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MARCH, 1957

# INTERNATIONAL MUSICIAN



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS  
OF THE UNITED STATES AND CANADA



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# INTERNATIONAL • MUSICIAN •

— OFFICIAL JOURNAL OF THE —  
AMERICAN FEDERATION OF MUSICIANS

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## INTERNATIONAL OFFICERS

... OF THE ...

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## ILLINOIS CONFERENCE

The Illinois Conference of Musicians will meet at Peoria, Illinois, on Sunday, April 20th, 1947, in the 20th Semi-Annual Conference. All Illinois locals are invited to attend.

## Official Business COMPILED TO DATE

### CONDITIONAL TRANSFER ISSUED

445—Robert T. Mann.

### FORBIDDEN TERRITORY

Necho-Allen Hotel, Pottsville, Pa., is declared to be Forbidden Territory to all but members of Local 515, Pottsville, Pa.

### WANTED TO LOCATE

Paris Mestuzis, formerly of 9514 Wilshire Blvd., Hollywood, Calif., Box 5054, Chicago, Ill.; 222-C, South Rexford Drive, Beverly Hills, Calif. Notify Secretary Leo Cluesmann, 39 Division St., Newark 2, N. J.

### DEFAULTERS

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

Weeks, S. C., Little Rock, Ark., \$750.00.

Morros, Boris, Hollywood, Calif., no amount given.

Tonkins, Irvan "Van", Los Angeles, Calif., \$3,156.09.

Club Savoy and Eddie Fox, owner, San Francisco, Calif., \$387.50.

Waldo, Joseph, San Francisco, Calif., no amount given.

Park Inn and Vance Bardon, Clearwater, Fla., \$940.00.

Thompson, Lawrence A., Jr., and Chatham Amusement Co., Inc., Savannah, Ga., \$273.70.

Rutledge, R. M., Peoria, Ill., \$1,600.00.

D'Agostino, Sam, St. Louis, Mo., \$2,050.00.

El Morocco Club, Omaha, Neb., \$66.00.

Gordon, Ruth, Las Vegas, Nev., \$97.50.

Bond, Jack, Ithaca, N. Y., \$242.00.

Alexander, Wm. D., and Associated Producers of Negro Music, New York, \$5,961.04.

Crossen, Ken, and Ken Crossen Associates, New York, \$120.00.

Economides, Chris, Carolina Beach, N. C. \$554.65.

McDade, Phil, Columbus, Ohio, \$500.00.

Southwestern Attractions and M. K. Boldman and Jack Swiger, Oklahoma City, Okla., \$250.00.

Famous Door and Joe Earl, operator, Fort Worth, Texas, no amount given.

Dove, Julian M., Capitol Amusement Attractions, Alexandria, Va., \$519.00.

Big Trzsek Diner, Percy Simon, Prop., Norfolk, Va., \$97.50.

Miquelon, V., Toronto, Ont., Can., \$87.00.

Matthews, John, \$1,000.00.

### MID-WEST CONFERENCE

The 34th Annual Midwest Conference will be held in Omaha, Neb., April 20, 21, 1947. Headquarters will be at the Fontenelle Hotel. Officers of all locals in the Midwest area are cordially invited.

STANLEY BALLARD, Sec.

### NOTICE TO DELEGATES

For hotel reservations at the Fiftieth Convention of the A. F. of M. in Detroit during the week of June 9th, write to George V. Clancy, Chairman, Local Convention Committee, 5562 Second Blvd., Detroit 2, Mich. At this writing rates have not yet been established. You will be informed of same in due time.

### CHANGES OF OFFICERS

Local 46, Oshkosh, Wis.—President, John Nugent, 49 Madison St.  
Local 83, Lowell, Mass.—President, Warren Hookway, Pinewood Ave., Billerica, Mass.

Local 84, Bradford Pa.—President, Howard Matthews, 116 West Washington St.

Local 90, Danville, Ill.—President, Paul Blair, 1204 Oak St.

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Local 194, Abbotsford, Wis.—President, Wayne O. Davis, Colby, Wis.

Local 209, Tonawanda, N. Y.—President, William Haseler, Jr., 17 Main St.; Secretary, Emil Wein, 349 Morgan St.

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Local 315, Salem, Ore.—Secretary, David M. Nyberg, 417 Oregon Bldg.

(Continued on page twenty-five)

### FOR THE INFORMATION OF THE MEMBERS

George Gibbs, former President of Local 9, Boston, Mass., has been working in the office of the President since January 6th, 1947, as Supervisor of the Research Department of the American Federation of Musicians.

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# American Federation of Musicians Honored by the Navy

Headquarters of the Commandant,  
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Federal Office Building,  
90 Church Street,  
New York 7, N. Y.

February 11, 1947.

American Federation of Musicians,  
570 Lexington Avenue,  
New York 22, N. Y.

Gentlemen:

The Commandant of the Third Naval District is in receipt of a Certificate of Achievement to the "American Federation of Musicians" for outstanding services rendered during World War II.

Will you please advise me whether you desire this Certificate mailed to you or presented at appropriate ceremonies at Third Naval District Headquarters.

Sincerely yours,

H. E. BERGER,  
Captain, U. S. Navy,  
Director of Welfare.

February 12, 1947.

Captain H. E. Berger, U. S. Navy,  
Director of Welfare,  
Headquarters of the Commandant,  
Third Naval District,  
Federal Office Building,  
90 Church Street,  
New York 22, N. Y.

Dear Sir:

I was very happy to receive your notification that the Certificate of Achievement had been awarded to the American Federation of Musicians

for the services we rendered during World War II.

It is a matter of record that the members of the American Federation of Musicians also contributed their services gratis to the Army, Marine Corps, Coast Guard, Merchant Marine and other Governmental branches, as well as the armed forces of all the United Na-

tions, and we are very proud of our record of service during World War II.

I would appreciate your mailing this Certificate to this office at your convenience.

Sincerely,  
JAMES C. PETRILLO,  
President.

Headquarters of the Commandant,  
Third Naval District,  
Federal Office Building,  
90 Church Street,  
New York 7, N. Y.

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

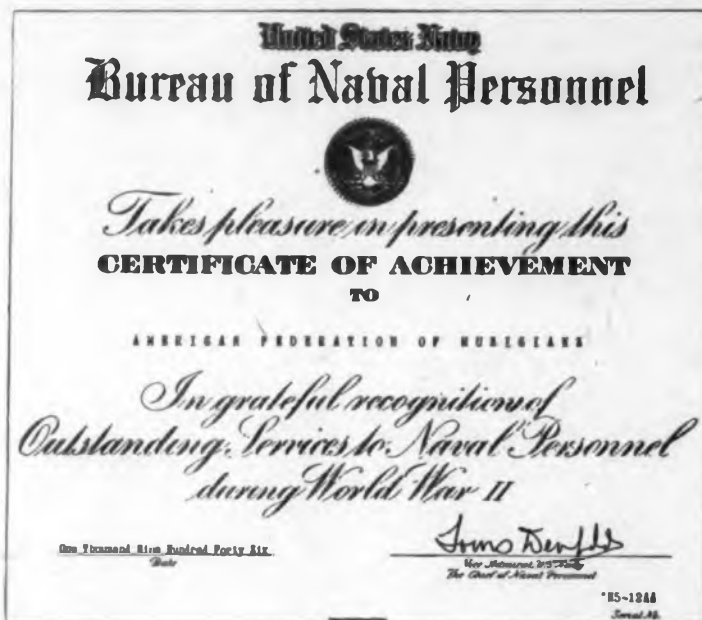
My dear Mr. Petrillo:

Those of us in the armed forces who took an active part in the prosecution of World War II will long remember the spirit of co-operation and personal sacrifice which characterized the common effort of private enterprise, civic groups and selfless individuals in facilitating our administrative functions and improving generally the morale of our fighting forces.

Representative groups of virtually every field of endeavor unhesitatingly volunteered to make available their particular services and talents. Without them many vital programs would have been very difficult, if not impossible, to activate and pursue. Without them the welfare of our service men and women might well have suffered.

The Bureau of Naval Personnel, charged with the grave responsibility of procuring, training, administering and providing for the welfare of four million Naval personnel during the war, particularly recognizes the vast scope and true value of these contributions.

A few such contributions have  
(Please turn to page twenty-two)



## ALL OUT FOR THE KILL!

"THE WOLVES are gathering for the kill". This statement may sound dramatic, or even melodramatic, but we can think of no other which exactly expresses the fact. A certain organization is out to "get" labor, with the same intensity and singleness of purpose that sends wolves racing down the hill after the speeding sledge. This organization, the National Association of Manufacturers, will stop at nothing to gain its end.

It is hard for the public to realize that anti-labor forces are so well organized, an unawareness which has been carefully nurtured, since it has served the purposes of the N. A. M. to make the public believe that labor is the only organized body and that its opposers are but impromptu groupings of public-spirited persons. For the N. A. M. knows that, from the point of view of the miscellaneous individuals making up the public, organization in itself is a thing to be feared. Therefore it most carefully represents itself as a mere "association," a sort of get-together of jolly good fellows intent on nothing more serious than swapping a few yarns with now and then a helpful suggestion thrown in. That these "helpful suggestions" are, previous to these meetings, mimeographed and sent by thousands to the country's newspapers who perforce give them reprint space—are not their principal advertisers N. A. M. members?—featuring them as front page articles, is a fact that does not enter into the calculations of an unsuspecting public. Nor is the public aware that the N. A. M. is the most consistent and powerful of the capital's lobbyists, that it "elects" Congressmen and displaces them at the drop of a stock-market quotation, that it is organized and furthered for the especial if not the sole purpose of undermining labor. Now, with the present Congress a ready tool for its purposes, the N. A. M. and its cohorts are determined to bring to bear all their influence (which is tremendous) to smash the labor movement.

For the N. A. M. is awfully aware of waiting for its victory. They thought they had it clinched twelve or so years ago when they encouraged the organization of the C. I. O. Their idea was to get labor pitted against itself. They hoped the C. I. O. would wear down the A. F. of L. to

the point of extinction. They figured it would then be a simple matter for them to eliminate the C. I. O. But they reckoned without the inner strength of the A. F. of L., which waxed even greater as a result of this maneuver.

After World War I there was great talk, set off again by the N. A. M., of the "American Plan" which, for all the flowery phrases concerning the rugged pioneer spirit, equal opportunities for all, and "a chicken in every pot", boiled down to one single sediment: swift poison for labor—the open shop.

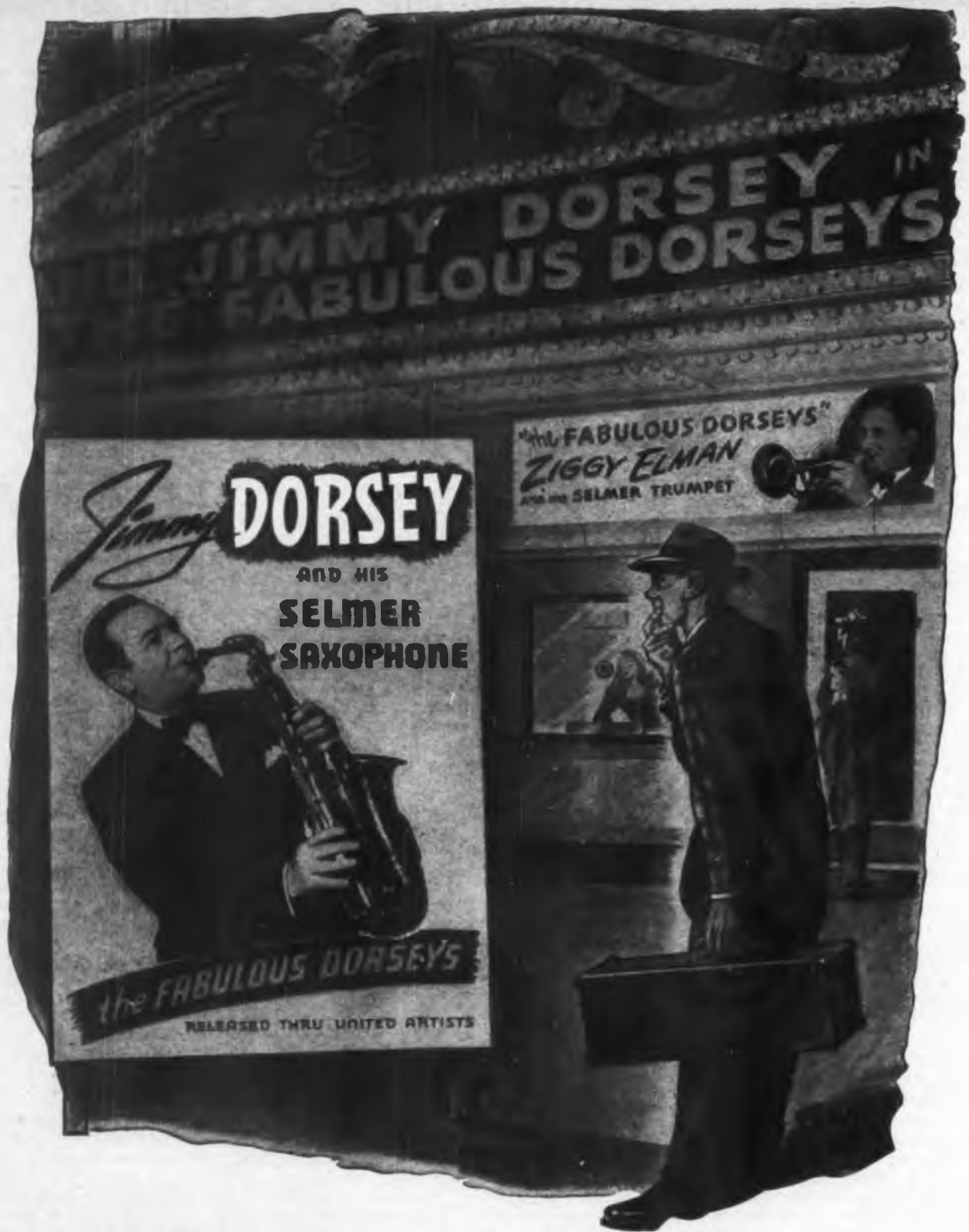
And so today again the talk flows of "free enterprise", by which is meant freedom to end the closed shop. For the N. A. M. knows that with the open shop labor loses its unity, its strength, the very thing that makes its force felt. Without the closed shop the strike is meaningless, labor arbitration a farce, the employer element in absolute control.

The N. A. M. works in devious ways indeed. It assures on the one hand that unions are all right, but insists on the other that they must be "controlled", meaning hamstrung. And who, pray, is to put controls on the N. A. M.?

The N. A. M. is behind every anti-labor law—and there are plenty of them—currently being proposed in Congress. Every provision of every one of the labor bills before committees at this writing—proposals to outlaw the closed shop, adoption of a sixty-day cooling-off period, amendments of the Wagner Act—has for its purpose the making of labor unions ineffective while seeming to give them wider scope. It is like the old verse wherein the darling daughter is invited to go for a swim, but is cautioned in the next breath that on no account is she to "go near the water". Labor is told, "This is all for your own good", but when it tries to avail itself of the ocean of good it finds it has all been a mirage, conjured up out of sheer hot air.

