGERSTOWN:
Rebasco, C. A., and Baldwin
Cafe.

MASSACHUSETTS

FALL RIVER:
Faria, Gilbert
METHUEN:
Central Cafe, and Messrs. Yana-
konis, Driscoll & Gagnon,
Owners and Managers.
Diamond Mirror
WORCESTER:
Gedymia, Walter

MICHIGAN

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

MINNESOTA

ST. PAUL:
Burb, Jay

MISSOURI

ST. JOSEPH:
Rock Island Hall

NEBRASKA

OMAHA:
Whitney, John B.

NEW JERSEY

ATLANTIC CITY:
Hotel Lafayette
CLIFTON:
Boeckmann, Jacob
JERSEY CITY:
Band Box Agency, Vince
Giacinto, Director
Ukrainian National Home

NEW YORK

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

NEW YORK CITY:
Sammy's Bowery Follies, Sam
Fuchs, Owner.

OLCOTT:
Olcotta Restaurant

OLEAN:
Rollerland Rink

ROCHESTER:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe.

STATEN ISLAND:
Lincoln Hotel

SYRACUSE:
Club Royale

YONKERS:
Polish Community Center

NORTH CAROLINA

KINSTON:
New Recreational Center
Parker, David
Shepherds Warehouse

OHIO

CONNEAUT:
MacDowell Music Club

LIMA:
Milano Cafe, and Frank Guan-
genti and Joe Guagenti,
Operators.

STREUBENVILLE:
Loyal Order of Moose, No. 1564

OKLAHOMA

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

PENNSYLVANIA

AMBRIDGE:
Marine Bar
BEAVER FALLS:
Maor Club
CARBONDALE:
Cetra Hotel (also known as
Aneca Nite Club).
CHESTER:
Ridley Township High School
and Band.
DUNMORE:
Arcadia Bar & Grill, and
Wm. Sabatelli, Prop.
Charlie's Cafe,
Charlie DeMarco, Prop.
ELYNN:
Rogers Hall, and Stanley
Rogers, Proprietor.

PHILADELPHIA:
Accacia Fraternity,
University of Pennsylvania.
Alpha Sigma Phi Fraternity,
University of Pennsylvania.
Beta Theta Pi Fraternity,
University of Pennsylvania.
Delta Kappa Epsilon Fraternity,
University of Pennsylvania.
Delta Phi Fraternity,
University of Pennsylvania.
Delta Psi Fraternity,
University of Pennsylvania.
Kappa Alpha Fraternity,
University of Pennsylvania.
Kappa Sigma Fraternity,
University of Pennsylvania.
Morgan, R. Duke
Phi Delta Delta Fraternity,
University of Pennsylvania.
Phi Epsilon Pi Fraternity,
University of Pennsylvania.
Phi Gamma Delta Fraternity,
University of Pennsylvania.
Phi Kappa Psi Fraternity,
University of Pennsylvania.
Phi Kappa Sigma Fraternity,
University of Pennsylvania.
Phi Sigma Delta Fraternity,
University of Pennsylvania.
Phi Sigma Kappa Fraternity,
University of Pennsylvania.
Psi Upsilon Fraternity,
University of Pennsylvania.
Sigma Nu Fraternity,
University of Pennsylvania.
Stanton Hall

PITTSBURGH:
Club 22
Flamingo Roller Palace,
J. C. Muzzi, Oper.
New Penn Inn, Louis, Alex and
Jim Pansarella, Props.

ROULETTE:
Brewer, Edgar, Roulette House
SCRANTON:
P. O. S. of A. Hall, and
Chas. A. Ziegler, Manager.

SOUTH CAROLINA

CHARLESTON:
Eisenmann, James F. (Bunk)

TEXAS

PORT ARTHUR:
DeGreece, Lenore

VIRGINIA

NORFOLK:
Panella, Frank J., Clover Farm
and Dairy Stores.

RICHMOND:
Cavalier Arena Skating Rink &
Dance Hall.

ROANOKE:
Kriech, Adolph

WEST VIRGINIA

CAMERON:
Loyal Order of Moose Club
CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Rink, Oper.
FARMONT:
Adda Davis, Howard Weekly,
Gay Spot
FOLLANSBEE:
Follansbee Community Center
PARKERSBURG:
Silver Grille, B. D. Hils-
Owner.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Ridley Township High School and
Band, Maude W. Sidorsky, Dir.,
Chester, Pa.

