

Journal of the American Association of Musicians of the United States and Canada



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OF THE UNITED STATES AND CANADA

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**INTERNATIONAL MUSICIAN**



# Symphonic Sidelights

## SPECIAL CONCERTS

THE TULSA Philharmonic presented two children's concerts on November 22nd, the first at 1 P. M. for fifth and sixth-grade students and the second at 3 P. M. for junior and senior high school students. Some 5,600 students heard the concerts which were conducted by H. Arthur Brown . . . The opening Winter Pop Concert of the Buffalo Philharmonic Orchestra, directed by its new assistant conductor, Henry Aaron, consisted of works by Viennese composers . . . The Minneapolis Symphony Orchestra will lend especial significance to the Christmas season with a complete performance of Handel's "Messiah," on December 22nd . . . A special Christmas concert by the Inglewood (California) Symphony includes a performance of Prokofiev's "Peter and the Wolf" . . . A "Drive-In Pops," presented by the Austin (Texas) Symphony Orchestra, November 13th, was held in the town's Drive-In Theatre. The price of admission was \$1.50 per car, wagon or mule train. After parking a conveyance in the stalls used for the movie performances, occupants hooked up to individual loudspeakers to hear Sibelius' "Finlandia," Bizet's "L'Arlesienne Suite No. 2" and Strauss' "Emperor Waltz." Carrying out the note of informality, the orchestra was attired in blue jeans . . . The Royal Conservatory Symphony Orchestra of Toronto gave the first of its new children's programs October 15th. These are designed as group-participation sessions for children aged six to twelve . . . The newly organized Clarksburg Symphony Orchestra, under the direction of Eugene Jose Singer, performed Handel's "Messiah" at its December 5th concert . . . Holst's "Christmas Day" will be presented at the Nashville Symphony's Christmas program December 20th . . . In a concert November 13th, sponsored by the Recording and Transcription Fund, The Little Symphony of Worcester, Massachusetts, presented Dittersdorf, Mozart and Schubert symphonies as well as works by the American composers Anderson and Gould.



Eugene Jose Singer

## SOLOISTS

Rudolf Firkusny was soloist with the Dallas Symphony Orchestra on November 20th. He gave the first performance anywhere of Bohuslav Martinu's Concerto No. 3 for Piano and Orchestra. The orchestra's new conductor is Walter Hendl . . . Rachmaninoff's Piano Concerto No. 2 was presented by Joseph Battista as soloist with Tulsa Philharmonic Orchestra (H. Arthur Brown, conductor) at their opening concert this fall . . . Jesus Maria Sanroma was another pianist to figure in the November concerts. He played the Tchaikovsky Concerto in B flat minor with the Duluth Symphony Orchestra on November 18th . . . Jacques Abram was piano soloist with the New York Philharmonic-Symphony November 26th, giving the Britten Piano Concerto its first performance in America . . . Violin soloist with the Minneapolis Symphony Orchestra in its November 11th concert was Rafael Druian, until recently concert master of



Rudolf Firkusny

the Dallas Symphony Orchestra and now serving in that capacity with the Minneapolis Symphony . . . Rudolf Serkin played Brahms' Second Piano

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Concerto in B flat major with the Cleveland Orchestra, George Szell conducting, at the concerts of November 24th and 26th . . . E. Power Biggs was the guest organist when Handel's Concerto for Organ and Orchestra was presented by the Evansville (Indiana) Philharmonic Orchestra November 7th. George Dasch is the orchestra's conductor . . . The January 10-11 concerts of

the Eric Philharmonic Orchestra will feature Marjorie Bernstein, concert mistress, and Dr. Herbert Neurath, Assistant Conductor, in the Mozart Symphony Concertante . . . Wanda Landowska was harpsichord soloist with the New York Philharmonic-Symphony November 17th and 18th. She was heard in Poulenc's Concert Champetre for Harpsichord and Orchestra . . . When

she sings with the New Jersey Symphony in February Maria Jeritzka will introduce two songs dedicated to her by Richard Strauss . . . Donna Grescoe was violin soloist with the Town of Babylon Symphony Orchestra at its concert December 9th in Lindenhurst, Long Island . . . Adolphe Menjou was narrator in Prokofiev's "Peter and the Wolf" when it was performed by the San

Antonio Symphony Orchestra November 26th.

#### NEW WORKS AND REVIVALS

Norman Dello Joio's new Concertante for Clarinet and Orchestra was played with Artie Shaw as soloist with the Dayton Philharmonic Orchestra November 3rd. On December 18th Mr. Shaw will play it with the Cleveland Orchestra . . . A local premiere, Gretry's Six Dances from "La Rosiere Republicaine" was presented by the Charleston Symphony Orchestra, Antonio Modarelli con-



Norman Dello Joio

ductor, at their opening concert . . . George Szell revived "Overture to a Drama" by the Cleveland composer, Arthur Shepherd, at the concert of the Cleveland Orchestra December 1st . . . The Babylon Symphony Orchestra (town of Babylon, Long Island) will give the first performance of Felix Deyo's "Lyric Symphony" on December 8th in Lindenhurst High School Auditorium.

#### FAR AFIELD

Howard Shanet, young American conductor on the music faculty of Hunter College, will be assistant to Dr. Serge Koussevitzky on the latter's tour of Cuba, Israel, Italy, Belgium and France extending from January to June, 1950 . . . For the first time in the annals of French music an American Negro led the major symphonic orchestras of France when the well-known conductor, Dean Dixon, initiated a series of three concerts in Paris December 5th. On that date he directed the Radio Symphonique Orchestra, and on December 13th the Paris Conservatory Orchestra at the Salle Pleyel. For the third concert he will lead the Orchestra Nationale under the auspices of the Society for Forgotten Music. This will take place shortly before Christmas.

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# Affairs of the Federation

## For the Information of All Members:

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

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

to his membership, even though many actors in the past few weeks have shown their desire to join the A. F. of M.

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

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

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

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

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

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

## Resolutions Referred to President Petrillo for Action at the Convention Last Summer

### Resolution No. 33

WHEREAS, The "Code of Ethics" as adopted jointly by the Music Educators National Conference, the American Association of School Administrators and the American Federation of Musicians, has greatly facilitated the Locals in combating the use of school bands and orchestras in non-scholastic activities, and

WHEREAS, At present the Code is renewable annually, necessitating the printing of it each year due to the changing of the date in the last paragraph, and

WHEREAS, It is up for renewal in July, 1949, therefore,

BE IT RESOLVED, That President James C. Petrillo take under advisement the placing of the "Code of Ethics" in force and effect for a period of five (5) years, with a proviso that the aforementioned groups may come together for the purpose of revision if the necessity arises.

The Federation would like to reserve the right to change or improve the Code of Ethics if deemed advisable. Therefore, we prefer to continue the Code indefinitely rather than be committed to a five-year period. If some time in the future we find it more advantageous to sign for a five-year period, we shall do so.

### Resolution No. 36

WHEREAS, Many traveling band leaders do not contact the local secretary upon arrival, and

WHEREAS, Their usual excuse is that they do not have the name and address of the local

secretary and do not know how to communicate with him, therefore,

BE IT RESOLVED, That all licensed bookers be instructed by the Federation to put the name, address and telephone number of the local secretary on all copies of contracts sent to the leader of the band playing the engagement.

No action by the President's office was necessary on the above resolution, inasmuch as the subject matter thereof was disposed of through the adoption of Resolution 70 by the Convention.

### Resolution No. 81

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

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

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

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

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

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

This resolution has been referred by the President to Treasurer Steeper. The Treasurer will publish his full report in the *International Musician*.

(Continued on page nine)

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DECEMBER, 1949

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## RESOLUTIONS

(Continued from Page Seven)

### Resolution No. 32

WHEREAS, The amount of rental for our three offices equals \$17,349.96 per year, and

WHEREAS, Many of the Locals have wrestled with this problem locally and some have found it advantageous to own a building of their own, and

WHEREAS, Added prestige is obtained by having permanent, self-owned headquarters, and

WHEREAS, Other incidental expenses such as telephone, telegraph, postage, traveling expense, office supplies are greater when three separate offices are maintained, and

WHEREAS, A resolution to consolidate the three offices in one location has been introduced and considered by last year's Convention, and

WHEREAS, A study of the financial statement and suggestions that Convention costs be curtailed, indicates that all possible retrenchment on expenditures should be instituted, therefore,  
**BE IT RESOLVED,** That a study of the feasibility of building or purchasing a building to house our national headquarters in the most desirable city be made, and that this study be made by a committee appointed by the President, because he is in the best position to visualize our needs, and,

**BE IT FURTHER RESOLVED,** That this committee report its findings to the next Convention.

### Resolution No. 43

WHEREAS, It is the ambition of every Local of this Federation to either purchase or construct a building in which to establish permanent headquarters for their offices and also for meeting place for their membership both for business and entertainment purposes.

WHEREAS, Many Locals have achieved this goal either through their own initiative and choice—others being forced to do so due to being evicted from rented quarters, desiring additional or more adequate space or other reasons perhaps beyond their control.

WHEREAS, This Federation is now over fifty years old and it could be described as one "without a home."

WHEREAS, All executive and administrative offices comprising the parent organization are

situated in three separated localities, i. e., New York, Newark and Boston—all are housed in costly rented space. The security of these executive quarters possibly is by lease, the termination of which can or could possibly be effected by certain legal procedure or transfer of ownership.

WHEREAS, The Federation is continually growing both in membership and the problems affecting this increased membership and the music profession are becoming more diversified. This expansion demands more supervision and will no doubt continue to increase. Additional facilities were recently acquired to house the Supervisory Staff of the Recording and Transcription Fund. These added quarters are now isolated from the President's headquarters.

WHEREAS, It is generally accepted that separation of Executive and Administrative forces is not conducive to economical and efficient operation.

WHEREAS, The purpose of this resolution



Secretary Leo Cluesmann and (right) Treasurer Harry J. Steeper congratulating each other on the breaking of the ground for the new building.

is to recommend that "ground work" legislation be enacted for the American Federation of Musicians to become a "Home Owner" either through purchase or construction of a suitable building that will provide adequate and modern facilities for all Executive, Administrative Office, staffs, conference rooms, etc. Such a building that will indicate the stability of this Federation and an everlasting monument to the founder and President for fifty years, Joe N. Weber, and our now great President James C. Petrillo.

WHEREAS, Many advantages as well as disadvantages will present themselves in a venture of this magnitude but certainly when a thorough analysis is completed the advantages will be in the majority and the savings attractive. Therefore,

**BE IT RESOLVED,** That the President be authorized to appoint and establish a "Building Committee" composed of the President, Secretary, Treasurer and three (3) additional members approved by the Executive Board.

The duties of said Committee will be to conduct a complete survey of space and facilities required to house all Executive and Administrative offices and staffs, the possible savings that could be effected by consolidation and centralization of these offices and staffs, advantages or disadvantages found in their investigation and other details pertinent to the subject.

Committee's report to be submitted to the President and Executive Board for perusal and approval.

Complete report to be submitted to the next Convention.

Committee with approval of Executive Board to be empowered to enter into an option agreement should an offer present itself prior to the next Convention.

No final purchase or action to be taken without approval of a Convention.

Resolutions 32 and 43 are considered together.

The Committee recommends referring them to President Petrillo.

The report of the Committee is adopted.

Action on the above resolutions was reported in complete detail in the minutes of the last meeting of the International Executive Board, on page 30 of the November, 1949, issue of the *International Musician*.

## NEW OFFICE FOR SECRETARY AND TREASURER

At the Chicago Convention in 1944 the Finance Committee included in its report a recommendation that the International Executive Board consider the feasibility of housing the office of the Treasurer with that of the Secretary. Due to building conditions and the lack of available office space, it was not possible to comply with the recommendation until the present time.

A two-story building is now being constructed at the corner of Mt. Pleasant Avenue and Gouverneur Street in Newark, N. J. The building—covering 50 by 80 feet—will be completely air-conditioned and air-lighted on all sides. Secretary Cluesmann's office will be on the



first floor and Treasurer Steeper's on the second.

The plans were drawn up by William E. Lehman, architect, of the city of Newark.

It is expected the building will be ready for occupancy approximately on April 1st, 1950.

The photograph at the left shows Secretary Leo Cluesmann and Treasurer Harry J. Steeper breaking ground for the new building. At their left is Jack Lowe, building contractor; behind them (left) Fred Braidenschach, realtor, and (right) William O'Neal, Superintendent of the Printing Plant; and to their right, Fred Hochstuhel, Assistant to the Secretary.

# Good Cheer to All!

*If a musician is not totally incapacitated, out of the running, permanently retired, he will be playing his instrument in dance hall, church, concert auditorium, lodge or grange during the Christmas holidays. For this—a time of relaxation and festivity to most—is a period of peak employment to musicians, since they provide the stuff of which festivity is made, since their product is as much a part of Christmas as the season's holly and gifts and good-will. So the good old Christmas wish extended to musicians in dance and concert bands, in symphony and theatre orchestras, at keyboard, at console, on podium, on parade, bears special overtones: May every day be Christmas throughout the year!*

## MUSICIANS' GIFT

*What will you give for Christmas, then?  
A tinselled tree or soldiers ten?*

*A ribbon gay, a flower, a book?  
What are you giving? Let me look!*

*There underneath the cedar bough,  
Is that your Christmas present, now?*

*A scarf for sister, slippers red,  
Or lamp to shine above the head?*

*What are you giving—you and you,  
To do as all musicians do?*

*We're giving book or flower that greets,  
Gadgets and knick-knacks, toys and sweets,*

*We're sending cards for happy living,  
But that is not the best we're giving.*

*This gift's not set beneath the tree,  
Not wrapped and signed "To you from me."*

*We give the single phrase that's heard  
As through harsh noise one hears a bird.*

*We give the dance tunes, gay and sweet,  
That bring the couples to their feet.*

*We give the sweeping chord, the trill,  
That sings across the heart that's still.*

*We give the symphony, the song  
That carries burdened lives along.*

*We give the band's full-throated shout,  
Rounding the corner—All folks out!*

*We give the chorus sounding clear  
As if to bring the heavens near.*

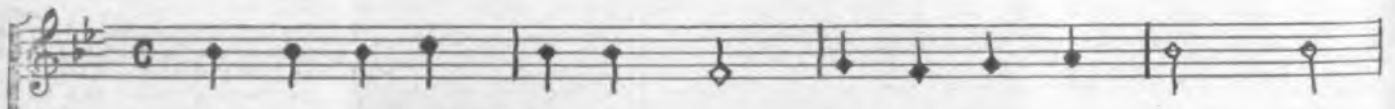
*We give the gentle serenade  
Played as the heart's own strings are played.*

*We give the old refrain that brings  
Back dear but half remembered things.*

*We give the lullaby once heard  
In manger while a small Child stirred.*

*Better than gift of book or toy,  
We give itself—the Christmas joy!*

—H. S.



Bring me flesh and bring me wine Bring the pine logs hith - er

# Daumier's Musicians

Honore Daumier, French caricaturist and painter, portrayed with good tempered satire the comedy—and the pathos—of the musician's life in mid-nineteenth century France. Often hard up himself, he realized how precarious a time the musicians had, and his humor is mixed with sympathy. His attitude toward the pretentious amateur, however, is not so jolly. The captions under the pictures below are translated (sometimes freely) from Daumier's French.



The last surviving performer on the Basque tambourine, an instrument whose origins are lost in the dim mists of antiquity.



Oldtimers, now strolling street performers, who in their day got "honorable mention" at the Conservatory.



Band music for an oldtime lottery opening (Under Napoleon III state lotteries were frequent, opened with fanfares.)



The accordion, called "a blow" to music (Daumier's term is "soufflet"—at once a bellows and a blow).



Parade of the traveling montebanks (who performed with the carnivals in the suburbs of Paris and in the provinces braving the wind and the rain).



An orchestra (all with amateur standing) in a very tony household; they imagine they're playing an operetta (and how they put the cat's back up!)





Eugene Ormandy

## Ormandy Conducts Mahler

**A**FTER a prayerful Bach Chorale opening, the Philadelphia Orchestra on November 8th plunged into a performance—with Rudolf Serkin soloist—of Beethoven's Concerto No. 3 in C minor. Purity characterized Serkin's playing as light characterizes the day. Passages of serenity, of fury, of gayety were presented sheer—no drossiness, no ambiguity. At times Serkin devoured the piano and then—as in the Largo—there was calm singing and an audience held by the single perfect pianissimo note. The Rondo was as straightforward and as gay as child's play. Here Serkin's fingers enjoyed their keyboard dance and the orchestra, as supple a group as we've heard, danced with them. At times tones scattered like snow flurries.

The Mahler Symphony No. 1, after the intermission, had by contrast a slightly jerky quality as though limbs were all but galvanized. Percussion became an established thing, and a no-dimensional quality took over. Then one began to conceive of a vast panorama pierced here and there by church spires or by ruffling smoke. The third movement, slightly ominous in its beginning, was soon going as easily as a merry-go-round. Two themes played around together. Then without warning, the fourth movement whipped the orchestral instrument into frenzied play. No church spires now, no curling smoke. Only blind storm. Here's where the non-modernists in the audience began to stir uneasily. Till in a rare lifting sequence, Ormandy drew beauty again from the orchestra.

The audience liked this Mahler. The audience cheered an Ormandy who could teach them to like Mahler.

—H. S.

## Los Angeles Looks Up

**W**E HAVE never heard the Los Angeles Philharmonic Orchestra give a better opening concert than that of October 27th. Indeed, we have seldom heard them play

# Speaking of Music:

better at any time of year. The tone was clear, the intonation impeccable. The string section fairly gleamed. Entrances were precise. There was a feeling of élan about the whole performance which was eventually communicated to the audience, who shouted and applauded with uninhibited enthusiasm.

The program had been cleverly shaped to show the best that the orchestra had to offer. Thus we were made aware at once with the opening "Fantasia in G Minor" by Bach of the almost unbelievable improvement of the string section. Berlioz' "Fantastic Symphony" was also quite evidently chosen to show every instrumental resource of the group.

After intermission, the orchestra paid tribute to Schoenberg's birthday with the Wood Dove scene from the "Gurrelieder." The soloist was Nell Tangeman, a young mezzo soprano of great sensitivity. Finally, there was a sparkling performance of the suite which Richard Strauss has made from his "Rosenkavalier."—P. A.

## Happy Birthday!

**T**O THE Bach, Chopin, Schoenberg, Strauss tributes of the 1949-50 season, Evenings on the Roof added a concert on October 17th honoring the seventy-fifth birthday of Charles Ives. It was interesting to hear representative works: the *Sonata No. 3* for violin and piano, the *Concord Sonata* for piano and a whole group of songs presented by such devoted and capable artists as Sol Babitz, Marnie Nixon and Frances Mullins. We came away convinced that the violin sonata is a noble, original work which is bound to find a place in traditional sonata literature and to keep it long after Ives ceases to be a novelty. All singers should know the songs—not from any cult of Ives or from American chauvinism but because we cannot afford to be without them. The "Concord Sonata," however, still seems to us to be an ambulatory, we almost said a ruminative, piece. We rambled around the meadows of Concord tasting this or that succulent herb, but somehow, in spite of suggestive movement titles, Mr. Emerson, Mr. Thoreau and Meg, Jo, Beth and Amy did not seem to emerge.—P. A.

## The Sustained Line

**F**ROM the moment Alexander Brailowsky walked on the stage—with that appearance of not being quite sure his tie was straight, but agreeably surprised to be there anyway, the Newark audience at the first Griffith Music Foundation concert of the season took to him as friend, as sensitive musician and as pianist of the perfect intervals. The sustained quality of his playing—sustained crescendos, sustained melody lines, sustained rhythm, chords even in all their parts—the steady push on, dipping into sudden pianissimos, the impeccable tone-

spacing—all these were apparent in the opening Bach-Busoni Chaconne. The Scarlatti (Sonata in D major) revealed a beautifully controlled melody line. The quick spiccato were like sparkles on a lake, with never a smudge, never a blur. Brailowsky grinned when he finished this one—as if to congratulate his own hands.

The third movement of the Beethoven Sonata in E flat major was as telling as the nod of Zeus and withal as simple as an old wife's tale.

The Ravel hubbub was successfully encompassed in that composer's "Toccata in E minor," the feel of a milling throng kept under bland control. The Scriabine Etude Poeme in C sharp minor started with a gripping melody made articulate by those supple fingers. In Liapounoff's "Terek" (Caucasian mountain torrent) Brailowsky splashed around on the keyboard until the audience felt quite damp.

The second half of the program consisted of Chopin's Twenty-four Preludes, the order of their playing such as to set off each work to best advantage.

The Griffith Music Foundation, which has in seasons past brought rich musical fare to Newark citizens, plans for the coming months further excellent events—the Boston Symphony, the Little Orchestra Society under Scherman, the New York Philharmonic, Clifford Curzon.

—H. S.

## Opera That Laughs

**A**N OPERA built around a laugh—and how well the Prince (Robert Rounseville) assayed that laugh was told in the audience's answering *crescendo* almost to hysterics—"The Love for Three Oranges" was the hit of the season at the City Center Opera in New York last month.

The plot—one of a sickly prince cured by a hearty laugh but destined yet to suffer pangs

Alexander Brailowsky



INTERNATIONAL MUSICIAN



# Music: Concert and Stage

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both of passion and palate before attaining his princess (Margery Mayer, she of the third orange disguise) was made even more fantastic by the stage's accommodating also an "audience" which assisted in the action at crucial moments. In short, it got rid of the witch by pulling her into one of their boxes; it carried out a bucket-full of water to the princess dying of thirst. It supplied the hisses and set off the real audience's laughter. As for the music—well, you know Prokofiev—his curious twists, his jumps, his grotesqueries, his jests. They fitted in exactly with the dramatic concept. And as for his laughs and groans evoked *via* the mere twelve semitones of our Western system—they were realer than real.

Oh, and yes—if you have the chance, attend the opera if for no other purpose than to see Truffaldino's dance of the ribbon. Baccaloni has a competitor in Luigi Vellucci, who took the part at this performance. —H. S.

## Keyboard Canvas

"THAT keyboard is my canvas. I will paint a picture on it—of daring lines, of startling colors, of sudden contrasts. And it will be a canvas full to the brim of technical niceties that my audience can take or leave." Perhaps this was what Everett Fritzberg was thinking in the pause he made, head down, before starting to play his concert of November 22nd at Carnegie Hall.

At any rate, the audience was treated to a rigorous staccato set off by the tenuous lyrical line; pianissimos stretching out like a web only to be shattered in a keyboard tempest. And always, hands, wrists, arms exactly directed toward that canvas, the keyboard, possessing it all equally. If this extreme efficiency of approach made him at times seem academic, this could not be said of his Schumann "Arabesque" presented with such purity as cleanses.

The incisive thrust was particularly apparent in the Liszt Sonata in B minor, but he could sing after that storm, too.

In the second portion of the program he gave tender underlining to Virgil Thomson's "Music Box Lullaby."

## Proud of Their Own

JUST what would have been magnanimously overlooked, or apologized for twenty years ago in the performance of an orchestra in one of our less large towns, is now that town's point of greatest pride. We mean the local flavor of the entertainment. Thus when Maurice Eisenberg was soloist with the New Jersey Symphony—at the concert on November 14th in East Orange—it was proudly announced in the program notes, "Eisenberg now makes his home in Millburn" (a town just a few miles distant). And the premiere work, "When Dad

Was a Fireman," was the more closely listened to because "Herbert Haufrecht's first musical studies began in Youngstown, Ohio, and proceeded through the Cleveland Institute of Music to the Juilliard Graduate School." No least harping on the one-time open sesame to all success in an artistic career, a foreign locale or foreign training.

So as I sat in the audience, made up of residents of this New Jersey town (they chatted at intermission quite as if it were a church social) and heard a capable and at times inspired orchestra, most of them home-towners, negotiate Couperin and Beethoven and Schumann, I sensed the presence of a culture with its roots sure and fast in a townfolk's desire to give expression to what matters to them, to



Lois Wann, Carl Von der Helde,  
of the New Jersey Symphony.

make continue to live, in tones, the quickly passing beauties about them. It was good to see a violinist come down into the "audience" during intermission to shake hands with a friend. It was good to see the concert mistress' little special nod to someone down in the front row; it was good to feel the camaraderie between soloist and orchestra members. And it was good to hear the hearty applause for the young American conductor, Samuel Antek, for Haufrecht, who stood up from his place in the audience to bow, for all the cousins, brothers, sisters, sons and daughters on the platform who were such a credit to their folks.

## Four Hands As Two

BUOYANCY, fluidity of motion, unanimity of feeling—these characterize the playing of duo-pianists Evelyn Eby and Reginald Bedford at their concert at Town Hall, New York, October 31st. Their ability to sense nuance as pigeons in flight sense direction made for the illusion throughout the evening of one pianist doing prodigious things with runs and trills and chords. If the Haydn Variations may have come out a trifle over-meticulous, the *crescendos* were exactly right—like a single



Charles Munch

gust of wind swirling two circles of leaves, while the *pianissimos* were like those leaves settling simultaneously down to earth.

