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TONY PASTOR

story on page 15

International Musician

July, 1950

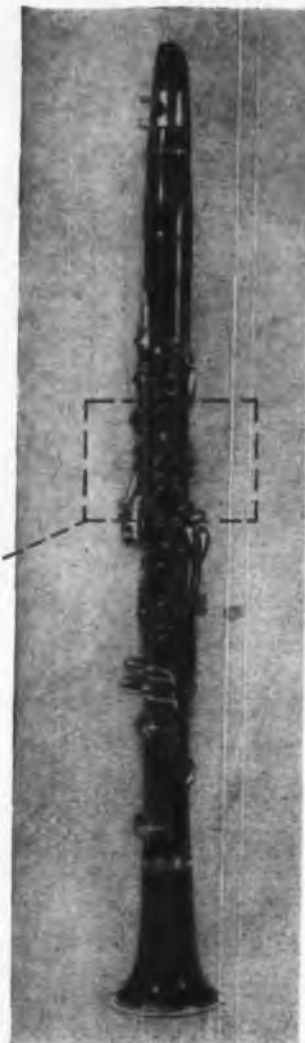
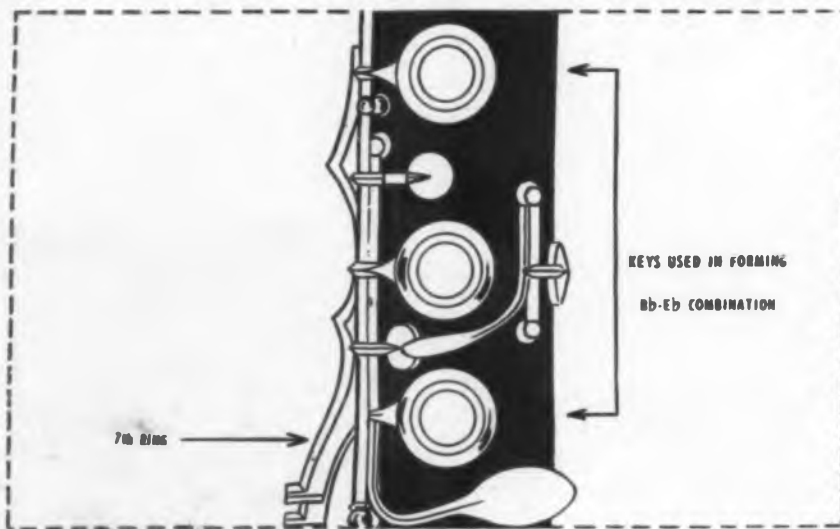
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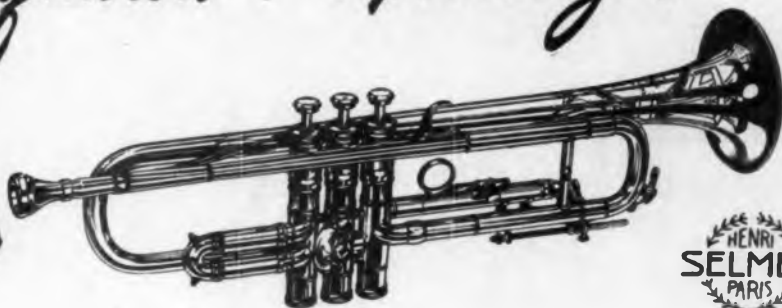
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**INTERNATIONAL
• MUSICIAN •**

OFFICIAL JOURNAL OF THE
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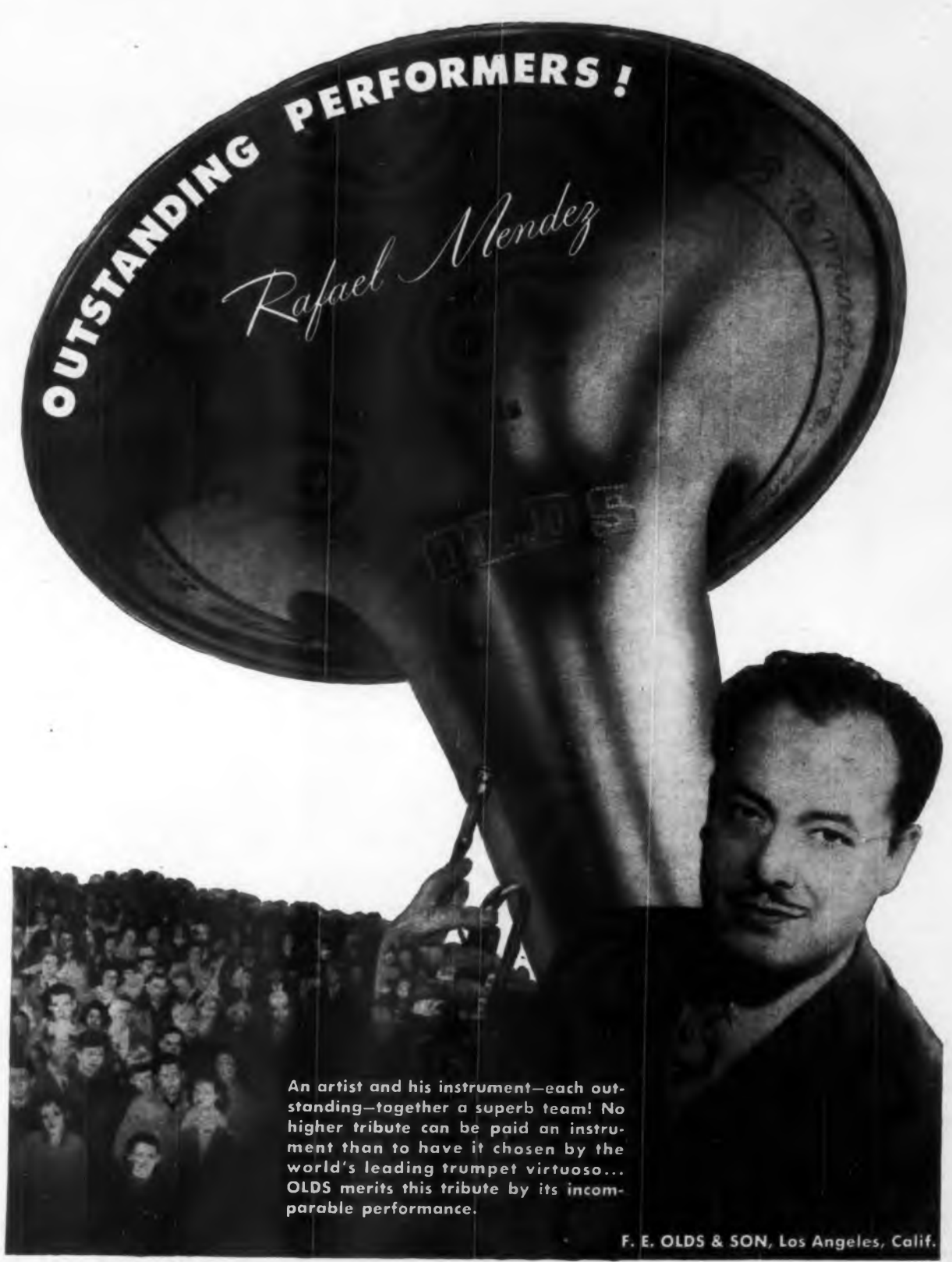
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New Laws and Changes

The following are important new laws and changes in the Constitution and By-Laws of the American Federation of Musicians adopted by the 1950 Convention in Houston, Texas.

They will become effective September 15, 1950, unless otherwise specified.

All members are directed to govern themselves accordingly.

Transportation Must Be Charged.

Any band playing in the jurisdiction of any local which has a transportation charge must also include the transportation charge in its price.

Leaders Failing to Pay the 10 Per Cent. Surcharge Are Subject to a Penalty of \$50.00 for Each Offense.

Section 15 of Article 15 is amended to read:

"A leader who plays a traveling or miscellaneous out-of-town engagement or engagements, and fails to pay his 10 per cent surcharge, shall be subject to a penalty for each offense. Said penalty shall not exceed \$50.00 for each offense and shall be in the discretion of the International Treasurer. After leader has been notified and has failed to pay the taxes owing plus the penalty he shall be considered as having resigned from the Federation, and the local to which he belongs is obliged, on receipt of notice from the International Treasurer, to strike his name from its membership list. To become reinstated such resigned member must pay all arrearages in taxes and fines and in addition shall pay a National Reinstatement Fee or meet such conditions that the International Executive Board may determine."

Penalty for Members Giving Bad Checks to Locals in Which They Do Not Hold Membership.

If a traveling member of the Federation delivers a check to any local in payment of an account and said check is unpaid or protested and the member fails to make the check good within five days after notification as provided in Article 7, Section 3 of the Constitution and By-Laws of the Federation, then the offending member shall be subject to a fine of \$5.00, together with all protest charges incurred. Said fine to become the property of the local. The Secretary of the Federation must be notified of all fines levied under this section.

Locals to Pay Per Capita Tax and Journal Subscription on All Members. Including Life and Honorary Members.

Section 7, Article 2 is amended to read:

"Locals shall pay a per capita tax of 50 cents per member in advance on January 1st and July 1st. Locals must pay per capita tax on all members, including transfer and traveling members, also life and honorary members."

Section 8, Article 2 is amended to read:

"Locals shall pay 30 cents per member, including life and honorary members."

Increase in Salary for President's Second and Fourth Assistants.

Section 1-N of Article 1 is amended to read:

"The President may appoint assistants at salaries of \$15,000.00 for First Assistant, \$12,500.00 for Second Assistant, and Third and Fourth Assistants at \$10,000.00" . . . balance of section to remain the same, to take effect on June 5, 1950.

Appeal Cases to Convention to Be Heard Not Later Than Third Business Day.

All appeal cases to the Convention shall be heard not later than the third business day of the Convention and the hearing of appeal cases—when the time for hearing such cases is set—shall take precedence over all other matters, except by majority vote of the Convention.

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Per Diem for Delegates to All Sessions of the Conventions to Be Not Less Than 7 Days Instead of 6.

Section 15, Article 28 is amended to read:

"Each delegate attending all sessions of the Convention shall be entitled to not less than seven days per diem, effective at this Convention."

Days of Convention Specified.

Our National Conventions shall open on Monday and shall continue through Saturday, if necessary.

Delegates to Receive Identification Tag to Be Worn En Route to Conventions.

When the Secretary receives credential forms from the locals of the Federation he shall, when acknowledging receipt of the same to the individual delegates, enclose a small plastic or paper tag to be pinned on the coat lapel, on which are inscribed words to this effect:

"Delegate to the 53rd Annual Convention of the American Federation of Musicians, Houston, Texas, June 5, 1950,"

thus enabling delegates, if they so desire, to identify themselves to their fellow travelers.

Hours of Registration Specified.

The hours of registration of Convention delegates shall be from 1:00 P. M. to 6:00 P. M. on the day preceding the opening of the Convention, and from 9:00 A. M. to 12 noon on the day of the opening of the Convention, such registration to be at the headquarters hotel, and that notice of the time and place of registration be printed in bold-face type on the Certificate of Credentials issued to each delegate.

Fiscal Year Changed to Close March 31st.

Article 32, Section 6 has been amended to read:

"The fiscal year shall close March 31st of each year."

International Executive Board Is Authorized to Select Another Date for Convention if Accommodations Are Not Available; Also Date May Not Be Selected More Than Two Years in Advance.

Article 4 of the Constitution has been amended by adding the section in bold-face type:

"This Federation shall hold an annual Convention, commencing the second Monday in June, at such place as the delegates in convention may determine not more than two years in advance. However, if in any year adequate accommodations are not available for the period mentioned, the International Executive Board is authorized to select another date as close as possible to the second Monday in June."

53rd Annual Convention

*in picture
and story*



President Petrillo arrives in Houston the night of May 31st to begin preparations for the Convention. President Barry Lambert of Local 66 and Mr. Petrillo exchange Petrillo fingerhakes at the airport. In rear are Local 65's secretary, E. E. Stokes, and vice-president, T. R. Kepner.

A DETERMINATION to carry on and oppose militantly the legal handicaps arrayed against the musicians and all unions was expressed by the Fifty-third Annual Convention of the American Federation of Musicians meeting in Houston, Texas, June 5-8, 1950. Incumbent officers were re-elected and a vacancy on the Executive Board was filled by the election of Stanley Ballard, Local 73, Minneapolis, Minn.

Nine hundred and seventy-two delegates from 570 locals attended the sessions in the Sam Houston Coliseum. They considered matters of employment, political action and union business presented to them by President James C. Petrillo, Secretary of Labor Maurice L. Tobin, Joseph B. Keenan, director of Labor's League for Political Education, and others.

Employment

Good news and bad news on the subject of employment greeted the delegates to the Convention. President Petrillo pulled no punches in reporting on the state of the music profession.

The good news was largely summed up in the President's announcement on opening day that the first contracts with television film producers have been signed. The four pioneers have agreed to a wage scale and to payments into a second public music fund similar in purpose and operation to the existing Music Performance Trust Fund.

The four contracts—destined to be followed by others, Mr. Petrillo predicted—were with A. F. of M. member Gene Autry's Flying A Pictures, Inc., for TV film featuring the famed cowboy singer; member Horace Heidt for film packaging of an extension of his Philip Morris TV show; Hollywood producer Louis D. Snader, who plans a library of several hundred film shorts of name bands and vocalists, and Hollywood Imperial Pictures Corp., Sidney

Middleman, vice-president, which will make half-hour musical shows.

The significance of the contracts is that they provide employment at \$39.90 per sideman for a single session of three hours or less and that they form a foundation for a second and potentially larger fund to bring more free music to the public, with, of course, more jobs for musicians everywhere. The geographical allocations of money for free public music apply to all jurisdictions, as in the past. The payments to the fund are set, generally, at five per cent of the producers' revenue on the station time charge on the film. Samuel R. Rosenbaum, trustee of the Recording Trust Fund, has also been named by the contracting producers as trustee of the new fund, which is a separate operation.

The television fund, with its promise of a brighter future for American culture, would not have been possible. Mr. Petrillo pointed out,



Bill Harris' boots, with AFM seal, help set a fast Convention pace.

had not the A. F. of M. fought its bitter recording-ban fight to a successful conclusion. He declared he had been willing to "take the rap of bad publicity" to establish a principle that will pay off for years to come.

On Tuesday, the Convention's second day, Colonel Rosenbaum told the delegates about past and future policies of the trust funds. He pointed out that a machine cannot produce music; it can only reproduce it. The various funds recognize this fact. He said that he had examined the operation of the Recording and Transcription Fund under the Federation's auspices and had found it so fair and efficient that he incorporated those methods in his own administration as far as possible.

Colonel Rosenbaum paid tribute to the local officers who have made it possible for him to discharge his duties, and to the vision and statesmanship of President Petrillo. With their help he expects to carry on the new fund with the same efficiency as the original trust fund, he promised.

Regrettably, not all the news was as good as that concerning television. Mr. Petrillo's official report to the Convention opened with this statement: "There is no question that the entertainment business has not been as bad in the United States and Canada since the depression of 1929." He put the finger on the Lea Act and the Taft-Hartley Act as frustrating every move by the musicians to protect themselves.

Henry Kaiser, of the firm of Van Arkel and Kaiser, counsel to the A. F. of M., underlined the serious effects of restrictive legislation and court decisions on the labor movement. He analyzed the report of a National Labor Relations Board examiner in a decision concerning Akron Local 24 as a case in point. Although the decision was widely reported as a victory for the union, Mr. Kaiser pointed out that the

(Text continued on page ten)

Houston's Warm Welcome Did Not Slow Activities

THE WHITE HOUSE
Washington

June 3, 1950

Mr. James C. Petrillo, President
American Federation of Musicians
Shamrock Hotel, Houston, Texas

Dear Mr. Petrillo:

As an honorary life member of the American Federation of Musicians I wish that I could be at your fifty-third annual Convention, but other duties make it impossible. I am happy to send my greetings and best wishes to all who attend the forthcoming meeting.

Music speaks a universal language—a language understood by all our people. It is the common medium through which multitudes of the populace find release from the cares and responsibilities of life, rest and relaxation.

The American Federation of Musicians has served well the national culture by maintaining those high standards in art without which decline in appreciation of the best in music would be seriously threatened.

My message to the Fifty-third Annual Convention is ever to uphold the highest ideals of taste in music while at the same time safeguarding the rights of American musicians and lovers of music.

Very sincerely yours,
HARRY TRUMAN.



A two-fisted President in a fighting pose. Immediately above are Mr. Petrillo and the two youngest delegates—Dover Crawford, 19, Local 665, and Ravon Smith, 18, Local 522.

FOR CHAUNCEY WEAVER'S
ACCOUNT OF CONVENTION
SEE PAGE THIRTY-FOUR

The Executive Board holds its first meeting with full membership after the Convention adjourned on Thursday. Left to right: Weber, Kenin, Murdoch, Bagley, Presidential Assistant Riccardi, Petrillo, Cluesmann, Steeper, Clancy, Ballard, and Parke.



President Petrillo answers questions from the press about the TV contracts upon conclusion of his opening day address.





Moved by the Secretary of Labor's stirring speech, President Petrillo warmly thanks Mr. Tobin.



The five executive officers on the platform. Left to right: Ballard, Parks, Murdoch, Kenin, and Clancy.



It's a Boston reunion at Houston. Left to right: George Gibbs of President Petrillo's office, Bert Nickerson, president of Local 8, Secretary of Labor Tobin, and Gus F. Fischer, secretary of Local 9.



Before the Convention the Executive Board of Local 65 gave a banquet for the International Executive Board at Houston's Shamrock Hotel.

Left: Secretary Tobin lashes out at restrictive labor legislation—especially the Lea and Taft-Hartley Acts.

Below: Here is a full view of the delegates to the Convention assembled in the Sam Houston Coliseum.





JOSEPH D. KEENAN
Director
Labor's League for Political Education



HARRY LAMBERT
President
Houston A. F. M. Local 65



HENRY KAIBER
Washington, D. C.
Of the Federation's Counsel

53rd Annual Convention

(Continued from Page Seven)

failure to find the local guilty was based on a technicality, and that the bulk of the report accepted the Taft doctrine that would ban any demands by labor that an employer did not care to grant.

Both Mr. Kaiser and Mr. Petrillo deplored the recent decisions of a supposedly liberal Supreme Court. The present court, they pointed out, is reversing the major gains of the New Deal in labor matters.

Political Action

The existing situation makes determined political action by the musicians a necessity. This need for political action to elect a liberal Congress this fall was a major theme of the Convention. A priority target was Senator Taft,



SEARCH BRACEWELL
State Senator
Representing
Texas' Governor Shivers



WILLIAM J. HARRIS
President
Texas State Federation
of Labor



COL. S. R. ROSENBAUM
Trustee
Music Performance
Trust Fund

who is responsible, Mr. Petrillo said, for attempts to eliminate both the R. and T. Fund and the Trust Fund. Beginning the first day and continuing throughout the Convention, your president urged action by the membership to elect friendly candidates. He called for unity to achieve this—both between the AFL and CIO and within the A. F. of M.

The Convention's guest speakers hammered away at the same point. Joseph Keenan, head of the AFL's Labor's League for Political Education, spoke on Wednesday. In introducing him, Mr. Petrillo said that the Federation had granted the League \$22,000 last year for education, and just prior to this year's Convention had matched that sum.

"The year of 1950 is vital to labor's future," Mr. Keenan said. He traced recent labor history and drew a parallel with the rise of Hitler, who abolished trade unionism in Germany in twenty-four hours. This same type of reaction has produced in this country the Taft-Hartley Act, which he described as "creeping paralysis" for labor. It is designed to prevent organizing in good times and to bring bankruptcy in bad times, Keenan said.

He pleaded for individual contributions to finance the Labor's League for Political Education direct political work and urged local leaders to make it their concern that all members register and vote. Mr. Petrillo seconded his plea with an admonition that "free men act to preserve freedom."

The delegates were honored on Thursday by the appearance of Secretary of Labor Maurice L. Tobin, the first Cabinet member to address an A. F. of M. Convention and the man credited by Mr. Petrillo as responsible for first approving the Music Performance Trust Fund.

Mr. Tobin reviewed labor's struggle, emphasizing the sufferings of the musicians under the inroads of mechanized music. He warmly praised President Petrillo's battle to cushion this technological employment—especially the R. and T. Fund. "Today," he said, "institutions and national causes are applauding this service." He also complimented Mr. Petrillo on naming an able representative, Herman Kenin, for appointment as one of two labor spokesmen to the International Labor Organization session in Geneva last fall.

Mr. Tobin lashed out at Taft-Hartley, characterizing it as an "atom bomb" threatening every working man and woman and urging political action by the delegates to insure its repeal. As the Secretary was called back to the rostrum after prolonged applause he paid attention after resolution dealing with working conditions had to be removed from the consideration of the delegates and referred to the International world the cultural advantages of good music."

Union Matters

The long arm of Taft-Hartley reached into the business sessions of the Convention, as another tribute to Mr. Petrillo, saying to him: "You have carried your head high; you have practically led your union out of the wilderness and have preserved for America and the Executive Board for handling as a bargaining matter. Nevertheless, much was accomplished.

The Convention opened as Larry Lambert, president of host Local 65, presided. There were speeches of welcome by the Mayor of Houston, a representative of the Governor, the secretary of the Houston Labor Council, and the A. F. of M.'s own Bill Harris, president of our local in Dallas in his capacity as president of the Texas Federation of Labor.

Mr. Petrillo then addressed the delegates. He described the agreement signed with the American Guild of Variety Artists the week before the Convention which ended the jurisdictional dispute that last fall and winter threatened to disrupt a large segment of the entertainment industry nationally. He criticized the resort by AGVA during that dispute to an attempted labor injunction. "The new agreement is a good one," he said, "and since Gus Van and Henry Dunn took over as president and secretary of AGVA,

(Continued on page thirty-four)



New Executive Officer

STANLEY BALLARD, Executive Secretary of Local 73, Minneapolis, Minn., was elected to the International Executive Board by the Fifty-third Convention, filling the post left vacant by the death of Oscar F. Hild of Cincinnati.

Mr. Ballard has held a number of important positions in the Federation. He has three times served as a delegate to AFL conventions. He is executive secretary of the Midwest Conference of Musicians. He is editor of *Fanfare*, Local 73's official monthly bulletin.

A member of the Minnesota bar, he is a graduate of the University of Minnesota. He is presently a member of three Minnesota locals—Minneapolis, St. Paul and Mankato. He has been a member of locals in Mitchell and Sioux Falls, S. D.; Pueblo, Colo., and Little Rock, Ark.

Mid-Term Election Dangers

by JOSEPH D. KEENAN

Director

Labor's League for Political Education

EVERYBODY gets interested in politics during a presidential election year. But, a lot of us forget that it is Congress and not the President that writes the laws. As a consequence, in mid-term Congressional election years like this, it is typical for a fourth of the people who vote in presidential elections to stay home. A light vote always helps reactionaries. For the last two decades liberals have constantly lost ground in mid-term elections. 1934 was the one exception to this rule. 1946 was the worst example of what can happen when two-thirds of us forget to vote in mid-term elections.

Prospects

Which will it be this year? Another mid-term victory like 1934? Or are we going to lose all the ground we gained two years ago?

1948 was our first trial run in politics. It was a very successful one. Not one friend of labor went down to defeat. Dozens of reactionaries went back to private life.

Remember back before the 1948 election? Professional pollsters and the reactionary lobbyists laughed at our newly formed League. They started changing their tune as they watched the news tickers bringing in the results on election night.

Since then it is my opinion that we have been over-rated. Frankly, I don't put too much faith in the 1948 election as a forecast of labor's political strength. First, 1948 was a presidential year. Second, we weren't the only ones that were treated badly by the Eightieth Congress. The farmers, small businessmen and veterans also poured to the polls in 1948 to vote against the same people we were opposing.

This is our first test in a mid-term election. This is the *real test* for Labor's League. It will decide whether we have the unity and determination to save our friends even when the tide is going in the other direction.

Forecast

I have read the manuscript of a startling new booklet which is due off the press this month. It is called "The Mid-Term Battle," and was written by Louis Bean. He is the political analyst to whom nobody listened in 1948 because he predicted Truman's victory.

This time Louis Bean doesn't predict a push-over. In fact every AFL official should buy a copy. Send \$1.00 to Cantillon Press, 1523 L Street, N. W., Washington, D. C., or to me if you want one.

If you read between the lines, Louis Bean's advice is for labor to quit flexing its muscles over past success and get down to work as it never has before. This is especially true for the industrial East where history shows that liberals have the hardest time in mid-term elections. The mid-term difficulties of these liberal Congressmen are usually caused by the failure of union men to turn out and help their friends when they come home for reelection.

Look at Pennsylvania. Out of Pennsylvania's thirty-three representatives there were only five who could be considered as friends of labor in the Eightieth Congress. In 1948 these five were saved and eleven new friends were elected. This sounds wonderful until you look back and realize that this just evened us up for what we lost in the unfortunate 1946 mid-term election when ten Pennsylvania friends of labor were defeated and only five saved.

West Virginia is another horrible example. Out of six Congressmen labor had five friends going into the 1946 mid-term race. Only two survived. But in 1948 the trade union vote came out and elected a 100 per cent pro-labor delegation from West Virginia.

Repealing Taft-Hartley

The big question is which will it be this year? All we need is fourteen votes in the House and five votes in the Senate to repeal the Taft-Hartley Act. It doesn't sound hard to win that many seats. But the truth is that we won't even hold our own and we will actually lose a large number of seats if we don't exert ourselves as we have never done before. It will take the support of every one of the eight million AFL members in order to get the fourteen House and the five Senate seats which we need.

Not only does the vote drop off normally in mid-term elections, but since 1940 ten million votes have "disappeared." The vote in this country has actually dropped while the population has increased by ten million in the last decade. We can win this year by registering those missing votes.

Labor Law Follows Elections

Look back to the 1930's and you can see how winning in mid-term years affects the kind of laws that are passed. A tremendous liberal majority was swept in with Franklin Roosevelt in 1932. In the 1934 mid-term races that liberal majority was increased. After 1936 it went even higher.

On that surging liberal tide that kept right on in both presidential as well as mid-term election years the greatest set of laws ever passed for the benefit of the common people were enacted by Congress. The National Industrial Recovery Act passed the Senate by 58 to 24 and the House by 325 to 76. It was Section 7a of the NIRA which first gave labor the right to organize with legal protection from employer coercion and interference. Thus started the great period of union expansion resulting in our present eight million membership and our thousands of contracts throughout the country. In 1935 Old Age and Survivors' Insurance passed the

House by 371 to 33 and the Senate by 76 to 6. The same kind of majorities voted in the Minimum Wage Law, the Holding Company Act, the Soil Conservation Act and the many other great laws of the 1932-1938 era. Even the Wagner Labor Relations Act was passed with only twelve "nay" votes.

It has been after the mid-term election defeats which started in 1938 that labor has suffered at the hands of Congress. Fred Hartley, co-author of the Taft-Hartley Act, wrote a book in 1948 in which he quotes some embarrassing examples of what happened to labor when it failed to save its friends in mid-term elections.

Hartley reminds us that it was after the mid-term election set-back of 1938 that the infamous Smith Committee was established by Congress to investigate NLRB. We lost so many seats in that 1938 election that the House passed seventeen of the Smith Committee amendments weakening the Wagner Act. Only a liberal majority in the Senate saved us.

Labor's Friends Lose

Even after the 1940 election the Smith amendments passed the House by a two to one margin. What happened to our friends who stuck by us when they came up for reelection in the mid-term election of 1942? Here is what Hartley said:

"One hundred and thirty-six House members voted against the Smith amendments. Of this number fifty were defeated in the 1942 elections."

