

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

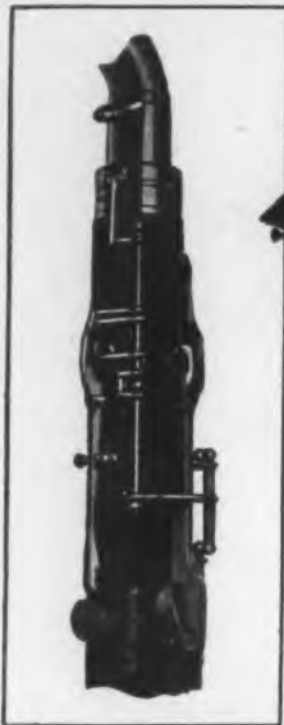


September
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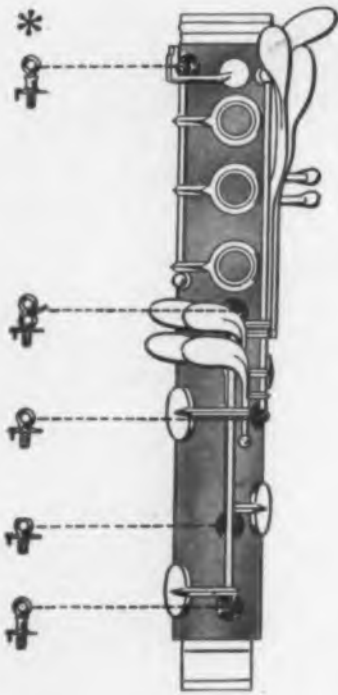
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An Important Message to All Members

Of the American Federation of Musicians

Dear Sirs and Brothers:

Never since assuming the office of the presidency have I sent you a more important message, and I sincerely hope that you will spare the time to read this message in its entirety. It has to do with the survival of the labor movement, of which you are a member. The fact that you are a member indicates that you believe there is strength in unionism; and the history of our organization, as well as all other labor unions, stands as proof of this statement.

The elections this fall will play a great role in deciding the future of the labor movement. You are familiar with our present Congressional representation; yet I should like to briefly recite some of the issues which are most important, not only to the organized worker, but to all workers, which should cause every worker to pause and take stock of his future—whether or not he wishes to continue with the present form of Congressional representation, or whether in defense of his future he will become actively interested in casting out the enemies of labor and electing those who will show a friendly attitude and give the worker his just rights.

Toward Political Education

Because of the many setbacks which organized labor has experienced from time to time, the American Federation of Labor, as well as the Congress of Industrial Organizations, has found it necessary to establish agencies to direct the attention of both the organized worker and the unorganized worker to the political scene.

It has become quite apparent that these measures were necessary because the worker is being lulled to sleep, since he enjoys a fair standard of living, fair wages, reasonable hours, etc. Therefore, he is quite complacent and obviously pays no attention to the fact that the enemies of labor are wide awake and are gradually destroying the labor movement piece by piece.

How the Lea Act Cripples Us

As an example of how the enemies of labor operate, let me cite you what I consider a prime case of Congressional action aimed at destroying a labor union, in this case the American Federation of Musicians. I refer to the passage of the Lea Act in 1946. No one could believe at that time that our Congress would ever enact a law aimed at a single labor union, and especially at one person, myself. Never in the history of our country has such class legislation been adopted with such unanimity by the Congress. The Lea Act prohibits our organization from dealing with radio stations to increase employment opportunities for musicians. Yet these same stations principally rely on music and derive their large revenues from the sale of constant musical programming either by means of network programs or via recordings and transcriptions, more commonly known as canned music. Our fight has

By President James C. Petrillo

ever been against the abuses which we face from the use of canned music, and our organization constantly strives to promote the employment of the live musician. Yet the National Association of Broadcasters, with the help of the National Association of Manufacturers plus a reactionary Congress, were able to pass a law to curb our organization in its basic efforts to control the use of canned music and promote paid engagements for live musicians.

The result, we have lost almost 600 staff musicians in radio stations and almost daily some local knocks on our door seeking assistance to obtain or to retain the employment of a few radio musicians. You have read many of my reports from year to year, especially those prior to 1946 when it was the pleasure of my office to assist every local in its attempts to fight the abuse of canned music and endeavor to obtain employment for a mere handful of musicians at some radio station. I WISH IT WERE POSSIBLE TO RENDER OUR LOCALS AND THEIR MEMBERS THIS SAME SERVICE TODAY (AND LET ME SAY THAT THE LOCAL OFFICERS ARE LIKEWISE HANDCUFFED IN ATTEMPTING TO SERVE THEIR MEMBERSHIP). WHY CAN'T WE? PLEASE CONTINUE TO READ THIS ARTICLE AND THE ANSWER WILL BE OBVIOUS.

The Worst Is Yet to Come

Not satisfied with the passage of the Lea Act in 1946, our Congress then proceeded to deal a death blow to the entire labor movement with the passage of the Taft-Hartley Law. While the Lea Act affects only radio, the Taft-Hartley Law affects every class of our business, including radio, so if the Lea Act had never been enacted, the Taft-Hartley Law would have stopped us cold anyway. To make sure that labor would be handcuffed, a reactionary Congress passed two laws—the Lea Act and the Taft-Hartley Law. If we can't get laboring men and women to understand the seriousness of these laws, then the death blow will come when a reactionary President and Congress is elected and a reactionary Attorney General is appointed. Bear in mind that the sponsors of the Taft-Hartley Law have not engaged in wholesale prosecution as yet. They are awaiting the opportune time when, armed with all of the legal ammunition of the Taft-Hartley Law, plus a sympathetic administration and Attorney General, they will move in and deal the knock-out blow against labor.

It is difficult, I know, to awaken the interest of our membership to the technicalities of the Taft-Hartley Law, and you may complacently believe that because your current engagements are not too seriously affected, your interests are

better devoted elsewhere. This is exactly the attitude which Mr. Taft and his kind hope will continue so that they may proceed to pass more restrictive laws and eventually destroy not only all labor unions, but reduce the worker to a state of slavery. I have no hesitancy in stating that the day is not far off when you will wish that you had taken earlier heed to the warnings which have been given you and which we now reiterate.

We Must Elect Liberals

I have stressed and will continue to stress the importance of putting liberal men in the Congress of the United States. It is the constitutional right of every member of labor and his duty to himself and his family, to take off his coat and go out and work to defend his liberty and standard of living by becoming vitally interested in the approaching elections.

This is not a partisan issue. Our cause cannot be defined along partisan lines of thinking. We must bear in mind that the working class of this country must, of necessity, examine a candidate's qualifications and determine whether or not such a candidate represents the cause of the worker. Unless you and those whom you can reach, be it your wife, husband, father, mother, or neighbor, become active in electing liberal men and women to the Congress of the United States, there is little hope that the American Federation of Musicians and all of labor can continue to make progress. On the other hand the chances are excellent that we can be set back a good fifty years. This not only applies to our members who are professionally employed, but it also applies to our members who are either non-professionally or semi-professionally employed.

Labor's League Needs Funds

The American Federation of Labor's League for Political Education recently held a meeting of all international unions in Washington to discuss the political situation and to again emphasize the need for the assistance of every member in attempting to protect all workers' interests this Fall. We have from time to time published articles by the American Federation of Labor's League for Political Education in the International Musician hoping that our membership would respond and show some interest in the activities of the American Federation of Labor's League for Political Education.

Our locals have been sent books and forms to solicit contributions to be used for campaign purposes. It must be remembered that under the Taft-Hartley Law a labor union cannot make a direct contribution in support of any candidate seeking a Federal Office, and therefore, it is necessary that individuals make voluntary contributions. The result has been very disappointing, and many locals have made no response.

INTERNATIONAL MUSICIAN

I will realize the difficulty of convincing our membership to give up a portion of their earnings. Yet how can we support a candidate friendly to our interests unless he has sufficient funds to match his opponent, who is well financed by the Wall Street Boys?

You Must Register to Vote

Not only have we been disappointed in the amount of contributions made by our members (incidentally, a showing similar to our poor response has been made by all international unions), but there is greater disappointment in learning that out of the entire membership of the entire labor movement, less than 60% are registered voters. This explains why the enemies of labor are often so successful at election time. Do you realize that if every member of organized labor went to the polls on election day, we would not be faced with the reactionary legislation we now have? **YOU CAN REMEDY THIS SITUATION.** All that is necessary is that you and the members of your family of voting age, register and vote. Do not be misled by newspaper propoganda that the Taft-Hartley Law is a good law and that those Congressmen who adopted it are friends of the worker.

At the meeting in Washington on July 19, 1950, the American Federation of Labor's League for Political Education drew up the following policy statement:

DECLARATION OF POLICY

Adopted by

The National Committee of Labor's League for Political Education

To fight Communism abroad and to safeguard democratic rights and economic well-being at home. This is the job which faces the next Congress.

Never was there greater need to elect men of wisdom and vision to Congress. It is Congress which writes the laws and sets our country's policy both here and abroad.

The reactionary opponents of labor have proven incompetent to set policy. Not only on domestic policy but in fighting the Communists abroad, they have proven bad security risks. The National Committee of Labor's League for Political Education, composed of the Presidents of the National and International Unions, recognize that the future course of world events depends in large part upon the effectiveness of labor's vote in defeating reactionaries in this crucial election year.

We recognize that the best liberal legislation in American history was enacted following the election of President Roosevelt and a liberal Congress in 1932. After the mid-term Congressional election set-backs in 1938, labor was faced with a hostile Congress until 1946. Only the Presidential veto prevented the enactment of reactionary anti-labor laws. Following the 1946 mid-term defeats even the Presidential veto was ineffective against a more than two-thirds reactionary majority in both Houses of the 80th Congress. The Taft-Hartley Act was enacted and military preparedness was crippled by the 80th Congress.

Shocked into action by the passage of the Taft-Hartley Act, the American Federation of Labor formed Labor's League for Political Education. The League, in its first year, contributed greatly to the 1948 election victory. As a result, reaction was not only stemmed, but in the 81st Congress liberal legislation was placed on the statute books for the first time in a decade.

This Congress passed the Public Housing Act, increased the minimum wage to seventy-five cents and improved the Social Security Act. These laws came as a direct result of the 1948 elections. To hold these gains, to make greater

improvements and to repeal the infamous Taft-Hartley Act, labor must increase the liberal majority in Congress.

Labor has the votes required for victory. The 1948 election proved that. However, in an off-year records show that labor's vote tends to stay home—resulting in dangerous losses in friendly House and Senate seats. This was true in 1938. It was true in 1942 and especially was it true in 1946. Consequently, it is absolutely necessary for us to see that labor's vote does not stay home in 1950 but appears in full force at the polls on November 7 next.

So far in the 1950 primaries it has become apparent that labor's enemies have unlimited funds to spend and will stoop to any depth to achieve victory. In order to insure labor's victory it is hereby recommended by the National Committee that each National and International Union and all affiliates of the American Federation of Labor put into effect the following program of action:

All National and International Unions and all affiliates of the American Federation of Labor shall immediately instruct their regional and district representatives to call on the local union deputy collectors (financial secretaries) and to call regional meetings of all local union officers, for the purpose of instructing local union officers to:

(Inasmuch as the above paragraph is not feasible for our particular setup in the American Federation of Musicians, we are substituting the following paragraph):

"The following functions are to be performed by the local union officers. We urge you to comply in every manner possible."

1. Set up within each local union a committee designated as the *Registration Committee*. This committee shall conduct a drive among the membership with the goal of registering every member and his or her family in order that they will be qualified to vote in the November elections.

2. Set up a committee designated as the *Contribution Committee* to conduct, among the membership, a drive for voluntary contributions. The goal shall be a voluntary contribution from members and friends. Funds shall be forwarded to the L.L.P.E. National Office each week as collected. (NOTE: The National Committee finds that local unions have collected funds and that these funds are lying in the local office awaiting the completion of the collections. It is a recommendation that these funds be sent each week, because these funds are needed now).

3. Impress upon their membership the urgent need for their full and complete cooperation with state and local L.L.P.E. and the great part that their active participation can play in the overall political effort which must be made in the coming campaign.

The Declaration of Policy was unanimously adopted on July 19, 1950, by the National Committee of Labor's League for Political Education, meeting in the Washington Hotel, Washington, D. C.

It is our duty to support this policy. We are lagging behind. The entire labor movement is lagging and unless we take some action to elect candidates who will vote for repeal of these oppressive laws, the entire labor movement will be helpless and will be unable to give the members

the assistance and service to which they are entitled.

A Final Word

In closing I wish to emphasize again the utmost importance of your becoming interested in the election of the Congressmen and Senators in your district and state. Unless we have your assistance, we cannot carry on successfully. I trust that every member will accept this as a personal message. I desire to fulfill my duties in every manner possible and I feel it my duty to inform you of the seriousness of the political situation and to urge you most strongly to get in touch with the officers of your local or the American Federation of Labor's League for Political Education in your district, to elect those persons who are definitely interested in the cause of labor.

LITERATURE AVAILABLE FOR PUBLIC CONCERTS

Local officers are reminded that several thousand copies of the one-page folder entitled "Outstanding National Service," in which leading Americans praise the free public music contributions of our members, are available for free distribution upon request.

This folder, with space on its reverse side utilized for imprinting similar tributes from community leaders, has been used effectively by many locals as "give-aways" at public music performances, local fairs and expositions. Scores of locals have used the folder without the addition of any local message.

You may order direct from the Federation's public relations counsel, Hal Leyshon & Associates, 292 Madison Avenue, New York 17, N. Y., and folders will be shipped in quantities requested, prepaid by the Federation, until the current supply is exhausted.

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WE MUST SACRIFICE A SMALL AMOUNT—TO GAIN A GREAT DEAL

Affairs of the Federation

From the President's Office

August 17, 1950.

To All Locals of the
American Federation of Musicians:

Dear Sirs and Brothers:

Enclosed you will find copies of Resolutions 8, 46, 51 and 53, which were referred to the International Executive Board by the Convention, and which in turn were referred to the President's office by the Board.

The following action has been taken on these resolutions:

RESOLUTION No. 8:

This resolution has been acted upon favorably, with the exception of Paragraph C, which is to be eliminated. However, the following line is to be added to Article 20, Section 3, Stage Presentations:

"Daily performances are to be governed by the Class C Vaudeville rates in Section 4 of this article. However, the daily rates apply only to the point where they will not exceed the weekly rate."

The above action becomes effective September 15, 1950.

RESOLUTION No. 46:

This resolution has been acted upon favorably, with the understanding that where the local scale is higher, the local scale prevails.

The above action becomes effective September 15, 1950.

RESOLUTION No. 51:

This resolution is not practical because it actually would raise the scale on all single traveling engagements to \$20.00. In other words, if a local had a scale of \$10.00, \$8.00 or less, neighboring local members playing engagements in that jurisdiction would have to charge \$20.00. It would practically destroy the smaller locals which maintain lower wage scales and would benefit, of course, only the larger locals where the scales are comparably higher. I believe that the local should have the right to promulgate their own wage scales in their own jurisdictions and that traveling bands should be governed by these scales, as they are now, with the addition of the 10% surcharge.

While the \$20.00 scale would not hurt the big name bands, as they already procure this scale, it would practically destroy all the small territory bands which could not possibly secure \$20.00 for a single out-of-town engagement.

For these reasons, we could not concur in the resolution.

RESOLUTION No. 53:

The following substitute has been adopted for this resolution:

Members of traveling orchestras playing transcontinental commercial radio broadcasts shall receive \$33.00 per man for a broadcast of thirty minutes or less, including rehearsal of two hours or less, leader and/or contractor 50% in addition to sideman scale. One hour broadcast, including rehearsal of four hours or less, \$53.00 per man, leader and/or contractor 50% in addition to sideman scale. Overtime for rehearsal \$3.75 per man per half-hour or fraction thereof. If the scale of the local where the broadcast originates is higher, then the higher scale prevails.

The above action will be effective from September 15, 1950, to January 31, 1951, inasmuch as the Federation is not approving any contracts after that date.

These resolutions are being sent directly to the local unions inasmuch as the August issue of the *International Musician* had gone to press before these actions were taken. In order that all members may be properly advised of these actions before their effective date, we are notifying the locals before printing them in the *International Musician*.

Fraternally yours,

JAMES C. PETRILLO,

President.

JCP:NMH

Texts of Resolutions

RESOLUTION No. 8

WHEREAS, A musician working Class C Vaudeville houses throughout the country in many cases is forced to leave his home jurisdiction for a period of days at a time, and

WHEREAS, Under existing Federation scale, after paying lodging, food and incidental expense the musician has little or nothing left from his wages, and

WHEREAS, The current Federation scale has created an inequity toward Locals which formerly enjoyed a higher scale for such engagements,

BE IT THEREFORE RESOLVED, That Section 4, Article 20, of the By-Laws of the A. F. of M. entitled "Vaudeville in Class C Houses" be changed to read:

"A—Per day of four performances or less:

Per man.....	\$21.00
Leader	29.00

B—Extra Performances:

Per man.....	\$5.50
Leader	7.00

C—(To remain as is, namely):

One-half salary shall be paid for lay-off days."

RESOLUTION No. 46

LAW

WHEREAS, Scales were established by the Federation with respect to ballet companies some years ago by Article 20, Section 8, and

WHEREAS, The ballet has received public support and appearances have been guaranteed, and, with increases in prices, ballet has become big business, and

WHEREAS, The cost of living for musicians has increased appreciably, and

WHEREAS, No increase in the scales has been placed in effect for a long time, and

WHEREAS, The ballet scale is considerably below prevailing scale for similar employment, therefore,

BE IT RESOLVED, That effective immediately the American Federation of Musicians increase the scale for ballet by ten per cent (10%) in all categories, and provision be made that where a higher local scale is in effect, it shall prevail.

RESOLUTION No. 51

LAW

WHEREAS, Members of traveling dance orchestras are the only traveling members of the American Federation of Musicians who are not protected by a basic minimum Federation scale, and

WHEREAS, Such musicians, at

best, eke out a miserable existence, therefore,

BE IT RESOLVED, That the American Federation of Musicians set a minimum scale for traveling dance musicians, playing engagements of one or more weeks, shall receive a minimum of \$85.00 per week for a week of six days (seventh day pro rata), five hours or less per day, overtime to be at the rate of \$2.00 per hour, or the scale set by the Local in whose jurisdiction the engagement is played, whichever shall be the highest. Traveling dance musicians playing a series of one-night stands of one week or more shall receive a minimum of \$100.00 per week for a week of six days (seventh day pro rata), five hours or less per night, overtime to be paid at the rate of \$3.00 per hour. One-night engagements of less than six days shall be paid for at the rate of \$20.00 per engagement of five hours or less, or the scale of the Local in whose jurisdiction engagement occurs, whichever is highest. Members of traveling dance orchestras who are laid off because of lack of bookings shall receive \$50.00 per week for each week of lay-off period after seven days have elapsed.

RESOLUTION No. 53

LAW

WHEREAS, Certain name orchestras engaged for transcontinental

commercial radio shows have made it a practice while traveling to pay members of their orchestra the scale provided by the Local from whose jurisdiction said transcontinental commercial radio program emanates, and

WHEREAS, This results in members of these traveling bands receiving as little as one-sixth of the scale they would receive were the broadcasts to emanate from the jurisdiction of either New York or Los Angeles, and

WHEREAS, Certain orchestra leaders make a practice to avoid having their broadcasts emanate from any city which has a high transcontinental commercial radio scale, therefore,

BE IT RESOLVED, That members of traveling orchestras playing transcontinental commercial radio broadcasts shall receive for such services for a one-half hour radio show, including rehearsal of three hours or less, the sum of \$37.50, doubles at the rate of 25% for the first double, 10% for each double thereafter. Leader and/or contractor 50% in addition to sideman's scale; one hour show including rehearsal of five hours or less, the sum of \$62.50, doubles at the rate of 25% for first double, 10% for each double thereafter. Leader and/or contractor 50% in addition to sideman's scale, or the scale of the Local where broadcast takes place, whichever is highest.

Agreement with AGVA

FOR THE INFORMATION OF ALL MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS:

May 29, 1950.

This is the agreement arrived at between the American Federation of Musicians and the American Guild of Variety Artists resolving our dispute.

Mr. Gus Van, President
American Guild of Variety Artists
1697 Broadway
New York, N. Y.

Dear Mr. Van:

The proposals that follow are pursuant to your committee's visit with our International Executive Board, and also constitute counter-proposals to those made to us in the letter from your organization dated November 1st. As a basis for solving our current jurisdictional difficulties, the Federation proposes that

(1) Any jurisdictional dispute that may subsequently arise based on the interpretation of anything in this letter agreement should be resolved at the top levels of both organizations. No local branch of AGVA is permitted to determine for itself who should or should not belong to AGVA or the A. F. of M. All such questions should be resolved by the national AGVA and national A. F. of M. officers.

(2) Members of the American Federation of Musicians who perform as an act, and, during the course of that act do not play an instrument, will not be required or requested to resign from AGVA. This has reference to performers who may act as magicians one day and perform as musicians the next, etc. In either case, the activities of the individual are confined to the one classification—either performer or musician. This type of performer would be privileged to belong to both organizations, and to operate under the contracts of the respective organization having jurisdiction over the type of work being done at the moment.

(3) Instrumentalists, whose performance consists in the main of instrumental playing, and who may incidentally do some acting or m.c.'ing, belong in the jurisdiction of the A. F. of M. All band or orchestra leaders belong in the jurisdiction of the A. F. of M., including those who act as M.C.'s or vocalists, or give any other type of performance while acting as leaders of bands or orchestras. All instrumentalists, including cocktail units, accordionists, mouth organists, mandolinists, guitarists, xylophonists, zither players, etc., who play instrumentally exclusively, whether on stage, in a floor show, in the spotlight, or anywhere else, solo or with a group, shall not become members of AGVA, and must belong only to the A. F. of M.

(4) Actors whose performance consists mainly of acting, singing and dancing, etc., and who may incidentally, during a small portion of the act, play an instrument, properly belong in the jurisdiction of AGVA.

(5) In both of the above cases, the performers or musicians, as the case might be, must use the contracts issued by their respective organizations.

(6) Non-playing vocalists traveling with a band or orchestra belong in the jurisdiction of AGVA. However, singing musicians who are members of and play with a band or orchestra,

shall not become members of AGVA, and must belong only to the A. F. of M.