In the Debussy "En blanc et noir" one had the curious sensation of hearing trickling made precise. Waywardness was made to toe the mark also in the Tailleferre "Jeux de plein air," but here the particular qualities of the duo piano technique—its drifting insistence, its on-and-on-ness, seemed to fit exactly the modern's mode. Best about these pianists in these modern works was their not trying to make a storm where there was none. —H. S.

## Congratulations, Boston!

ABOVE the program, above the audience-packed house, above even the breathless awe of the listeners, the writer must point as most significant aspect of the Boston Symphony's opening concert last month the presence of that warm and friendly spirit occupying the podium.

I sat in a side box and could see Charles Munch's expression, could stand in relation to him almost as if I were one of the members of the orchestra. And I became aware with profound amazement that he was smiling as he gestured to the cellos, smiling as he lulled the basses, smiling as he beckoned the clarinets. And it was no stereotyped smile of the conductor determined to get on good terms at all costs. It was a friend's smile—"You'll get this . . . You're doing better than you know! . . . A bit softer, there, my comrade!" Gently and understandingly communicating with them.

To say the men responded is to put it but faintly. Their answering willingness and zest was as affecting as that smile. And as this conductor warmed it out of them, made their spirits supple and expansive, he enabled them to accomplish far more than would have been possible through any managerial tactics, however precise and forceful.

Mr. Munch's characteristic attitudes: crouching back and drawing the men toward him as if on reins of persuasion; the sudden plummeting of his hand, designation for dead silence; his solicitous pointing; his urging sweep—these the orchestra has already learned to answer as lake answers to pulling power of sun. The men of the Boston Symphony have a green and fertile era ahead of them. They are to be congratulated. —H. S.

# The Grand Duke of Jazz

**D**UKE ELLINGTON has had a great many "firsts" in his long career. His earliest composition (among twelve hundred to date), "Soda Fountain Rag," he played as a one-step, a two-step, a fox-trot, and waltz. "They never knew it was the same piece," said Duke. When his band toured Europe, in 1933, he was the first to have concerts arranged for him by the jazz magazines of France, Holland, and Belgium. The jazz experts of these countries, and of England, had long recognized him, through his records, as America's number one composer in the popular idiom; and it was on this trip that Ellington's music was given the accolade as the jazz counterpart of the work of the French moderns, Milhaud and Auric. His were the only American jazz records to attain listing in the *Gramophone Encyclopedia of Recorded Music*, the authority in the field of serious recording.

Duke and his men had hung up another record in 1930: they were the only band to be recorded under ten different names for as many different companies: Duke Ellington and his Famous Orchestra; the Harlem Hot Shots; Mills' Ten Blackberries; the Washingtonians; the Memphis Hot Shots; the Six Jolly Jesters; the Dixie Jazz Band; the Whoopie-makers; the Harlem Footwarmers, and the Jungle Band.

Duke's was the first colored band to be booked into the Paramount Theatre in New York—in February, 1932, and the first also to tour the South, traveling in their two special cars, a Pullman for the band, and a baggage car for their instruments and props.

In 1941 Duke formed the American Revue Theatre in Hollywood, in collaboration with a number of movie writers. His aim—achieved over a three-months' period—was to present a revue which would show Negro music and entertainment as it really is, free from all taint of the "Uncle Tom" and minstrel show tradition. Duke wrote the music and continuity for the show himself, and called it "Jump for Joy." It really laid the bones of Uncle Tom.

When Duke finally moved into Carnegie Hall early in 1943, he was the first jazz leader to play a concert consisting exclusively of his own works or those of his band members. Finally, he was the first band leader to rate a three-decker profile in the *New Yorker*.

And these "firsts" are just a few highlights of a twenty-seven-year career, a lot of it spent in playing one-night stands and making 400-mile jumps by train or bus—the usual routine for dance-bands.

## LEADER

Duke's style as a conductor (usually from the piano) has always been quiet, effortless, and easy. With a rare gift for picking outstanding performers, and an ability to keep them with him a long time, he has been content to be "first among equals." In fact, during his earlier years he was sometimes criticized for running his band as a cooperative, rather than taking the dominant role. He made it clear, however,

that he wanted his band to be a great deal more than his own voice. He felt that its real distinction lay in the freedom of musical exchange among the band's musicians. That is why he has always made plenty of room for solos and concertos by such performers as Otto Hardwick, clarinet and saxophone; "Bubber" Miley, "Cootie" Williams, and Rex Stewart, trumpets; Sonny Geer, drums; Lawrence Brown and Juan Tizol, trombones; Billy Taylor and Jimmy Blanton, basses, and Ray Nance, a quadruple-threat man who figured as trumpeter, violinist, vocalist, and dancer. With all this generous provision for feature spots for his men, however, Duke has always set his own stamp on the band, and a discerning listener can always detect the Ellington tone, the more readily because of Duke's work as composer and arranger.

## COMPOSER-ARRANGER

During his earlier years in the business Duke was famous for his casual methods of composing. He often wrote on the train or bus. He'd arrive for a rehearsal with the "lead sheet" or melody for a new number jotted down on a laundry slip, an old letter, or even on his cuff. Then he'd proceed to work out the arrangement, using the band in lieu of an instrument, and telling the boys where to put in the riffs, the "growls," and the solos. If an instrumental number clicked, he'd often get a lyricist to write words for it, and launch it as a vocal, too. His long-time vocalist, Ivie Anderson, was an adept at putting these songs over. And Duke was equally at home with the blues form or with the thirty-two-bar chorus standard for Tin Pan Alley numbers.

Around 1932 Duke's scorings became more ambitious, as he enlarged his band to eighteen. And he began to take more care in committing his arrangements to paper. Duke acknowledges that his arranging technique was influenced a good deal by that of Will Vodery, who had been musical supervisor of the Ziegfeld Follies. The influence of Delius, Debussy, and Ravel on Duke's music, often noted by the critics, is to be attributed to Ellington's contacts with Vodery, not to any first-hand study of the impressionists. Duke had always thought in terms of tone-color. He had studied art in his high school days, and had color associations with tone, often telling his boys to take it pastel-style when he wanted the music soft, low, delicate and dreamy. But Duke drew on the work of others only when it fitted in with his own natural bent for dissonances, odd choral combinations—elevenths and thirteenths, for example; for in the main his is an original talent.

In 1939 Ellington's staff had an important addition: Willie Strayhorn, arranger and lyricist. Strayhorn first studied and analyzed Duke's compositions to date, and thoroughly familiarized himself with Ellington's arranging methods. He soon took over the complete preparation of jazz chamber music versions of the leader's works, and before long he had mastered Duke's style so completely that he could divine just

what was wanted. He was a clever hand at lyrics, and also wrote short numbers on his own account. Strayhorn was a trained theorist, and widely read in classical music. Relieving Duke of much detailed labor, and soon becoming his musical alter ego, Strayhorn was able to urge Duke on to completing some of his larger works which existed only in sketch form.

So it came about that when Duke gave his first memorable Carnegie Hall concert, he had in hand not only his notable short dance pieces—"Mood Indigo," "Solitude," "Rockin' in Rhythm"—and a series of portraits in music honoring Bert Williams, Florence Mills, and "Bojangles" Robinson, but also excerpts from an opera, *Boola*, and the forty-minute programmatic suite, *Black, Brown, and Beige*.

In this ambitious work, scored for his regular band, Duke aimed at presenting "a tone-parallel to the history of the American Negro." The first section, built around work-songs and spirituals as themes, presented the early chronicle of the Negro in America. The second dealt with the various wars in which Negroes have participated, and with the changes in their status thus brought about. This movement winds up with the coming of the blues at the turn of this century. The last movement deals with the Negro between the two world wars: it is more nearly autobiographical; the gayety, the pathos, the social struggle, and patriotism of the Negro all enter in.

*Black, Brown, and Beige* is program music, and it is not scored in traditional symphonic form. It is rather episodic in construction, and is not strong on continuity. The individual solos and sections are many of them remarkably telling. But the critics thought that the work lacked coherence; they said it showed a carryover from Ellington's habit of writing in twelve-bar (blues) and thirty-two-bar forms. Duke gave sufficient credence to the critics so that he recorded the work only in excerpts—and admirable music they are, too.

What Duke aimed to do was to turn the saga of his people into a tone-poem, and that he succeeded in doing. This was only one of many services he performed, through his music and his personal efforts as a public figure, to advance the cause of his people, and to point up their contributions to our common American culture.

## RECORDER

Certainly one of the more notable of these contributions has been Duke's own music, which, often setting the pattern for jazz practitioners, has added so much to the joy and diversion of our time. His output has been prolific: more than eleven hundred recordings for twenty-four different companies. Anyone who wants to refresh his mind on change in styles in jazz and the blues can look at the Duke Ellington Discography, which appears as an appendix to Barry Ulanov's life of the band leader (*Duke Ellington*, Creative Age Press, (Continued on page thirty-four))

# Don't Look Now--But You're Improvising!

In preparing this article the writer consulted several experts. She spoke with Grace Castagnetta, who has toured the United States and Canada many times, improvising before her audiences on themes of their own choosing. She talked with Alec Templeton about his on- and off-stage improvisations. She heard Mary Lou Williams play and, later, discussed with her problems concerning her art. And she conferred with Dr. Ernest Ferand, who teaches improvisation at the New School for Social Research in New York and is the author of a book on the subject. This latter expert has the distinction of having improvised duets with the late Bela Bartok, each at a separate piano, each playing with unreserved exuberance, yet each in perfect accord. Only very few musicians can thus improvise. Beethoven did with Woelfl. Mozart did with Clementi. Mendelssohn did with Moscheles. Dr. Ferand spoke of the history of improvisation and of its present practices. But mostly he emphasized it is not something you just think about. It is something you do—with your hands, with your ears, with your heart.

**W**HISTLE a tune just as it comes to you. Catch a few notes from a radio as you pass a house, and have it set you humming. Sit down at the piano and ramble over the keyboard, your fingers at first playing senselessly and then forming patterns of tone. Hear a train whistle or a bell ring or an engine backfire, or someone say "hello," and have the sounds start off chain reactions in your head. When this happens you are improvising. And you're not doing anything new, either. Bach did it for hours to get in the mood to create on paper. Even in the choir loft he didn't always stick to the chorales. The congregation complained because he rambled away from the tune and

they couldn't follow him. Any chance started Beethoven improvising. Haydn spent a few hours after breakfast extemporizing to stimulate composition. Mozart always wanted a clavier handy so that he could improvise as the mood took him. Handel amazed London with his ability to extemporize.

Ernest Ferand calls improvisation "spontaneity in music." Rightly. For it is the sort of composition that won't be forestalled for lack of stave-lined paper, nor interrupted to fetch a pen, nor held up for lack of leisure time. It's the sort, too, that gets across on the instant. In improvisation there's just one musician and he's



Dr. Ernest Ferand

the whole works—composer and player and interpreter. Like early man who found a reed would give forth beautiful sounds. Like a jongleur in the Middle Ages who sang a different song for each lady fair. Like the early New Orleans jazzist who poured his heart straight into the instrument.

The instrument does figure more in improvisation than in written composition. Organ stops, piano keys, violin strings, trombone slide—these can be utilized, their tricks, their niceties, to the fullest extent. And in the "dead" intervals, when inspiration lags but the improviser has to keep going, instrumental effects can make the span interesting.

As well as being spontaneous, improvisation is handy. You can do it sitting at the dinner table, or standing under the shower; when you're lying awake at night or running for a train; when you're bus-riding or golfing. In short, improvisation is for all those minutes of your life not devoted to work.

Public improvisation, of course, is a special matter. It was Grace Castagnetta who told me about this, sitting before me in her New York studio—snug, friendly, sound as an apple. She spoke about her audiences. "They're all—all of



Grace Castagnetta

them—sure I've got tricks up my sleeve," she said. "Their idea is to catch me. As though improvisation were like doing somersaults or holding a thousand dates in your head. Or like skirting around a familiar tune the way a drum majorette tosses her stick. Or just noodling!

## Instant of Creation

"Improvisation, as I see it, is using a phrase or series of notes as a springboard to creativeness. When I'm most creative, when, through my own development of the theme, I get far away from the original melody, audiences miss the point and think my improvisations aren't up to snuff. But real improvisation is using the theme as the kernel of the idea of creation, then doing this creating right there at the keyboard. It is to compose and perform at the same split second. It's like draping a hat. Ponder step by step and it gets stiff and artificial. Don't think what you're doing and it comes out perfect.

"Of course there are conditions that hold you back or help you when you're playing in public. I have to be happy with the sounds of the piano as they come out—no notes out of tune, the pedals not sticking. Then, too, I have to be in physical balance, no light glaring in my eyes, the music bench just the right height. And of course there's the audience reaction. The stimulus of a responsive audience flows right over the footlights.

"They keep you on your toes in other ways, too. By their suggestions, for one thing. For instance, a professor at the New Hampshire University said he'd like to have me improvise on 'Campus Life'. Liszt, by the bye, was fond of improvising on abstract ideas, for instance, 'harvest,' 'youth,' 'adventure.' I'd like to have my audiences give more such suggestions, but when I ask for them, usually someone calls out 'Rhapsody in Blue' while the others are still feeling around for an abstract idea. Only thing is, when they ask for 'Rhapsody in Blue' I know what they want. They want 'Rhapsody in Blue.' They're so fond of hearing it, that if I go off on my own the least little bit they're disappointed.



Mary Lou Williams



### Postman's Theme Song

"In Battle Creek they gave me a theme the local mailman had whistled for twenty-five years. The mailman was in the audience and took a bow, too. 'Take Me Out to the Ball Game' is a favorite suggestion in the baseball season. Then there are the requests for 'Home, Sweet Home'! Once, believe it or not, when that theme was called for, I couldn't for the life of me think how it started and someone had to hum it. The audience enjoyed that no end!

"Of course all my radio improvisations are conditioned by the time element." Here Miss Castagnetta gave a small, wry shrug. "Makes me think of what Beethoven did once. He was playing one of his own concertos in public and the orchestra paused while he played a cadenza. Well, he got interested and went on playing and on playing. The conductor threw his hands in the air and dismissed the men. Beethoven went on playing for the rest of the evening. Some day," and here Miss Castagnetta wagged her head emphatically, "some day, just before I leave the air forever, I'm going to do that at a radio broadcast. I'll just keep right on playing. Get an idea and then another and go right on. And Walter Winchell and Milton Cross and the others won't have a thing to say about it." Her great eyes gazing off into space took on a dreamy cast, then twinkled as she looked back at me. "That will be just fine!" she said.

Next I sought out Alec Templeton, beloved clown of the keyboard, whose "Bach Goes to Town," "Mozart Matriculates," "Mendelssohn Mows Them Down," "Stars and Stripes" played as a Strauss waltz, "The Blue Danube" played as a Sousa march, and his take-offs on operatic singers, while not strictly improvisations, are very clever satires. His impromptu variations are sure-fire laughs. But to hear him improvise in the classic manner, meet him at his home in the hills of Connecticut where at his piano he will continue for hours weaving something new and strange out of time-worn phrases.

### Birth of a Tune

When I heard Mary Lou Williams was to play at the Village Vanguard, I boarded a bus to Greenwich Village, stumbled down the winding steps into the basement room and groped my way across the candle-lit dimness to the table nearest the piano. When Miss Williams came on at 10 o'clock white faces lined the walls and most of the space between, all focussed on that piano and the tall, graceful young woman sitting at it.

What she does is take a theme—any theme the guests suggest, say, Grieg's "Anitra's Dance"—and then go to work on it. She slithers around it, edges in on it, nudges it, tickles it, comes face to face with it, plays it down, wheedles it back into being, expands it, distorts it, resolves it—all by that curious trickling of her hands over the keys. Pretty soon the drum slides in with her and they start to do a sinuous dance, the drum maintaining the steady beat and the piano playing around it. It gets to be insistent, then hypnotic. I find myself taking down my notes in rhythm. All the while she is not even looking at the keys. You would think the hands executing those tumbling phrases belonged to one person while the quick-glancing, smile-proffering face belonged to another. When she comes on a particularly novel progression she nods swiftly and minutely (her neck nudges forward singularly like a Hindoo

lancer's) as if approving the hands that thought that one up.

Never once does the music become noisy. Just very, very steady with an insistence that prickles one's spine. Melody within melody, arabesques, rhythm as steady as a metronome. Both drum and bass viol are helping that rhythm now, as well as her small heel tapping rapidly on the floor. Her keyboard technique is impeccable. But I have to make an effort even to think of that. She makes a sign over her shoulder to the drummer that she is nearing the end. But she makes no ending. She executes a twist of a phrase. Then there is silence—and the applause.



Alec Templeton

In doing what she does Mary Lou Williams is following the line of a proud tradition. Just as primitive music was music created and executed at the same time, so jazz in its early stages was performed—since few of those instrumentalists could read music—the played creation. Repetitive performance was abhorred. Even when the jazzist sang or played what he had heard before, he poured so much of himself into it, it became practically a new composition. Moreover, the early jazzist thought of music as *group* endeavor, and worked up a new composition through the stimulation of his fellow players. Hugues Panassié in his book, "The Real Jazz," gives a good description of the process. "The ideas of the various players," he says, "are united in a common work. These ideas, far from being firmly established once and forever, can be modified and improved upon after the results of each performance have been studied. All these revisions and inventions are arrived at through the ear alone. A musician will hum or play a phrase on his instrument as it comes to mind; the others retain it in their memory and pick it out on their own instruments. The mechanism of improvisation was this: The cornet, since it dominated the other instruments, led the melodic section, pointing out the melody and sometimes embroidering on it in a sober vein. The clarinet, which played in a higher register, provided a counter melody of a mobile character opposed to the more sober cornet. Finally, the trombone supplied the serious and low part of the melodic trio, although in general it did not create a melody line but filled in the other two parts and at the third harmonized with the cornet. Such a well-

balanced ensemble produced a collective improvisation of clarity and order. Moreover, at this period the ensemble work predominated—there were scarcely any soloists... The rhythmic section supplied the bass harmony and the rhythmic accents. The drummer strongly accented the syncopation on the snare drum, the cymbal, and as time went on, other percussion instruments. With his foot he marked out the strong beats, or sometimes all four beats, on the bass drum. Ordinarily the double-bass played on the strong beats, while the banjo continually accented all four beats—marking no one particularly as in blues with a slow tempo—occasionally very lightly accenting the strong beats, and more rarely the weak beats."

### Composer or Copy-cat?

As jazz became an established thing, orderliness began to set in, like gangrene. The players, hounded by the yen to be *proper* musicians, began to feel they should read their music from the printed score, practice it to get it exact, and present it as a regular part of their "repertoire." A recent article by Dr. Ferand makes sad commentary on this state of affairs: "I certainly cannot consider it an encouraging sign," he says, "when a practical expert in this sphere (of jazz) can proudly declare, as one recently did in a newspaper, 'The days of improvisation in jazz have gone and the variations on a theme have passed, too... Almost anything that is composed today is written out for the performer.'" Fortunately some band leaders—Fletcher Henderson and Duke Ellington, to take two—still give a prominent place to improvised solos.

Gypsy string bands of as many as sixteen members, still to be found in Spain and Hungary, improvise for hours on end, with never a rift in the smooth flow of their creativeness. Also, though it may seem a considerable jump to mention them, pipe organists are the most avid and expert improvisers. In nearly every church service, on the radio, at concert, occasion arises for them to improvise. And they do it so well that many of them—Widor and Guilmant and Dupré, for instance—have been immortalized in biographies as improvisers as well as organists.

### Repertoire via Improvisations

An almost startling instance of dual creation is that which occurs between Iva Kitchell and her accompanist. But let Miss Kitchell tell it: "Harvey Brown, who has been my accompanist for a number of years, and I always improvise our dances together. First an idea comes to me—a new hat, 'Carmen Kitchell from Kansas,' 'Lament for a Wilted Lily'—and then Harvey and I work out the dance. I start moving and he follows me at the piano. Then he accentuates the idea with a further phrase. The point is *not* to think. If you think of the rhythm or the form, you are not improvising. You're doing something else. Then when we've gone through the dance I go off by myself and work it out. Next, he watches me dance it and says, 'I see you want an accent on the third quarter of that beat,' or, 'We'll have to have those three measures in two instead of the two in three.' Then he goes home and writes music to it. The melody, when he plays it to me, inspires me to do something different. I sometimes lose the spontaneous quality, and then I know

(Continued on page thirty-four)



# With the Dance Bands

East. Decca will build Jerry Gray as house leader, a la RCA's Ralph Flanagan . . . Louis Armstrong All-Stars booked through March. Group may revisit the Continent then . . . Pianist Joe Bushkin and saxist George Auld inked as actors in Leland Hayward's "Rat Race," which opened in NYC Dec. 22 at the Barrymore Theatre . . . Emil Coleman ork opens Christmas week at Manhattan's Waldorf-Astoria, through March 8. Eddy Duchin returns to the hotel March 9, until June . . . Xavier Cugat renewed his MCA contract . . . Thesaurus Transcriptions added Ray McKinley and Claude Thornhill to its talent roster . . . Art Kassel recording for Vocalion . . . Pete Rugolo and Red Norvo doing odd jobs for Arco Records.

New Teen and Twenty Club, Oaklyn, N. J., using Harold Uber band two nights . . . Earl Denny playing Saturdays at B. C. Dancing Club, Turner Hall, Philly . . . Harry Bohn crew into Cottage Cafe, South Merchantville, N. J. . . Columbia Records pacted Axel Stordahl for two years. He'll be pushed as house maestro . . . National Records signed tenorman Lucky Thompson . . . Wild Bill Moore and Teddy Brannon bands now etch for Regal . . . Walker Theatre, Brooklyn, playing names for one day weekly . . . Flutist Esy Morales pacted by Decca.



There are now 450 licensed disc firms, a jump of 100 over last June. Thirty are ET companies . . . Duke Ellington plays the Rockland Palace, NYC, Dec. 31 . . . Mello-Macs (Harrisburg, Pa.) celebrate their second anniversary as a legal partnership on Jan. 1 . . . Eddie Wilcox crew slicing for the Derby label . . . Pianist Buddy Greco, signed by London Records, was set to form his own quartet or sextet. Benny

Goodman, Greco's ex-boss, was planning to reform his big band early this month, but also hoped to devote more time to studying classical scores . . . Pianist Eddie Heywood, recovered, is booked by GAC, was grabbed by London Records . . . Desi Arnaz dropped his band to take the lead in a review which preemed last month at NYC's Strand.

Lucky Millinder was set to sign with GAC . . . Claude Thornhill switched to Joe Glaser's ABC, reportedly for one year . . . Pianist Dick Hyman composed score for the musical "Came the Dawn," which tried out at Gotham's Master Institute Theatre . . . New York's Roseland Ballroom will move to the site of the Gay Blades, West 52nd St., with capacity upped to 6,000 persons . . . Orchid Room, 52nd St., NYC, dropped modern music policy . . . Artie Shaw is in business for good this time . . . Carnival Room, Hotel Sherry-Netherland, NYC, using only music; two orks . . . Maestro Noro Morales in the disc biz, with his waxery, Rivoli Records.

Art Mooney now handled by GAC . . . Advisory committee of the International Labor office, meeting in Geneva, considered a plan to ban all recorded music from TV, radio, and movies . . . Bandleaders Jay Jerome and Bobby Roberts operating a Philly booking agency . . . The late Major Glenn Miller netted \$476,180.56 in record royalties before his death . . . Doc Richardson now working for the Harry Squires office.

Joe Glaser inked Henry Busse . . . Merriell Abbot now spending the Hilton chain's \$2 million annual budget for acts and bands, out of Chicago; NYC's Waldorf was chain's latest addition, acing out MCA . . . Lionel Hampton holds at Manhattan's Bop City until Dec. 29; drummer Mel Torme into the spot, with Woody Herman's Herd Feb. 16 . . . GAC handling Clyde McCoy . . . Trombonist Bobby Byrne signed by ABC . . . Freddy Martin assigned all royalties from his RCA waxing of "Tambales" to injured 88er Barclay Allen . . . Bobby Hackett combo into Nick's, in NYC's Village . . . Arranger Gerry Mulligan featured within the

Elliott Lawrence ork, with quintet . . . Lou Walters dickering for ownership of Boston's Latin Quarter.