Keep Our Friends in Office

We have 203 friends in the House and seventeen in the Senate up for reelection this year. Are we going to let fifty of them down as we did in 1942? Or are we going to help them to reelection?

Mid-term election apathy is hard enough for our friends to buck. But in addition this year it has already become obvious that every liberal up for reelection is going to be smeared as a red for his support of organized labor. "McCarthyism" has already been used in the primaries against liberals of both parties such as Senator Pepper of Florida, Senator Morse of Oregon and Senator Graham of North Carolina. Liberal Republican Congressman Dayton Phillips of Tennessee is now confronted with the same charges.

Unprecedented amounts of money are being spent to defeat liberals everywhere. They can look only to us for help.

How You Can Help

If you want to help, here is what you can do: First, give \$2.00 to the LLPE campaign fund. Your local union secretary-treasurer or shop steward is collecting now. Your International Union is concentrating on getting 100 per cent collections in during June and July.

Second, volunteer to help out on your local union or precinct committee.

Third, register and vote.

Ethel Smith in Boston

WHEN Ethel Smith, the first Hammond organist to perform as a soloist with a symphony orchestra, played with the Boston "Pops" on Sunday night, June 4th, it turned out to be a long and gay evening. From the time conductor Arthur Fiedler played her on the stage with an amusing novelty number, until the last encore at eleven-thirty, three hours later, the organist showed her musical wit, grace, and versatile command of complex rhythms in a style that enchanted the audience—and the players too.

She gave a most diverting reading of Leroy Anderson's new numbers, "Sleigh Ride," and "Fiddle-Fiddle." There was mounting excitement among the listeners as she swung into "Parade of the Wooden Soldiers," and "Comedian's Galop." It is a challenge to any concert artist to encounter the combination of showmanship and musicianship which marks the Boston



Hammond organist Ethel Smith is pictured with Charles Smith (center), tympani player, and Vinyl Smith, tuba player, of the Boston "Pops" Symphony, as conductor Arthur Fiedler looks on.

"Pops" and its leader; and Miss Smith showed such sense of good theater and such an ability to blend her solo work with the orchestra's attack, that one might think she'd been playing with symphonies all her musical life.

When the soloist and orchestra came to the Latin-American numbers for which Miss Smith is so famous in the theater and night-club world, excitement reached the climax. In "Tico, Tico," listeners realized her ability to interlace three contrasting rhythms on the organ manuals, at the same time bringing out the separate melodic lines in a way reminiscent of a Mozart composition, where each part stands out in relief. This great technical virtuosity, combined with high gayety, is what distinguishes Miss Smith among Hammond organists.

A conversational style on the organ is not easy to achieve. But Miss Smith can surely make the organ talk. Note, however, that her conversational style on the instrument is like the heightened, pointed, brilliant delivery of a finished actress in high comedy, with the added charm of lyrical tone, and the grace of rapid, co-ordinated movement.

It is no accident that she is complete mistress of Latin rhythms. In her years on tour south of the border—and the Panama Canal—she made a first-hand study of South American percussion

instruments, of which she is an avid collector. She also learned to play them.

Miss Smith is now finishing a book, "Latin-American Rhythm for the Percussion Instruments," to add to her already extensive shelf of works, including an instruction manual for the Hammond organ and a great variety of arrangements for that instrument—all published under her own imprint. She devotes about half the year to concertizing and club appearances; the rest of the time to recording and writing music.

This summer Miss Smith is making a concert tour of Europe, opening at the Palladium in London. In the fall she will return here to follow up her first concert with the Boston "Pops" with other solo appearances with symphony orchestras.

—S. S. S.

Speaking of Music:

Verdi in Inglewood

ON JUNE 4th the Inglewood Symphony Association and Community Chorus, under the direction of Ernest Gebert, presented Verdi's Requiem. This is an excellent example of what seems to us to be the most important single cultural activity in Southern California: the really fine orchestras of local musicians which have sprung up in the suburban communities around Los Angeles. Resident musicians—boys and girls from the High School and Junior College, members of church and service club choruses—join under the leadership of a distinguished conductor for a series of concerts which are far better than amateur. This was not the most perfect performance which we have heard this year, but it was one of the most satisfying. We believe Maestro Verdi would have been happy with the intent and fire which went into the presentation of his passionately sincere music.

Dr. Gebert is one of the most skillful directors hereabout. His enthusiasm for great music is matched by a patient faith that amateurs can learn to interpret it greatly—an optimism which he is able to justify much of the time.

"What we want to do in these concerts," he said, "is to show them that music which in this country has been a luxury, is a strong emotional necessity. It has been gratifying to me to see how these communities which have had little or no music of their very own eat it up when they have opportunity to participate."

The occasion was enhanced by the brilliant singing of four young guest soloists: Phyllis Moffat, soprano; Muriel Maxwell, contralto; Gene Curtsinger, tenor, and John Ford, baritone.

—P. A.

The Ojai Festival

BEAUTIFUL Ojai Valley gave, at the end of May, a four-day festival which included a play, Ibsen's *A Doll's House*, a lecture by Alfred Frankenstein on *Contrasts in Modern Music*, and five concerts. A wealth of worth-while music was presented in varying states of preparation.

First praise should go to conductor Thor Johnson, whose rehearsals and final performances were a pleasure to hear. His musical conceptions are big; his demands on his players, definite.

We vote as the best single concert, the program of cello and piano music played by Nikolai and Joanna Graudan. Great artists, these, whose seeming simplicity of approach to their music is really the ultimate authority. When Madame Delia Reinhardt, who was to have sung lieder with Bruno Walter at the piano, took sick at the eleventh hour, they added two sonatas—Beethoven and Debussy—to their original pro-

INTERNATIONAL MUSICIAN

Concert and Stage

gram of Beethoven Variations on *See the Conquering Hero Comes* and the Mendelssohn *Sonata in D Major*, Opus 58.

The American Art Quartet is a fine young group which, barring accident, bids fair to become great. Their Mozart K-387 was well done, as was Vaughn Williams' *On Wenlock Edge* cycle. James Schwabacher sang Houseman's words with great sensitivity. The piano part to this work is difficult artistically because it is musically important, and yet must be consistently restrained. William Crosten succeeded notably in accomplishing this. We have a theory that Beethoven's Opus 131 *Quartet* with which the program closed should be practiced daily for five years by any quartet who essay to play it publicly. This group performed it with great seriousness but still sitting a bit on the edge of their chairs.

The best single performance by orchestra and chorus was Vaughn Williams' *Flos Campi* assisted by narrator and viola solo. The vocalizing choral part was beautifully done by the Stanford University chorus, and so too were the viola solos by Jascha Veissi, who carried much of the thematic responsibility on his shoulders.

Commissioned especially for the festival was a Suite: *Music for Orchestra*, by Marvelle de-Manziarly. This turned out to be three short pieces composed with the competent economy which we have learned to associate with students of the great Boulanger. All three are spirited rhythmically and there is considerable harmonic interest in the Nocturne.

—P. A.

The Beggar and Mr. Britten

WE ATTENDED the West Coast premiere of Britten's version of the *Beggar's Opera* at UCLA on May 24.

A friend meeting us at intermission exclaimed, "You mean to say you like it? But it isn't the *Beggar's Opera*."

We reflected on Swift's words, quoted in the program notes, "This comedy contains a satire which . . . may possibly be useful in times to come," and countered, "Well, what is the *Beggar's Opera*, anyhow?"

Apparently Mr. Britten pondered on the same question. Two dramatic devices set the pace of the piece and give it its emphasis. The one is the "scene within a scene" technique. The scenes are played to an on-stage audience of beggars who form a raffish, hungry-eyed, topsy-turvy Greek chorus. The other is the omnipresence of the beggar who snarls and cackles as he watches the scenes unfold or orders them changed. A high climax is reached when he and his moral are booed off the stage by an audience who demand a reprieve for MacHeath.

There is nothing in this version to call our attention to the fact that this is a revival of a

quaint, mellow old work. It is tense, decadent and raucous. Even Polly Peachum is not the sly puss whom we remember from Frederick Austen's version, but a slightly stupid, wholly impudent girl of the streets. There is relatively little easy laughter here. There are moments of breath-taking musical beauty which break incongruously into such scenes as that of MacHeath with the doxies.

In fact, it is Britten's music much more than any dramaturgical effect which makes the old piece into a social comment for our time. Instrumentation, chorus, monologue, accompaniment for the songs all add new significance to



Peter Pan (Jean Arthur) assists Wendy (Marcla Henderson) at the take-off, as she escapes from the pirates.

the familiar. This is Britten at his best. Never once did we feel that an old tune had been spoiled or that anything had been added from a desire to be clever.

The young singing actors and the orchestra did an outstanding performance under the direction of Jon Popper and Henry Schnitzler. With the exception of Robert Gurney, who played MacHeath, they are not opera singers. But their performance was musicianly, their diction well projected and their characterizations well sustained.

—P. A.

A Correction

IT WAS incorrectly stated in our May issue that Betty Jean Hagen was the first Canadian to win the Naumburg Award. Actually, there have been at least two other Canadian winners: Lorne Munroe who won the award in 1949; and Ida Krehm of Toronto, Canada, who won in 1937. Also, though we mentioned Miss Hagen appeared as soloist with the Regina,

Edmonton and Vancouver orchestras, we failed to mention that she also appeared as guest soloist with the Calgary (Alberta) Symphony Orchestra. In fact, for a season or two she was concert mistress of that orchestra.

Complete With Pan's Pipes

IN THE block of theater "ads" carried daily by the *New York Times*, that of June 7th named twenty productions, exactly half of which, "Gentlemen Prefer Blonds," "Kiss Me, Kate," "Lost in the Stars," "Peep Show," "Peter Pan," "South Pacific," "Texas, Li'l Darlin'," "The Consul," "Tickets, Please," and "Where's Charley," have a pit orchestra of over fifteen members, intersperse songs and dances, have innumerable sound effects and advertise themselves—"musical laugh riot," "musical hit," "musical play," "magical musical," "musical comedy smash"—as existing through benefit of music. Of the ten non-musicals only four have

become "hits," while eight of the ten musicals have made the long-run grade.

In short, to make that production a success, producers are now letting actors, when they feel singy and dancy, sing and dance. And they employ extremely capable orchestras to accompany them. People's desire for that extra lift that comes from breaking into song and tripping into dance is re-forming the concept of drama, making it, rather than the mere acted-out plot, the sung-danced-orchestrated show. In fact, opera.

We saw-heard one of these long-runners June 6th, "Peter Pan," a play that through its half-century history on the boards has gradually burgeoned out from a mere "talkie" into a musical. As neatly packaged for child and adult as any sweetmeat in a Christmas stocking, this play has not a song out of place, not a musical effect awry. And Leonard Bernstein's score is as innocent of pretense as the words themselves.

About those musical effects. The celesta motif for Tinker Bell makes her come to life
(Continued on page thirty-three)

WHY? HOW?

Labor's League for Political Education

FREEDOM AND SECURITY

YOU ARE LUCKY. You have the right to be governed by representatives of your own choosing. But in 1946 only 1/3 of the voters did the choosing.

WHICH?



THE COST? Taft-Hartley for workers. Low price supports for farmers. Tax cut for the wealthy . . . thus the present deficit. Failure to increase minimum wages and social security.

THAT IS WHY LLPE WAS FORMED. Labor wants full employment in the city and prosperity on the farm. Social security not county poor houses. Health insurance not charity care. Good schools. Homes in place of slums.

THE 1948 ELECTION WAS A GREAT VICTORY. But the Taft-Byrd coalition kept a slim majority. **WE MUST COMPLETE THE JOB IN 1950.**

REPEAL TAFT-HARTLEY

The **WAGNER ACT** gave working people right to form unions without fear of being discharged and black-listed. AFL membership jumped from 3 to 8 million. Weekly wages tripled.

IN STEP?



TAFT-HARTLEY IS A TIME BOMB. Under this act only strike breakers can vote in an NLRB election called during a strike. Every grievance can be made into an expensive court suit for damages. Employer charges against unions get fast priority action . . . discharged union members can wait years for reinstatement.

IN A DEPRESSION THE TIME BOMB WILL EXPLODE. Taft-Hartley must be repealed quickly. In 1947 we didn't have even the one-third vote necessary to sustain the President's veto. After victory in 1948, we lacked only 5 votes in the Senate and 14 in the House to repeal Taft-Hartley. But near misses don't count. We must elect a clear liberal majority to Congress . . . **THIS YEAR.**

REGISTER AND VOTE

YOU CAN'T VOTE IF YOU AREN'T REGISTERED! The registration drive is the first and most important step in political action.

FREEDOM



LOCAL UNION MEMBERSHIP LISTS must be checked against the registrar's list. Then every unregistered member must be registered **BEFORE IT IS TOO LATE.**

CONGRESS . . . NOT THE PRESIDENT . . . WRITES THE LAWS. Every AFL member must vote in every election. Our enemies never rest.

LLPE IS NON-PARTISAN. LLPE supports candidates on the basis of their voting records . . . not their party labels.

IN 1948 NOT ONE FRIEND OF LABOR WAS DEFEATED. We can elect a clear liberal majority to Congress this year if we get out the vote. Remember this: Only **YOU** can cast **YOUR** vote.

PARTICIPATE & CONTRIBUTE

ELECTIONS ARE WON IN THE PRECINCTS. LLPE needs You as a volunteer worker. To check registration lists. To distribute campaign literature. To be a shop or precinct committeeman. To serve at the polls on election day.

GIVE NOW



VOLUNTEER TODAY. If each of us does a little, none of us will have to do too much.

CAMPAIGNS COST MONEY. For campaign literature. Sample ballots. Radio time. Newspaper ads. Gasoline. Office rent.

THEY DEPEND UPON YOU. Those who voted for you in Congress need your help now. Not \$5,000 nor \$100 . . . just \$2 from each of us. Your local union is collecting \$2 contributions for LLPE right now. **GIVE TODAY!**

Tony Pastor: Tune Stylist

THAT versatile instrument, the saxophone, which belongs to both the woodwind and brass families, is also supposed to be able to substitute most effectively for the human voice. But Tony Pastor, saxophone expert for eighteen years, never finds it necessary to make this substitution. He can sing his own vocals with his band—or take the melody lead on his instrument, as occasion dictates. Alike on the saxophone or in singing, he has a distinctive style ideally suited to rhythm and novelty numbers, and he has built his band's reputation over the ten years on this style. That it has plenty of pulling power is clear: Pastor's band has been in continuous operation over the decade, without once disbanding.

The Way Up

Tony first got hold of a saxophone when he was sixteen. He was living in his home town, Middletown, Connecticut, not far from New Haven. He used to play with the Yale band when they needed an extra saxophone—though he is careful to add that he never attended Yale. After a year of this pinch-hit playing, he was regularly enrolled in Irving Aaronson's Commanders. Next he did stints on the road with Smith Ballew, Joe Venuti, and Vincent Lopez. Then came a long association with Artie Shaw's string band, in which Tony comprised the entire saxophone section. When Shaw fell ill at the Hotel Pennsylvania in 1939, Pastor took over the baton temporarily. Artie also, according to Pastor, gave him his first big break in the singing field, when he had him do the vocal with the band's recording of "Indian Love Call"—and by chance "Begin the Beguine" was the "flip" side. This record sold over a million pressings, and proved a real build-up for Tony.

On His Own

Soon afterwards Tony formed his own orchestra. His first important booking was at the old State Ballroom in Bridgeport. Then came dates at Virginia Beach and the Casa Manana in Hollywood. He next followed Charlie Barnet at the Hotel Lincoln in New York, on a two-week contract which stretched out to seven months. After this came a booking into the Paramount Theater on Broadway, mecca of name bands—and Tony was really on his way. Since this auspicious start, he has traveled a million miles around the country, and a long way up in the dance-band roster.

Secret of Success

Central in Tony Pastor's career as a band-leader has been his uncanny knack for picking and exploiting tunes—alike in his live repertory and in his recording activities.

Tony has had a hand in building up a good many recent nationally known song-hits. "Red Silk Stockings" was the first, and that was followed by several others: "Gonna Get a Gal," "There's a Man at the Door," and "You Started Something." "Gonna Get a Gal" first parlayed Pastor into the million-record sale bracket,

though a good many of his earlier records had passed the half-million mark—among them "Paradiddle Joe," "Sunday in Savannah," "I Found You in the Rain," and "Robin Hood." A recent release, "The French Can-Can Polka," with "My Rosa" on the "flip" side, seems to be on its way into the hit class.

His Own Tunemsmith

It is no accident that Tony has proved a good picker of other men's hit tunes. Though he

Driving Me Crazy," "Little White Lies," "It Happened in Monterey," "On the Sunny Side of the Street," "You Brought a New Kind of Love to Me."

Retrospect and Prospect

Tony's band has recently made several successful appearances on television: once on the new "Cavalcade of Bands," again with Vincent Lopez (his old boss), and also on the Robert Q. Lewis show.



TONY PASTOR AND HIS ORCHESTRA

is self-taught, alike as a vocalist and as a saxophone player, he has turned out a good many hit songs and instrumental numbers himself. First, for the instrumental list. His best known "jump" numbers are "Wigwam Stomp," "Helen of Troy," and "Jungle Stomp." Ballads from the Pastor workshop are "Blossoms," "For Whom the Bells Toll," "There's a Love Song in the Air," and "Sunday in Savannah"—the last three done in collaboration with Hugh McKay. Together with drummer Johnny Morris, Pastor has developed the hit number, "Paradiddle Joe."

The pressure of recent work and a crowded schedule of personal appearances have prevented Tony from adding to his list of publications in recent months; but he plans to resume song-writing when his orchestra goes to Hollywood for its next motion picture assignment.

New Offerings

How well Tony is keeping in the groove in picking numbers suited to his style and talents is clear from his most recent record offerings: "Chocolate Ice Cream Cone" with "Breakfast at Seven" on the "flip" side; and "Miles Standish" back to back with "A Major and a Minor." He has also just finished an LP album of dance numbers: "Exactly Like You," "Beyond the Blue Horizon," "Time on My Hands," "You're

Pastor has just wound up his engagements at the Hotel New Yorker, and at the Statler in New York. His band will be on the road for the rest of the summer. Their itinerary (for exact dates watch our column, "With the Dance Bands") will take them first up and down the East Coast, next to the Midwest, and finally up to Ontario in Canada. They will turn up at the Paramount Theater in New York in the early fall.

On tour, as on location, Tony is following the policy of playing strictly danceable music, with some admixture of novelty tunes—but even those that talk in the humorous idiom must still have the right rhythm for the dancers.

In Person

As might be expected from Tony's innumerable personal appearances—and he's always in demand—he has a down-to-earth touch and great skill in identifying himself with his listeners. He's an all-round showman who knows how to make his music speak for itself. And his public manner and his private personality are one and the same. He's ace-high with his men.

It's this ability to keep up good spirits and morale, alike in the players and the audience, that, together with his way with a tune on the saxophone or in a vocal, accounts for his sustained success over the years. —S. S. S.

With the Concert Bands

DETROIT. Leonard B. Smith's Concert Band, which opens its summer-long series of park concerts on July 4th, in Music Grove on Belle Isle, will have the advantage of a new, ultra-modern \$160,000 band shell that will give at long last the right acoustical setting for the music of this distinctive organization. Made of reinforced concrete, the new band shell is enhanced with decorative limestone. The stage itself is 64 feet wide by 32 feet deep. The unusual cantilever sounding board which rises to a height of 32 feet along its sides involves a new principle of acoustics: it projects the music in equal volume to all sections of the audience. The curvature of the board's surface makes it possible for each player to hear the work of the rest of the band, thereby contributing greatly to the ensemble efficiency. On July 13th, during a concert, the new structure is to be officially dedicated as the Jerome Remick Shell, in honor of one of Detroit's musical "greats."

The Leonard B. Smith band which is to perform five nights a week in this shell is noted for its fine ensemble effects. As if to point up this achievement, the members of the band, appearing in white ties and evening clothes, wear in diplomatic style, across their white shirt-fronts, a royal purple ribbon with a medallion which bears the inscription, "Quinquaginta juncta in uno"—"fifty united in one."

The band's instrumentation includes, besides the traditional quota of brasses and percussion, a full complement of wood-winds—eighteen clarinets, three flutes, one English and four French horns, piccolo, two oboes, bassoon—and, for good measure, a harp and a string bass. About half the players are from the roster of the Detroit Symphony. With these extended forces, Leonard Smith offers a repertory, which while it has great popular appeal, draws on the best available literature for the concert band, including the show music of Victor Herbert, Dick Rodgers, and Johann Strauss, ballet and operatic music adapted for band, as well as the great marches which are staples of the band repertory. On the opening program, July 4th, a new work of Leonard Smith appears: "March Industrial Exposition."

A Notable Conductor

It's an old saying, "as the leader, so the band." Leonard B. Smith, before he founded his concert band in 1945, when he returned from three years in the armed services, during which time he was cornet soloist with the United States Navy Band, had had a meteoric career as a solo performer. He was cornet soloist with the Goldman band from the summer of 1936 until 1942; from 1937 on combining this work with the post of first trumpet in the Detroit Symphony Orchestra during the winters. As soloist and guest conductor, he has appeared with most of the leading college and concert bands in the country. He has to his credit a solid list of compositions and arrangements for band, and many cornet solos as well.



LEONARD B. SMITH

NEW YORK CITY. The Guggenheim Memorial Concerts by the Goldman Band on the Mall in Central Park, now well into their thirty-third season, are noteworthy for strong and varied program-building. The Goldmans have worked with taste and insight to extend the repertory of the concert band, stimulating composers to create for this medium, and offering ample opportunity for American composers to be heard. They have also been indefatigable in unearthing lost and forgotten works which deserve to be kept in the repertory by virtue of their genuine musical content.

The opening concert on the Mall, on June 16th, exemplified admirably these program policies. Not only were all the works played originally written for band; six of the compositions were new, while a "lost" and hitherto unpublished march by Anton Bruckner, composed about 1865, was given its American premiere. Walter Piston came down from Harvard as guest conductor to wield the baton for the first performance of his "Intermezzo for Symphonic Band"—the first work he had written for this medium. Vincent Persichetti guest-conducted the premiere of his "Divertimento for Band." Among other works heard for the first time in this country were a novelty by Villa-Lobos, "The Spinning Top," and "Overture in F" by Mehul (1763-1817).

Other band works to be featured during the season include "Zanoni," by Paul Creston; "Romantic Overture," by Erik Leidzen; "Passacaglia and Fugue," by Wallingford Riegger; and "Ye Banks and Braes o' Bonnie Doon," by Percy Grainger.

For the first time in several seasons the Guggenheim Memorial Concerts featured a vocal

soloist with the band: Helen Phillips, the well-known Negro soprano, who made her New York debut at Town Hall in 1948.

And on June 24th in Prospect Park, Brooklyn, and again on the Mall on June 25th, the band provided superb accompaniments for the Interracial Festival Chorus under Conductor Harold Aks, in a program of choral music (with band settings) by Berlioz, Bach, Pergolesi, Grainger, and Sibelius. Appropriately, the second half of the evening's offerings consisted of band transcriptions from grand opera—chiefly Wagner and Verdi.

As in previous seasons, the Guggenheim Concerts will devote a good many evenings to the works of individual composers: Bach (in this memorial year), Beethoven, Handel, Schubert, Sousa, Tchaikovsky, Berlioz, Verdi, Johann Strauss, Victor Herbert, and Sir Arthur Sullivan. There will also be, before the season is over, evenings devoted to programs of American, Russian, French, Italian, and English music, as well as a special program for children.

MINNEAPOLIS. A variety of band programs will be presented by the Minneapolis Board of Park Commissioners this summer. Kelley's Gopher Band will play forty-three neighborhood park concerts. The William Allen Abbott concert band will give eight performances at Lake Harriet; there will also be seven concerts by fraternal bands at Minnehaha Park. Twenty dance band programs for teen-agers are also projected—these to be financed by the Franklin Co-operative Creamery. Support for the concert band programs comes in part from Local 73's share of the Music Performance Trust Fund, to the tune of \$5,000; the rest of the outlay, some \$16,000, is allotted by the Park Board.

JOPLIN, Missouri. The Joplin Municipal Concert Band will play, in addition to its regular summer schedule in the parks, twelve concerts sponsored by the Joplin Elks Club. The band is conducted by Dr. Eugene J. Rinaldo, who came to Joplin eight years ago. He had long and varied experience in Europe as a conductor, among other ventures, of the Dorshenco Opera Company, which toured in Europe and Asia. The performers in the Joplin Band are all members of Local 620.

DAYTONA BEACH, Florida. The concert band made up of thirty members of Local 601 will play four concerts a week from July 1st through Labor Day, with Dr. Everett Allyn Moses conducting for the fourth season.

RACINE, Wisconsin. The Racine Park Board Band, under the baton of John T. Opferkuch, will play twenty-two summer concerts from June 18th to September 4th. Thirty-six members of Local 42 make up the band.

INTERNATIONAL MUSICIAN

With the Dance Bands

EAST. Phil Spitalny's gals into NYC's Waldorf-Astoria Starlight Roof July 27. Vaughn Monroe opens Sept. 7 . . . Tenorman Willis Jackson debuting his new crew about now. Lionel Hampton is backing. Combo, an octet, to be handled by ABC, etched by Apollo . . . Henry Busse pacted by Coral Records . . . Decca signed Noro Morales . . . Irving Fields trio summering at Bowden Square Club, Southampton, L. I. . . GAC signed Eddie Fisher for three years . . . Name bands used successfully at a Chester, Pa., drive-in theater . . . Claude Thornhill added to MCA's stable . . . Meadowbrook, Cedar Grove, N. J., shuttered for hot months . . . Frolics Club, Salisbury Beach, Mass., began a summer name policy last month.

Jazz At the Philharmonic begins a six-week concert tour abroad March 2, 1951, in Copenhagen . . . Bill Verbout ork into its fourth year at South Shore Terrace, Merrick, L. I. . . Johnny Sopczak unit at Warsaw Park, Ansonia, Conn. . . Pennsylvania maestro Dick Conrad disbanded his trio for single work . . . Billy LaPata quartet closed in mid-July at Emil's, Mt. Ephraim, N. J. . . Sammy Kaye sliced a special ET to fight polio, for national airing during August . . . Jerry Vigue band holds at the Dude Ranch, Atlantic City, N. J., through Sept. 8 . . . Pianist Johnny Guarneri bows as a singer on Admiral discs. John is music director on the Morey Amsterdam TV show (DuMont) . . . Sammy Kaye renegotiating with RCA Victor at presstime . . . Drummer Buddy Rich fronting a new crew.

Ted Herbert at Hampton Beach Casino, Hampton Beach, N. H., until Sept. 15. Unit pacted by London discery . . . Arousing much comment in southwestern Pennsylvania is Walt Burleson's trombone choir, an octet . . . Box Office Records contracted Joe Ricardel . . . Robert Gunder's band backs singer Stuart Foster on two new Eastly sides . . . Warbler Bob Anthony preemed his own ork at the Mad House Club, Riverstyx, Lake Hopatcong, N. J. . . Clark McClellan building a group around trumpeter Jimmy Roma.

Charlie Shavers-Louis Bellson-Terry Gibbs all stars joined Tommy Dorsey as a unit to be featured within the band . . . Roy Hammerslag new Sammy Kaye road manager, replacing John Hall, who joined Jimmy Dorsey . . . Teddy Powell staging his come-back with an 11-piece, six-fiddle dance crew . . . Eddie Lieberman



JERRY WALD

operating Atlantic City's Chez Paree. Same resort's Club Harlem using Jimmy Tyler ork . . . Tom Dorsey and manager Arthur Michaud split . . . Larry Clinton mulling reorganization . . . Charlie Spivak moved his GHQ to the Spivak maison at Hastings-on-Hudson, N. Y. . . Atlantic City's 500 Club run for the summer by Harry Steinman . . . Abbey Records signed batoneers Jerry Shard and Fat Man Humphries . . . Johnny Moore's Three Blazers under Billy Shaw's aegis.