Some members of Congress inspired by the N. A. M. are attempting to construe the defeat of some democratic legislators as a mandate of the people against labor. The incontrovertible fact, that the change in repre-

(Please turn to page seventeen)



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INTERNATIONAL MUSICIAN

# SYMPHONY ORCHESTRAS

IT IS REFRESHING to note how many orchestras are spreading their influence to other than the home cities by means of tours. It is more than refreshing—it is inspiring—to discover that some orchestras are focussing on the smaller communities, settlements whose inhabitants often have never before seen orchestras actually performing. The numbers attending in these smaller places may not be so imposing, but there is no question that, if pure enthusiasm could be weighed, these hamlets would be found to have full measure and running over. Those conductors and managers who steer their orchestras into these unfrequented paths are to be highly commended.

## *New York*

Efrem Kurtz will conduct the New York Philharmonic Symphony Orchestra during the latter half of March, with Isaac Stern violin soloist on March 22nd and 23rd, Jascha Heifetz on March 27th, 28th and 30th, and Ania Dorfmann, pianist, on March 29th. The final fortnight (April 1-13) will be under Leopold Stokowski's direction. During this year's Spring tour in Southern and mid-Western cities the orchestra's conductors will be Mr. Stokowski, Eugene Ormandy, George Szell and Dimitri Mitropoulos.

Bruno Walter has been appointed musical adviser of the Philharmonic-Symphony Society for the 1947-48 season. Artur Rodzinski, who resigned last month from his conductorship of the organization, is to become musical director of the Chicago Symphony Orchestra.

A rarely presented work, Berlioz' dramatic symphony, "Romeo and Juliet", conducted by Toscanini and the N. B. C. Orchestra in February, must go down as one of the outstanding events of that organization's existence. Toscanini proved himself able to reveal the very core of the work, despite its numerous superfluities.

## *New Haven*

The New Haven Symphony Orchestra, now in its fifty-third season, featured "Music for Strings" by Quincy Porter at its concert of March 3rd. The final concert of the Young People's series conducted by Harry Berman will be presented March 22nd.

## *Philadelphia*

As a reward for winning the Rachmaninoff Fund's regional piano contest in Philadelphia, eighteen-year-old Gary Graffman will appear as soloist with the Philadelphia Orchestra March 28th and 29th.

At the concerts of March 7th and 8th, "Andante for Solo Oboe and Small Orchestra" by Kent Kennan was given its local premiere, with Marcel Tabuteau as soloist. Mr. Kennan, a thirty-four-year-old composer now teaching at the University of Texas, wrote this "Andante" in 1939 during a protracted period of study in Europe. He enlisted in the Army and served as a bandleader for four years in this country and on Iwo Jima.

At a February concert of the Pennsylvania Philharmonic Orchestra under the direction of Luigi Carnevale, world premieres of two works by Philadelphia composers were presented: Frances McCollin's chorale-prelude on the folk-carol, "I Wonder as I Wander", and Harry Hewitt's "To Any Soldier".

## *Pittsburgh*

The Pittsburgh Symphony Orchestra has just completed a six-week tour of eight states and Mexico. Upon its arrival in the Mexican capital the orchestra was warmly welcomed by a representative of the Mexican Federation of Musicians.

## *Washington, D. C.*

While workers of the National Symphony Orchestra Association tussled with the Seventeenth Annual Sustaining Fund Campaign (goal \$175,000) in the capital, the orchestra itself went on a tour through the Southern states, creating a feeling of friendship wherever it paused for a concert. After appearing in February and early March in various cities

of South and North Carolina, Virginia, Ohio and Maryland, the orchestra will present a concert in Lancaster, Pennsylvania, on March 19th, in Lebanon on March 20th, and in College Park, Maryland, on March 25th.

## *Baltimore*

Having completed its tour which took it to towns in North Carolina, West Virginia, Kentucky, Ohio, Pennsylvania, and West Virginia, the Baltimore Symphony Orchestra gave on March 10th a concert at Wilmington, Delaware. The March 17th concert, in West Chester, Pennsylvania, was the final out-of-town performance of the season.

## *West Virginia*

The Charleston Symphony Orchestra with its "Symphony Week-ends"—Friday, Saturday, Sunday and Monday performances—has as a special feature the "rehearsal broadcast" in which fifteen minutes of the rehearsal period, complete with interruptions, explanations and instructions by the conductor, Antonio Modarelli, is broadcast with a running account of the announcer—much in the fashion of the sports commentator—to the citizens of Charleston and its environs. The listeners write in how deeply impressed they are with the amount of work going into the preparation of a symphonic program.

Patricia Travers as guest soloist at a recent concert of the Huntington Symphony Orchestra drew one of the largest audiences of the season on one of the coldest days of the year. The conductor, Raymond A. Schoewe, presented a program of the works of Sibelius, Bartok and Stravinsky.

For the fourth concert of its Winter season, March 5th, Antonio Modarelli, conductor of the Wheeling Symphony Orchestra, selected, among other works, Prokofiev's "Peter and the Wolf" with Mrs. Laurence Meharg as narrator.

## *Chapel Hill, North Carolina*

The North Carolina Symphony Orchestra of Chapel Hill includes in its current season appearances in fifty-four communities in addition to the concerts at Chapel Hill. In smaller towns where the cost of a full orchestra is prohibitive, a smaller group of twenty-three musicians (the Little Symphony) gives concerts.

The orchestra's conductor and organizer is Benjamin Swalin.

## *Nashville, Tennessee*

Aaron Copland's "Hoe-Down" was presented by the Nashville Symphony Orchestra, under the direction of William Strickland, in its February concert.

## *Detroit*

Karl Krueger, conductor of the Detroit Symphony Orchestra, is to be commended for including in the February concerts of that orchestra a sonata of America's first great composer, Edward MacDowell, arranged for orchestra by Modest Altschuler, as "Sinfonica Tragica". The eighty-nine-year-old widow of the composer, who heard the broadcast from her home in Los Angeles, stated that her husband had always thought the "Tragica" the best of his four sonatas and had felt that it was more for orchestra than for piano.

In the course of its eighteen pairs of concerts this season the Detroit Symphony Orchestra has played all of the major works of Johannes Brahms. The season has also included the American debut of the coloratura soprano, Eva Likova.

## *Cleveland*

George Szell conducting the Cleveland Symphony Orchestra gave the first performances of the Piano Concerto by Paul Hindemith at the concerts of February 27th and March 1st. Jesus Maria Sanroma, for

(Please turn to page nine)



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## SYMPHONY ORCHESTRAS

(Continued from page seven)

whom the Concerto was composed, was the assisting artist. The program included another world premiere, that of Aaron Copland's "Letter From Home".

At the invitation of Rudolph Ringwall the two Cleveland Orchestra apprentice-conductors, John Boda and Theodore Bloomfield, were invited to appear on the Twilight program of March 16th, Mr. Boda to conduct the "Academic Festival" Overture of Brahms and Mr. Bloomfield the second "Leonore" Overture by Beethoven.

### Indianapolis

Back home after a most successful tour in which they were riotously applauded in cities of Ohio, Pennsylvania, New Jersey, New York, Massachusetts and Vermont, the Indianapolis Symphony Orchestra and its conductor, Fabien Sevitzky, presented concerts during the first half of March with Zino Francescatti, violinist, and Rudolf Serkin, pianist, as soloists. The Anniversary Concerts are set for March 28th and 29th.

### Chicago

On April 8th John Alden Carpenter's "Sea Drift", inspired by the sea poems of Walt Whitman, was played by the Chicago Symphony Orchestra, the same organization which gave the work its first performance in 1933.

At the close of the orchestra's season Désiré Defauw, who has handed in his resignation as its conductor, will leave immediately for Europe to conduct the May festival at Brussels, following which he will direct orchestras in France, England, Hungary, Italy and Sweden. In the Fall he will resume his regular activities with the *Concertes Symphoniques de Montreal*.

### Joliet, Illinois

Robert Henderson was soloist at the mid-February concert of the Joliet Symphony Orchestra, playing Liszt's Concerto No. 1 in E-flat Major. In observance of Brotherhood Week, the program included two special numbers: "Eli, Eli", a traditional Yiddish song, and "Dance of the Joyous" by Leon Stein. The orchestra's conductor is Pasquale Crescenti.

### Kansas City

The last two soloists in the Kansas City Symphony Orchestra pops concerts, instituted to give gifted young artists a chance to appear with a major symphony orchestra, were Solveig Lunde and Constance Keene, pianists.



CARL BRICKEN  
Conductor  
of the  
Seattle Symphony  
Orchestra

### Minneapolis

At its first concert after its return from its mid-winter tour, at the end of February, the Minneapolis Symphony Orchestra under Dimitri Mitropoulos was host to Joseph Szigeti, who played two violin concertos in D Major, the Mozart Fourth, and the Prokofiev First.

### Utah

Ranchmen and their wives from Bullionville and Diamond Gulch, Indians, from the Uintah and Ouray Reservations, school children from all over, came crowding into the tiny town of Vernal, Utah, recently to hear the Utah Symphony Orchestra on tour, "bringing music to those who need it most", the folk of the smaller settlements where symphony orchestras never before have performed. This idea of Werner Janssen, conductor of the orchestra, has already proved its worth in the enthusiasm evidenced in every village visited. The Utah Centennial Commission has set aside funds for this purpose, and the orchestra will have traveled more than 1,800 miles to out-of-the-way places by the time it closes its present season in late March.

### San Antonio

Gustav Mahler's "Songs of the Wayfarer" was accorded its local premiere at the March 1st concert of the San Antonio Symphony Orchestra.

### Los Angeles

After the season's late February "hub tour" in which five concerts were given in neighboring cities, the Los Angeles Philharmonic Orchestra on March 1st presented the seventh of its "Symphonies for Youth" under the baton of Alfred Wallenstein.

Charles Muench was conductor in a program consisting entirely of French compositions—with the exception of the Overture—at the concerts of March 6th and 7th. The Ravel Concerto for Left Hand was exceedingly well interpreted by Gilles Guilbert, who resumed his career, interrupted by World War II, by making a tour of Canada and the East.

### Seattle

The Seattle Symphony Orchestra is an orchestra of Americans, three-quarters born in this country, one-fourth of these born in the state of Washington. The orchestra's conductor, Carl Bricken, born in Kentucky, was called to his present post when he was director of the School of Music in the University of Wisconsin.

Naturally, with such an orchestra and such a conductor, many compositions by Americans are presented. To name a few, in the last three seasons, works by Samuel Barber, Hilmar Luckhardt, George Gershwin, Douglas Moore, Daniel Gregory Mason, Carl Bricken and George McKay found places on the various programs.

### Vancouver, Canada

Because of his great success in conducting the Vancouver Symphony Orchestra at its January 26th concert, Jacques Singer was re-engaged for the final two concerts of that orchestra's season, those of March 9th and 23rd.

### Summer Schedule

The War Department has invited Leopold Stokowski to appear as guest conductor with several reorganized orchestras in occupied Germany next Summer. His first engagement will be in Berlin with that city's Philharmonic. Later he will probably conduct in Wiesbaden, Munich, Heidelberg, Karlsruhe, Stuttgart and Bremen.

Izler Solomon, conductor of the Columbus Philharmonic Orchestra, will conduct three concerts at Hollywood Bowl in July.

### Award for Art Contribution

William Kincaid and Marcel Tabuteau, respectively flautist and oboist of the Philadelphia Orchestra, were recently awarded jointly the Philadelphia Art Alliance Medal of Achievement, an honor bestowed annually on "a Philadelphian who has made an important contribution in one of the arts". For twenty-five years these two men have been sitting side by side right under the conductor's baton, playing their intertwining melodies. Kincaid came to the orchestra in the year 1921, Tabuteau six years earlier, in 1915.

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# OPERA and OPERETTA

THE MUSIC CLUBS, art projects and cultural societies of at least fourteen widely separated cities in the United States are currently in a state of high excitement in preparation for the crowning event of their winter season—the appearance of the Metropolitan Opera Company en tour to present with all the eclat and magnificence of its New York performances the tried and true in operatic repertoire. In late March, Baltimore and Boston will be the cities favored; in April, Cleveland and Atlanta; in May, Dallas, San Antonio, Houston, New Orleans, Memphis, St. Louis and Rochester. This, the most extended journey ever undertaken by the Association, is to be made even more comprehensive in years to come. However, a slight warning is perhaps in order. Every one of the cities mentioned has talent of its own—in singers, musicians and dancers—which if discovered and properly trained, could afford material for a home opera company of the highest calibre. Let this yearly visit, then, be a stimulus rather than a narcotic, a pattern rather than a substitute. Let it call forth the urge to create a home opera equaling in every possible way the outside group. Then, indeed, the touring opera will have fulfilled its mission, will have earned the right to be called the mother of operatic endeavor in America.

## METROPOLITAN MUSINGS

By the time this issue reaches its readers' hands the Metropolitan Opera Company will have presented its two operas, "Boris Godunov" and "Der Rosenkavalier", in Baltimore, and will have traveled to Boston to begin its ten-day, twelve-opera span there. Rise Stevens, who is to sing the title role in "Carmen", the first performance there, was born in the Bronx, sang publicly at the age of ten, at seventeen joined an operetta chorus in Brooklyn, and at nineteen started work in earnest at the Juilliard School. At twenty-three she turned down a Metropolitan contract and, because she "wasn't yet ready for it" instead sang, apprentice-wise, at the Prague Opera. Her Metropolitan debut occurred on December 17, 1938, when she portrayed the role of Mignon.

On leaving Boston the company will take five days in Cleveland (April 7-12), then two in Bloomington (April 14th and 15th), followed by dates of varying lengths in Minneapolis, Chicago, Atlanta, Dallas, San Antonio, Houston, New Orleans, Memphis, St. Louis and Rochester.

## BOSTON'S BRAIN CHILD

The New England Opera Theatre, directed by Boris Goldovsky, completed its first season with "La Boheme" on February 28th, after playing two previous performances to likewise sold-out houses. This lively enterprise has been underwritten for the period of two years by the citizens of Boston, who have sent in gifts as small as one dollar and as large as \$500. That it has proved so successful has been no mere stroke of luck. Hard work has been the keynote of the preparations. Rehearsals have been long and thorough; so thorough, in fact, that at perform-

ances there has been no need for cues or promptings. When Mr. Goldovsky is not directing, Felix Wolfes, formerly an assistant conductor of the Metropolitan and now the New England company's associate conductor, takes over.

## PHILADELPHIA LA SCALA

Another famous Carmen, Bruna Castagna, sang that role in a performance of the opera by the Philadelphia La Scala Opera Company on March 7th. A native of Bari, Italy, Miss Castagna began her studies at the age of seven and made her operatic debut in 1925 at the age of seventeen as Marina in "Boris Godunov" at Mantua, Italy. After being engaged at Teatro Colon, Buenos Aires, for three seasons she sang at La Scala, Milan. Her first Carmen was sung at the Teatro Linceo of Barcelona. Her American debut also was made in this, her best-known role, at the Hippodrome, New York, in 1934. Her first appearance at the Metropolitan Opera House was as Amneris in "Aida", on March 3, 1936. Roman Vinay was heard in the part of Don Jose. Giuseppe Bamboschek conducted.

## SAN ANTONIO SEASON

In its third annual Grand Opera Festival, the San Antonio Symphony Orchestra presented from February 17th to 23rd "Aida", "Faust" and "Madame Butterfly". A chorus of 170 voices and a corps de ballet assisted the stellar cast. The full San Antonio Symphony Orchestra was in the pit. The event, under the supervision of Conductor Max Reiter, attracted some 20,000 opera lovers.