South. Montmartre, New Havana nightery, using top U. S. bands . . . Houston's Shamrock Hotel bought Eddy Duchin for February and Guy Lombardo for a spring run . . . New Orleans' Dixieland Jamboree All-Star Band has been recorded commercially . . . Monetary outlay for Washington's sesquicentennial next year may reach \$30 million . . . Clearpool Club, Memphis, reopened under new manager Art Furlotte; new Cotton Club spots Billy Boyle trio . . . New Dallas nightery, Jack Pepper's Show Time, using Den Moore's ork . . . Hotel Raleigh, Washington, D. C., using hillbilly music in its Pall Mall Room . . . Leon Enken after Miami's Copa City . . . Teddy Powell returned to the business of batoning Dec. 22 when he opened with band at the La Boheme Club, Hollywood, Fla. . . Miguelito Valdez opened the new Hilton Hotel, San Juan, Puerto Rico, Dec. 9, for at least twelve weeks . . . Al Schmidt using Larry Wiley trio in his new Palomino Club, Austin, Texas.

Midwest. Ken Kennedy ork at Detroit's Main Street Club . . . O'Brien and Evans duo at Le Chateau, Bay City, Mich. . . "Jackson" Barn-



hart at Elmer's Dog House, Westlake, Ohio . . . Don Pablo band recording for Latin American Records . . . Chicago's William Karzas and Ken Moore taking over the Blue Moon ballroom, Wichita, Kan. . . Wayne Gregg ork in for four weeks at the Windy City's Trianon terperly beginning Feb. 7 . . . Cornetist Jimmy McPartland set for a February date at De-

## ALONG TIN PAN ALLEY

A DREAMER'S HOLIDAY.....	Shapiro-Bernstein	MULE TRAIN.....	Walt Disney
A THOUSAND VIOLINS.....	Paramount	MY STREET.....	Campbell
BYE BYE BABY.....	J. J. Robbins & Sons	OVER THE HILLSIDE.....	Dryer
CHARLIE MY BOY.....	Bourne	ROOM FULL OF ROSES.....	Hill and Range
DON'T CRY JOE.....	Harms	RUDOLPH THE RED-NOSED REINDEER.....	St. Nicholas
FAIRY TALES.....	Robbins	SANTA CLAUS IS COMIN' TD TOWN.....	Felst
HOP SCOTCH POLKA.....	Cromwell	SHE WORE A YELLOW RIBBON.....	Regent
HUSH LITTLE DARLIN'.....	Michael	SINGIN' MY WAY BACK HOME.....	Mutual
I CAN DREAM CAN'T I.....	Chappell	SLIPPIN' AROUND.....	Poor
IN SANTIAGO BY THE SEA.....	Life	THE OLD MASTER PAINTER.....	Robbins
JEALOUS HEART.....	Acuff-Rose	TOOT TOOT TOOTSIE.....	Felst
JOHNSON RAG.....	Miller	WISHING STAR.....	B. M. I.
JUST A KISS APART.....	J. J. Robbins & Sons	YESTERDAY'S ROSES.....	Mutual
LAST MILE HOME.....	Leads	YOUNGER THAN SPRINGTIME.....	Chappell
		YOU'RE BREAKING MY HEART.....	Robert

troit's Burgundy Room . . . Motor City's Club Valley Ballroom using names.

Pianist-vibist Max Miller signed a five-year pact with ABC . . . Chicago's Blackhawk upped its talent nut, starting with Eddy Howard, who opens Jan. 4 for seven weeks . . . Sherman Hayes and Henry Brandon now waxing for Jimmy Martin's Sharp label . . . Bud Freeman's Gaffer's Club (Chicago) is an on-again-off-again affair . . . David Le Winter about to begin his fourth year at the Windy City's Pump Room . . . Ron Perry was set for the Drake Hotel, Chicago, this month . . . Will Back inked by McConkey agency. Back set for the Claridge Hotel, Memphis, Dec. 30, with Don Ragon following Jan. 19 . . . John Carlo handling cocktail outfits for McConkey out of Chicago.

Nat Cole's brother, Pres, has been rehearsing a band in Chicago . . . Frankie Masters will hold at the Loop's Stevens Hotel through Sept., 1950 . . . George Olsen into Chicago's Edgewater Beach Dec. 16 for two months. Wayne King plays Sundays at the hostel for eight weeks . . . Variety Club of Michigan booking names, at two-week intervals, for its Detroit parties . . . Phil Napoleon, with Dixieland band, opened at Cleveland's Hollenden Hotel, Dec. 12, for four weeks . . . Ben Bard's Universal Attractions signed Freddie Mitchell's ork . . . Joe Glaser setting pianist Ivory Joe Hunter to lead a band to accompany Billie Holiday during her current tour . . . Raymond Scott invented a closed circuit television for Detroit's London Chop House during his stay there.

West. Jack Kurtze agency pacted the Embassy Four, the Bal Blue Three, and Bill Stanton's Gentlemen of Note . . . Ray Anthony band to debut on the West Coast with a 1950 date at L. A.'s Palladium Ballroom . . . Trumpeter

Charlie Shavers quit Tommy Dorsey . . . New Hollywood nightery, Crewcut Oasis, run by Eddie Desure and Curtis Mosby . . . Vibist Red Norvo set for a spot in a forthcoming full-length RKO flick . . . Arthur Michaud now personnel manager for Freddy Martin . . . Spike Jones and men before cameras for Harry Sherman's "Really, Mr. Greeley" . . . Pianist George Shearing's quintet booked for L. A.'s Red Feather, Feb. 8, for four weeks . . . Local 12, Sacramento, Calif., building a new headquarters . . . GAC booking guitarist Les Paul's trio.

GAC is not contesting Stan Kenton's desire to book himself during his February concert tour. Stan has placed deposit money on eight or nine auditoriums across the country; he'll also handle promotion personally . . . Billy Berg working with the famed jazz trombonist at managing Kid Ory's Jazz Club, in Hollywood . . . Ralph Costanzo trio holds at Phoenix's Steak House, with Pops Alex and His Jump-Swingers at the same city's Club Zanzibar . . . Republic Studios used a 108-piece ork to soundtrack "Sands of Iwo Jima"; Victor Young conducted . . . Tex Beneke filmed a short for U-I's Will Cowan . . . Violinist Matty Malneck at Hollywood's Citro's.

Ish Kabibble broke in a fourteen-piece band at L. A.'s Casino Gardens . . . Lennie Hayton taking a one-year leave of absence from MGM to tour with Lena Horne . . . Trombonist Freddie Keller, having leased Jantzen Beach Ballroom (Portland, Ore.), is booking the spot with semi-names, and playing his own band . . . Biltmore Rendezvous, L. A., moved to straight band policy, with 1-7 P. M. dancing . . . Red Ingle holds until Dec. 27 at L. A.'s Casbah Club . . . Capitol Records inked Ray Robbins's ork . . . Gene Mann, representing a group of

theatre stockholders, was top bidder, at presstime, for Earl Carroll's, offering \$1,040,000. Radio and Television. Chrysler dealers dropped Sammy Kaye's ET opus. Kaye, returning to CBS with his "Sunday Serenade," is pushing his "Lead a Band" idea for video . . . Kirby Stone quintet on CBS-TV, Tues., Wed., Fri., 7-7:15 P. M., EST . . . Ford will bankroll Kay Kyser's "College of Musical Knowledge" on NBC-TV . . . Rupneck's, Chicago, has 11:30-12 P. M. remote on WBBM, Tues., Fri., Sun. . . Lucky Strike may payroll an across-the-board 15-min. TV seg, featuring Benny Goodman and ork . . . Vi and Jerry Wagner on WTMJ-TV, Milwaukee, Mon. through Fri. . . Jacques Cascales trio on Ben Gage show over Hollywood's KTTV . . . Lud Gluskin batoning an 18-piece unit for the Ed Wynn show, CBS-TV, L. A. . . Radio maestro Mark Warnow died in NYC Oct. 17 of a heart ailment.

Stan Myers conducts sixteen-piece ork for KECA-TV (L. A.) opus "Let There Be Stars" . . . "Music of New Orleans," over that city's WTPS, spots George Lewis's Ragtime Jazz Band . . . Video nets agreed to pay ASCAP radio rates, plus 10 per cent, for five years . . . More staff conductors: Joe Gallicchio, "Garroway at Large," NBC-TV, Sun., 9-9:30 P. M., CST; Joe Gallicchio, "Dave Garroway Show," NBC, 9:30-10 P. M., Mon., CST . . . Mahlon Merrick, "Jack Benny Show," CBS, Sun., 4-4:30 P. M., PST; Walter Scharf, "Phil Harris-Alice Faye," NBC, Sun., 4:30-5 P. M., PST; Billy May, "Ozzie and Harriet," ABC, Fri., 9-9:30 P. M., PST; Gene Hammett, "Camel Caravan," CBS, Sat., 8-8:30 P. M., PST; Billy Mills, "Fibber McGee," NBC, Tues., 6:30-7 P. M., PST.

—TED HALLOCK.



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# Over Federation Field

By CHAUNCEY A. WEAVER

1950

**I.**  
*Welcome to the glad New Year!  
Let your song be one of cheer;  
Heard by all both far and near.*

**II.**  
*Let us prove that wars may cease—  
Cusher in the dawn of peace—  
Which long since the angels sang  
And earth with hallelujahs rang.*

**III.**  
*The earth for slaughter was not made  
That man might slay his brother man;  
For murder he was not arrayed;  
Our Lord designed a higher plan.*

**IV.**  
*Centuries have gone their way;  
Who of us can count the cost?  
Will this year usher in the day—  
We win—or once again—"We've lost!"*

One of the happy incidentals connected with our thirty-four years of membership on the National Executive Board of the A. F. of M. has been the frequent long-distance acquaintance with member musicians throughout the length and breadth of the national jurisdiction.

An instance which we shall long remember was a chance cross-country contact with John Darrell, of 11100 Duncan Avenue, Lynwood, California. We never met, but we both played the same type of instrument.

John Darrell answered the final roll-call on September 15, after a heart attack of brief duration. For the past six years Darrell had been employed by Los Angeles County in the medical psychopathic department.

Darrell's ability as an instrumental performer is evidenced by his extended and unbroken call for musical service. He went into the British army as a boy trumpeter; was in the South African war, and Egyptian campaign, in recognition of which he received medals from Queen Victoria and Edward VII. After seventeen years' service in the British, and six in the Canadian armies, he came to the United States with an opera company. Here he toured with the Scottish Kilties, the Ben Hur Dramatic Company and Ringling Brothers Circus.

Darrell was a member of Local 47, Los Angeles.

Wisconsin Federation of Musicians always has one of those hum-dinger State Conferences twice a year; and the one held at Watertown, just as the October autumn leaves were taking on their golden tint, was no exception. Twenty-six locals represented by seventy-five delegates, composed the Badger State assemblage. President Volmer Dahlstrand presided; Vice-President John T. Pingel, of Eau Claire, functioned in that capacity; Secretary Roy E. Smith, of La Crosse was record-keeper, and Don E. Hacker, financial watchman, inscribed the dollar mark.

Conference delegates assembled represented Appleton, Baraboo, Be-

loit, Beaver Dam, Eau Claire, Elkhorn, Fond du Lac, Green Bay, Kenosha, La Crosse, Madison, Manitowoc, Milwaukee (2), Monroe, Oshkosh, Racine, Shawano, Stevens Point, Superior, Watertown, Waukesha, and Wausau.

The guest contingent embraced George V. Clancy of Detroit, W. B. Hooper of Elkhart, Edward P. Ringius of St. Paul, and Stanley Ballard of Minneapolis.

The election of officers resulted in the retention of President Dahlstrand, Secretary Smith, Vice-President Pingel, and Treasurer Hacker.

Thanks to our long-time abiding friend, Frank B. Field, of South Norwalk, Connecticut, we were in receipt of full and complete copies of all proceedings of the Sixty-eighth National Convention of the American Federation of Labor, held at St. Paul, in October, 1949—also, the report of the Executive Council of the American Federation of Labor. The American Federation of Musicians was represented by the following delegation: James C. Petrillo, Joseph N. Weber, Roy W. Singer, Vincent J. Castronovo, Charles L. Bagley, Frank B. Field, and Edward P. Ringius.

From the Taylorville (Ill.) *Breeze-Courier* we clip the following anent "The President's Mail":

One man who does not need to speculate whether there will be any mail today is the President. Just how much of a problem that can be is made clear in "Dear Mr. President . . .", a newly published book by Ira R. T. Smith, head of the White House mail room from 1897 to 1948. The figures are rather overwhelming. In June, 1947, President Truman received 157,615 letters, 413,230 cards and 17,745 packages. The packages included such items as three Spanish onions, one worn white shirt, a ukulele with instruction book, a 44-pound cherry pie, two white kittens and a garbage can. A radio appeal for dimes to be sent to the White House and later to the National Foundation for Infantile Paralysis brought several hundred thousand letters, each with dime. This was in addition to the regular mail.

It would be interesting to know just what percentage of this mailbox avalanche reaches the presidential vision!

*After crossing the New Year threshold,  
We think of the Lone Star State;  
We believe that the June-time climate  
Is everlastingly great.  
In the light of this glad assurance,  
Soon you'll see that forward look;  
All eyes will be turning toward Houston.  
Transportation they will book.*

Some super-heated politics is a matter of 1950 anticipation.

We wish all our friends and readers of the *International Musician*, and "Over Federation Field," A Merry Christmas and A Happy New Year!



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# The Pipe Organ

*Edouard Nies-Berger, official organist of the New York Philharmonic-Symphony Orchestra, kindly gave me of his time and store of knowledge toward preparation of this article. He told me many weighty facts about the construction and playing of the pipe organ, only a few of which—for lack of space—I can relay to my readers. I hope the article does convey, though, some of the enthusiasm Mr. Nies-Berger imparted to me, some of the devotion and fervor the pipe organ arouses in its player. And I hope it gives an idea of the tremendous scope of this, the King of Instruments.*



Edouard Nies-Berger  
New York



IN A SERIES describing the manipulation and function of various musical instruments, the pipe organ is often left out altogether. The reason for this omission is perhaps a feeling, not altogether unjustified, that the organ is not an instrument in the ordinary sense. With its four or so keyboards, its thousands of pipes\*, its scores of tabs and knobs and pedals, its power to simulate a whole orchestra as well as each individual instrument, its space-filling propensities, and its monumental effects—all this weighed against the small figure at the console—one gets the idea that if an instrument is involved, man is that instrument. The pipe organ plays on him.

## "Box of Whistles"

So that I shall not be guilty of contributing to this misconception, I hasten to state the organ is a wind instrument. The Scotch used to call it "a chest of whistles," and they weren't far off. If it is also an integral part of the architecture of innumerable churches and concert halls, if it can out-sound a waterfall, outweigh whole carloads of orchestras and take months to build, it still makes music only because some human being, his hands and feet obeying impulses of his heart, can extract beauty from inanimate keys.

The organ started with Pan's pipes—a row of hollow

\* Carnegie Hall organ has 4,381 pipes, and stands five stories high. The organ in the Convention Hall, Atlantic City, is a seven-manual instrument with 1,300 stops.



Norton H. Payne  
Montreal



Leo LeSieur  
Montreal



E. Power Biggs  
Boston



Irwin Fischer  
Chicago



Harold W. Beswick  
Philadelphia

reeds bound together roughly to form a scale and sounded directly by the breath. Later a wind chest and bellows were added—and this continues today to be the basic principle of the organ. Of course little boys are no longer lured away from their swimming holes to pump organs of a Sunday morning, and organists don't come down with their fists on the keys as they had to on the unwieldy instruments of the Middle Ages. Now air is fanned into the organ's lungs by great electrical currents, and the sound is released by the merest touch on the keyboard. An organ today actually consists of five separate organs: the *great*, the *swell*, the *choir*, the *solo* and the *pedal*. Each has its separate keyboard; each has its separate function. Now, too, the shape, size and material of which the pipes are made are infinitely varied to produce different kinds of tone. But, remember, the organ is still Pan's pipes, sounding with the same curiously unearthly sound, measureless and timeless, which echoed down the corridors of the dawn world.

## The Organ's Organs

A word about those five "organs" within a single pipe organ. The *great organ* has the more powerful stops to bring out the majesty and grandeur of the music. The *swell organ* is used for enriching the *great organ* with brilliancy of tone and color as well as dynamic shading. It has a number of diapason, flute and string stops, a reed chorus topped by a mixture—compound overtones. The *choir organ* is used largely for accompanying, though it has some solo stops as well as harp and chimes. The *solo organ* has, as one might assume, more solo stops—flute, gamba, English horn, French horn and the powerful "reeds," trumpet, trombone and tuba. The *pedal organ* functions in much the same way as the double-bass and cello in the orchestra—that is, provides the groundwork. Understand, one can play on two or more keyboards at once, sound two organs, or even three or four through the medium of mechanical devices called couplers. Each organ chamber has its own separate shutter to control *crescendo* and *decrescendo* and there is also a general *crescendo* pedal which controls the entire organ.





Tom Terry  
St. Louis



John Kiley  
Boston



Herbert Foote  
Chicago



Quentin Maclean  
Toronto

# n And Its Players

The hugeness and complexity of the modern organ make for complications. The touring organist can't carry his instrument in a case as can the violinist. A traveling pianist warms up on the platform piano in about ten minutes. The organist needs at least three hours to get acquainted with his instrument, since each pipe organ offers, according to its period, its make, its function and the acoustical properties of its hall, endless variations and problems.

The end result of all this pother is to make the organist the most inveterate stay-at-homer of all instrumentalists. He is the church's organist as Rev. So-and-so is the church's minister. He is as integral a part of a moving picture theatre as its frescoes. Biographies which allow Joachim to have been a violinist, and Paderewski to have been a pianist, immortalize Samuel Wesley as organist of Camden Chapel, Guilman as organist of Ste. Trinite and Widor as organist of St. Sulpice.

## Beyond All Gadgets

Sheer size stands in the way even of artistic worth in not a few of the pipe organs of modern manufacture. Two hands and two feet can do just so much, even if nimble wits guide them and a great soul motivates them. So the organist must hold in mind, against the temptation to become a cog in the machine, that beyond all "effects" of which the instrument is capable—and these are almost limitless—lies that magnificent and unique tone which only an artist's untrammelled imagination can release.

And the technique for projecting this tone?

The organist requires first of all an exquisite sense of tone color and tonal balance. It is as if he had a roomful of palettes containing oils of every tint and depth; another roomful of chemicals for the manufacture of more colors; and a third roomful of brushes of every variety of texture and size with which to apply these tints. Yet, with all this wealth of color at hand, the painter in organ tones has, aside from the very vague and general designations composers old and new have seen fit to add to their scores, only his innate good taste to guide him. Each composition, therefore,

is far more than is the case with any other instrument, becomes a creation of the performer himself.

Then the organist must have a special touch, quite different from that, say, of the pianist. An organ key, once depressed, goes on sounding until it is released, and then just as suddenly stops sounding. The organist must be as precise as his instrument—press a note only exactly as long as he wants it to sound. He has to be able so to time this pressure and release in long passages that the intervals spell perfect legato. He has to be able to render absolute staccato when staccato is called for. Crispness of key touch (electro-pneumatic action on the organ has helped in this), a superlative sense of harmonic build-up and shading, and agility with hand and foot—these make the organist. Regarding the latter requirement: the organist must be able to think right hand, left hand, right foot, left foot all at once and in terms of hundreds of stops, keys and foot pedals for every phrase. Let pianist or violinist ponder this fact.

Yet organists' virtuosity often goes unrecognized. And we think we know why. It is because organ music comes so cheap. In churches organ music is thrown in free. The organist's role in the larger moving picture houses is taken for granted. The organist in department stores tucks in unobtrusively between rolls of yard goods. Organ music on radio is all too often just a filler-in.

## Scope Unlimited

Thus we have the curious contradiction of the player on this "king of instruments" often being reduced to wondering why he didn't take up the typewriter. But only in his weak moments. Let him sit at the console and bring into being the great works of the masters, release with one finger the sonorities of a whole orchestra, vibrate through great arched cathedrals, tear the planks off the very floor of the soul—then, despite the winds of ill fate and the rebuffs of his fellows, despite the dull routine and the scanty pay check, despite the (unpaid) summer recess and the unthinking public, he knows he has chosen well. He would not change his instrument for the most lucrative, facile, and portable tone-box in the whole realm of music.

—Hope Stoddard.



Robert Elmore  
Philadelphia



Milton Slosser  
Washington, D. C.



Robert Leech Bedell  
Boston

Floyd Wright  
San Francisco

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Toronto

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## Technique of Percussion

By GEORGE LAWRENCE STONE

HENRY WOELBER

**H**ENRY WOELBER, of Local 9, called up recently to say he liked the story I wrote some time ago about August Helmecke. Henry is not a drummer. He is a trombone player which, from a drummer's standpoint, brands him a *member of the opposition*. Seriously, however, he is a great guy and as a trombonist he is tops, with a wealth of experience in symphony, festival, theatre, and grand opera. For five seasons with The Boston Opera Company, Henry, playing bass trombone, was seated in the pit directly in front of my percussion section. Thus I had the opportunity of looking over his shoulder at his music sheet for cues during some of those interminably long waits which so commonly occur in operatic percussion parts. Henry never let me down. If he ever missed an entrance I was unaware of it. He was, by the way, one of the first American-born musicians allowed to substitute in the Boston Symphony Orchestra at the turn of the century, under the direction of William Gericke, and, in those days, for a young man this was quite an honor.

At an early age Henry was bitten by the literary bug. In consequence, today he is the author of some two hundred articles, chiefly about famous musicians and outstanding musical organizations in the Federation. These articles are factual and most instructive. Many of them have appeared in this magazine from time to time, as constant readers will recall. And, if you please, a goodly number of these articles have been assembled in a scrap-book which, duly indexed and catalogued, may be found among the archives in the Boston Public Library!

Having in mind Henry's facility for putting his thoughts into writing, I suggested that a short note from him, amplifying the telephone conversation referred to, might prove interesting to *International Musician* readers. He sent the note and here it is:

"Dear Lawrence:

"Your article about a good friend, Gus Helmecke, opened the flood-gates of many happy memories, because in the years past I played in the orchestra with him during the long run of the famous *Girl From Paris* show at the Herald Square Theatre, New York, and later, at the old Park Theatre in Boston.

"I can still see Gus, sitting in the corner of the pit all by himself, at peace with the world and minding his own business, yet he missed not a cue nor a step in the dancing numbers. His subsequent work as a drummer recalls a remark made by Sousa: 'The bass drum and cymbals should be played so as not to drown out the innermost voices of the band but, rather, to accentuate and embellish the rhythm.' Perhaps Sousa heard Gus' work while conducting his operettas, *The Bride-Elect* and *El Capitan*. I remember Gus as a kindly fellow, willing to help any struggling young man over rough places.

"You make things so plain in your drum column I sometimes think I'll take up drumming myself, even at this late age. Your remarks about other musicians also are very informative. They bring back memories of some whom I had almost forgotten. I love music, the profession and its people as no man ever did. Musicians are a colorful and interesting lot; their work makes them so.

"I can still see our old Boston Opera Orchestra, sitting four abreast, seventy-two men strong, with you four drummers in the last row: the late Frankie Dodge, the late Jimmie Harrington and the still two live wires, Tommy Hawkins and yourself. Nothing got by that section.

"HENRY WOELBER."

Thanks, Henry, for your most interesting letter. However, I must point out a slight inaccuracy in your last sentence, in which you say, "nothing got by that section." We occasionally laid an egg.

Answering D. O. F., San Francisco, there is indeed a rudiment called the *double flam* in drum literature. It is not one of the original Strube rudiments. Its use is more applicable to military and exhibition drumming than elsewhere but, played up to tempo, it is a tricky little beat and one well worth the time it takes to master.

INTERNATIONAL MUSICIAN

The double flam appears in one of the old drum books, *Martial Music*, by Alvin Robinson, Jr. The title page of my copy of this book is incomplete, but I have reason to believe its date to be 1819.

The *right-hand double flam*, designated by Robinson as Lesson 11, is "performed by giving the right-hand single flam and the left-hand single flam immediately after." The *left-hand double flam* (Robinson's Lesson 12) is performed similarly, but with opposite sticking.

The double flam appears in the current *NARD* book of exhibition drumbeats in the number entitled *Doubling the Army 2/4*, by Jimmy Lent. It may be found in French drumming, particularly of the military type. Also, in Swiss drumming, where, in Dr. Fritz R. Berger's *Méthode de Tambour* it is identified, when preceded by two single beats, as the *pataflapla-stroke*.



Back to the Robinson book, it is interesting to note that he refers to what today we call paradiddle as *padadiddle*. Also he shows the *rough*, consisting of four loud blows—L R L R—following in quick succession. This should be a good beat to practice in order to bring out the contrast between it and our present-day four-stroke ruff, in which we employ three grace-notes (soft blows) followed by a principal note (loud blow).

Now that bird calls, animal imitations and various whistles seem to be returning to favor in some sections, it may be timely to enumerate the distinctive names of the sounds produced by various birds and beasts as they are known. Strange to say, there are few duplications in this nomenclature.