(7) Members of the A. F. of M. who were constrained to resign from AGVA during the current dispute, and who are now determined to be rightfully belonging in the jurisdiction of AGVA pursuant to Paragraphs 1 and 8 of this letter, will be instructed to rejoin AGVA, and should not be required to pay a reinstatement fee.

(8) In order to avoid endless controversy, both the A. F. of M. and AGVA agree that they will make every effort to review all acts whose jurisdiction is in controversy and to classify them as either belonging to one or the other organization, or both, and that after this is done, a classification will be issued to the act, attesting to the jurisdiction in which the act properly belongs.

(9) Concessions agreed to by the A. F. of M. and AGVA in this letter agreement are not to be construed as setting a precedent, nor should they be considered as prejudicial to any rights the A. F. of M. or AGVA have with respect to their jurisdictions granted to them by the American Federation of Labor.

(10) You have assured and guaranteed us that your Executive Committee, which includes the President and Executive Secretary, has authority and power to enforce this agreement insofar as AGVA is concerned. We have your assurance also that you will keep strict control over your branches so that they do not take action on their own with respect to any provision of this agreement.

(11) This agreement may be terminated by either party giving the other sixty days' written notice of such termination.

These proposals are submitted in an honest effort to once and for all resolve this dispute. If these proposals meet with your approval, your signature indicating your approval at the bottom of this letter will constitute this a binding agreement.

Sincerely yours,

JAMES C. PETRILLO,

President.

AMERICAN GUILD OF VARIETY
ARTISTS

By GUS VAN, President.

Award to President for Aid To "Voice of the Army"



Colonel Christenberry Presents Army Award to President Petrillo

A decade of co-operation by the American Federation of Musicians in Army recruiting was recognized on August 1 when the Adjutant General's Office presented to President James C. Petrillo a certificate "in grateful appreciation" of recording permissions which have enabled the service to present big-name stars and the finest of music on its "Voice of the Army" radio show.

The ten-year-old program, now serving the Air Force as well as the Army under its new title, "Stars on Parade," is heard weekly on some 1,600 radio stations. Much live music is bought and paid for at union scale in the production of this show, but the Federation's long-established policy of assisting the armed services makes it possible to record for presentation feature attractions that would not otherwise be available.

Col. Charles W. Christenberry, chief of the recruiting publicity bureau, made the presentation to President Petrillo in the latter's New York office on behalf of Major Gen. Edward F. Witsell, the adjutant general.

An enlarged view of the Award Plaque in picture above



International Musician

SEPTEMBER, 1950

Message from President Petrillo.....	8
Affaire of the Federation.....	10
In Memoriam—Thomas F. Gamble.....	12
Your Vote Needed to Win the War.....	13
Speaking of Music.....	14
Traveler's Guide to Live Music.....	15
With the Dance Bands.....	17
With the Concert Bands.....	19
Alberta, Canada, Has Music.....	20
Technique of Percussion—Stone.....	22
The Baton as an Orchestral Instrument.....	24
Violin—Views and Reviews—Babitz.....	26
Local Highlights.....	27
Modern Harmony—Cesana.....	28
Closing Chord.....	29
Concert and Military Bands—IV.....	30
Official Proceedings—1950 Convention.....	30
Fall Forecast—Symphony and Opera.....	33
Over Federation Field.....	34
Official Business.....	35
Defaulters' List.....	41
Unfair List.....	44

1951 Convention to be Held in New York City

August 22, 1950.

To All Locals of the American Federation of Musicians.

Dear Sirs and Brothers:

The 1951 Convention of the American Federation of Musicians will be held in New York City. This statement requires an explanation, therefore, the following:

During the 1950 Convention at Houston, Texas, five locals submitted bids for the 1951 Convention. These bids were referred to the Location Committee which submitted a report favoring Local 47, Los Angeles. Objections were voiced to the Committee's Report, as it was felt an Eastern location should be selected.

After much discussion the Convention adopted a motion selecting Saratoga Springs, New York, for their 1951 Convention City.

International Secretary Cluesmann and International Treasurer Harry J. Steeper, as has been the custom, visited Saratoga Springs to investigate the accommodations and make arrangements for the Convention. They reported to me that they were of the opinion that Saratoga Springs was not suitable for our requirements.

In order to be fair to the Saratoga Springs Local, and also keeping in mind the comfort and needs of the delegates who will attend the next convention, they asked me to appoint a committee to investigate the situation. The following committee was appointed:

Logan O. Teagle, Local 24, Akron, Ohio; President of the Tri-State Conference.

Carl L. Bly, Local 78, Syracuse, N. Y.; Secretary of the New York State Conference.

Joseph Justiana, Local 106, Niagara Falls, N. Y.

James L. Falvey, Local 171, Springfield, Mass.; President of the New England Conference.

Matty Franklin, Local 16, Newark, N. J.; Secretary of the New Jersey State Conference.

Peter J. Kleinkauf, Local 140, Wilkes-Barre, Pa.; President of the Penn-Del-Mar Conference.

This Committee visited Saratoga Springs and made a report confirming the opinion that Saratoga Springs did not have suitable accommodations for the Convention. Therefore, in conformity with Article 4, Paragraph 6, of the Constitution of the American Federation of Musicians, the Secretary, the Treasurer, and myself have selected New York City for the 1951 Convention. It will be held at the Commodore Hotel during the week starting June 3, 1951.

Fraternally yours,

JAMES C. PETRILLO,
President.

In the October Issue

The second article on "Music in the Cold War," dealing with musicians' generous cooperation with the fighting forces and with the Voice of America, will appear in our October issue. Among other items, it will cover the figures about audiences reached by music in the cause of freedom.



THOMAS F. GAMBLE

In Memoriam

THOMAS F. GAMBLE passed away at the age of eighty-four at his home in South Swansea, Massachusetts, on August 20th. He had been International Treasurer of the Federation from June, 1943, until November, 1948, when he resigned because of ill health.

Tom, as he was affectionately known by many members of the Federation, joined Local 198, Providence, Rhode Island, in 1902 and became active in union affairs. He served as President of that local for several years and also as Secretary. He also served as President of the Providence Central Federated Union and was the first President of the State Federation of Labor of Rhode Island.

He was elected a member of the International Executive Board of the A. F. of M. as District Officer for the First District, which comprised the New England States, at the Convention in 1908. He served in that position until 1914.

In recognition of his ability and faithful service to the Federation, he was offered the office of President in 1914, when President Weber found it necessary to retire temporarily. This he declined. He was then appointed Assistant by Frank Carothers, who had been elected President of the Federation to succeed President Weber, and was continued in that position by President Weber when he returned to office and by President Petrillo until 1943, when he was elected International Treasurer of the Federation.

He was a proficient musician, some of his musical activities consisting of being musical director in Electric Park in Newark, New Jersey, in 1902, and at various times in theatres in and about Providence, Rhode Island.

Funeral services were held on August 22nd at the Hathaway Funeral Home in Fall River, Massachusetts, at which the Rev. Sherrill B. Smith of Christ Church, Swansea, Massachusetts, officiated. Burial was in Mount Hope Cemetery, Swansea.

Many men prominent in the labor movement attended the services, among them being Christopher Dunn, a former official of the Central Labor Union and the State Federation of Labor and a friend of over fifty-five years standing; Joseph T. Cahir, President of the Providence Central Federated Union and Deputy Director of Labor of Rhode Island; Albert Blau of the Providence Hoisting Engineers Union; Arthur

P. Patt, Vice-President of Local 198, A. F. of M., Providence; Edward M. Fay, theatre owner of Providence and life member of Local 198, for whom Brother Gamble played many years ago; Thomas Kelly of the Post Office Clerks Union of Providence; Bert R. Nickerson, Acting President of Local 9, A. F. of M., Boston; Alcide Breault, President of Local 216, A. F. of M., Fall River; Herman P. Liehr; Henry A. Friedman, Counsel of the Federation; Edw. Canavan; International Secretary Leo Cluesmann; Assistant to the President A. Rex Riccardi, and George Gibbs of the President's office.

Brother Gamble is survived by his widow, Sarah A. (Lapham) Gamble; a son, William Gamble of North Attleboro, Massachusetts; a granddaughter, three great-grandchildren and a niece.

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INTERNATIONAL MUSICIAN

Your Vote Is Needed to Win the War

By **JOSEPH D. KEENAN**

Director

Labor's League for Political Education



THE North Koreans attacked on June 25. Immediately 150 million Americans rushed to respond . . . each in his own way.

Harry Truman ordered U. S. troops into action within 48 hours. Senator Robert Taft and the Communist *Daily Worker* both whined that Truman's courageous action was illegal. And the price gougers had a field day.

But, by and large, John Q. Citizen approved Truman's bold step. He stood ready to do his part. He was ready for sacrifices and controls. But he quickly let Congress know he wanted EQUAL sacrifices. If men must die for their country, then nobody should be allowed to reap fat profits at home.

Politics as Usual

It is too bad that war had to come in an election year. The wrangle on Capitol Hill to decide how much mobilization and what kind of controls has been shot through with large doses of politics.

That was inevitable. Korea changed all campaign plans. With 25 dollar hogs the Democrats would have to forget about getting farm votes with the Brannan Plan.

Republican Record on Korea

On the other hand "McCarthyism" was not going to do the GOP or the Dixiecrats much good. Out of 209 Republicans and Dixiecrats who voted against labor on Taft-Hartley, 160 of them voted on January 19 against the vital KOREA AID ACT which failed by just one vote. Even worse, on the 7 key Korean economic and military aid votes during the last two years, 91 anti-labor Congressmen were revealed as voting the same way as pro-Communist Vito Marcantonio. Thus it has become a patriotic duty to defeat anti-labor reactionaries, because while they talked anti-Communism they actually voted the Communist party line on foreign policy.

For instance, Senate candidate Case in South Dakota will have trouble explaining why he sponsored a bill to reduce every soldier's pay last year. But, LLPE-backed Senate candidates like John Carroll of Colorado and Helen Douglas of California will be able to point with pride to the fact that on every foreign issue in the last two years they voted exactly opposite to Marcantonio.

Trying to Cover Up

So it is plain to see why past votes against American preparedness account for most of the strange antics on Capitol Hill. Many isolationists are now bustling about trying to make an impression that they are superpatriots. They are demanding controls out of one side of their mouth and trying to take care of their pet projects at the same time. We have both "Dollar Patriots" and "Little Hitlers" doing their best to fool the voters back home but at the same time doing their bit to help Stalin.

How much control we need depends on how much war we get into. But the immediate need for an excess profits tax is obvious. When men are dying for their country, bonanza profits at

home are immoral. As Senator O'Mahoney said "Let's send the profit dollars to war with the soldiers."

Profiteers' Friends

But there is an unpatriotic quartet of Senators who dominate the Senate Finance Committee and who do not agree with that. These four men are the most powerful in America today, for they can dictate what kind of taxes we pay. They are Taft and Millikin, Republicans, and Byrd and George, Dixiecrats. All but Byrd are up for re-election.

Senator George, the Finance Committee Chairman, has said that excess profits tax should be

During Union Label Week, September 2-9, on Labor Sunday and Labor Day, which are included in that period, we shall commemorate the centennial of the late Samuel Gompers who was one of the outstanding labor leaders of his time. In fact, no man in the world ever accomplished more for the toiling masses than he did. It was he who established the American Federation of Labor in 1881 . . .

It is also a most important task for us to maintain our gains and improve our present living standards. No better way has been discovered than to buy Union Label goods and to use Union services designated by the Shop Card or Union Button.

MATTHEW WOLL, President,
Union Label Trades Department,
American Federation of Labor.

considered "later." He has said flatly that there will be no tax bill from his committee this year if it includes excess profits.

Act Now, Says AFL

The AFL has demanded an excess profits tax NOW, because we remember what "later" meant last time. It was ten months after Pearl Harbor before excess profits were taxed. The delay cost the rest of us taxpayers 50 billion dollars.

Senator Byrd said domestic spending for social welfare programs should be cut first. And Millikin has gone down the line with whatever his master, Taft, has demanded.

Taft Slow-down

Taft has been the Senate's most outspoken opponent of mobilization. He has come out flatly against taxing excess war profits at any time. The newspapers carried the story that Taft called for pay-as-you-go taxes. It sounded patriotic until it was revealed in the Washington papers a couple of days later that Taft "opposed an excess profits tax at this time. Taft said he thought a war profits tax would be of 'doubtful value' because it encouraged lavish corporation spending." In short Taft believes: Tax the little fellow for the war. Don't control the price gougers but let them keep their swollen excess profits while the GI's die in Korea.

Liberals' Record Good

Fortunately there are many in Congress who do not agree . . . thanks to labor's political victory in 1948. It is the LLPE-backed liberals in Congress who now are calling for full and fair mobilization. These liberals were the ones who voted for strong foreign policy prior to June 25. On the other hand, the people back home must wonder about the reactionary isolationists and economizers who have suddenly turned Sunday-morning quarterbacks. They point the finger of blame in order to cover up their own bad voting records. Even in war they oppose effective mobilization.

What's the moral? We must defeat these reactionary bad security risks at the polls this year. We must elect men who know what is needed to fight the Commies abroad and keep democracy at home.

Help Pile Up the Vote

How do we elect such men? On one thing all the experts agree . . . the larger the vote in November, the more liberal the next Congress will be. The congressional record shows that LLPE-backed liberals are not only good for labor but vote the strongest foreign policy. Forty-nine million people cast ballots in 1948 . . . 46 million stayed home. Several million of the stay-at-homes were union members. So, if every union member votes this year, victory is a certainty.

We can't all carry a rifle on Korea. The next best thing we can do is give the boys on Korea good leaders in Congress. It's your patriotic duty: Contribute to LLPE. Participate in LLPE. Register and vote for LLPE-backed candidates.



WILLIAM SCHUMAN

Juilliard Summer Symphony

CLIMAXING its summer concert series, the Juilliard Summer Symphony under Walter Hendl played a very creditable program on August 10. First came the Haydn Symphony No. 88 in G Major, followed by the contemporary work by William Schuman, "Symphony for Strings." In his music Mr. Schuman has achieved a pleasing freshness and spontaneity, a complex but unconfused structure, in short a genuinely interesting work. Under Mr. Hendl's skilled direction, "Symphony for Strings" received very competent treatment. The program ended with the "Fantastic Symphony, Opus 14A" by Hector Berlioz. On the whole the student orchestra played very well, and Mr. Hendl's direction was at all times capable and musicianly. He has grown in stature during his conductorship of the Dallas Symphony. —E. C.

Bach's Goldberg Variations

AT THE seventh concert of the year-around Los Angeles Bach Festival which she is directing, Alice Ehlers played Bach's Goldberg Variations. These were composed for the composer's pupil, Johann Gottlieb Goldberg, to play in order to lull into slumber his patron, Count Kayserling, a victim of insomnia. We do not know how well Herr Goldberg succeeded, but Dr. Ehlers' performance could hardly qualify as a soporific. The audience, in fact, at the end of thirty variations, demanded a repetition which the harpsichordist gave them, playing with even more abandon than the first time through.

It was a masterly, exciting performance; masterly because it was legitimate and clean; exciting because of its dynamic coloring. Dr. Ehlers never romanticizes the harpsichord. But she knows the music from the inside out and approaches her instrument with complete faith that it has the necessary equipment for delivering its message fully. As a result the listener forgets that he is hearing old music played on an ancient instrument, and remembers simply that it is great music.

Speaking of Music

The audience for the Bach Festival programs has been large and by no means limited to professionals. At the Goldberg Variations concert half as many again as those who had found seats stood patiently in the lobby during the entire first performance of the variations.

—P. A.

Three Contemporary Sonatas

ON SUNDAY evening, July 30, the Los Angeles chapter of the International Society for Contemporary Music joined with the School of Music of the University of Southern California in presenting a program of the music of Roger Sessions and his distinguished student, Leon Kirchner. Mr. Sessions is a former president of the United States section of the ISCM and is visiting composer, this summer, on the USC campus, where he holds the Alchin Chair of Composition.

We wonder seriously if anyone except a composer, himself working in a contemporary medium, has any right to pass judgment, on a first hearing, of pieces so wholly in the new idiom as these. We can report as immediate audience reaction, that we found Mr. Sessions' Duo for Violin and Piano an excellent program opener: clear as to form, broad as to outlines and completely grateful for the instruments involved. Robert Gross, violinist, played it well. Mr. Sessions' piano playing presents the sort of well-articulated, neatly rounded phrases which give meaning and reason to the most complex musical material.

With Mr. Kirchner's Sonata for Piano in Three Movements we were not so happily sure either of the music or of ourselves. Something great seemed to be happening both in dynamics and in texture. There was more there than fine writing technique or good organization. It was easy to see why the composer had won the Prix de Rome and two Guggenheim Fellowships and why his Violin Sonata had won the New York Critics' 1950 award.

Mr. Sessions' Second Violin Sonata which ended the program is a serious composition, full of ideas. We quarrel with the program building which put it after the Kirchner work. It is right that it should be honored by the last place on the program, but a piece with so much meat in it should have met with minds fresh for the undertaking of absorbing it. It was like putting Brahms' First Symphony after Sibelius' First. —P. A.

Seattle Music Festival

THE fourth annual music festival of contemporary works was held this summer at the University of Washington. Under the direction of Stanley Chapple, the University Summer Sinfonietta presented two programs, on August 8th and 15th. Opening number of



OTTO CESANA, shown above at work in his penthouse studio in New York City, is planning to organize this Fall an American jazz symphony orchestra, fifty strong. The composer-conductor has been working for the last decade to build up a repertoire for such a group. He now has in readiness overtures, six jazz symphonies, suites, concertos, program music and vocal numbers, typically with complete scoring not only for the brass and woodwinds usual in the jazz idiom, but for flutes, oboes, bassoons, horns, tuba, harp, guitar, and a full complement of strings—which Cesana regards as potentially of great use in symphonic jazz. He has devoted great care to marking the proper bowings to be used by the string players, to bring out the right jazz inflections.

Cesana feels that the time has come for American composers to draw their thematic material from the more evanescent jazz forms, and thus embody the spirit and rhythm of the American scene in sustained and permanent music. Readers who have followed Cesana's theoretical and practical exposition of modern harmony in his column in this magazine, will await with interest the outcome of his venture.

the festival was the Sonata No. 2 for Piano, by James Beale, member of the faculty of the music department. This composition has power and striking originality, and merits many future performances. It was excellently performed by Randolph Hokanson, young concert pianist who recently joined the faculty. A newly published work, "Poor Richard," by Ross Lee Finney, consisted of a series of songs to words of Benjamin Franklin. They were well performed by Florence Bergh Wilson, soprano.

"Suite for Strings" by Stanley Krebs, young student composer, showed promise and a skillful use of the instruments. An outstanding work of the festival was Gerald Kechley's "Will You Not Weep," written for contralto, clarinet, and string orchestra. Sensitive and deeply expressive, this is one of the best works to date of the young composer who is at present on a Guggenheim Fellowship, and was formerly a member of the faculty of the University of Washington. The program closed with David Diamond's suite, "Romeo and Juliet."

Two works by student composers were heard at the opening of the second concert, "Serenade for Small Orchestra" by John Cowell, and "Two Songs for Voice and Strings" by Wesley Wehr. The latter, set to poems by Ernest Dowson and Kenneth Patchen, had subtle color, and poetic insight, though difficult demands were made of the singer. Ernest Kanitz' "Concerto Grosso" had a particularly effective "Pastorale." The festival came to a brilliant close with the performance of "Four Temperaments for Piano and Strings" by Hindemith. Randolph Hokanson was again piano soloist. —D. C.



RAY DeVALLEE'S ORCHESTRA—(First Row, l. to r.) Eddie Palkovic, piano; Ray DeVallee, sax; Joe Fleming, sax; Jack Berger, sax and flute. (Second row, l. to r.) George Gianella, trumpet; Al Strazza, bass. (Top row) Anthony Celano, drums.



TED KUNSA'S ORCHESTRA—(Front row, l. to r.) Fred Torello, Ted Kunsa, Ernest Guertin, Joseph Longo. (Back row, l. to r.) Elwood Seponic, Anthony Neesi, Sam Passamano, Gasper Rabito. Kunsa is vice-president of Local 55, Meriden, Conn.

Mountainside, N. J. At George Chong's Chi-Am Chateau on Route 29, Ray DeVallee's Orchestra has been appearing nightly since 1947. The group have been together for the last six years, performing in many different places in their jurisdiction—they are all members of Local 151, Elizabeth, N. J. Before going to the colorful Chinese-American nightspot they played three years at the Flagship, in Union, N. J., where they did Coast-to-Coast shots over the Mutual Network. Ray DeVallee, who does his own arranging, is also the composer of that well known tune, "Cancel My Dreams."

Brooklyn, N. Y. At the Park Terrace you'll hear the Evelyn Downs Trio. These three venturesome members of New York City Local 802 have been playing the suburban circuit—if anybody dares call New Jersey and Brooklyn suburbs! The girls were at Rustic Cabin in New Jersey; also played for Frank Dailey at the Ivanhoe. Last October the Trio were the first musical group to play in the new Columbia Room at the Hotel Astor.

Cheshire, Conn. At the Waverly Inn, Ted Kunsa and his Orchestra have played Saturday nights and occasionally mid-week for the last seven years. Ted Kunsa, who is vice-presi-

DUTTON'S BAND—(l. to r.) Ray Dufenbach, sax; Noble McCormick, piano; Max Thomason, bass; Louie Urbancic, guitar, Denny Dutton, drums, M. C.

ED DE LUNA'S ORCHESTRA—Helen Manning, vocalist (at mike); Ed de Luna. (Second row, l. to r.) Frank Reysen, piano; Lou Mancino, bass; Larry Colkin, John Scannella, Nick Pangikas, Al Sacino, saxophones. (Back row, l. to r.) John Maccarelo, drums; Pat Sacino, 1st trumpet; Vic Sacino, 2nd trumpet; Ink Milligan, trombone.

Traveler's Guide To Live Music



EVELYN DOWNS TRIO—(l. to r.) Helen Kova, accordion; Evelyn Downs, Hammond organ; Dorothy McLean, guitar.

dent of Local 55, Meriden, Connecticut, tells us, "For the past twenty years and better I have had an orchestra working out of Local 55 . . . In our younger days we were known as the Connecticut Collegians, but for the past twelve years or so have played under my name . . . in the lineup of men Gasper Rabito, trumpet, was one of Glenn Miller's men when he first organized and took three or four players from Local 55. Edward Seponic, our pianist, at one time had his own band, the Royal Ambassadors. Joseph Longo, tenor sax, was always so much in demand that he never had time to go on his own."