## SAN FRANCISCO SERIES

New English versions of the eighteenth and nineteenth century operas, "Bastien and Bastienne" (Mozart), "The Rendezvous" (Isouard) and "Village Singers" (Fioravanti), were presented by the Comedy Opera Guild of San Francisco under the direction of Erich Weiler on March 5th, 9th and 10th. Mozart's little-known opera is based on Jean Jacques Rousseau's "Devin du Village" and deals with a lovers' quarrel which is patched up through the efforts of the village magician. "The Rendezvous" comprises the doings of eight "heroes in reverse", all deathly afraid of each other, whose arias sound forth during the performance from most unexpected places of concealment, in closets, behind curtains, under tables. "The Village Singers" deals with the antics of a down-at-the-heel impresario who comes to a village and forms an opera company with local talent.

Performances in this series were supported by a fine ensemble of San Francisco Symphony men in the orchestra pit.

## CURTAIN CALLS

The New York City Opera Company plans to add Strauss's "Salome" and Giordano's "Andrea Chenier" to its repertoire this Spring.

The Ditson Fund has awarded a \$1,000 commission to Ernst Bacon of Syracuse University to compose an opera for the festival of American music to be held at Columbia University in the Spring of 1949.

"The Telephone", by Gian-Carlo Menotti, which had its premiere on February 18th in New York, is a dexterously executed opera-buffa requiring two singers, and has to do with a timid young man, who, in his attempts at proposing, has rather stiff competition in the incessant ringing of his lady's telephone. The situation is finally resolved by his going to a nearby telephone booth himself and phoning in his proposal. Tuneful, gay music and rapid development of plot make it a most welcome addition to operatic repertoire.

A site has already been selected for the Los Angeles War Memorial Auditorium and Opera House: the area bounded by West Third and West Fifth streets on the north and south, by Fremont street on the west and a line one-half block east of Flower street on the east. Under this plan Figueroa and Flower streets will be tunneled under the area.

The auditorium, which is to have a maximum seating capacity of 30,000 persons, will house, in addition to the San Francisco Opera and Metropolitan Opera companies, the Los Angeles Civic Light Opera Association and the Southern California Symphony Association.



BRUNA CASTAGNA as CARMEN



RISE STEVENS as CARMEN



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| ..... EXACTLY LIKE YOU                | ..... SPANISH TWO-STEP               |
| ..... GIN MILL SPECIAL                | ..... <b>STEEL GUITAR RAG</b>        |
| ..... HEY BA BA RE BOP                | ..... SUNDAY                         |
| ..... HUMORESQUE                      | ..... SWEET SUE—JUST YOU             |
| ..... I DON'T BELIEVE IT, BUT         | ..... <b>TEMPTATION</b>              |
| ..... SAY IT AGAIN                    | ..... <b>THAT CHICK'S TOO YOUNG</b>  |
| ..... <b>I DON'T KNOW WHY</b>         | ..... TO FRY                         |
| ..... I NEVER KNEW                    | ..... <b>THAT OLD BLACK MAGIC</b>    |
| ..... *IDA, SWEET AS APPLE CIDER      | ..... THAT OLD GANG OF MINE          |
| ..... I'LL SEE YOU IN MY DREAMS       | ..... *THERE'LL BE SOME              |
| ..... I'M CONFESSIN' THAT             | ..... CHANGES MADE                   |
| ..... I LOVE YOU                      | ..... THESE FOOLISH THINGS           |
| ..... <b>I'M IN THE MOOD FOR LOVE</b> | ..... TUXEDO JUNCTION                |
| ..... IN THE MOOD                     | ..... TWELFTH STREET RAG             |
| ..... JERSEY BOUNCE                   | ..... WAY DOWN YONDER IN             |
| ..... JOSEPHINE                       | ..... NEW ORLEANS                    |
| ..... LA GOLONDRINA                   | ..... <b>WEDDING OF THE PAINTED</b>  |
| ..... LET ME CALL YOU                 | ..... DOLL                           |
| ..... SWEETHEART                      | ..... <b>WHEN YOU COME TO THE</b>    |
| ..... I'LL LIZA JANE                  | ..... END OF THE DAY                 |
| ..... LOUIE                           | ..... WHISPERING                     |
| ..... LOVE IS JUST AROUND             | ..... WOODCHOPPERS' BALL             |
| ..... THE CORNER                      | ..... YES SIR, THAT'S MY BABY        |
| ..... MOONLIGHT SERENADE              |                                      |

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| ..... *AIN'T MISBEHAVIN'         | ..... <b>LET THE REST OF THE</b>     |
| ..... AM I BLUE?                 | ..... <b>WORLD GO BY</b>             |
| ..... APPLE HONEY                | ..... *MARGIE                        |
| ..... BJOU                       | ..... *MOOD INDIGO                   |
| ..... *BUGLE CALL RAG            | ..... *MOONGLOW                      |
| ..... BLOWIN' UP A STORM         | ..... <b>MY WILD IRISH ROSE</b>      |
| ..... CALIFORNIA, HERE I COME    | ..... *NOBODY'S SWEETHEART           |
| ..... EASY TO LOVE               | ..... <b>NORTHWEST PASSAGE</b>       |
| ..... *FAREWELL BLUES            | ..... PANACEA                        |
| ..... FOR YOU                    | ..... *STARDUST                      |
| ..... *GIRL OF MY DREAMS         | ..... *SWEET LORRAINE                |
| ..... GOOD EARTH                 | ..... <b>TIP TOE THRU THE TULIPS</b> |
| ..... *I CAN'T GIVE YOU ANY-     | ..... WITH ME                        |
| ..... THING BUT LOVE             | ..... <b>TWIN CITY BLUES</b>         |
| ..... I LIKE MOUNTAIN MUSIC      | ..... *WHEN IT'S SLEEPY TIME         |
| ..... *I SURRENDER DEAR          | ..... DOWN SOUTH                     |
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## HERE, THERE and EVERYWHERE

### Movie Organists' Champion

One organist who, instead of merely bemoaning the fact of hundreds of movie house organs lying idle throughout the country, is trying to do something about it, is Robert Leech Bedell, a member of Local 802. Dr. Bedell has appointed himself a one-man committee to talk theater managers—at least those in Brooklyn where he resides—into dusting off their dormant instruments and turning on again their 100-horsepower blowers.

Dr. Bedell points out that there are hundreds of magnificent organs lying unused in our nation's motion picture houses, instruments that are masterpieces of art and construc-

ceeds, amounting to \$97, were turned over to Brother Speck last month.

### Election in Norwood

At the annual meeting of Local 343, Norwood, Massachusetts, Don Patnaude was elected president, Don Frasier, vice-president, and J. C. Neyland (re-elected), secretary-treasurer. Eighty-five members and their guests enjoyed the banquet which followed the meeting.

### New Headquarters

Local 210, Fresno, California, has written to tell us that it has just established itself in new headquarters which are a vast improvement



Dr. Robert Leech Bedell at a Motion Picture House Organ

tion, that can play the full symphony orchestra range, including strings, brass, woodwind and percussion.

As for the organists who were dismissed in droves when sound pictures displaced the silent films in the '20s, and the many more who have been trained since then, they are mostly doing work far afield from their chosen profession and would jump at the chance to be able to put their talents and training again to use.

Dr. Bedell believes—and we believe with him—that "if only the theater-goers would raise their voices and insist on it, theater managers would agree to employ organists again for regular entertainment."

### Death Benefits

Musicians' Local 47 is giving \$1,000 death benefits to beneficiaries of each of the twenty-two members who lost their lives in the service during World War II.

### Friends in Disaster

When a fire destroyed the home of Earl Speck, with the loss of all his musical instruments and other personal effects, members of Local 164, Grand Junction, Colorado, decided to do something about it. They forthwith staged a dance at Airport Inn for their fellow member, for which sixty-seven musicians of that local provided music. Hap Harris, owner of the Inn, and his employees also donated their services. The

on the old, since they provide additional space for visiting members and a more efficient system for handling union affairs. During the past two years this local has increased its membership from 120 to 415. In prospect is the erection of a building of their own.

### Veterans' Banquet

In a banquet to honor returning service men, Local 83 (Lowell, Massachusetts), on January 20th took occasion to install officers newly elected: President, Warren Hookway; Vice President, Frank V. Redding; Secretary-Treasurer, Richard Campbell; Business Agent, Willis C. Trainor; Sergeant-at-Arms, Bernard James; Trustee, Frank Deignan.

### A Time for Tales

Joseph B. Caldwell, first President of Local 161, Washington, D. C., which he chartered in 1901, recently celebrated his eighty-seventh birthday with a party attended by Arthur F. Hoyberger, E. M. Tansill, Edward Henshaw, Jacques Heidenheimer and other charter members of that local. These cronies swapped tales of excursion side-wheelers which went down the river in the old days—Caldwell played on the river boats when he was eighteen—of music in pavilions, the dime museums, and theatres of long ago. Caldwell played first violin in a Washington theatre orchestra in which John Philip Sousa played second violin.



# Leaders and Line-ups

## California Capers

**HENRY KING'S** crew is set for an indefinite date at Mark Hopkins, San Francisco, beginning early in April.

**DESI ARNAZ** started off the week-end policy at the Avodon Ballroom, Hollywood, March 7th.

**PINKY TOMLIN** will wind up his month at Tom Breneman's, Hollywood, March 19th.

**LEIGHTON NOBLE** will begin his half-summer date at Catalina Casino, Hollywood, May 30th.

**ALVINO REY** will bring his band back to home grounds when he begins his date at the Aragon, Hollywood, April 25th.

**XAVIER CUGAT'S** four weeks at Ciro's, Hollywood, will end March 27th.



**XAVIER CUGAT**

## Southward Swing

**RAY HERBECK'S** band will take a fortnight at Last Frontier, Las Vegas, beginning April 4th.

**BILL BARDO** will swing into Claridge, Memphis, March 28th.

**FREDDIE NAGEL'S** date at the Roosevelt Hotel, New Orleans, began April 16th.

## Loop-a-Doopers

**LAWRENCE WELK** will open March 24th at the Roosevelt Hotel.

**JACK FINA'S** band will begin its date at Palmer House April 16th.

**TEX BENEKE'S** two weeks at the Oriental Theatre will start April 17th.

**RUSS BOTHIE** and his orchestra are still playing at the Casino Moderne Ballroom, their date having been extended indefinitely.

## Mid-West Meanderings

**ENRIC MADRIGUERA'S** orchestra will finish their four weeks at Copacabana, Detroit, March 27th.

**RANDY BROOKS** will begin a series of college dates March 22nd with a one-nighter at the University of Ohio.

MARCH, 1947

**BERNIE WELCH** will close his date at the Topflight, Ada, Ohio, March 22nd.

**ART KASSEL'S** three weeks at the Schroeder Hotel, Milwaukee, began March 11th.

**DWIGHT FISKE** is currently holding forth at Park Plaza Hotel, St. Louis.

**RAYMOND SCOTT'S** band will open at the Park Plaza Hotel, April 3rd.

**LANNY ROSS** will begin his three weeks at Park Plaza Hotel May 23rd or 30th.

**ANDY KIRK'S** week at Tune Town Ballroom, St. Louis, closed March 17th.

**CHARLIE FISK** began a series of college dates at his alma mater at Columbia, Missouri, March 14th.

**CARLOS MOLINA'S** week at the Orpheum, Omaha, will begin March 21st.

## Manhattan Melodiers

**CAB CALLOWAY** will swing out at the Strand Theatre April 4th for a three-week date.

**JOE RICARDEL** is currently playing an extended date at the Hotel McAlpin's Marine Grill.

**LOUIS ARMSTRONG**, supported by his own sixteen-piece band, gave an impressive exhibition of his varied talents in a concert at Carnegie Hall last month.

**JOE LIGGINS'** band will play the week of April 11th at the Apollo.

**CHUCK FOSTER'S** holdover at the New Yorker Hotel will keep him there until May 15th.

**VICTOR LOMBARDO'S** orchestra will follow Foster at the New Yorker.

## Atlantic Antics

**JIMMY DORSEY** resumed work at R.K.O. Boston, March 6th, after a short vacation.

**RAY MCKINLY** started a two-week date at the Meadowbrook, Cedar Grove, New Jersey, March 14th.

**EDDY HOWARD** will follow Ray McKinly at the Meadowbrook March 28th for a three-week date.

**SAM DONAHUE'S** two-weeker at the Tremont Theatre, Bronx, New York, will close March 25th.

**COUNT BASIE**, during this month and next, is playing theatre dates in Philadelphia, Washington, Baltimore and Boston.

**GENE PRINGLE** and his orchestra are again the attraction at the Wardman-Park Hotel, Washington, D. C., there on an extended date.

**HARRY PETZ** is currently in the course of a three-month stand at Sleepy Hollow Tavern, east of Greensburg, Pennsylvania.

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## BOOKS OF THE DAY

By HOPE STODDARD

**TWO ON A CONTINENT**, by Lilli Foides. 254 pages. E. P. Dutton and Co., Inc. \$3.00.

Growing up under the strict regime of a well-to-do Hungarian family, building a career as a reporter, covering the World's Fair in America for a Budapest newspaper, marrying an artist and "discovering" America with him via concert and lecture tours add up, at the most modest estimate, to a very full twenty-odd years. It is a commentary, then, on Lilli Foides' journalistic ability that she had been able to choose from the plethora of happenings the very ones which serve to delineate clearly herself, her artist husband, and the United States. And it is a commentary on her literary ability that she has set forth her narrative with the zest and the spirit of a genius lucky enough to discover her forte when still very young. Some score of episodes, told with the limpity and glee of the school girl bursting with news at the end of the day, point up an America that most natives are unaware of—a Provo, Utah, which decries coffee, but cherishes a Rachmaninoff coffee-cup, an Eastern youth camp dominated by a "conductor" of most peculiar attributes, a Hollywood of miracles in broad daylight, a Charleston of lavender and old lace, and a Redlands, California, of intensely concert-minded citizenry—and does it so vividly that we see our country not as our locality alone, but as a nation-wide condition of heart and mind concerned with freedom, with friendliness, with the mistakes of impetuosity, with independence and with courage.

We wonder if any American could "discover" his own country half so effectively or write of it half so freshly as this young woman in the glow of young love and the white light of artistic integrity.

**OPERAS AND MUSICAL COMEDIES**, by J. Walter McSpadden. Thomas Y. Crowell Company. \$3.50.

Besides being probably the most comprehensive collection of opera, light opera and musical comedy plots in print, this volume has one inestimable quality: clarity. We give special emphasis to this attribute because of all types of written matter coming to our attention we have found the descriptions of opera plots to be the most mystifying, the most murky and the most misleading. Who loves whom? Who is conspiring against which? What is the result of this or that maneuver? Unlike most authors who leave their readers to dig out the answers through the grinding force of sheer will-power, Mr. McSpadden makes understanding not only pleasurable but inevitable.

Searching out why this should be so, we discovered several devices conducive to comprehension:

1. The scene, time and characters (with the type of voice—baritone, soprano, tenor—in each case listed) are plainly given at the beginning.
2. An "Argument" placed as a short paragraph before the actual plot describes the type of opera, the basis of its story, the conditions

surrounding its composition and the high spots in its presentation.

3. The plot is related act by act, every necessary development described, each character explained both in action and motive.

4. Notational examples of most of the famous arias are given at the point of their emergence in the actual opera presentation.

Besides these aids to clarity, one must mention the style itself, each sentence shorn of all ambiguities, each phrase free of any extraneous material.

Further admirable aspects of the volume are its listing of the operas under the headings of nationality, its biographical paragraphs on the composers, and its apportionment of 228 of its 607 pages to the description of light operas and musical comedies.