Wuerli's Concert Band, Chas. M.
Faulhaber, Director, Sheboygan,
Wis.

ORCHESTRAS

Baer, Stephen S., Orchestra,
Reading, Pa.

Bianchi, Al, Orchestra,
Oakridge, N. J.

Capps, Roy, Orchestra,
Sacramento, Calif.

Cargyle, Lee and His Orchestra,
Mobile, Ala.

Downs, Red, Orchestra,
Topeka, Kan.

Fox River Valley Boys Orch.,
Pardeeville, Wis.

Jones, Stevie, and his Orchestra,
Catakill, N. Y.

Kaye, John and his Orchestra,
Jersey City, N. Y.

Kryl, Bohumir, and his Symphony
Orchestra.

Lee, Duke Doyle, and his Orches-
tra, "The Brown Bombers",
Poplar Bluff, Mo.

Marin, Pablo, and his Tipica Or-
chestra, Mexico City, Mexico.

McArdle, James and his Orches-
tra, Jersey City, N. J.

Nevichols, Ed., Orchestra,
Monroe, Wis.

O'Neil, Kermit and Ray, Orches-
tra, Westfield, Wis.

Starrt, Lou and His Orchestra,
Easton, Md.

Van Bruntdt, Stanley, Orchestra,
Oakridge, N. J.

Welts Orchestra,
Kitchener, Ont., Canada

Young, Buddy, Orchestras,
Deville, N. J.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous

ARKANSAS

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

CALIFORNIA

BIG BEAR LAKE:
Navajo Ballroom, Harry Cres-
man, Owner.

SAN BERNARDINO:
Sierra Park Ballroom,
Clark Rogers, Mgr.

SAN LUIS OBISPO:
Seaton, Don

SANTA ROSA:
Austria's Resort, Lake County

CONNECTICUT

HARTFORD:
Bucc's Tavern,
Frank S. DeLuco, Prop.

TORRINGTON:
Vinnie's Restaurant and Vinnie
DiLullo, Proprietor.

FLORIDA

JACKSONVILLE:
Florida Hotel
Pier

KEY WEST:
Delmonico Bar, and Arturo Boza

MIAMI:
Columbus Hotel

MIAMI BEACH:
Coronado Hotel

PENSACOLA:
Marks, James B., and the
Esquire House
Martinez, and Jas. B. Marks

SARASOTA:

"400" Club
Bobby Jones Golf Club
Lido Beach Casino
Sarasota Municipal Auditorium
Sarasota Municipal Trailer Park
TAMPA:
Grand Oregon, Oscar Leon Mgr.

ILLINOIS

CHAMPAIGN:
Urbana-Lincoln Hotel

EUREKA:
Haecher, George

MATTOON:
U. S. Grant Hotel

STERLING:
Moore Lodge, E. J. Yeager,
Gov.; John E. Bowman, Sec.
Moore Lodge of Sterling, Mo.,
726
Rock Falls American Legion,
Post No. 902

INDIANA

SOUTH BEND:
St. Casimir Ballroom

IOWA

BOONE:
Miner's Hall

DUBUQUE:
Julien Dubuque Hotel

KANSAS

WICHITA:
Shadowland Dance Club

KENTUCKY

BOWLING GREEN:
Jekman, Joe L.
Wade, Golden G.

BROADSTOWN:
Masonic Hall

LOUISIANA

NEW ORLEANS:
Club Rocket
Happy Landing Club

WISCONSIN

DARLINGTON:
American Legion Hall

DURAND:
Kohler's Dance Pavilion

GRAND MARSH:
Patrick's Lake Pavilion,
Milo Cushman.

LOUISBURG:
Dresson's Hall

MADISON:
Village Hall

MANITOWOC:
Freddie Brick's Hall
Pebel's Colonial Inn

RICE LAKE:
Victor Sotop Dance Pavilion

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

DISTRICT OF COLUMBIA

WASHINGTON:
Star Duet Club,
Frank Moore, Prop.

CANADA ALBERTA

EDMONTON:
Lake View Dance Pavilion,
Cooking Lab.