Indianapolis, Ind. At LaRue's, one of the best known dining and dancing spots in the Midwest, Denny Dutton and His Band have been playing six nights a week for the past two years, doing two floor shows each evening.

Bronx, N. Y. At the Stardust Ballroom, Ed deLuna and his Orchestra are playing for the second consecutive year. They are also, for the eleventh consecutive season, playing for the Daily News Harvest Moon Ball preliminaries. Ed deLuna is a member of Local 306, Waco, Texas, but he likes playing in the New York area.



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With the Dance Bands

EAST. Pianist Leonard Feather co-authoring an 88-method tome with pianist George Shearing . . . MCA inked composer-arranger Otto Cesana, who is skedded to preem a jazz symphony ork this Fall, using top studio-men, to play TV, theater, concert, and record dates . . . Shorty Warren's Western Rangers at the Pecos City nightery, Newark, N. J. . . . Vibra-Tones hold at Emil's, Mt. Ephraim, N. J., through this month . . . O'Brien and Evans duo at William Penn Tavern, New Alexandria, Pa. . . . Norman Granz, because of Jazz at The Philharmonic duties, withdrew as head of the Mercury label's A and R dept. Most of Granz' duties, concerning jazz artists, fall to Murray Nash. Norm's current JATP tour winds up Nov. 30 . . . Brilliant pianist Beryl Booker joined The Cats and the Fiddle . . . Don McGrane's 11-piece hotel band pacted by Willard Alexander . . . Tony Pastor into NYC's Paramount Theater Sept. 27.

Tenorist Illinois Jacquet prepping for a European tour . . . Hank D'Amico now has a quartet . . . Chris Cross crew now a Willard Alexander property . . . Larry Clinton still very much in the band business; he's reorganizing . . . Singer Jimmy Rushing fronting a combo of ex-Basic sidemen.

Trumpeter Theodore "Fats" Navarro died July 6 in NYC of tuberculosis . . . Count Basie plays a week at a Scranton, Pa., club beginning Oct. 2; a week at Toronto's Casino, Oct. 12, and two weeks at Boston's Hi-Hat, Oct. 19. Basie is talking of a Bop City (NYC) date in Nov. . . . Irving Siders joined SAC, handling locations, theaters, and records for Billy Shaw's agency . . . Jack Fina has two weeks at Pittsburgh's Bill Green's Casino, April 14 . . . Tommy Tucker booked solidly into November.

Pianists more in demand throughout the country than dance bands . . . Alec Wilder collaborated on the fine new musical, "The Wind Blows Free" . . . Eddie Gronet's "Polka Time" outfit into Brooklyn's Grand Paradise Ballroom Oct. 5 indefinitely . . . 88er Joe Bushkin transcribed four Berlin melodies for Irving's house.

Joe opens at Manhattan's Cafe Society Downtown Oct. 11 with a big band, strings and rhythm, scored for by Bushkin and Sy Oliver . . . Philly's Latin Casino resumed shows this month . . . Altoist Charlie Parker to cut two more albums with fiddles for Mercury in NYC come December . . . Nat "King" Cole's quartet will play in England this month and next. Likewise pianist Nellie Lutcher.

NEW YORK CITY. Roosevelt Hotel playing Guy Lombardo for the next six months, after whom maybe Teddy Powell . . . Cafe Society using much jazz . . . Dixieland the forte at the Central Plaza and Stuyvesant Casino . . . Hotel Statler booked solidly by GAC: Ralph Flanagan opened Sept. 11 for five weeks; Jimmy Dorsey in Oct. 16 for six weeks; Ray Anthony follows for four frames beginning Nov. 27, with Frankie Carle opening Dec. 29 for eight stanzas . . . Al Postal holds indefinitely at the Imperial Room, King Edward Hotel.

SOUTH. Howard Jenkins' Dreamdust Trio almost at the end of a full year at Kaycee's Hotel Continental . . . Ray Anthony (or Orrin Tucker) playing four weeks at New Orleans' Roosevelt Hotel, which began Sept. 21 . . . Dick Steenberg now booking Houston's Shamrock Hotel . . . Vi Keys' Dude Ranch Boys playing three months of shows for International Harvester in Oklahoma and Texas . . . New Casablanca Hotel, Miami Beach, will house a 500-seat bistro.

MIDWEST. Tony diPardo opened at St. Louis' Jefferson Hotel Sept. 9 for five weeks with options. Band was slated to open at the Pere Marquette Nov. 5, indefinitely . . . Duchess and Her Men of Note at the Hotel Fifth Avenue, Duluth, Minn. . . . \$200,000 blaze destroyed Detroit's Bali Club. No plans to re-build . . . George Rank, ex-Del Courtney, now a leader . . . Trombonist Ray Stillwell has formed his own combo . . . Summit Beach Park dancery Akron, Ohio, destroyed by fire in July, will be

re-built . . . Red Maddox trio at St. Paul's Capital Tavern indefinitely . . . Harry James set for the state fair at Mitchell, S. D., Sept. 24; one week . . . Eddy Howard holds at Chicago's Aragon Ballroom until the end of this month . . . Motor City's Bowery may open again under Frank Barbaro's management.

WEST. New rehearsal-type band exciting much trade comment. It's a 16-piece group organized on the U. of C. campus, a growth of the Jazz Workshop there, headed by Kenny O'Neal . . . Spike Jones at Las Vegas' Hotel Flamingo as of Sept. 21 . . . Paul Weston named West Coast director of Columbia's A and R dept. . . . Stan Kenton touring for three months prior to his 1951 "Innovations" concert trek with a 20-man dance band, containing the nucleus of his symphonic jazz unit . . . Pianist Walter Gross in MGM's "Royal Wedding" . . . Russ Morgan again ensconced indefinitely at L. A.'s Biltmore Bowl . . . Dimitri Tiomkin scoring Stanley Kramer's "Cyrano de Bergerac" . . . Ray Heindorf penning for Warner's "The West Point Story"; Max Steiner writing for "The Breaking Point" and "The Sugarfoot"; William Lava scribbling for "The Two Million Dollar Robbery."

Eric Corpea at the Broadmoor Hotel, Colorado Springs, until early October . . . Frank DeVol doing six military scores for high school bands . . . Muggsy Spanier at San Francisco's Hangover this month for a nebulous stay . . . L. A. talking about the Arthur Van band, in its second year at the Colonial Ballroom . . . MGM discs pacted Harry Ranch's band for one year . . . Hollywood Palladium is about the only major coast terperly using names on a full-week sked . . . Dave Matthews joined singer Kay Starr as arranger.

Vibist Red Norvo fronting a musical and commercial trio . . . George Shearing-Billy Eckstine concert package kicked off its tour Sept. 15 at L. A.'s Shrine Auditorium. Unit playing thirty cities, winds up in Gotham . . . Pianist Liberace inked by Gabbe, Lutz and Hel-

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GONNA PAPER MY WALLS	Goday	PLAY A SIMPLE MELODY	Dorsey
GOOD NIGHT IRENE	Spencer	SAM'S SONG	Sam Wood
I CROSS MY FINGERS	United	SEEMS LIKE YESTERDAY	Herman
I DIDN'T KNOW WHAT TIME IT WAS	Chappell	SOME TIME	Witman
I DIDN'T SLIP—WASN'T PUSHED—I FELL	Remick	WHERE YOU GONNA BE WHEN THE MOON SHINES	Robbins
IF I HAD A MAGIC CARPET	Shapiro-Bernstein	YOU WONDERFUL YOU	

ler. He opens at Las Vegas' Last Frontier Oct. 6 and at Chicago's Palmer House Nov. 2 for four weeks.

Red Nichols in RKO's "Footlight Varieties" . . . Spike Jones figuring a \$127,500 take from his current tour . . . Miguelito Valdes and Jerry Murad's Harmonicats in a new U-I short . . . Orpheum Theater, L. A., using names again once-a-month . . . Earl Carroll's Theater-Restaurant still on the block . . . Latinaires, rhumba quintet, set for a year at the Mocambo, Sunset Strip . . . Larry Green ork holds at the Ambassador's Coconut Grove through Oct. 10.

CANADA. Montreal's Carousel and Tic-Toc both revamped. Latter may be re-named Chez Parce . . . In the same town, Bellevue Casino doing good biz and spending a buck to make it. Carol Grauer, ex-Samovar op, planning a bistro on upper Peel Street, to use combos. Old Chez Maurice, remodeled, opened this month as the Leone.

RADIO and TELEVISION. Larry Maddi ork, at L. A.'s Town House, spotted weekly on KFI-TV's "Best of the Week." Bill Stanton's Gentlemen of Note, recently on L. A. video, resumed their Western tour . . . NYC bassist Jerry Lama in line for fall TV bits in New York . . . Ramoni's Latin-American Troubadors being set by GAC for a tele opus . . . Frank DeVol reoptioned for his third year as CBS' Oxydol batoneer . . . Cab Calloway may work as the Kingfish on CBS-TV's "Amos 'n Andy" series . . . Lionel Hampton made the first video flick for Louis Snader. Hamp shot five pics . . .



RUSS MORGAN

Tommy Dorsey and wife may do an Eastern TV show . . . Benny Goodman stars in DuMont's hour-long variety tele program which bowed Sept. 7, Thursdays, 10-11 p. m. . . . Pianist Buddy Cole backs Ginny Simms, Sunday nights, ABC.

Freddy Martin's "Band of Tomorrow" set for its L. A. TV debut . . . Nappy Lamare's "Dixie Showboat," KTLA-TV, now seen Wednesdays, 8-9 p. m. Stint being telecribed for use by thirty-five stations affiliated with Paramount tele web . . . Harry Owens seen from L. A.'s Aragon

(maybe) via KTLA-TV, as of Sept. 15 . . . Military drafting top bands for trancs to push recruiting.

Chicago's Aragon and Trianon Ballrooms now have CBS wires, having dropped MBS.

LATE SCRIBBLINGS. Sonny Dunham back in business . . . Windy City's Capitol Lounge using jazz again . . . Jock Jack Eigen opened his own NYC club Sept. 21; it'll use trios. Spot was the Beach Club of the Monte Carlo, 54th Street and Madison Avenue . . . Manhattan's Shuberts want Spike Jones' troupe for an unlimited fall run on Broadway. Jones shot two thirty-minute tele reels (pilot) at Jerry Fairbanks in L. A. . . . Rainbow Records and GAC inked and started to push Buddy Williams' ork . . . Duke Ellington's Tempo pubbery revived . . . Gotham's Rainbow Room, RCA Bldg., reopens Oct. 4 using a trio.

MISCELLANEOUS DATES. Pianist Bill Snyder into NYC's Paramount Theater, Oct. 11, three weeks with a week option. Crew may hit a Manhattan hotel thereafter. Snyder is doing a series of piano choruses for J. J. Robbins pubbery . . . Dick Jurgens, Claremont Hotel, Berkeley, Calif., until Dec. 3 . . . Chuck Selby, Deshler-Wallick Hotel, Columbus, Ohio, out Sept. 30.

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With the Concert Bands

A Notable Band Venture

THE Joplin Municipal Concert Band of Joplin, Missouri, is a product of recent efforts to promote live music throughout this country and to provide more employment for professional musicians.

Although Joplin is a city of about forty-five thousand inhabitants, its corporate classification under Missouri state law does not permit a tax levy for the support of a municipal band. As a result, the city of Joplin had no professional musical organization until recent years, when Dr. Eugene Rinaldo located in that city and became interested in the cultural life of that community.

The formation of the Joplin Concert Band took place at the conclusion of the Second World War. The band was organized by Dr. Rinaldo, who proved to be not only an excellent conductor, but a good business man and promoter as well. After assembling the best musical talent of Local 620 to form the concert band, he organized the Joplin Philharmonic Society for the promotion and appreciation of concert music. For the past several years the society subscribed the necessary funds to pay for regular concerts in the city parks and for indoor band concerts during the winter seasons.

This year the conductor-manager has also interested the Joplin Elks Lodge in financing twelve extra twilight band concerts to be given in the city parks. As a result of Dr. Rinaldo's activities, twenty-five professional musicians of the Joplin local have steady employment and the people of the district are learning to enjoy and appreciate good concert music.

Conductor-Manager

Dr. Rinaldo has an enviable reputation as a band and orchestral conductor. He conducted the Doroshenko Grand Opera Company, which toured many European countries. During the period when concert bands such as Sousa's and Creatore's were popular, Dr. Rinaldo toured with his own band. Later he established a large conservatory of music in St. Louis, where he conducted such bands as the Fifth Regiment, United Railways, the Orpheus orchestra, and many other musical organizations. He also took up the study of medicine and surgery and is now a licensed M. D. However, he keeps his fingers not only on the pulse of his patients, but on the progress of music and musicians.

Dr. Rinaldo's efforts in building up music in Joplin have had stout backing from Local 620. Officers in the band organization are James J. Farrell, president; Robert Young, first vice-president; James J. Wees, second vice-president; Warren O. Lippitt, secretary; Paul Jensen, treasurer, and Floyd G. Reed, concertmaster.

Dr. Rinaldo and the Joplin Local have not only performed a signal cultural service to their



DR. EUGENE RINALDO

community, but they have provided a pattern which musicians in other similar cities might well emulate.

The Repasz Band

THE Repasz Band of Williamsport, Pennsylvania, which will celebrate its 119th anniversary this September, was organized in August, 1831, and has maintained an unbroken existence from that time to the present. Its birth was legitimate and its father was J. L. Mussina. It was known as the Williamsport Band.

As far as can be learned, the instrumentation of the band at its organization consisted of flutes, clarinets and a piccolo, with but one brass instrument, a French horn, played by C. Lawrence, a soldier under Napoleon I. Of the history of the band during the first years of its existence little in detail has been preserved. From fragmentary records in possession of descendants of persons then living, some of them members of the band, and from references to the band in the local newspapers of that time, it appears that the band organized by Mr. Mussina was a staple organization, and was relied upon to furnish music when the borough of Williamsport indulged in public festivities, chiefly Fourth of July celebrations.

This first period of existence of the band extended from 1831 to 1840. In 1838 Mr. Daniel Repasz came to Williamsport, joining the band two years later—in 1840. At this time the introduction of brass instruments was begun and the organization was transformed into a brass band, in the best sense of the term. One

of the first engagements at that time was when the band accompanied the Pennsylvania delegation to the 1841 convention at Baltimore which nominated Henry Clay for President of the United States. In the early years of the band there often was little distinction made between directors and leaders. Thus, A. K. Mabee is credited with having been both director and leader prior to 1859. On account of the Civil War there was a period of change and uncertainty until 1872, when G. Morris Repasz, a son of Daniel Repasz, was elected director. He served till 1880. From then on there were different directors till 1902, when W. Herdic Wood took over. He filled the post until his death in May, 1910, when he contracted pneumonia during the inauguration of President Taft in March of that year. Upon the death of Mr. Wood, John Hazel, the noted cornetist, who will be remembered as one of the highlights of the old Edison Records, took over the band with the exception of three years, when David M. Gerry was the conductor. Mr. Hazel passed away two years ago at the age of 84.

The management of the band cannot be overlooked. Harry Parker was manager of the band for over thirty years until his death. Mr. Wood and Mr. Parker conceived the idea of putting the "Spanish-American War" into music, and it was a success financially and was put on in all of the cities in Central Pennsylvania under the auspices of different organizations.

The Repasz Band has had the distinction of sending bands to the Civil War, the Spanish-American, and the First World War.

All musical organizations have their ups and downs, but on the morning of May 31, 1915, the Repasz Band lost everything in the fire which burned to the ground the Lycoming Opera House. All the band's keepsakes, trophies, etc., which had been gathered together over many years went up in smoke. The public-spirited people of the city and its vicinity came forth with their contributions, and it was not long until the band made its appearance on the street—all brand new.

All bands have at one time or another played firemen's, fraternal veterans' and civic parades. But among the famous occasions at which the Repasz Band played were the unveiling of Grant's tomb in New York, the inaugurations of both "Teddy" Roosevelt and Taft, the Perry Centennial at Erie, Founder's Week in Philadelphia, Governor's Week at Altoona, and many prominent celebrations throughout Pennsylvania.

At present the Repasz Band have their quarters in the Elks building and hold rehearsals on Sundays, with from thirty-five to forty players present. The officers of the band are the following: Fred DeCanio, president; Joseph G. Fowler, vice-president; Harold L. Lyman, secretary-treasurer; Frank S. Hammer, manager; John R. Robertson, conductor.

Alberta, Canada,

those days, assembling a chorus of more than 200 voices, an orchestra of forty-eight pieces, and an audience of 1,800. Still today the Alberta Musical Festival, a week in length, is held annually in the Spring, one year in Edmonton, the next year in Calgary and the next in Lethbridge, in the extreme southern part of the Province. Before World War II there were held each year, besides these Province-wide festivals, 'ten local ones, occurring in all parts of the Province, even in the relatively far north Peace River District. This record is now being even surpassed.

Those who take part in these festivals are stimulated and encouraged, and the members of the public who attend learn much regarding the principles on which the adjudicators base their decisions. These adjudicators, musicians of high standing, are generally employed jointly and judge a series of these affairs. Medals, cups, diplomas, are given as prizes. However, the object is not to gain a prize or defeat a rival but "to pace one another on the road to excellence."

But Edmonton's claim to musical enterprise does not rest alone on its being origin-site of the Competitive Festival. It is a flourishing musical center in other aspects as well. After the synchronized sound films made such devastating inroads on moving picture orchestra employment, there was a period of meager pickings, but, as Secretary Herbert G. Turner of Local 390 puts it, "It is characteristic of the people who make music that although they may be 'down' they are never 'out'. Edmonton has again come to life. A first-rate Philharmonic Orchestra exists, with union officials on the Board of Management. There is a Civic Opera Company giving one and sometimes two productions each year. The University Philharmonic Orchestra is conducted by one of our members. The City Council provides for ten band concerts in city parks every summer. A 'Recreation Commission' promotes a series of six 'pops' concerts every summer and pays an

orchestra of forty pieces for performance and rehearsals, together with vocal soloists, and finishes up the season with a small surplus. Add to all this the concerts which are given at Veterans' Hospitals through the medium of the Music Performance Trust Fund and you will have a clear picture of the musical situation as it exists at present in the Edmonton jurisdiction." Mr. Turner speaks with pride also of the school boys' band of 160 led by a member of Local 390.

First local to make application for a charter from the A. F. of M. (this in 1905) was Calgary, an enterprising and progressive town in the heart of the great ranching and grain-producing region of central and southern Alberta. Its estimated population 120,000, this city is cozily situated on the Bow and Elbow Rivers about seventy miles East of the Rockies. In a recent letter to this office William Morris, Secretary of Local 547 of that city, gives as a basis for Alberta's high artistic standards the fact that "The spirit of adventure and enterprise which started with the missionaries, ranchers, Royal North-West Mounted Police, railroaders and others found its way into artistic channels." A. L. C. Augade, a musical pioneer, who arrived from Paris in 1895, took a prominent part in the musical development of the Province, teaching, forming and conducting orchestras and training several military and civilian bands. One of his outstanding pupils—she was born in Calgary—is the violinist, Kathleen Parlow, who has performed as guest soloist in Europe and North America.

Composers have offered grist for the mill of music in Calgary and other towns of Alberta, among them Jeanne Ackland, Jesse Ackland, Minuetta Borek, Helen Boese, Jean Cotton, Clifford Higgin, George Kevan, Leonard Leacock, Gordon Price, John Reymes-King, Margaret Robinson, Robert Spergel, Noel Taylor, Kathleen Tierney and Mrs. O. J. Walter.

Clifford Higgin, organist and conductor of



CLAYTON HARE

FERTILE SOIL is Alberta's greatest asset—that and the English-Scotch-Welsh heritage of love for music and the determination to give this love expression. It was the need for musical outlet which led these "homesteaders" to become originators of the competitive festival in Canada. Familiar with these festivals in their native England, Scotland and Wales, they followed along the lines of the home country.

Alberta's musical pioneering is the more astonishing when one considers the location of the Province. Its plateau of some 255,285 square miles is bounded on the West by British Columbia; on the North by the Northwest Territories; on the East by Saskatchewan; and on the South by the State of Montana. Yet even in the days of haphazard transportation, Alberta was the nucleus for festivals. In fact, the first one to be given anywhere in Canada took place in 1907 in Edmonton, a town in Central Alberta. The 1911 Festival in the same community was gigantic for

THE CALGARY SYMPHONY ORCHESTRA, CLAYTON HARE CONDUCTOR.



a, Makes Music

Calgary Light Opera Society, and a member of Local 547, has had his Oratorio, "Calvary", performed in London by Sir Henry Woods' Orchestra and Chorus. Three of his compositions have been included in recent symphony programs: "Lake Louise," suite for strings, "A Lake in the Clouds," and a choral ballad entitled "Forest Fire." Leonard Leacock, also of Calgary, has composed "Western Prelude" for full orchestra and "Homage to Old Masters," a suite for string orchestra, which have been locally performed.

Minuetta Borek played her own Piano Concerto, "Alberta," on a C. B. C. Program in 1947. A number of her suites for piano and orchestra have found their places in the repertoire of the Toronto Symphony and of concert artists in New York and Calgary. She was one of the first contributors to the local Composers' Day.

Noel Taylor, a cellist, has written numerous songs, piano sonatas, and cello solos, as well as a sonata for clarinet and orchestra and a string quartet which enjoyed its premiere in London, England. As principal cellist of the Vancouver Symphony and latterly of the London Philharmonic Orchestra, he has done a great deal to enhance the reputation of Canadian artists and composers.

Kathleen Tierney, violinist, who is also playing in London, has contributed a number of songs and a string quartet. Jean Cotton, founder and director of the trio which bears her name, has been heard for many seasons over C. B. C. and has written a number of songs, violin solos and trios.

Symphony's Origin

The Symphony Orchestra of Calgary in its earliest form was organized in the winter of 1913 when a number of prominent citizens established a sizeable guarantee fund for it. That orchestra, composed of about sixty professional musicians and conducted by Max Weil, gave a number of performances in the Grand Theatre and was interrupted in its development only by the outbreak of the War in August, 1914.