The hen *cackles*, the rooster *crows*, the turkey *gobbles*, the duck *quacks*, the goose *hisses*, the horse *neighs*, the cow *moos*, the sheep *bleats*, the pig *grunts* or *squeals*, the cat *mews*, the dog *barks*, the wolf *howls* (or, when he sees a pretty girl, *whistles*), the lion *roars*, the bull *bellows*, the sparrow *chirps*, the pigeon *coos*, the frog *croaks*, the crow *caws*, the monkey *chatters*, the elephant *trumpets*, the camel *grunts*, the stag *calls*, the rabbit *screams* (when wounded), the donkey *brays*, the bee *hums*, the fly *buzzes*, the grasshopper *chirrup*s, the swallow *twitters*, the chicken *peeps*, the hound *bays*, and the owl *hoots*.

Which reminds me: when playing such imitations in a descriptive number or on the air, it is well for a drummer to consult with his leader and ask for sufficient time in which to play his calls *ad lib*. Imitations are apt to appear in the drum part in conventional musical notation which in no way accurately denotes natural rendition.

They are basic—the scales and exercises of the drum. To be sure, they are ancient and, in themselves, they remain unchanged. In the meantime, there have been many changes in drumming. Like the music it accompanies, drumming has advanced with the times, and today's drummer performs in a manner the old-timer never dreamed of. The modern drummer occupies the spotlight—a featured performer in his own right—and a legitimate drummer as well.

Yet the fundamentals which underlie present-day performance have not changed. Neither has the line-up of playing muscles in our hands and arms. A drumhead is still a drumhead and drumsticks have not changed in character during countless years. A rudiment is still a rudiment, and to produce it on a drum today we must go through the same set of motions as did our predecessors.

Thus, while the playing vocabulary of today's drummer has been greatly broadened, it still stems from the same elementary foundation—the same old rudiments. Foundation in drumming may be likened to the trunk of a tree, which must grow true to its type and attain sturdy proportions before ready to bear branches (the different branches in drumming) capable of developing full spread.

Music not only *has* changed but it *still is* changing and further changes are bound to come. With every variation in style of music comes a corresponding variation in style of drumming, with the rudiments involved altered to fit. Often the part we are given to play causes us to depart so radically from tradition that any similarity between the way we are playing and the way we were originally taught is purely coincidental.

However, the far-seeing drummer ever keeps his rudiments under control and thus is prepared to alter his style at short notice with little or no trouble.

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# THE VIOLIN

## Views and Reviews

By SOL BABITZ

**P**AUL BOENSCH of Memphis, Tennessee, writes: "Could you inform me if it would be practicable to have viola parts written in the following way? Since violin and viola are of the same fingering, they could play from the same part without need for learning viola clef, like saxes, reeds and valve instruments."



This method is obviously practical, but it is very doubtful whether it can replace the traditional one, if only because violinists who take up viola simultaneously learn the alto clef, in which viola parts are written. The practicality of a notation method is not the deciding factor in its general acceptance.

In 1672 Thomas Salmon published "An Essay to the Advancement of Musick by casting away the Perplexity of different Cliffs and writing all sorts of musick in one universal character." This led to an abusive dispute with eminent English musicians of the day, including the great Matthew Locke. However, even if Salmon had not been controverted, it is doubtful whether his suggestion could have overcome the natural conservatism of human beings, which is prone to reject new ideas no matter how practical.

Curt Sachs says in this respect: "Indeed, the modern fight for and against the mysterious transposing notation for *cors anglais*, clarinets, F-horns, B-trumpets, shows that we have preserved remainders of a secret society mind: I myself remember my late master, Herman Kretschmar, saying, in criticism of Felix Weingartner's unified notation, that a score with all the voice parts printed in the same key did not look professional."

Louis J. Podgorsky, a member of the Buffalo Symphony Orchestra, has invented an ingenious device for training violin students. Called the Calco Tone Graph, it consists of a metal chart with slots for each of the four strings, gauged according to the semitones of the scale. Sliding plastic buttons in each of the slots, numbered 1, 2, 3, and 4, represent the four fingers of the left hand. These may be moved about in accordance with the instructions on about forty cards especially prepared for teaching violin with the Tone Graph. The device is based on the psychologically sound principle of associating visual with physical study. In the words of Brother Podgorsky, "Seeing is knowing, and eventually a mental picture of the violin fingerboard is acquired."

The Tone Graph can be used in conjunction with regular teaching methods, but I have found it particularly useful when combined with my own method of teaching beginners with the aid of frets on the fingerboard. Combined with the frets, the Tone Graph is a great time-saver.

In bringing up the subject of tying frets on the fingerboard, I know that I go against a deep-seated prejudice which will be difficult to overcome. However, my own experiments have convinced me that frets, used to guide the fingers to the correct point on the fingerboard during the first and sometimes second year of study, are an absolute insurance

against bad intonation and have no harmful effect on the student. I heartily recommend that teachers try this method before rejecting it without experiment. It was universally used by teachers two and three hundred years ago.

With or without frets, however, the Calco Tone Graph is worth trying.

### MUSIC RECEIVED—

"The New Yorker, David Zeikel" (for unaccompanied violin), American Composers Guild, New York (\$3.00).

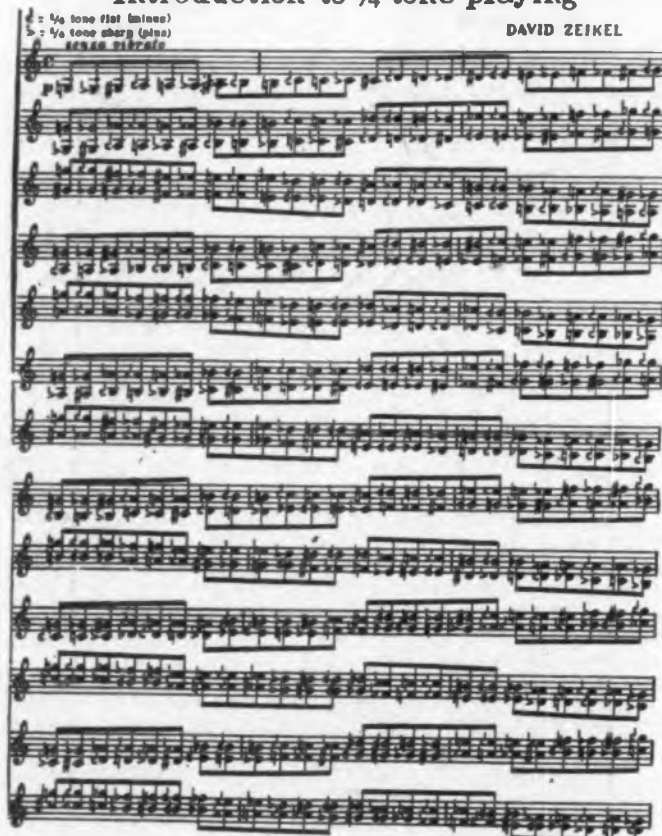
Written in quarter tones, and accompanied by exercises, part of which are quoted below, this suite of pieces baffles me in its present form. The following chord, for example, from the first piece "Broadway After Midnight," is supposed to be played with the "b" and "a" one-quarter tone flat, while the "e" remains natural:



In addition, it is to be played "glissando-vibrato without the bow!!!" (The three exclamation points are in the original instructions, so I need not add one of my own).

### Introduction to 1/4 tone playing

DAVID ZEIKEL



Readers interested in obtaining a copy of my lists of published and unpublished compositions for violin by American composers may obtain same by sending a self-addressed stamped envelope to Music of Today, 5833 Fernwood Avenue, Hollywood 28, California.

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# Modern Harmony

By OTTO CESANA

**W**E NOW arrive at a most controversial subject in the entire realm of harmony: to do figured-bass or not to do figured-bass. In order that we may not be deemed disrespectful to tradition by evading or ignoring this issue, we will say here and now that if all the hours that have been spent doing figured-bass exercises were placed end to end, they would represent the most hopeless project of all time.

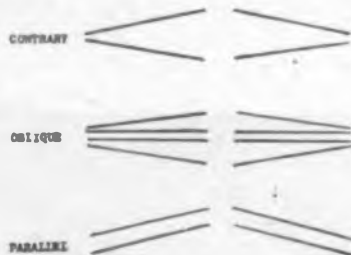
Having paid our respects to that great lost art (and let's hope no one finds it again), we will proceed with our lesson on chord connections.

We can assure the student that when he has worked out the following lessons on chord connections he will have mastered not only all the principles (and not the taboos) of figured-bass, but he will also have at his command a practical way of proceeding from one harmony to another.

## Lesson No. 12—Chord Connections

### General Rules

- 1—Common tones remain, and may be sustained.
- 2—Other tones move to the nearest voice in the following chord.
- 3—The 7th of a chord when not retained, generally resolves downward to the next degree, except when progressing in parallel 3rds or 6ths, in which case it may move upward to the next degree.
- 4—The leading tone (7th degree of the scale) generally resolves to the tonic, except when that resolution is taken by another note.
- 5—In a triad, double the notes in the following order: 1-5-3.
- 6—In a 7th chord, double the notes in the following order: 1-5-3-7.
- 7—There are three kinds of motions and they are, in the order of their preference:



(This has reference to the movement of any two voices or groups of voices)

- 8—Parallel 3rds and 6ths are good.
- 9—Parallel 4ths and 5ths should be avoided.
- 10—Parallel octaves must be avoided.
- 11—Parallel chromatic 4ths and 5ths are permissible.
- 12—In connecting 7th chords on adjacent degrees, do not move all the voices degreewise in the same direction.

### Characteristics of the Bass

Under the various headings may be observed the characteristic function of the various chordic tones when used in the bass.

Tone of Chord	Approached	Quitted	Remarks
Fundamental	By leap, degreewise	By leap, degreewise	May be held through
3rd	By leap, degreewise	By leap, degreewise	May be held through
5th	By leap, degreewise	Rarely by leap, degreewise (but generally not to another 5th.)	May be held through
7th	By leap, degreewise	*Rarely by leap, degreewise. (Downward, generally to 3rd of next chord.)	May be held through

Any deviation from the above rules depends upon the melodic contents of the bass. A very definite and important line may justify and make the deviation necessary.

\* Occasionally the 7th of a chord may leap downward a 4th to the fundamental tone of the following chord.

### Balance

In a normal four-part setting, the voices should be so arranged that the widest gap between one voice and another exists only between the bass and the tenor. From the tenor to the alto the gap is lessened, and from the alto to the soprano it is at a minimum.

Example—



This relative balance should always be maintained as closely as possible.

### Additional Rules

(To be observed beginning with the lesson on—CONNECTING ALL THE 7th CHORDS WITH ONE ANOTHER.)

- 1—The leading in minor may be optionally lowered a half-tone accidentally when it occurs in a descending passage.
- 2—When two tones resolve to the same note, one of the tones may leap to a more desirable note.
- 3—It is not necessary that the last chord be always in fundamental form, as these short chorales may be parts of a more extended piece.
- 4—The dissonant notes in a 7th or 9th chord are rendered less objectionable if they are retained in the preceding harmony.
- 5—When the same tone is doubled in the first chord, these tones must not progress to similar tones in the following chord.
- 6—Part crossing is permissible if a definite advantage in line is obtained by so doing.
- 7—The 5th in a triad or dominant 7th chord may be omitted if a definite advantage in line is obtained by so doing.

### Connecting the Tonic Triad with the 7th Chord on Each Degree of the Major and Minor Scales

Throughout this method the greatest importance is placed upon the melodic aspect of each voice during the connection of the chords. Each voice should have as melodic and as independent a line as is possible.

The most important voice is the soprano. Next in importance is the bass, and last the alto and tenor. Incidentally, the bass is generally the least moving part.

After the harmony has been designated, the following plan will be found very helpful in obtaining the required results:

- 1—Extract the soprano.
- 2—Write the bass.
- 3—Fill in the alto and tenor. Throughout this whole operation, observe very strictly the rules set down under *CHORD CONNECTIONS*. End these exercises in the fundamental form. The soprano may end on any note of the triad.

Formula\*—



These connections should sound as smooth as possible. Sometimes it will be found necessary to rearrange the parts in order to obtain a more desirable connection.

\* The lines from bottom to top show which notes have been used for the soprano. The lines from top to bottom show which notes have been used for the bass. The remaining notes are filled in as alto and tenor.

Exercise—Substitute the 7th chord marked X with the other diatonic 7th chords, that is, with II, III, IV, V, VI, and VII. Begin the melody and bass in the same way for each example, that is, F, E, etc., and B, C, etc.

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INTERNATIONAL MUSICIAN

# President Petrillo's Portrait is Painted

PRESIDENT James C. Petrillo of the American Federation of Musicians has had his portrait painted. It was not the result of any personal solicitation. The stage was set by others. The chain of circumstances is explained in the following letter sent to Chauncey Weaver by President Alvin T. McCormick, Local 26, Peoria, Illinois.

"Dear Brother Chauncey," the letter begins, "many of the members of Local 26 in Peoria have felt for a long time, as no doubt members of other locals have felt, that one of our biggest national assets is our President, James C. Petrillo. We figured out an unusual way to express our feeling. We commissioned one of our members, who is a well-known painter, to paint Mr. Petrillo's portrait. Our idea was to hang it in the main rehearsal room of Musicians Hall, owned by Local 26. Much to our delight, Mr. Petrillo, busy as he is, agreed to pose for six hours.

"Like yourself, the man who painted the portrait is a bassoonist. His name is Dr. Harry Wood and he has played in many orchestras, including the Indianapolis and the Peoria Symphonies. Last summer he played in our Recording and Transcription Band directed by Paul Vegna, as well as the Municipal Band. He is also dean of the College of Fine Arts at Bradley University, which includes a school of music, as well as art and dramatics. He has painted quite a few famous musicians, including Boris Goldovsky, master of ceremonies of the Metropolitan Opera of the Air, and Dr. Ferdinand Schaefer, founder of the Indianapolis Symphony. Bob Wilhelm, treasurer of Local 26, and J. D. Edie, our secretary, and other members of the board and I gave about twenty of Dr. Wood's portraits the once-over here at the hall when we were thinking of commissioning Mr. Petrillo's portrait. Petrillo made such a hit with the artist that I asked him to jot down his impressions for your readers. Here's his story:

"After a few warm-up sketches I planted my easel against Mr. Petrillo's eight-foot desk and

painted in the murky Chicago light that glimmered through the big office window. Although long-distance calls kept the switchboard cooking constantly, letters, legal briefs, and reports cascaded over the desk, and Carl Bauman, Ed Benkert, and Dave Katz navigated in and out for continual conferences, there was never any feeling of confusion. An atmosphere of purposeful, systematic work kept everyone good-humored. I was especially glad that Mr. Petrillo willingly agreed to let me paint him in his shirt-sleeves instead of in the formal 'big-shot' portrait style. That costume seemed appropriate to show the kind of able executive he is, a working man's working man.

"Despite the rush of business, he was a very cooperative model. His face was one of the most interesting I have ever painted. It kept changing. When he was talking long-distance to someone called Spike in Los Angeles about how to handle the AGVA raiding there, he bellowed and scowled like a movie cop. He ramrodded the air with a blunt forefinger and gave the downbeat with his fist for long chain-reactions of one-syllable explosions into the phone.

"Make no mistake. His language would have blistered the paint off a thousand square feet of Presbyterian Sunday school, but it was not the artificial thunder of a coach trying to get his men steamed up for mere sport. This was real blood. It was not ham razzle-dazzle. He meant business. He was fighting for us. Nobody who watched his face and heard his talk could have doubted his tough-hearted courage. How few people there are who get the facts, decide what they believe is right, and then fight for it!

"Yet while he was making a date with two of his grandchildren to treat them to a Saturday baseball game his face had the dimpled merriment of a gnome. In my portrait I worked to get those contrasting qualities.

"I also combined two other marked characteristics which show in his face: a shrewd,

ya-gotta-show-me skepticism, which makes it impossible for anybody to put anything over on him, and that deeper kind of intelligence called a sense of humor or human sympathy. One of the officers of Local 10 in Chicago told me "the Chief practically reads your mind." I could see what he meant. Petrillo can look through a phony at fifty yards, no matter how many buttons he wears.

"And here is something important! I think I learned from this rare opportunity to watch the Chief in action, and to analyze his face, what it is that makes him the country's most able labor leader, and the A. F. of M. one of the best operated unions. It is the fact that every straightforward look of his eye, every line in his face, and every vibration in his voice make you sure, beyond possible doubt, that he can't be bought. That is the genuine source of his power. We have a Chief who gives an absolute meaning to the term "on the level." I think that conviction shows in the painting.

"Isn't it important to the voters of this country, to other labor groups, and to us musicians, to see that kind of integrity with our own eyes in the faces of our leaders? As labor plays an increasing part in national affairs, labor leadership must gain the well-merited respect of all parts of the voting public. If Local 26 through this portrait can contribute ultimately to that kind of understanding, it will mean more than just a picture hanging in our hall. Music, and musicians, and people everywhere will be better off."

Chauncey Weaver adds a prologue to this little drama:

## OUR JIM

*Hail to the Chief, who had his picture taken  
Hurrah for him with confidence unshaken,  
He knows our wants, respects our needs,  
Is known for his unselfish deeds,  
Believes in honesty—in being fair!  
He's on the job—there's music in the air!*

## Books of the Day

**MEN AND WOMEN WHO MAKE MUSIC**, by David Ewen; 233 pages; Merlin Press, Inc., \$3.00.

We wonder if David Ewen, the prolific and knowing author of some score of books on music, has ever written anything downright derogatory about anyone. Not that he is uncritical. He paints pictures of many tones, produces life-like portraits. But every negative comment is so nicely balanced with positive statement, every disparagement so quickly counteracted with enthusiasm that his men and women one and all step out of the canvas constructive, praiseworthy and decent people. Is it that true artists are in fact just such people, or is Mr. Ewen's critical faculty a mirror with a slightly rosy tinge?

In any case he is a refreshing foil for those who think genius must be frustrated, one-sided, freakish or perverted. Here in this book are presented eminence as it is personified in eleven singers, seven pianists, five violinists, two cellists and one harmonica player, each individual as sane, as socially-oriented and as productive as Grandma Moses. The style is even, gracious, and illuminating. The data is well chosen and accurate.

**PENGUIN SCORES:** "Mozart, Symphony in G minor"; Bach, Brandenburg Concerto No. 3 in G; and Beethoven, Coriolan Overture and Egmont Overture. Penguin Books, Ltd.

In turning out these pocket-size scores of the great symphonic works, the publishers are doing a good deed. For thus the compositions can be followed at concerts. They can be perused (by those lucky enough to have the "hearing eye")

in the armchair at home. They can be played, part by part, on piano or other instrument. The format, carefully chosen for convenience, makes them readily accessible companions on railway trains, on sick-beds, at vacation resorts. They are complete little reprints of the works. They bring the masters to music lovers in a new way.

**EDUCATION OF A CONCERT-GOER**, by Homer Ulrich. 257 pages. Dodd, Mead and Company. \$4.00.

Written with a careful solicitude for beginners' bewilderment and full understanding of their necessarily fumbling approach, this book tells in ideas of one syllable what music is supposed to do, what makes composers great, how musicians are trained, how orchestras are paid, how violins are made and a hundred other things calculated to make of a "musical illiterate" a well-rounded concert-goer.



the pick of all strings...

  
Gibson

# OFFICIAL PROCEEDINGS

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

## FOURTH DAY

CIVIC AUDITORIUM, SAN FRANCISCO, CALIF.

### RESOLUTION No. 70.

#### LAW

WHEREAS, Many 10% tax collections require several communications before collecting, and

WHEREAS, Many orchestra leaders or their business managers don't know to whom to send their 10% tax, and

WHEREAS, The following resolution would facilitate said collections for leaders and managers, and bookkeepers, therefore,

BE IT RESOLVED, That all licensed bookers be required to insert on reverse side of each contract the name and address of the collecting agent of the A. F. of M. in whose jurisdiction the engagement of the contract is being executed.

E. G. PEASE,  
Local 609.  
GEO. E. MURK,  
Local 73.  
F. R. KADRIE,  
Local 30.

The Committee reports the resolution favorable with the following amendment:

Add the words "and telephone number," so the last paragraph will read:

"THEREFORE, BE IT RESOLVED, That all licensed bookers be required to insert on reverse side of each contract the name, address and telephone number of the collecting agent of the A. F. of M. . . etc."

The report of the Committee is adopted.

### RESOLUTION No. 71.

#### LAW

WHEREAS, The delegates here assembled should legislate for the good and welfare of the rank and file musician, therefore,

BE IT RESOLVED, That Section 12 of Article 15 of the By-Laws of the A. F. of M. be deleted.

E. G. PEASE,  
Local 609.

The report of the Committee is unfavorable.

Discussed by Delegate Pease,  
Local 609.

The unfavorable report is adopted.

### RESOLUTION No. 73.

#### LAW

WHEREAS, The number of traveling representatives employed by the Federation has proven to be inadequate in certain cases, and

WHEREAS, It has become a proven fact that many localities need additional adequate policing, and

WHEREAS, A large amount of 10% traveling taxes have not been collected due to the extensive areas necessarily assigned to some Locals, and

WHEREAS, Certain areas presently assigned to certain traveling representatives are so extensive that it is physically impossible for one man to adequately cover them, therefore,

BE IT RESOLVED, That the National Executive Board be empowered to add one (1), or more traveling representatives in order to alleviate the above condition, or to appoint certain assistant traveling representatives to assist in large and extensive areas.

B. CASCIANO,  
JOE BUCHANAN,  
Local 466.  
EUGENE PASCARELLA,  
Local 86.

The report of the Committee is unfavorable.

The report is adopted.

### RESOLUTION No. 75.

#### LAW

WHEREAS, It is becoming prevalent throughout the Federation today that some sidemen are taking jobs with traveling bands just to see a certain city, or for the ride, then after one week with the band, give in their two weeks' notice, and

WHEREAS, It does cost the leader of some of the little-known traveling bands quite a sum throughout the year in order to fulfill his contracts, and

WHEREAS, When notice is given to sideman the leader must furnish first class transportation, therefore,

BE IT RESOLVED, That any member of the American Federation of Musicians who accepts employment with a traveling band, and where transportation of any kind has been paid by the leader, and the leader of said band is satisfied with the work of sideman, that said member must stay with traveling band for at least six weeks.

CHAS. F. HARTMANN,  
Local 174.

The report of the Committee is unfavorable.

The report is adopted.

### RESOLUTION No. 76.

#### LAW

WHEREAS, It is held that a traveling concert orchestra is not required to file a copy of contract with the Local wherein it plays engagements, and

WHEREAS, The reason given for this special privilege is that "a season contract is signed with the orchestra men playing the concerts in which their salaries are guaranteed in accordance with the national scale governing such employment," and

WHEREAS, Most all traveling dance orchestras are also employed on a weekly basis, therefore,

INTERNATIONAL MUSICIAN

BE IT RESOLVED, That both concert and dance orchestras be required to file Form "B" Contracts on all engagements and the By-Laws so amended.

EVERETT HENNE,  
Local 224.

The report of the Committee is unfavorable.

Discussed by Delegate Henne, Local 224.

The unfavorable report is adopted.

RESOLUTION No. 77.

LAW

WHEREAS, A traveling concert orchestra is now permitted to play concerts in other Local jurisdictions on a strictly percentage contract with no guaranteed amount of money to cover wages, traveling expense or booker's fees, and

WHEREAS, The reason given for this special privilege is that the musicians are on a weekly salary which is guaranteed, therefore,

BE IT RESOLVED, That all percentage contracts must also show a guaranteed amount of money to cover a pro rata share of the weekly salary, transportation expense and booker's fee, and the By-Laws so amended.

EVERETT HENNE,  
Local 224.

The report of the Committee is unfavorable.

The report is adopted.

RESOLUTION No. 78.

LAW

WHEREAS, Any Local can supply any individual member or leader with Form B Contracts and they can be properly filled out as easy as a "written statement," therefore,

BE IT RESOLVED, That Section 1 of Article 17 be revised to require a Form B Contract and omit all reference to a "written statement."

EVERETT HENNE,  
Local 224.

The report of the Committee is unfavorable.

The report is adopted.

RESOLUTION No. 79.

LAW

WHEREAS, The President and the President Emeritus have pointed out that our financial status may approach a dangerous level, and

WHEREAS, Some of the delegates do not understand in detail all of the sources of income or the amount of disbursements for expenses and expenditures, therefore,

BE IT RESOLVED, That the following Resolution be adopted:

That this Convention be given a detailed itemized account of all income and revenue, and also an account of expenses and expenditures, so that we may weigh our financial position and be able to act accordingly.

F. R. KADRIE,  
Local 30.

LOUIS MOLLOY,  
Local 483.