NEW YORK CITY. Pianist Joe Bushkin at the Park Sheraton Hotel until July 26, with NBC and MBS wires . . . Roy Stevens, signed

by Joe Glaser, set for the season at Roseland Ballroom . . . Tommy Dorsey closes at the Hotel Astor Roof Aug. 5, followed by Xavier Cugat until Sept. 9 . . . Vaughn Monroe ork vacations until Sept. 6 playing only the band's ciggie net shot.

SOUTH. O'Brien and Evans duo at the Athletic Club, Huntington, W. Va. . . Ken Harris ork seasoning at Houston's Rice Hotel . . . Shep Fields holds through July 24 at the Shalimar, Fort Walton, Fla. . . Clover Club, Miami, razed by \$75,000 fire . . . Lou Bovis pulling in names for one-nighters at Dallas' Louanns. Les Brown set for Aug. 23.

MIDWEST. Ken Kennedy ork at Club 101, Henderson, Ky. . . Detroit's Don Pablo one-nights for the summer; opens at the Commodore Perry Hotel (Shalimar Room) Oct. 9 . . . Bud Strawn plays the hot months at Excelsior Amusement Park, Excelsior, Minn.; his tenth season . . . Bob Moonan trio in for the season at Chicago's Edgewater Beach (Beachwalk) . . . Organist Marie Patri holds through Labor Day at St. Louis' Gatesworth Hotel . . . Francis Whitcomb's Dixieland Five signed for their fourth year at the Elks Ballroom, Elgin, Ill., starting in Sept. . . Tower Records added Tony Papa and Leo Pieper bands.

Phil Levant new head of McConkey agency and dept. out of Chicago. Ex-head Henry Durst took over MCA's one-nighter section . . . Fox Theater, Detroit, reinstated stage shows . . . Mercury Records signed orkster David LeWinter. Same label's AR exec, Harry Geller, now batoning a recording ork . . . Bill Snyder signed by Arena Stars, Inc., Spike Jones' agency . . . Lenny Lewis new Count Basie road manager . . . Buddy Moreno fronting a local ork for the summer at St. Louis' Chase Hotel . . . Oasis Ballroom, Michigan City, Ind., will play one-nighters through the season . . . Billy Bishop holds at Dutch Mill, Lake Delevan, Wis., until July 28 . . . Dizzy Gillespie working with a sextet . . . Tommy Ryan ork at Chicago's Melody Mill through July 31.

ALONG TIN PAN ALLEY

A-RAZZ-MA-TAZZ	J. J. Robbins	I STILL GET A THRILL THINKING OF YOU	Words & Music
ARE YOU LONESOME TONIGHT?	Bourne	IF YOU WERE ONLY MINE	Robbins
AMERICAN BEAUTY ROSE	Jefferson	I WANNA BE LOVED	Supreme
BEWITCHED	Harms	LET'S CHOO CHOO CHOO TO IDAHO	Robbins
COUNT EVERY STAR	Paxton	LONESOME DARLIN'	Dreyer
DADDY'S LITTLE GIRL	Beacon	MY DESTINY	Walt Disney
DARN IT BABY, THAT'S LOVE	Chappell	MY FOOLISH HEART	Santly-Joy
DOWN THE LANE	B. M. I.	RAIN	Miller
FRANCIE	Melrose	SENTIMENTAL ME	Knickerbocker
GONE FISHIN'	Felst	STARS ARE THE WINDOWS OF HEAVEN	Pickwick
HAPPY FEET	Cromwell	THANKS, MR. FLORIST	Mills
HOOP DEE DEE	E. H. Morris	THE LONESOME WHISTLE	Dorsey
I'M GONNA PAPER MY WALLS	Goday	THE OLD PIANO ROLL BLUES	Leeds
I'VE GOT A HEART FILLED WITH LOVE	Mutual	WHERE IN THE WORLD	Oxford
		WHERE YOU GONNA BE WHEN THE MOON SHINES	Lombardo

Gardner Benedict at Springfield's Lake Club indefinitely . . . Larry Fotine works Coney Island, Cincinnati, July 28-Aug. 3; Peony Park, Omaha, Aug. 8-14 . . . Lloyd Myers' Aragon Ballroom, Cleveland, open all season on full sked for first time in twenty years . . . Benny Strong at St. Louis' Forest Park Highlands until Aug. 4 . . . Detroit's Bowers shuttered due to too much twenty per cent admission tax. Third Major nightery to close.

CHICAGO. Trombonist George Brunies joined Johnny Lane's Dixie combo at the 1111 Club . . . Bill McCune quintet at the Congress Hotel's Glass Hat for the season . . . Dick Jurgens at the Aragon Ballroom through Aug. 15 . . . Lawrence Welk holds at the Trianon Ballroom until Sept. 10 . . . Freddy Martin into the Edgewater Beach Aug. 4-Sept. 7 . . . Blue Barron at the Loop's Blackhawk until Sept. 6 . . . Al Vovos switched policy at his Cafe of Tomorrow (south side) to semi-name orks. Ray Pearl plays the spot until Aug. 18, with CBS wire.

WEST. Pianist Don Pietro working at the Pink Pony Club, Scottsdale, Arizona . . . Don Swander at the Thunderbird Hotel, Las Vegas . . . Walt Nobriga ork in its second year at the "Palace Corner" of S. F.'s Palace Hotel . . . Firehouse Five Plus Two inked for MGM flick "Grounds for Marriage" . . . Will Back at Broadmoor Hotel, Colorado Springs, until Sept. 9 . . . Vaude is fading on the Coast: L. A.'s Orpheum dropped flesh, likewise Oakland's Orpheum. Seattle's Palomar cut to one show per month . . . Leith Stevens wrote score for pic "Destination Moon" . . . Johnny Bond signed by Capitol . . . Jazz trombonist Kid Ory featured in the U-I short "Mahogany Magic" . . . Harry Owens set to re-enter Santa Monica's Aragon Ballroom this fall.

Jerry Gray, steered by Berle Adams and MCA, into Hollywood's Palladium Ballroom July 25 for five weeks . . . Cab Calloway working the Coast with a sextet . . . Lionel Hampton for a July 30 single at Oakland's auditorium . . . Mort Ruby resigned as King Cole's road manager . . . Accordionist Ernie Felice and guitarist Les Paul formed their own F. and P. recording company . . . Mickey Rooney promoting an MGM flick which would use scads of Dixie sidemen . . . S. F.'s Hangover Club bringing Muggsy Spanier back Aug. 21.

Drummer Leo Watson, 52, died May 2 in L. A. . . . Stan Kenton busy assembling book and talent for his forthcoming (second) "Innovations" tour, skedded for fall . . . MGM label signed Ted Straeter . . . George Cates named Coral's West Coast music director . . . Charlie Barnet's new band numbers seventeen pieces . . . Actor Dan Dailey opened his own spot, Curtain Call, in North Hollywood, will use a Dixie quintet.

HOLLYWOOD. Pianist Ike Carpenter and batoneer Chuy Reyes in Lippert Productions' "Holiday Rhythm" cinema. Bert Shefter will direct music . . . Bobby Ramos' ork in Republic's "Hit Parade of 1950" . . . Carmen Dragon will score "Kiss Tomorrow Goodbye" . . . Earle Spencer one-nighting locally . . . Frankie Carle into the Palladium Sept. 5 for five weeks followed by Eddy Howard Oct. 10 . . . Jerry Wald's new sixteen-piece ork debuted here. Wald recently opened his own Sunset and Vine bistro . . . TD's Casino Gardens, managed by Irving Chezar, will run a six-day week, may use names.

CANADA. Toronto has been watching maestro Moxie Whitney's ork, currently at the Banff Springs Hotel, Alberta . . . More Canadian theaters are turning to vaude . . . Scale for

all trios in the Dominion has been raised fifty per cent for weekly stipends.

TELEVISION and RADIO. CBS picked up Eddie Condon's jazz series for TV, Saturdays, 7:30-8:00 P. M. (EDT) . . . Spade Cooley show (KTLA, Saturday, 8:30-9:30 P. M.) set for national release via teleproduction . . . Kirby Stone quintet seen week nights at 7:00 P. M. (EST) on CBS video net . . . Victor Young new director on CBS' Carnation seg, replacing Ted Dale . . . Kay Kyser renewed for fall on NBC-TV, Thursdays, 9:00-10:00 P. M. (EST), beginning Oct. 5 . . . Trumpeter Murray Blank spotted on the TV Morey Amsterdam opus . . . Sammy Kaye's "So You Want To Lead A Band" ailer holds on NBC-TV through July 23 . . . Ray Bloch handling five one-hour CBS shows this summer . . . Charles Sanford inked to a three-year pact as director of NBC's Saturday night "Show of Shows" . . . Horace Heidt wanted for fall TV by his cig sponsor.

MISCELLANEOUS DATES. Henry Busse, Aragon Ballroom, Ocean Park, Calif., until Aug. 31 . . . Danny Ferguson, Broadwater Beach, Biloxi, Miss., through Sept. 4 . . . Eddy Howard, Elitch's, Denver, until July 31 . . . Ted Lewis, Last Frontier Hotel, Las Vegas, out Aug. 10 . . . Leo Pieper, Delavan Gardens, Delavan, Wis., out Aug. 7 . . . Jack Still, Pleasure Beach Ballroom, Bridgeport, Conn., until Sept. 4 . . . Lenny Herman, Traymore Hotel, Atlantic City, out Sept. 9 . . . Bob Herrington, Lake Shore Club, Chicago, until Sept. 4 . . . Ramon Monchito, Breezy Point Hotel, Brainerd, Minn., out Sept. 3 . . . George Shearing, Oasis Club, L. A., out Aug. 4.

Send all information on dates at least a month-and-a-half in advance to Ted Hallock, *The International Musician*, 39 Division St., Newark 2, New Jersey.

—TED HALLOCK.



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JOE COOKE'S ORCHESTRA—(left to right): Bill Connelly, piano; Rudy Koscavage, bass; Ken Mason, saxophone; Al Riccio, drums. Cooke, who manages the group, is Secretary of Local 432, Bristol, Connecticut.



SUNNY JIM GALBRAITH'S ORCHESTRA—(left to right): Bill Hennig, Jr., piano; Americus "Bunk" Bancala, violin; George McLuckie, saxophone; Byron (Sunny Jim) Galbraith, drums. All are in Pittsburgh Local 60.

Bristol, Connecticut. At Bonnie's Night Club, on Farmington Avenue on Route 6, Joe Cooke's Orchestra has been playing since Thanksgiving, 1947. They play in the Fireside Room, which features dining and dancing in an early Colonial setting, with candles and the fireplace furnishing the only light. Another unique feature of Bonnie's is that a brook flows under the club.

All the boys are members of Bristol Local 432, of which their manager, Joe Cooke, is secretary-treasurer.

St. Petersburg, Florida. In the studios of WSUN on the Municipal Pier, the trio Two Kings and a Queen are starting their sixth year. The studios look out on the million-dollar recreation pier which is one of the notable features of the Florida city. The trio's music reaches a large audience in the Tampa-St. Petersburg area.

Pittsburgh, Pennsylvania. At the Center Cafe, 5995 Center Avenue, Sunny Jim Galbraith's Orchestra is playing for the seventeenth consecutive year. All the players are members of Pittsburgh Local 60; their arrangement with the Center Cafe calls for all holidays off with full pay, and a week's paid vacation. They play a wide variety of dance and dinner music, including "pops" and standards, show music and novelty numbers.

Traveler's Guide To Live Music



WALT NOBRIGA'S BAND—(left to right): Rene Delmas, tenor sax, clarinet, flute, and bass clarinet; George Selwyn, drums; Walt Nobriga, trumpet, m.c.; Gig Junqua, piano and arranger. All do vocals.

Oak Ridge, Tennessee. At the Jefferson Recreation Hall, Mack (C. S. McWhirter) and his Orchestra will round out their fifth consecutive year in September, 1950. They've played there for the diversion of the atom-city residents since about the time the first bomb went off in that eventful summer of 1945. Their repertory runs to "pops," standards, jazz numbers, and light classics.

San Francisco, California. In the Palace Corner Room of the Palace Hotel, Walt Nobriga's Orchestra is well into its second year—a record for the spot. The boys all do vocals, and do a good deal of three- and four-part harmony. They use full-sounding arrangements for their rumbas, sambas, beguines, tangos, and waltzes; oblige with novelty numbers; and they're known as the best-dressed band in the Bay Area.

A CORRECTION

In our May issue, it was erroneously stated that Louis Esposito, leader of the St. Petersburg, Florida, Esposito Trio, had played on tour in Europe with Esaye and Girardi. It was Esposito's teacher, Carl Bruckhausen, who so toured.



TWO KINGS AND A QUEEN—(left to right): Mickey Dona, accordion; Edith Glinn, piano and organ; Dave Sproule, bass. All are members of A. F. of M., Local 427, which seems to foster a good many small ensembles in the St. Petersburg area.



MACK AND HIS ORCHESTRA—(left to right): Calvin Rothermel, alto saxophone; Charles Higginbotham, tenor saxophone; Bob Rush, drums; Mabel Loveday, vocalist; C. S. McWhirter, trumpet; Gladys McWhirter, piano.



The University of Alabama Symphony Orchestra, Ottokar Cadek, Conductor

MUSIC IN

The Women's Division of the association handles the sale of season tickets and does much of the public relations and publicity planning.

Twenty concerts will be offered locally next season. These include six regular subscription concerts, a series of four afternoon concerts for college students and adults, four children's concerts, a concert sponsored by a local department store for the Girl Scouts of America's state-wide meeting, two pop concerts, a request concert for the 1950 Christmas Carnival and two concerts for Birmingham's Negro citizens. Besides these there will be concerts presented in Montgomery, Selma, Anniston, Florence, Bessemer and Tuscaloosa. The lines branching out from Birmingham on the map on this page indicate the far-reaching influence of the orchestra-on-tour.

The Lois Pickard Award for young Alabama composers, created by Mr. Lipkin and offered for the first time during last season, has become an annual award. It carries a cash prize of \$250.00 and public performance of the chosen work during one of the regular concerts of the season. The 1950 award was won jointly by Dr. William Presser, head of the music department of Florence State Teacher's College, for his composition, "In Memoriam," and by Paul Newell, University of Alabama, for his Composition for String Quartet and Orchestra.

Two state-wide broadcasts of the Birmingham Civic Symphony, sponsored as a public service by Local 256 and a local department store, have popularized the orchestra throughout the state.

The "Youth Orchestra," a work-shop project of the Symphony Association, became a reality in March. More than 100 junior musicians are now playing in this orchestra, many of whom will be ready to take their places in the regular symphony orchestra in the not-too-distant future. Mr. Lipkin is conductor also of this younger group.

Frank A. Davidson, in his capacity as chairman of the Board of Directors of Local 256, has worked closely with the Birmingham Civic Symphony throughout the entire season. Through such co-operation, many problems which ordinarily confront a newly organized orchestra have been avoided. It has finished its first season on the credit side of the ledger.

Local 256 has almost a half-century of music furtherance to its credit, since it was chartered in 1902. This makes it the oldest local in the State. Its present membership is 243. Local 733, also of Birmingham, was chartered in 1927. Its membership is 155. Its secretary

THE CITIES of Alabama foster music as they foster sociability and tradition. The countryside grows music as it grows magnolias and cotton. There are the "all-day sings" where in small churches throughout the state thousands of people gather (sitting on hard pews or clustering around the windows looking in) to sing loudly and lustily the old hymns and those newly composed by Alabamans for the occasion.⁹ There are the "fiddlers' conventions" when some dozen country fiddlers assemble in an old barn or town hall to compete for a prize. There are the cabin "sings" where servants from the big houses foregather to create their own music, to play the guitar, to dance. There are the dances in the large plantation homes and on campuses. There are the work songs sounding from the quarries and the cotton fields. There are the folk ballads sung in the mountaineer's cabin, and the strains of "Froggy Went a-Courting," serving as a lullaby to children today as it served their parents and grandparents in earlier days. And there is the whistling of urchins kicking up the dust on the prairie roads and the cool long call of the thrush in Alabama woods.

Such music is casual and unpredictable. The music of cities, more highly specialized and more consciously cultivated, is equally characteristic of the state. Each city is justly proud of its contribution.

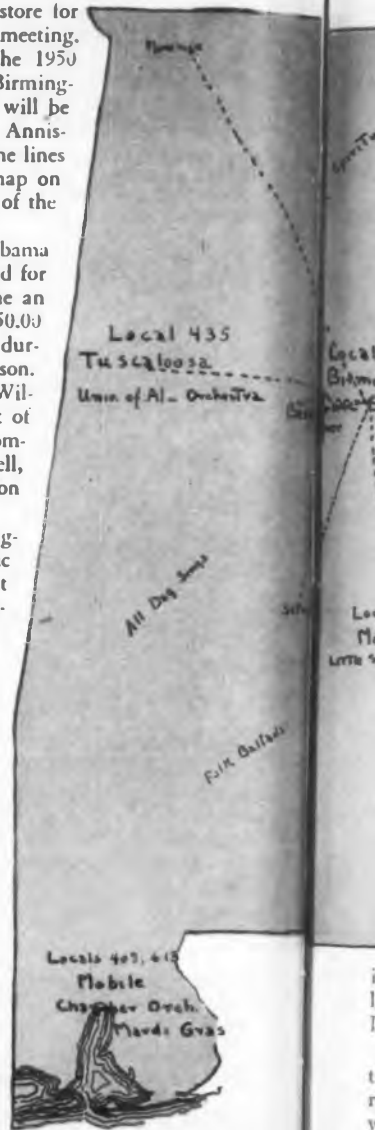
City of the New South

Birmingham, most industrialized of all Alabama cities, is wedged in between a mountain of coal and a mountain of iron. Its finest homes are arrogantly built on hills of unmined ore. The columns of its temples might be said to be its dark smokestacks, its prayers, business slogans. Yet the undertone of its throbbing factories, of its incessant business activity, is music. Birmingham has one of the nation's finest civic orchestras. Composed of eighty-five members and conducted by Arthur Bennett Lipkin, the Birmingham Civic Symphony last year presented five regular concerts as well as two local children's concerts and one children's concert in Jasper, a nearby town. Last year during the "Christmas Carnival," a week-long celebration which draws throngs from states around, the orchestra presented to an audience of ten thousands, as its contribution to the coronation ceremonies of "Queen Joy" and "King Cheer," the "Coronation Scene" by Meyerbeer. The closing concert on March 30th, a free program for children, was sponsored by Local 256 of that city through funds provided by the Recording and Transcription Fund.

An Executive Committee composed of local business and professional men and women plan and execute the affairs of the Civic Symphony Association. The chairmanship of the committee is rotated monthly.

⁹ Otis J. Knippers in his book, "Who's Who Among Southern Singers and Composers," lists forty-one hymn-composers who are natives of Alabama

The Birmingham Civic Symphony Orchestra, Arthur Bennett Lipkin, Conductor



ALABAMA

treasurer, John T. Whatley, is senior band master and founder of the Birmingham Public School Bands.

Mobile, its life leisurely and gracious, shows in its music-making purposefulness and determination. The Mobile Chamber Orchestra, formed three summers ago, is conducted by Vernon Raines. In contrast to the seventeen musicians who performed the first concert, forty members were on the stage at the last concert, plus a chorus of sixty voices. It presented a short time ago, in local premiere, Walter Piston's Concertino for Piano and Orchestra, with Roy McAllister as soloist. A program scheduled for September will include Bach's Double Violin Concerto with Henry Barrett and Virginia Jackson as soloists.

Outstanding soloists and productions are regularly presented in Mobile via the "Theatre Associates." Scheduled for the 1950-51 season are five operettas by Romberg, Friml, Lehar, Youman and Kalman. Emanuel Crimiale is the organization's president.

Among the operas produced by the Mobile Opera Guild in Mobile for the last several years, under the direction of Rose Palmi, are "The Secret of Suzanne," "The Devil and Daniel Webster," "Pagliacci," "Cavalleria Rusticana," and "La Boheme." All are done in English. The Guild uses a chorus of approximately seventy people and an orchestra of thirty-three, practically all of whom are residents of Mobile. Rudolf Kruger is the conductor.

The Music Performance Trust Fund is responsible for several band concerts in Mobile each year. Local 407* units entertain the patients at the United States Marine Hospital and the County Tuberculosis Sanitarium, and at various other institutions. One of Local 407's dance units, "George Leon and His Music," is starting its fourth year at the New Spic Restaurant, and Louie Weaver and his unit are on their second year at the Cawthon Hotel. Gits Gale and his Orchestra have been entertain-

ing at the United Vets Club for a long time. There are several fine Dixieland musicians in the local, including Bill Lagman, Avery Loposer and Felix Guarino.

The Mobile Mardi Gras is probably the most elaborate musical function continuing in North America in the modern era. The ruler of these revels, held just before Lent, is Felix, Emperor of Jazz, proclaimed each year on the Saturday preceding the event, at a sumptuous banquet.

On the opening day the government revenue cutter carries "His

* Local 407 was chartered in 1905, and Local 613, also of Mobile, in 1942.



"Mac" McKee Orchestra, Montgomery, Alabama

Majesty" down to the Government Street wharf, where he disembarks, mounts his "throne" and is borne through the streets amid colorful and elaborate floats and to the sound of music. That evening the "coronation" takes place with fanfare of bands. Afterward the King and Queen appear at the hall, their entrance heralded by massed trumpeters. The evening is devoted to a gigantic ball. Next day masked merrymaking, a parade (again with music) and another ball make up the schedule. This latter ball is always prefaced—and here is brought out the reason for its initiation almost a century ago as a means of dispelling Civil War gloom—by the mad dash of "Death" across the ballroom floor pursued by "Folly," who overtakes Him and whacks Him mercilessly until He is "Conquered."

Montgomery's Own

"Mrs. Fanny Marks Seibels is known and loved throughout this part of Alabama," writes M. C. Mackey, secretary of Local 479,* "for her work in developing the Fanny Marks Seibels Little Symphony Orchestra," an organization which grew out of an ensemble brought into being by Robert Eilenberg in 1906. This Little Symphony plays for weddings, garden parties, graduation exercises, musicals and concerts. Secretary Mackey points out also that Local 479 "has its own symphony under the direction of Charles McKee. This group entertains regularly at the Veterans' Hospital for Recording and Transcription Fund functions, and numerous civic affairs."

Besides these groups, Montgomery has its Shrine Band and National Guard Band which, under the direction of Walter "Happy" Hurst, former president of Local 479, recently won national honors at Fort Benning, Georgia. Three fine school bands are another boast of Montgomery.

Playing in various clubs and hotels of the city are the Cecil Mackey Trio, the Martha Darden Trio, the Ely Nelson Trio, Joe George and his Orchestra, Homer Aiken and his Orchestra, and the bands of Bill Haynes, Jack Walden, Louis Watts and Charles "Mac" McKee. Also making his home in Montgomery is the "Happy Roving Cowboy," Hank Williams, who features local scenes and local people in his songs.

Tuscaloosa's Share

The University of Alabama Orchestra flourishes in Tuscaloosa. Founded in 1928 by Mrs. Wilma Hausman (women of Alabama seem quite adept at founding orchestras!), the organization in 1933 came under the direction of Dr. William Bland. In 1940 Byron Arnold, composer and teacher (a graduate of the Eastman School of Music), was appointed conductor and developed for the first time a (Continued on page 32)

* Local 479 was chartered in 1908; Local 718, also of Montgomery, in 1947.

Mobile Chamber Orchestra, R. K. Steadman, Conductor



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talking
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the
fine tone
of



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THE VIOLIN

Views and Reviews

By SOL BABITZ

I recently received a sample of the "Finger-Flex," a plastic device, invented by Frank Saam of Detroit. The "Finger-Flex" simulates conditions of actual playing, modified by special attention to matters of muscular development. There is a chinrest connected to a rod at the end of which is a neck-like attachment containing a fingerboard of ten plungers for various notes. There is also a lucite rod which is held like a bow and is drawn through a hole located where the bow would normally be drawn.

This device could be used for silent practicing, although a skeleton violin would be preferable. I have tried it for beginners and have found that it can serve as a short cut in the earliest stages of playing, particularly as it automatically corrects the bow when it is not drawn parallel to the bridge.

From the name of this device, it is apparent, however, that its primary aim is not for silent practice or aid for beginners, but as a gymnastic device for the development of left-hand muscles. I have no doubt that many violinists may derive benefits from it in this respect, but must make clear my own point of view on this subject. I have always been an opponent of artificial exercises and mechanical substitutes for violin playing as a means of practicing.

Whenever I am told that I should investigate a method which will make my fingers stronger and more agile than they are, my answer is, "My fingers do my bidding when I play; they are strong and agile enough for my musical needs, and I certainly do not need better equipped fingers than that. If there is any aspect of my playing in which I feel improvement is possible, it is in the musical and expressive side of my playing; but this, I know, cannot be improved through muscular development; only better understanding of the music and further emotional development will help me here.

It is a truism of artistic activity that technique is only a means toward an end—that we do not play a concerto in order to prove that we can play all the notes in time and in tune, but in order to convey to the audience something like the emotional response which the composer intended.

This is not easy to do, and many players who are technically adequate are lacking in the emotional and intellectual equipment to transfer the feelings of the composer to the ear and heart of the listener. Players who suffer from this lack are rarely aware of it, and besides, it would do them little good to tell them to go ahead and develop their psyche, since they would scarcely know how to begin, and quite possibly they were born with certain limitations.

Since hope springs eternal, many such players are eager listeners when someone tells them that nothing is wrong with their playing which cannot be rectified by some new kind of exercises. Their lack of success as soloists, they are told, is not their fault but the fault of bad teaching. and, once they learn the super technique, all will be well. Thus we have the sad phenomenon of competent professionals aged thirty, forty, and older, starting to practice like beginners on some fantastic fingerbreaking exercises in the fond hope that they might yet become *wunderkinder*.

But the truth remains that no one can play better than he can play. The real test of artistry is not how strong or independent the fingers are, but whether one can play the slow movement of a Mozart sonata so as to convey to the listener the feeling of at least some of the magic which young Wolfgang Amadeus poured into it.

The serious violinist who is looking for help in achieving this may find it in advanced coaching at the hands of a fine musician, preferably a symphonic conductor or first-class chamber music player but he will never find it by practicing more finger exercises.

(Continued on page twenty-nine)

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Concert and Military Bands

III. Pennsylvania (Continued) Rhode Island . . . Wyoming and Canada

(Previous installments of this list appeared in the May and June issues. A supplementary list of bands of which we have been informed will appear in an early issue. If you have noted any omission, please write the Editor.)