However, the foundation had been laid. When Gregori Garbovitsky came to Calgary from Winnipeg in the Fall of 1927 he assembled enough musicians to present a number of orchestral concerts. These were of so high a calibre that Calgary musicians decided the time had come to reorganize the Calgary Symphony Orchestra. At a meeting in the Assembly Room of the Public Library, attended by several prominent citizens, it was arranged to secure a charter of incorporation for the proposed Calgary Symphony Orchestra. For over eleven years thereafter sound business men and women backed the orchestra which successfully presented a series of symphonic concerts.

Again, however, war cast a shadow over cultural progress. World War II brought about the suspension of the orchestra's activities. The same year, 1939, Mr. Garbovitsky moved to Vancouver, after having tendered his resignation to the Directors for reason of health. Then the Mount Royal College Symphony Orchestra, numbering about seventy players and conducted by

Jascha Galperin and later by Clayton Hare, took over. Through the Recording and Transcription Fund of the A. F. of M. a series of programs were given for the benefit of the Calgary Public Schools. Many Canadian works were performed from time to time, giving encouragement to Canadian composers.

Last year an appeal was made to the directors of the old Calgary Symphony Orchestra, Inc., to turn over their charter, funds, musical library, instruments and other equipment to the Mount Royal College Symphony. When this was done, it was stipulated that the newly formed organization should be conducted as a civic enterprise, under the charter of the Calgary Symphony Orchestra, Inc., so as to enlarge its scope and influence.

On the revival of the Calgary Symphony Orchestra, the October 26, 1949, issue of the *Calgary Herald* editorialized with, "Monday's inaugural concert was a success in every way. The program was enterprising and ambitious. It needed considerable courage to present an opening concert which ranged from Beethoven to Khachaturian, but the performance which conductor Clayton Hare coaxed from the orchestra left no doubt that his choice of music was entirely justified."

Leafing through the program notes of this and subsequent concerts one comes on such items as the one about Joan Munro, seventeen-year-old flute player of the orchestra, who was soloist when Mozart's Concerto in D Major was played at the May 22nd concert. This young lady was incidentally awarded "highest marks" in the Province of Alberta in the Festival of 1948. Another instrumentalist who received her apprenticeship with that orchestra, was, in fact, its concert mistress for two seasons, is Betty Jean Hagen who at nineteen has already made a considerable name for herself. She has appeared as soloist not only with the Calgary Symphony but also with the Vancouver, Regina and Toronto symphonies. She was a pupil of the Calgary Orchestra's conductor, Mr. Hare, who is also a violinist of note. Another of his pupils is Francis Chaplin who won the \$500 Loeb Prize awarded by the Juilliard School for outstanding achievement. Mr. Hare has appeared in joint recitals with his wife throughout Canada, and as soloist with various Canadian orchestras.

The past season of the Calgary Symphony Orchestra, Inc. has included: a Celebrity Series, the Calgary Symphony concerts, and the concerts of the Women's Music Club. The celebrity concerts included two by the Minneapolis Symphony Orchestra conducted by Antal Dorati. The Calgary Symphony in turn toured to Lacombe (by bus in twenty-below-zero weather!) and to High River, besides giving its series of four local concerts and a gala concert to open the Dominion Drama Festival. The final concert of each season is a request program voted on by the audience

at the previous concert. The orchestra is financed by ticket sales entirely, and a deficit has never occurred.

In the Festival which was held in Calgary this year there were about 700 entries competing for cash prizes, scholarships and trophies. Besides this event, the yearly performance of Handel's "Messiah" has become a tradition in several Calgary churches.

Quite as healthy as the symphonic and choral situation is the concert band outlook in Calgary. Reports Mr. Morris, "Before World War II we had several concert bands, namely: Elks, Shrine Temple Band and the 50th Battalion Band. Many musicians from these bands were conscripted in the Canadian Armed Forces, and, on being discharged after the war, appealed to the Calgary local to assist them financially to form their own concert band, free from all fraternal ties (which meant no more free parades). This band, the Calgary Concert Band, is fully controlled by Local 547. It has given a number of concerts in the public parks and hospitals, some of these paid for by the City of Calgary and some paid for through the allocations of the Recording and Transcription Fund.

Writes Mr. Morris further, "We also have quite a few dance bands in this district. Some are steadily employed, namely, Bruce Bristowe's Band at the Palliser Hotel; Johnny Blachly's Band at

(Continued on page thirty-three)



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Technique of Percussion

By **GEORGE LAWRENCE STONE**

Some two years ago this column carried a short article I wrote on the development of sight-reading in elementary drum instruction by slow, painstaking procedure. Some months later this was followed up with a discussion of another technique in sight-reading—that of forcing, which term is self-explanatory. It has been suggested that these two articles be reprinted and appear together in order that a comparison be made with ease. The articles in question appear below.

SIGHT-READING

Sight-reading rests in the ability to read note groups quickly and accurately and at the same time to select the stickwork best suited to their execution. When properly developed, reading a drum part is as simple as reading a newspaper.

One of the elements of sight-reading is *eye fixation*. The eyes take in note groups only when they pause and fix in their travel across the page. The speed of a drummer's eye-travel determines the speed of his performance. Thus, while a beginner may see, perhaps, but *one* note group at each such pause, an expert—his eye span widened and skilled through practice—will take in *several* groups.

A highly skilled word-reader, investigation shows, reads more than 1,400 words a minute and retains what he reads. (At this rate you, the reader, should be able to take in and remember this article on *Sight-Reading* in twenty seconds. Try it and see how good you are.)

It would be interesting to compare the performance of a word-reader skimming a clear-cut printed page with that of a drummer confronted with a smudged, moth-eaten manuscript part that came over in the Ark, full of penciled cuts, cues and erasures, *presto molto*, *much more molto* and *watch the leader for sudden stops!* Or that of a violinist speeding through a *ms.* of, say, *Stravinsky*, and being obliged not only to read the notes but also to make the tones as he does this. Or that of a pianist reading a flock of notes and stuff scored on two staves with different clefs, *transpose it down half a step, perferer, the diva ain't in good voice tonight.* I'm not the one to cry down the accomplishments of the other fellow, but I truly believe that the sight-reading standards set up by a professional musician in his *every-day playing* would be hard for others to meet.

The chief difficulty in rapid sight-reading by the drummer is due to the impatience of the average novice. He endeavors to force his eyes and mind to wade through intricate figures at top speed before he has fully learned to recognize their components, before he has thoroughly mastered his note-arithmetic; his main difficulty here being due to the fact that he hasn't yet found time to memorize the relative values of *rests* as thoroughly as those of *notes*.

Rapid sight-reading must be developed through slow, concentrated study in the beginning and carefully retarded progress thereafter. The novice will do well to begin by sight-reading *one measure*, or even *one note group* at each eye fixation, and to assimilate that *one* before going on. Soon, with practice, he will be taking in *two*; later *three*, and so on. Patience is paramount and *forcing* (a standard technique later on) must here be avoided lest both reading and execution suffer in the rush.

"FORCING" IN SIGHT-READING

By *forcing* I mean the sight-reading (and playing) of a rhythmic phrase from beginning to end without once stopping to correct a wrong note or difficulty. This is the technique of considering a phrase in its entirety and is in contrast to the method discussed above.

There is always the question in the teaching of sight-reading as to how far a student may be permitted to go in the endeavor to assimilate a phrase or movement in music as a whole without losing his sight and control of the details that go toward making up that whole and, on the other hand, how far he may study into minutiae without his performance

(Continued on page thirty-one)

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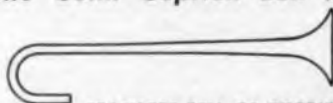
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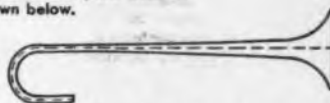
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^o We perhaps should point out here, lest we be misunderstood, that the word "baton" is used in the course of this article to signify the whole art of conducting. The stick in itself is of little significance. As a matter of fact, several of our most distinguished conductors have recently reintroduced the custom of conducting with the hands, without baton. As a point in favor of the stick, though, it can be seen by the farthest instrumentalists, no matter how large the orchestra, and its signals are perhaps more precise than the five-pronged punctuations of the right hand.

Max Rudolf, in his recently published book, "Grammar of Conducting," considers various types of batons with the thoroughness which marks his whole approach to the problem of directing an orchestra. "The handiest kind of baton," he says, "is about twenty inches long and fairly light in weight. It should not be so thick that the point is shaky, making it hard to beat distinctly. The choice of a baton with or without a handle depends upon the individual. You must also decide for yourself what grip is the most convenient. The conductor must be able to control the baton completely and feel perfectly at ease; this is the test of a good grip. The most advisable way to hold the baton is with the thumb, first and second fingers, and with the butt against the palm of the hand. You will feel more secure in the energetic beats if you use an even fuller grip."



ARTURO TOSCANINI'S
ELOQUENT HANDS

The Baton as an

Pierre Monteux, conductor of the San Francisco Symphony Orchestra since 1935 and an American citizen since 1942, was born in Paris on April 4, 1875. In the course of a long career in Europe and America, he has conducted sixty-three orchestras, has been a close friend of composers from Debussy, Saint-Saëns and Ravel to Stravinsky and Prokofiev, and has given first performances of many works which are now accepted as classics. In 1916-17 he was given a leave of absence from the trenches of Soissons and the Argonne, where he had been fighting as a poilu in the French army, to help spread

cultural propaganda for the Allies in the United States. Touring with the Diaghileff "Ballet Russe" he met Gatti-Casazza, who invited him to conduct the French and Russian repertoires at the Metropolitan. After two years he succeeded Henri Rabaud as conductor of the Boston Symphony, where he remained until 1924, when he went to Amsterdam as associate conductor with Mengelberg of the Concertgebouw Orchestra. After ten years at this post he became conductor of the San Francisco Symphony, which he has brought to a high place among the country's major symphonic organizations.

cality. Instead, its "music" is obtained solely through its control over outside elements, namely the members of the orchestra.

And just how is this control obtained? To be sure, by the way the right hand moves (this sets the beat) and the way the left hand gestures (this gives the "expression"). But it is obtained also by an infinity of body movements: The way the head tilts and the knees lunge forward; the way the eyebrows lift and the mouth tightens; the way the shoulders shrug and the back inclines. All these movements are as tone-producing as is pressing down a key on the piano. They make it possible for the conductor to bring the extraneous elements of the orchestra—that oboe passage, that interweaving of viola and harp, that great clash of cymbals, that period of utter silence—into focus, project on the screen of the orchestra the composer's intent.

Podium Perfectionists

In the past year or so I have watched at least ten of our great conductors in the exercise of their calling. That they are virtuosi cannot be doubted. I received the same sense of on-the-spot creation, of fulfillment, of revelation, as I experienced on hearing a great virtuoso of piano or violin. Beethoven was made to relive. Cesar Franck's symphony sounded, without a doubt, just as he meant it to sound. Debussy has been revealed in unmistakable outlines.

What technique does such a virtuoso employ? What abilities possess? The truly great conductor must have the ability to project his thoughts through gestures, just as expertly as an insect's antennae project nerve impulses. He must have the magnetism which enables him to inspire and lead his men. He must have these and of course those other qualities of the true musician: rapid and flawless score-reading, superb sense of tone color, excellent memory, perfect muscular coordination, a working knowledge of all the instruments of the orchestra, an explicit and comprehensive grasp of the great literature of music.

In short, it is mastery of all the visual means for getting ideas across—*plus the ideas*—which marks the great conductor.

Opportunities for Practice

Most difficult of all orchestral tone-producers to master, the conductor's instrument is unfortunately the instrument least available for practice. Schools of conducting there assuredly are. But opportunities for "playing"—wrestling it out with an orchestra in actual concert—are almost as difficult to come by as finding opportunities for skiing in Florida. A conductor who has rounded up an orchestra is a lucky person indeed. Most conductors are lucky to be able to "guest" and usually they have to be content merely to "guess," that is, resort to those doleful expedients of gesturing before a mirror or of ghostly "directing" before a phonograph.

The remedy for this state of affairs is the apprentice conductor. Several of our symphony orchestras—the Pittsburgh, the Baltimore, the Cleveland, the Los Angeles—have apprentice conductors, young batonists who learn the art on salary by rehearsing the men and at times directing them in actual concerts. The Metropolitan Opera Company will employ such an apprentice conductor during its 1950-51 season. Every orchestra, either opera or symphony, either major or minor, should have at least one such conductor. Then we would have a wide selection of young directors who have learned first hand how to extract music from the men of a real, live orchestra.

An Expert Speaks

Last week I had the opportunity to speak with Pierre Monteux, a conductor who realizes this need and has done something about it, witness his school in Hancock, Maine, wherein he gives the men a chance actually to conduct. Sustained, dynamic, quick and cogent in gesture, this con-

INTERNATIONAL MUSICIAN

Orchestral Instrument

ductor listened gravely as I discussed with him certain moot points in conducting.

"What quality marks the conductor? What abilities must he have to do his job well?" I asked first.

"He has to be a leader of men," came the answer back quick. "The technique—yes. But those musicians understand what it is to play under a conductor. If they don't, they shouldn't be in the orchestra. It is something more than gestures and signs. The conductor must be expressive enough, must be forceful enough, to get the response. During rehearsal you tell them what you want, remind them of what you require. But the mind is the real instrument. You ask the orchestra to do this or that, but your mind must make them follow the instructions." He looked at me full, making his mind explain to mine. I nodded.

"Are composers all equally explicit regarding their wishes?" I next asked him.

"In the writing of music the composer uses indications. That is not enough," he told me. "The conductor has to read between the lines. I place myself in the place of the composer. The composer wants that. The composer is not an interpreter. He needs the services of an interpreter in the conductor."

I asked him did he ever consult personally with composers. "Yes, of course, when I get the chance. Bach and Beethoven—one naturally can't with them. However, I spoke with Richard Strauss regarding his works, the Ballet, 'Eine Joseph-Legende', particularly. He was very explicit, very precise, in explaining his wishes. It was to be so and so. Debussy, who was my good friend, left more to the conductor. He was the impeccable interpreter in his piano music, but for orchestral works he depended on the conductor."

The Natural Arm

"And the fine points of interpretation?" I asked; "How does the conductor get these across?"

"The conductor must have a natural arm," Monteux emphasized. "Your arm must follow your mind. The painter, the architect, must have a natural talent. So must the conductor. It is fundamental that he have the arm for conducting. Such a conductor has his own way."

I murmured here that some orchestras—the one that was so famous in Russia about fifteen years ago, for instance, seemed to manage somehow without a conductor. If the conductor was so indispensable, how ?

"I was invited by the concert master of that orchestra to listen to it," Monteux told me. "I heard them play, beautifully, a Mozart work. And you know what I told that concert master? I told him, 'You are a very good conductor.' Because he *was* the conductor. He gave the indications to the men even while he was himself playing. So it is with a quartet. There is always a leader. Sometimes the first violin. Some-

times the cello. I was the leader in the quartet I had for many years, and I was the viola. Someone has to lead. And why? Because you can't have four minds exactly the same."

To my next question, "Do women make good orchestra leaders?" he countered with another question, "Why not? They play instruments just as well as the men. Why shouldn't they conduct as well?" I watched him steadily, and a twinkle came into his eyes. "You know why I discourage them from training to be conductors? Why I tell them not to study for the profession? Because there is no chance for them to make a career of it. And do you want me to tell you why this is? It is not a question of talent. It is a question of opportunity. Music is supported nearly only by women, and women don't like to hear an orchestra which is led by a woman."

I opened my mouth to protest, then closed it again. Watching his keen eyes eyeing mine, I decided not to go into this subject with him.

To Show or to Know

I spoke instead of the large number of "show-man" conductors—what did he think of conductors who are more aware of what figure they cut on the podium than in what indications they get across to their men?

"I tell such students of mine," he answered, emphasizing with a broad sweep of his hand. "Go to Bayreuth. There they do not see the conductor. There he is below the stage. But there the greatest conductors have been called and have made their mark."

I brought up the question of soloists with the orchestra—did the conductor direct them?

"The conductor is not supposed to conduct the soloist. The soloist practices his solo some four years. It is asking too much to make him change just for that performance. Of course, if the soloist goes against musical taste, he or she must be corrected."

I asked about the fetish so many conductors have nowadays of conducting without a score. "It is the fashion," he said. "I myself adhere to the fashion, usually. Besides, when I know a work very well, I am more at ease, not having to turn pages. However, when I'm not sure of myself or not sure of the soloist, I take the score."

"Mr. Monteux," I next asked him, "you have been conductor of the San Francisco Symphony Orchestra for fifteen years. You were conductor in Europe many years before that. You now teach conducting in your school in Maine. You are in a position to compare needs in this country and abroad. Tell me, what do you think is the greatest lack in our training of conductors?"

More Solfeggio

He did not hesitate an instant. "Not enough teaching of solfeggio!" he exclaimed. "In France they have two years of it—that is, intensive study.

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Worth pondering, this advice, by an unquestioned expert both in the field of conducting and in the field of teaching.

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THE VIOLIN

Views and Reviews

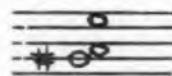
By SOL BABITZ

REMARKS ON FORSYTH (CONCLUDED) (FOR COMPOSERS, ORCHESTRATORS AND VIOLINISTS)

On page 318 (Forsyth's "Orchestration") we find the statement that "all perfect fifths are difficult; the slightest flatness of either of the strings precludes correct intonation." The same, however, can be said of all double-stops; and fifths which are very easy because they can be played with one finger should not be neglected for this reason. Joe Venuti has demonstrated that fifths can be very effective even in solo work and that they can be played almost as fast as single notes.

Forsyth's statement (page 318) that octaves are easier to play in tune than fifths because "some adjustments of the fingers can be made if the strings are not quite in tune," reveals a rather odd conception of the problem of orchestral double-stopping. Practically no adjustments of double-stops can be made in the orchestra simply because the noise of the other violins, plus the brass *et al.*, makes it impossible for the violinist to make fine corrections of intonation by listening. The whole concept of section and orchestra intonation is based on the understanding that the general *approximately* correct intonation creates the aural illusion of perfect intonation by drowning out the unavoidable individual incorrect intonation. Bad orchestral intonation occurs when the ratio of incorrect to correct is excessive.

On page 321, G-sharp is shown as the highest note playable on the D string simultaneously with open A and E.



However, very interesting chords or legato arpeggios can be easily created by ascending higher on the D string. Actually the best rule in regard to this problem is the following: *Any single-stopped note can be used in combination with one, two or three open strings.*

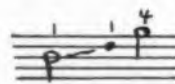
The instructions for harmonics are very sketchy and incomplete. For a chart of all practical violin harmonics, the reader is referred to this column for November, 1948.

The section on the history of the violin bow is not written as seriously as the remainder of this chapter, and those readers who are interested in finding out the facts in this field had better ignore this section and read books like "Musical Instruments," by Gerald Hayes, and "The Bow, Its History, Manufacture and Use," by Henry Saint-George.

The following section on orchestra bowing is excellent, and little can be added today.

In discussing *portamento*, Forsyth omits to mention that the line (straight or wavy) used to show an audible slide is an invention of the twentieth century, and that its use in the performance of earlier music for which *glissandi* is unjustified.

The only slide which Forsyth shows is the old-fashioned:



regarding which he says that between the D and G "there is no *portamento* whatever." The average modern performer certainly knows at least a dozen more expressive slides including various types going from one string to the next, much greater distances and with various combinations of fingers. The *glissando* while changing bow, which Forsyth finds "too obvious," is today at the top of the list in popularity.

INTERNATIONAL MUSICIAN

In discussing the violin mute Forsyth very rightly complains that it takes the average violinist much too long to put on his mute and that many opportunities for striking effects are lost because of this. There are several inventions which make it possible to get a mute effect in an instant, but they will never be accepted until some composer or orchestrator insists upon an effect which cannot be achieved without them.

The remarks on multiple string *divisi* must be reconsidered in the light of present-day recording possibilities. The use of more than one microphone, or the proper placement of individual players in relation to one microphone, makes feasible some very complex *divisi* effects which are not practical in a concert hall. A detailed guide on this subject by an experienced orchestrator is needed today.

Local Highlights

Local 30, St. Paul, shows a record of good done by concerts via the Music Performance Trust Fund, which is fairly typical. In the past three years this local has paid for some 120 concerts in schools and various federal, state and private institutions, teen-age dances, children's parties and music for roller skating at Wilder playground. In addition, hundreds of lessons have been given patients in Veterans Hospital at Fort Snelling.

Local 409, Auburn, Maine, has undergone a rejuvenation this past year under the capable direction of Secretary Clifford Lachance. The membership has nearly doubled. A great interest in local affairs has appeared in the membership. They hope to have a local headquarters of their own where meetings may be held and where the members may hold rehearsals of various groups. The local's publicity director is Charles H. Diehl (he is also a member of the executive board), and its sergeant-at-arms, Gus Lothrop. The annual outing of the local will be held September 10th, at which time reports for the past year will be presented.

The newly appointed executive secretary of the American Symphony Orchestra League is Helen M. Thompson, member of Local 136, Charleston, West Virginia. She has been granted a leave of absence as manager of the Charleston (West Virginia) Symphony in order to help organize the widely expanded program of the League.



SCHWAB'S DUTCH BAND—LOCAL 401

Local 401, in Reinerton, Pennsylvania, claims to have the only Dutch band in the Eastern Pennsylvania region—and, for that matter, in the country. The group is known as Schwab's Dutch Band, and they operate out of Elizabethtown, Pennsylvania, traveling on occasion over pretty well the whole eastern part of the state. The men in the band were all formerly members of the 104th Cavalry Band of the Pennsylvania National Guard. At one time or another they have played for Pennsylvania Governors Fischer, Pinchot, Earle, James, Duff, and for the late President Hoover, too. Their large repertory, running to several hundred numbers, makes them much in demand for conventions and parades. They also play for square, round, and modern dancing.

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Modern Harmony

By OTTO CESANA

REMARKS

WE NOW arrive at what is probably the most interesting subject in the entire realm of harmony—suspensions.

Suspensions are tones which are foreign to the harmony and for that reason invariably stand out above any other tone in a harmonic texture. Their classification is so recent that most standard harmony books do not discuss suspensions except as retardations, which means that they must first be introduced as chordic tones in the previous chord before they can resolve as retarded notes in the subsequent chord.

The above theory would exclude some of our most haunting and successful melodies, noteworthy among which is Victor Herbert's "A Kiss in the Dark." This highly successful melody is constructed almost entirely of (unprepared) suspensions, the kind most harmony books say are incorrect! Actually, careful analysis of successful melodies will prove that these melodies are successful to the extent that they employ suspensions.