TED CHIDESTER,  
Local 676.

JOS. J. VAVRO,  
Local 30.

HARRY PARKINSON,  
Local 433.

H. HOODLESS,  
Local 276.

GEO. E. MURK,  
Local 73.

JOHN A. COLE,  
Local 215.

ALFRED MORONI,  
Local 18.

BEN MARTELLO,  
Local 612.

RUSSELL E. RONNING,  
Local 18.

ALONZO LEACH,  
Local 75.

The introducers request permission to withdraw the resolution. Permission is granted.

RESOLUTION No. 83.

LAW

WHEREAS, The financial statement of the Federation reflects a deficit in operation for the most recent fiscal period, and

WHEREAS, President Petrillo and General Adviser Weber explained to the Convention the problems confronting us today with respect to our financial problems, and

WHEREAS, The financial structure of the American Federation of Musicians is a matter of general knowledge to all members of the Federation and requires no further enlargement, therefore,

BE IT RESOLVED, That Article 4 of the Constitution of the A. F. of M. be changed to read: "This Federation shall hold a biennial Convention"—remainder of Article to be unchanged.

JAMES H. HART,  
SCHOFIELD SCHWARTZ,  
Local 536.

The introducers request permission to withdraw the resolution. Permission is granted.

RESOLUTION No. 84.

LAW

WHEREAS, It is apparent that the financial condition of the A. F. of M. is such that retrenchment is an absolute necessity, and

WHEREAS, A reduction of operating costs is necessary if the A. F. of M. is to remain solvent, therefore,

BE IT RESOLVED, That any reduction in costs secured from the change in policy on the frequency of Conventions or the reduction in per diem paid to delegates be reflected in a percentage reduction in general operating costs, including salaries of elected International officers, expenses of operating their respective offices, maintenance of motor vehicle equipment, personal expenses, etc., equivalent to the percent of reduction of general operating costs resulting from a reduction in the number of conventions and/or reduction in per diem paid to delegates.

JAMES H. HART,  
SCHOFIELD SCHWARTZ,  
Local 586.

The introducers request permission to withdraw the resolution. Permission is granted.

RESOLUTION No. 85.

LAW

WHEREAS, The financial status of the American Federation of Musicians is being jeopardized by circumstances beyond our control, and

WHEREAS, These conditions might lead to the discontinuance of annual conventions, therefore,

BE IT RESOLVED, That the 10% surcharge tax on traveling musicians be redistributed as follows:

4% to the Local making the collection.  
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**BE IT FURTHER RESOLVED,** That the additional 3% surcharge, previously returned to traveling members, shall be retained by the International for the purpose of creating a convention fund. This fund to be used to help defray convention expenses in order that future conventions may be held annually.

- RAY KRANZ, Local 154.  
CLAUDE A. HAY, Local 659.  
FRED H. WERNER, Local 396.  
JERRY BERGER, Local 590.

The introducers request permission to withdraw the resolution. Permission is granted.

### RESOLUTION No. 86. LAW

WHEREAS, The latter part of Section 2, Article 14, and Section 10, Article 14, are practically a duplication, therefore,

**BE IT RESOLVED,** That Article 14, Section 10, which reads: "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" be omitted in its entirety from the International By-Laws.

- FRED H. WERNER, Local 396.

The report of the Committee is unfavorable. The report is adopted.

### RESOLUTION No. 87. LAW

#### TRAVELING ORCHESTRAS WITH GRAND OPERA

WHEREAS, Increases in the cost of meals and lodging have been so great as to impose an extra heavy financial burden on members of orchestras while on tour, and

WHEREAS, These increased costs have the effect, in many cases, of reducing the earnings of members on tour to a level below that which they receive while performing in their home jurisdiction, now, therefore,

**BE IT RESOLVED,** That the first sentence of Article 13, Section 2 of the By-Laws of the Federation be amended to read as follows:

"Orchestra for grand opera for not more than seven performances in each week, per man—\$210.00."

- MAX L. ARONS,  
CHARLES R. IUCCI,  
RICHARD McCANN, Local 802.

The Committee recommends that the Resolution be referred to the International Executive Board. The report is adopted.

### RESOLUTION No. 90. LAW

WHEREAS, Our Constitution and By-Laws do not provide for a retirement fund or pension plan for our retiring officers and employees, therefore,

**BE IT RESOLVED,** That the National Executive Board make a study of such a plan and report same to the 53rd Annual Convention for consideration.

- MARCELLUS CONTI,  
VICTOR A. MATHIS, Local 82.

The Committee recommends that the Resolution be referred to the International Executive Board. The report is adopted.

### RESOLUTION No. 51. LAW

WHEREAS, The rising cost of expenses has threatened the continuing of national conventions each year, and

WHEREAS, The operations of the A. F. of M. must be carried on economically and efficiently, and

WHEREAS, The policy of distribution of the 10% tax gives a triple check system fair to all, therefore,

**BE IT RESOLVED,** The 10% A. F. of M. tax as per Article 15 of the A. F. of M. By-laws be changed to read: Four-tenths to the A. F. of M., four-tenths to Locals, two-tenths to members who play the engagements. This change would amount to approximately \$265,000.00 per year to the A. F. of M.

- E. L. WILSON, Local 199.  
ALFRED J. ROSE, Local 367.  
TERRY FERRELL,  
E. A. STEPHENS, Local 644.  
WYATT SHARP, Local 578.  
PAUL AMBLER, Local 393.  
NICOLAS A. NARDUCCI, Local 319.  
CLIFF D. MILLER, Local 250.

The report of the Committee is favorable.

Discussed by Delegates Crissey, Local 5; Morris, Local 6; Arons, Local 802; Gallagher, Local 143; Rose, Local 367; Conti, Local 82; Dow, Local 42; Muro, Local 20; Cowardin, Local 123; Hay, Local 659; Honorary President Weber, Chairman Gillette.

After the previous question is passed the report of the Committee is adopted.

### RESOLUTION No. 68. LAW

WHEREAS, The General Fund of the Federation as stated in the Treasurer's report shows a deficit, and

WHEREAS, The condition of the General Fund indicates that Federation revenues must be increased and Federation expenses decreased, therefore,

**BE IT RESOLVED,** That Article 15, Section 7 of the National By-Laws be amended to provide that 4/10ths of the tax be disbursed to the Local in whose jurisdiction the engagement was played, 4/10ths retained by the Federation, and 2/10ths distributed to the members who play the engagement, which (on the basis of the fiscal year just closed) would bring in an increase of \$265,000 to the General Fund.

- MARTIN O. LIPKE, Local 610.

The Committee reports that the subject matter is disposed of.

The Convention concurs in the Committee report.

### RESOLUTION No. 72. LAW

WHEREAS, The traveling expenses necessary in the collection of the 10% taxes from traveling musi-

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clans has increased considerably, and

WHEREAS, Many Locals extend over vast territory which is sparsely populated and with great distances between towns which requires extensive traveling to adequately collect the 10% traveling taxes, therefore,

BE IT RESOLVED, That this Convention go on record in changing the division of the said 10% traveling taxes as follows: 50% for the Local involved, 40% for the Federation, and 10% for the traveling musicians.

B. CASCIANO,  
JOE BUCHANAN,  
Local 466.  
EUGENE PASCARELLO,  
Local 86.

The Committee reports that the subject matter is disposed of.

The Convention concurs in the Committee report.

RESOLUTION No. 30.  
LAW

WHEREAS, The ever-increasing size of the annual Convention of the A. F. of M. is making it difficult to obtain a location to hold the Convention, and,

WHEREAS, The increase in size of the A. F. of M. automatically increases the size of the Convention and is also placing a bigger financial burden on the treasury of the A. F. of M., therefore,

BE IT RESOLVED, That Article 5, pertaining to representation and delegates, of the Constitution shall read as follows: "All Locals of this Federation of two hundred (200) members or less shall be entitled to one (1) delegate. All Locals shall be entitled to one (1) additional delegate for each one hundred and

fifty (150) members or a majority fraction thereof, not to exceed three (3) delegates for any one Local, but each Local shall be entitled to one (1) vote for each one hundred (100) members or a majority fraction thereof, but no Local shall cast more than ten (10) votes, and the number of delegates and votes each Local is entitled to shall be computed from the last report made on January 1st before the Convention by the Local according to the books of the Financial Secretary-Treasurer, etc., etc., to the conclusion of the paragraph.

(ILLUSTRATION: Locals of two hundred (200) members or less shall have one delegate, Locals of at least two hundred and seventy-six (276) members shall have two delegates and Locals of at least four hundred and twenty-six (426) members shall have three delegates. This resolution does not in any way change a Local's voting status.)

W. B. YOUNG,  
FRANK E. LEWIS,  
GRAFTON J. FOX,  
Local 94.

WM. J. HARRIS,  
Local 147.

L. R. LAMBERT,  
Local 65.

TERRY FERRELL,  
Local 644.

The report of the Committee is favorable.

Discussed by Delegates Chanson, Local 308; Wright, Local 378; Smith, Local 201; Ferrell, Local 644; Rose, Local 292; Morris, Local 6; Cowardin, Local 123; Symson, Local 550; Peterson, Local 102; Caldron, Local 228; McWilliams, Local 12; Foster, Local 38.

The previous question being

called for, the favorable report of the Committee is voted down.

President Petrillo resumes the chair.

Delegate Rotella, Local 123, suggests that the delegates stand in honor of the reelection of President Petrillo. President Petrillo receives a great ovation. He states that he appreciates the honor. He talks of the general situation in the labor field and condemns those leaders who encourage the antagonism of Congress and the public by calling strikes at a time when favorable action on the repeal of the Taft-Hartley law is hoped for.

RESOLUTION No. 61.  
LAW

WHEREAS, It is desired that the Federation continue to hold annual Conventions in order that Local Delegates may be kept apprised and informed of the latest developments in the affairs of the Federation and in the rapidly changing course of the music business, and

WHEREAS, The cost of holding an annual Convention with the present number of delegates at the present per diem pay has become excessive and out of proportion to other necessary expenses of the Federation, and

WHEREAS, The present system of allocation of delegates to the Convention is overbalanced in that Locals with 251 members being allowed the same number of delegates as Locals with 1,000 and more members, the problems in the larger Locals being far more complex and difficult, and

WHEREAS, The affairs of the Convention can be more efficiently

and expeditiously handled with a larger number of delegates without reducing the effectiveness of Local representation, now, therefore,

BE IT RESOLVED, That the allocation of delegates to the Convention be set as follows:

(1) Locals with membership up to and including 300 members—one delegate.

(2) Locals with membership from 301 up to and including 1,000 members—two delegates.

(3) Locals with over 1,000 members—three delegates.

BE IT FURTHER RESOLVED, That this re-allocation of delegates shall in no way affect the number of votes allowed to be cast by each local Union.

RODNEY McWILLIAMS,  
JOHN E. DEUS,  
RAY E. NELSON,  
Local 12.

The Committee reports that the subject matter is disposed of.

The Convention concurs in the Committee report.

RESOLUTION No. 69.  
LAW

WHEREAS, It is necessary to limit Convention budgets to approximately \$150,000 per year average, and

WHEREAS, The delegates' per diem is one of the main fixed costs of each Convention, and

WHEREAS, The democratic procedure of the A. F. of M. is one of the main defenses from criticism of the Federation, therefore,

BE IT RESOLVED, That a committee of 20 delegates be appointed to survey the fixed expenses of the Convention and to report back to

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the next Convention in 1950 their findings, and

**FURTHER BE IT RESOLVED,** That this Convention reduce the next Convention per diem to four days at rate of \$30.00 per day only, with necessary By-Law changes made to make effective for 1950 one delegate for each Local, two delegates for each Local exceeding 500 per capita members, and three delegates for all Locals exceeding 1,000 per capita members.

**EDWARD B. WHEELER,  
CHAS. D. SAFFORD,  
GEORGE E. NAGLE,**

Local 325.

The Committee reports that the subject matter is disposed of.

The Convention concurs in the Committee report.

### RESOLUTION No. 16. LAW

Recommendation of the  
International Executive Board

**WHEREAS,** Thomas F. Gamble has served the American Federation of Musicians for approximately 35 years past as Executive Officer, Assistant to the President, and as Financial Secretary-Treasurer, and **WHEREAS,** Said Thomas F. Gamble is now at the age of 83, gravely ill and by reason thereof was compelled to relinquish the office of Financial Secretary-Treasurer, and

**WHEREAS,** The International Executive Board of the Federation has recommended that a pension of \$7,500.00 per annum be paid to said Thomas F. Gamble during the remainder of his life. Now, therefore, **BE IT RESOLVED,** That in grateful appreciation of his long and faithful services, said Thomas F. Gamble be paid from the funds of the Federation a pension of \$7,500.00 per annum for and during his lifetime, same to be paid in equal monthly installments from and after, June 13, 1949.

**LEO CLUESMANN,**  
Secretary.

The report of the Committee is favorable.

Discussed by President Petrillo.  
The report is adopted.

Delegate Zoppino, Local 440, asks leave to introduce the following resolution. Permission is unani- mously granted.

### RESOLUTION No. 91.

**WHEREAS,** Misfortune is no respecter of persons or occasions, and **WHEREAS,** Brother Ralph Recano of Local 440, New Britain, Conn., our co-delegate, after registration in this Convention, received the unfortunate news of the death of his brother, which necessitated his return to that far eastern city, therefore,

**BE IT RESOLVED,** That we offer our sympathy to Brother Recano in this bereavement and accord him all

of the rights and benefits of a delegate who has attended fully all of the sessions of this Convention.

The resolution is unanimously adopted.

Chairman Reed reports for the Committee on President's Report:

### COMMITTEE ON PRESIDENT'S REPORT

To the officers and delegates of the Fifty-second Annual Convention of the American Federation of Musicians, assembled in San Francisco, June, 1949:

Your Committee on President's Report has carefully analyzed the statistical data, so concisely presented, and again recommends to each and every delegate a careful study of the wealth of vital information it contains. Familiarize yourself with its contents and it is suggested that you prepare an abridged version for presentation to your Local membership in order that they may be fully appreciative of the accomplishments of the past year in thwarting every attempt of our enemies to restrict, by every legal and legislative means, all the advantages gained in more than a half-century of intensive effort.

The concise and lucid presentation of the recording situation, which opens the report, is particularly worthy of your careful attention. Although covering a period of seven years, it presents in simple and chronological form all the difficulties encountered from the original recording ban of August 1st, 1942, to the conclusion of the recent Trust Agreement. Its pertinence is made conspicuous by the fact that our public relations have consistently improved through the establishment of the Recording and Transcription Fund. By this means the opportunity has been afforded to carry our program of music appreciation to every corner of the United States and Canada. Respect for the professional musician, which has long been due, has superseded the program of vilification with which our President has been confronted in recent years. Preconceived opinions, detrimental to our interests, have vanished into thin air whenever ample opportunity has been afforded to present our side of the case to that impartial jury, the great American public. The first charges, filed by transcription companies against the Federation, alleging secondary boycotts under the Taft-Hartley Act, have already been successfully defended.

The resolutions referred to the President's Office by the Asbury Park Convention show careful consideration and judicious disposal. Reports on television, the Recording and Transcription Fund, the favorable ruling from the Commissioner of Immigration regarding restrictions on foreign musicians, and efforts to secure repeal or modifica-

(Continued on page thirty-five)

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# On Records and Recording

**ORPHEUS BY IGOR STRAVINSKY** (Victor) Igor Stravinsky conducting the RCA Victor Symphony Orchestra. This is recorded at 45 rpm.

Orpheus was completed in Hollywood, September 23, 1947, and was first performed at the New York City Center in 1948. It is a most interesting work, in classic design, and by far the best of Stravinsky's efforts. In character it is on the quiet side with a few bars of *fortissimo*, and those are concealed in the framework of the composition. I would advise all Stravinsky enthusiasts to own this album.

**FINAL SCENE FROM WAGNER'S SIEGFRIED** (Victor) Eileen Farrell and Set Svanholm. Eric Leinsdorf conducting the Rochester Philharmonic.

Another "first" recording at RCA's 45 speed. Eileen Farrell reaches the excellence of Flagstad and her high "C" is the best heard. Set Svanholm sings Siegfried with the amount of brilliancy and dramatic quality the role demands.

**VIENNESE WALTZES** (Columbia LP) Alexander Schneider String Quintet.

These little-known waltzes are charming, played in the spirit of Old Vienna with the proper amount of nostalgic treatment, and in fine musical taste.

**GAITE PARISIENNE AND RUSSIAN MUSIC** (Columbia LP) Efrem Kurtz conducts the Columbia and Philharmonic Symphony Orchestras.

A fine reading of the most popular ballet in our repertoire. It is spirited, gay and loaded with charm. Russian Music side contains shorter works by Russian composers; are effective and well done.

**JOLSON SINGS AGAIN** (Victor Smart Set 45 rpm).

Hits from the movie "Jolson Sings Again" by Vaughn Monroe, Phil Harris, Sammy Kaye, Tony Martin, Count Basie, Tommy Dorsey. This should do a terrific business, for here you have all the boys doing their best numbers.

**SONGS OF CHRISTMAS** (Capitol) Jo Stafford and Gordon MacRae, organ, mixed chorus and orchestra. Orchestra is conducted by Paul Weston.

All the well-known Christmas carols sung simply and with due respect. For an overall Christmas record this is it.

**MERRY CHRISTMAS** (Decca) Bing Crosby with the Andrews Sisters.

**CHRISTMAS GREETINGS** (Decca) Bing Crosby and the Andrews Sisters.

Both these albums should be termed permanent music, and played every Christmas till they wear out, for in their style they are about perfect.

**A TRIBUTE TO MISCHA ELMAN ON HIS 40TH ANNIVERSARY** (Victor) Mischa Elman with Wolfgang Rose at the piano. 45 rpm.

The music lover who has followed Mr. Elman through his career as one of our leading violinists, and has had respect for

his artistry will enjoy this little album of encores. There isn't a concert that one of them isn't played: Drigo, *Serenade*; Gossec, *Gavotte*; Drdla, *Souvenir*; Beethoven, *Minuet*; Arensky, *Serenade*; Cui, *Orientale*.

**I'LL NEVER SLIP AROUND AGAIN** (Capitol) Margaret Whiting and Jimmy Wakely.

The lyric is wonderful and the tune is good; the Whiting-Wakely combination is something.

**SHE WORE A YELLOW RIBBON** (MGM) Tommy Tucker and his Orchestra.

This is a new tune, and Tommy's in there pitching. Ought to do well. *If I Were You*, companion to *Yellow Ribbon*, is not so good.

**GIVE ME YOUR HAND** (Columbia) Ezio Pinza with Orchestra and Lehman Engel conducting.

With Pinza, how can any record miss? *Bali Ha'i* is the better of the two, however.

**WHITE CHRISTMAS** (Bluebird) Ralph Flanagan and his Orchestra.

A real neat job, but it can't hold a candle to *She Wore a Yellow Ribbon*, the flip side.

**BLUE CHRISTMAS** (Decca) Russ Morgan and his Orchestra. *The Mistletoe Kiss* goes with it.

Both have all it takes to make a hit. The bells, choir, organ and smooth pace make for all the nostalgic feeling you ever had.

**CHARLEY, MY BOY** (Victor) Lisa Kirk with Henri Rene's Orchestra. *Shame On You* is on the other side.

Wonderful orchestration; tempo right, and Lisa's way makes Charley right. *Shame On You* may have slight edge.

**MULE TRAIN** (Columbia, Victor), Burl Ives, Nelson Eddy and Vaughn Monroe.

Columbia has Burl Ives with Rhythm Accompaniment, Tony Mattola, Guitar; Pete Seeger, Banjo; Bobby Haggart, Bass. Columbia also has Nelson Eddy. Victor gives us Vaughn Monroe. All are "good." Burl Ives is first in my opinion; the accompanying instruments dress it up immensely. Nelson Eddy sings it well, and his name on such a record hits a new public.

**MY CHRISTMAS SONG FOR YOU** (Decca) Mills Brothers.

The harmonizers in close harmony give a polished finish to a delightful sentimental tune. *On This Christmas Eve* gets by.

**I WANNA GO HOME** (Victor) with Perry Como, the Fontane Sisters and Mitchell Ayres's Orchestra.

A cute little novelty number, Fontane gals add their bit in small talk repartee. *Little Darlin'*, gentle hushed ditty with the Sisters humming along.

**THE CREOLE LOVE CALL** (Columbia) Duke Ellington and his Orchestra with Vocal Chorus by Kay Davis. With it, *You of All People*.

*Creole Love Call* is one of the Duke's best, with beautiful obbligato by Kay Davis. *You of All People* is an easy-going ballad in the Duke's style.

**MERRY CHRISTMAS POLKA** (Victor) Freddy Martin and his Orchestra, and *Your Kiss*.

Polka is wonderful, gay, full of pep and fine rhythm. *Your Kiss* is a good follow-upper.

## FOR THE CHILDREN

**LORE OF THE WEST** (Victor) Roy Rogers with George Gabby Hayes and Trigger.

Another of Victor's Little Nipper Series, Little Nipper on 45 rpm. and on 78. The big and little "Nippers" have pictures of all the things a cowboy needs, such as boots, spurs, chaps, saddle, ten-gallon hat. Roy Rogers and Gabby explain clearly the habits and customs of these fellows. Trigger neighs, too, and at the end of the records Roy tells the Cowpuncher's motto.

**DOROTHY AND THE WIZARD OF OZ** (Capitol) Rosemary Rice and Cast. Music by Nat. Shilkret.

More adventures of Dorothy and the Wizard. This is way above average in performance and pacing; still it's not up to the original "Dorothy."

**A VISIT FROM ST. NICHOLAS** (Decca) Fred Waring and His Pennsylvanians. (Glee Club and Orchestra).

Adults will enjoy this, too. It's the sure-fire poem of Clement Clark Moore set to music by Ken Darby. Vocal effects are charming.

**RIP VAN WINKEL** (MGM) Lionel Barrymore, Narrator. Story by Washington Irving, with music by Lionel Barrymore, orchestra conducted by Walter Schumann.

Mr. Barrymore's narration is excellent, for this is the sort of thing he does best. Lines up with *A Christmas Carol*.

**ROBIN HOOD** (Columbia) Basil Rathbone, Narrator.

The adventures of Robin Hood have been released on LP, and it's much better, for now we don't have to wait for the record to be turned over to know what happens. Suspense is keener, and the production moves freely without hitches.

**PETER AND THE WOLF** (Victor) From Walt Disney's "Make Mine Music." Music is by Prokofieff. Narrated by Sterling Holloway.

A new Peter story. Music is the same, but the old version is better. Walt Disney pictures in Little Nipper Story Book Album add a great deal. This is recorded at 78 and 45 rpm.

**MR. TOAD** (Capitol) Basil Rathbone and Eric Blore, narrators.

We who adore the delightful old English classic, "The Wind in the Willows," by Kenneth Grahame, from which this record was made, will be disappointed, for the spirit and subtle humor is missing. This is an adaptation that should have been written and produced in England under the proper atmosphere. There are amusing moments, but Mr. Toad is not from "The Wind in the Willows."



# You're Improvising

(Continued from page fifteen)

I'm on the wrong track. I'm not satisfied until it comes to the point where it is still an improvisation every time I do it. It gets so much into my system that I do it like a new thing every time, but always stay within the pattern. I have thirty-four dances, and about three-fourths of them were created that way."

Musical improvisations often shape into permanent compositions. Bach's "Musikalisches Opfer" is a notable example, as is Beethoven's Choral Fantasy, Op. 80, which he used as a study for the finale of the Ninth Symphony. Frances McCollin writes me from Philadelphia, "When I was studying with H. Alexander Matthews, he asked me one day to improvise a fugue. Whether he or I composed the theme I am not sure, but I never forgot it, and it later became my Fugue in C minor which had its premiere last year when it was played by the Indianapolis Symphony Orchestra under Fabien Sevitzky."

Next I turn my feet to the classroom of Dr. Ferand in Greenwich Village, only a few blocks away from where Mary Lou Williams is holding spellbound Village Vanguard habitues. His students—doctors, clerks, salesmen, social workers, stock brokers, lawyers, taking this as their way toward re-vitalization—are gathered about the piano. One after another of them sits down and expresses himself at the keyboard. "Remember you can melodize a chord as well as harmonize a melody," Dr. Ferand is saying. Then, "No, don't hesitate. Play the wrong note. Play it *strong*. Liszt when he was improvising only smiled when he played a wrong

note and made out of it a wonderfully interesting thing." Then, as one student tumbles ahead, "Even the pause—make it creative, too. A pause is not a 'rest.' It is a breath, as full of life as a breath is." Next he tells them how improvisation is as old as the hills, how it maintained as the only form of instrumental music

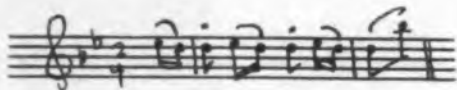


Iva Kittell and Harvey Brown

well into the Middle Ages. Now he drops his pencil with brief clatter and tells the students to improvise on the sound and rhythm. Then he presses down a handful of notes on the keyboard, untangles the skein of them to reform them into phrases of beauty.