**JAZZ CAVALCADE**, by Dave Dexter, Jr. 258 pages. Criterion Music Corporation. \$3.00.

This book does not try to define jazz. But it does indicate in which direction it lies with such statements as "A jazzman relies upon his music alone. The dance band man resorts to strange and often unmusical weapons . . ." and "the term 'hot jazz' is redundant . . . There is but one kind of jazz, no matter if it is described as hot, white, cold or clammy."

The volume is, rather than an exposition of jazz, a history of the various leaders and bandsmen who since the turn of the century in New Orleans, Chicago, St. Louis, Kansas City, New York and other cities have tilted heavenward their trumpets and piled other instruments in the true jazz tradition. In the course of the narrative the author thinks nothing of flicking off a crown from a pretender's head or of adjusting tenderly the halo of a rightful contender long since silenced by death. His is no mimic's role, no echo, but a voice calling above howling winds of hearsay and the swift rush of popular fads. His words carry authority and not a reader but will feel the urge on reading them to cultivate like strength of purpose and sensitivity of response, to hear for himself the foremost in jazz, and judge for himself their degrees of greatness. A lover of this type of music can ask for no better reaction.

**AN-AM-ATED VERSE**, by Al Maiter, Bruce Humphries, Inc. \$2.00.

A shot-gun wedding of the rhythmic and the linear has produced here a curious volume in which the inner eye and the inner ear are expected to perform gymnastic feats simultaneously without colliding in mid-sentence or tangling in forced full-stops. Those who revel in glottis-twisters, sleight-of-wit tricks, verbal mazes and subconscious stalkings will skim with dizzy delight, if imperfect equilibrium, through these ninety-nine pages of verse gone berserk. Would that some such were here to stand shock-absorbers for us in our efforts to effect a safe landing amid the final twister on page ninety-eight, "Am I Serious or Delirious?"

INTERNATIONAL MUSICIAN

# ALEXANDER BROTT

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

Concert master of *Les Concerts Symphoniques de Montreal* since 1945, Alexander Brott in the thirty-one years of his life has developed into a many-sided musician but one who in every aspect shows not only high ability but thorough artistic integrity. His program of activities today arrests one's respectful attention; he is, as well as concert master of this outstanding Canadian orchestra, violin soloist with the C.B.C., conductor for "Popular Playhouse" and the "Canada to Britain" series of the International Service, violin teacher and lecturer at the McGill Conservatorium and the McGill University, and an active composer.

Both Mr. Brott's energy and his diversified talents were evinced by the time he was thirteen—he was born on March 14th, 1915—when he was awarded five consecutive scholarships at the McGill Conservatorium of Music in Montreal. Broadening his horizon, he began in 1934 a five-year period of study at the Juilliard School of Music, where his teachers were Sascha

Jacobsen, Willem Willeke and, in composition, Bernard Wagenaar.

Mr. Brott's interest in chamber music led him in 1939 to organize the McGill String Quartet, a group which has made chamber music history in Canada by maintaining itself for seven years entirely by public support.

In the field of composition Mr. Brott has also made a name for himself. For three successive years, 1944, 1945 and 1946, he has been the recipient of the "Award for Serious Music," offered by the Composers', Authors', Publishers' Association of Canada. His "War and Peace" has recently been performed by outstanding orchestras both in this country and in Europe.

The McGill String Quartet, which, in conjunction with the Chamber Ensemble (conducted by Brott), is in course of presenting its eighth season, has as its cellist Mr. Brott's wife, Lotta. Their son, aged three, is already playing the violin and even wielding a baton, his training, in fact, his proud father's one "hobby".

## FIFTY YEARS OF CO-OPERATION

Last year in the October issue we pointed out that the Federation had reached its fiftieth birthday. It is worthy of note that this year the following forty-five locals can boast a half-century membership in the Federation:

Local 1, Cincinnati, Ohio	November 25, 1897
Local 2, St. Louis, Missouri	November 19, 1896
Local 3, Indianapolis, Indiana	March 19, 1897
Local 4, Cleveland, Ohio	November 15, 1896
Local 6, San Francisco, California	February 2, 1897
Local 8, Milwaukee, Wisconsin	October 19, 1896
Local 9, Boston, Massachusetts	March 20, 1897
Local 11, Louisville, Kentucky	February 11, 1897
Local 12, Sacramento, California	December 16, 1896
Local 14, Albany, New York	December 14, 1896
Local 15, Toledo, Ohio	December 8, 1896
Local 16, Newark, New Jersey	January 7, 1897
Local 17, Erie, Pennsylvania	November 30, 1896
Local 19, Springfield, Illinois	March 18, 1897
Local 20, Denver, Colorado	March 25, 1897
Local 22, Sedalia, Missouri	March 25, 1897
Local 23, San Antonio, Texas	March 25, 1897
Local 24, Akron, Ohio	March 25, 1897
Local 25, Terre Haute, Indiana	March 25, 1897
Local 26, Peoria, Illinois	November 24, 1896
Local 28, Leadville, Colorado	December 24, 1897
Local 29, Belleville, Illinois	March 24, 1897
Local 30, St. Paul, Minnesota	March 24, 1897
Local 31, Hamilton, Ohio	March 24, 1897
Local 33, Port Huron, Michigan	November 23, 1896
Local 34, Kansas City, Missouri	February, 1897
Local 35, Evansville, Indiana	November 23, 1896
Local 36, Topeka, Kansas	February 29, 1896
Local 37, Joliet, Illinois	February 12, 1897
Local 42, Racine, Wisconsin	January 20, 1897
Local 43, Buffalo, New York	November 24, 1897
Local 45, Marion, Indiana	March 16, 1897
Local 46, Oshkosh, Wisconsin	January 30, 1897
Local 47, Los Angeles, California	March 15, 1897
Local 50, St. Joseph, Missouri	March 30, 1897
Local 54, Zanesville, Ohio	June 8, 1897
Local 58, Fort Wayne, Indiana	August 1, 1897
Local 59, Kenosha, Wisconsin	February 4, 1897
Local 60, Pittsburgh, Pennsylvania	August 1, 1897
Local 64, Ottumwa, Iowa	October 19, 1897
Local 65, Houston, Texas	October 22, 1897
Local 66, Rochester, New York	October 26, 1897
Local 67, Davenport, Iowa	October 27, 1897
Local 69, Pueblo, Colorado	November 15, 1897
Local 70, Omaha, Nebraska	November 19, 1897

Congratulations to these locals which from the very start have faced the problems of musicians and striven for their solution in concerted effort. Today our Federation numbers 707 locals, and is so organized as to cover every inch of territory in the United States and Canada. Whatever our growth, however, we look with a parent's fondness on these first-born forty-five which in the middle nineties were already agitating for fair play for musicians throughout the land.

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Farnam, Charles B. ....	350.00
Gfeller, Charles R. ....	20.00
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Harris, Johnny R. ....	10.00
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Jennings, Howard .....	10.00
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Lehr, Billy .....	35.00
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Carroll, Sonny .....	23.00
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(Please turn to page twenty-one)

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## EDITORIAL COMMENT

### Music Cast on the Air-Waves

WHEN bird on bough, wind on leaf and roar of sea-wave provided man's only dinner music and dance accompaniment, life was simple to a fault. Even when music-making came within the province of man's activities—tom-tom thumping, shell-jingling, pipe-blowing—no problems emerged so long as the musicians' efforts remained haphazard, subsidiary and private. The shepherd piped to a lonely hill; the savage tried out his oo-ee on unresisting cliffs, and the cave mother crooned unmolested to her child. Then, with the musician's talent becoming an asset to the group, its value directly commensurate with the degree of training involved, a social problem began to arise. The medicine man and the musician (two professions often embodied in the same person) were in tribal society the important members of the group, the ones who received, if not money, its equivalent in praise, protection and produce. And when the emergence of the agricultural age, with the tilling of the soil and its implications of settled residence, brought about society as we know it, there came a degree of specialization in all crafts, music included, to which the only answer could be payment in money. Since then the questions have been largely, "Who pays?" and "How much?"

The Middle Ages settled the problems of its musicians—at any rate, some of them—by the Guild System, which artificially narrowed the number allowed to enter the profession, turning the chosen few over to the none-too-dependable mercy of the rich. The Renaissance, when life for one class at least was both varied and ample, solved the problems by making musicians hangers-on at the courts of nobility. This system held sway until late in the 18th century—Haydn as court conductor for Prince Esterhazy was the last "modern" composer to profit by it—but its influence can be noted in the lives of Beethoven, Weber, and even Wagner, all of whom looked to royalty at one time or another for sustenance.

In our modern world, where the erstwhile "luxuries of princes" have become the "necessities of the common man," every person expects to enjoy the advantage formerly reserved for the rich alone, of having on call *via* concert hall, and more recently by means of radio and phonograph, trained musicians. The only difficulty is, though society looks on music as its right, it does not want to assume the responsibility for musicians' survival. Mozart and Schubert answered this paradox by living in want and dying young. And heaven alone knows how many others, with life coursing too temptingly through their veins to be gainsaid, have foregone music for meals.

This is not to say that all musicians have been bereft of the comforts of life. Every age has had scattered among its selfish multitudes large-minded individuals. If these have happened to meet up with hopeful talent before it has been submerged by discouragement, all has gone well with the ones so discovered. But the chances for such meeting have always been far too slim, the musicians' outlook far too precarious. And with the invention of sound amplifying machines—the phonograph, the radio, the synchronized film—with their illusion of the accessibility of "free" music, the musicians' predicament has become truly grave.

The solution hit upon by the American Federation of Musicians has been as ingenious as it is sound. Discs—those culprits that were in course of convincing an all-too-acquiescent public that music can be divorced from musicians embarrassingly possessed of stomachs to feed and fingers to warm—are put to work collecting revenue on their own, this revenue to be turned back to the source of all music—the "live" musician. Such money is to be given him in the form of payment for employment in bands and orchestras furnishing "live" music in city parks, auditoriums, public schools, institutions, homes for the aged, veteran hospitals, non-competitive dances and other places where the music will be conducive to promoting more employment and wider musical culture.

Of course, although the fund accruing from recording receipts is allocated to the Federation's 707 locals on a *per capita* basis, with each local determining its own program of public entertainment subject to the approval of the International Executive Board, some checking up by the Federation itself must be done to guard against the eventuality of this "free entertainment" standing in destructive competition to the regular

paid entertainment provided by members in the locality. The delusion that music is sent directly from heaven, like rain and sunlight, with no need for musicians, must not be allowed to gain even further foothold in the minds of the public. "Free" concerts, it must be stressed, are free only because the very real expenses are being covered by musicians' efforts projected via discs instead of by Mr. and Mrs. Average Citizen. And, since Mr. and Mrs. Average Citizen are expected to be willing to pay for their music as part of their program for good living, these Recording Fund concerts are to be directed primarily to Mr. and Mrs. Handicapped Citizen: the aged, the young, the ill, the incapacitated, the destitute. Also, through this plan, communities which as yet are either not large enough or integrated enough to organize orchestras will be enabled to hear the best.

Thus this Fund system, as a sort of alchemy of modern human relationships, transforms records from potential destroyers of living musicians into their partial sustainers. Through being provided opportunities for paid performance in towns throughout the land, musicians may at last feel rewarded rather than penalized for having lavished with all but suicidal generosity their talents, machinewise, on a public entirely unaware of the sacrifice involved.

There is an even larger connotation in this move: For once a society based on the democratic principle has come to grips with the problem of how to provide for its music makers, has made a brave start toward alleviating unemployment in this group. And all this has been brought about—and we say it with justifiable pride—not by the government, not by the "public", not by any esoteric group of music fanciers, but by the musicians themselves banded together, all for the good of each, each for the good of all, in the American Federation of Musicians.

### All Out for the Kill

(Continued from page five)

sensation in Congress is but the natural desire for a change on the part of the voters, is being twisted to make it appear as though the public were turning against labor. This is in line with the planned propaganda campaign fostered by the National Association of Manufacturers (as predicted by us several years ago) through its full-page advertisements in the newspapers—costing plenty—and its subsidized radio broadcasts by biased commentators, a campaign which is also the source of the continuous editorial outbursts blaming labor for all the evils existing in the country today. Yes, memories are short. Forgotten are the praises that were sung about the wonderful accomplishments of labor during the war when the workmen were patted on the back for performing all but impossible tasks in turning out materials and supplies for our country and our allies toward the winning of the war. Forgotten are the times when industry made fabulous profits and workmen were held to frozen wages. Now the cry from certain members of Congress is that laws must be passed to curtail the power of unions. They moreover chided the President of the American Federation of Labor when, appearing before their committee, he declined the tell-where-you'd-rather-be-hit invitation, refusing to suggest means of undermining labor. For never doubt, that is the aim: to crush labor entirely. All they need to know is how to go about it.

Anti-labor interests tried to attain their end, in so far as the American Federation of Musicians was concerned, by the passage of the shameful Lea Bill. But be it said to the credit of our courts that such gross unfairness was not allowed to prevail. The United States District Court in Chicago handed down a decision holding as unconstitutional the Lea Act, and exonerated President Petrillo of charges filed against him under that statute. The court ruled that the legislation concerned sought to make musicians "a class separate and apart from all other employees" throughout the country, that, under its provisions, broadcasting employees are penalized and prohibited in the contractual negotiations. Thank God for the Federal courts, where they preach and practice democracy, where they say that the Constitution applies to musicians as well as to the National Association of Broadcasters, and where they make it clear Congress cannot discriminate against 200,000 musicians.

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## Over **FEDERATION** Field.

By CHAUNCEY A. WEAVER

Inscription on the Monument of a Newfoundland Dog.

When some proud son of man returns to earth,  
Unknown to glory, but upheld by birth,  
The sculptor's art exhausts the pomp of woe,  
And started urns record who rests below;  
When all is done, upon the tomb is seen,  
Not what he was, but what he should have been.  
But the poor dog, in life the firmest friend,  
The first to welcome, foremost to defend,  
Whose honest heart is still his master's own,  
Who labors, fights, lives, breathes for him alone,  
Unhonored falls, unnoticed all his worth.  
Denied in heaven the soul he held on earth;  
While man, vain insect! hopes to be forgiven,  
And claims himself a sole exclusive heaven.  
O man! thou feeble tenant of an hour,  
Debased by slavery, or corrupt by power,  
Who knows thee well must quit thee with disgust,  
Degraded mass of animated dust!  
Thy love is lust, thy friendship all a cheat,  
Thy smiles hypocrisy, thy words deceit!  
By nature vile, ennobled but by name,  
Each kindred brute might bid thee blush for shame.  
Ye who perchance behold this simple urn,  
Pass on—it honors none you wish to mourn;  
To mark a friend's remains these stones arise;  
I never knew but one—and here he lies.  
—LORD BYRON.

Desire Defauw has resigned the directorship of the Chicago Symphony Orchestra and will sail for Europe at the end of the current season. All members of the last Chicago convention who enjoyed the wonderful music offered under Defauw's direction will wish him well wherever he goes or in whatever he undertakes.

Chicago is rich in high-grade musicians. Symphonic capabilities have for years run at a high tide. The Theodore Thomas era, followed by that of Frederick Stock, are periods of musical rendition which will not be soon forgotten.

The Defauw successor will be Artur Rodzinski, who has been directing the New York Philharmonic Symphony for the past three years.

A native of Spalato, Dalmatia (now part of Yugoslavia), Dr. Rodzinski, though born with music in his soul, nevertheless was graduated from the university with the degree of doctor of laws. Incidental to that educational pursuit he attended every orchestral recital and every grand opera presentation within his reach. He was drafted into the Austrian Army in World War I, served on the Russian front and was wounded in action. Albert

Goldberg, musical critic of Chicago, tells us that, "Returning to Lwow after the war, holding doctorates in both law and music, he was forced to work as an inspector of butcher shops by day and as a pianist in cabarets at night."