LESSON NO. 26

Suspensions

While the preceding material dealt mainly with chords and their connection, this part of the course begins the section on figurations, that is, the melodic ornamentation that may be applied to the various chordic tones. Most important among figurations are *suspensions*.

Suspensions are small, large or augmented 2nds placed above or below any chordic tone.

The suspension of an augmented 2nd is possible only where a large 3rd occurs *within* the particular chord.

Suspensions generally occur on the accented beat.

Chords formed by suspensions are called Suspension Chords.

A suspension and its resolution tone may appear simultaneously providing, generally, they are placed an octave or more from each other.



The reverse figure 2 signifies a second from below.

Exercise—Write suspensions on the other three triads, that is, the minor, augmented and the diminished, also on the seven Diatonic 7th Chords, on Chromatic 7th Chords Nos. 8 and 9 and on the Large Dominant and Small Dominant 9th Chords. The last two chords consist of Dominant 7th Chords with a large and small 9th respectively.

Other chromatic chords are excluded because they are enharmonic changes of diatonic chords.

7th chords will also contain 8 to 7 and 6 to 7 suspensions.

9th chords will also contain 8 to 7, 6 to 7, 10 to 9, and 8 to 9 suspensions.

All the chords are to be built on the note C and should be used in the following positions:



Do not change the position of the chords.

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INTERNATIONAL MUSICIAN

The Closing Chord

On June 18th, Arthur S. Witcomb, life member of Local 237, Dover, New Jersey, passed away in the United States Naval Hospital at Bethesda, Maryland. As a young man, Brother Witcomb played trumpet with his Majesty's Coldstream Guards, London. Later he came to America, became a citizen and joined the United States Marine Band. He was assistant leader and first-chair soloist with the United States Marine Band for thirty years, and some years ago his brilliant trumpet solos were heard over the American radio. Brother Witcomb had been ill for the past few years. He leaves a wife, Mrs. Martha E. Witcomb, and a daughter, Audrey.

John P. Millington, charter member of Local 372, Lawrence, Massachusetts, served that local in varying capacities throughout forty-six years from its founding to his death on July 16, 1950. First elected to office in 1906, he served two terms as its financial secretary, then, beginning in 1911, either as president or vice-president for nearly forty years. Also from 1905 to 1920 he served as delegate to the Lawrence Central Labor Union. In 1912 he was elected delegate to the A. F. of M. Convention from which date till the time of his death—with one year's exception—he attended the Federation Conventions as delegate of his local. From 1932 until the removal to Newark in April of this year he was employed in the office of the Treasurer of the Federation.

Born in Lancashire, England. Brother Millington was laid to rest in the Holy Sepulchre Cemetery, North Andover, Massachusetts.

When Thomas R. FitzSimmons passed away August 6th at the age of fifty-five, the whole town of New Haven, Connecticut, felt the loss. On Monday, August 7th, a pause was called in City Court in tribute to his memory. For as City Court Judge, as president of Local 234, as composer, as organist, as conductor, as pianist, as kind friend and true citizen, he had carved a name for himself deep in the annals of New Haven.

While a busy lawyer, Judge FitzSimmons always closely followed music, musicians and their problems. He was stricken while conducting a brass band rehearsal scheduled to play, under the Recording and Transcription Fund, a concert which had programmed one of his own compositions, "Marching Song," written fifteen years ago for the "Mounted Police," a production of the New Haven County Bar

Association. Because of his musical talent, FitzSimmons was chosen to write and direct their annual shows. His ability as a speaker and his humor placed him in great demand as a toastmaster, and it is estimated that he has appeared in this capacity thousands of times over thirty years.

Graduating from Holy Cross, he received his law degree at Yale in 1920, after his legal education was interrupted for service in World War I as a chief gunner's mate in the Navy. He was a past commander of the local American Legion Post No. 47.

He leaves his wife, a daughter, a son, and two sisters.

Arthur R. Zita, orchestra leader, who for over a half-century had been a member of Local 14, Albany, passed away on July 30th. He was born in Naples, Italy, seventy-five years ago. Zita's violin had entertained at the inauguration of New York's governors—Whitman, Smith, Miller, Roosevelt, Lehman, Dewey—for thirty-five years. Besides this and playing at various hotels of the city, he was a composer of dance tunes and marches. His brother, R. Anthony Zita, who survives him, is also a musician of prominence.

Court E. Hussey, for fifteen years secretary of Local 334, Waterloo, Iowa, passed on at the age of fifty-seven on June 21, 1950. Although he had resigned as secretary in 1946 because of ill health, Court had continued on as a member of Local 334's executive board, where his presence and his counsel will be greatly missed. From 1920 to 1942 Brother Hussey owned and managed a band, operating also as a booking agent during this period. During World War I he was an army musician. Always active in union affairs, Court attended twelve A. F. of M. conventions.

News Nugget

George Haddad, Canada's "pianist ambassador-at-large" in his recent tour of Western Europe and England, familiarized Continental audiences with new compositions by Canadian composers, among these "Toccata" and "Masque" by George Hurst of Toronto, "Strangeness of Heart" and "Three Sonnets" by Harry Somers of Toronto, "Studies in Line" by Barbara Pentland of Vancouver, "Hommage" by Maurice Dela of Montreal, "Mouvement Perpetuel" by Jean Papineau-Couture, of Montreal, and "Bridal Suite" by Kenneth Peacock of Ottawa.

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Concert and Military Bands-IV

A supplementary list, including bands sent in too late, or sent in since our original lists in May, June, and July issues.

City and Local	Name of Band	Name of Leader	No. of Men
CALIFORNIA			
Vallejo, 367	The Marching Californians	Nick Biedove	16-26
ILLINOIS			
Pekin, 301	Pekin Municipal Band	Harold Beach	40
Quincy, 265	Quincy Union Musicians' Band	Carl Landrum	—
INDIANA			
Evansville, 35	The Tri-State's Concert Band	Wesley Shepard	44
IOWA			
Des Moines, 75	Legion Band	Dr. A. Paul Atkins	35
MICHIGAN			
Detroit, 5	The Leonard Smith Band Detroit Federation of Musicians' Concert Band	Leonard B. Smith Leonard B. Smith	50 50
NEW JERSEY			
Somerville, 204, 746	Somerville Municipal Band	Connie Tarentino	—
NEW YORK			
Jamestown, 134	The Moore Concert Band Company E Military Band	Mauritz Swanson Keith Emanuelson	25 30
New York, 802	Harlem Civic Concert Band	Hulbert Finlay	45
OHIO			
Akron, 24	Akron Municipal Band	William Wolfe	—
VIRGINIA			
Norfolk, 125	Pezzella Concert Band	John Pezzella	20
Corrections of Listings:			
INDIANA			
Marion, 75	Federation Band	Wayne Stroup	20
NEW YORK			
Albany, 14	Fort Cralo	James Leyden	35

OFFICIAL PROCEEDINGS

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

OPENING SESSION

COLISEUM HOUSTON, TEXAS

(Continued from last month.)

LOCATION

Lewis W. Cohan, Irwin P. Scott, Earl W. Lorenz, Raymond Frish, A. F. Shanabrook, Paul Huffer, Herbert McPherson, Anton Fassero, F. R. Muhlemann, Chas. S. Keller, Jr., J. Earl Bley, Don Romanelli, Robert Carter, Everett Henne, Frank A. Lynch, Nick Narducci, Mrs. Orion Simms, Mike Peshek, Jr., A. B. Cintura, W. T. Crews, Myron C. Neiser, Alvin K. Isaacs, Henry H. Joseph.

Delegate Gillette of Local 241, Bufile, Mont., offers the following resolution:

WHEREAS, Accommodations could not be obtained in Houston, Texas, for the holding of the Fifty-third Annual Convention of the American Federation of Musicians during the week commencing with the second Monday in June, 1950, but could be obtained for the week commencing with the first Monday in June, 1950;

WHEREAS, As a result of such situation the International Execu-

tive Board of the Federation requested the President thereof to issue an executive order pursuant to the By-laws of the Federation, providing that for the year 1950 the annual Convention of the Federation be held commencing on the first Monday in June, and in accordance therewith, the President issued such executive order.

I, THEREFORE, move that the action of the President of the Federation in issuing an executive order providing for the holding of the Fifty-third Annual Convention of the Federation commencing on the first Monday in June, 1950, be and the same is in all respects approved, ratified and confirmed.

The resolution is adopted.

President Petrillo in the chair.

Treasurer Steeper briefly explains the new uniform bookkeeping system for locals which has been prepared.

(Continued on page thirty-two)

INTERNATIONAL MUSICIAN

Technique of Percussion

(Continued from page twenty-two)

degenerating into mere mechanical drill. Francis Findlay very aptly puts it in his "Chrono-Rhythmics" when he says: "While true too much emphasis in details may be lost in perspective—a sort of musical inability to see the forest for the trees, it is equally true that a grasp of the larger aspects does not insure accuracy in the smaller. A pupil often grasps the general idea of a phrase but fails to play or sing some of its figures correctly. This fault is all too common. It is easily corrected by the sort of study here outlined and, which is also important, with no loss of phrase-sense." (And, adds G. L. S., the sort of study that F. F. "here outlines" is that of details—how to master them one by one and thereafter fit them into music.)

The consensus among drum teachers seems to be that both techniques occupy a definite place in the development of sight-reading, with that involving slow, careful study taking precedence and the one termed *forcing* coming later.

TYMPANI PLAYING WHILE YOU WAIT

A teen-ager writes that he would like to play tympani this year in his high school band. He now is studying and playing trumpet but yearns for advancement (man, oh man! Won't the trumpet players love this one!). Tympani are available and my correspondent has been informed that just a few lessons would enable him to make the grade. "Can it be done?" he inquires.

I regret to state that there have been instances in which a young school musician with little or no musical background has been prepared in a very short time to play tympani in a manner to astound a non-musical audience and to satisfy some bandleader who was willing to suffer for the cause of dear old Gooseberry High School. Yes, it can be done, but, unless the young man turns out to be that one-in-a-thousand exception whose natural ability enables him to do exactly what we in the profession think *can't be done*, I don't approve of such procedure. Neither does anyone else who takes his music and his tympani seriously. However, this is an honest question, which in turn deserves an honest answer.

The tympani are musical instruments in every sense of the word. They are among the oldest of the band and orchestral instruments and there is more to them than appears to the uninitiated. The professional tympanist must be an artist and we have, in our symphony orchestras and bands, men who have spent a lifetime of study and practice in order to be able to play these instruments as artists should. This is why, *teen ager*, I "regret to state" that you probably could be taught to go through the motions with comparatively scant preparation.

Here is a suggestion: Try the short method if you want to and later, if still interested, go to some fine teacher and take up the instruments seriously. By this method it is possible that you may eventually develop into a fine tympanist. Then, should someone come to you with the same question you have asked me, maybe you can be forgiven should you froth slightly at the mouth.

CHATTER

J. Burns Moore, dean of Connecticut rudimental drummers, recently flew to Waterloo, Ontario, to judge a drum corps contest. Judging a contest is nothing new to Burns; he has been doing this for years and, many times, he and I have judged together, but this one was different for they stationed him inside a tent where he could see nothing of what was going on—just hear. Both he and bugle judge Peter C. Allen were provided with a secretary and as soon as a score sheet was finished it was handed outside the tent to the checkers.

Burns' highlight of the affair seems to have been the view he had of Niagara Falls which, looking down from the high altitude of the plane, appeared to be about two feet wide. My own interest centers on the tent—I have heard of an occasional drum or bugle judge being in a *fog*, but never before one in a *tent*.

The term *rudimental drummer* covers only one phase of this gentleman's experience. It may be interesting to know that for years he played for dances and in orchestra pits of such theatres as the old Hyperion in New Haven. Going on seventy-nine years of age, he is still an active member of the celebrated Governor's Foot Guards Band of New Haven, and, for more years than I can remember, he has officiated as tympanist with the New Haven Symphony. Nevertheless, his first, last and true love is rudimental drumming in the style of our drumming ancestors.

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OFFICIAL PROCEEDINGS

(Continued from page thirty)

Treasurer Steeper suggests that instead of two sessions per day only one session be held beginning at 10:00 A. M. and continuing until 2:30 or 3:00 P. M.

On motion made and passed the Convention decides to reconvene on Tuesday, June 6th, at 10:00 A. M. and adjourn at 3:00 P. M., and that these hours prevail during the Convention.

In view of the fact that the Convention will probably adjourn a day earlier than usual it is on motion made and passed decided that nomination of officers and delegates to the Convention of the American Federation of Labor be held on Wednesday at 11:00 A. M. and that the election be held at the discretion of the President.

The following communications are read and ordered spread on the minutes of the session:

James C. Petrillo, President
American Federation of Musicians
The Coliseum, Houston, Texas

Cordial greetings to the Convention and my best wishes for very successful results.

HENRY A. FRIEDMAN.

James C. Petrillo, President
American Federation of Musicians
Rice Hotel Convention Hdqrs.
Houston, Texas

Regret exceedingly my inability to attend the Houston convention. Illness prevents it. Best wishes to all the officers and delegates. May this convention be the most constructive, most pleasant and most memorable one ever held by the American Federation of Musicians.

WILLIAM H. SEIBEL,
President, Local 379, A. F. of M.

James C. Petrillo, President
American Federation of Musicians
Convention Hall, Houston, Texas
Dear Jimmie:

Here's hoping your convention is the success you want it to be and that our association will be one of happiness and peace. Good luck.

GUS VAN, President,
American Guild Variety Artists.

James C. Petrillo, President
American Federation of Musicians
Dear Jimmie:

Best wishes for successful and constructive convention. Illness prevents me from being with you. Regards to all the officers, brother delegates and friends.

MARK SLATTERY,
Secretary, Local 196.

Leo Cluesmann, Secretary
American Federation of Musicians
Rice Hotel, Houston, Texas

Wallace Philley passed away last night. Funeral Tuesday P. M. Bartholomew Undertaking Parlor, Valparaiso. Please advise his friends among delegates.

MRS. FRANCES PHILLEY.

James C. Petrillo, President
American Federation of Musicians

I am happy to add my message of congratulations to the many on the occasion of the fifty-third convention of the American Federation of Musicians. Although the past year has been a most difficult one for your members and there is great challenge in the coming year, I know that under your leadership there will be continuing progress and success. My kindest personal regards to you and my best wishes to the members, the Executive Board and the assembled delegates.

Sincerely,

FRANKLIN D. ROOSEVELT, JR.

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

Please to send warm fraternal greetings to you, your Federation, and officers, particularly Murdoch and Kenin, whose visits to Europe have done much to create closer cooperation between musicians of the world. On behalf of British Musicians Union and International Federation of Musicians wish every success to your Convention and to your Federation's future activities.

HARDIE RATCLIFFE.

Announcements are made.

On motion made and passed it is decided that resolutions may be introduced up to one-half hour after adjournment on Tuesday.

On motion made and passed it is decided that the memorial service shall be held at 2:30 P. M. on Tuesday.

President Petrillo announces that John L. Sullivan, delegate from Local 440, New Britain, Conn., has been elected Mayor of that city. He introduces Mayor Sullivan, who addresses the Convention. He states he owes his election to the support of organized labor. He is applauded by the delegates.

The session adjourns at 4:40 P. M.

SECOND DAY

June 6, 1950.

President Petrillo calls the session to order at 10 A. M.

He introduces Mr. Henry Kaiser of the law firm of Van Arkel and Kaiser of Counsel for the American Federation of Musicians. Mr. Kaiser discusses the Taft-Hartley Law and refers to misleading interpretations of decisions found in newspapers.

He analyzes the trial examiner's report in the Akron, Ohio, case and reads part of the opinion. He also points out the adverse implications in the opinion. He states the changes in the personnel of the Supreme Court of the United States is having its unfavorable effect on its former liberal policies. He also points out how picketing is being

(Continued on page thirty-four)

INTERNATIONAL MUSICIAN

Fall Forecast--Symphony and Opera

Conductors New and Old

Charles Munch, who occupies the podium of the Boston Symphony Orchestra, has announced that, during his mid-season vacation, two of that orchestra's previous conductors are to take his place: Pierre Monteux who led the orchestra from 1919 to 1924 and Serge Koussevitzky who led it from 1925 to 1949.



George Hurst

Twenty-four-year-old conductor and composer, George Hurst, formerly assistant conductor of the Royal Conservatory Symphony Orchestra in Toronto, has been appointed conductor of the York Symphony Orchestra, of York, Pennsylvania. He will conduct his first concert there October 17th. Mr. Hurst continues as assistant conductor and lecturer at the Peabody Institute in Baltimore, Maryland.

Hermann Herz has been engaged as conductor of the Duluth Symphony Orchestra. Mr. Herz, who was born in Munich, has been conductor of orchestras in Switzerland and South Africa. During the summer of 1948 he was conductor for the opera department at the Berkshire Music Center.

The newly appointed conductor of the Baton Rouge Symphony is Richard Korn.

Musical Chairs

Howard Mitchell, conductor of the National Symphony Orchestra, Washington, D. C., has announced that his new concert master will be Werner Lywea (late of Radio City Music Hall), and his new assistant concert master Alexander George, formerly of the Warsaw Philharmonic. Other new first desk men will be Julien Balogh (oboe) and Arnold Bernhardt (bass). Robert Marcellus moves up from the second to the first clarinet section . . . Stanley Weiner has been engaged as the new concert master of the Indianapolis Symphony. New first clarinetist of the New Orleans Symphony will be Paul Schaller and its new oboist Marvin Berman . . . Larry Bernsohn will become assistant-first cellist of the Buffalo Philharmonic Orchestra this Fall . . . Beginning this Fall the Houston Symphony Orchestra will have Alfred Jakubowicz as a new member of its violin section.

Programs With a Difference

A program of the works of Ernest Bloch will be presented by the Chicago Symphony Orchestra on December 2nd, this as part of the Bloch Festival. The composer himself will be on the podium.

The schedule of the Cincinnati Symphony Orchestra includes a four-week review of the best music from the first quarter of the present century.

During the 1950-51 season of the New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos will present three works in concert form: Alban Berg's opera, "Wozzeck"; Ravel's opera, "L'Heure Espagnole" and Milhaud's music to "Les Chocefores."

Curtain Raisers

"Turandot" will open the season of the New York City Opera Company September 21st. "Die Meistersinger," "Faust," and "Aida" will also be on the boards. "Faust," reset and restaged, will be conducted by Jean Morel, and "Aida" by Laszlo Halasz who is the artistic director of the company. Fifteen operas will be presented during the eight-week season.

The New Orleans Opera will present "Lohengrin," "Faust," "Don Giovanni," "Rosenkavalier," "Madame Butterfly," "Boheme" and "Carmen," during its 1950-51 season. Surely a true and tried lineup. The company's general director is Walter Herbert.

Cloe Elmo will sing the title role in "Carmen" in the Philadelphia Civic Grand Opera Company's second season, and Herva Nelli, "Norma."

The Metropolitan Opera Company's season will open November 6th with Verdi's "Don Carlo." Salmaggi will open his Brooklyn season with the same opera, September 30th.

For Larger Audiences

The New York Philharmonic-Symphony Orchestra, conducted by Dimitri Mitropoulos, will appear at the Roxy Theatre in that city for two weeks beginning September 1st. Since the "Roxy"

is one of the largest moving picture houses in the whole United States, it is easy to see the orchestra will gain a new wide audience of potential concert goers. Conductor Mitropoulos, in discussing the move, said, "To me a conductor is a bit of a missionary. His aim is to spread the gospel of great music. At Carnegie Hall we play to old friends in whose lives music has always had an important part. At Roxy's I hope we will make new friends who will discover the joy and comfort of hearing fine music and who will enjoy the excitement of actually seeing a magnificent orchestra in action. And, at the same time, I am happy that the Roxy engagement will help fill the gap between the Stadium Concerts season and the regular Philharmonic subscription season at Carnegie Hall."



Paul Creston

The Worcester Music Festival, to be held in that Massachusetts town from October 23rd to 28th, will have at its disposal the Philadelphia Orchestra under Eugene Ormandy and Alexander Hilsberg, as well as that of the Festival Chorus conducted by Boris Goldovsky. A "first performance anywhere" which will mark the Festival is that of Paul Creston's Third Symphony, commissioned especially for the Festival. Mr. Creston, whose Second Symphony was presented at the Festival last year with great success, has been entirely self-taught in harmony, counterpoint and composition. He has been composing seriously since 1932 and has some forty-five works to his credit.

MUSIC IN ALBERTA, CANADA (Continued from page twenty-one)

Penley's Academy. Then there are Jac Friedenberg's, Harold Saklofsky's, Ted Duncan's and Don Robertson's bands. At the mountain resorts, such as Banff Spring Hotel and Chateau Lake Louise, there is a fourteen-week season for an eleven-piece dance band every summer. These Canadian Pacific Railway hotels, well known the world over, are about two hours auto trip west of Calgary.

Calgary might be said to represent the southern portion of Alberta, and Edmonton, the central. What then of the northern section, a region of great rivers, lakes and forests broken by broad tracts of open prairie where only a sprinkling of communities can claim the title of town? Of the Indians who roam this northern tract, some few have become expert horsemen and successful ranchers. But most have failed to adapt themselves to an agricultural existence. At the time of the European discovery the Indians of Canada numbered about 220,000 whereas today they are about half that number. Fatalistically one report reads, "They (the Indians) have declined considerably and their future is uncertain. Doubtless all tribes will eventually disappear." If this

does occur it will be a loss to Canada, musically. More than 3000 records of Indian songs have been obtained in Canada—and composers of European background find interesting the complex rhythms of their music, their scales conceived downward, and their progressions which seem to verge on quarter tones.

And now we begin to discern as on a sound track the music of this vast Province. From the Northland we hear snatches of the early settlers' folk songs mingling with the Indian's steady drumbeat. In the Edmonton area we hear festival music, music of bands, music of orchestras. Then, going southward, we come to the full-fledged Calgary Symphony Orchestra, and, less than a hundred miles to its west, in the heart of the Canadian Rockies, the sophisticated salon and dance music at the resort hotels.

Music in endless variety. One characteristic, however, remains constant. Nowhere in this Province does the art of sound go dead. Nowhere do voices or musical instruments cease to sing. Alberta, Canada, now as on the day of its incorporation as a Province, is eminently musical.

—Hope Stoddard.

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growing city. Naturally it does
everything in a large way. We
have in mind the *Overture*, the offi-
cial organ of Local 47. Each issue
seems to present a little finer tex-
ture. The *Overture* for July con-
tains forty-eight pages, printed on
the finest book paper, full of newsy
material, replete with up-to-date
illustrations. A lasting credit to
the publication. To see it is to
read and to admire.