ONTARIO

HAMILTON:
Hamilton Arena,
Percy Thompson, Mgr.

OTTAWA:
Avalon Club

FORT STANLEY:
Melody Ranch Dance Floor

WINFLEET:
Long Beach Dance Pavilion

QUEBEC

AYLMER:
Lakeshore Inn

MONTREAL:
Harry Feldman

MISCELLANEOUS

Al. G. Kelly-Miller Bros. Circus,
Obert Miller, General Manager

THEATRES AND PICTURE HOUSES

LOUISIANA

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
State Theatre

MICHIGAN

DETROIT:
Shubert Lafayette Theatre

MISSOURI

ST. LOUIS:
Fox Theatre

CANADA MANITOBA

WINNIPEG:
Odeon Theatre

SUSPENSIONS, EXPULSIONS AND REINSTATEMENTS

(Continued from page forty-one)

Pittsburg, Mass., Local 173—George Janis, Hazelton, Pa., Local 139—John Fallucci, Houston, Texas, Local 65—A. J. (Buddy) Del Mar, Roe De Jon, Morgan Hill, Michael De Rudder.

Joliet, Ill., Local 37—Emil Oreanic, Victor Pesavento, Joan Krohn, Gerald Krohn, Gordon Osmus, Robert Jensen, Thos. Wagner.

Madison, Wis., Local 166—Elmer Griffin, Robert Kaeher, Chau Baker.

Miami, Fla., Local 659—Wayne Novak, Robert B. Greenberg, Theodore L. Gardiner, Raymond A. Krause.

Milwaukee, Wis., Local 8—Frank Zepzeauer, Ralph Oleszak, Harold Kaiser.

Minneapolis, Minn., Local 73—James A. Swift, Harold O. Heiber, Arthur J. Brier, Frank P. Chermak, Jr., Harold G. Saunders, Dale Olinger, Vincent DiNino.

Montreal, Canada, Local 406—Kenny Ball, Anna Collechia, Milton Sherman, Herbert Keetch, Marguerite Lesage, Judith Carinov, Leo Lafond, A. G. McKenzie.

Newark, N. J., Local 16—Harold Ladell, Noel Stevens, Angelo Di Bella, Jos. Di Palma (Dec), Eddie Ransom, Helen Jungfer, Trygve Rydberg, Annette Di Vizio, James V. Rocco, William H. Nesbit, Howard Duke Anderson, Leroy Gaynor, Harold J. Rosenblum, Juan D'Alas, Wallace I. Curtis, William A. Griffiths, Emanuel Pfeiffer, George Gordon, Eileen Ellis.

New Brunswick, N. J., Local 204—James Winchester, Edward Hardy.

New Haven, Conn., Local 234—Jared A. Lewis, Bernard Lubitz (Buddy Lowell).

Niagara Falls, Ont., Local 298—James Bird, Harry Wrightman, Vance Hopkinson.

Norwood, Mass., Local 343—R. Burr, L. Bright, N. Sorrenti, E. Pagnini, L. Bedard, Sr., G. Bedard, Karl Larson.

Omaha, Neb., Local 70—Ken Eakin, Subby Galato, Jerr Herin, Ray Parsons, Don Rhoads, Kenneth Turner, Sam Firtmutter, Dale Thompson, Ross Nichols, Sam Castro, Louise S. Davis, Sterling Gragin.

Peoria, Ill., Local 26—Kenneth W. Taylor, Louis J. Caruso, Robert F. Paul, H. Russell Graham, Earl H. Hamilton, Florence Davis Gerard.

Pittsburgh, Pa., Local 60—Jos. E. Downing, Best M. Kessler, Gene Perry.

Roselle, N. J., Local 151—Edward O'Connell, Harvey Schekler, Max Liptrap, Paul Di Nizio, Karl Klingler.

Reading, Pa., Local 135—John C. Garvey, Edw. B. Johnson, Jr.

St. Cloud, Minn., Local 536—Emanuel Kappiah.

St. Paul, Minn., Local 30—Marvin E. Wells, Robert E. A. Lee, Charles S. French, Charles Delps, Henry M. Moore, Daniel W. Whipperman, Earl G. Pierce, Quentin D. Hartwick, Arne T. Markusen, Harland A. Holman, George H. Johnson.