From this point the rise of Rodzinski was gradual, substantial and uninterrupted. He is reported to have a strong religious bent, and is an enthusiastic follower of the Oxford movement. He recently told an interviewer that he believed "Life, like music, is a matter of surrendering individual vanity for 'one grand melody'."

Under the forthcoming leadership may the Chicago Symphony Orchestra be not only the pride of its local habitat, but a growing inspiration to the musical West.

"Erie!" The name lingers in memory. It first stood for one of the Great Lakes whose blue waters entranced the vision of early childhood from nearby hills. In later years we discovered that there was a thriving city bearing the same name in the northwest smokestack-like projection of the Commonwealth of Pennsylvania. Expanding contacts with the outside world resulted in acquaintances duly ripening into lasting friendships. Comes now documentary evidence that the organization with which these friends have been long identified, Local 17, reached the golden anniversary of fifty years on November 30, 1946. There was a two-day celebration. There was plenty to eat. Old-time members emerged from retirement and joined in reminiscences of the days of Auld Lang Syne. It was a joyous get-together affair. The Local has been a long-time dependable foundation stone of the A. F. of M.

We recall the name of a dear departed friend, William Brakeman. Oscar L. Nutter and Samuel G. Anderson are known as National Convention personnel, ever interested in promotional welfare. Anderson, Nutter, and Local President Harry E. Mueller were delegates at the St. Petersburg convention. The name of A. A. Knoll was a thrill-producer in early days when we read of what he could do with a cornet. World War I honor roll contains seventeen names. World War II honor roll bears one hundred and twenty-seven names, three killed in action. Present Local officers reads: President, Harry E. Mueller; Vice President, Clio King; Treasurer, George Feisler; Secretary, Samuel G. Anderson; Executive Board, George W. Lawson, Louis Massello, Casper Frank, Harold Thompson and George Weber; Trustees, George Feisler, Merle C. Quay, Oscar L. Nutter, with John Himebaugh, attorney. Long may Local 17 continue to thrive as a home city institution and a helpful

INTERNATIONAL MUSICIAN

factor in the national organization of which it is a vital part!

Chastise not with too much austerity the passing month of March. She bridges the chasm between stern Winter and the April month of gently falling dews and fragrant budding flowers.

Our favorite musical number at this season of the year is Mendelssohn's "Spring Song."

As a result of unseasonably cold weather Miami bathing beaches are reported to be absolutely barren. "Barren" of what?

To multitudes of music lovers it has been refreshing news to know that the Detroit Symphony Orchestra has been restored to the air once more. Here is an organization of 110 men, conducted by the eminent American musical director, Karl Krueger, broadcasting under the sponsorship of "Musical Digest" every Sunday evening, and under management of Henry H. Reichhold. One hundred and seven stations will present the coast-to-coast program. Mr. Reichhold makes promise:

Our "Sunday Evening Hour" programs will attempt to bring the concert hall directly to radio. There will be no "commercial" breaks to interrupt the orchestra. Neither, as has been the case in many previous series, will the standard classical works be cut and mangled in an attempt to cram them into radio time. Instead, the program will be built directly for the millions of people who want—and must hear—great music, brilliantly played, directed by a fine conductor, under the best possible acoustical conditions. We will bring them that music at home.

Thus—

Sunday night will bring to us music,

And the cares that infest the week

Will fold their tents like the Arabs,  
And oblivion gladly seek.

The Grim Reaper continues to expand his Federation harvest among our membership. Comes now Secretary Ramsey Eversoll of Local 203, Hammond, Indiana, and reports the passing of one of its charter members, Brother Fred H. Leverenz, in his eighty-first year. He was a fine trumpet player, active in theatre and band work and in the jobbing field in days gone by. He served Local 203 as president and delegate to many national conventions. Life membership was bestowed upon him by that Local. He was also a life member in Local 10, Chicago. Funeral services were held February 3, 1947, at Bethlehem Lutheran Church, South Chicago, and burial took place at Elmwood Cemetery in Hammond. Six members of Local 203 acted as pallbearers. Thus passes another member whose musical capability and fine character will be long treasured by those who worked with him and knew him best.

Local 37, Joliet, Illinois, and Local 59, Kenosha, Wisconsin, both reached the fiftieth golden anniversary of their existence during the month of February. Both are active and influential in A. F. of M. affairs.

Word reaches us from Denver that President Michael Muro, the energetic and efficient president of Local 20, has been hospitalized in

recent weeks as the result of a badly infected leg. The local members have sorely missed him, and eagerly and anxiously await his return to the arena, where his counsel is constantly sought and wisely tendered. We wish for Mike a speedy restoration.

Many thanks for the cordial Valentine greeting from our friends, Secretary and Betty Ed. H. Shultz, of Alliance, Ohio.

The Lake County (Illinois) News reports that Percy G. Snow of Libertyville has been installed in his seventh term as president of the Lake County Central Trades and Labor Council. He is also president of the Illinois State Conference of Musicians, and president of the Waukegan Federation of Musicians. Percy wears well as a presiding officer. He wields a firm gavel, but never loses his temper. When a situation grows somewhat tense an expression of humor from the chair cools the atmosphere and restores good feeling, so that dignified deliberation prevails. We congratulate him and also those who value his service year after year.

Evidence of community musical appreciation is reflected in a recent issue of the Fostoria Review-Times (Local 121, Fostoria, Ohio), which carries an unsolicited review of the growth and standing of the Federation unit in that vicinity. The write-up is embellished with a fine portrait of President W. D. Kuhn, who has been delegate to every national convention since 1925, and has been head of the local organization for more than 27 years. Brother Kuhn is a piano player, and his ivory-tickling proclivities continue to hold their own through the passing of the years. Indicative of the healthy community spirit, the Local has grown in membership in the past six months from 88 members to 130. We have a long convention remembrance of Brother Kuhn, and we are not surprised at the fidelity displayed in Local 121 in keeping him as official head. By the way, Local 121 is getting into the pioneer class, having been an organized Federation entity for forty years.

As an illustration of the mechanical necessities involved in carrying forward the work of a great local, "Seventy voting machines were used to record the 9,192 votes cast during the day of the recent New York Local 802 election. Voting hours were from 10:00 A. M. to 10:00 P. M." As Local 802 is reported to have a membership of around 25,000, many members must have been too busy to vote.

The Fall River, Massachusetts, Musician, Local 216, has made its bow. It is a four-page publication, replete in news matter of interest to local musicians. When we see the name of Fall River there quickly comes to mind the name of an old and valued friend, Frank Mallor, a fine Federation member in a day that is past.

It is a pleasure to be able to report that Major George W. Landers of Clarinda, Iowa (Local 70, Omaha), Spanish-American War bandmaster, is still going strong, having crossed the Rubicon of eighty-seven years on January 13 of

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the current year. He is known far and wide as the protagonist of the doctrine that "Music, if given a chance, as a world-wide educational factor, would prove a mighty force in transforming a war-torn world into a world of peace." Major Landers had a great time recently—as a guest of the Illinois Municipal Band Festival at Sterling, where he was heralded as the dean of American bandmasters and was made a life member of the association. Incidental to the trip he was honored on the "Citizens of Tomorrow" broadcast sponsored by the Chicago Tribune before the fifteen hundred delegates to the 4-H Congress held in that city. Phillip Maxwell, announcer, closed the broadcast with the tribute—"Well, here is to you, Major Landers, to your martial music, to the twinkle of your eye, both of them, for you are one of America's greatest citizens!" Long may his leadership baton continue to point the musical way!

From a recent issue of the Rhode Island Labor News we clip the following paragraphs:

Serving a local union as president for twenty-five consecutive years is regarded as more than an ordinary incident and The Labor News is pleased to announce that in recognition of the valuable services rendered by Vincent Castronova as president and business agent, Providence Musicians' Local 198 at the January meeting re-elected him for his 25th consecutive year.

Besides his activities as president and business representative of his local, Mr. Castronova is also active as a delegate to the State Federation of Labor and the Central Federated Union, and starts his 25th year of trade union activities bearing the best wishes of not only members of Local 198, but his hosts of friends in the trade union movement throughout the state.

Congratulations to Vincent Castronova! He wears well, not only with those in the home field jurisdiction, but with those who have opportunity to contact him in the distant fields. This merited recognition will be pleasing to those of us who have enjoyed his friendship and been familiar with his accomplishments down through the years.

"One honor doth tread upon another's heels, so fast they follow," in the case of President William J. Harris of Dallas, Texas, Local 147. On January 4th Harris was elected president of the Texas State Federation of Labor, while just twelve days later he was elevated to the exalted role of potentate of Hella Temple Mystic Shrine at Dallas. Genuine merit is always worthy of recognition, and we are glad to see "Bill" on the forward march.

The best, the most life-like, the most natural portrait of President James C. Petrillo we have seen appears in the Musical News of San Francisco, Local 6.

It was the wish of the late Herbert Clarke that his ashes might receive final repose by the side of those of John Philip Sousa in the Congressional Cemetery at Washington, D. C. That wish has been granted by formal and final interment, according to information sent us by both Secretary J. Leigh Kennedy of Local 353, Long Beach, California, the arena of Clark's final activities, and President Paul J. Schwars of Local 161, Washington. The information is that the cere-

mony took place January 30, 1946, at 2:30 P. M., with music rendered by a 46-piece band under the direction of the former euphonium soloist of the Sousa band, Simone Mantia. The band was composed of fifteen musicians from the Marine Band, fifteen from the Army Air Forces Band, and fifteen from the Navy Band. Thus the inseparable comradeship which flourished so happily on earth is symbolized by the age-long ceremonial of "dust to dust," the full meaning whereof "thou canst not know here, but thou shalt know hereafter."

Who hath not known the gloomy isolation of a Winter night in the country? Or the cheer when lighted household lamps send their gleam across the crystal banks of snow? But let Essie Phelps Duffy of Dwight, Illinois, paint the picture: The night is velvet dark—no wind or stars—  
An old elm spreads its wide arms o'er the roof;  
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## Report of the Treasurer

(Continued from page sixteen)

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Respectfully submitted  
**THOMAS F. GAMBLE,**  
Financial Secretary-Treasurer.

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(Continued from page five)  
been of such manifest significance that I feel impelled to express in some way our sincere appreciation and gratitude. The services of the members of the "American Federation of Musicians" contributed materially to the welfare of Naval personnel.

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*News Nugget*

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**INTERNATIONAL MUSICIAN**

Excerpts from the Mid-Winter Meeting of the  
International Executive Board of the  
American Federation of Musicians

JANUARY 7-14, 1947

Blackstone Hotel,  
Chicago, Illinois,  
January 13, 1947.

The Board reconvenes at 1:00 P. M.  
All present.

A protest on the election of officers  
of Local 335, Hartford, Conn., is read.  
Various communications in connection  
therewith are considered. On motion  
made and passed it is decided that a  
new election shall be held.

A report is made on the contract  
with the Amusement Research Corpora-  
tion. The contract is read. On motion  
made and passed it is decided that same  
be approved and be printed in the  
International Musician. (This contract  
appears at the bottom of this  
column.)

At their own request it is on motion  
made and passed, decided that the sal-  
aries of the Recording and Transcription  
Fund committee, consisting of  
Brothers Samuel P. Meyers, J. Whar-  
ton Gootee and Ed. S. Moore, be fixed  
at \$1,000 per year.

On motion made and passed it is de-  
cided that the President appoint a  
supervisor for the Recording and Transcrip-  
tion Fund at a salary of \$7,000.00  
per year, and if necessary he may ap-  
point an assistant for same at \$5,000.00  
per year. It is also decided that he  
may appoint other office help and ar-  
range for the necessary office space to  
properly administer the project.

The question is propounded whether  
a Cuban is eligible for membership in  
the A. F. of M. It is decided that  
under the laws he is not, unless he has  
declared his intention of becoming a  
citizen of the United States by taking  
out his first papers, or established a  
domicile in Canada with a view to  
acquiring citizenship in that country.

The question of whether the Federa-  
tion or the locals are considered by  
the Treasury Department to be the  
employers in connection with the Re-  
cording and Transcription Fund dis-  
bursement is discussed. It is decided  
that the President's office shall request  
the necessary information from the  
Treasury Department.

Other matters of interest to the Fed-  
eration are discussed.

The session adjourns at 5:45 P. M.

Blackstone Hotel,  
Chicago, Illinois,  
January 14, 1947.

The Board reconvenes at 1:00 P. M.  
All present.

The proposition submitted by Artur  
Rubinstein is now considered. On mo-  
tion made and passed it is decided that  
the Federation give its approval to the  
project.

The proposition submitted by the  
representatives of Local 47, Los Ange-  
les, California, that the Federation  
sponsor monster concerts to raise  
money for furnishing music for  
wounded veterans in the hospitals is  
now considered. After a discussion the  
matter is laid over for further con-  
sideration.

Mr. Howell of the Audionic Corpora-  
tion discusses with the Board the  
possibility of an agreement with his  
corporation and the possible results.  
After considerable discussion the mat-  
ter is laid over.

Other matters of interest to the Fed-  
eration are discussed.

The meeting adjourns at 4:30 P. M.

**CONTRACT FOR COIN-  
OPERATED BOX**

The following is a contract (re-  
ferred to in the Executive Board  
minutes which appear elsewhere in  
this issue) executed between the

MARCH, 1947

Federation and a company that is  
utilizing a coin-operated box which  
also displays a motion picture in  
synchronization with the sound.

November 20, 1946.

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2. Such music sound tracks will at  
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11. The permission hereby granted to you is personal, may not be transferred or assigned, in whole or in part, to anyone else, and no one else shall derive any rights thereunder or by reason thereof.

12. This permission shall remain in effect one year from date and shall be subject to revocation and withdrawal by the A. F. of M. at any time for any reason whatsoever on thirty days' previous notice to you.

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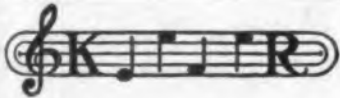
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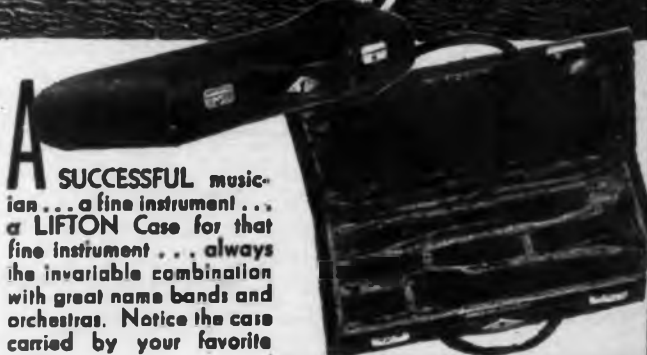
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### DELAWARE

LEWES: Riley, J. Carson  
NEW CASTLE: Lamson, Ed  
WILMINGTON: Allen, Sylvester, Chippey, Edward B. Crawford, Frank Johnson, Thos. "Kid" Kaye, Al

### FLORIDA

CLEARWATER: Park Inn and Vance Bardou

CORAL GABLES: Hirfiman, George A., Hirfiman Florida Productions, Inc.

HALLANDALE: Singapore Sadies

JACKSONVILLE: Sells, Stan

MIAMI: Evans, Dorothy, Inc.  
MIAMI BEACH: Amros, Jack, Terrace Rest. Hume, Jack Galatis, Pete, Manager, International Restaurant White House Hotel, Leo Radoff, Mgr.-Dir. Wit's End Club, R. B. Reid, Manager; Charles Leveson.