PENNSYLVANIA (Continued)

City and Local	Name of Band	Name of Leader	No. of Men	
Philadelphia, 274	Philadelphia Concert Orch.	Raymond L. Smith	26	
	307 Army Reserve Band	George Posider	28	
	Q. V. Coffo's Band	Ike Covington	18	
	Amerita Band	Joe Morrone	40	
	Harry J. Bigley Band	Harry J. Bigley	25	
	James Borrelli Band	James Borrelli	60	
	Sal Cappella Band	Sal Cappella	25	
	108th Field Artillery	John W. Cervone	25	
	Vince DiLeo Band	Vince DeLeo	25	
	Paul Dillman Band	Paul Dillman	31	
	Grand Army Band	Alois Hrabak	30	
	Edward B. Koch Band	Edward B. Koch	25	
	Joseph Kramer	Joseph Kramer	25	
	Bob McCandless	Bob McCandless	25	
	Navy Vets Band	Jack Purcell	25	
Pittsburgh, 60	Danny Nirella Band	Danny Nirella	51	
	Nick Parillo Band	Nick Parillo	40	
	Ted Robbins Band	Ted Robbins	25	
	North Braddock Band	William Scherer	36	
	Kloman Schmidt	Kloman Schmidt	25	
	Shrine Band	Fred C. Smith	40	
	Jo Tyler Band	Jo Tyler	35	
	Westinghouse Airbrake Band	Leland Weight	25	
	Westinghouse Band	J. Harvey	41	
	Pottstown, 211	Pottstown Band	Wm. F. Lamb, Jr.	40
	Pottsville, 515	Third Brigade Band	Robert Braun	40
		Cressona Band	Harry E. Yeich	40
	Quakertown, 569	Veterans of Foreign Wars	Ray A. Brown	35
		Llewellyn Band	Clarence Ford	35
		Quakertown Band	Russell Kunkle	40
Citizens Band		Worman Shelly	40	
Red Hill Band		Oliver Berndt	35	
Reading, 135		Ringgold Band	Fred Cardin	35
		Cadet Band	None at present	35
		Municipal Band	James Long	35
Reading Fair Band		Reading Fair Band	George S. Haller	35
		Philharmonic Band	Elmer Addis	35
		Pine Grove	John Unger	25
Reinerton, 401		Cetta's Band	Madea Cetta	40
		Ringold Band	Wm. Chase	35
Scranton, 120		Samoney's Band	Peter Samoney	35
		St. Anthony's Band	Angelo Dellario	30
Shamokin, 456	Our Band, Shamokin Dye & Print Works, Inc.	Wm. H. Crone	47	
	Veterans of Foreign Wars	Alex Macar	45	
Uniontown, 596	Post 132, American Legion	John Sauer	40-60	
Wilkes-Barre, 140	Alexander Band	William Disque	30-40	
	Post 542, American Legion	Dr. Rufus Bierly	40-50	
	Post 655, American Legion	Frank Magalsky	35	
	Paci's Band	Cino Paci	30	
	Elks Band	John Robertson	50	
Williamsport, 761	Repas Band	John Robertson	35	
	Spring Garden	Lester K. Loucks	180	

RHODE ISLAND

Providence, 198	Prov. Festival Band	Robert Gray	35
	American Band	Frank Wollberg	34
	Butterfield's Band	Chas. F. Butterfield	32
	Denish's Band	Edward Denish	32
	Petline's Concert Band	Giuseppe Petline	32
	Veteran's Band	Jacob Stadnick	30
	Joe Conte's Vet Band	Joseph Conte	35
	Zambarano's Band	Alfred Zambarano	32
Woonsocket, 262	Musicians Union Band	Henri Devuyat	30
	Alphonse Yelle Post Band	Rene Hogue	28

SOUTH CAROLINA

Charleston, 502	Local 502 Concert Band	Frank DeParle	45
	Rock Hill, 673	Federation of Musicians	J. Will Proctor

(Continued on page twenty-six)

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The Violin in the



Michael Rosenker, concert master
New York Stadium Orchestra

Michael Rosenker, concert master of the New York Philharmonic Stadium concerts, was born in Odessa. As a child he studied with Peter Stoliarsky, then, at fourteen, he entered the St. Petersburg Conservatory, where he worked three years with Leopold Auer. In 1916 he made his debut in Saint-Saëns' B minor Concerto. After the Russian Revolution he set out on a concert tour through Siberia and the Far East. Returning to Europe from Japan, he was appointed head of the violin department of the Rotterdam Conservatory. He left Holland to come to New York in 1922. Soon after he became concert master of the National Broadcasting Company. During the season of 1940-41 Mr. Rosenker was concert master of the Metropolitan Opera Orchestra, and during that of 1941-42 held a similar post with the Pittsburgh Symphony. He has been with the New York Philharmonic-Symphony since 1943.

SITTING across from Michael Rosenker, concert master of the New York Philharmonic-Symphony Stadium Series, I speculated on the violinist's three-sided existence. As orchestra member he plays five nights a week. He rehearses twice a week and of course practices his parts at home. Unlike, say, the drummer, who has breathing-spells between playing stints, he is required to be busy practically every minute during every composition. And he must play fresh programs each evening. Then there is his busy teaching schedule, requiring far more than mere skill in imparting knowledge. Mr. Rosenker's face lights up when he speaks of one particular pupil, a lad of seven.

Hyman Goodman, concert master
Toronto Promenade Orchestra



John Welcher, concert master
Ravinia Music Festival Orchestra

when he will play the new and difficult Violin Concerto by Nicolai Rakov in its first American performance, and the Duo Concertante by Stravinsky. Among instrumentalists perhaps only the violinists become thus involved in a three-pronged career. What in the nature of the violin requires such versatility coupled with consecration?

Symbol of Western Culture

As the harp becomes the symbol of Ireland and the guitar of Spain, the violin might be selected as the symbol of the whole Western world. For it meets all the demands of our modern era, both from the aesthetic and practical viewpoints. It is beautiful in tone. It can be carried around almost as easily as a detective novel. Its upkeep offers no serious problem. It sounds well played either in groups or singly. It bulwarks the modern orchestra: It might almost be said to *make* the modern orchestra, since without it and the other strings the orchestra becomes a band. It gives an added touch to the modern dance ensemble. As a solo instrument it can rise singly and unaided above orchestra or chorus. Its price is also extremely adjustable. The instrument sells at anything from \$5.00 to \$80,000. (The older it is the more it usually costs, since the better specimens improve with age.) Stradivarius made 1,116* violins in his lifetime, of which 540

or so are still extant, each selling at between \$10,000 and \$80,000. Players' remunerations show as wide a range. Our great virtuosi realize fees in four digits. Street fiddlers play for a penny tossed in the hat.

"Fiddle," by the bye, is the authentic term, for all it has fallen into disrepute. It comes from "fidela" (fidula, vielle), the medieval forerunner of our present-day instrument. The word "violin" derives from "viol," but that instrument bore but a superficial resemblance to our modern violin. It was flat of back; had six strings which were lighter and less tense than the violin's; was tuned in fourths (one interval was a third), while the violin is tuned in fifths; was incapable of sounding out really loud; had frets placed a semitone apart; was held downward between the knees or legs, and used a bow that looked like the stringed half of the bow-and-arrow combination, that is, curved *out*.

Francois Tourte (1747-1835) practically invented the bow violinists use today, which is 28½ inches long, bends inward toward the hair (horse-tail strands) and is made tight or loose by a screwing gadget located in the part the hand grasps (the nut). The player loosens the hair in non-playing intervals to ease tension on the bow. A violin bow has to be repaired at intervals anywhere from a month to a year, depending on how much it is used. To make it come to grips with the strings the player rosins it before playing. Rosin is that brittle, amber-colored solid, used also in the manufacture of varnish, which is formed as a residue when oil of turpentine is distilled from crude oil. A Tourte bow—one actually fashioned by that famous bow-maker—costs \$1,200. The plain good quality bow costs around \$75.00.

The violin's four strings are tuned thus:



but this is no indication of its range, since the higher position harmonics enable the violinist to go as high as the human ear can hear.

The strings are made either of wire or gut (cat or sheep gut is used) and are tightened by means of pegs inserted in the peg-box at the neck of the instrument. Strings have to be replaced at anywhere from a week to a year,



Hans Muenzer, concert master
Milwaukee Music Under the Stars

INTERNATIONAL MUSICIAN

* Calculation of Messrs. Hill of London.

Symphony Orchestra

depending on the amount of usage. The bridge which holds the strings up from the instrument sometimes falls, and the sound post inside the instrument at rare intervals comes loose. Hence the "violin repair shops" tucked somewhere near every music center.

You dust the rosin from your instrument with a silk cloth after every practice session. Country fiddlers pride themselves on collecting a goodly crust of the stuff beneath the strings they so vigorously saw. They maintain it improves the tone. What probably improves the tone is the amount of time it has taken them in practice to accrete that rosin.

The fingering of the violin is just good straightforward stuff, namely to get the finger down firmly on exactly the right place. But what one is asked to do with the bow! Far from just getting it across the strings (to put them in vibration, of course) one has to know how to hop and skip it; flick it and fling it; drag it and drawl it; lunge it and lilt it; swing it and ping it; *spiccato* and *saltando* and *martelé* and *détaché* and *sautillé* it.

When we spoke of fingering, we should have mentioned the vibrato. This is the swelling and subsiding sound made by swaying the left-hand fingers on the strings. Moderately used, it is one of the most beautiful effects in string playing.

The violin, like all other strings, can be muted by attaching a small gadget to the bridge. This muffles the tone, makes it somewhat gentler and more elusive. Also, like all other strings, violin strings are at times plucked. This "pizzicato," done with the right-hand thumb or index finger, produces a sharp, percussive effect not unlike the chirping of a cricket.

The violinist, like the instrument he plays, knows how to adjust to the modern world's insistence on co-operative as well as solo effect. If he trains with one eye to a virtuoso career, the other eye is fixed steadily on less spectacular but more predictable ways of earning a living. This usually means orchestra membership and teaching.

In both of these fields he must be absolutely dependable. Temperament is out. In the orchestra, be he second violin, first violin, or, among the latter, concert master, he must be able to concentrate with startling fixedness. As Mr. Rosenker told me, "You must get every

the interpreter. You make yourself an instrument in his hands." As teacher, the violinist keeps alive the great traditions of violin playing, culls out the promising material in the coming generation, and raises the standard of movement of the conductor. Not only must you notice his beat, but his face as well. It is almost like mental telepathy. The conductor is

Richard Burgin, concert master
Berkshire Festival Orchestra



Alfred Krups, concert master
Boston Pops Orchestra

musicianship, according to his talents, to even further heights.

Function in the Orchestra

The second violins of an orchestra rarely play in unison with the first violins, but rather an octave or other interval under them. Since they usually play on the lower strings, which do not respond as easily as the higher, they have a greater problem even than the firsts to obtain good tone.

In the opinion of Mr. Rosenker, every symphony violinist should serve for a while in an opera company's orchestra before taking his place in the symphony, since in executing opera scores there must be utter regard for rhythm and tone. It is interesting to note in this connection how large a percentage of our really great symphony conductors have been previously conductors of opera.

The concert master in the orchestra has a special role to fill. When "divisi" is called for—this is a division of the violins' chordal scoring between the various desk men—the concert



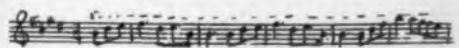
Fritz Seegal, concert master
Chicago Grant Park Orchestra

master decides how it is to be apportioned. Moreover, the other members in the first violin section take their bowings from the concert master—that is, he decides whether to bow *up* or *down* on a given phrase.

The concert master often plays *solo*, all the other violins either remaining silent or filling in the harmony—as instance the opening theme of Richard Strauss's "Ein Heldenleben":



The concert master is the lone member of the string section playing along with the French horns in Brahms' Symphony No. 1 in the following passage (second theme of the second movement):



To name outstanding passages in our great symphonies taken by the violins as a group would be to name every composition in the repertoire, since the violin section shines at some point in practically every one. In short, the violin is employed to give sonority, sweetness and stability to almost every group of chamber or orchestra calibre. Were it suddenly to pass out of existence, it would be necessary forthwith to reinvent it. Indeed, it is being just so reinvented even today in out-of-the-way corners of the world.

—H. E. S.

Eugene Hudson, concert master
Vancouver Malkin Memorial Bowl



David Madison, concert master
Robin Hood Dell Orchestra

Concert and Military Bands

(Continued from page twenty-three)

SOUTH DAKOTA

City and Local	Name of Band	Name of Leader	No. of Men
Sioux Falls, 114	Sioux Falls Municipal Band	Russ D. Henegar	45
Yankton, 255	Yankton Municipal Band	J. Laten Weed	25-30

TENNESSEE

Chattanooga, 80	Bob Morrison	Bob Morrison	17
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TEXAS

Austin, 433	Austin Municipal Band	Weldon Covington	45
Dallas, 147	Paul Harris American Legion	Paul Harris	26
		Ralph Beck	36
El Paso, 466	El Paso Federation	H. Webel, Sr.	37
Fort Worth, 72	Southwestern Exposition Band	George Drum	25
	Park Concert Band	Andrew A. Davis	29
	Fiestacade Band	Ken Vaughan	16
Galveston, 74	Galveston Municipal Band	Felix Stella	30

UTAH

Ogden, 356	Ogden Musicians Union	Art Agee	20
Provo, 272	Local 272 Military Band	Lomond Elliott	36
Salt Lake City, 104	Strong's Military Band	Marvin H. Strong	30
	Hawkins Military Band	Clarence J. Hawkins	25

WASHINGTON

Bellingham, 451	Summer Concert Band	Dr. Frank D'Andrea	30
	The Westerners	Boyden Spees	14
Everett, 184	Eagles Band	R. E. Harless	42
Olympia, 124	American Legion Band	James Yenney	30
Renton, 360	Valley Band	Frank Carroll	21
Tacoma, 117	Tacoma Musicians Band	John Gress	27
Yakima, 442	Yakima City Band	Wm. Herbat	35
	Elks Band of Yakima	Wm. Herbat	25

WEST VIRGINIA

Clarksburg, 580	Greater Clarksburg Band	Clifford Selden	32
Fairmont, 507	United Mine Workers	Raymond Vingle	45
Huntington, 362	Local 362, A. F. of M.	Harry S. Damron	20
Morgantown, 562	W. V. V.	Bernard McGregor	100
Parkersburg, 259	Citizen's Band	George Whaley	26
Wheeling, 142	Anglo Purpura Band	A. Purpura	25
	Fox Band	R. A. Fox	25
	Symphonic Band	Tem. DeProspero	25
	Schramm Band	Elmer Schramm	25
	Pell Band	Carrol Pell	25
	Meisters Band	F. J. Meister	25

WISCONSIN

Appleton, 337	Appleton City Band	George Klein	45
	Appleton Elks Band	Clinton S. Reed	35
	German Comedy Band	John Broucheck	12
	Lawrence College Band	L. C. Moore	25
Elkhorn, 680	Holton-Elkhorn	L. Seidel	35
Fond du Lac, 309	Fond du Lac Military Band	Jos. Schmitz	35
Green Bay, 205	Green Bay City Band	Ernest Stiller	36
	Packer Band	Wilner E. Burke	28
	Municipal Band	Robert Olson	60
Janesville, 328	American Legion Band—		
Kenosha, 59	Post 21	George Manupella	35
La Crosse, 201	La Crosse Concert Band	D. R. Wartimbee	32
Madison, 166	Madison Musicians Assn. Band	Jos. Clauder	40
		Robert Woollen	
		Douglas Steensland	
		William Keyes	
		Ernest Stanke	
		LeRoy Klose	
		Ralph James	
Manitowoc, 195	Hamilton Band	Lorenz Lueck	45
	Manitowoc Marine Band	Emil Sohrweide	60
Marinette, 39	Marinette Municipal Band	Henry E. Arkens	35
	Menominee Amer. Legion		
	Municipal Band	Octave C. Paquette	40
Marshfield, 270	Civil Air Patrol	A. J. Kraemer	36
Milwaukee, 8	Shorewood Band	Sandy Smith	50
	Miller High Life	Edwin Schmidt	35
	Koch Band	William Koch	30
	Dunker Band	Oscar P. Dunker	30
	City Park Band	C. Guy Newnam	30
	West Allis Band	Damon Shook	26
	Community Band	George Lott	23
Milwaukee, 587	Oshkosh Civic Band	H. W. Aretsen	30
Oshkosh, 46	V. F. W. Band	A. Rothe	30
Racine, 42	Racine Park Board Band	John T. Opferkuch	45
Shawano, 227	Menominee Indian	Peter Waukechon	25

City and Local	Name of Band	Name of Leader	No. of Men
Sheboygan, 95	Sheboygan Municipal Band	Wm. F. Haack	40
	Wuerli's Concert Band	Chas. M. Faulhaber	40
	Municipal Band	Ernest Weber	
Stevens Point, 213	Watertown Musicians Band	Ray Fredrick	40
Watertown, 469	Weber Concert Band	Fred Sperl	45
Waukesha, 193	Wausau Concert Band	Mel. F. Talbot	35
Wausau, 480		Les. Maddock—Asst. Dir.	

WYOMING

Casper, 381	Casper Municipal	Merle Prugh	40
Cheyenne, 590	Cheyenne Municipal Band	Thos. Restivo	40
Sheridan, 348	Sheridan Municipal Band	Mark Hayward	30

DISTRICT OF COLUMBIA

Washington, 161	U. S. Soldiers' Home Band	Franklin B. Charles	25
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CANADA

Brandon, 475	Canadian Legion	W. Wigtman	26
Calgary, 547	Calgary Concert Band	W. A. Leggett	35
Edmonton, 390	RCAF Band of the Northwest Air Command	Carl Friberg	32
	Edmonton Auxiliary Air Squadron No. 418	A. W. Nicol	32
	49th Battalion Edmonton Regiment	Jack Jacknisky	32
Hamilton, 293	Royal Hamilton Light Infantry	H. G. Patterson	50
	Hindoo Koosh Grotto	Albert Taylor	48
	Air Force Mt. Hope	Clifford Hunt	40
Kitchener, 226	Kitchener Musical Society Band	G. H. Zeigler	45
	Guelph Musical Society Band	D. S. Heron	40
	Galt Klittle Band	W. McFadyen	40
	Preston Legion Citizens' Band	C. R. Adams	30
	Oxford Rifles Band	H. Bingeman	30
	Woodstock Canadian Legion Band	G. Jones	25
London, 279	London Tech. Concert Band	Martin Boundy	50
	London Red Caps	W. A. Say	35
	First Hussars Armoured Regiment	H. L. Thomas	35
	Fusiliers Mount Royal	Capt. J. J. Goulet	35
Montreal, 406	R. M. R.	Capt. Thos. Jackson	30
	Civilian Guard Band	G. Agostini	40
	Harmonie Metropole	J. I. Paquet	50
	Black Watch	Leslie Turner	35
	Artillery Band	Alex M. Leith	35
	H. M. S. Donnacona Naval Band	N. G. Mowland	30
Niagara Falls, 298	City of Niagara Falls Canadian Corps Band	C. H. Powers	37
Ottawa, 180	Governor General's Foot Guards Band	F. W. Coleman	34
	Royal 22nd Regiment Band	Capt. Edwin Belanger	26
Quebec, 119	Regina Legion Band	Norman Lehman	45
Regina, 446			
Sault Ste. Marie, 276	Sault Concert Band	H. A. Stephen	40
St. Catherine's, 299	Lincoln and Welland Band	Lieut. Gerald Marks	30
	Welland Citizens' Band	Mark Fairchild	30
	Thorold Reed Band	Frank Dundas	45
	Murray Morton Concert Orchestra	Murray Morton	30
Stratford, 418	Canadian National Railways Employees Band	F. Strathearn	43
Toronto, 149	Royal Canadian Army Service Corps	Harold Peake	40
	Governor General's Horse Guards	Lieut. Sidney White	40
	48th Highlanders	W/O 1 Albert Dobney	40
	Originals' Club	G. Thomas Jones	40
	Queen's Own Rifles	Lieut. Wm. T. Atkin	40
	Royal Regiment of Canada	Capt. W. M. Murdoch	10
	7th Toronto Regiment		
	Royal Canadian Artillery	Guy Noakes	40
	Queen's York Rangers	Wm. W. Steel	40
	Irish Regiment of Canada	Walter R. Jeffrey	40
	Irish Fusiliers' Band	R. Cawston	35
	Vancouver Concert Band	G. P. Smith	30
	Delamont's Concert Band	A. W. Delamont	35
	Comic Rube Band	Josh Bowyer	15
Victoria, 247	B. C. Electric Concert Band	James M. Miller	30
	Victoria City Parks Band	Harry Bigsby	30
Windsor, 566	Windsor Symphony Orch.	Matti Holli	41
	Windsor Federation of Musicians Brass Band	Phillip Murphy	35
	Army and Navy Veterans	A. D. Simoons	35
Winnipeg, 190	Canadian Legion Band	R. H. Sumner	35

INTERNATIONAL MUSICIAN

SUMMER MUSIC, GRAVE AND GAY

THE SUMMER offers such a wealth of music, and music of so varied a nature, that we must consider the country section-wise in order to give any clear picture of the activities now in full swing.

The Atlantic Coast

Boston's Esplanade concerts continue through July 23rd under the direction of Arthur Fiedler. Across state, the Berkshire Festival offers programs by the Boston Symphony Orchestra from July 8th through August 13th. Serge Koussevitzky is the conductor, and soloists include Gregor Piatigorsky (July 9th), Ruth Posselt (July 16th), Lukas Foss (July 22nd), and Luboshutz and Nemenoff (July 23rd). Guest conductors will be Leonard Bernstein, Eleazar de Carvalho and Victor de Sabata.

Mt. Vernon, New York, is being favored with a series of concerts by the Mount Vernon Symphony Orchestra under the conductorship of Simon Asen.



Simon Asen

This "Westchester Summer Pop Concert Series" has been officially endorsed by the Chamber of Commerce of Mount Vernon.

In New York City the Lewisohn Stadium concerts are profiting from pleasant weather and a fine list of conductors

and soloists to realize what looks to be one of their most successful seasons. Fifty-three soloists and fourteen conductors are being featured during the eight weeks. Triborough Stadium, located immediately below the Triborough Bridge in the Manhattan borough of New York, is the site of a season of summer opera presented by Alfredo Salmaggi. This includes performances on Friday and Saturday evenings throughout June, July and August. "Opera Players" at Green Mansions, Warrensburg, New York, are offering "Gianni Schicchi," "Don Pasquale," Offenbach's "Monsieur Choufleuri" and "Pagliacci," all in English.

Operetta is flourishing in New Jersey, too. The Paper Mill Playhouse is currently offering "Roberta," to be followed by other popular operettas. Performances occur nightly to packed houses.

Philadelphia is in the midst of its Robin Hood Dell series, employing practically the whole membership of the Philadelphia Orchestra.

Washington, D. C., is keying its musical offerings to the celebration of the city's 150th birthday. The music director, Emerson Meyers, has announced the performance of Berlioz' "Requiem" for August, this event to follow twelve special Watergate concerts by the National Symphony Orchestra.

Louisville, Kentucky, is having its summer opera. "Show Boat" opened the season July 7th, to be followed (each operetta taking one week) by "New Moon," "Chocolate Soldier," "Bloomer Girl," "Roberta" and "Merry Widow." The

orchestra includes twenty-four players, and the conductor is John McManus.

Baltimore has four concert bands: the Number 1 Park Concert Band conducted by Gerald Eyth; the Number 1 Municipal Concert Band conducted by William Sebastian Hart; and Number 2 Park Concert Band conducted by Charles E. Gwynn and the Number 2 Municipal Concert Band conducted by Harrison M. Dodd. Each of these four concert bands includes thirty-five men with the conductor, and all are members of Local 40 and Local 543—quite a record in the field of civic bands.

The Brevard Music Festival, to be held in Brevard, North Carolina, in mid-August, will include many symphonic and choral works, among them Rachmaninoff's Concerto No. 2 in G minor for piano and orchestra with Eugene List as soloist. The orchestra is the heart of the Festival. Its seventy members are assembled each season from the ranks of the country's leading symphony orchestras and from conservatory and college faculties. Its conductor is James Christian Pfohl.

Circling the Gulf

The Atlanta (Georgia) Pop Concert Series, made possible through the Recording and Transcription Fund, the Music Performance Trust Fund, allocations from the city, and Atlanta Enterprises, provide an answer to a real need if the thousands swarming into the Fox Theatre for every concert are any criteria. The fifty-piece orchestra is directed by Albert Coleman.

On June 20, 1950, the Philharmonic Society of Greater Miami, under the direction of Oliver Washburn, presented Michael Doyle, baritone, as soloist, in works by Friml, d'Hardelot and Youmans.

"Starlett Summer Operetta" for twelve weeks during June, July and August is the pride of Dallas, Texas. The orchestra uses a minimum of thirty men.

Through June and July Izler Solomon is conducting the New Orleans Summer Pop Concerts.

The Midwest

Operetta is the choice of Indianapolis. They are having four consecutive weeks of it, one performance each night.



Sam Morgenstern

There are twenty-five men in the orchestra. St. Louis Municipal Theatre Association is presenting a summer season of thirteen weeks of musical shows in the outdoor theatre in Forest Park. Seating capacity—and it is almost always seated to capacity—is about 10,000. The orchestra is composed of fifty-one men. A Rodgers and Hammerstein Musical Festival is scheduled from August 14th through 20th. In Rapid City, South Dakota, Sam Morgenstern is the musical director of the Black

Hills Light Opera Company. The ten-week music season opened July 2nd with the performance of Victor Herbert's "Naughty Marietta." The repertory includes the better known light operas and operettas from composers like Herbert, Franz Lehar, and Oscar Straus. This will mark the first time that such a program has been presented in the natural amphitheatre with the Black Hills of South Dakota as the background. Then, of course, there's the famous Zoo opera season in Cincinnati, wherein grand opera is presented with the best singers the country affords.

On June 10th, in Cleveland's Public Auditorium, the season of the Cleveland Summer Orchestra got under way—a series which Local 4 did much toward organizing twelve years ago. The hall has again been converted into a garden setting, and refreshments are served during the concerts in the balcony as well as on the main floor. The twelve concerts of the series will extend to August 5th, with soloists of national fame appearing.

Ravinia Park, just outside Chicago, is the gathering place for thousands of music lovers each summer, since here the Chicago Symphony Orchestra holds forth in a series of concerts directed by some of the nation's best conductors: Ormandy, Dorati, Steinberg, Krips, Monteux.

The new pavilion, acoustically near perfection, is an added attraction. Another noteworthy series is heard in Grant Park, the lake-front park of Chicago. The first season's expenses of this project—that is, back in 1935—was borne by Local 10. Now the Chicago Park District appropriates the funds for the concerts.



Alfredo Antonini

The Grant Park Symphony Orchestra of seventy-five members was organized in 1944. The regular conductor is Nicolai Malko. Alfredo Antonini, Silvio Insana, Leo Kopp, Paul Breisach, Victor Alessandro and Erich Leinsdorf will conduct each several concerts.

Nor is this the whole wealth of Chicago musical offerings. The Music Performance Trust Fund will make possible a series of twenty-four concerts using thirty-five musicians in Jackson Park, Lincoln Park and Garfield Park.

Milwaukee opened its "Music Under the Stars" series June 27th under the baton of Artur Rodzinski. (The resident conductor is Bojanowski.) On July 11th a ballet was programmed; on July 18th, a Rodgers and Hammerstein night. "Risé Stevens will sing on July 25th. A four-piano ensemble will be heard on August 1st, and on August 8th an all-request program. During the course of the summer three "pops" concerts conducted by John Anello will be added to the schedule.

Wichita, Kansas, is having its summer "Pops" concerts through the services of a forty-piece concert orchestra under the direction of David

(Continued on page thirty-two)

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REMARKS

CONTINUING our discussion of attendant chords, we now come to two attendant chords and finally many attendant chords.

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LESSON NO. 24

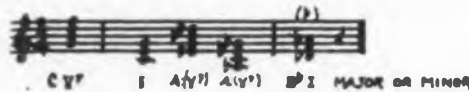
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An Attendant Chord may be introduced by its attendant.

As usual, keep the melody diatonic unless a better line is obtained by doing otherwise.

Modulating from the Key of C Major to all the Other Major and Minor Keys by Means of Two Attendant Chords.

Formula—



Cy⁷ I A(y⁷) A(y⁷) D⁷ MAJOR OR MINOR

D ⁷	.	.	.
E ⁷	.	.	.
F ⁷	.	.	.
F ⁷	.	.	.
G ⁷	.	.	.
A ⁷	.	.	.
A ⁷	.	.	.
B ⁷	.	.	.
B ⁷	.	.	.