"You can repeat a motif," he says, "or vary it at higher or lower pitch, or in different keys. Or you can vary the rhythm or do any of a hundred things with it. But always you must feel you are *fashioning*, not obliterating it.

"The way I heard a bird in Vermont singing Mozart"—here he plays the phrase:



"I couldn't refrain from whistling the answer that Mozart had made," and he played the downward progression that follows that breathless motif. Then he continued, "But to my great disappointment the bird insisted on its own version instead of Mozart's. Then I discovered the difference between a bird and a man. We can develop a motif. A bird can't."

While he plays the class is somehow transported to the deep forest, and the cool notes are heard in the hush of leaves. But Dr. Ferand is speaking again: "Whether Mozart ever heard a bird sing so is not to the point," he is saying. "Their music springs from the same source. The principles of form are the same for every creature."

—Hope Stoddard.

## The Grand Duke of Jazz

(Continued from page fourteen)

1947). Looking over the long list, one is struck by Duke's skill as a title-writer, drawing on the spirit of place, on the moods and accidents of his own life, and on the great treasury of Negro life and experience. When it comes to novel departures, Duke is still using to advantage the device which he introduced a few years ago, of employing the singing voice as another instrument with the band, a trick used with a subtle difference in one of his more recent recordings, "Creole Love Song," with Kay Davis as vocalist.

When Ellington appears as his own m.c., his style is in perfect keeping with his music. He is always immaculately groomed, suave, and polished, using never a word too much. He is simple, direct, and natural, and his manner is democratic and unassuming—as befits the Grand Duke of jazz.

—S. S. S.

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*Mario Maccaferri*



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## Official Proceedings

(Continued from page thirty-two)

tion of the 20% cabaret tax, show diligence in protecting the interests of the Federation.

The statistical data, compiled by the President's capable assistants and staff, indicate an increase in major and secondary symphony orchestras which is encouraging, but a slight decrease in radio employment throughout the United States following enactment of the Lea Bill. It is interesting to note, however, that during a similar period in Canada a survey of radio staff employment showed an increase because our Canadian brothers are free from the restrictions of this discriminatory law. Theatrical employment showed an increase of 38 theatres employing local musicians, although the total earnings for 1948, not including traveling orchestras, was less than the preceding year. Your attention is directed to a new feature of the President's Report, covering public subsidies for music, on pages 29 to 40, inclusive, and if proper use of this information is made it is possible that your Local may benefit in the near future.

The Honorary Life Membership, conferred upon President Truman, was "presented as a testimonial of the esteem and affection" of our membership and in recognition of his humanitarian efforts in the interests of organized labor. Through recent news articles the public has been apprized of President Truman's extensive knowledge of musical literature and no longer is he associated solely with the rendition of "Missouri Waltz," which the reactionary press, for political reasons, insidiously intimated comprised his complete repertoire.

Appointment of President Petrillo as National Music Chairman for the inauguration of President Truman brought a distinction which was unique. Never in history have inaugural ceremonies been more impressive or colorful, garnished with the finest display of musical talent that our profession has ever provided in one series of artistic presentations. The national publicity which attended the carefully designed program of the National Music Chairman, President Petrillo, was conclusive evidence of the assiduity shown in consummating this unusual assignment. The task was completed with due honor, not only to the President of the American Federation of Musicians, but there was a resultant reflection of credit upon each and every member of the Federation.

In retrospection, referring to the report of your Committee at Asbury Park in 1948, "the future still does not look too dark, considering what has been accomplished against seemingly unsurmountable obstacles" during the past few years.

Again your appreciation has been shown by the re-election of a man who has consistently reiterated his intention to fight for your best interests as long as he is physically able to do so. What greater devotion to a worthy cause could any man show, and what greater display of appreciation could any organization promise than a firm resolve to continue the unified support which your President, James C. Petrillo, has so justly deserved.

HARRY L. REED,  
Chairman.

ADAM W. STUEBLING,  
HARVEY E. GLAESER,  
R. BLUMBERG,  
LEO MARTIN,  
WILFORD WALZ,  
KEN J. FARMER,  
EUGENE SLICK,  
ALPHONSE CINCIONE,  
MICHAEL LAPCHAK,  
ALCIDE H. BREAUULT,  
MARK HAYWARD,  
DON DUPREY,  
DARWIN ALLEN,  
W. D. KUHN,  
ELBERT BIDWELL,  
ARTHUR H. ARBAUGH,  
BIAGIO CASCIANO,  
W. J. SWEATMAN,  
TOM MORGAN,  
LOUIS ROSENBERG,  
JOSEPH DESIMONE,  
CHARLES E. MORRIS,

The report of the Committee is adopted.

The Committee on Finance continues its report:

To the officers and delegates of the 52nd annual Convention of the American Federation of Musicians: Your Finance Committee not only handled the Resolutions assigned them, but also interviewed the International Treasurer, Harry J. Steeper, and were impressed as to the improvements that have been made and are being formulated, and we want to compliment our Treasurer, Harry J. Steeper, for the way he has taken hold of this very important office and the manner in which he is performing his duties.

Your Committee would like to have the Executive Board give some consideration to the matter of a new financial system for the International Musician so it can be put on a business basis.

The Finance Committee recommends that our Conventions be called to order on Monday morning instead of Monday afternoon, and urges host Locals and our executive officers to hold the number of speakers to a minimum so as to speed up our Convention and give more time to our own legislative program.

We find the reserves of our Federation in excellent condition, invested in good securities. We can all be sure that our finances are handled in a business-like manner.

WM. J. HARRIS,

Chairman.

ARTHUR BROWN,  
JOHN H. GOLL,  
HENRY BAYLISS,  
HAROLD L. BLACK,  
SANDY DALZIEL,  
WEYMOUTH B. YOUNG,  
SAM SIMMONS,  
HERMAN STEINICHEN,  
D. MARK SLATTERY,  
MATT CALLEN,  
PERCY G. SNOW,  
GEORGE H. REESE,  
J. LEIGH KENNEDY,  
HERBERT TURNER,  
H. C. ZELLERS,  
JOSEPH MANCINI,  
MRS. BESS BARROW,  
DR. W. S. MASON,  
TERRY FERRELL,  
MORRIS WEISS,  
ALEXANDER W. FORBES,  
MILTON R. FOSTER.

The report of the Committee is adopted.

President Petrillo calls attention to the efforts of Senator Claude

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Pepper on behalf of organized labor and suggests that in view of his friendship for this organization he be made an honorary member. On motion made and passed it is decided to grant honorary membership to Senator Pepper and that he be given a gold card in certification thereof.

The following communication is read and ordered spread on the minutes:

June 6, 1949

Mr. James C. Petrillo  
President, A. F. of M.  
San Francisco, Calif.

Dear Sir and Brother:

To you, your Board, your staff, and all the delegates to the 52nd Convention, Local 372 and all its officers send their best wishes for the most successful Convention ever.

To you personally, many thanks for your always prompt and aggressive approach, together with successful results in dealing with the problems affecting the welfare of all musicians.

Fraternally yours,

ROBERT E. BARDSLEY, Secy.  
Local 372, A. F. of M.

Delegate Gillette offers the following resolution:

RESOLUTION A.

BE IT RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same, and

BE IT FURTHER RESOLVED, That each and every controversy or thing now existent or which may arise in the future touching or concerning the interests and affairs of the Federation, and all matters and things pertaining thereto, be, and the same are hereby referred to the International Executive Board, with full power and authority to act as may in the discretion of the said Board be decided, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized to meet, confer and agree with employers as to the conditions and wages to govern members of this Federation for the ensuing year, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.

The resolution is adopted.

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**INSTALLATION OF OFFICERS**

The following officers-elect were installed by Delegate Haywood of Local 6:

President, James C. Petrillo.  
Vice-President, Charles L. Bagley.  
Secretary, Leo Cluesmann.  
Treasurer, Harry J. Steeper.

Members of the International Executive Committee from the United States: Geo. V. Clancy, Oscar F. Hild, John W. Parks, Herman D. Kenlin.

Member of the International Executive Committee from Canada: Walter M. Murdoch.

The appeal of Leon W. DuBois from a decision of the International Executive Board in sustaining the action of Local 315, Salem, Oregon, in expelling him from membership therein, is now considered.

The evidence in the case is read to the Convention by Secretary Cluesmann.

On motion made and passed the appeal is denied.

The appeal of Lester N. Rohde from a decision of the International Executive Board in sustaining the action of Local 655, Miami, Fla., in imposing a fine of \$557.00 upon him is now considered.

The evidence in the case is read by Secretary Cluesmann.

Discussed by Delegates Shortridge, Local 505; Singer, Local 655; McCann, Local 802; Mayfair, Local 484; Charette, Local 406; Campbell, Local 66; Christian, Local 543; Arons, Local 802; Homann, Local 8.

On motion made and passed the appeal is denied and the fine reduced to \$278.50.

**Announcements.**

President Petrillo declares the Convention adjourned sine die at 6:30 P. M.

**MINUTES OF THE MEETINGS OF THE  
INTERNATIONAL EXECUTIVE BOARD**

June 2 - 12, 1949, Inclusive

Palace Hotel,  
San Francisco, Calif.,  
June 2, 1949.

The meeting is called to order by President Petrillo at 2:00 P. M.  
Present: Bagley, Cluesmann, Steeper, Parks, Hild, Kenlin, Clancy, Murdoch, Weber, Weaver.

The situation in reference to former Treasurer Thomas F. Gamble is discussed.

On motion made and passed the following recommendation is adopted unanimously:

WHEREAS, Thomas F. Gamble has served the American Federation of Musicians for approximately 35 years past as Executive Officer, Assistant to the President and as Financial Secretary-Treasurer, and WHEREAS, Said Thomas F. Gamble is now at the age of 83, gravely ill and by reason thereof was compelled to relinquish the office of Financial Secretary-Treasurer, and WHEREAS, The International Executive Board of the Federation has recommended that a pension of \$7,500.00 per annum be paid to said Thomas F. Gamble during the remainder of his life; Now, Therefore,

**BE IT RESOLVED**, That in grateful appreciation of his long and faithful service, said Thomas F. Gamble be paid from the funds of the Federation a pension of \$7,500.00 per annum for and during his lifetime, same to be paid in equal monthly installments from and after June 13, 1949.

President Petrillo reports on the trip to Europe of the Philadelphia Symphony Orchestra, on which occasion he was among those at the sailing.

The matter of Conventions is discussed, including the enormous expense entailed.

On motion made and passed the following resolution is unanimously adopted:

**RESOLVED**, That Paragraph 1, Section 4 of the Constitution be amended to read as follows:  
The Federation shall hold a Convention every two years. The

Convention shall commence on the second Monday in June of each odd numbered year, at such place as the delegates in Convention may determine. Under this proviso, the next Convention of the American Federation of Musicians will take place in June of 1951, and every two years thereafter. If, by reason of governmental, Presidential or other lawful or military decree or orders, inadequacy of transportation, gasoline and rubber rationing or other causes that make it impossible to hold such a Convention, then the International Executive Board may determine that such Convention shall not be held and shall immediately notify all Locals of the facts and reasons.

**BE IT FURTHER RESOLVED**, That the International Executive Board is empowered to change and correct all existing By-Laws pertaining to the annual Convention and the annual election of officers and to rephrase them so that they will be made to conform with the intent and purposes of the above Resolution.

Treasurer Steeper reports that he, together with the Secretary, had made several trips throughout Newark to find suitable space for the Secretary's and Treasurer's office. He explains the various requirements in connection with the situation.

Action is deferred.

President Petrillo reports that he has signed a new lease for his office in New York City, for a term



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of three years beginning May 1, 1950.

On motion made and passed the action is concurred in.

President Petrillo also reports that he has installed air conditioning in the office at a cost of approximately \$9,000.00.

The Board concurs in this action.

The manner in which the officers' reports to the Convention are issued is discussed. President Petrillo recommends that they be combined.

On motion made and passed it is decided that these reports hereafter be printed in one book.

President Petrillo reports on a situation where an orchestra of eight men was withdrawn from an engagement of one night a week by the President's office due to the activity of AGVA. The President had ordered the members reimbursed by the Federation.

The action of the President is concurred in.

President Petrillo reports on the situation in Yonkers where a certain hall was on the Unfair List of the Federation.

Payments had been made to the Local by authorization of the Executive Board, which action is now ratified.

The controversy between Locals 76 and 493 of Seattle, Wash., which had been considered adjusted, is again discussed.

It is decided to refer the matter to the President's First Assistant, A. Rex Riccardi, to use his best efforts in bringing the parties together.

A request is received for a contribution of \$2,000.00 to the Public Affairs Committee, which Committee presented a minority report on the workings of the Taft-Hartley Law.

On motion made and passed it is decided to contribute \$2,000.00, and that the members of the Board each receive a copy of the report.

A report is received that Local 247, Victoria, B. C., Canada, had required its delegates to the last Convention to pay back to the Local the Federation Convention allowance.

It is decided to have the delegate from that Local appear before the Board.

In order to correct certain portions of the By-Laws which are no longer applicable at the present time the following resolution is, on motion made and passed, adopted:

"In view of the changed circumstances since the adoption of Article 24, Sections 3 and 4 of the By-Laws, having to do with recordings and transcriptions, the International Executive Board recommends the elimination of Sections 3 and 4 of Article 24, and the substitution of the following:

'Section 3. No member or members of the American Federation of Musicians shall take engagements or employment or become engaged or employed in the making and manufacturing of records or transcriptions unless the person, firm or corporation providing such engagement or employment shall have previously entered into a written agreement with the Federation relating thereto.'

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DECEMBER, 1949

Other matters of interest to the Federation are discussed.

The session recesses at 7:00 P. M. until 9:00 P. M.

On motion made and passed the Board ratifies the payment of a fee of \$50,000.00 to Poletti, Diamond, Freidin and Mackay for their activities in connection with the negotiations of the Trust Agreement and other agreements with the recording and transcription companies.

The following bills are presented:  
Hal Leyshon & Assoc., Inc.  
Expenses for:

December 2, 1948, to January 2, 1949	\$950.00
January 2, 1949, to February 2, 1949	246.90
February 2, 1949, to March 2, 1949	1,212.50
March 2, 1949, to April 2, 1949	557.23
April 2, 1949, to May 2, 1949	503.16

Van Arkel and Kaiser, Counsel

Expenses for:

January	\$ 32.85
February	56.00
Transcripts	1,792.58
March	14.75
April	211.73

Canadian Representative Murdoch:

Expenses for:

December, 1948	\$238.27
January, 1949	177.90
February	319.80
March	244.15

S. Stephenson Smith, Managing Editor, International Musician, expenses

Poletti, Diamond, et al, Counsel, expenses May 1, 1948, to January, 1949

J. W. Gillette, Studio Representative, auto expenses for 1948

Leo M. Rosecrans, legal services in case of Terry Cross vs. James C. Petrillo

Tiffany & Co., card and plaque for President Truman

On motion made and passed payment of these bills is ratified.

A letter is read from the Trustee of the Recording and Transcription Fund and discussed.

The matter is deferred.

Other affairs of the Federation are considered.

The session adjourns at 11:10 P. M.

(Continued next month)

## Official Business

COMPILED TO DATE

### WANTED TO LOCATE

George R. Knopp, piano, age 27. Please notify C. R. Covington, Secretary, Local 32, Anderson, Ind.  
Al J. Shockey, former member Local 30, St. Paul, Minn.

### CHARTER RESTORED

455—Uniontown, Pa. (colored).

### REMOVE FROM FORBIDDEN TERRITORY

Silver Fox Gardens, Canton, Ohio.

### CHARTER REVOKED

271—Oskaloosa, Iowa.  
685—Cathlamet, Wash.  
692—Martins Ferry, Ohio (colored).

### THE DEATH ROLL

Boston, Mass., Local 9—Charles E. Wingfield.

Bloomington, Ill., Local 102—Lewis Bullinger.

Bethlehem, Pa., Local 411—Ellwood W. Miller.

Chicago, Ill., Local 10—H. A. Vander Cook, Orwood C. (Doc) Pilson, Rudolph Bartos, Edw. J. Meltzer, Richard Wagner, Mrs. Sidonic K. Marx.

Denver, Colo., Local 20—Fred D. McGuire, D. O. Dumont.

Detroit, Mich., Local 5—John F. Bohl, D. Cesar Chantoni, Peter E. Lach.

East St. Louis, Ill., Local 717—Frank Glenn, Earl L. Page.

Escanaba, Mich., Local 663—Byron (Mike) Sanford.

Grand Rapids, Mich., Local 56—Robert E. Kuenzel.

Kansas City, Mo., Local 627—John W. Birch, James Walker, Arthur Wright, Arthur Ray.

Meriden, Conn., Local 55—Mary Kay Van Antwerp.

Milwaukee, Wis., Local 8—Stanley Wojtylak, Reginald Coughlin.

New York, N. Y., Local 802—Fred H. Peters, Fred Spiegel, Jacob Sohn, Herman O. Deischaft, Harry C. Muller, Jack Buchman, Otto Haubertreisser, Ismael Simon, Henrietta Schuman, Fred Stefano, Mark Warnow, Karl Doktor, Marla Forbes, Robert Nome.

New Haven, Conn., Local 234—Charles J. Vitolo, William Weinz, Emerich J. Markel.

Pittsburgh, Pa., Local 60—Chas. F. (Bart) Rodgers.

Rochester, N. Y., Local 66—Nellie Blackmore, Walter B. Golden.

San Diego, Calif., Local 325—Berniece H. Briggs.

San Antonio, Texas, Local 23—Jesus Villa.

Scranton, Pa., Local 120—Art Reese, Frank Emmel, Gene Walsh.

Seattle, Wash., Local 76—Harvey Jacobson.

Spokane, Wash., Local 105—Ben Lindberg, Ed Bruck, Sr.

Schenectady, N. Y., Local 85—Thomas Wildrick.

San Francisco, Calif., Local 6—James M. Davis, Clair R. Dell, Frank P. Baker, John C. Adamson, Moe Adler.

Salt Lake City, Utah, Local 104—James Foley.

Tonawanda, N. Y., Local 209—Emil Wehn.

Tulsa, Okla., Local 94—Robert S. Saunders.

Westfield, Mass., Local 91—George Strinset.

Washington, D. C., Local 161—Benjamin Sosner, John S. M. Zimmerman.

### DEFAULTERS

Rainbow Gardens and Claire Ihringer, Mgr., Carrington, N. D., \$140.00.

Green Frog Cafe and Ralph Coffee, Prop., Prescott, Ariz., \$63.57.

American Legion Hut, and Howard Daniel Smith Post 4457, VFW, and R. D. Burrow, Commander, Walnut Ridge, Ark., \$83.50.

Club Congo, and Fred Coleman, and Esvan Mosby, Los Angeles, Calif., no amount given.

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Dan Laramore Lodge No. 1097, IBPOE, and Garfield Richardson, Florence Villa, Fla., \$211.00.  
Margo Reagan, Key West, Fla., \$100.00.  
Sam Brooks, Miami, Fla., \$441.00.  
Club Surrocco, and Roy Balsden, Orlando, Fla., \$600.00.  
J. Preston Whiteside, Chicago, Ill., \$125.00.  
Vickie Zimmer (Lynch), Des Moines, Iowa, no amount given.  
Woodcliff Ballroom, and Nate Ehrlich, owner and operator, Spencer, Iowa, and Jewett's Point Ballroom, and Nate Ehrlich, manager, Faribault, Minn., \$150.00.  
John Kern and Al M. Rome, Salina, Kan., \$275.00.  
Liberty Cafe and Nite Club, and Son Thompson, Monroe, La., \$120.00.  
Carl Pilgrim, Boston, Mass., no amount given.  
Frontier Club, and James R. Woods, West Yellowstone, Mont., \$400.00.  
Hotel Ackerman, and Isadore Ackerman, Prop., Mt. Freedom, N. J., \$1,576.60.  
Leroy Wilson, Newark, N. J., \$275.00.  
Orsatt's Cafe, Somers Point, N. J., no amount given.  
Variety Entertainers, Inc., and Herbert Rubin, New York, N. Y., \$1,559.60.  
Brook Club, Saratoga Springs, N. Y., \$178.58.  
Jimmy Zill, Bookers' License 3833, Youngstown, Ohio, and Donald W. Power, Meadville, Pa., \$120.00.  
Grants Pass Country Club, and Scotty Maisick, Grants Pass, Ore., \$275.00.  
Astor Lounge, and Frank Kush, owner, Allentown, Pa., \$600.00.  
Jimmie Gorham, Philadelphia, Pa., \$69.04.  
Leroy Schwacser, Bear Creek, Wis., \$78.00.  
Manoir St. Gabriel, and Paul Arbour, owner, St. Gabriel de Brandon, P. Q., Canada, \$28.75.

**SUSPENSIONS, EXPULSIONS, REINSTATEMENTS, ERASURES**

**SUSPENSIONS**  
Ashland, Ky., Local 691—Earl Murdock, W. W. Cox, Oral Cunningham, J. Wm. McCutcheon, Margaret Westfall.  
Bethlehem, Pa., Local 411—Rudolph F. Traupman, Salvatore J. Rutondo, Edw. E. Buckwitz, Walter C. Kline.  
Bradford, Pa., Local 84—George A. Adams, Grant Gibbons, Thomas Haley, Merrell Jordan, Wm. Loucks, Wm. Monroe, Jos. Ross, Jr., Dan Susi, Anthony Spachholz, Kathryn Wiles.  
Bloomington, Ill., Local 102—Benny Rhodes, J. E. Vor Allman, Dayton Barnes, Jack Gengler, J. D. Chambers, Harold Luhring, Howard E. Olson.  
Denver, Colo., Local 20—Samuel Alexander, Alberta Frances Olsen (Baker), James Callahan, Walter Christman, Natakela Cobbi, Peter Erlendson, Chas. Fernstrom, Frances Garcia, Sidney W. Jensen, Fred Kirchner, Robert C. Lines, Barbara MacManus, Edith Mandel Pederson, John G. Myers, Gerald Rabourn, Harold H. Roberts, Jerry A. Scaglione, Jacob Henry Head, Olive Virginia Head, Willard A. Webber, Paul O. Godt.  
DE KATH, Ill., Local 573—James R. Jensen, Richard Johnson, Parker Finley.  
Deville, Ill., Local 90—Robert Hyde, Perry Cozatt, Jr.