San Antonio, Texas, Local 23—Noah Carter Hatley, Ha. Tenyson, Marvin Kaplan, Ralph Shiller.

Sanis Rosa, Calif., Local 30—Oscar D. Frazier, Theo. A. Massie, Eugene F. Peik, Harold J. Armstrong, Guy D. Capman.

Seattle, Wash., Local 76—Earl F. Hastings, Evan E. Mattice, Cleo H. Kent, Degland Knealy.

Spokane, Wash., Local 105—Don Greif, C. D. Babcock, Jean Heath, Jack Cothrow, Cecil E. C. Frank Bisbey, Hugh Orvind, Aleta-ferne Nutting, Jem McLachlan, Arrian Peterson, McGavran, Ed. Lagson, Harry Becker.

Tampa, Fla., Local 721—Bob Shoun.

Toronto, Canada, Local 149—Nathan Green, Walter Gurd, E. A. Hancock, E. H. Houston, D. Humble, A. W. Key, A. Kitchen, Beth Lipkin, S. Mason, Doug. Offitte, Henry Linder, J. Pataki, David Pepper, Roy Rieley, Carman F. Smith, Stan Skurdelis (Dallas), Clifton H. Stewart, Jerry Toth, Raymond Gould, Rudy Toth, Eric Zentzer.

Tulsa, Okla., Local 94—Eddie Green.

Uniontown, Pa., Local 596—Ralph Grimesand, James Ainsley, Oliver Fudala.

Utica, N. Y., Local 51—Larry Kelly, Thomas M. Norman, John C. Ingersoll, Charlie Black, Leo Fleischman, Robert E. Day, Louis Rajchel, Ray Deller, Frank B. Carmide, John Garco, Beasie Bannigan Stewart, Howard Miller, John Polera, Ray Snyder.

Walla Walla, Wash., Local 501—Jack Schell.

Wausau, Wis., Local 480—Fred Klokow, Florence Curtis, John Smith.

Wichita, Kan., Local 297—Ernest A. Gerardi, A. Lyle Dilley.

WANTED

WANTED—Harp, will pay cash; address K. Attl, 1003 Bush St., San Francisco 9, Calif.

WANTED—Fine violin such as Strad., Guadagnini, Bergonzi, etc.; the price is no object; write at once, Chester Cheiro, 1277 Westwood Ave., Columbus, Ohio.

WANTED—Girl musicians, travel, union, steady; give age, height, weight, reference. George Bird, 405 Leader Bldg., Cleveland, Ohio.

WANTED—Chinese gong, 48 inches or in that neighborhood, with very deep and resonant tone; cathedral chimes two inches or over in diameter of each chime; large pedal Tympanal drum. Emil A. Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.

WANTED—Symphony orchestra library of authentic editions, separate works or entire library. Please write North Carolina Symphony, Box 1111, Chapel Hill, N. C.

WANTED—A good bass cornet or older model Beson, Vega or Boston 3-star, low pitch, at reasonable price. Emil Nordgren, Astell, Neb.

WANTED—Jacques Albert Bb Boehm system clarinet; must have three days' trial; will pay big price for good instrument. Send COD to George W. Smith, 4534 Atoll Ave., Van Nuys, Calif.

WANTED—BBb Sousaphone with case, in good condition. Arnold E. Hagen, 213 South Minnesota Ave., Sioux Falls, S. D.

WANTED—Complete set 1. Bille Nuovo Metodo Studies for double bass, published by G. Ricordi & Co.; Italian publication. Harry S. Fischer, 307 High St., Hanover, Pa.

AT LIBERTY

AT LIBERTY—Harpist, female, age 22, desires symphony, opera or hotel work, preferably in warm climate; excellent training, nice appearance. Write Harpist, 232 Pine St., Hamburg, Pa. Phone 9051.

AT LIBERTY—A-I colored organist desires position in theatre, lounge, bar, etc.; 21 years' experience; go anywhere except South; member of Local 802, New York City; available immediately. Reginald Smith, 105-14 32nd Ave., Corona, L. I. Phone Illinois 7-3218.

AT LIBERTY—Hammond organist, long experience restaurant, lounge work, best places; now working busy South Jersey spot; desire in locate in Essex County, N. J.; large library; thoroughly reliable, union; Box 7, International Musician, 39 Division St., Newark 2, N. J.