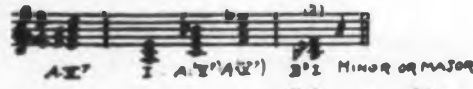


C⁷ I A(y⁷) A(y⁷) D⁷

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

Modulating from the Key of A Minor to all the Other Minor and Major Keys by Means of Two Attendant Chords.

Formula—



Ax⁷ I A(y⁷) A(y⁷) D⁷ MINOR OR MAJOR

B ⁷	.	.	.
C ⁷	.	.	.
C ⁷	.	.	.
D ⁷	.	.	.
E ⁷	.	.	.
E ⁷	.	.	.
F ⁷	.	.	.
F ⁷	.	.	.
G ⁷	.	.	.
G ⁷	.	.	.



Ax⁷ I A(y⁷) A(y⁷) D⁷

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THE VIOLIN --- Views and Reviews

(Continued from page twenty-two)

It is for this reason that I look upon the ingenious "Finger-Flex" with mixed emotions. It can definitely help beginners, and may even help players with peculiar weaknesses of the fingers but it will not help advanced players lift themselves out of musical oblivion by their bootstraps.

MUSIC RECEIVED

- P. Rode, 24 Caprices, Transcribed for Viola by Walter Blumenau. \$2.00. G. Schirmer, Inc., N. Y.
- R. Kreutzer, 42 Studies (see above).

Walter Blumenau's name has appeared in this column several times as a winner in the fingering problems presented several years ago. He is to be congratulated upon an excellent achievement in transcribing these classics for the viola. It is a sad commentary on the state of viola culture that these basic works had to wait over one hundred years to be transcribed into the alto clef.

This publication is a landmark on the road to proper recognition of the viola as an instrument in its own right. Despite valiant efforts of many players, the viola is apparently barely emerging from the stage where it is the last refuge of the disappointed second violinist, instead of being a noble profession undertaken for its own sake by ambitious young students. Teachers should understand that even a child can take up viola, using a full-sized violin tuned a fifth lower.

Practical Music Memorizing by Raymond Townsend, Altadena, California.

A short monograph describing a method of memorizing in short sections.

William Lewis and Son, Chicago, announce an improved version of their well-known RAO violin string. This is called the RAO Gold Label, chrome on steel. It compares favorably with others on the market, and like other steel strings, the A sounds better than the D and G strings. Personally I have never favored steel strings, but for those who use them these are certainly worth trying.

Elementary Theory and Harmony for the Violinist. John M. Ray. Price \$1.25. Volkwein Bros., Inc., Pittsburgh, Pa.

A useful little book carrying the beginner to 7th chords and simple cadences. Written mostly in the treble clef, the violinist can grasp the rules of harmony in his playing range.

Rondo Variato, by Vittorio Rieti (Edited by Samuel Dushkin). Price \$2.00. Associated Music Publishers, Inc., New York.

Here is one new work for the violin which I can whole-heartedly recommend. Written in a personal and original version of the new "classic" style, this piece is an important contribution to the literature of the violin.

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*Technique
of Percussion*

By GEORGE LAWRENCE STONE

Lines credited to an Egyptian priest of 400 B. C.: "Our earth is degenerate in these latter days. There are signs that the world is coming to an end. Children no longer obey their parents. Everybody wants to write a book. The end of the world is near."

From the scarcity of percussion literature extant up to but a few years ago it would appear that the members of this noble profession of ours have for centuries been holding back any contemplated literary efforts in anticipation of said prophetic end. Probably they reasoned: *What's the use, they'll all be playing harps where we expect to go, except Gabriel, and he's a horn player.*

But now, seeing that we are still here, some of the more hardy of the tub-thumping fraternity seem to have shaken off further apprehension and have finally turned to book-writing. As a result, a regular shower of drum books has ensued: some mighty good books, too, covering about every phase of percussion. It is safe to say that more literature on drum subjects has appeared within the past twenty years than during all preceding years.

It's about time, too, for our knowledge of the art has deepened, and with the advent of new techniques, our horizon has broadened. One cannot know too much about a given subject, and although I do not deprecate the advantages—the necessity—of personal instruction, much of our information is gained and retained through the medium of the printed page.

The advent of jazz, of personalized styling, of inspirational drumming, has created a problem among serious instructors who recognize modernistic trends, who understand modern idiom but who encounter difficulty in convincing an impatient young pupil that modern techniques have as their foundation the same fundamental principles that underlie other and more formal techniques. The kid has *ideas*, wants to play as he *feels*, wants to play *loud and fast*, wants to know what he's got to do with his pedal foot to make it *bop*—but he doesn't see the value of practicing rudiments, reading music or spending precious time in studying old-fashioned drumbeats at slow-motion speed.

All this I have written about in preceding articles which need not be repeated here. I am interested, however, in the number of contemporary teachers who feel the same as I do about the situation. It is refreshing, too, to discover how many of the recent writers take pains to give the rudiments their due and to point out that the student must have a foundation first—that he must begin at the *beginning*, not the *end*.

Among recent writings is Jim Chapin's "Advanced Technique for the Modern Drummer." This is a smart book for the jazz man, intended to develop co-ordination between the hands, with one hand playing a constant rhythm on the hi-hat while the other plays various counter-rhythms against it. The introduction contains a veritable sermon to one who doesn't know today's answers and right up front we read this: "A good snare drum technique is almost prerequisite for studying this book."

There is food for thought in a recent letter from Jim, from which I quote: "... I know you are right, there *are* too many kids trying to be drum stylists before they know anything about the instrument. I've heard many boys with the showmanship of Max Roach or Don Lamond but, unlike these stars, the kids couldn't keep time. I've heard several, advanced in other ways, who were doubtful whether they were playing on *one* and *three* or *two* and *four*. These are talented kids who have learned a lot about the new jazz idiom. There is no reason, except for lack of knowledge or adequate instruction, why such talent shouldn't produce a group of percussionists that could expand the frontiers of drumming immensely... Drumming has advanced by such leaps and bounds that instruction is hard pressed to keep up. Students find it hard to connect in their minds the military or symphonic emphasis of some teachers with the looser conception desired by the young 'bopper.' Any sound answer to this problem must be the same as yours: a good balance between

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thoughtful, slow practice and dynamic, inspirational application to the idiom on which the student is eventually to concentrate."

While Chapin develops co-ordination between the hands, Sam Ulano, another modernist, does a similar job between hands and feet, with his several books: *Bass Bops*, *Rudi Bops* and *Rudimental Guide*. He, too, recognizes rudimental foundation when he states: "The rudiments have always been the backbone of all good drumming, and to be a thorough drummer one must be well schooled in his strokes." Ulano adds new versions and new sounds to his rudiments, among these being the marking of accents, not on the snare drum, but on the bass. Thus, for one thing, he develops a *fast foot*, and what drummer doesn't need this today?

FLAMS VERSUS RUFFS

An Illinois member comments on the apparent similarity between the drummer's *flam* and *ruff*, points out the fact that one rudiment may be executed in the same time-space as the other, then wonders if an audience would be likely to detect the difference between the two when played at fast tempo.

I have long since given up trying to determine what an audience hears or doesn't hear when listening to music. To be sure, I have ideas on the subject but perhaps I can take care of this question better by stating that while an audience *might* detect a variation of this sort, any individual with a musically trained ear most positively *would* do so. Your conductor will notice the difference quickly enough and he is the one for you to worry about more than the audience.

You would be surprised, and perhaps disturbed, if you realized the amazing degree of perception possessed by a fine conductor and the number of deviations and inaccuracies he notes during a musical performance. Maybe he mentions them later, often he does not, but it's a safe bet that you don't get away with as many clinkers as you think. Let me quote an old saying among musicians: *If your leader never finds fault with your playing you are either so good that you don't need it or so bad that nothing can be done about it.*

I explained the character of the flam in my column of August last by stating that this rudiment consists of a principal note preceded by a grace-note, and that the purpose of the grace-note is to thicken (make legato) a note that otherwise might sound thin (staccato). The ruff is a companion rudiment to the flam and consists of a principal note preceded by *two* grace-notes (often expressed, in everyday playing, by a buzz). The purpose of this double grace-note is to thicken its principal note still more than in the flam.



Thus the flam represents a drummer's attempt to play a note legato and the ruff is his attempt to play it more legato. This is not the true legato as played by wind and string players; the above notation makes this obvious. Then, too, since the principal notes of these rudiments are, by custom, struck "on the beat," their embellishments must be played ahead of the beat on time borrowed from the preceding note or rest. However, such devices are the nearest to a legato possible on a drum (the roll excepted) and, through constant use and recognition by composers, these and similar drummisms have come to be established as legitimate.*

While I have explained that the flam is normally of shorter duration than the ruff, my inquirer has pointed out the fact that one rudiment may be played in the same time-space as the other. Of course this is so. The time-space consumed by either rudiment is determined by the durative distance between grace-note and principal note. This is a matter of the player's choice. Thus, if he chooses, he may reverse the rule (and often does) by playing an *open flam* (one with its notes widely spaced) to give it more durative value than a *closed ruff* (one with its notes closely spaced). To visualize this, see below:



* See Gardner on flams in "The Gardner Modern Method for the Drums, Cymbals and Accessories," Volume 1.

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MUSIC IN ALABAMA

(Continued from page twenty-two)

regular series of concerts. In 1943 the baton went to Ottokar Cadek, who teaches violin and chamber music on the staff of the University of Alabama. During the 1949-50 season the orchestra gave one symphony concert; one performance each of "Down in the Valley" and "Amelia Goes to the Ball"; a concert by senior student soloists; a composer's forum (in which Roy Harris, Burnet Tuthill and Weldon Hart conducted their own compositions) and a Bach Festival. For the 1950-51 season the programs at Tuscaloosa* will include two symphony programs, one children's matinee, one concert with senior soloists, and participation in an American Spring Festival.

Another college town, Tuskegee, boasts a musical organization of well-merited fame: the Tuskegee Choir, which has been the means of preserving many of the old spirituals of the South. Its director is William L. Dawson, who is also one of the State's most eminent composers. His "Negro Folk Symphony" was premiered by the Philadelphia Orchestra under Stokowski in 1934. He was born in Anniston, which also claims composers Charles Davenport and Lucius Millinder. Florence, Alabama, is the birthplace of W. C. Handy, "Father of the Blues." Columbia is the home town of composer Mildred White Wal-



W. C. Handy

lace; Selma, of Annelu Burns; Tuscaloosa, of Clement Wood, and Birmingham, of Hugh Martin, Avery Parrish, Key Werner, Sue Werner and Edna Goeckel Gussen, the composer of the State Song. Then there are composers Maurice Sigler, William Nappi and Creighton Allen, who has 250 published compositions to his credit.

Alabama lists many instrumentalists of note. Alice Chalifoux is first harpist with the Cleveland Symphony Orchestra. Paul de Launay, concert organist, has won national reputation as a composer of organ music. Alonzo Meek and J. Clarendon McClure are other organists whose reputation has spread beyond the State's boundaries. Then there is trumpeter Erskine Hawkins of swing band fame.

Such the summary of music in Alabama. Such the achievements of Tuskegee, Tuscaloosa, Montgomery, Mobile and Birmingham. These cities all have accomplished big things and are justly to be praised. But we would reserve praise, too, for towns we have not room particularly to mention, towns which, in less spectacular ways, have also worked to increase love of and activity in music. We would praise citizens of Eufalia, for instance, who banded together to get a pipe organ for one of that community's schools; we would praise the music lovers of Muscle Shoals who are deep in a proj-

ect to provide a new concert hall for the town. We would praise every locality which is putting heart and soul into the task of making applicable to the whole state the slogan of the Mobile Chamber Orchestra: "To make available to all who wish to hear it music of outstanding quality."
—Hope Stoddard.

SUMMER MUSIC

(Continued from page twenty-seven)

Levenson. The audience is seated informally at tables. Dancing follows the concerts.

The fantastically beautiful Red Rocks Theatre near Denver is the site of a Music Festival from July 7th through August 11th. This "concert hall" of towering red monoliths, "erected" about 250 million years ago, makes a good sounding-board for the Denver Symphony Orchestra under the direction of Saul Caston. In Denver itself, at Cheeseman Park, the Central City Opera Company is presenting an orchestral season during July under the leadership of John T. Roberts. In Central City, Colorado, "Madame Butterfly" and "Don Pasquale" are the presentations, under the conductorship of Tibor Kozma.

Under sponsorship of the University of Utah an opera season is being held in Salt Lake City which uses approximately forty-eight members of the Utah Symphony for a period of about three weeks. "Promised Valley," the story of the migration of the Mormon pioneers, opens the season July 4th (it will run for a week), and "Faust" will be presented from July 14th to 17th.

Pacific Coast

The Hollywood Bowl concerts opened July 7th with Gounod's "Faust" conducted by Artur Rodzinski. During the season, which will continue until September 5th, using the entire Los Angeles Philharmonic Orchestra, Serge Koussevitzky will conduct Beethoven's Ninth Symphony. Other conductors will be Jose Iturbi, Alfred Wallenstein and David Rose.

The Los Angeles Civic Light Opera Association is presenting a season of light opera lasting twenty-three weeks, April 24th through September 30th. The shows will be "Chocolate Soldier," "South Pacific," "Rose Marie" and "Lost in the Stars." Also, the open-air theatre in Griffith Park is presenting light opera from July 3rd to September 9th. In Los Angeles, too, Debussy's one-act opera, "L'Enfant Prodigue," will be presented as part of the series called "Light Music for Summer Listening," as well as three performances of Gilbert and Sullivan's "Mikado." Richard Ellsasser is directing these.

In Carmel, California, the thirteenth annual Bach Festival will be held from July 16th to 23rd. Gastone Usigli will conduct.

Tracing up into Canada, we find in Vancouver an orchestra of sixty members presenting five Sunday symphony concerts during the summer. There will also be a series of six operettas, with an orchestra of twenty members conducted by Basil Horsfall, Harry Pryce and Beverly Fyfe. Another flourishing summer season exists in Toronto—The Prom Concerts, which continue well into September.

BOOK REVIEWS

STYLE AND IDEA, by Arnold Schoenberg. 224 pages. Philosophical Library. \$4.75.

Greatness, like an aura, surrounds the subject matter of this book. Not that it is impeccably written. Not that every sentence is a jewel in style. It is rather for the outbursts of genius one reads it, for the tramping of roughly shod feet bound for glory.



Arnold Schoenberg

I do not want by anticipating to rob readers of the experience of discovery. But so that they will know in which direction this experience lies, I point out that Schoenberg believes that the artist strives first of all to express himself, that the artist in tones, since he uses *time*, should express himself in concentrated fashion, that he must, consciously or unconsciously, adapt himself to the listener's capacity for comprehension, that inspiration is an absolute necessity to the whole process.

Such delvings into creativity are not Schoenberg's only forays into infinity. The glow of discovery surrounds his talks on folk music, on Brahms, on Mahler, on ear-training, on human rights. Each page marks tracks—if irregular, if at times blurred—of a man struggling passionately toward new worlds, toward new suns.

One passage we shall directly quote, since every one, we feel, buyers of the book or no, should be in possession of its priceless truth: "Thence it became clear to me," states Schoenberg on page four, that the work of art is like every other complete organism. It is so homogeneous in its composition that in every little detail it reveals its truest, inmost essence. When one cuts into any part of the human body, the same thing always comes out—blood. When one hears a verse of a poem, a measure of a composition, one is in a position to comprehend the whole."

SCORING FOR THE BAND, by Philip J. Lang. 215 pages. Mills Music, Inc. \$5.00.

If you want to know the slide positions of the trombone, how the timpani are tuned and how the fluegelhorn differs from the cornet; if you want to know what the most common function of the tuba is in the band, whether the clarinet is a transposing instrument and what "arco" means; if you want to know how horns mute their tones, what instrument takes the place of the flute in marching bands, and how the bands' thirty clarinets measure up to the orchestra's twenty-four violins; if you want to know these and innumerable other facts necessary in scoring for the band, read every paragraph of the present volume, with an eye for discoveries and a will to learn. Don't stop at mere reading, either. Memorize that page on how to classify instruments as to their registers: soprano, alto, tenor, bass. Scan thoroughly the complete condensed score of "Yankee Doodle," and study the explanations of why each instrument was given its particular stint.—H. E. S.

INTERNATIONAL MUSICIAN

* Local 435 of Tuscaloosa was chartered in 1936.

BOOKS OF THE DAY

By HOPE STODDARD

BALLET, THE EMERGENCE OF AN AMERICAN ART, by George Amberg. Mentor Books. 224 pages. The New American Library. 35 cents.

This 35-cent edition of the book, "Ballet in America," published by Duell, Sloan and Pearce in the spring of 1949, will be welcomed by all who, audience-wise or book-wise, have been in at the birth of the dance, latest art in developing but nearest to the heart of the American people. For through dance a people expresses itself not in romantic clichés and stereotyped situations, not in Europe-bound traditions and Old World denouements, but in its harvest festivals, its quilting bees, its church socials; in its Bowery brawls and its Texas rodeos; in its New England revivals and its prairie pioneering.

The book is amazingly informative and comprehensive, but the author is far more than a compiler. He looks beneath the phenomenon to the urges, the conceptions, the realizations that make ballet possible.

An excellent chronology completes the volume.

MUSIC AS A HOBBY, by Fred B. Barton. 159 pages. Harper and Brothers. \$2.50.

According to this author, a little music every day, like the proverbial apple, keeps the doctor away. Have fun with it, though, he cautions. Don't let yourself make a stint of it. Savor it, play with it, but don't let it involve you in additional duties.

He tells how to start this process of making a joy of music: "Get yourself on the inside of music somehow and look around and out!" You get "inside" by finding that old harmonica you used to play and making tunes on it; by playing over favorite passages on phonograph records; by listening in on rehearsals; by being a part of family musical get-togethers. In short, you go at it first-hand, not via some intermediary or transmitter. The book reads easy and ought to sell easy.

GILBERT AND SULLIVAN OPERAS, WORD AND MUSIC. The Mikado, H. M. S. Pinafore, Pirates of Penzance. 191 pages; 25c. Avon Publishing Company, Inc.

All of us have had the impression of running fast in a dream. This ghostly exertion accords with real running in almost every particular: the strained muscles, the breathlessness, the anxiety, the sense of flight. In everything but in the sense of arrival. We don't get there. This division of sensory impressions is curiously akin to the feeling one gets on reading the words of these three operas as given in the present volume. (The music, in notation, is adequate for those who can read sounds.) As in a daze one reads about the little maids from school, the wandering minstrel, Little Buttercup and Nanki-poo, about the pirates and Yum-Yum. And one hears ever so faintly drifting through the mind's ear the cadences that he has heard on-stage. But somehow it isn't real. It's the coffee without the aroma, the mattress without the spring, the sunset without the glow.

Not that we don't hold entirely for getting a book together in this form. The dream is better than nothing, the echo better than no voice at all. Besides, what a chance to get acquainted with the verses before hearing the operettas! Now you'll be able to sing right along with the folks on the stage. And how your neighbors right and left are going to enjoy *that*.

IRISH ORPHEUS, by Marwood Darlington. 130 pages. Olivier-Maney-Klein Company. \$3.00.

Bandmasters seem to be even more prone than prize-fighters to reach the status of national heroes. Certainly Patrick Sarsfield Gilmore, the subject of this biography, was stuff such as popular idols are made of. He was born of "humble parents" in a distant land. As he grew to man's stature he turned his eyes toward America as toward opportunity's beckoning finger. Once here he began at the bottom of the ladder, found a job in a music store, organized a minstrel company and worked his way up "with unremitting industry" to become the leader of the Boston Brigade Band. He had to fight opposition but he triumphed. He was a born showman and he believed, oh, he believed, in *bigness*. Nothing could move him like sheer bigness; nothing could stir him like big sound, big stir, big crowds. So he started those monster displays, the Jubilees, with orchestras of over a thousand pieces, millions of feet of lumber; thousands of choristers; the largest bass drums ever constructed. For his Verdi's "Anvil Chorus" a hundred firemen

"wearing helmets and carrying long-handled blacksmith's hammers at 'right shoulder shift' marched to the stage . . . and beat time by pounding anvils while the great orchestra and chorus played and sang the melody. Assisting in this pandemonium were an immense organ, military bands, drum corps, bells of the city and cannon. Two batteries of guns were stationed a short distance from the building and a gun was fired off at the first beat of each measure. At the termination of the 'Anvil Chorus' there was enormous applause. The whole mass of people rose to their feet, jumped up and down and nearly dislocated their arms waving handkerchiefs and programs." America, also going through a size-worshipping era, took Gilmore to its heart.

Yet this bandmaster was more than the symbol of his age. He was its inspiration. For at his loudest and biggest, he yet pointed, by the type of music he chose and by the artists he set on their way, to something beyond the pioneer's foursquare of food, family, fireside and fortune—to a goal numbers could not add up to and loudness could not proclaim.

This book, while it delights in the childish qualities of Gilmore, gives especial underlining to his qualities as a great musician and a great man. The pages glisten with parade show-off but they also bear an inner significance. Gilmore's gifts as a composer—"When Johnny Comes Marching Home" is still alive today—are remembered. Best of all, we get the sense that Mr. Darlington *likes* Gilmore, likes him so much he just had to get all this down on paper. That's the biographer for us!

Speaking of Music:

(Continued from page thirteen)



Captain Hook (Boris Karloff) tells of his gory deeds.

as, truly as if she appeared on the stage. (Her reproaches are given out by the kettle drum and *that* gets across, too!) To impregnate the bald action with significance come the tick-tock of the crocodile and Pan's pipes (Herbert Shutz, flutist) as the "Peter" motif.

The songs are so good I don't want to spoil them by dissecting them. The girl's bed-time song, the song of the Pirates (with the refrain, *Drink blood, drink blood!*), the "Build My House of Love" song, the Mermaid's song, the "Walk the Plank" song (fuguing with "Onward, Christian Soldiers")—these all are nuggets in the treasury of stage music. Music also renders the shadow dance of Peter, the Indian dance, the bed-time dance doubly dramatic.

All this is to say the orchestra of twenty-two members conducted by Ben Steinberg keeps extremely busy to very good purpose. Our especial praise to the percussionist, Elaine Jones, able projector of bumps, invectives, splashes, tumbles and tick-tocks. —H. E. S.

Chauncey Weaver Views the Convention

THE FIFTY-THIRD Annual Convention of the American Federation of Musicians, held in June of the current year, has passed into history.

Nine hundred and seventy-six delegates, reaching from Montreal to Los Angeles and from Seattle to Miami, invaded the sweltering Southland, to weigh, to discuss, and to pass upon the merits of the "ands, ifs, and whys" in the art of working for a living.

Houston, the cosmopolitan metropolis of the Texan Empire, extended a cordial welcome, and all delegates and visitors were made to feel at home. The hotels, palatial and far apart, did their best; and we think all went away satisfied.

The change of meeting schedule, holding official deliberation from nine in the morning until three in the afternoon, with no noontime intermission, seemed to please one and all. It allowed for necessary business to be transacted and made formal adjournment on Friday afternoon possible.

An orchestra, composed of members of Local 65, imparted an opening thrill, with a spirited rendition of the "Star-Spangled Banner" and "God Save the King," and President Petrillo introduced Lawrence R. Lambert, President of Local 65; the Rev. James A. Wray invoked the divine blessing; Secretary George Wilson, of the Houston Trades and Labor Council, expressed pleasure in welcoming the delegates; Delegate William J. Harris, President of the Texas State Federation of Labor, welcomed the Convention in behalf of that organization.

President Petrillo received an ovation, when he arose to introduce the speakers and an especially strong one when he read a letter from President Truman, who concluded his letter with the closing paragraph: "My message to the Fifty-third Annual Convention is ever to uphold the highest ideals of taste in music, while at the same time safeguarding the rights of American musicians and lovers of music."

Notable addresses were delivered. President Petrillo's opening address was on a high plane and was accorded an enthusiastic ovation.

Among the platform deliverances heard with rapt attention were those made by Colonel Samuel R. Rosenbaum, Trustee of the Music Performance Trust Fund, who declared he could not carry out his duties properly without the whole-hearted co-operation of the Federation. He stated that the old Recording and Transcription fund was honestly and efficiently administered and that he was endeavoring to continue the Trust Fund in the same manner.

Another speaker heard with special interest was Joseph B. Keenan, chairman of Labor's League for Political Education.

Keenan declares that: "The year 1950 may mean the destiny of the labor movement in America," that "it is necessary to elect our friends and defeat our enemies," that "the future of labor may well hang in the balance," that "newspaper and radio propaganda is flooding the country to the detriment of the labor

movement, which calls for strengthening all down the line," and that "the labor movement looks to America."

The Taft-Hartley labor law was punched so full of holes by the various speakers that it looked like a discarded old-fashioned sieve when the oratorical autopsy was complete.

To take the place of the lamented Oscar Hild on the International Executive Board, the Convention elected Stanley Ballard, for many years the faithful and efficient Secretary of Local 73, Minneapolis. Ballard's efficiency has long been established and we have no doubt he will measure up to the standard required.

Secretary E. E. Stokes of Local 65 played a magnificent role of being everywhere present. He permitted nothing to be overlooked. He saw to it that the opening hours preceding Convention sessions were regaled with splendid band and orchestra music. He oscillated between the Shamrock and Rice Hotels and the Coliseum with a continuity which was amazing, and succeeded in a masterful way in putting Local 65 permanently on the Federation map for all time to come.

Hearty congratulations to him and to Local 65 for the successful execution of a difficult and brilliant undertaking.

*And now the Federation sings,
Throughout the coming passing year;
Wish heart of hope; with naught of fear—
"All hail to Saratoga Springs!"*

53rd Annual Convention

(Continued from page ten)

and are working with us, I am satisfied we are going to get along all right. I believe they are two fine men."

He prefaced his remarks on politics by telling the delegates he wanted to discuss frankly the need for political action by the entire membership. The courts, he noted, are hurting labor's cause in recent decisions—among others, the case of the New York City independent radio station, WINS, where picketing was barred, contrary to state anti-injunction laws. Concerted action against men like Taft and in favor of labor's friends is essential.

President Petrillo told how he and the Executive Board had wrestled with the problem of making payments into the new television trust fund available for employment of musicians in all jurisdictions. He recounted how suggestions to make the fund available only in locations where television stations offered potential live music were rejected and a legal means was found to spread employment everywhere.

On the second day of the Convention the delegates heard Mr. Kaiser, Colonel Rosenbaum and Honorary President Joseph N. Weber. Mr. Weber reviewed the past history of the Federation and referred to the crisis for musicians caused by the Taft-Hartley Act.

Canadian Executive Officer Walter M. Mur-

doch described the disastrous floods at Winnipeg, Manitoba. The Federation, he revealed, donated \$5,000 through President Petrillo to Local 190 for relief. He told of the inspiring co-operation between musicians, artists and the entertainment industry that resulted in the notable benefit concert in Toronto.

The memorial service took place on Tuesday and was conducted by Vice-President Charles L. Bagley. A double string quartet and bass composed of members of Local 65 played. Honorary Executive Officer Chauncey A. Weaver read the general eulogy which dealt at length with the Federation's loss in the death of the late Oscar F. Hild, and Mr. Bagley called the roll of the departed.

On Wednesday committee reports began and nomination of officers took place. Following his unopposed nomination accompanied by a rising ovation Mr. Petrillo repeated his pledge to the membership—"so long as you want me I will be honored to serve you." He took the occasion to urge locals to give the utmost consideration to employers in these days of great unemployment for musicians. He emphasized that he was not advocating cutbacks in wage scales, but merely asking that honest employers suffering from the general decline in business be given sympathetic hearings.