Esanah, Mich., Local 643—Frank A. Bender, Jr., Donald Boucher, Chas. E. Bunjer, Tom Dzanborof, Harold W. Flath, Charles Green, Louis Grzyb, Eddie Liberty, Gerald Olson, Gordon Packard, Franklin Schense, Mary Lorraine Willis.  
Fall River, Mass., Local 216—Albert Marrow.  
Houston, Texas, Local 65—Byron Lee Autrey, Florence Baker, Roy Barbee, L. G. Carlile, Ronald Crabbe, Wm. A. Dumas, Margaret C. Stewart, Felix Ramirez.  
Mobile, Ala., Local 407—Ora Lee McMillan, Mathew Gage, Gerald Burdick.  
Montreal, Quebec, Canada, Local 906—Kenny Ball, Jean Beaudoin, M. E. Beaudoin, Roland Beauregard, Paul Bernard, Solly Chadrack, Anna Collecchia, Morry Deacon, Ronny Del Rio, Elisabeth Duthie, Joseph Feldman, Jerry Lemay, Rhajane Martin, Andre Montpetit, Ralph Moore, Aldor Morin, Marie Mosher, Guy Parent, Dennis Chirley, Danny Taylor, Gaetan Forget, Eibel Fruchtman, Edmour Froulx, Emile Prud'homme, Marie Tudor, John C. Gibbons, Vera Guilaroff, Bob Peate, Jean Leduc, Jacques St. Onge.  
Natick-Framingham, Mass., Local 393—Alvin Dicken.  
Orlando, Fla., Local 389—Paul Bowers, Leslie C. Boyd, Jr., Paul V. Grannan, Chas. G. Spafford, Providence, R. I., Local 16—Roland Dilorio, Harold Goldstein, Irving Miller, Salvatore Mollica, Edw. Gilberti, Nathan Herman.  
Portland, Me., Local 634—Phyllis O. King, Florence Auspland, L. S. Auspland.  
Plymouth, Mass., Local 271—Baxter H. Moore.  
Plainfield, N. J., Local 746—Charles Toman.  
Rochester, Minn., Local 437—Boynston Hagaman, Shirley Bailey, C. O. Dellinger, Howard Siraton, John Starin, Will Norvas.  
Spokane, Wash., Local 105—Clifford O. Amdahl, Freda Aigner, Edward Barner, Jerry Berglund, David, Wilyah Graves, Floyd Hall, Ethel LaBar Hayes, Don H. Jacques, Thomas C. Jeans, Dea V. Johnson, Clarence W. Lewis, Al Lowrey, Joe E. McBride, Willis J. Malotte, Wm. S. May, Floyd W. Nichols, Vera Riskey, Sylvester C. Ryan, Bernard Schoen, Marie Tanner, Orval Tiedt, Laurance Van Hise, Ted G. Wainwright, Billy E. Wilkerson, Ray V. Woods.  
Schenectady, N. Y., Local 85—Arthur Chesky, Robert Cleary, Armand Delorenzo, Lucy Formosa, Eileen Gordon, Gilda Crowningshield, Harry Mazucco, Robert Pratt, James Sapp, Mary VanDe Carr, Perry Vedder, Jr., Robert Weir, Robert Ziegler, Thomas Trezza, Lawrence Murtagh.  
St. Louis, Mo., Local 197—Norman Alfrod, Raymond Banks, James Barlow, Thelma Barlow, Grazia Barnes, Alvin Bonner, Bernard Bernard, Tilford Brooks, Ruth Bragg, Mildred Carey, James Cowan, Frank De Baun, Nathaniel Crockett, Miles Davis, Ruth Davis, Marvin Demery, John Everette, Earl Grigg, Sam Granderson, Elias Head, Benjamin Henry, Emma Lou Holloway, Melvin Hurd, Larry Jackson, Irvia Kelly, George Lewis, Anderson Martin, Charles Moten, Verina Saunders, Bert Sexton, Thomas Starks, Bennie Starks, William Tomlin, Cecil Thornton, Winston Walker, Irvin Williams.  
Toronto, Ont., Canada, Local 149—Eric Ainkworth, Norman D. Barber, Gordon Barnes, Frank H. Bell, H. M. Bertram, Myrtle (Taylor) Bowman, Jas. Bradsher, Hugh J. Clairmont, Harry W. Coleman, Wm. Gurney, Wm. A. Goshorn, Eric Ford, Julius Goodman, Hugh Graham, Herbert E. Griffith, Jos. Groat, W. F. Hahndorf, Stan F. Henshaw, Morris Hermele, Frank C. Humphries, Harvey Johnson, Henry Linder, G. (Don Gordon) MacArthur, Alex. MacFarlane, J. R. Norfolk, Hal Osborne, Howard F. Parsons, Jos. Pelissier, Clare Robinson, Kenneth Rushworth, Albert Sansom, Wm. Smith, Vito Totino, Malcolm Troup, Chas. Turner, H. J. Waite, R. E. Woodard, Murray Wright.  
Tampa, Fla., Local 721—Carmen Leland Grove, Wichita, Kans., Local 297—Alton R. Foster, Wesley March.  
Watertown, N. Y., Local 734—William W. Shampine.

**EXPULSIONS**  
Detroit, Mich., Local 5—Charles Shelton (Cholly Wayne), Geraldine Smith (Shaw), James L. (Step) Wharton, James J. Austin, William C. Barnes, Joseph (Joe Baron) Barone, Arthur A. Biaslas, Paul Lawrence Bielski, Harold Bowles, Harrison Bradley, Lowell Jene Bradley, Richard Harry Brown, Chester Eugene Broyles, Ray Broyles, W. Frank Brumbaugh, Joe S. Burton, Lester W. Caldwell, Helen D. Cataldo, George Coltan, Waddel (Don) Cousar, James H. Cullen, John Danmeyer, Russell M. Davidson, Allen Orville Dennison, James B. Dunn, Charles A. Eubanks, Mildred (Millic) Pauls, James Lawrence Frech, Arlin (Bud) Gallagher, Roy J. (Jim) Garrett, Garrett, James Glover, Millard Glover, Edward Goree, Lloyd M. Hankinson, Clifford (Cliff Birtwell) Hargreaves, Edward Paul (Flat Top) Harris, Carl Houghs, Aubrey T. House, James Ivy, Jr., Jessie (Happy) Jackson, Daniel Wm. (Dan) Johnson, Johnnie E. Johnson, Wm. Chester (Chet Johnson) Johnson, Bienville Jones, Stancel LaVert (Arbush) Karem, Kilbough, Thaddeus M. (Ted) (Teddy) Koltkovich, Randolph (Randy) Sherman Lefwrick, Henry A. Lehr, LeDean Lehr, Luciano John Mattia, Raleigh Estle (Mac McDaniel) McDaniel, Freeman R. McLaughlin, Fred (Checkers) McToson, Paul J. Megenity, John J. Nelise, Charles Mitchell, Arthur J. Mooney, James E. Murphy, Houston (Chick Padgett) Padgett, Edward P. (Parry) Paryaski, Geraldine Martha (Jill Martin) Paschke, Cleaton James Pate, Jasper Patterson, Paul J. Perry, Louis Pinger, Edgar Allen Poe, Charles W. Price, Arnold Prichard, Nathaniel Ribbion, Jr., Arvin Doyl Riddle, Edward C. Roberts, John Patrick Rollet, John J. (Don Rossi)

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Rossini, James Scoglio, Theo. R. (Ted) Schlenker, Joseph Harry (Joe Emersh) Schnur, Jr., Gilbert V. Schrock, Albert L. Scott, Armando V. Sisto, Herman Warren Smith, Winifred (Jaggar) Joanne Lee) Smith, James Smith Summers, Richard James (Dick Steward) Steward, Harry Sutton, Jr., Bishop Milton Sykes, Erman Terry, Otis (Bo Bo Turner) Turner, Kenneth W. (Kenny Blake) Valjeau, Ernest Carl Varady, Maurice (Vaughn Maric) Vaughn, Granville O. Walker, Jack David (Woody Jackson) Wedlick, Vera Whitson, Frank Stanley Wiazek, Issam Williams, Leroy Wilson, Wilbert L. (Foots) Wilson, Alexander G. Coburn.  
Kansas City, Mo., Local 627—William Shaw, Benjamin A. Jackson.  
Kansas City, Mo., Local 35—Hubert Voss.  
LaPorte, Ind., Local 421—Don Peterson, Eugene Vic Hughes, Elton J. C. Holt, Gene Johnson, Ann Johnson, Howard L. Stivers, Winslow A. Wise, Robert L. Reulle, Martin B. Winklein, Jos. C. Winklein, Leonard Albers, Jack Donald Brooks. Toss. Carl Punskey, James R. Presto, George A. Sablack, Wm. Wagner, Thos. D. Wells, Aointette Wisniewski.  
New Orleans, La., Local 174—J. Horner Wadlington, Russell Davidson.  
Tulsa, Okla., Local 94—Robt. A. McNally.  
Yakima, Wash., Local 442—David R. Barton.

**REINSTATEMENTS**  
Ashland, Ky., Local 691—Charles W. Keaton.  
Akron, Ohio, Local 21—Raymond S. Fowler, Cal Conway, Richard M. Volk, Wilfred J. O'Connor, Harry R. Thorpe, James H. Adcock, Duke A. Curry, Martin H. Doolley, Jr., Gerald R. Bond, Ruth Ann Cleaver, Donald G. Rambacher.  
Batavia, N. Y., Local 575—Frank Scott.  
Bradford, Pa., Local 84—Flora M. Nelson, Frank Lama, Jr.  
Bloomington, Ill., Local 102—Ray Andrews, Jack Lamb.  
Boston, Mass., Local 9—James DeVita, A. Ed. Gallinaro, Johnny Gonzalez, Race Newton, Robt. W. Norris, Peter A. Sautta, Torsten Sundquist, John Trainovitch, John A. Turnbull, Margaret Vazianina, Henry J. Aylward, Harry E. Bogomatz, W. Gerard Bortoff, Rocco Buttiglieri, Gabriel Colangelo, Gus Dixon, Chester D. Donadio, Mary Lou Duscault, Leonard Gordon, Donald H. Hilley, John Frances Hines, Robert E. Hood, Herbert Kravitz, Robert A. Levy, George Joseph McDowell, Arthur P. McLellan, Carl Nappi, Monte Nelson, Leroy J. Nutile, Alfred B. Olson, James E. Roche, Henry Rubenstein, James G. Scott, Jr., Herbert Swartz, Ralph Torrance, G. Rowland Young, Jr., Fortunato G. Amante, Audrey J. Bloomberg, Howard D. Bowen, Victor I. Cahon, Robert M. Cohen, Buddy Courtney, Peter DeRosa, Edward J. Dumas, Donald Durgin, Gordon H. Ellis, Abraham Fleitman, Louis Fox, Arnold A. Goldman, Nathan Greenberg, John M. Hammers, George Horwood, David Maltzman, S. Mazzocca, Nina (Nina Spaulding) Murdock, James F. New-

(Continued on page forty-five)

# DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

## PARKS, BEACHES AND GARDENS

Carmel Gardens, and Mr. Wood-  
maner, Manager, Santa Moni-  
ca, Calif.  
Castle Gardens; Youth, Inc.,  
Prop., Detroit, Mich.  
Grasside Gardens, Shannon Shee-  
ter, Owner, Eugene, Ore.  
Lakeside Park, and Art Hobbs,  
Owner and Manager, Wichita  
Falls, Texas.  
Midway Park; Joseph Panso,  
Niagara Falls, N. Y.  
Pineview Beach, Stan Sellers  
(Birmingham, Ala.), Operator,  
Bessemer, Ala.  
Rainbow Gardens, and Claire  
Ihringer, Manager, Carrington,  
North Dakota.  
Sai-A-Bar Gardens,  
Kansas City, Mo.  
Summer Gardens and James  
Webb, Grabenherst, Ont., Can.  
Sawtooth Park; Baumgart Sisters,  
Williamsport, Pa.  
Terrace Gardens, E. M. Carpen-  
ter, Manager, Flint, Mich.

## CALIFORNIA

**ATAMEDA:**  
Sheets, Andy  
**BAKERSFIELD:**  
Charlton, Ned  
Conway, Stewart  
Cook, Richard  
**BENICIA:**  
Rodgers, Edw. T  
**BEVERLY HILLS:**  
Mestusis, Paris  
**BIG BEAR LAKE:**  
Cressman, Harry E.  
**CATALINA ISLAND:**  
Club Brazil, and Paul Mirabel,  
Operator.  
**COMPTON:**  
Vile Records  
**CULVER CITY:**  
Toddle House, and John J.  
Toscano.  
**DUNSMUIR:**  
Corral, and J. B. McGowan  
**EL CERRITO:**  
Johnson, Lloyd  
**FRESNO:**  
Wagon, Wm. B., Jr., President  
Valley Amusement Assn., and  
Barn Dance Hall.  
**FRIANT:**  
Dam Site, and Pete Heizenrader  
**GARVEY:**  
Rich Art Records, Inc.

## INDIVIDUALS, CLUBS, HOTELS, Etc.

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

## ALABAMA

**BIRMINGHAM:**  
Ritzer, Claude D.  
Sellers, Sam, Operator, Pine-  
view Beach (Bessemer, Ala.).  
Umbach Amusement and Beverage  
Co., and R. E. (Bob)  
Umbach.  
**DOTHAN:**  
Smith, Mose  
**MOBILE:**  
Cavalcade of Amusements, and  
Al Wagner, owner and pro-  
ducer.  
Moore, R. E., Jr.  
**MONTGOMERY:**  
Alcazar Temple Patrol of the  
Sklarers, Fred Waldo, Capt.  
Montgomery, W. T.

## ALASKA

**FAIRBANKS:**  
Elder, Glen A. (Glen Alvin)

## ARIZONA

**FLAGSTAFF:**  
Saguaro Club, and R. M. Greer,  
Operator.  
**PHOENIX:**  
Chi's Cocktail Lounge (Chi's  
Beverage Corp.), and J. A.  
Keilly, employer.  
Hosher, John  
Jones, Calvin R.  
Malouf, Leroy H.  
Newberry, Woody, Mgr., and  
Owner, The Old Country  
Club.  
Willett, R. Paul  
Zanzibar Club, and Lew Klein  
**PRESOTT:**  
Green Frog Cafe, and Ralph  
Coffee, Proprietor.  
**TUCSON:**  
Williams, Marshall  
**TUMA:**  
Buckner, Gray, owner "345"  
Club, El Cajon.

## ARKANSAS

**ELDORADO:**  
Shivers, Bob  
**HOT SPRINGS:**  
Smith, Dewey  
**LITTLE ROCK:**  
Stewart, J. H.  
Wecks, S. C.  
**MCGHEE:**  
Taylor, Jack  
**MOUNTAIN HOME:**  
Robertson, T. E.  
Robertson Rodeo, Inc.  
**PINE BLUFF:**  
Arkansas State College  
Scott, Charles E.  
**WALNUT RIDGE:**  
American Legion Hut, and  
Howard Daniel Smith Post  
4456, VFW, and R. D. Bur-  
row, Commander.

## OXNARD:

McMillan, Tom, Owner  
Tova House  
Colonial House, and Wilbur P.  
Davis, Manager.  
Hall, Donald H.  
**PALM SPRINGS:**  
Desert Inn, and Earl Coffman,  
Manager.  
**PERHIS:**  
McCaw, E. E., Owner.  
Horse Follies of 1946.  
**REDWOOD CITY:**  
Lucky Star Club, and Mrs. Pro-  
vina, Proprietor, and Gene  
Bender, Manager.

**SACRAMENTO:**  
Cole, Joe  
Leingans, George  
Red Barn Dance Hall, and  
Grace O'Connor, operator.  
**SAN BERNARDINO:**  
Kennison, Mrs. Ruth, owner,  
Pango Pango Club, Coulton.  
**SAN DIEGO:**  
Cotton Club, Benny Curry and  
Otis Wimberly.  
Miller, Warren  
Mitchell, John  
Pischo, Ray  
Tricoli, Joseph, Oper.,  
Playland.  
Young, Mrs. Thomas (Mabel),  
and Paradise Club (formerly  
known as Silver Slipper Cafe).

**SAN FRANCISCO:**  
Bramy, Al  
Brown, Willie H.  
Cafe Society Uptown, and  
Vincent Ornatso.  
Deasy, J. B.  
Fox, Fiddle  
Patricia Stevens Models  
Finishing School.  
Rogers & Chase Co.  
Shelton, Earl,  
Earl Shelton Productions.  
Sherman & Shore Advertising  
Agency.  
The Civic Light Opera Com-  
mittee of San Francisco;  
Francis C. Moore, Chairman.  
Waldo, Joseph  
**SAN JOSE:**  
Paz, Fred  
**SANTA BARBARA:**  
Briggs, Don  
**SANTA MONICA:**  
Georgian Room, and H. D.  
McKee  
**SHERMAN OAKS:**  
Gibson, Lee  
Kraft, Ozzie  
**SOUTH GATE:**  
Silver Horn Cafe, and  
Mr. Silver.

**TWIN PEAKS:**  
Alpine Club, and J. W. Dewey,  
Employer, Lake Arrowhead.  
**VENTURA:**  
Cheney, Al and Lee  
**WATSONVILLE:**  
Ward, Jeff W.

**YREKA:**  
Legg, Archie

## COLORADO

**DENVER:**  
Frontier Night Club, and Harry,  
Gordon and Clinton Ander-  
son, owners.  
**JULESBURG:**  
Cummins, Kenneth

## CONNECTICUT

**BRIDGEPORT:**  
Goldman, Marty  
**EAST HAMPTON:**  
Woodruff, Charlie  
**HARTFORD:**  
Dubinsky, Frank  
Kantrovitz, Clarence (Kay)  
Kaplan, Yale  
Kay, Clarence (Kantrovitz)  
Russo, Joseph  
Ryan's Restaurant, and Edw. P.  
Ryan  
Shayne, Tony  
**NEW LONDON:**  
Biscotti, Anthony, Jr.  
Johnson, Henry  
Patten, Olin  
Williams, Joseph  
**NIANTIC:**  
Crescent Beach Ballroom, and  
Bud Russell & Bob McQuillas.  
**STONINGTON:**  
Hanger Restaurant and Club,  
and Herbert Pearson.  
Whewell, Arthur  
**WATERBURY:**  
Derwin, Wm. J.

**WEST HAVEN:**  
Petricelli, Alfred  
**WESTPORT:**  
Goldman, Al

## DELAWARE

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

## FLORIDA

**CLEARWATER:**  
Bardon, Vance  
**CLEARWATER BEACH:**  
Normandy Restaurant, and  
Pay Howe  
**CORAL GABLES:**  
Hirliman, George A., Hirliman  
Florida Productions, Inc.  
**DAYTONA BEACH:**  
Bethune, Albert  
Charles Hi-Hat Club  
Estate of Charles Reese, Jr.  
**FLORENCE VILLA:**  
Dan Laramore Lodge No. 1097  
IBPOE, and Garfield Richard-  
son.  
**FORT MYERS:**  
McCutcheon, Pat  
**JACKSONVILLE:**  
Newberry, Earl, and Associated  
Artists, Inc.  
Jackson, Ott  
**KEY WEST:**  
Reagan, Margo.  
**MIAMI:**  
Brooks, Sam,  
Club 22, and John Plodnick and  
Irving Klokner (Koke Kokezer)  
Donaldson, Bill  
**MIAMI BEACH:**  
Amson, Jack Terrace Rest.  
Caldwell, Max  
Cope City, and Murray  
Weinger, Employer.  
Coral Reef Hotel  
Edwards Hotel, and Julius  
Nathan, Manager.  
Friedlander, Jack  
Haddon Hall Hotel  
Hume, Jack  
Island Club, and Sam Cohen,  
owner-manager.  
Leshnick, Max  
Macomba Club  
Miller, Irving  
Mocamba Restaurant, Jack Fred-  
lander, Irving Miller, Max  
Leshnick and Michael Rosen-  
berg, Employers.  
Straus, George  
Weills, Charles

**ORLANDO:**  
Club Surrocco, and Roy Baisden,  
Lanewood Hotel, Maximilian  
Shepard, Owner.  
Sunshine Club and D. S. Fryor  
**PALM BEACH:**  
Leon & Eddie's Nite Club, Leon  
& Eddie's, Inc., and John  
Widmeyer, President, and Sidney  
Orlin, Secretary.  
**PANAMA CITY:**  
Daniels, Dr. E. E.  
**PASS-A-GRIFFLE:**  
Selton-in-the-Palms, and Ralph  
Delleve, Owner.  
**PENSACOLA:**  
Hodges, Earl, of Top Hat  
Dance Club.  
Keeling, Alec (Also known as  
A. Scott), and National Or-  
chestra Syndicate, and Ameri-  
can Booking Co.  
**RIVIERA BEACH:**  
Bowe, Phil  
Woodruff, Charlie  
**STARKE:**  
Camp Blanding Rec. Center  
Goldman, Henry  
**STUART:**  
Marine Room of Victory Hotel,  
and G. W. Sutton, Employer.

**TALLAHASSEE:**  
Gaines Patio, and Henry  
Gaines, Owner.  
**TAMPA:**  
Brown, Russ  
Junior Woman's Club  
Pegram, Sandra  
Williams, Herman  
**VENICE:**  
Pines Hotel Corp., and  
John Clarke  
Speris Circus, and James Edger,  
Manager (operated by Florida  
Circus Corp.)  
**WEST PALM BEACH:**  
1001 Club, and Harry L. La-  
rocco and Lillian P. Parrish.

## GEORGIA

**ATLANTA:**  
Greater Atlanta Moonlight  
Opera Co., Howard C. Jacoby,  
Manager.  
Herren, Chas., Herren's Ever-  
green Farms Supper Club.  
Spencer, Perry  
**AUGUSTA:**  
Kirkland, Fred  
J. W. Neely, Jr.  
**Macon:**  
Lee, W. C.  
Swabe, Leslie  
**SAVANNAH:**  
Dilworth, Frank A., Jr.  
Hayes, Gus  
Sportsmen's Club, and J. B.  
Hobbs, employer.  
Thompson, Lawrence A., Jr.  
**VIDALIA:**  
Pal Amusement Co.  
**WAYCROSS:**  
Cooper, Sherman & Demais

## IDAHO

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

## ILLINOIS

**BLOOMINGTON:**  
James B. McKinney  
**CHAMPAIGN:**  
Robinson, Bennie  
**CHICAGO:**  
Adams, Delmore & Eugene  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.  
Chicago Artists Bureau,  
License 468.  
Children's Health & Aid Soc.  
Cole, Elsie, Gen. Mgr., and  
Chicago Artists Bureau, Li-  
cense 468.  
Doros, John  
Davis, Wayne  
Donaldson, Bill  
Eden Building Corporation  
Pine, Jack, Owner,  
"Play Girls of 1938".  
Pine, Jack, Owner,  
"Victory Follies".  
Glen, Charlie  
Gluckman, E. M.  
Broadway on Parade.  
Hale, Walter, Promoter  
Mackie, Robert, of Savoy  
Ballroom.  
Majestic Record Co.  
Markee, Vince  
Mason, Leroy  
Mays, Chester  
Mickey Weistein Theatrical  
Agency  
Miller, R. H.  
Moore, H. B.  
Music Bowl (formerly China  
Doll), and A. D. Blumenthal,  
Music Bowl and Jack Peretz and  
Louis Cappanola, Employers.  
Novak, Sarge  
Patricia Stevens Models  
Finishing School.  
Rose, Sam  
Stoner, Harlan T.  
Tadna, Mathew,  
Platinum Blonde Revue  
Tadna, Mathew,  
"Temptations of 1941".  
Teicher, Chas. A., of  
T.N.T. Productions.  
Whiteside, J. Preston.

**EAST ST. LOUIS:**  
Davis, C. M.  
**EFFINGHAM:**  
Behl, Dan  
**JOLIET:**  
Paddock Club, and Chas.  
Witty, employer.  
**KANKAKEE:**  
Havezer, Mrs. Theresa, Prop.,  
Dreamland.  
**KARNAK:**  
Spur Inn, and Sach and Jimmie  
Mayers, and George Roberts,  
Owners.  
**LA GRANGE:**  
Haeger, Robert  
Klans Club,  
LaGrange High School.  
Viner, Joseph W.  
**MOLINE:**  
Antler's Inn, and Francis  
Weaver, Owner.  
**MT. VERNON:**  
Plantation Club, Archib. M.  
Haines, Owner.

**PEORIA:**  
Brydon, Ray Marsh  
Homes Animal Assn.  
Paul Street  
Rutledge, R. M.  
Thompson, Earl  
**POLO:**  
Clem, Howard A.  
**PRAIRIE VIEW:**  
Green Duck Tavern, and Mr.  
and Mrs. Stiller.  
**QUINCY:**  
Hammond, W.  
**ROCKFORD:**  
Palmer House, Mr. Hall, Owner.  
Troadero Theatre Lounge  
White Swan Corporation  
**SPRINGFIELD:**  
Stewart, Leon H., Manager,  
Club Congo.  
**WASHINGTON-BLOOMINGTON:**  
Thompson, Earl  
**ZEIGLER:**  
Zeigler Nite Club, and Dwight  
Allup and Jason Wilkas,  
owners.

## INDIANA

**ANDERSON:**  
Lanase, Bob  
Lanase, George  
**AUBURN:**  
Moore Lodge No. 566  
**ELWOOD:**  
Yankee Club, and  
Charles Sullivan, Mgr.  
**EVANSVILLE:**  
Adams, Jack C.  
Fox, Ben  
**GREENSBURG:**  
Club 46, Chas. Holtschouer,  
Owner and Operator.  
**INDIANAPOLIS:**  
Benbow, William and His All-  
American Brownie Models.  
Dicherson, Matthew  
Donaldson, Bill  
Entertainment Enterprises, Inc.,  
and Frederick G. Schanz  
Ferguson Bros. Agency  
Harris, Rupert  
Patricia Stevens Models  
Finishing School.  
Richardson, Vaughn,  
Pine Ridge Follies.  
Wm. C. Powell Agency,  
Bookers' License No. 4190.  
**MARION:**  
Horine, W. S.  
Idle Hour Recreation Club  
**NEWCASTLE:**  
Harding, Stanley W.  
**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.  
**SYRACUSE:**  
Waco Amusement Enterprises

## IOWA

**CLARION:**  
Miller, J. L.  
**DES MOINES:**  
Zimmer, Vickie (Lynch).  
**HARLAN:**  
Gibson, C. Rex  
**OTTUMWA:**  
Colony Club and Harry Meier,  
Operator.  
Towa House and Harry Meier,  
Operator.  
**SPENCER:**  
Wondeliff Ballroom, and Naze  
Ehrlich, owner and operator.