We are having a cool summer and
band concerts are the order of the
day—or evening.

At this writing it looks as though
1950 will be remembered as the
year without a summer—except the
one which Houston so generously
provided.

The *Army and Navy Musician*
continues to bud and blossom quar-
terly under that faithful adminis-
tration of our long-time friend,
Lieut. A. R. Teta of New Haven,
Connecticut. Its recent appearance
displays thirty-six pages of excel-
lent reading matter. We know it
must be an ever-welcome visitor to
the constituency which it so ably
serves.

Age does not seem to wither or
custom stale the perennial enthusi-
asm of Ambridge, Pennsylvania,
bandmaster Dr. Duss, whose ninety
years rests so lightly upon him—
especially when the town band is
playing, and particularly when the
band is playing some of the spirited

tunes which bear the compositional
name of Duss.

For a while it looked a long time
until September.

Band concerts have been a fea-
ture of the summer season. They
have grown in popularity. Des
Moines was privileged to hear five
Sunday evening concerts by a band
of fifty-five musicians, in full uni-
form, playing on the west side lawn
of the Iowa State House to audi-
ences of twenty thousand people.
Programs were of high grade, and
business men and institutions were
liberal in their support. Band
music lovers are looking forward
to an exceptional season next year.
These concerts are community fea-
tures which are growing in popu-
larity throughout the country.

The firebrand of war is daily
widening in scope. Thus far it is
all "over there." But we are in an
inflammatory stage. Our fighting
men are donning their uniforms.
They have been compelled to travel
to the other side of the world. Some
of them have already paid the price
and will never return. We have
been so peaceful over here that war-
blood elsewhere started to boil and
precious American lives have paid
the highest price. When will civili-
zation usher in the dawn of uni-
versal peace?

Husking parties will soon be in
order—in case there is anything to
husk.

Official Proceedings*

(Continued from page thirty-two)

restricted in spite of the law which
permits it. He emphasizes that the
Taft-Hartley Law must be elimi-
nated in order to permit freedom of
operation by labor organizations.
His remarks are received with ap-
plause.

President Petrillo now introduces
Colonel Samuel R. Rosenbaum,
trustee of the Music Performance
Trust Fund. Colonel Rosenbaum
states he appreciates the confidence
that President Petrillo and the offi-
cers of the Federation have placed
in him. He says he could not carry
out his duties properly without the
whole-hearted cooperation of the
Federation. He refers to the com-
mercial use of mechanized music
and points out that a machine can-
not produce music but can only re-
produce. He states that the old
Recording and Transcription Fund
was honestly and efficiently admin-
istered and that he is endeavoring
to continue the Trust Fund in the
same manner.

The Fund is a great contribution

to the cause of good labor relations
and is a tribute to the vision and
statesmanship of President Petrillo.

He now calls attention to the new
television fund and states that he
will administer this fund in the
same manner as the other.

His remarks are received with
applause.

President Petrillo now introduces
Honorary President Joseph N.
Weber, who gives a resume of the
past history of the Federation. He
also touches on the disastrous effect
of the Taft-Hartley Law on musi-
cians. At the conclusion of his ad-
dress he is applauded.

There is a recess of fifteen min-
utes, after which the session con-
tinues.

The following communications are
read and spread on the minutes:

James C. Petrillo, President
American Federation of Musicians
Coliseum, Houston, Texas

The Reno Central Trades and
Labor Council wishes you and your
delegates assembled the most suc-
cessful Convention ever held. We

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extend our best wishes to the Reno delegates with you. You can get the big hat in Texas, but you will have to come to Reno to get the one-armed bandits.

Fraternally yours,
ANGUS E. CAUBLE,
 President.
LOUIS TALEY,
 Secretary.

James C. Petrillo, President
 American Federation of Musicians
 Coliseum, Houston, Texas

Wishing you, officers, members of Convention a happy and successful Convention. On advice from doctors I won't be able to attend. May God protect you and officers to carry on the good work.

VELMER MASON,
 Secretary, Local 286,
 A. F. of M.

James C. Petrillo and Delegates
 American Federation of Musicians
 Rice Hotel, Houston, Texas

Please accept our best good wishes for a successful Convention, which, I know, you will have. I regret my inability to attend your meeting, but know that when it is all over you will be pleased with its accomplishment.

ED. S. MOORE,
 President, Local 6.

(To be continued.)

CLOSING CHORD

C. P. (Buck) Thiemonge, who passed away August 25th in Birmingham, Alabama, was secretary-treasurer and business representative of Local 256 of that city for over thirty years. He also attended all of the national conventions from 1917 to 1949.

Brother Thiemonge served as commissioner of the Housing Authority for the Birmingham District from 1935 to 1940 and from 1940 to his death as manager of the Central City and Elyton Village housing projects.

He is survived by his widow, a daughter, four sisters and a brother, as well as a number of nieces and nephews.

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Belva White, Local 5, Detroit,
Mich.

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The regular Fall Conference of
the Wisconsin State Musicians'
Association will be held in Madison,
Wisconsin, on Sunday, October 1,
1950, at the Lorraine Hotel. Regis-
tration and banquet will also be
held at the same place.

To assure room accommodations
it is advisable to make reservations
early.

The usual session of the "Sun-
Dodgers" will be on Saturday, eve-
ning, September 30th, in the Lor-
raine Hotel.

Any Wisconsin locals not yet af-
filiated are to consider this as an
invitation to send a delegation to
this Conference. Roy E. Smith,
Secretary, Wisconsin State Musi-
cians, 1821 Loomis St., La Crosse,
Wis.

CONNECTICUT CONFERENCE

All locals constituting the Con-
necticut Conference of Musicians
are notified that the semi-annual
meeting will be held at the Hotel
Green, Main St., in Danbury, Con-
necticut, on Sunday, September 24,
1950, at 11:00 A. M.

Please send advance notice of
names and addresses of delegates
that will attend. Harry L. Benson,
Secretary-Treasurer, 423 Orange St.,
New Haven, Conn.

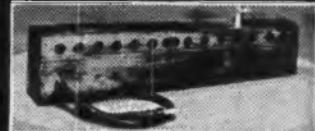
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WANTED—Symphonic musicians who have training for jobs in business or industry to combine with part-time symphony work. Needed—oboeist, bassoonist, horn player, cellist, strings. Send details of experience and references to: Mrs. P. H. Kolb, Secretary, Winston-Salem Symphony, Box 71, Salem Station, Winston-Salem, N. C.

WANTED—Violinists, violists and cellists to fill vacancies in string section of Fort Wayne Philharmonic Orchestra, Igor Buketoff, conductor. Management directs incoming musicians towards finding full-time year-round industrial, business or office employment. Orchestral work on part-time basis. Apply stating training and experience, both musical and non-musical to Mr. Roger Hall, % Fort Wayne Philharmonic Orchestra, 631 West Jefferson St., Fort Wayne, Ind.

WANTED—Symphony musicians for 12 week season. Write: Symphony Orchestra of Central Florida, P. O. Box 1607, Orlando, Fla.

WANTED—Accordianist for society Western combo. Must sing and have good knowledge of Western music. Male or female. Good appearance necessary. (T. V.) Joe Gallo, 1905 West 10th St., Brooklyn 23, N. Y. ES 3-5576.

WANTED—Female tenor saxophonist, doubling clarinet, must do vocals. Write Musician % Manis, Flaxmill Road, Huntington, Ind.

WANTED—Symphonic musicians, double-bass, tympani, viola, trumpet, who have some training for jobs and industry, for combination symphony and other employment. Seals Piano Co., 1721 Third Ave., Birmingham 3, Ala.

WANTED—The Erie Philharmonic Orchestra has openings for first oboe, first bassoon, tuba, and harp. Applicants should write to the Erie Philharmonic Society, Mr. Harold Kendrick, Manager, 320 G. Daniel Baldwin Building, Erie, Pa.

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BIRMIN
Ritter, C
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DOTHAN
Smith, M
MOBILE:
Cavalade
Al Wag
ducer
Moore, R
MONTGOM
Alcazar T
Shriners
Montgome
Perdue, F
PHENIX C
Ochsma
Perry
FAIDANES
Elder, G
Squadron
Miller
A
FLAGSTAF
Saguaro C
Employe
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Chi's Coc
Beverage
Keilly, J
Hosbor, J
Jones, Cal
Malouf, L
Newberry,
Owner,
Club
Sundown
Wayne's M
Willett, R
Zanzibar
PRESCOTT:
Green Fr
Coffe, J
TUCSON:
Griffin, M
Williams,
YUMA:
Buckner,
Club, El
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BETHWILL
Brown, B
ELDORADO:
Shriners, I
HOT SPRIN
Hammoa
Joe Jaco
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LITTLE RO
Bernett, O
Civic Lig
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BIRMINGHAM:
Ritter, Claude D.
Sellers, Stan
Umbock Amusement and Beverage Co., and R. E. (Bob) Umbock
DO THAN:
Smith, Mose
MOBILE:
Cavalade of Amusements, and Al Wagner, owner and producer
Moore, R. E., Jr.
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Alaskan Temple Patrol of the Shriners, Fred Waldo, Capt.
Montgomery, W. T.
Perdue, Frank
PHENIX CITY:
Cocoon Grove Nite Club,
Perry T. Hatcher, Owner

ALASKA

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

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FLAGSTAFF:
Saguaro Club, and R. M. Greer, Employer
PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Hosbor, 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
PRESCOTT:
Greca Frog Cafe, and Ralph Coffe, Proprietor
TUCSON:
Griffin, Manly
Williams, Marshall
YUMA:
Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

BLITHVILLE:
Brown, Rev. Thos. J.
ELDORADO:
Shrivers, Bob
HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Smith, Dewey
LITTLE ROCK:
Bennett, O. E.
Civic Light Opera Company,
Mrs. Rose Saxon Price, Producer
Stewart, J. H.
Weeks, S. C.

MGHEE:
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:
Rodgers, Edw. T.
BEVERLY HILLS:
Mestusis, Paris
BIG BEAR LAKE:
Cressman, Harry E.
CATALINA ISLAND:
Club Brazil, and Paul Mirabel,
Operator
COMPTON:
Vi-Lo Records
CULVER CITY:
Toddle House, and John J.
Toscano
DUNSMUIR:
Corral, and J. B. McGowan
EL CERRITO:
Johnson, Lloyd
FRESNO:
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Rich Art Records, Inc.
HOLLYWOOD:
Alison, David
Berg, Billy
Birwell Corp.
Bocage Room, Leonard
Vannerson
California Productions, and
Edw. Kovacs
Coiffure Guild, and Arthur E.
Teal and S. Tex Rosc.
Demptser, Ann
Finn, Jay, and Artists Personal
Mgt., Ltd.
Fishman, Edward I.
Gray, Lew and Magic
Record Co.
Kolb, Clarence
Morros, Boris
Patricia Stevens Models
Finishing School
Paterson, Trent
Robitschek, Kurt
Universal Light Opera Co. and
Ass'n.
Western Recording Co. and
Douglas Venable
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Club Moderne, and W. C.
Jarrett
Crystallite Music Co., Inc., and
C. W. Coleman
Jack Lanley's Cafe, and Jack
Lanley
Majestic Ballroom, and Owen
McDougall
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Silver Screen, Inc.
Club Congo, and Fred Col-
man and Esvan Mosby.
Cotton Club, and Stanley Amu-
sements, Inc., and Harold
Stanley
Dalton, Arthur
Edwards, James (of James
Edwards Productions), and
Jean Mathias, road manager
Halfont, 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 Alabam, Curtis Mosby
and M. E. Brandenburg
Preston, Joey

Royal Record Co.
Ryan, Ted
Tonkins, Irvin "Van"
Vannerson, Leonard
Vogel, Mr.
Williams, Gargik
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 Horn,
Operator
Moore, Harry
Morik, Roy
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Frontier Club and Robert Moran
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Rodgers, Edw. T.,
Palm Grove Ballroom
OXNARD:
Colonial House, and Wilbur P.
Davis, Manager
Hall, Donald H.
McMillan, Tom, Owner
Town House
Tom-Tom Cafe (Mo-Mac Corp.)
and Gene Gerson
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Desert Inn, and Earl Coffman,
Manager
PERRIS:
McCaw, E. E., Owner,
Horse Follics of 1946
PITTSBURG:
Argentina Club, and William
Lewis, Owner
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Cole, Joe
O'Connor, Grace
Leising, George
SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner
Pango 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 Ornaton
Deasy, J. B.
Fox, Eddie
Miller, Eddie S.
Patricia Stevens Models
Finishing School
Rogers & Chase Co.
Shelton, Earl
Earl Shelton Productions
Sherman & Shore Advertising
Agency
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Moore, Chairman
Waldo, Joseph
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Paz, Fred
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Briggs, Don
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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:
Cheary, Al and Lee
WATSONVILLE:
Ward, Jeff W.
YREKA:
Legg, Archie

COLORADO

DENVER:
Frontier Night Club, and Harry
Gordon and Clinton Ander-
son, Owners
JULESBURG:
Commans, Kenneth

CONNECTICUT

BRIDGEPORT:
Goldman, Marty
EAST HAMPTON:
Hotel Gerramangus
HARTFORD:
Dubinsky, Frank
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony
MOODUS:
Cabin Grill
NEW LONDON:
Andreoli, Harold and
Marino (Mike)
Bisconti, Anthony, Jr.
Johnson, Henry
Patton, Olin
Williams, Joseph
NIANTIC:
Crescent Beach Ballroom, and
Bud Russell & Bob McQuillan
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Samuel Johnson, Owner
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and Herbert Pearson
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WESTPORT:
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DELAWARE

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Gravel Hill Inn, and Preston
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Murphy, Prop.
Lamon, Ed.
WILMINGTON:
Allen, Sylvester
Kaye, Al

FLORIDA

CLEARWATER:
Bardon, Vance
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Normandy Restaurant, and
Fay Howe
CORAL GABLES:
Hirliman, George A., Hirliman
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Bethune, Albert
Estate of Charles Reese, Jr.
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IBPOE, and Garfield Richard-
son
FORT MYERS:
McCurtcheon, Pat
JACKSONVILLE:
Newberry, Earl, and Associated
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Jackson, Otis
KEY WEST:
Reagan, Margo
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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
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Amson, Jack, Terrace Restaurant
Caldwell, Max
Coral Reef Hotel
Edwards Hotel, and Julius
Nathan, Jack
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Island Club, and Sam Cohen,
Owner-Manager
Lesnick, Max
Macomber Club
Miller, Irving
Mocamba Restaurant, Jack Fred-
lander, Irving Miller, Max
Lesnick and Michael Rosen-
bergs, Employers
Straus, George
Weills, Charles

ORLANDO:
Club Cabana, and Elmer and
Jake Gunther, Owners
Club Surrocco, and Roy Baiden
Fryor, D. S.
Longwood Hotel, Maximilian
Shepard, Owner
PALM BEACH:
Leon & Eddie's Nite Club, Leon
& Eddie's, Inc., and John
Widmeyer, President, and Sid-
ney Orlin, Secretary
PANAMA CITY:
Daniels, Dr. E. R.
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Hodges, Earl, of Top Hat
Dance Club
Keeling, Alce (Alce known as
A. Scott), and National Or-
chestra Syndicate, and Ameri-
can Booking Co.
RIVIERA BEACH:
Rowe, Phil
Woodruff, Charlie
STARKE:
Camp Bleeding Rec. Center
Goldman, Henry
STUART:
Sutton, G. W.
TALLAHASSEE:
Gaines Patio, and Henry
Gaines, Owner
TAMPA:
Brown, Russ
Carousel Club, and Abe Burkow
and Norman Karn, Employers
Junior Women's Club
Pegram, Sandra
Williams, Herman
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Pines Hotel Corp., and
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Circus Corp.)
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Spencer, Perry
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J. W. Neely, Jr.
Minnick Attractions, Joe
Minnick
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Lee, W. C.
Swabe, Leslie
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WAYCROSS:
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Don French Lounge
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Reynolds, Bud
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ILLINOIS

BLOOMINGTON:
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El Patio Club, and Fred Sul-
livan and Bill Rodman
CALUMET CITY:
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CHAMPAIGN:
Robinson, Bessie
CHICAGO:
Adams, Delmore & Eugene
Brydon, Ray Marsh, of the Dan
Rice 3-Ring Circus
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Chicago Casino, and Harry
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Stoner, Harlan T.
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Taffan, Mathew,
"Temptations of 1941"
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Davis, C. M.
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Behl, Dan
KANKAKEE:
Havener, Mrs. Theresa, Prop.,
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Allsup and Jason Wilkas,
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Lanane, George
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Charles Sullivan, Mgr.
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Fox, Ben
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KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
FRAIT:
Clemens, C. J.
Wisby, L. W.
RUSSELL:
Russell Post 6240, VFW, Gus Zercher, Dance Manager
SALINA:
Kern, John
Rome, Al M.
TOPEKA:
Mid-West Sportsmen Assn.
WICHITA:
Nicholson, Elridge and Perkins Studio Club, and Art Holiday

KENTUCKY

BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Harper, A. C.
LOUISVILLE:
Gavin, Wesszer
King, Victor
OWENSBORO:
Cristil, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie,
Bookers' License 2611

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Prop., Club Plantation
Sears & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner; Jack Tyson, Manager
Weil, R. L.
BATON ROUGE:
Club Tropicana, and Camille Jobas
CROWLEY:
Young Men's Progressive Club and J. L. Buchanan, Employer
LAKE CHARLES:
Velain, Tony, Mgr., Palms Club
MONROE:
Keith, Jessie
Liberty Cafe and Nite Club, and Son Thompson
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Barker, Rand
Dag House, and Grace Martinez, Owner
Gilbert, Julie
Hiland, Chauncey A.
Latin Quarter Club, Carlo Quarataro, Prop.
The Hurricane and Percy Sewall
OPELOUSAS:
Cedre Lane Club, and Milt Delmas, Employer

SEBEVPORT:
Reves, Harry A.
Stewart, Willie
MAINE

BANFORD:
Legere, E. L.
MARYLAND

BALTIMORE:
Byrd, Olive J.
Cox, M. L., and Byrd, Olive J.
Epstein, Henry
Greber, Ben
Weiss, Harry

CHESEBROUGH BEACH:
Chesapeake Beach Park Ballroom, and Alfred Walters, Employer

CUMBERLAND:
Waingold, Louis
FENWICK:
Repich, Albert
FREDERICK:
Rev. H. B. Rittenhouse

HAGERSTOWN:
Bauer, Harry A.
OCEAN CITY:
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner (of Baltimore, Md.)

SALISBURY:
Twin Lantern,
Elmer B. Dashiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H.
Edgewater Beach

MASSACHUSETTS

BILLERICA:
One O One Club, Nick Ladosis, Proprietor
BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president
Bronshahn, James J.
Crawford House Theatrical Lounge
Grace, Max L.
McIlvaine, James H.
Mouzon, George
Pilgrim, Carl
Regency Corp., and Jos. R. Weisner
Resnick, Wm.
Sullivan, J. Arnold.
Bookers' License 150
Sunbrock, Larry, and His Rodeo Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating Committee

CAMBRIDGE:
Montgomery, A. Frank, Jr.
Salvato, Joseph
FITCHBURG:
Bolduc, Henry
HOLYOKE:
Levy, Bernard W.,
Holyoke Theatre

LOWELL:
Crowe, Francis X.
MONSON:
Canegallo, Leo
NEW BEDFORD:
Hine, Geo. H.
Roe, Manuel
The Derby, and Henry Correia, Operator
NEWTON:
Thiffault, Dorothy (Mimi Chevalier)
NORTH WETMOUTH:
Pearl, Morcy
SALEM:
Larkin Attractions, and George Larkin
WILMINGTON:
Blue Terrace Ballroom and Anthony Del Torto

MINNESOTA

ALEXANDRIA:
Crest Club, Frank Gasmer
BEMIDJI:
Foster, Floyd, Owner
Merry Miners' Tavern
DETROIT LAKES:
Johnson, Allan V.
GAYLORD:
Green, O. M.
LEFOR:
Lefor Tavern and Ballroom,
Art and John Zenker, Operators
MINNEAPOLIS:
Northwest Vaudeville Attractions, and C. A. McEvoy
Patricia Stevens Models
Finishing School
Richey, Victor
PIPESTONE:
Coopman, Marvin
Stolzmann, Mr.
RED WING:
Red Wing Grill, Robert A. Nybo, Operator
ST. PAUL:
Fox, S. M.
SLAYTON:
Iverson, E. E.
SPRINGFIELD:
Green, O. M.

MISSISSIPPI

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

MISSOURI

BOONEVILLE:
Williams, B. M.
CAPE GIRARDEAU:
Gilkison, Lorene
Moonglow Club
CHICAGO:
Hawes, H. H.
KANSAS CITY:
Babbitt, Wm. (Bill) H.
Canton, L. R.
Cox, Mrs. Evelyn
Esquire Productions, Kenneth Yates, Bobby Henshaw
Henshaw, Bobby
Patricia Stevens Models
Finishing School
Thudium, H. C., Asst. Mgr., Orpheum Theatre
LEBANON:
Kay, Frank

MICHIGAN

ANN ARBOR:
McLaughlin, Max
AY CITY:
Walther, Dr. Howard
BANNISTER:
ZCJ Hall, and M. J. Martinka
DETROIT:
Adler, Caesar, and Hoffman, Sem. Oper., Frontier Ranch
Amnor Record Company
Bel Aie (formerly Lee 'n' Edith's), and Al Wellman,
Ralph Wellman, Philip Plax,
Sam and Louis Bernstein, Owners
Bibb, Allen
Bologna, Sam, Imperial Club
Briggs, Edgar M.

MINNESOTA

ALEXANDRIA:
Crest Club, Frank Gasmer
BEMIDJI:
Foster, Floyd, Owner
Merry Miners' Tavern
DETROIT LAKES:
Johnson, Allan V.
GAYLORD:
Green, O. M.
LEFOR:
Lefor Tavern and Ballroom,
Art and John Zenker, Operators
MINNEAPOLIS:
Northwest Vaudeville Attractions, and C. A. McEvoy
Patricia Stevens Models
Finishing School
Richey, Victor
PIPESTONE:
Coopman, Marvin
Stolzmann, Mr.
RED WING:
Red Wing Grill, Robert A. Nybo, Operator
ST. PAUL:
Fox, S. M.
SLAYTON:
Iverson, E. E.
SPRINGFIELD:
Green, O. M.