Vice-President Bagley, Secretary Leo Cluesmann and Treasurer Harry J. Steeper were also nominated without opposition.

The three incumbent members of the Executive Board—John W. Parks, Herman D. Kenin and George V. Clancy—were renominated. Walter M. Murdoch was renominated without opposition as Canadian representative on the Board. There were ten aspirants for the place left vacant by the recent death of Executive Officer Hild. Twelve contended for the five open seats as delegates to the AFL Convention in the fall. (Mr. Petrillo and Mr. Weber are *ex officio* members of this delegation.)

Following the nominations Mr. Keenan spoke and the Convention resumed its consideration of resolutions.

On Thursday morning the delegates voted for officers and delegates by secret ballot. The three incumbents on the Executive Board were re-elected and were joined by Stanley Ballard of Minneapolis Local 73. Between the election and the announcement of results the delegates enthusiastically listened to Secretary Tobin.

The Fifty-third Annual Convention adjourned Thursday afternoon after the oath of office was administered by E. E. (Joe) Stokes of Local 65. It was voted to convene the Fifty-fourth Convention in Saratoga Springs, N. Y.



Over Federation Field

By CHAUNCEY A. WEAVER

SONG TO CELIA

*Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup,
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar sup,
I would not change for thine.*

*I sent thee late a rosy wreath,
Not so much honoring thee
As giving it a hope that there
It could not withered be.
But thou thereon didst only breathe,
And sent'st it back to me;
Since when it grows, and smells, I
swear,
Not of itself, but thee.*

—BEN JONSON.

The thirty-third Conference of the Michigan Musicians Association held forth at Bay City. The credentials committee reported the following locals represented: Ann Arbor, Battle Creek, Benton Harbor, Bay City, Detroit, Flint, Grand Rapids, Jackson, Kalamazoo, Lansing, Muskegon, Pontiac, Port Huron, and Saginaw.

The conference was officered as follows: President, George V. Clancy; Vice-President, Walter B. Timmerman; Secretary-Treasurer, William J. Dart.

President Brown and Secretary Shepard of the host local welcomed the delegates.

Traveling Representative Arthur Streng pointed out that everything possible was being done to eliminate or materially reduce the 20 per cent amusement tax.

Delegate Harry Bliss reported that business in general had been fair during the past year. The business is divided two ways: in town engagements and those played for the college groups.

The auditing committee reported that the books and records had all been checked and everything found in good shape.

The old band days in Fort Dodge, Iowa, were reviewed for members of the Fine Arts Department of the Women's Club recently by the director of the local municipal band for the past thirty years, Karl King, a name known to band men from one end of this country to the other.

King reminisced, in addressing the art club, about the days spent with the Barnum and Bailey Circus and about the period when he traveled with Buffalo Bill.

"I fell in love with a band when I was twelve years old and haven't fallen out of love yet," King declared.

He recalled the first times he directed bands which played in the Iowa area; when members of the band had to camp out and take along their own cooking utensils. Said King, "We don't feel that the purpose of our band is entirely educational. We still believe in that old tradition of the band concert as the meeting place for neighbors and friends to meet."

King has written nearly three hundred marches and incidental pieces for band. He is past president of the American Bandmasters' Association. He is a Fort Dodge musical fixture which that city would not think of letting go.

The name of "Wagner" has a permanent place in the annals of music. Of course there are many "Wagners" who have no special identity with the art. But the Pittsburgh Musician (Local 60) carries an obituary which imparts to the name an especial distinction. The husband, now deceased, and the wife have both been identified with the musical profession. The husband, Samuel G. Wagner, recently passed away at the age of forty-nine. He was a Philadelphian by birth, and came to Pittsburgh to study music at the Carnegie Tech. His studies were postponed by World War I, when he enlisted in the Navy. He came back from war and won his degree in 1919. An accomplished musician, he played saxophone, string bass, and drums; however, his main instruments were oboe, bassoon, and English horn, which he used in St. Louis and Pittsburgh Symphony Orchestras. For a few years he taught in Pittsburgh high schools, then chose law for a career and enrolled in the Pitt Law School. While rearing six children, law student Wagner and his wife earned their degrees together. As an amazing success both were admitted to practice before the United States Supreme Court on the same day in 1939. The law firm of Wagner and Wagner specialized in research work on appeal cases and prepared legal briefs for other attorneys. When husband and wife can thus make their mark together on the bar and incidentally raise a family of six children they are entitled to the local distinction which they achieved.

The belated *Marion* (Ohio) *Star* which reaches me and tells the story of the Tri-City Musicians Association is embellished with fine portraits of President Logan O. Teagle, of Akron, and Vice-President Fanny Benson, who is also secretary-treasurer of Marlon Local 531. The Conference was in April, but the story is pungent with the freshness of June.

Texas atmosphere is all right as soon as you get used to it, but Northern guys and lassies should leave their overcoats at home.

Houston hotels are far enough apart so that harmony prevails.

New faces are in evidence since our election to the National Board thirty-five years ago.

As a Convention stoker that man Stokes would be hard to beat.

The Closing Chord

Local 261's former president, Harvey P. Grant, passed away on March 23rd at the age of sixty-three. Until the day of his death he was directly responsible for organizing and acting as the spark for Federation activities. He was a member of Local 261, Vicksburg, Mississippi, for over forty years. It was when he was returning from the January meeting of the local that, going up his steps, he fell and broke his hip.

Throughout his life he actively boosted and encouraged musicians in Vicksburg. For years he made it his responsibility to see that the members had a meeting hall in his office (he had a retail coal yard) and was always trying to arrange some way to get more young musicians in the local, and see that those already in were loyal and cooperative to the cause.

Gregor Jassel, fifty-eight, oldest member of the Houston Symphony Orchestra, passed away in early June. Though he had been ill since the first of the year he continued to make appearances with the Houston Symphony until the completion of the season's closing performance. He attended the program directed in Houston by Arturo Toscanini

although allowed to leave the hospital only for the length of the presentation. Several of his pupils have taken highest honors at Texas State Teachers' Conventions.

Bert White, president of Local 3, Indianapolis, passed away on December 7, 1949. Born April 5, 1908, in Indianapolis, he joined the local there October 26, 1928. He played trumpet at one time or another in all the theaters in Indianapolis as well as in many theater and dance bands on tour. His presidency of Local 3 extended from January, 1947, to his death.

Don Philippini, life member of Local 174, New Orleans, and an outstanding example of a fine musician, passed away last month at the age of eighty. He was conductor of the Strand Theatre Orchestra of that city for eight years and guest conductor at the Saenger Theatre.

Henry J. Felix, treasurer of Local 171 from 1916 to 1937, passed away in April. Born January 20, 1878, he joined the local in 1910, a "charter member." He was a delegate to the National Conventions in 1932, 1934, 1935 and 1936.

News Nuggets

In 1951 the Northern California Harpists' Association will bestow two \$50 awards, one for the best harp solo, and one for the best work written for harp in combination with other instruments. The competition, open to contemporary composers in the United States, is aimed at enlarging the harp literature and familiarizing composers with the procedure followed in writing for harp. January 1st is the deadline for receiving manuscripts. Entries should be sent by registered mail to Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

At the conclusion of their national convention in Boston from June 12th to 23rd, organists wended their way toward Andover, Massachusetts, where an Organ Institute is in session. On the faculty are Fritz Heitmann, E. Power Biggs, Arthur Howes, Arthur Poister, Carl Weinrich and Ernest White.

Leon Barzin is the director of the Summer Music Workshop held at Adelphi College, Garden City, Long Island, from July 5th through August 15th. Composers are in-

vited to submit new scores for study and "tryout" with the student orchestra. Incidentally, Mr. Barzin in his winter-time capacity is director of the National Orchestral Association.

The George Peabody College for Teachers of Nashville and the University of the South at Sewanee, Tennessee, have combined their resources to bring to actuality a summer music festival, which is being held on the campus of Sewanee during this month and the next. Dr. Roy Harris has been appointed director. On the staff are Joseph Goldberg, James Barrett, William Lincer and Leonard Rose.

The Idyllwild School of Music and the Arts, in Idyllwild, California, will emphasize folk music and arts in its second Workshop, beginning August 5th.

An endowment fund committee for the purpose of erecting a new auditorium in Houston, Texas, has been formed. It is predicted that it will raise \$10,000,000 within ten years.

More Recording Companies Sign

Supplementary list of recording and transcription companies that have signed contracts since publication of the list in May, 1950. Members should add this to the previously published lists.

RECORDING COMPANIES

Acme Record Company, 811 N. Meyers St., Burbank, Calif.
 Agana Record Company, G. 4304 S. Center Road, Flint, Mich.
 Eva Jo Allpress, 302 King William St., San Antonio, Texas
 Jim Ameche Production and Recording Studio, 75 E. Wacker Drive, Chicago, Illinois.
 Anacapa Recording Company, 1536 W. Pacific Coast Highway, Harbor City, Calif.
 Astor Record Co., Inc., 1697 Broadway, New York, N. Y.
 Back Bay Music Co., 80 Boylston St., Boston, Mass.
 Casino Records, 2025 Sheridan Drive, Kenmore, N. Y.
 F. J. Cuzenza Music Pub. Co., 424 Maccabees Bldg., Detroit, Mich.
 Disco Recording Co., Inc., 334 Arcade Bldg., St. Louis, Mo.
 Fidelity Recording Co., Inc., Box 3548, Amarillo, Texas.
 Fleetwin Music Co., 883 176th St., New York, N. Y.
 Vernon Geyer, 732 E. Guenther St., San Antonio, Texas.
 H. G. H. Record Corp., 122 Riverview Drive, Collins Park, New Castle, Del.
 Herb Greene, 53-35 187th St., Fresh Meadows, L. I., N. Y.
 Hi-Hat Records, P. O. Box 869, Gary, Ind.
 Hilltop Records, 690 Lincoln Park Drive, Cincinnati, Ohio
 Jimminy Pic-Tales, South Blvd., Nyack, N. Y.
 Juke Music Corp., 11 West 42nd St., New York, N. Y.
 Lester Lanin, 1776 Broadway, New York, N. Y.

Hal Lewis Associates, P. O. Box 1380, Honolulu, Hawaii.
 Mar-Vel Records, P. O. Box 841, Hammond, Ind.
 Metric Records, 103 Hemenway St., Boston, Mass.
 Metron Records, Wells, Minn.
 Jack W. Meyerson, 183 Colony Road, New Haven, Conn.
 Music-Mart, 1619 Broadway, New York, N. Y.
 Mutual Records, Bassett, Va.
 Muzak Corporation, 237 West 54th St., New York, N. Y.
 Newtons Record Co., 1650 Broadway, New York, N. Y.
 Oxford Recording Co., 49 West 55th St., New York, N. Y.
 Polo Record Corp., 200 Ferry St., Newark, N. J.
 Real Records, 1705 Morse Ave., Chicago, Ill.
 Red Bird Records, Lincoln Highway East, Fort Wayne, Ind.
 Republic Record Co., 1650 Broadway, New York, N. Y.
 Reveal Records, P. O. Box 504, Woodcliff Lake, N. J.
 Schooner Records, 1929 Military Ave., Detroit, Mich.
 Spin-It Records, 6607 Sunset Blvd., Hollywood, Calif.
 Stephens Manufacturing Co., 8538 Warner Drive, Culver City, Calif.
 Sunstone Record Co., 2824 South Holt Ave., Los Angeles, Calif.
 Tom Tom Records, 806 E. Colorado St., Glendale, Calif.
 Uke Records, 224 West 47th St., New York, N. Y.
 Western Printing and Lithographing Co., 1220 Mound Ave., Racine, Wis.
 "Your" Records, 910 Alberta St., Detroit, Mich.
 Eddie Zack (Station WHIM), Providence, R. I.

TRANSCRIPTION COMPANY

Caldwell Sound Studio, 1519 Cherry St., Toledo, Ohio.

OFFICIAL BUSINESS compiled to date

WANTED TO LOCATE

Belva White, member Local 5, Detroit, Mich.
 Glenn Ashton, member of Local 5, Detroit, Mich.

REMOVE FROM FORBIDDEN TERRITORY

Joseph DeVito and Edward Meiel, Providence, R. I.

FORBIDDEN TERRITORY

The Kenmore Hotel, Albany, N. Y., is declared to be Forbidden Territory to all but members of Local 14, Albany, N. Y.

CHANGE OF OFFICERS

Local 119, Quebec, P. Q., Canada—President, J. Raymond Fortin, 2121 Bourbonniere St., Sillery, P. Q., Canada.

Local 295, Pocatello, Idaho—President, Kenneth Harten, 439 N. 9th.

Local 315, Salem, Oregon—Secretary, Jim Ellis, 417 Oregon Bldg. Phone: 3-9831.

Local 340, Freeport, Ill.—Secretary, W. C. Rubendall, Demeter Drive.

Local 481, Fairbanks, Alaska—President, Lester F. Young, P. O. Box 2056.

Local 593, Sault Ste Marie, Mich.—Secretary, Lester Bowers, 813 Helen St.

Local 601, Daytona Beach, Fla.—Secretary, J. Don McDaniel, 163 North St.

Local 605, Sunbury, Pa.—President, Ray M. Fulmer, 310 North High St., Sellinsgrove, Pa. Phone: 241-Y.

Local 652, Modesto, Calif.—President, Jack Stewart, Patterson, Calif. Phone: 33.

Local 695, Richmond, Va. (colored)—Secretary, Ulysses S. Hines, 1719 Blair St., Richmond 20, Va.

CHANGES IN ADDRESSES OF OFFICERS

Local 70, Omaha, Neb.—President, Harold L. Black, 415 Karbach Block, 209 South 15th St., Omaha 2, Neb.; Secretary, Robert M. Bowman, 415 Karbach Block, 209 South 15th St., Omaha 2, Neb.

Local 101, Dayton, Ohio—President, George Becker, 3118 Shroyer Road.

Local 180, Ottawa, Ont., Canada—Secretary, D. J. Lynn, Room 9, 46 Elgin St.

Local 329, Sterling, Ill.—Secretary, Gene W. Fester, 112 7th Ave. Local 384, Portland, Maine—Secretary, Sidney Lerman, Room 409, 22 Monument Square. Phone: 4-8681.

Local 403, Willimantic, Conn.—Secretary, Michael R. Sugrue, 83 Hope St.

Local 479, Montgomery, Ala.—Secretary, M. C. Mackey, 535-A South Lawrence St.

Local 499, Middletown, Conn.—President, Salvatore Sylvestro. West St., Cromwell, Conn.

Local 508, Chico, Calif.—President, Ray Horne, 805 Main St.; Secretary, W. Heberle, 508 Main St.

THE DEATH ROLL

Asbury Park, N. J., Local 399—Thomas Woolsey.
 Bloomington, Ill., Local 102—Porter Phillips.

Boston, Mass., Local 9—Adam M. Ross, Ralph Scott, Wm. F. McIntosh.

Bradford, Pa., Local 84—C. M. Newman, Knut Olsen.

Chicago, Ill., Local 10—Otto W. Fischer, Herman Bobene, George C. Gault, Vincent Selig, Albert Schaefer, Sr., David Levey, George E. Metcalfe, Julian J. De Paepse, Walter C. Steely, Theo. Martin.

Dallas, Texas, Local 147—John L. Hathaway.

Danbury, Conn., Local 87—A. William Yanosy, Raymond A. Mott.

Detroit, Mich., Local 5—Irving W. Barton, Phillip Nobokin, Vaughan Sunderland.

Fitchburg, Mass., Local 173—Leroy Shattuck.

Hollywood, Calif., Local 47—Gus Guentzel, Nicola Farago, Mark Levant, Raymond Mackaman, Louis V. Arbogast, Samuel A. Nichols.

Kansas City, Mo., Local 627—Jewell Johnson, Milburn Wright.

Long Beach, Calif., Local 353—Don Hornsby.

Milwaukee, Wis., Local 8—Roland F. Hensler, Fred Bogenschneider, Arlyn Dupre, Emma Osgood Moore.

Minneapolis, Minn., Local 73—James H. Bradshaw.

New Orleans, La., Local 174—Don Phillipini.

New York, N. Y., Local 802—Clarence Hall, Alexander Kaufman, Mark Levant, Carl Heinrich, Jack Smith, Raymond Allen, Paolo Belmonte, Nathan Model, Walter Mulford, Mario F. Zoccola.

Peoria, Ill., Local 26—Porter W. Phillips.

Pittsburgh, Pa., Local 60—Carl E. Thalheimer, George H. Mats.

Sacramento, Calif., Local 12—Ted Peacock.

San Antonio, Texas, Local 23—Albert J. Steves.

San Diego, Calif., Local 325—James H. Graham, Norvell Reese.

San Francisco, Calif., Local 6—Don Hornsby, William F. Zich, Hans Helget, Charles Goerlich, Harry Lockeby.

Seattle, Wash., Local 76—Eugene Sutherland, John C. Parrett, J. H. Snyder, George E. Garden, Leon A. Weaver, Rubles Monroe, George Metcalfe, Vincent Monte, Ethel Glidden.

St. Paul, Minn., Local 30—Paul E. Henninger, David E. Forsberg.

Taunton, Mass., Local 231—Edward C. Gordon, Jr.

Toronto, Ont., Canada, Local 149—Sam Wiener, Robert S. Elliott, Sidney White.

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(Continued on page forty-five)

OFFICIAL PROCEEDINGS

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

OPENING SESSION

COLISEUM - HOUSTON, TEXAS

June 5, 1950.

President Petrillo calls the Convention to order at 2:00 P. M.

THE WHITE HOUSE
WASHINGTON

June 3, 1950.

Dear Mr. Petrillo:

As an honorary life member of the American Federation of Musicians I wish that I could be at your fifty-third annual convention, but other duties make it impossible. I am happy to send my greetings and best wishes to all who attend the forthcoming meeting.

Music speaks a universal language... a language understood by all our people. It is the common medium through which multitudes of the populace find release from the cares and responsibilities of life, rest and relaxation.

The American Federation of Musicians has served well the national culture by maintaining those high standards in art without which decline in appreciation of the best in music would be seriously threatened.

My message to the fifty-third annual convention is ever to uphold the highest ideals of taste in music while at the same time safeguarding the rights of American musicians and lovers of music.

Very sincerely yours,

HARRY S. TRUMAN.

President Petrillo now explains the controversy with AGVA which has now been resolved. He then states that he will speak with perfect frankness. He says that more political support of the members in order to eliminate anti-labor laws is necessary. He refers to recent court decisions which indicate the attitude of judges toward labor organizations is unfriendly. He tells of Senator Taft's opinion of the Performance Trust Fund and speaks of general conditions in the music profession. He then tells of the recent negotiations in connection with television pictures and then

An orchestra composed of members of Local 65 plays the "Star-Spangled Banner" and "God Save the King."

President Petrillo now introduces Lawrence R. Lambert, President of Local 65, Houston, Texas, who welcomes the Convention to Houston. He introduces Rev. James A. Wray, pastor of the Meadowbrook Baptist Church, who gives the invocation.

President Lambert then introduces Mayor Oscar F. Holcombe of Houston, who expresses his pleasure at having the Convention, select Houston for its meeting. He also mentions that he is glad to be present in order to meet President Petrillo. He has been Mayor of Houston since 1922 and states that it was union labor support that first elected him as Mayor. He hopes that the delegates enjoy their stay in Houston. His address is applauded.

President Lambert introduces Senator Searcy Bracewell, representing Governor Allan Shivers of Texas, who welcomes the delegates to the Lone Star Republic of Texas.

Delegate William J. Harris, President of the Texas State Federation of Labor, is introduced and welcomes the delegates on behalf of that organization.

George Wilson, Secretary of the Houston Labor and Trades Council, expresses his pleasure at being able to address the Convention.

President Lambert then introduces President Petrillo and states that the Federation should be proud of having such a leader.

President Petrillo receives an ovation on his introduction.

He reads the following letter from President Truman:

INTERNATIONAL MUSICIAN

gives a description of intended developments in the industry. He also gives a thorough explanation of the conditions surrounding the contracts which have thus far been made. At the conclusion of his address the delegates arise and applaud.

The following Committee on Credentials is appointed:

CREDENTIAL COMMITTEE

Paula Day, Bert Nickerson, R. C. Light, Jerome D. Edle, Leon Knapp, James Perri, Ben Bullough, James R. Hurley, Mada Cetta, Donald A. Maciuskie, George E. Gallagher, Theodore F. Patnoe, Carl S. Schnipp, Francis Cappalli, Ramsay Eversoll, Wm. J. Rieser, R. T. Payne, Ernest W. Horner, H. Kenneth Watson, Edward B. Wheeler, Harry A. Pollock, Harry J. Jackson, Alvah E. Shirey.

The Committee on Credentials reports through Chairman Paula Day: Report of the Committee on Credentials.

To Officers and Delegates of the 53rd Convention of the American Federation of Musicians:

An examination of all credentials and comparison of same with the books of the Treasurer has been made, and we find that all delegates whose credentials have been presented are entitled to seats at this Convention, with the exception of the delegates from the following locals: No. 305, and No. 535.

The delegates from those locals must consult with the Treasurer, Harry J. Steeper, before they can be seated.

PAULA DAY, No. 368,
Chairman.

LIST OF DELEGATES

Local No. 1, Cincinnati, Ohio—Arthur Bowen, Robert L. Sidell, Alvin Welman.

Local No. 2, St. Louis, Mo.—Kenneth J. Farmer, Clarence E. Maurer, Samuel P. Meyers.

Local No. 3, Indianapolis, Ind.—Paul E. Collins, John H. Goll, James P. Robinson.

Local No. 4, Cleveland, Ohio—B. W. Costello, Don Duprey, Lee Repp.

Local No. 5, Detroit, Mich.—Merle M. Alvey, A. B. "Buddy" Fields, Jack Ferentz.

Local No. 6, San Francisco, Calif.—Eddie Burns, Albert A. Greenbaum, A. Jack Haywood.

Local No. 8, Milwaukee, Wis.—Volmer T. Dahlstrand, Roland Kohler, Raymond Weyland.

Local No. 9, Boston, Mass.—Gus F. Fischer, Patsey LaSelva, Bert R. Nickerson.

Local No. 10, Chicago, Ill.—Edward A. Benkert, David Katz, James J. Petrillo.

Local No. 11, Louisville, Ky.—Harry S. Currie, Joe C. Stone, Adam W. Stuebling.

Local No. 12, Sacramento, Calif.—John E. Deus, Rodney W. McWilliam, Ray E. Nelson.

Local No. 13, Troy, N. Y.—Henry W. Baylis, Walter B. Connor, Albert G. Lottridge.

Local No. 14, Albany, N. Y.—Irving Doling.

Local No. 15, Toledo, Ohio—R. E. Bruning, Hal R. Carr.

Local No. 16, Newark, N. J.—James Buono, Matty Franklin.

Local No. 17, Erie, Pa.—Oscar L. Nutter.

Local No. 18, Duluth, Minn.—Roy Flaaten, Alfred Moroni, Russell E. Ronning.

Local No. 19, Springfield, Ill.—John Gorsek, Lou Hahn, August Rusch.

Local No. 20, Denver, Colo.—R. J. Ekander, Charles C. Keys, Michael Muro.

Local No. 22, Sedalia, Mo.—L. C. Judd.

Local No. 23, San Antonio, Texas—Pat Arsers, Irwin P. Scott, Eddie Vrazel.

Local No. 24, Akron, Ohio—Reg. C. Light, James A. Richards, Logan O. Teagle.

Local No. 25, Terre Haute, Ind.—V. E. Dean, Paul D. Johnson.

Local No. 26, Peoria, Ill.—J. D. Edle, George E. Landon, Walter W. Whitney.

Local No. 28, Leadville, Colo.—Joseph Jakopic.

Local No. 29, Belleville, Ill.—Henry J. Eitzenhefer, Walter D. Hurst, Earl W. Lorenz.

Local No. 30, St. Paul, Minn.—Fowler R. "Dick" Kadrie, Edward P. Ringius, Joe Vavro.

Local No. 31, Hamilton, Ohio—Charles E. Fordyce.

Local No. 32, Anderson, Ind.—Claude P. Barner, Glen Hancock, Eugene Slick.

Local No. 33, Port Huron, Mich.—William J. Dart.

Local No. 34, Kansas City, Mo.—Ted Dreher, Frank K. Lott, Savino F. Rendina.

Local No. 35, Evansville, Ind.—David Holzman, Russell King, Mark Metcalfe.

Local No. 36, Topeka, Kans.—Wendell Brown, Louis H. Eversole, Julius Martell.

Local No. 37, Joliet, Ill.—Darwin H. Allen, Roy Carlross, Robert H. Pierce.

Local No. 38, Larchmont, N. Y.—Frank Derenzis, Thomas Minichino, Jack A. Solfo.

Local No. 39, Marinette, Wis.—Memominee, Mich.—Roy DeGayner.

Local No. 40, Baltimore, Md.—Oscar Apple, J. Elmer Martin, Charles W. McElfresh.

Local No. 41, Johnstown, Pa.—Harry W. Anderson, J. Eric Gatt, Jack A. Speicher.

Local No. 42, Racine, Wis.—W. Clayton Dow, Robert J. Matheson, Ernest J. Prialux.

Local No. 43, Buffalo, N. Y.—Charles Bufalino, Bert Lapetina, Salvatore A. Rizzo.

Local No. 45, Marion, Ind.—John R. Peterson.

Local No. 46, Oshkosh, Wis.—George F. Johnston, Joseph Weisheipl, Sr.

Local No. 47, Los Angeles, Calif.—Phillip Fischer, Ray Menhennick, John te Groen.

Local No. 48, Elgin, Ill.—R. F. Frish, F. J. Miller.

Local No. 49, Hanover, Pa.—Albert F. Shanabrook, Raymond C. Spangler.

Local No. 50, St. Joseph, Mo.—Dan Cook, Lloyd Harris.

Local No. 51, Utica, N. Y.—O. C. Bergner.

Local No. 52, South Norwalk, Conn.—Frank B. Field.

Local No. 53, Logansport, Ind.—Dan W. Erb, William P. Marocco.

Local No. 54, Zanesville, Ohio—Glenn Sheridan.

Local No. 55, Meriden, Conn.—Rocco D. Logozzo.

Local No. 56, Grand Rapids, Mich.—Clyde Falk, Leon Knapp, Robert C. Wilkingson.

Local No. 57, Saginaw, Mich.—Carl M. Hinte, Zeph Phillips.

Local No. 58, Fort Wayne, Ind.—William M. Miller, John W. Neff.

Local No. 59, Kenosha, Wis.—Joseph Klacan, Charles A. Rose, Frank Zabukovec.

Local No. 60, Pittsburgh, Pa.—Hal C. Davis, Michael J. Hickly, George H. Wilkins, Jr.

Local No. 61, Oil City, Pa.—Robert C. Hartz.

Local No. 62, Trenton, N. J.—Alvah R. Cook, John E. Curry, William Groom.

Local No. 63, Bridgeport, Conn.—Samuel Davey, Harold William Hartley, John H. McClure.

Local No. 65, Houston, Texas—Lawrence R. Lambert, Leo Mosler, E. E. Stokes.

Local No. 66, Rochester, N. Y.—Leonard Campbell.

Local No. 67, Davenport, Iowa—L. E. Kautz, Erman A. Meyers, Arthur E. Petersen.

Local No. 69, Pueblo, Colo.—Mike Frazzin, Charles Quaranta.

Local No. 70, Omaha, Neb.—Harold L. Black, Robert M. Bowman, James Cohen.

Local No. 71, Memphis, Tenn.—Orville E. Bond, Vincent E. Skillman.

Local No. 72, Fort Worth, Texas—Jerry Albright, Paul Huffer, Perry Sandifer.