ORLANDO: Wells, Dr.  
PANAMA CITY: Daniels, Dr. E. R.

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

STARKE: Camp Blanding Rec. Center Goldman, Henry

TAMPA: Junior Woman's Club Peggam, Sandra Williams, Herman

WEST PALM BEACH: Walker, Clarence, Principal, Industrial High School.

### GEORGIA

ATLANTA: Herren, Chas., Herren's Evergreen Farms Supper Club.  
AUGUSTA: Kirkland, Fred Minnick, Joe, Jr., Minnick Attractions.  
SAVANNAH: Hotel DeSoto Bellmen's Club Thompson, Lawrence A., Jr., and Chatham Amusement Co., Inc.  
VALDOSTA: Wilkes, Lamar  
VIDALIA: Pal Amusement Co.

### IDAHO

COEUR D'ALENE: Bon Air Club, Earl Crandall and Jesse Lichman, Owners and Operators.  
LEWISTON: Rosenberg, Mrs. R. M.  
POCATELLO: Reynolds, Bud

### ILLINOIS

CHAMPAIGN: Robinson, Beanie  
CHICAGO: Birk's Superb Beer Co. Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus. Chicago Artists Bureau, License 468. Children's Health & Aid Soc. Club Plantation, Ernest Brady, Mgr.; Lawr. Wakefield, Owner. Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468. Davis, Wayne Eden Building Corporation Fine, Jack, Owner. "Play Girls of 1938". Fine, Jack, Owner. "Victory Follies". Fitzgerald, P. M., Manager, Grand Terrace Cafe. Fox, Albert Fox, Edward Glen, Charlie Gluckman, E. M. Broadway on Parade. Hale, Walter, Promoter Marke, Vince Mays, Chester Miller, R. H. Novask, Sarge Rope, Sam Sipchen, R. J., Amusement Co. Sittare, Horace Stanton, James B. Stoner, Harlan T.

Tadon, Mathew  
Platinum Blonde Revue  
Tadon, Mathew  
"Temptations of 1941".  
Teichner, Chas. A., of T.N.T. Productions. Thomas, Otis E.

EAST ST. LOUIS: Davis, C. M.  
EFFINGHAM: Behl, Dan

FRESPORT: Hille, Kenneth and Fred March, Art

GALESBURG: Clark, Horace G.  
KANKAKEE: Havener, Mrs. Theresa, Prop., Dreamland.

LA GRANGE: Haeger, Robert Klaus Club, LaGrange High School. Viner, Joseph W.

PEORIA: Betar, Alfred Humane Animal Assn. Rutledge, E. M.

POLO: Clem, Howard A.  
QUINCY: Hammond, W. Vincent, Charles E.

ROCKFORD: Trocadero Theatre Lounge White Swan Corporation

SPRINGFIELD: Stewart, Leon H., Manager, Club Congo.

STERLING: Flock, R. W.  
WAUKEGAN: Schneider, Joseph M.

### INDIANA

EAST CHICAGO: Barnes, J. L.  
ELWOOD: Yankee Club, and Charles Sullivan, Mgr.  
EVANSVILLE: Adams, Jack C. Fox, Ben  
FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack  
INDIANAPOLIS: Gentry, James J. Dickerson, Matthew Dickerson Artists' Bureau Harding, Howard Harris, Rupert, Greater United Amusement Service. Richardson, Vaughn, Pine Ridge Follies.  
MARION: Horine, W. S. Idle Hour Recreation Club  
MISHAWAKA: McDonough, Jack Rose Ballroom Welty, Elwood  
RICHMOND: Newcomer, Charles  
ROME CITY: Kintzel, Stanley  
SOUTH BEND: DeLeury-Reeder Adv. Agency

### IOWA

AUDUBON: American Legion Auxiliary Hollebenbeck, Mrs. Mary  
BRYANT: Voss, A. J., Manager, Rainbow Gardens.  
DES MOINES: Hughes, R. E., Publisher, "Iowa Unionist". LeMan, Art Young, Eugene R.  
EAGLE GROVE: Orr, Jesse  
IOWA CITY: Fowler, Steve  
OTTUMWA: Baker, C. G.  
WHEATLAND: Griebel, Ray, Mgr., Alex Park

### KANSAS

KANSAS CITY: White, J. Cordell  
LEAVENWORTH: Phillips, Leonard  
MANHATTAN: Stuart, Ray  
TOPEKA: Mid-West Sportsmen Assn.  
WICHITA: Bedinger, John

### KENTUCKY

HOPKINSVILLE: Steele, Lester  
LEXINGTON: Harper, A. C. Hine, Geo. H. Montgomery, Garrett Wilson, Sylvester A.  
LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club Greyhound Club Norman, Tom Ogutu, L. A., Jr. Shelton, Fred Walker, Norval Wilson, James H.  
MIDDLESBORO: Green, Jimmie  
OWENSBORO: Cristil, Joe, Owner, Club 71  
PADUCAH: Vickers, Jimmie, Bookers' License 2611

### LOUISIANA

ALEXANDRIA: Green, Al, Owner and Oper., Riverside Bar. Smith, Mrs. Lawrence, Prop., Club Plantation. Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner; Jack Tyson, Manager.  
LAKE CHARLES: Veltin, Tony, Mgr., Palms Club  
NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T. The Hurricane and Percy Stovall.  
SHREVEPORT: Adams, E. A. Farrell, Holland Houser, J. W. Revey, Harry A. Riley, Billy Williams, Claude  
SANFORD: Parent Hall, E. L. Legere, Manager.

### MARYLAND

BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road Delta Sigma Fraternity Demley, Emil E. Earl Club, Earl Kahn, Prop. Epstein, Henry Erod Holding Corporation Green, Jerry Lippert, J. C. Mason, Harold, Prop., Club Astoria. Rio Restaurant and Harry Weiss, Manager. Stage Door Casino White, David. Nation Wide Theatrical Agency.  
BETHESDA: Hodges, Edwin A.  
FREDERICK: Rev. H. B. Rittenhouse  
OCEAN CITY: Gay Nineties Club, Lou Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).  
SALISBURY: Twin Lanterns, Elmer B. Dashiell, Oper.  
TURNERS STATION: Thomas, Dr. Joseph H. Edgewater Beach.

### MASSACHUSETTS

ATTLEBORO: St. Moritz Cafe  
BOSTON: Grace, Max L. Losses, William Mouszon, George Paladino, Rocky Sullivan, J. Arnold, Bookers' License 150. Walker, Julian Younger Citizens Coordinating Committee  
CAMBRIDGE: Montgomery, A. Frank, Jr.  
FITCHBURG: Bolduc, Henry  
HOLYOKE: Levy, Bernard W., Holyoke Theatre.  
LOWELL: Prater, B. W.

### MICHIGAN

BAY CITY: Alpha Omega Fraternity Niedzielski, Harry Walther, Dr. Howard  
CRESCO: Smith, B. W., and Mar-Creek Inn.  
DETROIT: Adler, Caesar, and Hoffman, Sam, Opera. Frontier Ranch. Advance Theatrical Operation Corp., Jack Broder, Pres. Ammor Record Company Berman, S. R. Bibb, Allen Bologna, Sam, Imperial Club Bommarito, Joe Briggs, Edgar M. Cavanaugh, J. J. Receives. Downtown Theatre. Daniels, James M. Downtown Casino, The Green, Goldman Johnson, Ivory Kosman, Hyman Malloy, James O'Malley, Jack Paradise Cave Cafe San Diego Club, Nono Minando. Schreiber, Raymond, Owner and Oper., Colonial Theatre.  
FLINT: Carpenter, E. M., Mgr., Terrace Gardens. McClarin, William  
GRAND RAPIDS: Huban, Jack  
LANSING: Hagen, Lester, Mgr., Lansing Armory. Metro Amusement Co. Norris, Elmer, Jr., Palomar Ballroom. Tholen, Garry Wilson, L. E.  
MARQUETTE: Loma Farms, Mrs. Carl Tonello  
MCMILLAN: Bodetto, Clarence, Mgr., Jeff's  
MEMPHIS: Doran, Francis, Jordan College  
NORWAY: Valencia Ballroom, Louis Zadra, Mgr.  
ROUND LAKE: Gordon, Don S., Mgr., Round Lake Casino.  
STURGIS: DeLuca, Albert, Owner, Em & Al's (formerly White Bungalow)  
TRAVERSE CITY: O-Ai-Ka Beach Pavilion, Al Lawson.

### MINNESOTA

ALEXANDRIA: Crest Club, Frank Gasmer  
BEMIDJI: Foster, Floyd, Owner, Merry Mizers' Tavern.  
CALEDONIA: Elton, Rudy  
FAIRMOUNT: Graham, H. R.  
GARDEN CITY: Conkling, Harold C.  
GAYLORD: Green, O. M.  
HIBBING: Pitman, Earl  
LUVERNE: Bennett, J. W.  
SPRINGFIELD: Green, O. M.  
ST. CLOUD: Gaus, Mike  
ST. PAUL: Fox, S. M.

### MISSISSIPPI

BILOXI: Joyce, Harry, Owner, Pine Haze Night Club.  
GREENVILLE: Pollard, Flenard  
JACKSON: Perry, T. G.  
MISSOURI  
CAPE GIRARDEAU: Gilkison, Lorene Moonglow Club



**CHILLICOTHE:**  
Hewes, H. H., Manager,  
Windsor Gardens.

**KANSAS CITY:**  
Cos. Mrs. Evelyn  
Esquire Productions, Kenneth  
Yates, Bobby Heathrow.  
- Fox, S. M.  
Holm, Maynard G.  
Theatrum, H. C., Asst. Mgr.,  
Orpheum Theatre.  
Waters, Chas. C.

**LEBANON:**  
Kay, Frank

**NORTH KANSAS CITY:**  
Cook, Bert, Mgr., Ballroom,  
Windsor Beach.

**POPLAR BLUFFS:**  
Brown, Merle

**ROLLA:**  
Shubert, J. B.

**ST. JOSEPH:**  
Thomas, Clarence H.

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

**STURTON:**  
Boyer, Hubert

**MONTANA**

**POBSYTH:**  
Allison, J.

**NEBRASKA**

**COLUMBUS:**  
Moist, Don

**GRAND ISLAND:**  
Scott, S. F.

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

**LINCOLN:**  
Johnson, Max

**OMAHA:**  
Davis, Clyde E.  
El Morocco Club  
Omaha Credit Women's Break-  
fast Club.  
Rosso, Charles

**NEVADA**

**ELY:**  
Folsom, Mrs. Ruby

**LAS VEGAS:**  
Club Kit Carson, and Mito E.  
Stoney, Owner  
Gordon, Ruth  
Warner, A. H.

**RENO:**  
Blackman, Mrs. Mary

**NEW JERSEY**

**ARCOLA:**  
Corrison, Eddie  
White, Joseph

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

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

**ATLANTIC HIGHLANDS:**  
Kaiser, Walter

**BLOOMFIELD:**  
Brown, Grant

**CAMDEN:**  
Towers Ballroom, Pearson Lesly  
and Victor Polesman, Mgrs.  
Bali Club, and  
Lou Mascione, Prop.

**CAPT MAY:**  
Mayflower Casino,  
Charles Anderson, Operator.

**CLIFTON:**  
Silverstein, Joseph L., and  
Etzelson, Samuel

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

**EATONTOWN:**  
Scher, Anthony, Owner,  
Dubonnet Room.

**LAKEWOOD:**  
Post, Arthur, Mgr., Hotel Plaza  
Seida, S. H.

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

**LYNDHURST:**  
Doranda's, Salvatore Doranda

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

**MOUNTAINEERS:**  
The Chamber. Inc.,  
Ray DeCarlo.

**NEWARK:**  
Clark, Fred R.  
Coleman, Melvin  
Harris, Earl  
Krayson, Norman  
N. A. A. C. P.  
Robinson, Oliver,  
Mummies Club.  
Santoro, V.  
Simmons, Charles  
Skyway Restaurant,  
Newark Airport Highway.  
Smith, Frank  
Stewart, Mrs. Beaumont  
Tucker, Frank

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

**PRINCETON:**  
Lawrence, Paul

**BOMERS POINT:**  
Dean, Mrs. Jeanette  
Leigh, Stockton

**TRENTON:**  
Larimore, J. Dory

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

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

**NEW MEXICO**

**ALBUQUERQUE:**  
Mantz, Otto

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

**NEW YORK**

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

**ARMONK:**  
Embassy Associates

**BINGHAMTON:**  
Beatty, Bert

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

**BRONX:**  
Santoro, E. J.

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

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

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

**ELLENVILLE:**  
Cohen, Mrs. A.

**ELMIRA:**  
Goodwin, Madalyn

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

**MUDDON:**  
Buddy's Tavern, Samuel Gutto  
and Benny Goldstein.

**ITHACA:**  
Bond, Jack

**JAMESTOWN:**  
Lindstrom & Meyer

**KIAMESSA LAKE:**  
Mayfair, The

**LACKAWANNA:**  
Chic's Tavern,  
Louis Ciccarelli, Prop.

**LARCHMONT:**  
Morris, Donald  
Theta Kappa Omega Fraternity

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

**NEWBURGH:**  
Matthews, Bernard H.

**NEW LEBANON:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music  
Amusement Corp. of America  
Baldwin, C. Paul  
Barnabi, M.  
Booker, H. E., and All-Ameri-  
can Entertainment Bureau.  
Broadway Swing Publications,  
L. Frankel, Owner.  
Campbell, Norman  
Caretini, A.  
Chassaroni & Co.  
Cohen, Alexander, connected  
with "Bright Lights".  
Collectors' Items Recording Co.,  
and Maurice Spivack and  
Katherine Gregg.  
Cotton Club  
Crossen, Ken, and Ken Crossen  
Associates  
Currie, Robert W., formerly  
held Booker's License 2595.  
Devimon, Jules  
Deaton Boys  
Dineer & Dorkind, Inc.  
Dodge, Wendell P.  
Dyruff, Nicholas  
Embert, Mrs. Mabel K.  
Evans & Lee  
Fine Plays, Inc.  
Fishback, Sam B.  
Foreman, Jess  
Footshop, Inc.  
Par Dressing & Dyeing  
Salesmen's Union.  
Clyde Oil Products  
Grant & Wadsworth and  
Casmir, Inc.  
Gray, Lew, and Magic  
Record Co.  
Grisman, Sam  
Hirliman, George A., Hirliman  
Florida Productions, Inc.  
Immerman, George  
Joseph, Alfred  
Katz, George, Theatrical Prom.  
Kaye-Martin, Kaye-Martin  
Productions.  
King, Gene,  
Former Booker's License 3444.  
Koch, Fred G.  
Koren, Aaron  
Leigh, Stockton  
Leonard, John S.  
Levy, Al. and Nat, former own-  
ers, Merry-Go-Round (Bklyn).  
Lyona, Allen  
(also known as Arthur Lee)  
Makler, Harry, Mgr.,  
Folley Theatre (Brooklyn).  
Masconi, Charles  
McCaffrey, Neill  
Meserole, Ed. P.  
Miller, James  
Montello, R.  
Moody, Philip, and Youth  
Monument to the Future  
Organization.  
Murray, David  
New York Ice Fantasy Co.,  
Scott Chalfant, James Bliz-  
zard and Henry Robinson,  
Owners.  
Pearl, Harry  
Phi Rho Pi Fraternity  
Prince, Hughie  
Egan, Jack  
"Right This Way",  
Carl Reed, Mgr.  
Rogers, Dick  
Rogers, Harry, Owner,  
"Frisco Follies".  
Rosenoer, Adolph and Sykes,  
Opera, Royal Tours of Mexico  
Agency.  
Russell, Alfred  
Seidner, Charles  
Singer, John, former Booker's  
License 3326.  
Solomonoff, Henry  
South Seas, Inc.,  
Abner J. Rubiein.  
"SO" Shampoo Co.  
Spencer, Lou  
Stein, Ben  
Stein, Norman  
Strouse, Irving  
Superior 25 Club, Inc.  
Wade, Frank  
Wez & Leventhal, Inc.  
Weinstock, Joe  
Wilder Operating Co.  
Wisotzky, S.