MISSISSIPPI

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Briggs, Edgar M.

Daniel, James M.
Green, Goldman
Hoffman, Sam, Operator,
Fraser Ranch
Johnson, Ivory
Kosman, Hyman
Lata Quarter, and Matthew B.
Thomas
Papadimas, Babis
Patricia Stevens Models
Finishing School
Pyle, Howard D., and Savoy
Promotions
San Diego Club,
Nono Minando
Schreiber, Raymond, Owner and
Oper., Colonial Theatre

FERRDALE:
Club Plantation, and Doc Washington

GRAND RAPIDS:
Club Chez-Ami, Anthony Scalice, Prop.

LANSING:
Norris, Elmer, Jr.
Palomar Ballroom
Tholen, Garry

MIO:
Walker Hotel, and George Walker, Prop.

PONTIAC:
Bob's Picnic Park, and Robert Amos, Owner and Operator
Henry's Restaurant, and Charles Henry

SISTER LAKES:
Rendezvous Bowl and Gordon J. Miller, Owner
TRaverse CITY:
Lawson, Al

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NATCHEZ:
Colonial Club, and Ollie Koerber

MASON:
Mason County Fair Association, and Mildred Sanford, Employer
POPULAR BLUFFS:
Brown, Merle
ST. LOUIS:
Caruth, James, Oper., Club Rhumbogies, Cafe Society,
Brown Bomber Bar
D'Agostino, Sam
400 Club, and George Graff
Markham, Doyle, and
Tune Town Ballroom
Patricia Stevens Models
Finishing School
Sun Theatre and Sam Nieberg

MONTANA

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

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept., and Charles D. Davis
COLUMBUS:
Mout, Don
KEARNEY:
Field, H. E.
OMAHA:
Trocaadero Club, and Ray Banbury
PENDER:
Pender Post 55, American Legion, and John F. Kai, Dance Manager

NEVADA

ELY:
Folsom, Mrs. Ruby
LAS VEGAS:
Gordon, Ruth
Hollinger, Ruby
Schiller, Robert D.
Ray's Cafe
Schiller, Abe
Stoney, Milo E.
Warner, A. H.
LAKE TAHOE:
Tahoe Baltimore Hotel
LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
NEW HAMPSHIRE

CLAREMONT:
Roseland Ballroom, Larry Bonner
DOVER:
American Legion, Dover Post No. 8
FABYAN:
Zaks, James (also known as Zackers)
JACKSON:
Gray's Inn, Eddy Nelson, Employer, James Sheirr, Mgr.

NEW JERSEY

ABSECON:
Hart, Charles, President, and Eastern Mardi Gras, Inc.
ASHBURY 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
Goodman, Charles
Jones, J. Paul
Lockman, Harvey
Morocco Restaurant, Geo. Fassa and Geo. Danzler, Opers.
Ocean Playhouse, Steel Pier, and Robert Courtney (New York City)
BLOOMFIELD:
Thompson, Pult
CAMDEN:
Embury Ballroom, and Geo. E. Chips (Geo. DeGerolamo), Operator
Towers Ballroom, Pearson Lessy and Victor Potamkin, Mgrs.
CAPE MAY:
Anderson, Chas., Operator
CLIFTON:
Buchner, August E.
ELIZABETH:
511 Club, and Walter Masaryk, Owner

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
La Loma, Inc., and Margaret Ricardi, Employer
CLOVIS:
Denton, J. Earl, Owner,
Plaza Hotel
HOBBS:
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
ALDER CREEK:
Burke's Manor, and Harold A. Burke
AUSABLE CHASM:
Antler, Nat
Steuers, Eliot

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Antler, Nat
Steuers, Eliot

HOBOKEN:
Red Rose Inn, and Thos. Monto, Employer
LAKEWOOD:
Patt, Arthur, Mgr., Hotel Plaza
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Marcelino and Vincent
Rappaport, A., Owner,
The Blue Room
Wright, Wilbur
MONTCLAIR:
Cos-Hay Corporation and Montclair Theatre, Thos. Haynes, James Costello
MT. FREEDOM:
Hotel Ackerman, and Isadore Ackerman, Proprietor
NEWARK:
Beadle, Jeanette
Coleman, Melvin
Graham, Alfred
Hal, Emory
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokey McAllister
Mariano, Tom
Palm House, and Lew Zelner, Prop.
"Panda," Daniel Straver
Piccadilly Club, and Clarence Hays, Employer
Prestwood, William
Red Mirror, Nicholas Grande, Prop.
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
NEW BRUNSWICK:
Elkel, Jack
NORTH ARLINGTON:
Petruzzi, Andrew
PATERSON:
Gerard, Mickey
Hatub, Sam
Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino
Ventimiglia, Joseph
PERTH AMBOY:
The Imperial Lounge, Edward Weiner, Russell Epstein
PLAINFIELD:
McGowan, Daniel
SHREWSBURY:
Shadowbrook Inn, and Fred Thorgreen, Owner
SOMERS POINT:
Dean, Mrs. Jeannette
Leigh, Stockton
SUMMIT:
Ahrons, Mitchell
TRENTON:
Crossing Inn, and John Wyrick, Employer
Laramore, J. Dorey
Murphy's, and James Murphy
UNION CITY:
Head, John E., Owner, and Mr. Scott, Mgr., Back Stage Club
Kay Sweeney Club
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Gross, David
WEST NEW YORK:
B'nai B'rith Organization, and Sam Nate, Employer; Harry Boursstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and Rocco Pippo, Manager

BINGHAMTON:
Beutley, Bert
BONAVENTURE:
Class of 1941 of the St. Bonaventure College
BRONX:
Atmann, Martin
Club Delmar, and Charles Marcelino and Vincent Delostia, Employers
Metro Anglers Social Club, and Aaron Murray
Perry Records, and Sam Richman
Santoro, E. J.
Sinclair, Carlton (Carl Parker)
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and Mr. Ferdinand
Globe Promoters of Hucklebuck Revue, and Harry Dixon and Elmo Obeys
Graymont, A. C.
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club, and George Chandler
Morris, Philip
Ocean Croix Restaurant, and Albert Santaprio, Proprietor
Premice, Josephine
Puerto Rico Post No. 1105, Frank J. Reardon
Puma, James
Reade, Michael
Rosenberg, Paul
Rosenman, Gus, Hollywood Cafe
Russum, Tom
Steuers, Eliot
1024 Club, and Albert Friedland
Thompson, Ernest
Villa Antique, Mr. P. Antion, Prop.
BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
McKay, Louis
Nelson, Art
Nelson, Mrs. Mildred
Rush, Charles E.
EASTCHESTER:
Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props.
ELBRIDGE:
Ray's Bar-D and Raymond C. Demperio
FERRDALE:
Pollack Hotel, and Elias Pollack, Employer
Stern's Hotel, and Philip Sler, Owner
FLEISCHMANN:
Cat's Meow, and Mrs. Irene Churs, Prop.
FRANKFORT:
Blue Skies Cafe, and Frank Reik and Leany Tyler, Props.
GLEN SPEY:
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer.
GLENS FALLS:
Halfway House, Ralph Cortlich, Employer; Joel Newman, Owner
Sleight, Dgn
Tiffany, Harry, Mgr.,
Twin Tree Inn
GRAND ISLAND:
William, 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. Valentin, Proprietor
LOCH SHELDRAKE:
Hotel Shlesinger, David Shlesinger, Owner
Mardenfeld, Isadore, Jr., Estate of
MAHOPAC:
Willow Tree Restaurant, and S. A. Baader, Owner
MT. VERNON:
Rapkin, Harry, Prop.,
Wagon Wheel Tavern
NEW LEBANON:
Donlon, Eleanor
NEW YORK CITY:
Adler, Harry
Alexander, Wm. D., and Associated Producers of Negro Music

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Wagon Wheel

Amusement Corp. of America
Andra, John B.
(Indonesian Consul)
Armando Dancing School, and
Mr. Armando
Baldwin, C. Paul
Bentubi, M.
Booker, H. E., and All-Ameri-
can Entertainment Bureau
Broadway Hofbrau, Inc., and
Walter Kirsch, Owner
Broadway Swing Publications,
L. Frankel, Owner
Brulky, Jesse
Calman, Carl, and the Calman
Advertising Agency
Camera, Rocco
Campbell, Norman
Carstia, A.
Chanson, Inc., and Monte
Gardner and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Chianisari & Co.
Coffey, Jack
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)
Crochert, Mr.
Crossen, Ken, and Ken Crossen
Associates
Crown Records, Inc.
Currie, Robert W., formerly
held Booker's License 2995
Davison, Jules
Denton Boy
Diener & Dorskind, Inc.
DiMola, Enzo
Dubois-Friedman Production
Corp.
Edwards, Cliff
Evans & Lee
Fine Plays, Inc.
Fotoshop, Inc.
Fur Dressing & Dyeing
Salesmen's Union
Glyde Oil Products
Gray, Lew, and Magic
Record Co.
Grisman, Sam
Gross, Gerald, of United
Artists Management
Heminway, Phil
Hirلمان, George A., Hirلمان
Florida Productions, Inc.
Inaley, 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 Martiniere, and Monte
Gardner and Mr. Rodriguez
Leigh, Stockton
Leonard, John S.
Lyon, Allen
(also known as Arthur Lee)
Manhattan Recording Corp.,
and Walter H. Brown, Jr.
Manning, Samuel
Masconi, Charles
McCaffrey, Neill
McMahon, Jess
Metro Coat & Suit Co., and
Joe Lupia
Meyers, Johnny
Montello, R.
Moody, Philip, and Youth
Monument to the Future
Organization
Murray's
Nassau Symphony Orchestra,
Inc., and Bezi, J. Fiedler and
Clinton P. Sheehy
Neill, William
Newman, Nathan
New Roumania Cabara, Nat
Goldstein, Owner
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.,
Scott Chalfant, James Bliz-
zard and Henry Robinson,
Owners
Orpheus Record Co.
Parmentier, David
Pepper, Lee
Prince, Hughie
Rain Queen, Inc.
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner,
'Frisco Follies'
Rosen, Philip, Owner and
Oper., Penthouse Restaurant
Russell, Alfred
Schwartz, Mrs. Morris
Singer, John, former Booker's
License 3326

Southland Recording Co., and
Rose Santos
South Seas, Inc.,
Abner J. Rubien
Spotlite Club
Stein, Ben
Stein, Norman
Steve Murray's Mahogany Club
Strouse, Irving
Sunbrock, Larry, and His
Rodgo Show
Superior 25 Club, Inc.
Television Exposition Pro-
ductions, Inc., and Ed. A. Cornez
The Place, and Theodore
Costello, Manager
Thomson, Sava and Valenti, Inc.
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Wee & Leventhal, Inc.
Wildier Operating Co.
Wisotky, S.
Zaks (Zackers), James
NIAGARA FALLS:
Flory's Melody Bar, and Joe and
Nick Florio, Props.
Panets, Joseph
connected with Midway Park
NORWICH:
McLean, C. F.
ONEONTA:
Shepard, Maximilian, Owner,
New Windsor Hotel
PATCHOQUE:
Kays Swing Club, and Kay
Angeloro
ROCHESTER:
DiCristo, Josephine
Lloyd, George
Valenti, Sam
ROME:
Penguin Restaurant, and Al
Mark, Employer
Turf Restaurant, and Carmen
Acquino, Operator
SARATOGA SPRINGS:
Messrs. Stevens and Arthur L.
Clark
SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Club or Cow
Shed, and Magnus E. Ed-
wards, Manager
Silverman, Harry
SOUTH FALLSBURG:
Seldin, S. H., Oper.,
Grand View Hotel
SUFFERN:
Armitage, Walter, Pres.,
Country Theatre
SYRACUSE:
Andre's 700 Club, Charles
Simone
Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer
Feingold, Norman
Syracuse Musical Club
TANNERSVILLE:
Casa Blanca, and Basil
Germaho, Owner
TROY:
DeSina, Manuel
TUCKAHOE:
Birnbaum, Murray
Roden, Walter
UTICA:
Block, Jerry
Burke's Log Cabin, Nick
Burke, Owner
VALHALLA:
Twin Palms Restaurant,
John Masi, Prop.
WATERTOWN:
Duffy's Tavern, Terrence
Duffy
WATERVLIET:
Kille, Lyman
WHITE PLAINS:
Brod, Mario
Reis, Les Hechirli Corp.
WHITE SULPHUR SPRINGS:
Lesser, Joseph and Sarah.
YONKERS:
Babner, William

LONG ISLAND (New York)

BAYSIDE, LONG ISLAND:
Mirage Room, and Edw. S.
Friedland
BELMORE:
Babner, Wm. J.
FAR ROCKAWAY:
Town House Restaurant, and
Bernard Kurland, Proprietor
GLENDALE:
Warga, Paul S.
JAMAICA:
Dancer, Earl

NORTH CAROLINA

BEAUFORT:
Surf Club, and Chas. Markey

BURLINGTON:
Mayflower Dining Room, and
John Loy
CAROLINA BEACH:
Economides, Chris
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. P.
Kartson, Joe
Kemp, T. D., Jr., Southern
Attractions
DURHAM:
Gordon, Douglas
Royal Music Co.
FAYETTEVILLE:
The Town Pump, Inc.
GREENSBORO:
Fair Park Casino and
Irish Horan
Weingarten, E., Sporting
Events, Inc.
KINSTON:
Courie, E. F.
Parker, David
RALEIGH:
Charles T. Norwood Post,
American Legion
Supper Club, and E. J.
McCarthy, Owner
WALLACE:
Strawberry Festival, Inc.
WILLIAMSTON:
Grey, A. J.
WILSON:
McAnn, Roosevelt
McAnn, Sam
McEachon, Sam
WINSTON-SALEM:
Payne, Miss L.

NORTH DAKOTA

RUSO:
Otto's Westside Resort, and Oto
Schmidt, Strawberry Lake

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Millard, Jack, Mgr. and Lessee,
Merry-Go-Round
Pulman Cafe, George Subrin,
Owner and Manager
CANTON:
Holt, Jack
CINCINNATI:
Anderson, Albert,
Booker's License 2956
Bayless, H. W.
Black, Floyd
Carpenter, Richard
Charles, Mrs. Alberta
Ainhorn, Harry
Kolb, Matt
Lantz, Myer, (Blackie)
Lee, Eugene
Overton, Harold
Patricia Stevens Models
Finishing School
Reider, Sam
Smith, James R.
Wonder Bar, James McFatriage,
Owner
CLEVELAND:
Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th St.
Bender, Harvey
Blue Grass Club
Club Ron-day-Vee, and U. S.
Deering
Crystallone Records, Mannie
E. Koppelman
Dixon, Forrest
Euclid 59th Co.
Heller, Saul
Manuel Bros. Agency, Inc.,
Bookers' License 3568
Salanci, Frank J.
Seiro, Herman
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Tucker's Tavern, and A. J.
Tucker, Owner
Tustione, Velma
Walthera, Carl O.
Willis, Elroy
COLUMBUS:
Ashlin, Lane
Bell, Edward
Bellinger, C. Robert
Beta Nu Bldg. Assn., and Mrs.
Emerson Cheek, Pres.
Carter, Ingram
Charles Blocc Post No. 157,
American Legion
Columbus Turf Club, and
Ralph Stevenson
Malhotry, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post No. 567, and Captain
G. W. McDonald
Presutti's Villa, S. Presutti
Turf Club, and Ralph
Stevenson, Prop.

DAYTON:
Boucher, Roy D.
Taylor, Earl
DELAWARE:
Bellinger, C. Robert
EUCLID:
Rado, Gerald
ELYRIA:
Dance Theatre, Inc., and
A. W. Jewell, Pres.
FINDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl,
Opera., Paradise Club
GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson
PIQUA:
Lee Sedgewick, Operator
PORTSMOUTH:
Smith, Phil
PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner
SANDUSKY:
Mathews, S. D.
Salle, Henry
TOLEDO:
Durham, Henry (Hank)
Dutch Village,
A. J. Hand, Oper.
Huntley, Lucius
La Casa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Sec.
National Athletic Club, and Roy
Finn and Archie Miller
Nightingale, Homer
Tripedi, Jos. A., President,
Italian Opera Association
VIENNA:
Hull, Russ
WILMINGTON:
Hollywood Productions, and
Kroger Babb, Employer
YOUNGSTOWN:
Einhorn, Harry
Reider, Sam
Zill, Jimmy
ZANESVILLE:
Venner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman
ADDMORE:
George R. Anderson Post 65,
American Legion, and Floyd
Loughridge
MUSKOGEE:
Gutire, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee
ENID:
Oxford Hotel Ballroom, and
Gene Norris, Employer
OKLAHOMA CITY:
Southwestern Attractions, and
M. K. Boldman and Jack
Swiger
OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons
TULSA:
Gofery, Charles
Williams, Gargile (Jimmy)

OREGON

HERMISTON:
Rosenberg, Mrs. R. M.
PORTLAND:
Acme Club Lounge and A. W.
Denton, Manager
Yank Club of Oregon, Inc., and
R. C. Bartlett, President
SHELDON:
Agce, Melvin, and American
Legion Post No. 75

PENNSYLVANIA

ALTOONA:
Quinn, Otis
ALLENTOWN:
Astor Lounge, and Frank
Kush, Owner
BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director
BETHLEHEM:
Colonnade Club, and Frank
Pinter, Manager
BLAIRSVILLE:
Moore Club, and A. P. Sundry,
Employer
BRABURN:
Mazur, John
BRANDONVILLE:
McGovern, Terry
Vanderbilt Country Club, and
Terry McGovern, Employer
BRYN MAWR:
Poard, Mrs. H. J. M.

CHESTER:
Fisher, Samuel
Pyle, Wm.
Reindollar, Harry
CLARION:
Birocco, J. E.
Smith, Richard
Reading, Albert A.
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EASTON:
Green, Morris
Jacobson, Benjamin
EVERSON:
King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
Riverside Inn,
Samuel Ottenberg, Pres.
HARRISBURG:
Icker, Robert N.
P. T. K. Fraternity of John
Harris High School, and
Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.
JOHNSTOWN:
Boots and Saddle Club, and
Everett Allen
Central Cafe, Christ Costakos,
Owner and Manager
KINGSTON:
John, Robert
LANCASTER:
Samuels, John Parker
MARSHALLTOWN:
Willard, Weldon D.
MEADVILLE:
Noll, Carl
Power, Donald W.
MIDLAND:
Mason, Bill
NEW CASTLE:
Bondurant, Harry
OIL CITY:
Friendship League of America,
and A. L. Nelson
PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum's
Benjamin Fogelman, Prop.
Bilcore Hotel, and Wm. Clore,
Operator
Bryant, G. Hodges
Bubeck, Carl F.
Club Del Rio, and Ted
Weintraub
Davis Ballroom, and Russell
Davis
Dupree, Hiram K.
Dupree, Reese
812 Club, San Porter, Operator
Weintraub
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2620
McShain, John
Melody Records, Inc.
Philadelphia Gardens, Inc.
Philadelphia Lab. Co. and
Luis Colantunoo, Mgr.
Philadelphia Piano Orchestra
Raymond, Don G., of Creative
Entertainment Bureau, Book-
ers' License 3402
Roth, Otto
Stanley, Frank
PITTSBURGH:
Anania, Flores
Ficklin, Thomas
Matthews, Lee A., and New
Artist Service, Bookers' Li-
cense 2521
Mercur's Music Bar, and
Harry Fox
Oasis Club, and Joe
DeFrancisco, Owner
Reight, C. H.
Sala, Joseph M., Owner,
El Chico Cafe
POITSTOWN:
Schmoyer, Mrs. Irma
READING:
Nally, Bernard
SLATYNGTON:
Flick, Walter H.
STRAFFORD:
Poinsette, Walter
TANNERSVILLE:
Tofel, Adolph
UNIONTOWN:
Polish Radio Club, and
Jos. A. Zelasko,
Zelasko, Joe
UPPER DARBY:
Wallace, Jerry
WASHINGTON:
Athens, Peter, Manager,
Washington Cocktail Lounge
Lee, Edward
WEST NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton
WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Pinella, James
WORTHINGTON:
Cowell, J. R.

RHODE ISLAND

PROVIDENCE:
Allen, George
Belanger, Lucia
SOUTH CAROLINA
COLUMBIA:
Block C. Club, University of
South Carolina
GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr.,
The Pine
Jackson, Rufus
National Home Show
MOUTRIEVILLE:
Wurthmann, Geo. W., Jr.
ROCK HILLS:
Rolas, Kid
SPARTANBURG:
Holcome, H. C.

TENNESSEE

ASHEVILLE:
Jackson, Dr. B. B.
JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Grecal Enterprises (also known
as Dixie Recording Co.)
Henderson, John
NASHVILLE:
Brentwood Dinner Club, and
H. L. Wastman, Owner
Carothers, Harold
Chevez, Chick
Club Zanibar, and Billie and
Floyd Hayes
Coconut Lounge Club, and
Mrs. Pearl Hunter

TEXAS

AMARILLO:
Cox, Milton
AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter
BEAUMONT:
Bishop, E. W.
BOLING:
Fails, Isaac, Manager, Spotlight
Band Booking Cooperative
CORPUS CHRISTI:
Kirk, Edwin
DALLAS:
Carnahan, R. H.
Embassy Club, and Helma
Askew and Jas. L. Dixon, Sr.,
Co-owners
Lee, Don, and Linskie (Skippy
Lynn), Owners of Script &
Score Productions and Oper-
ators of "Sawdust and Swing-
time."
May, Oscar P. and Harry E.
Morgan, J. C.
Patricia Stevens Models
Finishing School
EL PASO:
Rivers, Bowden
Williams, Bill
PORT WORTH:
Carnahan, Robert
Coo Coo Club
Famous Door and Joe Earl,
Operator
Florence, F. A., Jr.
Parke Lounge, Chic Snyder
Smith, J. F.
Stripling, Howard
GALVESTON:
Evans, Bob
GRAND PRAIRIE:
Club Bagdad, and H. P.
Bridges and Marian Teague,
Operators
HENDERSON:
Wright, Robert
HOUSTON:
Jeton, Oscar
McMullen, E. L.
Revis, Bouldin
World Amusements, Inc.,
Thomas A. Wood, Pres.
KILOGEE:
Club Plantation
Mathews, Edna
LEVELLAND:
Collins, Dee
LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holiman,
Employer
Ryan, A. L.
PALESTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles

PARTS:
Non-Da-Voo, and Frederick J. Merik, Employer

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

SAN ANTONIO:
Forrest, Thomas
Leahy, J. W. "Lew"
Obledo, F. J.
Rockin' M. Dude Ranch Club, and J. W. (Lee) Leahy

TYLER:
Gillman, Max
Tyler Entertainment Co.