Local No. 73, Minneapolis, Minn.—Stanley Ballard, H. O. Carciofini, George E. Murk.

Local No. 74, Galveston, Texas—John Ragone, Felix Stella.

Local No. 75, Des Moines, Iowa—Sandy Dalziel, Alonzo Leach.

Local No. 76, Seattle, Wash.—Mrs. Ida B. Dillon, Harry L. Reed, J. J. (Jack) Smith.

Local No. 77, Philadelphia, Pa.—Charles J. McConnell, Jr., James Perri, Guy A. Scola.

Local No. 78, Syracuse, N. Y.—Carl L. Bly.

Local No. 79, Clinton, Iowa—Orran Evans.

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Local No. 82, Beaver Falls, Pa.—Marcellus Conti, Henry Lombardo.

Local No. 83, Lowell, Mass.—Richard J. Campbell, Dr. Warren A. Hookway.

Local No. 84, Bradford, Pa.—Raymond A. Arnold, George Jackson.

Local No. 85, Schenectady, N. Y.—Carl Demangate, Jr., James W. Lavell, Albert J. Mastriano.

Local No. 86, Youngstown, Ohio—Herbert MacPherson, Stephen Napolitano, Eugene Pascarella.

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- Local No. 124, Olympia, Wash.—Harrold A. Sapp.
- Local No. 125, Norfolk, Va.—A. Clarke Godfrey, John Pezzella, Sam Simmons.
- Local No. 126, Lynn, Mass.—Chester R. Wheeler, Chester S. Young.
- Local No. 127, Bay City, Mich.—Kenneth Brown, Brad F. Shephard.
- Local No. 128, Jacksonville, Ill.—Adam Ehr Gott.
- Local No. 129, Glens Falls, N. Y.—Ronald E. Beswick.
- Local No. 130, Carbondale, Pa.—Buddy Howe.
- Local No. 131, Streator, Ill.—Angelo Petrotte.
- Local No. 132, Ithaca, N. Y.—Richard Flight, William Riley.
- Local No. 134, Jamestown, N. Y.—Victor D. Swanson.
- Local No. 135, Reading, Pa.—Daniel H. Gehret, Charles S. Keller, Jr., George W. Snyder.
- Local No. 136, Charleston, W. Va.—R. Blumberg, George Crumb, J. Merle Hammett.
- Local No. 137, Cedar Rapids, Iowa—Leo F. Cole, Joseph H. Kitchin, J. W. Stoddard.
- Local No. 138, Brockton, Mass.—A. Leon Curtis.
- Local No. 139, Hasleton, Pa.—John Garbick, Michael Lapchak, Edward Natafalussy.
- Local No. 140, Wilkes-Barre, Pa.—Peter J. Kleinkauf, Donald A. MacLuskie, John J. Sauer.
- Local No. 141, Kokomo, Ind.—Robert K. Harvey, H. Ralph Hutto.
- Local No. 142, Wheeling, W. Va.—Dorsie Mann, Nat Thomas, Reese Thomas.
- Local No. 143, Worcester, Mass.—J. Earl Bley, George E. Gallagher, John J. Morrissey.
- Local No. 144, Holyoke, Mass.—Andrew Methot, Raymond A. Schirch, William Wied.
- Local No. 145, Vancouver, B. C., Canada—Robert Hope, George E. Leach.
- Local No. 146, Lorain and Elyria, Ohio—Walter Glick, Edward Kiefer, Henry Rimbach.
- Local No. 147, Dallas, Texas—Zelman Brounoff, William J. Harris, Jack W. Russell.
- Local No. 148, Atlanta, Ga.—C. L. Sneed, Herman Steinichen, A. H. Thorpe.
- Local No. 149, Toronto, Ont., Canada—William T. Atkins, Arthur Dowell, Don Romanelli.
- Local No. 150, Springfield, Mo.—Walter E. Matthis, Virgil Phillips.
- Local No. 151, Elizabeth, N. J.—Harry C. Blau, Louis A. Paige.
- Local No. 153, San Jose, Calif.—Anthony E. Bauer, Theodore F. Patnoe, A. D. (Doc) Rowe.
- Local No. 155, Barnstable, Mass.—Melvin von Rosenvinge.
- Local No. 156, International Falls, Minn.—Roy Mason.
- Local No. 157, Lynchburg, Va.—Darrin O'Brien.
- Local No. 158, Marysville, Calif.—W. D. Kerley.
- Local No. 159, Mansfield, Ohio—H. A. Beilstein, Kenneth J. Hoffman.
- Local No. 160, Springfield, Ohio—Edwin S. Babb, George Bowser.
- Local No. 161, Washington, D. C.—Robert A. Doran, Martin Emerson, Paul J. Schwarz.
- Local No. 162, Lafayette, Ind.—Mrs. Crystal O. Printy, Russell R. Printy.
- Local No. 163, Gloversville, N. Y.—Carl S. Schnipp.
- Local No. 164, Grand Junction, Colo.—Roy W. Weaver.
- Local No. 165, Roanoke, Va.—Lee Burditt, William R. Goggin.
- Local No. 166, Madison, Wis.—Benny Ehr, Frank P. Fosgate, Charles C. Halvorsen.
- Local No. 167, San Bernardino, Calif.—Lee E. Logan.
- Local No. 168, Dallas, Texas—Vernon L. Sneed.
- Local No. 169, Manhattan, Kans.—Hubert F. Adams.
- Local No. 170, Mahanoy City, Pa.—William Sinigo, David Thomas, Walter M. Twardzik.
- Local No. 171, Springfield, Mass.—Frank J. Boero, James L. Falvey, Edwin H. Lyman.
- Local No. 172, East Liverpool, Ohio—Frank R. Craven.
- Local No. 174, New Orleans, La.—John DeDroit, Charles F. Hartmann, John Scheuermann, Jr.
- Local No. 175, Trenton, Ill.—Edgar Hagnauer.
- Local No. 176, Marshalltown, Iowa—L. A. Rasmussen.
- Local No. 177, Morristown, N. J.—Harry Monaco.
- Local No. 178, Galesburg, Ill.—Larry Hagerty.
- Local No. 179, Marietta, Ohio—John E. Hardy.
- Local No. 180, Ottawa, Ont., Canada.—John deFalco, Harry Gossage, Al. Saunders.
- Local No. 181, Aurora, Ill.—Kenneth Christian, Roger Vogtmann.
- Local No. 182, Neenah and Menasha, Wis.—McKenzie Schenandoah.
- Local No. 184, Everett, Wash.—Mrs. Winifred N. Hultgren, John M. Norland.
- Local No. 185, Parkersburg, W. Va.—Jesse Hicks.
- Local No. 186, Waterbury, Conn.—Sherwood Beardslee, Cosimo Venditti.
- Local No. 187, Sharon, Pa.—Phil King, Frank Ciotola, D. J. Scardina.
- Local No. 188, Butler, Pa.—Clyde A. Hartung.
- Local No. 189, Stockton, Calif.—Elbert Bidwell, Jack R. Hanna, Vincent (Google) Richetti.
- Local No. 190, Winnipeg, Man., Canada—Harold Hunter, Leo M. Martin, Don Swalles.
- Local No. 191, Peterborough, Ont., Canada—R. Cecil Searles.
- Local No. 192, Elkhart, Ind.—Francis Eckstein, Marlon E. Fuller.
- Local No. 193, Waukesha, Wis.—Edwin Ackerknecht, Frank Hayek.
- Local No. 194, Abbotsford, Wis.—John Kern, Jr.
- Local No. 195, Manitowoc, Wis.—Walter Ahrens, Donald E. Hacker, Walter J. Korzinek.
- Local No. 196, Champaign, Ill.—Bill Helms, E. C. Wascher.
- Local No. 197, St. Louis, Mo.—Robert Carter, John C. Cotter, George L. Smith.
- Local No. 198, Providence, R. I.—Francis Cappalli, Andrew E. Thompson.
- Local No. 199, Newport News, Va.—E. L. Wilson.
- Local No. 200, Paducah, Ky.—Charles D. Emmerson, Rudy H. Hulse.
- Local No. 201, LaCrosse, Wis.—Irving W. Peshak, Roy E. Smith.
- Local No. 202, Key West, Fla.—Mrs. Ruby Crawley.
- Local No. 203, Hammond, Ind.—Ramsey Eversoll, William C. Michaels, Joseph (Shep) Sherpetosky.
- Local No. 204, New Brunswick, N. J.—Connie Atkinson, Jr., Charles P. Krauss, Oscar Walen.
- Local No. 205, Green Bay, Wis.—Clarence Edges, Harrison Haskins, Frank J. Renard.
- Local No. 206, Fremont, Ohio—Jack Stierwalt.
- Local No. 207, Salina, Kans.—R. P. Summers.
- Local No. 210, Fresno, Calif.—Leonard Bowen, Chip Essley, Jack Hammel.
- Local No. 212, Ely, Nevada—Wealey R. McNutt.
- Local No. 213, Stevens Point, Wis.—Ray Jacobs.
- Local No. 214, New Bedford, Mass.—Adolph F. Coimbra, James Cordeiro, Walter M. Wayland.
- Local No. 215, Kingston, N. Y.—John A. Cole, Michael John Marchuk.
- Local No. 217, Jefferson City, Mo.—Oscar H. Petry.
- Local No. 218, Marquette, Mich.—Gordon A. Lawry.
- Local No. 220, Northampton, Mass.—Edward W. Sincage, Donald T. Tepper.
- Local No. 222, Salem, Ohio—Arthur H. White.
- Local No. 223, Steubenville, Ohio—Arthur H. Arbaugh, Maurice Rothstein, Robert E. Shock.
- Local No. 224, Mattoon, Ill.—Douglas Begeman, Everett Henne.
- Local No. 226, Kitchener, Ont., Canada—Ian Beacock, Douglas Janke, Hilton H. Jeans.
- Local No. 227, Shawano, Wis.—Fred Laehn.
- Local No. 228, Kalamazoo, Mich.—Don Brocato, Theodore Caldron.
- Local No. 231, Taunton, Mass.—William F. Lott, Louis H. Pero.
- Local No. 232, Benton Harbor, Mich.—C. E. Cushing, Bernard Kuschel.
- Local No. 234, New Haven, Conn.—Harry L. Benson, Harry Berman, Robert Schecter.
- Local No. 236, Aberdeen, Wash.—H. H. Stark.
- Local No. 237, Dover, N. J.—Joseph A. Briggs, Frank B. Dalley.
- Local No. 238, Poughkeepsie, N. Y.—William J. Rieser.
- Local No. 240, Rockford, Ill.—E. H. Cox, C. Morrison Hill, John J. Weinand.
- Local No. 241, Butte, Mont.—J. W. Gillette.
- Local No. 242, Youngstown, Ohio—Charles S. Exum.
- Local No. 243, Monroe, Wis.—R. K. Gnagi.
- Local No. 245, Muncie, Ind.—Roland Eastman, Edw. C. Souders.
- Local No. 247, Victoria, B. C., Canada—Miss M. Gibbons, Stanley G. Peele.
- Local No. 248, Paterson, N. J.—Joseph Carrafello, Joseph Frangipane, Alfred Troyano.
- Local No. 249, Iron Mountain, Mich.—James C. Perino, J. F. Rubbo.
- Local No. 250, Parsons, Kans.—Cliff D. Miller.
- Local No. 252, Muskegon, Mich.—Victor J. Blakeman, Wesley Cross, E. D. Lupien.
- Local No. 253, Warsaw, Ind.—Don Fousse.
- Local No. 254, Sioux City, Iowa—Harold W. Henderson, F. A. (Pat) Lynch.
- Local No. 255, Yankton, S. D.—Eddie Texel.
- Local No. 256, Birmingham, Ala.—Frank A. Davidson, Frank L. Manning.
- Local No. 257, Nashville, Tenn.—Cecil Bailey, George W. Cooper, Jr., R. T. Payne.
- Local No. 259, Parkersburg, W. Va.—E. J. Satterfield.
- Local No. 260, Superior, Wis.—V. W. Knickerbocker.
- Local No. 261, Vicksburg, Miss.—Albert J. Louis.
- Local No. 263, Bakersfield, Calif.—Norman W. Retherford, Darrel Schuets.
- Local No. 264, Keokuk, Iowa—J. E. Peterson.
- Local No. 265, Quincy, Ill.—Carl A. Landrum, Andrew Van Sickle.

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

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

Stewart, J. H. Weeks, S. C.
MCGHEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. E.,
Robertson Rodeo, Inc.
PINE BLUFF:
Arkansas State College
Lowery, Rev. J. R.
Scott, Charles E.
Smith, C. C., Operator, Robbins Bros. Circus (of Jackson, Miss.)
WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 4456, VFW, and R. D. Burrow, Commander.

CALIFORNIA

ALAMEDA:
Sheets, Andy
BAKERSFIELD:
Charlton, Ned
Conway, Stewart
Cox, Richard
BENICIA:
Rudgers, Edw. T.
BEVERLY HILLS:
Mestusis, Paris
BIG BEAR LAKE:
Cresman, Harry E.
CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator.
COMPTON:
Vi-Lu Records
CULVER CITY:
Toddle House, and John J. Toscano.
DUNSMUIR:
Corral, and J. B. McGowan
EL CERRITO:
Johnson, Lloyd
FRESNO:
Valley Amusement Assn., and Wm. B. Wagnon, Jr., Pres.
GARVEY:
Rich Art Records, Inc.
HOLLYWOOD:
Alison, David
Arthur Silber Agency
Berg, Billy
Birwell Corp.
Bocage Room, Leonard Vannerson
California Productions, and Edw. Kovacks
Coiffure Guild, and Arthur E. Teal and S. Tex Rose.
Dempster, Ann
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gray, Lew and Magic Record Co.
Kob, Clarence
Morris, Boris
Patricia Stevens Models Finishing School
Patterson, Trent
Robischek, Kurt
Universal Light Opera Co. and As'a.
Western Recording Co. and Douglas Venable.
LONG BEACH:
Club Moderne, and W. C. Jarrett
Crystalett Music Co., Inc., and C. W. Coleman
Jack Lasley's Cafe, and Jack Lasley
Majestic Ballroom, and Owen McDougall
LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Club Congo, and Fred Coleman, and Esvan Mosby.
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James (of James Edwards Productions), and Jean Matthias, road manager
Hilfont, Nate
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.
Milton Recording Co., and War Perkins.
Moore, Cleve
Morris, Joe, operator,
Plantation Club
Mosby, Curtis
New Club Alabama, Curtis Mosby and M. E. Brandenburg.
Preston, Joey
Royal Record Co.
Ryan, Ted
Tonkins, Irvan "Van"

Vannerson, Leonard
Vogel, Mr.
Williams, Cargile
Williams, Earl
Wilshire Bowl
LOS GATOS:
Fuller, Frank
MANTECA:
Kaiser, Fred
MONTEREY:
Roberts Club, and A. M. Kolvas, owner.
NEVADA CITY:
National Club, and Al Irby, Employer.
NORTH HOLLYWOOD:
Lohmuller, Bernard
OAKLAND:
Bozo's Cafe, and Fred Hora, Operator.
Moore, Harry
Morkin, Roy
OCEAN PARK:
Frontier Club and Robert Moran
OROVILLE:
Rodgers, Edw. T.,
Palms Grove Ballroom.
OXNARD:
Colonial House, and Wilbur P. Davis, Manager.
Hall, Donald H.
McMillan, Tom, Owner
Towa House.
Tom-Tom Cafe (Mo-Mac Corp.) and Gene Gerson
PALM SPRINGS:
Desert Inn, and Earl Coffman, Manager.
PERRIS:
McCaw, E. E., Owner,
Horse Polities of 1946.
PITTSBURG:
Argentina Club, and William Lewis, Owner
SACRAMENTO:
Cole, Joe
O'Connor, Grace
Leungang, George
SAN BERNARDINO:
Kennon, Mrs. Ruth, owner,
Fango Pango Club, Coulton.
SAN DIEGO:
Cotton Club, Benny Curry and Otis Wimberly
Miller, Warren
Mitchell, John
Passo, Ray
Tricoli, Joseph, Oper.,
Playland.
Young, Mrs. Thomas (Mabel),
and Paradise Club (formerly known as Silver Slipper Cafe).
SAN FRANCISCO:
Bramy, Al
Brown, Willie H.
Cafe Society Uptown, and Vincent Oranato.
Deary, J. B.
Fox, Eddie
Miller, Eddie S.
Patricia Stevens Models Finishing School.
Rogers & Chase Co.
Shelton, Earl,
Earl Shelton Productions.
Sherman & Shore Advertising Agency.
The Civic Light Opera Committee of San Francisco:
Francis C. Moore, Chairman.
Waldo, Joseph
SAN JOSE:
Faz, Fred
SANTA BARBARA:
Briggs, Don
SANTA MONICA:
Georgian Room, and H. D. McRae
SHERMAN OAKS:
Gilson, Lee
Kraft, Ozzie
SOUTH GATE:
Silver Horn Cafe, and Mr. Silver.
TWIN PEAKS:
Alpine Club, and J. W. Dewey, Employer, Lake Arrowhead.
VENTURA:
Cheney, Al and Lee
WATSONVILLE:
Ward, Jeff W.
YREKA:
Lege, Archie

COLORADO

DENVER:
Frontier Night Club, and Harry Gordon and Clinton Anderson, owners.
The Canadian Recreation Club.
Messrs. Howell, Cain, Boggan, Albright, Allen and Pulk.
JULESBURG:
Cummins, Kenneth

CONNECTICUT

BRIDGEPORT:
Goldman, Marty
EAST HAMPTON:
Hotel Gerramaugus
HARTFORD:
Dubinsky, Frank
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony
NEW LONDON:
Andreoli, Harold and Marino (Mike).
Bisconti, Anthony, Jr.
Johnson, Henry
Patten, Olin
Williams, Joseph
NANTUCKET:
Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.
POQUONNOC BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner
STONINGTON:
Hangor Restaurant and Club, and Herbert Pearson.
Whewell, Arthur
WATERBURY:
Dorris, Wm. J.
WEST HAVEN:
Patricelli, Alfred
WESTPORT:
Goldman, Al

DELAWARE

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

FLORIDA

CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Nonrandy Restaurant, and Fay Howe
CORAL GABLES:
Hirliman, George A., Hirliman Florida Productions, Inc.
DAYTONA BEACH:
Bethune, Albert
Estate of Charles Reese, Jr.
FLORENCE VILLA:
Dan Laramore Lodge No. 1097
IBPOE, and Garfield Richardson.
FORT MYERS:
McCutcheon, Pat
JACKSONVILLE:
Newberry, Earl, and Associated Artists, Inc.
Jackson, Otis
KEY WEST:
Reagan, Margo.
MIAMI:
Brooks, Sam.
The Copa City, Murray Weinger, Employer.
Donaldson, Bill
Little Palm Club, and D. Wesley McCravy, Employer
Sky Club, and Bill Prior and Paul D. Smart
MIAMI BEACH:
Amron, Jack, Terrace Rest.
Caldwell, Max
Coral Reef Hotel
Edwards Hotel, and Julius Nathan, Manager.
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Island Club, and Sam Cohen, owner-manager.
Lebnich, Max
Macomber Club
Miller, Irving
Mocamba Restaurant, Jack Friedlander, Irving Miller, Max Leshnick and Michael Rosenberg, Employers.
Straus, George
Weills, Charles
ORLANDO:
Club Cabana, and Elmer and Jake Gunther, owners.
Club Surocco, and Roy Baisden.
Froy, D. S.
Longwood Hotel, Maximilian Shepard, Owner.
PALM BEACH:
Leon & Eddie's Nite Club, Leon & Eddie's, Inc., and John Widmeyer, President, and Sidney Orlin, Secretary.
PANAMA CITY:
Daniels, Dr. E. R.

PENSACOLA:
Hodges, Earl, of Top Hat Dance Club.
Keeling, Alec (Also known as A. Scott), and National Orchestra Syndicate, and American Booking Co.
RIVIERA BEACH:
Rowe, Phil
Woodruff, Charlie
STARKE:
Camp Blanding Rec. Center
Goldman, Henry
STUART:
Sutton, G. W.
TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner.
TAMPA:
Browa, Russ
Carousel Club, and Abe Burkow and Norman Kara, employers
Junior Woman's Club
Fagan, Sandra
Williams, Herman
VENICE:
Fines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
1001 Club, and Harry L. Lerooco and Lillian P. Parrish.

GEORGIA

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

IDAHO

BOISE:
French, Don, and Don French Lounge
COBUR D'ALENCE:
Grandall, Earl
Lachman, Jesse
LEWISTON:
848 Club, and Sam Canner, Owner.
Rosenberg, Mrs. R. M.
SUN VALLEY:
French, Don, and Chateau Place

ILLINOIS

CAIRO:
El Morocco Club
BLOOMINGTON:
James R. McKinney
CALUMET CITY:
Mitchell, John
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Adams, Delmore & Eugene
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau,
License 468.
Chicago Casino, and Harry Weiss, Owner.
Coke, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.
Colosimo's Theatre Restaurant, Inc., and Mrs. Ann Hughes, owner.
Davis, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner.
"Play Girls of 1938".
Fine, Jack, Owner,
"Victory Polities".
Glen, Charlie
Gluckman, E. M.
Broadway on Parade.
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ballroom.
Majestic Record Co.
Markee, Vincent
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, and Mrs. Ann Hughes, owner.
Moore, H. B.
Music Bowl (formerly China Doll), and A. D. Blumenthal.

Music Bowl and Jack Parets and Louis Cappanola, Employers.
Novak, Sarge
Patricia Stevens Models Finishing School.
Rose, Sam
Stoner, Harlan T.
Taffan, Matthew,
Platinum Blonda Bever
Taffan, Matthew,
"Temptations of 1941".
Teichner, Chas. A., of T.N.T. Productions.
Whiteside, J. Preston.
EAST ST. LOUIS:
Davis, C. M.
EFFINGHAM:
Behl, Dan
KANSAS:
Havener, Mrs. Theresa, Prop., Dreamland.
LA GRANGE:
Haezer, Robert
Klaan Club,
LaGrange High School.
Viner, Joseph W.
MOLINE:
Antler's Inn, and Francis Weaver, Owner.
MT. VERNON:
Plantation Club, Archie M. Haines, Owner.
PEORIA:
Brydon, Ray Marsh
Humane Animal Assn.
Paul Streeter
Rutledge, R. M.
Thompson, Earl
POLO:
Clem, Howard A.
PRairie View:
Green Duck Tavern, and Mr. and Mrs. Stillier.
QUINCY:
Hammond, W.
ROCKFORD:
Palmer House, Mr. Hall, Owner.
Trocadero Theatre Lounge
White Swan Corporation
SPRINGFIELD:
Stewart, Leon H., Manager,
Club Congo.
Terra Plaza, and Elmer Bartolo, employer.
White, Lewis
WASHINGTON-BLOOMINGTON:
Thompson, Earl
ZEIGLER:
Zeigler Nite Club, and Dwight Allsup and Jason Wilkas, owners.

INDIANA

ANDERSON:
Lanase, Bob
Lanase, George
AUBURN:
Moore Lodge No. 566
ELWOOD:
Yankee Club, and Charles Sullivan, Mgr.
EVANSVILLE:
Adams, Jack C.
Fox, Ben
GREENSBURG:
Club 46, Chas. Holzhouse, Owner and Operator.
INDIANAPOLIS:
Benbow, William and His All-American Brownskin Models.
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Harris, Rupert
Patricia Stevens Models Finishing School.
Richardson, Vaughn,
Pine Ridge Polities.
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.
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.
DENISON:
Larby Ballroom, and Curtis Larby, Operator.
DES MOINES:
Zimmer, Vickie (Lynch).
HARLAN:
Gibson, C. Rei
OTTUMWA:
Towa House, and Harry Meier, Operator.
SHENANDOAH:
Aspinwall, Hugh M. (Chick Martin)
SIOUX CITY:
Flime Room, and Danny Milloy, Employer

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Ritter, Claude D.
Sellers, Stan
Umbach Amusement and Beverage Co., and R. E. (Bob) Umbach.
DOTHAN:
Smith, Mose
MOBILE:
Cavalade of Amusements, and Al Wagner, owner and producer.
Moore, R. E., Jr.
MONTGOMERY:
Alkazar Temple Patrol of the Montgomery, W. T.
Perdue, Frank
PHENIX CITY:
Cocoanut Grove Nite Club,
Perry T. Hatcher, Owner.

ALASKA

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

ARIZONA

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

ARKANSAS

BLYTHVILLE:
Brown, Rev. Thos. J.
ELDORADO:
Shivers, Bob
HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Smith, Dewey
LITTLE ROCK:
Bennett, O. E.
Civic Light Opera Company,
Mrs. Rece Sazon Price, producer.

KANSAS

DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PEABODY:
Clemens, C. J.
Widby, L. W.
SALINA:
Kera, John
Rome, Al M.
TOPEKA:
Mid-West Sportsmen Assn.
WICHITA:
Studio Club, and Art Holiday

KENTUCKY

BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Hynes, A. C.
LOUISVILLE:
Gavin, Walter
King, Walter
OWENSBORO:
Crittell, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie
Booker's License 2611

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Prop.,
Club Plantation.
Stars & Bars Club (also known
as Brass Hats Club), A. R.
Conkey, Owner; Jack Tyson,
Manager.
Weil, R. L.
BATON ROUGE:
Club Tropicans, and Camille
Johns
CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Em-
ployer.
LAKE CHARLES:
Vatin, Tony, Mgr., Palma Club
MONROE:
Keith, Jessie
Liberty Cafe and Nite Club,
and Son Thompson.
NEW ORLEANS:
Berker, Rand
Dog House, and Grace
Martinez, Owner.
Gilbert, Julie
Hyland, Chauncy A.
The Hurricane and
Percy Stovall.
OPLEAS:
Cedar Lane Club, and Mill
Delmas, Employer.
SHREVEPORT:
Reeves, Harry A.
Stewart, Willie

MAINE

SANFORD:
Lagay, E. L.

MARYLAND

BALTIMORE:
Byrd, Olive J.
Calvo's Restaurant, and
Frank Calvo.
Cox, M. L., and Byrd, Olive J.
Epstein, Henry
Greber, Ben
Weiss, Harry
CHESAPEAKE BEACH:
Chesapeake Beach Park Bal-
room, and Alfred Walters,
employer.
CUMBERLAND:
Waingold, Louis
FENWICK:
Repsch, Albert
FREDERICK:
Rev. H. B. Bittenbous
SCIAN CITY:
Gay Nineties Club, Lou Bel-
mont, Prop.; Henry Epstein,
Owner (of Baltimore, Md.).
SALISBURY:
Twin Lanterns,
Elmer B. Dashiell, Oper.
TURNERS STATION:
Thomas, Dr. Joseph H.
Edgewater Beach.

MASSACHUSETTS

HILLIERIA:
One O One Club, Nick
Ladoulis, Proprietor.
BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlwaine, president.
Bronaban, James J.
Crawford House Theatrical
Lounge
Grace, Max L.
McIlwaine, James H.