**NIAGARA FALLS:**  
Panes, Joseph,  
connected with Midway Park.

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

**PORT KENT:**  
Klages, Henry C., Owner,  
Mountain View House.

**ROCHESTER:**  
Geneco Electric Products Co.  
Gorin, Arthur  
Lorr, George  
Palisier, E. H.  
Valenti, Sam

**SCHENECTADY:**  
Gibbons, John P.

**LONG ISLAND (New York)**

**HICKSVILLE:**  
Seever, Manager,  
Hicksville Theatre.

**LINDENHURST:**  
Fox, Frank W.

**NORTH CAROLINA**

**ASHEVILLE:**  
Pitman, Earl

**CAROLINA BEACH:**  
Economides, Chris

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

**DURHAM:**  
Alston, L. W.  
Ferrell, George  
Mills, J. N.  
Pratt, Fred

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

**GREENSBORO:**  
Fair Park Casino and  
Irish Horan.

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

**KINSTON:**  
Course, E. F.

**RALEIGH:**  
Charles T. Norwood Post,  
American Legion.

**WALLACE:**  
Strawberry Festival, Inc.

**WILLIAMSTON:**  
Grey, A. J.

**WINSTON-SALEM:**  
Payne, Miss L.

**NORTH DAKOTA**

**BISMARCK:**  
Coman, L. B.

**OHIO**

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

**CANTON:**  
Holt, Jack

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

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

**CLEVELAND:**  
Amata, Carl and Mary, Green  
Derby Cafe, 3314 E. 116th St.  
Dixon, Forrest  
Euclid 5th Co.  
Manuel Bros. Agency, Inc.,  
Booker's License No. 3566.  
Metropolitan Theatre  
Salanci, Frank J.  
Tustone, Velma

**MAGILL:**  
Andrew  
Budd's Nite Club and M. B.  
Edwards, Prop.

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

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

**SYRACUSE:**  
Feinglos, Norman  
Horton, Don  
Syracuse Musical Club

**TROY:**  
DeSina, Manuel

**TUCKAHOE:**  
Birnbaum, Murray  
Roden, Walter

**UTICA:**  
Moujoux, Alex.

**VALHALLA:**  
Twin Palms Restaurant,  
John Masri, Prop.

**WHITE PLAINS:**  
Brod, Mario  
Hechris Corp., Reis, Leo

**WHITESBORO:**  
Guido, Lawrence

**YONKERS:**  
Babner, William

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

**DAYTON:**  
Stapp, Philip B.  
Victor Hugo Restaurant

**DELAWARE:**  
Bellinger, C. Robert

**ELYRIA:**  
Cornish, D. H.  
Elyria Hotel

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

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

**MARIETTA:**  
Morris, H. W.

**MEDINA:**  
Brandow, Paul

**OXFORD:**  
Dayton-Miami Association,  
William F. Drees, Pres.

**PORTSMOUTH:**  
Smith, Phil

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

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

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

**WARREN:**  
Windom, Chester  
Young, Lin

**YOUNGSTOWN:**  
Einhorn, Harry  
Lombard, Edward  
Reider, Sam

**ZANESVILLE:**  
Venner, Pierre

**OKLAHOMA**

**ADA:**  
Hamilton, Herman

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

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

**OREGON**

**ASHLAND:**  
Halasa, Kermit, Oper.,  
The Chateau.

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

**PENNSYLVANIA**

**ALTIQUIPPA:**  
Cannon, Robert  
Guinn, Oris  
Young Republican Club

**ALLENTOWN:**  
Connors, Earl  
Sedley, Roy

**BIRDSBORO:**  
Birdsboro Oriole Home Assn.

**BRADFORD:**  
Fizell, Francis A.

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

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

**CANONSBURG:**  
Vlachos, Tom

**CLARION:**  
Birocco, J. E.  
Smith, Richard  
Rending, Albert A.

**COLUMBIA:**  
Hardy, L. E.

**CONNELT LAKE:**  
Yaras, Max

**DEVON:**  
Jones, Martin, Manager,  
Maple Grove Inn

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

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

**EMPORIUM:**  
McNaney, W. S.

**ERIE:**  
Oliver, Edward

**FAIRMOUNT PARK:**  
Riverside Inn,  
Samuel Ottenberg, Pres.

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

**RELAVERES:**  
Condors, Joseph

**LANCASTER:**  
Parker, A. R.

**LATROBE:**  
Yingling, Charles M.

**LEBANON:**  
Fishman, Harry K.

**MARSHALLTOWN:**  
Willard, Weidon D.

**MIDLAND:**  
Mason, Bill

**MT. CARMEL:**  
Mayfair Club, John Pogesky and  
John Ballent, Mgrs.

**NEW CASTLE:**  
Bondurant, Harry

**PHILADELPHIA:**  
Arcadia, The,  
International Rest.  
Benny-the-Burns,  
Benjamin Fogelman, Prop.  
Bryant, G. Hodges  
Bubeck, Carl F.  
Davis, Russell L., and Trianon  
Ballroom  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620.  
Glas, Davey  
Hira, Izzy  
McShain, John  
Philadelphia Fed. of Blind  
Philadelphia Gardens, Inc.  
Rothe, Otto  
Stanley, Frank  
Street, Benny  
Wilner, Mr. and Mrs. Max

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

**POTTSTOWN:**  
Schmoyer, Mrs. Irma

**READING:**  
Nally, Bernard

**RIDGEWAY:**  
Benigni, Silvio

**SHARON:**  
Marino & Cohn

**STARBUCK:**  
Poincetta, Walter

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

**WEST ELIZABETH:**  
Johnson, Edward

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

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

**RHODE ISLAND**

**NORWOOD:**  
D'Antuono, Joe  
D'Antuono, Mike

**PORTSMOUTH:**  
Chahman Ballroom,  
Victor St. Laurent, Prop.  
St. Laurent Cafe,  
Victor St. Laurent, Prop.

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

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

**SOUTH CAROLINA**

**CHARLESTON:**  
Hamilton, E. A. and James

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

**INTERNATIONAL MUSICIAN**

**INTERNATIONAL MUSICIAN**

**INTERNATIONAL MUSICIAN**

**ISLE OF PALMS:**  
Pavilion, and Geo. W. Wurthmann, Jr.  
**ROCK HILLS:**  
Rolas, Kid  
Wright, Willford  
**SPARTANBURG:**  
Holcombe, H. C.  
**MOULTREEVILLE:**  
Wurthmann, Geo. W., Jr. (of the Pavilion, Isle of Palms, S. C.)

**TENNESSEE**

**Bristol:** Pinehurst Country Club, J. C. Raice, Mgr.  
**Chattanooga:** Duddy, Nathan  
Reeves, Harry A.  
**Jackson:** Clark, Dave  
**Johnson City:** Watkins, W. M., Mgr., The Lark Club.  
**Memphis:** Atkinson, Elmer  
Hubert, Maurice  
**Nashville:** Carter, Robert T.  
Club Zanzibar, and Billie and Floyd Hayes  
Eakle, J. C.  
Harris, Rupert, Greater United Amusement Service.  
Hayes, Billie & Floyd

**Texas**

**Arlene:** Sphinx Club  
**Amabillo:** Coa, Milton  
**Austin:** Franks, Tony  
Rowlett, Henry  
**Clarksville:** Dickson, Robert G.  
**Dallas:** Carnahan, R. H.  
Goldberg, Bernard  
May, Oscar P. and Harry R. Morgan, J. C.  
**Port Worth:** Airfield Circuit  
Bowers, J. W., also known as Bill Bauer or Gret Bourke.  
Carnahan, Robert  
Coo Coo Club  
Famous Door and Joe Earl, Operator  
Merritt, Morris John  
Smith, J. P.  
**Galveston:** Evans, Bob  
Page, Alex  
**Henderson:** Wright, Robert  
**Houston:** Geigby, J. B.  
Jeton, Oscar  
Merritt, Morris John  
Orchestra Service of America  
Revis, Bouldin  
Richards, O. K.  
Robinowitz, Paul  
World Amusements, Inc.  
Thomas A. Wood, Pres.

**Kilgore:** Club Plantation  
Mathews, Edna  
**Longview:** Ryan, A. L.  
**Palestine:** Earl, J. W.  
**Port Arthur:** Silver Slipper Night Club,  
V. B. Berwick, Mgr.  
**San Angelo:** Specialty Productions, and Nelson Scott and Wallace Kelton  
**San Antonio:** Thomson's Tavern,  
J. W. Leathy  
**Texarkana:** Gant, Arthur  
**Tyler:** Gillilan, Max  
Tyler Entertainment Co.  
**Waco:** Cramer, E. C., Peacock Club  
Williams, J. B.  
Peacock Club,  
E. C. Cramer and R. E. Cass.  
**Wichita Falls:** Dibles, C.  
Malone, Eddie, Mgr., The Barn

**UTAH**

**Salt Lake City:** Allan, George A.

**VERMONT**

**Burlington:** Thomas, Ray

**VIRGINIA**

**Alexandria:** Dove, Julian M., Capitol Amusement Attractions.  
**Lynchburg:** Bailey, Clarence A.

**Newport News:** Kar, Bert, Owner, "The Barn"  
**Norfolk:** Big Trzak Diner, Percy Simon, Prop.  
DeWitt Music Corp., U. H. Mazzy, Pres.; C. Coates, Vice-Pres.  
**Norton:** Pegram, Mrs. Emma  
**Richmond:** Terrace Club  
**Roanoke:** Harris, Stanley  
Morris, Robert F., Mgr., Radio Artists' Service.  
Wilson, Sol, Mgr., Royal Casino  
**Suffolk:** Clark, W. H.

**WASHINGTON**

**Tacoma:** Dittbenner, Charles  
King, Jan  
**Woodland:** Martin, Mrs. Edith

**WEST VIRGINIA**

**Bluefield:** Brooks, Lawson  
Florence, C. A.  
Thompson, Charles G.  
**Charleston:** Brandon, William  
Cory, Lababe  
Hargrave, Paul  
White, R. L.,  
Capitol Booking Agency.  
White, Ernest B.  
**Fairmont:** Carpenter, Samuel H.  
**Morgantown:** Leone, Tony, former manager,  
Morgantown Country Club.

**WISCONSIN**

**Almond:** Bernatos, George,  
Twin Lakes Pavilion.  
**Appleton:** Konzelman, E.  
Miller, Earl  
**Arcadia:** Schade, Cyril  
**Baraboo:** Dunham, Paul L.  
**Dowler:** Reink, John  
**Eagle River:** Denoyer, A. J.  
**Green Bay:** Franklin, Allen  
Pearly's Cocktail Lounge, and  
Chas. W. Peasley, Mgr.  
**Heafford Junction:** Kilinski, Phil, Prop.,  
Phil's Lake Nahomis Resort.  
**Jump River:** Erickson, John, Mgr.,  
Community Hall.  
**Keshena:** American Legion Auxiliary  
Loug, Matilda  
**Madison:** White, Edw. E.  
**Malone:** Kramer, Gale  
**Merrill:** Goetsch's Nite Club,  
Ben Goetsch, Owner.  
**Milwaukee:** Cubie, Iva  
Thomas, James  
Weinberger, A. J.  
**MT. CALVARY:** Slizak, Steve  
**Neopit:** American Legion,  
Sam Dickenson, Vice-Com.  
**Rhineland:** Kendall, Mr., Mgr.,  
Holly Wood Lodge.  
Khoury, Tony  
**Rothschild:** Rhyner, Lawrence  
**Sheboygan:** Bahr, August W.  
Scilia, N.  
**Slinger:** Bue, Andy, alias Andy Buege  
**Sturgeon Bay:** DeFoe, P. G.  
Larsheid, Mrs. Geo., Prop.  
Carman Hotel  
**Wausau:** Vogl, Charles

**YOUTH**

**Casper:** Schmitt, A. E.

**DISTRICT OF COLUMBIA**

**Washington:** Alvia, Ray C.  
Arcadia Ballroom. Edw. P. Darragh, Doa

**Meserole, Owner and Oper.**  
Archer, Pat  
Berenguer, A. C.  
Blue Mirror,  
Frank Caligore, Oper.  
Burroughs, H. P., Jr.  
Flagship, Inc.  
Fratoone, James  
Furedy, E. S., Mgr.,  
Trans Lux Hour Glass.  
Hayden, Phil  
Hodges, Edwin A.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Huie, Lim, Mgr., Casino Royal,  
formerly known as LaParce.  
Lynch, Buford  
McDonald, Earl H.  
Melody Club  
Moore, Frank, Owner,  
Star Dust Inn.  
O'Brien, John T.  
Reich, Eddie  
Rittenhouse, Rev. H. B.  
Rosa, Thomas N.  
Smith, J. A.  
Trans Lux Hour Glass,  
E. S. Furedy, Mgr.

**CANADA**

**ALBERTA**

**Calgary:** Dowley, C. L.  
**British Columbia**  
**Vancouver:** H. Singer & Co. Enterprises,  
and H. Singer.

**MANITOBA**

**Winnipeg:** Hamilton Booking Agency

**ONTARIO**

**Bramford:** Newman, Charles  
**Chatham:** Taylor, Dan  
**Hamilton:** Dumbells Amusement Co.  
**Hastings:** Bassman, George, and  
Riverside Pavilion.  
**Port Arthur:** Curtin, M.  
**Toronto:** Leslie, George  
Chin Up Producers, Ltd.,  
Roly Young, Mgr.  
Clarke, David  
Cocherill, W. H.  
Eden, Leonard  
Henderson, W. J.  
LaSalle, Fred,  
Fred LaSalle Attractions.  
Local Union 1452, CIO Steel  
Workers' Organizing Com.  
Miquelon, V.