AT LIBERTY—Ace arranger, experience with radio, theatre, bands and music publishers; will work by correspondence. Bernard Goldstein, 93 Jefferson Ave., Chelsea 50, Mass.

AT LIBERTY—Pianist, member Local 802, New York, seek resort hotel job; all-around pianist, concert, dance, show; Lakewood, N. J., preferred. Harry L. Forman, Mansfield Hall Hotel, 226 West 50th St., New York 19, N. Y.

AT LIBERTY—Excellent clarinet-saxophone player desires to locate permanently; thoroughly experienced concert, show and dance; familiar office routine and correspondence, or light factory work; sober and reliable. Write Harry Berk, % Kean, 831 Gerard Ave., New York, N. Y.

AT LIBERTY—Well trained pianist, 21, single; Local 406; classical preferred; experienced accompanist as well as soloist; distance no objection. Write Maurice De Kinder, 10724 Emile St., Montreal 12, Canada.

AT LIBERTY—Violinist, Local 802, wishes to locate as side man with a small tenor or thumba band; plays maracas and fake most anything; N. Y. City or vicinity; good appearance. Violinist, % Mrs. Mischke, 4629 Furman Ave., Bronx, N. Y.

AT LIBERTY—Tenor and clarinetist, 23, six years' professional experience; good reading section man, but prefer combo hotel and club work; "scat" sing a little; car, will travel; union; give prospective salary and bookings; available on two weeks' notice. Write Glen McCoy, P. O. Box 868, Plant City, Fla. Phone 240.

AT LIBERTY—Society drummer, 10 years' experience, read and cut shows; have timbales; will travel; age 25; sober, dependable, excellent appearance; member Local 802, Norman Cogan, 45-17 43rd St., Sunnyside, N. Y.

FOR SALE OR EXCHANGE

FOR SALE—J. B. Vuillaume violin, No. 84, Paris, 1827; characteristic example of his early period; master's signature inside; certificate, documents, photographs by Wurliizer. With literature regarding instrument upon request. Isador Berger, 165 East Ohio, Chicago, Ill.

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

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

FOR SALE—Selmer bass clarinet, full Boehm, double octave key, new condition, in case; Selmer Eb clarinet, plain Boehm, new condition. John Zuro, 2449 South Monroe St., Arlington, Va.

FOR SALE—Only genuine Gasparo da Saldo double bass in country, 350 years old, velvet toned; west of Big Orchestra to Boston Symphony, 1890; n. n. Hillbrand estate; price \$2,000. Mrs. J. D. Hillbrand, 930 Cheyenne Blvd., Colorado Springs, Colo.

FOR SALE—G. ... violin, \$600; German double bass, \$225; ... other violin, \$100; Stradivari copy, \$100, 43 other stringed instruments; special price for lot. Hillbrand estate, Mrs. J. D. Hillbrand, 930 Cheyenne Blvd., Colorado Springs, Colo.

FOR SALE—Violin, Sebastian Klotz, 1700 period, one old tone; pronouned genuine by good men; with case and bow for \$100.00 on approval. C. S. Rodger, 3800 No. Queen Ave., Minneapolis, Minn.

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

FOR SALE—Cellos, Claude Pierry, 1710; Edward Withers, London; cello bows, Dodd, Lamy, Joseph Voirin, Tubbs, Gutter and others; prices on request. Joseph Pepe, 1439 West Fifth St., Brooklyn 4, N. Y. ES 6-5296.

FOR SALE—Selmer (Paris) Eb alto clarinet, single automatic octave key, covered finger holes; Selmer sterling silver flute; both late models, like new. Maurice Reinhart, 1598 1/2 Central Ave., Dubuque, Iowa.

FOR SALE—Buffet bassoon, improved French system, 22 keys; was played in Boston Symphony; excellent condition; \$250.00 COD, three days trial. A. L. Goodrich, 208 Silver St., Greenfield, Mass.

FOR SALE—Bassoon Buffet, French conservatory system, excellent condition, \$300.00. Frank Whitman, 109 Waumbek St., Roxbury, Mass. Tel. Highlands 2-9113.

FOR SALE—Buffet clarinet, like new, articulated G sharp, \$150.00; Conn oboe and case, like new, Plateau system, \$200.00. Percy Pyroose, Apt. 906, 325 West 45th St., New York, N. Y.