Moulton, George
Pilgrim, Carl.
Regency Corp., and Joe. R.
Weisser
Reznick, Win.
Sullivan, J. Arnold,
Booker's License 150.
Sunbrock, Larry, and his
Rodeo Show.
Waldron, Billy
Walker, Julian
Younger Citizens
Coordinating Committee
CAMBRIDGE:
Montgomery, A. Frank, Jr.
Salvato, Joseph
FITCHBURG:
Baldic, Henry
HOLYOKE:
Levy, Bernard W.,
Holyoke Theatre.
LOWELL:
Crows, Francis X.
MONSON:
Canegallo, Leo
NEW BEDFORD:
Hine, Geo. H.
Rose, Manuel
The Derby, and Henry Correa,
Operator.
NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)
NORTH WEYMOUTH:
Pearl, Morey
Salem:
Larkin Attractions, and George
Larkin
WILMINGTON:
Blue Terrace Ballroom and
Anthony Del Torta

MISSISSIPPI

BLOXI:
Joyce, Harry, Owner,
Pilot House Night Club.
GREENVILLE:
Pellard, Flenard
JACKSON:
Carpenter, Bob
Ferry, T. G.
Smith, C. C., Operator, Robbins
Bros. Circus (of Pine Bluff,
Ark.)
MERIDIAN:
Britt, Mary
NATCHEZ:
Cosmos Club, and Ollie
Koeber

MISSOURI

BOONEVILLE:
Williams, B. M.
CAPE GIRARDEAU:
Gilhison, Lorene
Moonglow Club
CHILLICOTHE:
Hawes, H. H.
KANSAS CITY:
Babbitt, Wm. (Bill) H.
Canton, L. R.
Cox, Mrs. Evelyn
Equipe Productions, Kenneth
Yates, Holly Henshaw,
Henshaw, Bobby
Patricia Stevens Models
Finishing School.
Thudium, H. C., Asst. Mgr.,
Orpheum Theatre.
LEBANON:
Kay, Frank
MACON:
Macon County Fair Association,
and Mildred Sanford,
employer.
POPULAR BLUFFS:
Brown, Merle
ST. LOUIS:
Caruth, James, Oper., Club
Rhubumbones, Cafe Society,
Brown Bomber Bar.
D'Agostino, Sam
400 Club, and George Graff
Markham, Doyle, and
Tune Town Ballroom
Patricia Stevens Models
Finishing School.

MONTANA

CONRAD:
Little America Tavern, and
John R. McLean.
FORSYTH:
Allison, J.
MEADEVILLE:
Club 45, Manila Murphy

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire
Dept., and Charles D. Davis.
COLUMBUS:
Moist, Don
KEARNY:
Field, H. E.
PENDER:
Pender Post 55, American
Legion, and John F. Kal,
dance Manager

NEVADA

ELY:
Folsom, Mrs. Ruby
LAS VEGAS:
Gordon, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Schuler, Abe
Stoney, Milo E.
Warner, A. H.
LAKE TAHOE:
Tabac Biltmore Hotel
LOVELOCK:
Fischer, Harry
BENO:
Blackman, Mrs. Mary

NEW HAMPSHIRE

DOVER:
American Legion, Dover
Post No. 8
FABYAN:
Zaki, James (also known as
Zackery), Mr.

NEW JERSEY

ABSECON:
Hart, Charles, President, and
Esteria Mardi Gras, Inc.
ASBURY PARK:
Richardson, Harry
White, William
ATLANTIC CITY:
Atlantic City Art League
Bobbins, Abe
Casper, Joe
Danzler, George, Operator,
Fassa's Morocco Restaurant,
Delaware Inn and Nathaniel
C. Spencer, Prop.
Fassa, George, Operator,
Fassa's Morocco Restaurant.
Jones, J. Paul
Lockman, Harvey
Morocco Restaurant, Geo. Fassa
and Geo. Danzler, Opera.
Ocean Playhouse, Steel Pier,
and Robert Courtney (New
York City).
BLOOMFIELD:
Thompson, Putt
CAMDEN:
Embassy Ballroom, and Geo. E.
Chips (Geo. DeGerolamo),
Operator.
Towers Ballroom, Pearson Leary
and Victor Potamkin, Mgrs.
CAPE MAY:
Anderson, Chas., Operator
CLIFTON:
Buchner, August E.
ELIZABETH:
511 Club, and Walter
Masaryk, Owner
HOBOKEN:
Red Rose Inn, and Thos.
Mouto, Employer.
LAKEWOOD:
Patt, Arthur, Mgr., Hotel Plaza
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Kitty, Marvin
Kappaport, A., Owner,
The Blue Room.
Wright, Wilbur
MONTCLAIR:
Cos-Hay Corporation and Mont-
clair Theatre, Thos. Haynes,
James Costello.
MT. FREEDOM:
Hotel Acherman, and Isaac
Acherman, Proprietor.
NEWARK:
Coleman, Melvin
Graham Auditorium, Alfred
Graham
Hall, Emory
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyd's Manor, and
Smokley McAllister
"Panda", Daniel Straver
Piccadilly Club, and Clarence
Hay, Employer.
Prestwood, William
Red Mirror, Nicholas Grande,
Prop.
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy.
NEW BRUNSWICK:
Ellel, Jack
NORTH ARLINGTON:
Petruzzi, Andrew
PATERSON:
Garden Cocktail Lounge, and
Jos. Ventimiglia,
Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino
Tropical Room, and Mickey
Gerard, Owner.
PLAINFIELD:
McGowan, Daniel
SHREWSBURY:
Shadowbrook Inn, and Fred
Thorghagen, Owner.
SOMERS POINT:
Dean, Mrs. Jeannette
Leigh, Stockton
SUMMIT:
Abrams, Mitchell
TRENTON:
Crossing Inn, and John
Wyrick, Employer.
Lawmore, J. Dory
UNION CITY:
Head, John E., Owner, and Mr.
Scott, Mgr., Back Stage Club.
Ray Seccola Club
VAUX HALL:
Carillo, Manuel H.
VINELAND:
Gross, David
WEST NEW YORK:
B'nai B'rith Organization, and
Sam Katz, Employer; Harry
Borstein, President.

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

NEW MEXICO

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

NEW YORK

ALBANY:
Barcelona Bar and Restaurant
Bologhino, Dominick, Owner,
Trout Club.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Goble, The
ALDIE CREEK:
Burke's Manor, and Harold A.
Burke
AUSABLE CHASM:
Auler, Nat
Stewart, Eliot
BONAVENTURE:
Class of 1941 of the
St. Bonaventure College.
BRONX:
Atman, Martin
Club Delmar, and Charles
Marcelino and Vincent
Delostia, Employers
Metro Anglers Social Club, and
Aaron Murray.
Perry Records, and Sam
Ruchman.
Santoro, E. J.
Sinclair, Carlton (Carl Parker)
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Huckle-
buck Revue, and Harry
Dixon and Elmo Obey
Graymont, A. C.
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club,
and George Chandler.
Morris, Philip
Ocean Grctto Restaurant, and
Albert Santarpio, Proprietor.
Premice, Josephine
Puerto Rico Post No. 1105,
Frank J. Rendon.
Puma, James
Reade, Michael
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Rusino, Tom
Stewart, Eliot
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico,
Prop.
BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Coshann, Frank and Anthony
Jackson, William
McKay, Louis
Nelson, Art
Nelson, Mrs. Mildred
Rusk, Charles E.
EASTCHESTER:
Starlight Terrace, Carl Del
Tato, and Vincent Fermi-
gella, Props.
ELBRIDGE:
Ray's Bar-D and Raymond
C. Dempierio.
FENDEALE:
Pollack Hotel, and Elias
Pollack, employer.
Sier's Hotel, and Philip Sier,
Owner.
FLEISCHMANN:
Cat's Meow, and Mrs. Irene
Churs, Prop.
FRANKFORT:
Blue Skies Cafe, and Frank
Reile and Leany Tyler, Props.
GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer.
GLENS FALLS:
Halfway House, Ralph Gottlieb,
Employer; Joel Newman,
Owner.
Sleight, Don
Tiffany, Harry, Mgr.,
Twin Tree Inn.
GRAND ISLAND:
Williams, Ossian V.
GREENFIELD PARK:
Utopia Lodge
HUDSON:
Goldstein, Benny
Gutto, Samuel

ITHACA:
Bond, Jack
JACKSON HEIGHTS:
A. J. Griffith, Jr.
JAMESTOWN:
Lindstrom & Meyer
LAKE RONKONKOMA:
New Silver Slipper, and Geo.
Valkentine, Proprietor.
LOCH SHELDRAKE:
Hotel Shkrieger, David Shk-
rieger, Owner.
Maddenfeld, Isadore, Jr.,
Estate of
MAHOPAC:
Willow Tree Restaurant, and
S. A. Bander, owner
MT. VERNON:
Rapkin, Harry, Prop.,
Wagon Wheel Tavern.
NEW LEBANON:
Donlon, Eleanor
NEW YORK CITY:
Adler, Harry
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amusement Corp. of America
Andu, John R.
(Indonesian Consul)
Baldwin, C. Paul
Beaurubi, M.
Booker, H. E., and All-Ameri-
can Entertainment Bureau.
Broadway Hofbrau, Inc., and
Walter Kirsch, Owner.
Broadway Swing Publications,
L. Frankel, Owner.
Bruley, Jesse
Calman, Carl, and the Calman
Advertising Agency.
Camera, Rocco
Campbell, Norman
Caretina, A.
Chansan, Inc., and Monte
Gardner and Mr. Rodriguez.
Charles, Marvin, and Knights
of Magic.
Chiasarni & Co.
Cohen, Marty
Collectors' Items Recording Co.,
and Maurice Spivack and
Katherine Gregg.
"Come and Get It" Company
Cook, David
Cotton Club
Courtney, Robert (connected
with Ocean Playhouse, Steel
Pier, Atlantic City).
Crockett, Mr.
Crossen, Ken, and Ken Crossen
Associates
Crown Records, Inc.
Currie, Robert W., formerly
held Booker's License 2595.
Davison, Jules
Denton Boys
Diener & Dorskind, Inc.
DiMola, Enzo
Dubois-Friedman Production
Corp.
Evans & Lee
Fine Plays, Inc.
Footstep, Inc.
Fur Dressing & Dyeing
Salem's Union.
Glyde Oil Products
Gray, Lew, and Magic
Record Co.
Grisman, Sam
Gross, Gerald, of United
Artists Management.
Heminway, Phil
Hirliman, George A., Hirliman
Florida Productions, Inc.
Inley, William
Kaye-Martin, Kaye-Martin
Productions.
Keene, William
Kent Music Co., and Nick
Kentros.
King, Gene,
Former Booker's License 3444.
Knight, Raymond
Koch, Fred G.
Koren, Aaron
Kushner, Jack & David
La Fontaine, Leo
La Martinique, and Monte
Gardner and Mr. Rodriguez.
Leigh, Stockton
Leonard, John S.
Lyon, Allen
(also known as Arthur Lee)
Manhattan Recording Corp.,
and Walter H. Brown, Jr.
Manning, Samuel
Nascon, Charles
McCaffrey, Neil
McMahon, Jess
Metro Coat & Suit Co., and
Jos. Lupia
Montello, R.
Moody, Philip, and Youth
Monument to the Future
Organization.
Murray's
Nassau Symphony Orchestra,
Inc., and Benj. J. Fiedler and
Clifton P. Sheehy.
Neill, William
Newman, Nathan
New Roumania Cabara, Nat
Goldstein, Owner

INTERNATIONAL MUSICIAN

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

RACINE:
Miller, Jerry

MINNEAPOLIS:
Kendall, Mr., Mgr.,
Holly Wood Lodge,
Khoury, Tomy

SHERBOGAN:
Skilla, N.

STURGEON BAY:
Larheid, Mrs. Gen., Prop.
Cassan Hotel

TOMAH:
VPW

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

WISCONSIN RAPIDS:
Browa Derby, and Lawrence
Huber, Owner.

Gaylor Enterprises, and
L. Carrigan, Manager.
H. Singer & Co. Enterprises,
and H. Singer.

ONTARIO

CHATHAM:
Taylor, Dan

GRAVINHURST:
Webb, James, and Summer
Gardes

GUELPH:
Naval Veterans Assn., and
Louie C. Janke, President

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

HASTINGS:
Bassman, George, and
Riverside Pavilion

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

OTTAWA:
Parber, Hugh
Peacock Inn, and E. Spooner

PORT ARTHUR:
Curtis, M.

TORONTO:
Ambassador Music Co., and
Charles Darwyn
Langford, Karl
Leslie, George
Local Union 152, CIO Steel
Workers' Organizing Com.
Mouleson, V.
Radio Station CHUM
Wetham, Katherine

Fox, Sam M.
Freeman, Jack, Mgr.,
Frisch, Joe C.
Friendship League of America
Gardes, C. M.
George, Wally
Gibbo, Charles
Gould, Hal
Grego, Pete
Gutrie, John A., Manager, Rodeo
Show, connected with Grand
National of Muskegon, Okla.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus
Horan, Irish
Horn, O. B.
International Magicians, Produc-
ers of "Magic in the Air".
James, Huga
Johnson, Sandy
Johnston, Clifford
Key, Bert
Kelton, Wallace
Keyes, Ray
Kimball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Leveson, Charles
Levin, Harry
Magee, Floyd
Mann, Paul
Mastrea, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Horse Follies of 1946
McGowan, Everett
McHani, Arthur
Meeks, D. C.
Merry Widow Company, and
Eugene Haskell, Raymond
E. Mauro, Ralph Paonessa,
Managers.
Miller, George E., Jr., former
Bookers' License 1129.
Miquelon, V.
Mosher, Woody (Paul Woody)
Nelson, A. L.
New York Ice Fantasy Co., Scott
Chalfant, James Blizard and
Henry Robinson, Owners.
Olson, Theo.
Ouellette, Louis
Patterson, Chas.
Paul Bacon Sports Enterprises,
Inc., and Paul Bacon
Peth, Iron N.
Platinum Blond Revue
Rea, John
Redd, Murray
Reid, R. R.
Richardson, Vaughan,
Pine Ridge Follies
Roberts, Harry E. (also known as
Hap Roberts or Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Ross, Hal J.
Ross, Hal J., Enterprises
Salzmann, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgets
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marra)
Sunbrock, Larry, and His Rodeo
Show.
Tabar, Jacob W.
Taffin, Mathew
Taylor, R. J.
Temptations of 1941
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
White, George
Williams, Cargile
Williams, Frederick
Wilson, Ray
Woody, Paul (Woody Mother)

MICHIGAN

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

GRAND RAPIDS:
Powers Theatre

MISSOURI

KANSAS CITY:
Main Street Theatre

NEW YORK

GLENS FALLS:
Empire Theatre, and Don
Sleight.

NEW JERSEY

MONTCLAIR:
Montclair Theatre and Co-Hay
Corp., Thomas Haynes, James
Castello.

OHIO

CLEVELAND:
Metropolitan Theatre
Emanuel Seutz, Oper.

VIRGINIA

BUENA VISTA:
Rockbridge Theatre

WYOMING

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

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

JACKSON HOLE:
R. J. Bar, and C. L. Jensen

ALASKA

ANCHORAGE:
Capper, Keith

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Aleva, Ray C.
Archer, Pat
Browa Derby
Cabana Club and Jack Staples
China Clipper, Sam Wong,
Owner.
Clor's Musical Bar, and Jean
Clor
Club Bengasi, and Ralph
Feldman
Club Ellington (D. E. Corp.),
and Herb Sachs, President.
17. E. Corporation and
Herbert Sacha
5 O'clock Club and Jack
Staples, Owner
Fratone, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.
Gold, Sol
Hoberman, John Price, Presi-
dent, Washington Aviation
Country Club.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Kirch, Fred
Mann, Paul, Owner,
Club Bengasi.
Mansfield, Emanuel
McDonald, Earl H.
Moore, Frank, Owner,
Star Dust Inn.
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, employer.
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. B.
Romany Room, and Mr. Weis-
traub, operator, and Wm.
Biron, Mgr.
Rosa, Thomas N.
Roumanian Inn
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.,
Walters, Alfred

ALASKA

ANCHORAGE:
Capper, Keith

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Aleva, Ray C.
Archer, Pat
Browa Derby
Cabana Club and Jack Staples
China Clipper, Sam Wong,
Owner.
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Clor
Club Bengasi, and Ralph
Feldman
Club Ellington (D. E. Corp.),
and Herb Sachs, President.
17. E. Corporation and
Herbert Sacha
5 O'clock Club and Jack
Staples, Owner
Fratone, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.
Gold, Sol
Hoberman, John Price, Presi-
dent, Washington Aviation
Country Club.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Kirch, Fred
Mann, Paul, Owner,
Club Bengasi.
Mansfield, Emanuel
McDonald, Earl H.
Moore, Frank, Owner,
Star Dust Inn.
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, employer.
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. B.
Romany Room, and Mr. Weis-
traub, operator, and Wm.
Biron, Mgr.
Rosa, Thomas N.
Roumanian Inn
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.,
Walters, Alfred

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall

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

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

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

QUEBEC CITY:
Sourkes, Irving

VERDUN:
Senecal, Leo

ALABAMA

BIRMINGHAM:
Thomas Jefferson Hotel

MISCELLANEOUS

Alberts, Joe
Al-Dean Circus, F. D. Freeland
Andros, George D.
Angel, Alfred
Anshine, John
Arwood, Ross
Augler, J. H.,
Augler Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Daugh, Mrs. Mary
Bert Smith Revue
Bigley, Mel. O.
Bosserman, Herbert (Tlay)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co."
Brugler, Harold
Brydon, Ray Marsh, of the
Daa Rice 3-Ring Circus.
Buffalo Ranch Wild West Circus,
Art Miz, R. C. (Bob) Grooms,
Owners and Managers.
Burns, L. J., and Partners
Buy-Too, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Conway, Stewart
Cornish, D. H.
DeShon, Mr.
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Farrence, B. F.
Fechan, Gordon P.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Pitche, Daniel
Pollica, Guy Patric
Porrett, Thomas
Posa, Jess

THEATRES AND PICTURE HOUSES
Arranged alphabetically
as to States and
Canada

ARKANSAS

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

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

MASSACHUSETTS

BOSTON:
E. M. Loew's Theatres

BOLYORK:
Holyoke Theatre, B. W. Levy

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

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

PARKS, BEACHES, GARDENS

ILLINOIS

MOUNDS CITY:
Curt's Park, Fred Boren, Prop.

WEST VIRGINIA

PARKERSBURG:
Nemesis Shrine Park

WISCONSIN

KENOSHA:
Fox River Gardens, and Emil
Mahos, Proprietor.

Wishing Well, and P. L.
Doggett.

SARASOTA:
Gay Nineties
"400" Club

TAMPA:
Grand Oregon, Oscar Leon Mar-
LeMay, Phil, Owner Chesterfield
Bar and Horseshoe Bar

GEORGIA

MACON:
Jay, A. Wingate
Lowe, Al
Weather, Jim

SAVANNAH:
Trocaadero Club, and George
Rody and W. C. (Shorty)
Dugger.

ORCHESTRAS

Baer, Stephen S., Orchestra,
Reading, Pa.
Bass, Al., Orchestra, Oklahoma
City, Okla.
Bianchi, Al., Orchestra,
Oakridge, N. J.
Boley, Don, Orchestra, Topeka,
Kansas.
Bowen, Virgil & His Orch., White
Hall, Ill.
Busch, Jack, Orch., Cuba City,
Wis.
Lappo, Roy, Orchestra,
Sacramento, Calif.
Carey, Harold, Combo., Wichita,
Kansas
Cargyle, Lee and His Orchestra,
Mobile, Ala.
Carsons Orchestra, Galesburg, Ill.
Coleman, Joe, and His Orch.,
Galveston, Texas.
Downs, Red, Orchestra,
Topeka, Kan.
Ellis, Harry B., Orchestra, Okla-
homa City, Okla.
Fox River Valley Boys Orch.,
Pardeeville, Wis.
Glen, Cole and His Orchestra,
Butler, Pa.
Hughes, Jimmy & Orchestra,
Oklahoma City, Okla.
Jones, Steve, and his Orchestra,
Catahill, N. Y.
Killmer, Earl & His Orchestra,
Kingston, N. Y.
King, Eddie, Orchestra, Wichita,
Kansas.
Kryl, Bohumir, and his Symphonic
Orchestra.
Lake, Danny, Orch., Pierpont,
Ohio
Lee, Duke Doyle, and his Orches-
tra, "The Brown Bombers",
Poplar Bluff, Mo.
Loonemore Valley Boys, Wichita,
Kansas.
Marin, Pablo, and his Typics Or-
chestra, Mexico City, Mexico.
Meekers Orchestra, Galesburg, Ill.
Mills, Alonzo, Orchestra, Wichita,
Kansas
O'Neil, Kermit and Ray, Orches-
tra, Westfield, Wis.
Pechham, Lucia, Orchestra,
Wichita, Kansas
Pleasant Valley Boys Orchestra,
Galesburg, Ill.
Quick, Doyle, and his Orchestra,
Ottumwa, Iowa.
Ranch Boys, Wichita, Kansas.
Russell Ross Trio (Salvatore
Coriale, leader, Frank Ficarra,
Angelo Piccirro).
Samczy, Casimir, Orchestra,
Chicago, Ill.
Scharf, Roger and His Orch.,
Utica, N. Y.
Smith, Chuck, Orchestra, North
Lima, Ohio.
Starr, Lou and His Orchestra,
Easton, Md.
Triefenbach Bros. Orch., Marissa,
Ill.
Van Brundt, Stanley, Orchestra,
Oakridge, N. J.
Weiss Orchestra, Durand, Wis.
Wetz Orchestra,
Kitchener, Ont., Canada
Young, Buddy, Orchestra,
Denville, N. J.

INDIVIDUALS, CLUBS, HOTELS, Etc.

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

ALABAMA

BIRMINGHAM:
Thomas Jefferson Hotel

ARIZONA

DOUGLAS:
Top Hat

ARKANSAS

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

CALIFORNIA

BEVERLY HILLS:
White, William B.

BIG BEAR LAKE:
Cressman, Harry E.

CULVER CITY:
Mardi Gras Ballroom

LONG BEACH:
Schueler, Harry

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

SAN DIEGO:
Cobra Cafe, and Jerome
O'Connor

SAN FRANCISCO:
Jones, Cliff
Kelly, Noel

SAN LUIS OBISPO:
Scaton, Don

SANTA ROSA:
Rendezvous, Lake County

ILLINOIS

ALTON:
Abbot, Benny

GALESBURG:
Townsend Club No. 2

IOWA

BOONE:
Miner's Hall

CEDAR FALLS:
Woman's Club

COUNCIL BLUFFS:
Radio Station KSWI
Smoky Mountain Rangers

DES MOINES:
Rhapsody Club.

KEOKUK:
Porter, Kent

KANSAS

WICHITA:
Danceland
Duffy's Lounge
Eagles Lodge
Schulze, Frank J.
Shadowland Dance Club

COLORADO

LOVELAND:
Westgate Ballroom

CONNECTICUT

GROTON:
Swiss Villa.

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

NORWICH:
Wonder Bar and Roger A.
Bernier, Owner

FLORIDA

CLEARWATER:
Sea Horse Grill and Bar

JACKSONVILLE:
Cox, Lyle

KEY WEST:
Delmonico Bar, and Arturo Bosa

ORLANDO:
El Patio Club, and
Arthur Karst, Owner

PENSACOLA:
Azalea Cocktail Lounge, Irene
Ruston, Owner and Manager

INDIANA

EVANSVILLE:
Show Bar, and Homer
Ashworth, Operator

KENTUCKY

ASHLAND:
Amey's Post No. 11, and Carl
"Red" Collins, Manager.

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

LOUISIANA

NEW ORLEANS:
Club Rocket, and Tuddy Man-
luso, prop., and Melvin Cade
418 Bar & Lounge, and Al
Bresnahan, proprietor.
Fortie, Frank
Happy Landing Club

MARYLAND

BALTIMORE:
Ambassador Night Club
Knowles, Nolan F. (Aetna
Music Corp.)

HAGERSTOWN:
Audubon Club, M. I. Patterson,
Manager.
Hanes, Reynolds S., Manager.
Airport Inn
Rabasco, C. A., and Batalewo
Cafe.

HAWAII

HONOLULU:
Alex Ah Sam, and Woodland
Club.
Carpacell, Kamohila, Owner &
Operator Pacific Recording
Studio.
Kennison, Mrs. Ruth, owner,
Pango Pango Night Club.
The Woodland, Alexander
Asam, Proprietor.
Thomas Puua Lake

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

CANADA

ALBERTA

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

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VANCOUVER:
Don Wilson Bradins, and Don
Wilson.

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FOR SALE—One beautiful Selmer Albert System wood clarinet, 19 keys, 6 rings, like new, with case, \$75.00. H. Kaserman, 326 Beaver St., New Philadelphia, Ohio.

FOR SALE—Lyon and Healy harp, model 14, \$450.00. Also model 22, \$1,650.00; both used. Glenn Wilder, Chardon, Ohio.

FOR SALE—Deagan Imperial marimba, 3 1/2 octaves; Deagan marimba xylophone, 4 octaves; Leedy marimba, 3 octaves. J. J. Ross, 312 Forest Ave., Cincinnati 29, Ohio.

FOR SALE—Martin melophonic; Keeler trumpet; Selmer military oboe; Misenharter baritone horn; Holton trombone; Besson cornet; King Symphony trombone; each \$65.00; also York Bbb upright tuba, \$125.00. D. A. Cluffy, 3952 Pine St., Philadelphia, Pa.

FOR SALE—French Besson trumpet, newly reconditioned, \$250.00; French Meba trumpet, newly reconditioned, \$200.00; no trial; open for postal inspection upon delivery. Writer: Bob Peck, 13816 Shaw Ave., E. Cleveland, Ohio.

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FOR SALE—Heckel bassoon, recently overhauled. Also two French oboes; one Stassart; one Cabart, Herbert Dzina, 116 Avon St., Roselle Park, N. J.

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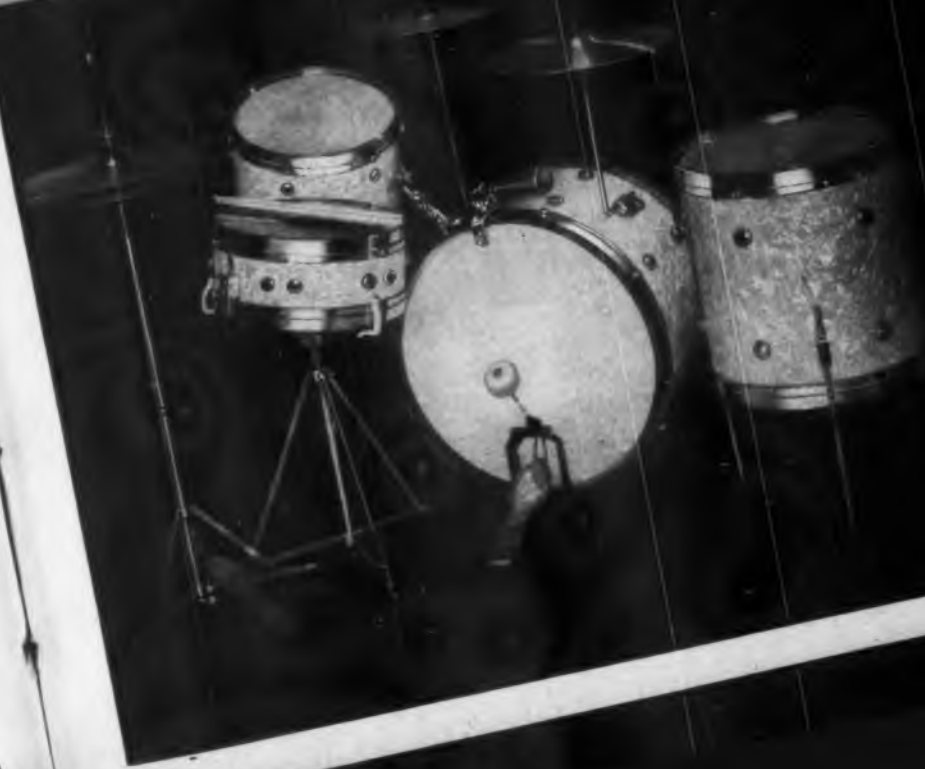
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