## KANSAS

**DODGE CITY:**  
400 Club, and Sach and Jimmie  
Mayers, and George Roberts,  
Owners.  
Graham, Lyle  
**KANSAS CITY:**  
White, J. Cordell  
**LOGAN:**  
Graham, Lyle  
**MANHATTAN:**  
Stuart, Ray  
**PRAIRI:**  
Clements, C. J.  
Wibby, L. W.  
**SALINA:**  
Kern, John,  
Rome, Al M.  
**TOPEKA:**  
Mid-West Sportsmen Assn.  
**WICHITA:**  
Studio Club, and Art Holiday

## KENTUCKY

**BOWLING GREEN:**  
Taylor, Roy D.  
**LEXINGTON:**  
Harner, A. C.  
**LOUISVILLE:**  
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King, Victor  
**OWENSBORO:**  
Cristill, Joe, Owner, Club 71  
**PADUCAH:**  
Vickers, Jimmie,  
Bookers' License 2611

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MAINE

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MICHIGAN

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D'Agostino, Sam Marthen, Doyle, and Tuna Town Ballroom Patricia Stevens Models Finishing School. Windmore Bar, and Edw. Hochecker.

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Kolb, Matt  
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Bolan, Kid

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Guiana, Otis

**ALLEN:**  
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Co., Nat Burns, Director.

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**BRYN MAWR:**  
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**CHESTER:**  
Fisher, Samuel  
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**REIDELER, Harry  
Goodman, H. E., Mgr.,  
The Pines.  
Jackson, Rufus  
National Home Show**

**MOULTRIEVILLE:**  
Wurthmann, Geo. W., Jr.

**ROCK HILLS:**  
Bolan, Kid

**SPARTANBURG:**  
Holcome, H. C.

**TENNESSEE**

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Carrethers, Harold  
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Floyd Hayes  
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Mrs. Pearl Hunter

**TEXAS**

**AMARILLO:**  
Cox, Milton

**AUSTIN:**  
El Morocco  
Franks, Tony  
Williams, Mark, Promoter

**BEAUMONT:**  
Bishop, E. W.

**BOLING:**  
Falls, Isaac, Manager, Spotlight  
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**CORPUS CHRISTI:**  
Kirk, Edwin

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Embassy Club, and Helen  
Askew and Jas. L. Dixon,  
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**PORT WORTH:**  
Carnahan, Robert  
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Coo Coo Club  
Famous Door and Joe Earl,  
Operator  
Florence, F. A., Jr.  
Smith, J. P.

**GALVESTON:**  
Evans, Bob

**HENDERSON:**  
Wright, Robert

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**LONGVIEW:**  
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**RYAN, A. L.**

**PALESTINE:**  
Earl, J. W.

**PARIS:**  
Ron-De-Voo, and Frederick J.  
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Specialty Productions, and Mel-  
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**SAN ANTONIO:**  
Forrest, Thomas  
Leathy, J. W. "Lee"  
Obledo, P. J.  
Rockin' M Dude Ranch Club,  
and J. W. (Lee) Leathy

**TYLER:**  
Gibllan, Max  
Tyler Entertainment Co.

**VALASCO:**  
Falls, Isaac A., Manager, Spot-  
light Band Booking & Orchestra  
Management Co.

**WACO:**  
Ranchhouse (formerly Peacock  
Club), and E. C. Cramer and  
R. E. Case.

**WICHITA FALLS:**  
Dibbles, C.  
Whistley, Mike

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**RUTLAND:**  
Brock Hotel, and Mrs. Estelle  
Duffie, employer.

**VIRGINIA**

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

**DANVILLE:**  
Fuller, J. H.

**HAMPTON:**  
Mazzy, Terry

**LYNCHBURG:**  
Bailey, Clarence A.

**NEWPORT NEWS:**  
McClain, B.  
Terry's Supper Club.

**NORFOLK:**  
Big Traxx Diner, Percy Simon,  
Prop.  
Gains, G. J.  
Meyer, Morris  
Rohanna, George  
Winfrey, Leonard

**PORTSMOUTH:**  
Rountree, G. T.

**RICHMOND:**  
American Legion Post 151  
Knight, Allen, Jr.  
Rendezvous, and Oscar Black.

**ROANOKE:**  
Harris, Stanley

**SUFFOLK:**  
Clark, W. H.

**VIRGINIA BEACH:**  
Town Club, and Wm. White,  
owner and operator.

**WASHINGTON**

**TACOMA:**  
Dittbesser, Charles  
King, Jan

**WEST VIRGINIA**

**BLUEFIELD:**  
Brooks, Lawson  
Thompson, Charles G.

**CHARLESTON:**  
Club Congo, Paul Dekey,  
Owner.  
Cory, Lababe  
El Patio Boat Club, and Chas.  
Powell, operator.  
Hargrave, Lawrence  
Hargrave, Paul  
White, Ernest B.

**INSTITUTE:**  
Hawkins, Charles

**MORGANTOWN:**  
Leone, Tony, former manager,  
Morgantown Country Club.  
Niper, Leonard

**WHEELING:**  
Mardi Gras.

**WISCONSIN**

**BEAR CREEK:**  
Schwacher, Leroy.

**BOWLER:**  
Reinke, Mr. and Mrs.

**EAGLE RIVER:**  
Denoyer, A. J.

**GREEN BAY:**  
Franklin, Alton  
Galit, Erwin  
Peasley, Chas. W.

**GREENVILLE:**  
Reed, Jimmie

**HAYWARD:**  
The Chicago Inn, and Louis O.  
Runner, Owner and Operator.

**HEAFORD JUNCTION:**  
Kilinski, Phil, Prop., Phil's  
Lake Nakomis Resort.

**KESHENA:**  
American Legion Auxiliary  
Long, Matilda

**LA CROSSE:**  
Melody Mill Tavern, and Mr.  
and Mrs. Alvin Fittins, Pro-  
prietors.  
Tooke, Thomas, and Little  
Dandy Tavern.

**MILWAUKEE:**  
Gentile, Nick  
Maniacini, Vince  
Patricia Stevens Models  
Finishing School.  
Weinberger, A. J.

**NEOPIT:**  
American Legion,  
Sam Dickenson, Vic-Com.

**RACINE:**  
Miles, Jerry

**RHINELANDER:**  
Kendall, Mr., Mgr.,  
Holly Wood Lodge.  
Khoury, Tony

**SHENOYGAN:**  
Scilla, N.

**STURGEON BAY:**  
Larshid, Mr. Gen., Prop.  
Carmen Hotel

**YOMAH:**  
VFW

**WAUKESHA:**  
Jean's Bar & Cocktail Lounge,  
and Jean J. Schultz, employer.

**WISCONSIN RAPIDS:**  
Brown Derby, and Lawrence  
Huber, Owner.

**WYOMING**

**CASPER:**  
LaVida Club, and Lester Quayle,  
Part Owner.

**CHEYENNE:**  
Shy-Ana Nite Club, and  
Hazel Kline, Mgr.

**ALASKA**

**ANCHORAGE:**  
Alutians Gardens Nite Club,  
and Keith Capper, Employer.

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Alvin, Ray C.  
Archer, Pat  
Brown Derby  
Cabana Club and Jack Staples  
China Clipper, Sam Wong,  
Owner.  
Club Bengazi, and Paul Mana,  
owner.  
Club Ellington (D. E. Corp.),  
and Herb Sachs, President.  
D. E. Corporation and  
Herbert Sachs  
5 O'clock Club and Jack  
Staples, Owner  
Pratoace, James  
Purdy, E. S., Mgr.,  
Texas Lux Hour Glass.  
Gold, Sol  
Hoberman, John Price, Presi-  
dent, Washington Aviation  
Country Club.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Kirsch, Fred  
Mann, Paul, Owner,  
Club Bengazi.  
Manfield, Emanuel  
McDonald, Earl H.  
Moore, Frank, Owner,  
Star Dust Inn.  
O'Brien, John T.  
Perruso's Restaurant, and Vito  
Perruso, employer.  
Rayburn, E.  
Reich, Eddie  
Rittenhouse, Rev. H. B.  
Romany Room, and Mr. Wein-  
traub, operator, and Wm.  
Biro, Mgr.  
Ross, Thomas N.  
Roumanian Inn  
Smith, J. A.  
Texas Lux Hour Glass,  
E. S. Purdy, Mgr.

**HAWAII**

**HONOLULU:**  
Alex Ah Sam, and Woodland  
Club.  
Campbell, Kamokila, Owner &  
Operator Pacific Recording  
Studio.  
Kennison, Mrs. Ruth, owner,  
Fango Fango Night Club.  
The Woodland, Alexander  
Aasm, Proprietor.  
Thomas Puan Lake

**WAIKIKI:**  
Walker, Jimmie, and Marine  
Restaurant at Hotel Del Mar.

**CANADA**

**ALBERTA**

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

**BRITISH COLUMBIA**

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

**ONTARIO**

**CHATHAM:**  
Taylor, Doo

**GRAVENHURST:**  
Webb, James, and Summer  
Gardens

**EUCLID 55th Co.**  
Heller, Paul  
Manuel Bros. Agency, Inc.,  
Bookers' License 3564.

**Salanci, Frank J.  
Spero, Herman  
Tunstone, Velma  
Walters, Carl O.  
Willis, Elroy**

**COLUMBUS:**  
Askins, Lane  
Bell, Edward  
Bellinger, C. Robert  
Beta Nu Bldg. Assn., and Mrs.  
Emerson Check, Pres.  
Carter, Ingram  
Charles Bloce Post No. 157,  
American Legion.  
Columbus Turf Club, and  
Ralph Stevenson  
Malloy, William  
McDade, Phil  
Paul D. Robinson Fire Fighters  
Post No. 567, and Captain  
G. W. McDonald.  
Turf Club, and Ralph  
Stevenson, Prop.

**DAYTON:**  
Boucher, Roy D.  
Taylor, Earl

**DELAWARE:**  
Bellinger, C. Robert

**EUCLID:**  
Rado, Gerald

**ELYRIA:**  
Dance Theatre, Inc., and  
A. W. Jewell, Pres.

**GERMANTOWN:**  
Beechwood Grove Club, and  
Mr. Wilson

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

**PIQUA:**  
Lee Sedgewick, Operator.

**PORTSMOUTH:**  
Smith, Phil

**PROCTORVILLE:**  
Plantation Club, and Paul D.  
Reese, Owner.

**SANDUSKY:**  
Mathews, S. D.

**TOLEDO:**  
Durham, Henry (Frank)  
Dutch Village.  
A. J. Hand, Oper.  
Hunnley, Lucius  
La Casa Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Sec.  
National Athletic Club, and Roy  
Finn and Archie Miller  
Nightingale, Homer  
Tripodi, Jos. A., President,  
Italian Opera Association.

**VIENNA:**  
Hull, Russ

**WILMINGTON:**  
Hollywood Productions, and  
Kroger Babb, Employer.

**YOUNGSTOWN:**  
Einhorn, Harry  
Reider, Sam  
Zill, Jimmy, Bookers' License  
3833.

**ZANESVILLE:**  
Vinner, Pierre

**OKLAHOMA**

**ADA:**  
Hamilton, Herman

**MUSKOGEE:**  
Gutrie, John A., Manager,  
Rodeo Show, connected with  
Grand National of Muskogee.

**ENID:**  
Oxford Hotel Ballroom, and  
Gene Norris, Employer.  
Oklahoma.

**OKLAHOMA CITY:**  
Southwestern Attractions and  
M. K. Boldman and Jack  
Swiger.

**OKMULGEE:**  
Masonic Hall (colored), and  
Calvin Simmons.

**TULSA:**  
Goltry, Charles  
Shuatonka, Chief Joe  
Williams, Cargile (Jimmy)

**OREGON**

**GRANTS PASS:**  
Grants Pass Country Club, and  
Scotty Maisick.

**HERMISTON:**  
Rosenberg, Mrs. R. M.

**PORTLAND:**  
Acme Club Lounge and A. W.  
Denton, Manager.  
Yaak Club of Oregon, Inc., and  
R. C. Bartlett, President.

**SALEM:**  
Oregon Institute of Dancing,  
M. Lope, Manager.

**SEHRIDAN:**  
Agce, Melvin, and American  
Legion Post No. 75.

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

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

**MASTING:**  
Bassman, George, and  
Riverside Pavilion

**LONDON:**  
Merrick Bros. Circus (Circus  
Productions, Ltd.), M. B.  
Nutting, Pres.  
Seven Dwarfs Inn

**OTTAWA:**  
Parker, Hugh  
Peacock Inn, and E. Spooner  
POST ARTHUR:  
Curtis, M.

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

**QUEBEC**

**DRUMMONDVILLE:**  
Grenik, Marshall

**MONTREAL:**  
Association des Concerts Clasi-  
ques, and Mrs. Edw. Blouin  
and Antoine Dufour.  
Anger, Henry  
Seran, Maurice, and La  
Societe Artistique.  
Dais, Claude  
Daoust, Hubert  
Daoust, Raymond  
DeSautels, C. B.  
Diore, John  
Emery, Marcel  
Emond, Roger  
Lussier, Pierre  
Sourkes, Irving  
Sunbrock, Larry

**PONTECLAIRE:**  
Edgewater Beach Hotel, and  
Wm. Oliver, owner.

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

**QUEBEC CITY:**  
Sourkes, Irving

**VERDUN:**  
Seneval, Leo

**MISCELLANEOUS**

Alberta, Joe  
Al-Dona Circus, F. D. Freeman  
Andros, George D.  
Angel, Alfred  
Arnwood, Ross  
Aulger, J. H.,  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Bough, Mrs. Mary  
Bert Smith Revue  
Bigley, Mel. O.  
Blake, Milton (also known as  
Manuel Blake and Tom Kent).  
Blake, Manuel (also known as  
Milton Blake and Tom Kent).  
Bourasman, Herbert (Tiny)  
Bourasman, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Rugler, Harold  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.

**Buffalo Ranch Wild West Circus,**  
Art Min, B. C. (Bob) Grooms,  
Owners and Managers.  
Burns, L. L., and Partners  
Bur-Ton, John  
Carlson, Ernest  
Carroll, Sam  
Cheney, Al and Leo  
Conway, Stewart  
Cornish, D. H.  
DeShon, Mr.  
Eckhart, Robert  
Farrance, B. F.  
Fechan, Gordon P.  
Perris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitzhee, Daniel  
Furter, Thomas  
Fox, Jess  
Foa, Sam M.  
Freeland, F. D., Al-Dona Circus  
Freeman, Jack, Mgr.,  
Follen Gay Parer  
Freid, Joe C.  
Friendship League of America  
Garnes, C. M.  
George, Wally  
Gibbs, Charles  
Gould, Hal  
Grego, Pete  
Gutrie, John A., Manager, Bodeo  
Show, connected with Grand  
National of Muskogee, Okla.

Hoffman, Ed. P.,  
Hoffman's 3-Ring Circus.  
Horn, Irish  
Horn, O. B.  
International Magicians, Produc-  
ers of "Magic in the Air".  
James, Hugh  
Johnson, Sandy  
Johnston, Clifford  
Kane, Irish  
Kane, O. B.  
James, Hugh  
Johnson, Sandy  
Johnston, Clifford  
Kane, Irish  
Kane, O. B.  
James, Hugh  
Johnson, Sandy  
Johnston, Clifford  
Kane, Irish  
Kane, O. B.

James, Hugh  
Johnson, Sandy  
Johnston, Clifford  
Kane, Irish  
Kane, O. B.  
James, Hugh  
Johnson, Sandy  
Johnston, Clifford  
Kane, Irish  
Kane, O. B.

Robertson, T. E.,  
Robertson Bodeo, Inc.  
Ross, Hal J.  
Ross, Hal J., Enterprising  
Salesman, Arthur (Art Henry)  
Sergeant, Edwin G.  
Scott, Nelson  
Singer, Leo, Singer's Midges  
Smith, Ora T.  
Specialty Productions  
Stone, Louis, Promoter  
Stover, William  
Strass, George  
Summerlin, Jerry (Marr)  
Tabak, Jacob W.  
Tadon, Matthew  
Taylor, R. J.  
Temptations of 1941  
Thomas, Mac  
Travers, Albert A.  
Wetner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Weiss, Charles  
Williams, Cargile  
Williams, Frederick  
Wilson, Ray  
Woody, Paul (Woody Mosher)

**THEATRES AND PICTURE HOUSES**

Arranged alphabetically  
as to States and  
Canada

**ARKANSAS**

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

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

**MASSACHUSETTS**

**BOSTON:**  
E. M. Low's Theatres

**MOLYOKE:**  
Holjoke Theatre, B. W. Levy

**MICHIGAN**

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

**MISSOURI**

**KANSAS CITY:**  
Main Street Theatre

**NEW YORK**

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

**NEW JERSEY**

**MONTCLAIR:**  
Montclair Theatre and Cos-May  
Corp., Thomas Haynes, James  
Castello.

**OHIO**

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

**VIRGINIA**

**BURNA VISTA:**  
Rockbridge Theatre

**Pleasant Valley Boys Orchestra,**  
Galesburg, Ill.  
Russell Ross Trio (Salvatore  
Coriale, leader, Frank Picarra,  
Angelo Picarro).  
Samczyk, Casimir, Orchestra,  
Chicago, Ill.  
Scharf, Roger and His Orch.,  
Utica, N. Y.  
Smith, Chuck, Orchestra, North  
Lima, Ohio.  
Starrt, Lou and His Orchestra,  
Easton, Md.  
Triefenbach Bros. Orch., Marietta,  
Ill.  
Van Brundt, Stanley, Orchestra,  
Oakridge, N. J.  
Weiss Orchestra, Durand, Wis.  
Wells Orchestra, Canada  
Young, Buddy, Orchestra,  
Deaville, N. J.

**PARKS, BEACHES, GARDENS**

**OHIO**

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

**WEST VIRGINIA**

**PARKERSBURG:**  
Nemesia Shrine Park

**WISCONSIN**

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

**INDIVIDUALS, CLUBS, HOTELS, Etc.**

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

**ARIZONA**

**DOUGLAS:**  
Top Hat

**ARKANSAS**

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

**CALIFORNIA**

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

**COLORADO**

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

**CONNECTICUT**

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

**FLORIDA**

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

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

**GEORGIA**

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

**IDAHO**

**BURLEY:**  
Y-Dell Ballroom

**ILLINOIS**

**ALTON:**  
Abbot, Benny  
**BUREKA:**  
Hecker, George  
**GALESBURG:**  
Townsend Club No. 3  
**MATTOON:**  
U. S. Grant Hotel  
**QUINCY:**  
Porter, Kent  
**STERLING:**  
Bowman, John E.  
Sigman, Arlie

**INDIANA**

**SOUTH BEND:**  
St. Casimir Ballroom

**IOWA**

**BOONE:**  
Miner's Hall  
**CEDAR FALLS:**  
Mousam Cafe  
Surf Bar  
Terminal Bar  
**COUNCIL BLUFFS:**  
Radio Station KSWI  
Smoky Mountain Rangers  
**DES MOINES:**  
Rhapsody Club.  
**EBELUSE:**  
Porter, Kent

**KANSAS**

**WICHITA:**  
Shadowland Dance Club

**KENTUCKY**

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

**LOUISIANA**

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

**MARYLAND**

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

**MASSACHUSETTS**

**BOSTON:**  
Age Recording Studios, Inc.,  
and Milton Yakus.  
**METHUEN:**  
Central Cafe, and Messrs. Yana-  
konis, Driscoll & Gargoon,  
Owners and Managers.

**NEW BEDFORD:**  
The Polka, and Louis Garston,  
Owner.  
**SPENCER:**  
Spencer Fair, and Bernard  
Reardon

**WEST YARMOUTH:**  
Silver Sea Horse, and Joe  
Gobia, operator.  
**WORCESTER:**  
Gedymia, Walter

**MICHIGAN**

**FLINT:**  
Central High School Auld.  
**HOUGHTON LAKE:**  
Johnson Cocktail Lounge  
Johnson's Rustic Dance Palace  
**INTERLOCHEN:**  
National Music Camp  
**MARQUETTE:**  
Johnson, Martin M.  
**PORT HURON:**  
Lakeport Dance Hall

**MINNESOTA**

**DEER RIVER:**  
Hi-Hat Club  
**FOREST LAKE:**  
Melody Ballroom, and Donald  
Wirth, operator.  
**MINNEAPOLIS:**  
Twin City Amusement Co.,  
and Frank W. Patterson.  
**ST. PAUL:**  
Burb, Jay  
Twin City Amusement Co.,  
and Frank W. Patterson.

**MISSOURI**

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

**MONTANA**

**GREAT FALLS:**  
Golder, Clarence, and Civic  
Center Theatre.  
**HAVRE:**  
Tigay, Emil Doa, and Havre  
Theatre.

**NEBRASKA**

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

**NEVADA**

**ELKO:**  
Club Elko

**NEW JERSEY**

**ATLANTIC CITY:**  
Mousam Cafe  
Surf Bar  
Terminal Bar  
**CLIFTON:**  
Boeckmann, Jacob  
**ELIZABETH:**  
Polish Falcons of America,  
Neat 126.  
Scandia Grill & Ballroom, and  
John Fernandez, owner.

**JERSEY CITY:**  
Band Box Agency, Vince  
Giacinto, Director  
**LINDEN:**  
Polish National Home, and  
Jacob Dragon, President.

**LODI:**  
Peter J's  
**MT. FREEDOM:**  
Klode's Hotel  
**NETCONG:**  
Kiernan's Restaurant, and  
Frank Kiernan, Proprietor

**NEWARK:**  
Mayfair Tavern  
Newark Opera House, and  
A. C. Cerrigone, Mgr.  
**PASSAIC:**  
Crystal Palace Ballroom  
**PLAINFIELD:**  
Polish National Home  
**SOMERS POINT:**  
Steak Inn  
**TOTOWA BOROUGH**  
St. Michael's Grove

**NEW YORK**

**BROOKLYN:**  
Frohman, Louis  
**BUFFALO:**  
Hall, Art  
Jesse Clipper Post No. 430,  
American Legion  
Williams, Buddy  
Williams, Oesina  
**CERES:**  
Coliseum  
**COLLEGE POINT:**  
Muehler's Hall  
**ELMIRA:**  
Hollywood Restaurant  
**HARRISVILLE:**  
Lake Bonaparte Hotel, and  
Virgil Chessman, Prop.  
**HUDSON:**  
New York Villa Restaurant,  
and Hazel Villa, Proprietor.

**ITHACA:**  
Elks Lodge No. 636  
**MECHANICVILLE:**  
Cole, Harold  
**MOHAWK:**  
Hurdic, Leslie, and  
Vineyards Dance Hall.  
**MT. VERNON:**  
Hartley Hotel  
Studio Club  
**NEW ROCHELLE:**  
Ship Aboy Tavern, Steve  
Keefer, Manager.  
**NEW YORK CITY:**  
Disc Company of America  
(Asch Recordings)  
Embassy Club, and Martin Na-  
tale, Vice-Pres., East 57th St.  
Amusement Corp.  
Manor Record Co., and  
Irving N. Berman  
Richman, Wm. L.  
Sammy's Borey Follies, Sam  
Fuchs, Owner.  
Tremers Restaurant  
Willis, Stanley  
**NORFOLK:**  
Joe's Bar and Grill, and  
Joseph Briggs, Proprietor.

**UNFAIR LIST of the  
AMERICAN FEDERATION OF MUSICIANS**

**BANDS ON THE UNFAIR LIST**

Beloit Recreation Band, and Don  
Cuthbert, Beloit, Wis.  
Bozay Mills Band, Paganic, N. J.  
Florence Rangers Band, Gardner,  
Mass.  
Haywood-Wakefield Band, Gard-  
ner, Mass.  
Jersey City Military Band, and  
Elio Circillo, Director.  
Lester Carriers Band, Salt Lake  
City, Utah.  
V. F. W. Ravens Band, Ravens,  
N. Y.  
Washington Band, Annville, Pa.

**ORCHESTRAS**

Beer, Stephen A., Orchestra,  
Reading, Pa.  
Boas, Al, Orchestra, Oklahoma  
City, Okla.

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

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





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FOR SALE—Fine library belonging to Charles Lepaige (deceased); 1,000 titles, full orchestration, overtures, operatic selections, miscellaneous, concert waltzes, marches, etc.; list upon request; will sell whole or in part. Mrs. Charles Lepaige, 2932 Iniquis, Jacksonville, Fla.

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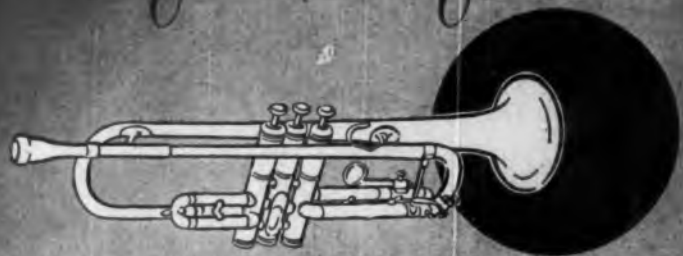
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