**QUEBEC**

**Montreal:** Auger, Henry  
DeSautels, C. B.  
Dioro, John  
Emery, Marcel  
Horn, Jack, Oper.,  
Vienna Grill  
Lusier, Pierre  
Sourkes, Irving  
**Quebec City:** Sourkes, Irving  
**Verdun:** Senecal, Leo

**MISCELLANEOUS**

Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
American Negro Ballet  
Augler, J. H.,  
Augler Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Bendorf, Clarence  
Bert Smith Revue  
Bigley, Mel. O.  
Baugh, Mrs. Mary  
Blake, Milton (also known as  
Manuel Blake and Tom Kent).  
Blanke, Manuel (also known as  
Milton Blake and Tom Kent).  
Blanton, Paul, Mgr., Pec Bee Gee  
Production Co., Inc.  
Brau, Dr. Max,  
Wagnerian Opera Co.  
Braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Bruce, Howard,  
Hollywood Star Doubles.  
Brugler, Harold  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.  
Burns, L. L., and Partners  
Carr, Jude, and  
Her Parisienne Creations.  
Carroll, Sam  
Conway, Stewart  
Currie, Mr. and Mrs. R. C.,  
Promoters, Fashion Shows.  
Curry, R. C.  
Czapiewski, Harry J.  
DeShon, Mr.  
Echhart, Robert  
Edmonds, E. E.,  
and His Enterprises  
Farabee, B. P.  
Fechan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitzkee, Daniel  
Foley, W. R.  
Fox, Jess  
Fox, Sam M.  
Freeland, F. D., Al-Dean Circus  
Froeman, Jack, Mgr.,  
Follies Gay Parce  
Freich, Joe C.  
Gardiner, Ed., Owner, Uncle Ezra  
Smith's Barn Dance Follies.  
George, Wally  
Grego, Pete  
Hanover, M. L., Promoter  
Henderbott, G. B.,  
Fair Promoter.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horan, Irish  
Hyman, S.  
International Magicians, Producers  
of "Magic in the Air".  
Johnson, Sandy  
Johnston, Clifford  
Jurgensen, F. H.  
Kane, Lew, Theatrical Promoter  
Katz, George  
Kauneoga Operating Corp.,  
F. A. Scheffel, Sec.  
Kelton, Wallace  
Kent, Tom (also known as  
Manuel Blake and Milton  
Blake).  
Kestlar, Sam, Promoter  
Keyes, Ray  
Kimball, Dude (or Romaine)  
Kosman, Hyman  
Kosta, Oscar  
Larson, Norman J.  
Lasky, Andre, Owner and Mgr.,  
Andre Lasky's French Revue.  
Lawton, Miss Judith  
Lester, Ann  
Levin, Harry  
London Intimate Opera Co.  
Magee, Floyd  
Matthews, John  
Maurice, Ralph  
Maxwell, J. E.  
McCaw, E. E., Owner,  
Horse Follies of 1946  
McFryer, William, Promoter  
McKay, Carl B., Promoter  
McKinley, N. M.  
Merry Widow Company, and  
Eugene Haskell, Raymond  
E. Mauro, Ralph Possessa,  
Managers.  
Meyer, Harold  
Miller, George E., Jr., former  
Bookers' License 1129.

**Miquelon, V.**  
Monmouth Co. Firemen's Am.  
Monoff, Yvonne  
Mouber, Woody (Paul Woody)  
Mueller, Otto  
Nash, L. J.  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners.  
Ouellette, Louis  
Platinum Blond Revue  
Plumley, L. D.  
Richardson, Vaughan,  
Pine Ridge Follies  
Roberts, Harry E. (also known as  
Hap Roberts or Doc Mel Roy)  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Rogers, Harry, Owner,  
"Frisco Follies"  
Rosa, Hal J., Enterprises  
Sargent, Selwyn G.  
Scott, Nelson  
Shavitch, Vladimir  
Singer, Lee, Singer's Midgets  
Smith, Ora T.  
Snyder, Sam, Owner,  
International Water Follies  
Specialty Productions  
Stone, Louis, Promoter  
Sullivan, Peter  
Taffan, Mathew  
Temptations of 1941  
Thompson, J. Nelson, Promoter  
Todd, Jack, Promoter  
Travers, Albert A.  
"Uncle Ezra Smith Barn Dance  
Follie Co."  
Walmer, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Welsh Finn and Jack Schenck,  
Theatrical Promoters.  
White, Jack,  
Promoter of Style Shows.  
Wilky, Walter C., Promoter of  
the "Jutebug (smboore)"  
Williams, Cargile  
Williams, Frederick  
Wolfe, Dr. J. A.  
Woody, Paul (Woody Mober)  
Yokel, Alex, Theatrical Promoter  
"Zorine and Her Nudists"

**BOLYOKE:**  
Holyoke Theatre, B. W. Levy  
**MICHIGAN**  
**DETROIT:**  
Colonial Theatre, Raymond  
Schreiber, Owner and Oper.  
**GRAND RAPIDS:**  
Powers Theatre  
**MISSOURI**  
**KANSAS CITY:**  
Main Street Theatre  
**NEW JERSEY**  
**MONTCLAIR:**  
Montclair Theatre and Cos-Hay  
Corp., Thomas Haynes, James  
Costello.  
**NEW YORK**  
**NEW YORK CITY:**  
Apollo Theatre (42nd St.)  
Jay Theatres, Inc.  
**LONG ISLAND**  
(New York)  
**HICKSVILLE:**  
Hicksville Theatre  
**OHIO**  
**CLEVELAND:**  
Metropolitan Theatre  
Emanuel Stutz, Oper.  
**PENNSYLVANIA**  
**HAZLETON:**  
Capitol Theatre,  
Bud Irwin, Mgr.  
**PHILADELPHIA:**  
Apollo Theatre  
Bijou Theatre  
**TENNESSEE**  
**KNOXVILLE:**  
Bijou Theatre  
**VIRGINIA**  
**BUENA VISTA:**  
Rockbridge Theatre  
**DISTRICT OF COLUMBIA**  
**WASHINGTON:**  
Universal Chain Theatrical  
Enterprises.

**THEATRES AND PICTURE HOUSES**  
Arranged alphabetically  
as to States and  
Canada

**MASSACHUSETTS**  
**BOSTON:**  
E. M. Lox's Theatres

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

**BANDS ON THE UNFAIR LIST**

Fort Cralo Band & Drums Corp.,  
Rensselaer, N. Y.  
Libertyville Municipal Band,  
Harry White, Dir., Mundelein,  
Ill.  
Southern Pacific American Legion  
Post Band, San Francisco, Cal.  
Southern Pacific Club Band,  
San Francisco, Calif.  
Spencer, Robert (Bob) and his  
Band, Midland, Mich.  
Wuertli's Concert Band,  
Sheboygan, Wis.

Kryl, Bohumir, and his Symphony  
Orchestra.  
Lee, Duke Doyle, and his Orches-  
tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Marin, Pablo, and his Tipica Or-  
chestra, Mexico City, Mexico.  
Neuchels, Ed., Orchestra,  
Monroe, Wis.  
O'Neil, Kermit and Ray, Orches-  
tra, Westfield, Wis.  
Rushbolts, Ed., Orchestra,  
Dunkirk, N. Y.  
St. Onge Orchestra,  
West Davenport, N. Y.  
Wetzel Orchestra,  
Kitchener, Ont., Canada

**STOCKTON:**  
Cushing's Thrill Circus, Frank  
Cushing and Marjorie Bailey.  
San Joaquin County Fair

**CONNECTICUT**

**Hartford:** Buck's Tavern,  
Frank S. DeLacco, Prop.  
**Norwich:** Wooster Bar  
**Plymouth:** Plymouth Inn, Wm. Visconti,  
Owner.

**FLORIDA**

**Jacksonville:** Florida Hotel  
**Miami:** Columbus Hotel  
**Miami Beach:** Coronado Hotel  
**Tampa:** Brown, Nick  
Grand Oregon, Oscar Lona Mgr.

**ILLINOIS**

**Belleveille:** Turkey Hill Grange  
**Champaign:** Urbana-Lincoln Hotel  
**Mattoon:** U. S. Grant Hotel  
**Stirling:** Moses Lodge, H. J. Yeager,  
Gov.; John E. Bowman, Sec.

**ORCHESTRAS**

Baer, Stephen S., Orchestra.  
Brewer, Gage, and his Orchestra,  
Wichita, Kan.  
Burian, Lorraine, and her Orches-  
tra, Friendship, Wis.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cargyle, Lee and His Orchestra,  
Mobile, Ala.  
Cole, George, and his Orchestra,  
Westfield, Mass.  
Downs, Red, Orchestra,  
Topeka, Kan.  
Drotning, Charles, Orchestra,  
Stoughton, Wis.  
Fox River Valley Boys Orch.,  
Pardeeville, Wis.  
Green, Red, Orchestra,  
Wichita, Kan.  
Jones, Steve, and his Orchestra,  
Catekill, N. Y.

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

This List is alphabeti-  
cally arranged in States,  
Canada and Mis-  
cellaneous  
**ALABAMA**  
**MOBILE:**  
Club LaRue  
**ARIZONA**  
**PHOENIX:**  
Hotel Westward Ho  
**CALIFORNIA**  
**SAN BERNARDINO:**  
Sierra Park Ballroom,  
Clark Rogers, Mgr.  
**SAN JOSE:**  
Costello, Billy (Pop Eye)

**INDIANA**  
SOUTH BEND:  
St. Casimir Ballroom

**IOWA**

**BOONE:**  
Miner's Hall

**DUBUQUE:**  
Julius Dubuque Hotel

**KANSAS**

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

**LOUISIANA**

**BATON ROUGE:**  
Bambarders Club  
Elks Club

**NEW ORLEANS:**  
Happy Landing Club

**MARYLAND**

**ELKTON:**  
Tom Howard's Tavern, Tom  
Howard, Owner, Booth's Vil-  
lage.

**MASSACHUSETTS**

**FALL RIVER:**  
Pavia, Gilbert

**MICHIGAN**

**DOUGLAS:**  
Tara Cafe,  
C. W. Koning, Owner.

**ENSGN:**  
Alton Hall

**FLINT:**  
Central High School Aml.

**INTERLOCHEN:**  
National Music Camp

**MARQUETTE:**  
Johnston, Martin M.

**MUNISING:**  
Corktown Bar

**NEGAUNEE:**  
Hotel Bar,  
Napoleon Vizza, Prop.

**NEBRASKA**

**OMAHA:**  
Whitney, John B.

**NEW JERSEY**

**ATLANTIC CITY:**  
Hotel Lafayette  
Knights of Columbus Hotel and  
Grille.

**CAMDEN:**  
Camden Convention Hall

**CLIFTON:**  
Bockmann, Jacob

**JERSEY CITY:**  
Ukrainian National Home

**NEWARK:**  
Dodgers Grill

**NEW YORK**

**BUFFALO:**  
Hall, Art  
Williams, Buddy  
Williams, Onias

**MECHANICVILLE:**  
Cole, Harold

**MOMAW:**  
Hurd, Leslie, and  
Vincyards Dance Hall.

**MT. VERNON:**  
Studio Club

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

**SYRACUSE:**  
Club Royale

**OHIO**

**ALLIANCE:**  
Hungarian Verbovay Hall

**CONNEAUT:**  
MacDowell Music Club

**OKLAHOMA**

**OKLAHOMA CITY:**  
Orwig, William, Booking Agent

**VINITA:**  
Rodeo Association

**PENNSYLVANIA**

**BRACKENRIDGE:**  
Nick Taverna

**CARBONDALE:**  
Cerra Hotel (also known as  
Anna Nite Club).

**DUNMORE:**  
Charlie's Cafe,  
Charlie DeMarco, Prop.

**PHILADELPHIA:**  
Morgan, R. Duke

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

**ROULETTE:**  
Brewer, Edgar, Roulette House

**SCRANTON:**  
Keyser Valley Com. House,  
Vincent Farrell, President.

**SOUTH CAROLINA**

**CHARLESTON:**  
Eusenmann, James P. (Bush)

**TEXAS**

**CORPUS CHRISTI:**  
Continental Club

**PORT ARTHUR:**  
DeGraese, Leonoe

**PORT WORTH:**  
Hilaray Club

**UTAH**

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

**VIRGINIA**

**RICHMOND:**  
Cavalier Arena Skating Rink &  
Dance Hall.

**WEST VIRGINIA**

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

**FOLLANSBEE:**  
Follansbee Community Center

**PARKERSBURG:**  
Silver Grill, B. D. Hiley,  
Owner.

**WISCONSIN**

**COTTAGE GROVE:**  
Cottage Grove Town Hall,  
John Galvin, Oper.

**DURAND:**  
Kohler's Dance Pavilion

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

**NEW LONDON:**  
Norris Spencer Post, 263,  
American Legion.

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Star Dust Club,  
Frank Moore, Prop.

**CANADA**

**ALBERTA**

**EDMONTON:**  
Lake View Dance Pavilion,  
Cooking Lake.

**ONTARIO**

**HAMILTON:**  
Hamilton Arena,  
Percy Thompson, Mgr.

**OTTAWA:**  
Avalon Club

**PORT STANLEY:**  
Melody Ranch Dance Floor

**WAINFLEET:**  
Long Beach Dance Pavilion

**QUEBEC**

**AYLME:**  
Lakeshore Inn

**MONTRÉAL:**  
Harry Feldman

**MISCELLANEOUS**

Cashings Thrill Circus, Frank  
Cushing and Marjorie Bailey.

**THEATRES AND PICTURE HOUSES**

**MARYLAND**

**BALTIMORE:**  
State Theatre

**MISSOURI**

**ST. LOUIS:**  
Fox Theatre

**NEW JERSEY**

**MORRISTOWN:**  
Walt, Beade Theatres, including:  
Community Theatre  
Jersey Theatre  
Park Theatre

**OKLAHOMA**

**TULSA:**  
Peoria Theatre and H. M.  
Anderson, Manager.

**CANADA**

**MANITOBA**

**WINNIPEG:**  
Odeon Theatre

**FIFE AND DRUM CORPS**

Fort Cralo Band & Drum Corps,  
Rensselaer, N. Y.

**FOR SALE—Violin, genuine Don Nicolous Amati, made in 1734; sell for \$1,000, valued \$10,000; also other good violins, Beason Bb Trumpet and Cornet, French Bb Cornet (Courtoise), Eb Saxophones, Zither, Piccolo, fine Spanish Mandolin, Eb Clarinet; pre-war prices. Edward R. Slafer, Sr., 31 Hallberg Ave., Bergenfield, N. J.**

**FOR SALE—Selmer Eb Alto, cigar cutter model, perfect, serial number 14928, \$300; V. F. Cerweny double Bb brass bass, large bore, perfect condition, \$300. D. H. Young, 4218 Charlotte St., Kansas City 4, Mo.**

**FOR SALE—Three old violins in excellent condition, suitable for advanced student or orchestra use. Leonard Davis, 2104 Aqueduct Ave., Bronx 33, N. Y. Phone SEdgewick 3-4787.**

**FOR SALE—Hammond Novachord in excellent condition. Call Newtowna 9-0575. Write to James Flora, 51-79 Gosline St., Elmhurst, L. I.**

**FOR SALE—Selmer balanced action tenor, good condition; Tray-Pak case; \$250. Albert Chulay, 426 East Sixth St., Bloomington, Ind.**

**FOR SALE—Certified Boquay violin, excellent condition, spruce top, curly maple back, original scroll; will sacrifice; also Nureberg bow. Write Mildred Field, 1321 Main, Grinnell, Iowa.**

**FOR SALE—Wm. S. Haynes sterling silver Flute, closed G sharp, key of C; fine playing condition; beautiful instrument; \$175 C. O. D., three-day trial. L. H. Babat, 2346 Calumet, Lincoln, Neb.**

**FOR SALE—One Violin, Strainer, made in Italy 1735; original. R. A. Woods, Box 352, Wood-ri-ver, Ill.**

**FOR SALE—Hammond Novachord, A-1 condition, \$1,350; located at Miami. Manning, % River-side, P. O. Box 1734, Miami, Fla.**

**FOR SALE—One wooden Haynes Flute No. 1589, open G sharp, in excellent condition; price \$100. Mrs. Jack D. Rogers, 148 Elm St., Versailles, Ky.**

**FOR SALE—Vibra Celeste with microphone out-let installed inside; used only two months; will sacrifice for best cash offer. Write MARGO, 226 Murdock St., Canonsburg, Pa.**

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**WANTED—Band musicians, to locate in Hutchinson, Kansas; state instrument, experience, trade or occupation, references in first letter; full details given on inquiry. Merle C. Benjamin, Sec., Local 110, A. F. of M., Rt. 3, Hutchinson, Kansas.**

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