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

FOR SALE—Set blue silver Leedy drums, base, snare, two tom-toms, cymbals, high hat cymbal, Temple blocks, cber cases, chair, \$200.00. Rita Semard, 101 Cherry St., Punxsutawney, Pa.

FOR SALE—Selmer (Paris) balanced action alto and tenor saxophones, each one carefully tested by Merle Johnston and Cecil Leeson; both in Tray-Pak combination cases and heavy zipper case covers; like brand new in 29,000 series; perfect in every way; each set and complete outfit, \$440.00. Robert "A" clarinet, plain Boehm (17-6), no cracks, no checks, made in the original Paris factory by the elder Robert. In double case, an artist's instrument; complete, \$140.00. R. Raymor, Nomar Bldg., Wichita 4, Kansas.

FOR SALE—Collection of concert orchestra music (some foreign numbers); cornet solos; 45 numbers made into books for band (some foreign numbers); teachers' books for beginners' band. For information write Lora A. or Nettie Reiter, 3206 Holmes St., Kansas City 3, Mo.

FOR SALE—Mirrored spinet style Ludwig piano, \$375.00, like new; Schirmer's galaxy of orchestra music, over 230 used sets, \$75.00. Call after 6 P. M. GR 7-0581 (New York).

FOR SALE—Orchestra concert library, 1,000 numbers comprising overtures, fantasies, grand opera selections, suites, concert waltzes, dances, ballets, large and small galaxy editions, marches, operetta and show selections, characteristic and miscellaneous music; value \$1,500; will sacrifice; list furnished. William J. Berger, 300 Stratford Ave., Pittsburgh 6, Pa.

FOR SALE—Conn Flugel horn, Bb, late model, brass lacquer finish; complete with case, etc.; excellent condition, \$75.00. George C. Foster, 8105 South Dorchester Ave., Chicago 19, Ill. Telephone: South Shore 8011.

FOR SALE—Violins, large collection, Neuner, Comstock, Gemunder, Hyde, Jukes, Daboll, Hopf, Dolling, Palumbo, Holmdale, Jozak, Techler, Kreuzler, Tully, Bryant, Glass; also a Colim-Mezia viola. Anthony Fiorillo, 171 Ward St., New Haven, Conn.

FOR SALE—Accordion, 120 bass, also 48 bass, both in fine condition, with carrying case; pre-war; half-price. George Smolen, 2234 Ryer Ave., Bronx 57, N. Y.

FOR SALE—Serpent, Opficleide, Vielle or burdy-gurdy (not grind organ), 200 and 300 years old; perfect condition; all for \$200.00. Theo Marc, 12026 Wicks St., Roscoe, Calif.

FOR SALE—Library of standard concert music for full orchestra; suites, classics, intermezzi, overtures, grand opera selections, etc; about 100 numbers. J. Lenzberg, % Local 802, A. F. of M., 1267 Sixth Ave., New York, N. Y.

FOR SALE—Genuine Joannes Baptista Havelka violin; also portable P. A. system, Stromberg-Carlson 35-watt mike stand, two speakers; make offer. A. J. Furcha, Mecklenburg, N. Y.

FOR SALE—Italian harp, bass violin, cathedral chimes, trumpet valve, trombone, baritone horn, Eb tuba, Chinese gongs, tenor banjo guitar, 12-string mandolin, Vega tenor lute, musical novelty washboard, bulb horns, etc. Emil A. Dobos, 2717 1/2 Hargis Ave., Norwood, Ohio.

FOR SALE—One bass clarinet and one Eb clarinet in very excellent condition; Albert system; bass clarinet is almost new, German made, goes to low D; Eb clarinet, French make; both without cases. John Youshkoff, 18 West 85th St., New York, N. Y.

FOR SALE—Ray student marimba, 2 1/2-octave, used 18 months, excellent condition, \$45.00. Ralph Blackburn, Box 5, Hopedale, Ohio. Phone 25.

FOR SALE—Pair Paris Selmer saxophones, Eb alto, in splendid condition, clean; Bb soprano, new condition, with case and accessories; both \$300.00. W. A. Zambella, 4750 Meadow Road, Norfolk 2, Va.

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