VALACAO:
Falls, Isaac A., Manager, Spotlight Band Booking & Orchestra Management Co.

WACO:
Ranchhouse (formerly Peacock Club), E. C. Cramer, R. E. Cass, L. E. Oliver

WICHITA FALLS:
Dibbles, C.
Whalley, Mike

VERMONT

BURLINGTON:
Thomas, Ray

RUTLAND:
Brook Hotel, and Mrs. Estelle Duffie, Employer

VIRGINIA

ALEXANDRIA:
Dove, Julian M., Capitol Amusement Attractions

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

HAMPTON:
Blanc, Paul
Maasey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Club Martinique, M. R. Hutchen, mgr.

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

NORFOLK:
Big Track Diner, Percy Simon, Prop.
Meyer, Morris
Rohanna, George
Winfree, Leonard

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

ROANOKE:
Harris, Stanley

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
White, William A.

WASHINGTON

SEATTLE:
Circus Club, Frank Ackerman

TACOMA:
Dittbender, Charles
King, Jan

WEST VIRGINIA

BLUFFFIELD:
Brooks, Lawson
Thompson, Charles G.

CHARLESTON:
Club Congo, Paul Daky, Owner
Corey, LaBae
El Patio Boat Club, and Chas. Powell, Operator

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MORGANTOWN:
Nicer, Leonard

WHEELING:
Mardi Gras

WISCONSIN

BEAR CREEK:
Schwacker, Leroy

BOWLER:
Reinke, Mr. and Mrs.

EAGLE RIVER:
Denoyer, A. J.

GREEN BAY:
Franklin, Allica
Galst, Erwin
Pessley, Chas. W.

GREENVILLE:
Reed, Jimmie

HAYWARD:
The Chicago Inn, and Louis O. R runner, Owner and Operator

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

MURLEY:
Club Francis, and James Francis

KESHENA:
American Legion Auxiliary
Long, Matilda

LA CROSSE:
Tooke, Thomas, and Little Dandy Taverna

MILWAUKEE:
Continental Theatre Bar
Capps, Arthur, Jr.
Gentile, Nick
Manianni, Vince
Mitchell, Ray, and Ray Mitchell, Inc.

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

BACINE:
Miller, Jerry

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

SIEBOGAN:
Sicilia, N.

STURGEON BAY:
Larshid, Mrs. Geo., Prop.,
Carman Hotel

TOMAH:
VFW

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

WISCONSIN RAPIDS:
Brown Derby, and Lawrence Huber, Owner

WYOMING

CASPER:
LaVeda Club, and Lester Quayle,
Part Owner

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

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

ALASKA

ANCHORAGE:
Caper, Keith

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Archer, Pat
Brown Derby
Cabana Club and Jack Staples
China Clipper, Sam Wong,
Owner
Clare's Musical Bar, and Jean
Clare
Club Bengasi, and Ralph
Feldman
Club Ellington (D. E. Corp.),
and Herb Sachs, President
D. E. Corporation and
Herbert Sachs
5 O'Clock Club and Jack
Staples, Owner
Fratzone, 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
Kirsch, Fred
Mann, Paul, Owner
Club Bengazi
Mansfield, Emanuel
McDonald, Earl H.
Moore, Frank, Owner,
Star Dust Inn
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. H.
Romany Room, and Mr. Wein-
traub, Operator, and Wm.
Biron, Mgr.
Rosa, Thomas N.
Roumanian Inn
Smith, J. A.
Topside Club, Martin Rubia,
Owner
Trans Lux Hour Glass,
E. S. Furedy, Mgr.
Walters, Alfred

HAWAII

HONOLULU:
Alba Ah Sam, and Woodland
Club
Campbell, Kamohila, Owner &
Operator, Pacific Recording
Studio
Kennison, Mrs. Ruth, Owner,
Pango Pango Night Club
The Woodland, Alexander
Asam, Proprietor
Thomas Puui Lake

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

CUBA

HAVANA:
Sans Souci, M. Triay

CANADA

ALBERTA

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

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
Don Wilson Studios, and Don
Wilson
Gaylord Enterprises, and
L. Carrigan, Manager
H. Singer & Co. Enterprises,
and H. Singer

ONTARIO

CHATHAM:
Taylor, Dan

GRAYNHURST:
Webb, James, and Summer
Gardens

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

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

HASTINGS:
Rasmussen, George, and
Riverside Pavilion

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

MUSSELMAN'S LAKE:
(South Shore)
Glendale Pavilion, Ted
Bingham

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

PORT ARTHUR:
Curtin, M.

TORONTO:
Ambassador and Monogram
Records, Messrs. Darwyn and
Solokoff
Ambassador Music Co., and
Charles Darwyn
Langford, Karl
Leslie, George
Local Union 1452, CIO Steel
Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM
Rosticceria Tavern
Webman, Katherine

QUEBEC

DORCHESTERVILLE:
Grenik, Marshall

MONTREAL:
Association des Concerts Classi-
ques, and Mrs. Edw. Blouin
and Antoine Dufour
Auger, Henry
Beriau, Maurice, and La
Societe Artistique
Danis, Claude
Daoust, Hubert
Daoust, Raymond
DeSautels, C. B.
Diery, John
Emercy, Marcel
Emond, Roger
Lussier, Pierre
Soukres, Irving
Sunbrock, Larry

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

ST. GABRIEL DE BRANDON:
Manoir St. Gabriel, and Paul
Arbous, Owner

QUEBEC:
Soukres, Irving

VERDUN:
Senecal, Lev

MISCELLANEOUS

Alberts, Joe
Albean Circus, F. D. Freeland
Andros, George D.
Angel, Alfred
Arnhne, John
Anwood, Ross
Aulger, J. H.,
-Aulger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bigley, Mat. O.
Bologhino, Dominick
Bosecrman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Club,"
Brugler, Harold
Brydon, Ray Marsh, of the
Dan Rice 3-Ring Circus
Buffalo Ranch Wild West Circus,
Art Mix, R. C. (Bob) Grooms,
Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Leo
Conway, Stewart
Corraish, D. H.
DeShon, Mr.
Deviler, Donald
DiCarlo, Ray
Eckhart, Robert
Farrance, B. F.
Fechan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
Fitzake, Daniel
Follies Jay Parade
Forrest, Thomas
Fox, Jess
Freeman, Jack, Mgr.
Freich, Joe
Friendship League of America
Garnet, C. M.
George, Wally
Gibbs, Charles
Gould, Hal
Grego, Pete
Gutire, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus
Horan, Irish
Horn, O. B.
International Magicians, Produc-
ers of "Magic in the Air"
James, Huga
Johnson, Sandy
Johnston, Clifford
Kay, Bert
Kelton, Wallace
Kessler, Sam

Keyes, Ray
Kimball, Dude (or Romalac)
Kirk, Edwin
Kosman, Hyman
Lang, Arthur
Larson, Norman J.
Levenson, Charles
Levin, Harry
Magee, Floyd
Mann, Paul
Matthews, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Horse Follies of 1946
McGowan, Everett
McHunt, Arthur
Meeks, D. C.
Merry Widow Company, and
Eugene Haskell, Raymond
E. Mauro, Ralph Isaacson,
Managers.
Miller, George E., Jr., former
Bookers' License 1129
Miquelon, V.
Moshier, Woody (Paul Woody)
Nelson, A. L.
New York Ice Fantasy Co., Scott
Chalfant, James Blizzard and
Henry Robinson, Owners
Olsen, Buddy
Osborn, Theo.
Ouellette, Louis
Patterson, Chas.
Paul Bacon Sports Enterprises,
Inc., and Paul Bacon
Pein, 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 Midgrets
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marra)
Sunbrock, Larry, and His Rodeo
Show
Tabar, Jacob W.
Tafan, Mathew
Taylor, R. J.
Temptations of 1941
Thomas, Mac
Travers Albert A.

Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Wells, Charles
White, George
Williams, Gargile
Williams, Frederick
Wilson, Ray
Woody, Paul (Woody Moshier)

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 Oper.

MASSACHUSETTS

BOSTON:
E. M. Loew's Theatres

HOLYOKE:
Holyoke Theatre, B. W. Levy

MICHIGAN

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

GRAND RAPIDS:
Powers Theatre

MISSOURI

KANSAS CITY:
Main Street Theatre

NEW YORK

GLENS FALLS:
Empire Theatre, and Don
Sleigh

NEW JERSEY

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

OHIO

CLEVELAND:
Metropolitan Theatre
Emanuel Strutz, Oper.

VIRGINIA

BUENA VISTA:
Rockbridge Theatre

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

American Legion Band, Post 217,
Sretator, Ill.
Beloit Recreation Band, and Don
Cuthbert, Beloit, Wis.
Rehrad, Duffy Band, Leigh, Neb.
Botany Mills Band, Passaic, N. J.
Columbus Military Band, Jersey
City, N. J.
Sid Earl Orchestra, Boscobel, Wis.
Florence Rangers Band, Gardner,
Mass.
Ken Gorman Band, Soldier's
Grove, Wis.
Heywood-Wakefield Band, Gard-
ner, Mass.
Jersey City Military Band and Elia
Cirreillo, Director
Letter Carriers Band, Salt Lake
City, Utah.
V. F. W. Ravenna Band, Ravenna,
N. Y.
Washington Band, Annville, Pa.

ORCHESTRAS

Baer, Stephen S., Orchestra,
Reading, Pa.
Bass, Al., Orchestra, Oklahoma
City, Okla.
Bianchi, Al., Orchestra,
Oak Ridge, N. J.
Boley, Don, Orchestra, Topeka,
Kansas
Bowen, Virgil & His Orth., White
Hall, Ill.
Bush, Jack, Orch., Cuba City,
Wis.
Cappi, Roy, Orchestra,
Sacramento, Calif.
Carey, Harold, Combo., Wichita,
Kansas

Cargyle, Lee and His Orchestra,
Mobile, Ala.
Carson's Orchestra, Galesburg, Ill.
Coleman, Joe, and His Orch.,
Galveston, Texas
Downs, Red, Orchestra,
Topeka, Kansas
Ellis, Harry B., Orchestra, Okla-
homa City, Okla.
Fox River Valley Boys Orch.,
Pardeeville, Wis.
Glen, Coke and His Orchestra,
Butler, Pa.
Hughes Jimmy and His Orchestra,
Oklahoma City, Okla.
Jones, Stevie, and his Orchestra,
Catskill, N. Y.
Killer, Earl and His Orchestra,
Kingston, N. Y.
King, Eddie, Orchestra, Wichita,
Kansas
Kryl, Bohumir, and his Symphony
Orchestra
Lake, Danny, Orch., Pierpont,
Ohio

Ranch Boys, Wichita, Kansas
Russell, Russ Trio (Salvatore
Coriale, leader, Frank Ficarra,
Angelo Ficarro)
Samczyk, Casimir, Orchestra,
Chicago, Ill.
Scharf, Roger and His Orchestra,
Utica, N. Y.
Smith, Chuck, Orchestra, North
Lima, Ohio
Starrt, Lou and His Orchestra,
Easton, Md.
Triefenbach Bros. Orch., Marisan,
Ill.
Van Brundt, Stanley, Orchestra,
Oak Ridge, N. J.
Weitz Orchestra, Durand, Wis.
Weitz Orchestra, Kitchener,
Ontario, Canada
Young, Buddy, Orchestra,
Danville, N. J.

PARKS, BEACHES, GARDENS

ILLINOIS

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

WEST VIRGINIA

PARKERSBURG:
Nemesis Shrine Park

WISCONSIN

KENOSHAI:
Fox River Gardens, and Emil
Makos, Proprietor

INTERNATIONAL MUSICIAN

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

This List is alphabetically arranged in States, Canada and Miscellaneous

EVANSVILLE:
Show Bar, and Homer Ashworth, Operator

IOWA

BOONE:
Mincer's Hall
CEDAR FALLS:
Armory Ballroom
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

KENTUCKY

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

LOUISIANA

NEW ORLEANS:
Club Rocket, and Tuddy Mancuso, Prop., and Melvin Cade 418 Bar & Lounge, and Al Brenahan, Proprietor
Forte, Frank
Happy Landing Club

MARYLAND

BALTIMORE:
Ambassador Night Club
Knowles, Nolan F. (Aetna Music Corp.)
HAGERSTOWN:
Auldubon Club, M. I. Patterson, Manager
Hanes, Reynolds S., Manager, Airport Inn
Rabasco, C. A., and Baldwin Cafe

MASSACHUSETTS

LYNN:
Pickfair Cafe, and Rinaldo Cheverini, Proprietor
METHUEN:
Central Cafe, and Messrs. Yanakonis, Driscoll & Gagnon, Owners and Managers
NEW BEDFORD:
The Polka, and Louis Garston, Owner
SPENCER:
Spencer Fair, and Bernard Reardon
WEST WARREN:
Quabog Hotel and Viola Dudek, Operator
WEST YARMOUTH:
Silver Sea Horse, and Joe Gobin, Operator
WORCESTER:
Gedyma, Walter

MICHIGAN

HOUGHTON LAKE:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace
INTERLOCHEN:
National Music Camp
MARQUETTE:
Johnston, Martin M.
PORT HURON:
Alibi Club, and Robert L. (Doc) Wilson, Prop.
Lakeport Dance Hall

MINNESOTA

DEER RIVER:
Hi-Hat Club
FOREST LAKE:
Melody Ballroom, and Donald Wirth, Operator
MINNEAPOLIS:
Twin City Amusement Co., and Frank W. Patterson
PERHAM:
Paul's Tavern
ST. CLOUD:
Blue Blazer Bar, and Leo "Hap" Kastner, Owner
ST. PAUL:
Burk, Jay
Twin City Amusement Co., and Frank W. Paterson

INDIANA

ANDERSON:
Bomany Grill

MISSISSIPPI

MERIDIAN:
Starlite Inn

MISSOURI

KANSAS CITY:
El Capitan Tavern, and Marvin King, Owner
Gay Fad Club, and Johnny Young, owner and prop.

ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Golder, Clarence, and Civic Center Theatre
HAVRE:
Tigny, Emil Don, and Havre Theatre

NEBRASKA

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

NEVADA

ELY:
Little Casino Bar, and Frank Pace

NEW JERSEY

ATLANTIC CITY:
Mossman Cafe
Surf Bar
Terminal Bar

CAMDEN:
St. Lucius Choir of St. Joseph's Parish

CLIFTON:
Boeckmann, Jacob

ELIZABETH:
Polish Falcons of America, No. 126

IRVINGTON:
Newark Singing Society, and Mr. Brien

JERSEY CITY:
Band Box Agency, Vince Giacinto, Director

LINDEN:
Polish National Home, and Jacob Dragon, President

LODI:
Peter J's

MANTALOKING:
Ocean Heights Inn, and Captain Neri, Prop.

MT. FREEDOM:
Klode's Hotel

NETCONG:
Kiernan's Restaurant, and Frank Kiernan, Proprietor

NEWARK:
Mayfair Tavern
Newark Opera House, and A. C. Cerrigone, Mgr.

NORTH HALEDON:
Willow Brook Lodge

PASSAIC:
Blue Room, and Mr. Jaffe

NEW YORK

BRONX:
Revolving Bar, and Mr. Alexander, Prop.

BROOKLYN:
Frohman, Louis

BUFFALO:
Hall, Art
Jesse Clipper Post No. 430, American Legion

WELLS, JACK
Williams, Buddy
Williams, Onian

CANANDAIGUA:
Moose Club
CERES:
Coliseum

COLLEGE POINT:
Muehler's Hall

ELMIRA:
Hollywood Restaurant

HARRISVILLE:
Lake Bonaparte Hotel, and Virgil Cheeseman, Prop.

ITHACA:
Clinton Hotel

KINGSTON:
Ulster County Volunteer Firemen's Assoc.

MECHANICVILLE:
Cole, Harold
MORAWK:
Hurdic, Leslie, and Vineyards Dance Hall

NEW YORK CITY:
Disc Company of America (Arch Recordings)
Embassy Club, and Martin Natile, Vice-Pres., East 57th St. Amusement Corp.
Manor Record Co., and Irving N. Berman

PERRY, LOUIS
Richman, Wm. L.
Tracmer's Restaurant
Willis, Stanley

NORFOLK:
Joe's Bar and Grill, and Joseph Briggs, Proprietor

OLEAN:
Rollerland Rink

PALMYRA:
Moose Club
Palmyra Inn

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

SCHENECTADY:
Polish Community Home (PNA Hall)

SYRACUSE:
Club Royle

UTICA:
Ventura's Restaurant, and Rufus Ventura

NORTH CAROLINA

ASHEVILLE:
Proper, Fitzhough Lee

KINGSTON:
Parker, David

RALEIGH:
Sigma Chi Fraternity

WILMINGTON:
Village Barn, and K. A. Licht, Owner

OHIO

CONNEAUT:
MacDowell Music Club

FOSTORIA:
Fostoria Sportsmen Club

IRONTON:
American Legion Post 59, and Mack Lilly, Commander
Club Riviera
Colonial Inn, and Dustin E. Cora

KENTON:
Weaver Hotel

LIMA:
Billger, Lucille
Richland Recreation Center

RUSSEL'S POINT:
Indian Lake Roller Rink, and Harry Lawrence, Owner

WARREN:
Knevezich, Andy, and Andy's Inn

OKLAHOMA

OKLAHOMA CITY:
Orwig, William, Booking Agent
Palladium Ballroom, and Irvia Parker

VINITA:
Rodeo Association

PENNSYLVANIA

BEAVER FALLS:
White Township Inn

CENTER:
Slovenian Club

DUNMORE:
Arcadia Bar & Grill, and Wm. Sabatelle, Prop.
Charlie's Cafe,
Charlie DeMarco, Prop.

EYNON:
Rogers Hall, and Stanley Rogers, Proprietor

FALLSTON:
Brady's Run Hotel

FORD CITY:
Gables, The

FREEDOM:
Sully's Inn

GREENTOWN:
White Beauty View Inn, and Naldo Guicini, Proprietor,
Lake Wallenpaupack

KITTANNING:
Simpson's Cafe
Proprietor

NEW BRIGHTON:
Brady's Run Hotel
Broadway Tavern

NORTH VANDEGRIFT:
Glass Lounge
PHILADELPHIA:
Associated Polish Home
Davis Ballroom, and Russell Davis
Dupree, Miram
Little Rathskeller Cafe, and Label Spiegel
Morgan, R. Duke
Roseland Cafe, and A. Sellers

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

ROULETTE:
Brewer, Edgar, Roulette House

WAYNESBORO:
Fraternal Order of Eagles

RHODE ISLAND

WINDSOCKET:
Jacob, Valmore

SOUTH CAROLINA

CHARLESTON:
Eisenmann, James F. (Bunk)

POLLY BEACH:
Fully Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights Templar

NASHVILLE:
War Memorial Auditorium

TEXAS

GALVESTON:
Sons of Herman and Gulf
Oleander Lodge Club

PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
Zaragoza Amusement Co., Inc., and Alameda, National, Maya, Guadalupe and Zaragoza Theatres

VIRGINIA

BRISTOL:
Knights Templar

NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club

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

ROANOKE:
Kriech, Adolph

WASHINGTON

SEATTLE:
Tuxedo Club, and C. Battee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson and Louie Risk, Oper.

KEYSTONE:
Calloway, Franklin

FAIRMONT:
Adda Davis, Howard Weekly, Gay Spot
Amvets, Post No. 1

PARKERSBURG:
Masonic Temple Ballroom
Silver Grille, R. D. Hilcy, Owner

TERRA ALTA:
Moose Club

WISCONSIN

COTTAGE GROVE:
Cottage Grove Town Hall, and John Galvin, Operator

CUSTER:
People's Tavern and Dance Hall, and Mrs. Truda

EAU CLAIRE:
Conley's Nite Club

KAUKAUNA:
Elsa Hall
Moose Hall
V F W

KENOSHA:
Julius Blosdorf Tavern
Petrifying Springs Club House
Powers Lake Pavilion, and Casimir Pec, Owner

MADISON:
Twin Gables, and Bob Bldgood, Proprietor

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

BEWEY:
High School
Town Hall

TREYOR:
Stork Club, and Mr. Aide

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

**DISTRICT OF
COLUMBIA**

WASHINGTON:
Benny's Tavern, and Benny Mendelson
Star Dust Club,
Frank Moore, Prop.
Wells, Jack

TERRITORY HAWAII

HONOLULU:
49th State Recording Co.
Lindoli and Anthony Ferro

**CANADA
MANITOBA**

WINNIPEG:
Roseland Dance Gardens, and John P. McGee, Manager

ONTARIO

CUMBERLAND:
Maple Leaf Hall

HAMILTON:
Hamilton Arena,
Percy Thompson, Mgr.

HAWKESBURY:
Century Inn, and Mr. Deschambault, Manager
Triangle, and J. & E. Assaly, Props.

KINGSVILLE:
Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barre

PETERBOROUGH:
Brookside Pavilion, and Earl Tully, Owner and Operator

PORT STANLEY:
Melody Ranch Dance Floor

TORONTO:
Echo Recording Co., and Clement Hambourg

QUEBEC

AYLMER:
Lakeshore Inn

MONTREAL:
Harry Feldman
Village Bar, and O. Gaucher, L. Gagnon and Paul Fournier

QUEBEC:
Canadian and American Book- ing Agency
L'Auberge Des Quatre Chemins, and Adrien Asselin, Prop.

VAL MORIN:
Val Morin Lodge

MISCELLANEOUS

SEATTLE:
Marvin, Eddie
Wells, Jack

THEATRES AND
PICTURE HOUSES

LOUISIANA

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
State Theatre

MASSACHUSETTS

FALL RIVER:
Durfce Theatre

MICHIGAN

DETROIT:
Shubert Lafayette Theatre

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clarence Golder

HAVRE:
Havre Theatre, and Emil Don Tigny

NEW JERSEY

MONTCLAIR:
Montclair Theatre

MORRISTOWN:
Palace Theatre
Jersey Theatre
Park Theatre
Community Theatre

TRENTON:
Capitol Theatre
RKO Broad Theatre

NEW YORK

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