

# INTERNATIONAL MUSICIAN



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OTIS IGELMAN (See page 2)

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# INTERNATIONAL • MUSICIAN •

OFFICIAL JOURNAL OF THE  
AMERICAN FEDERATION OF MUSICIANS

Entered at the Post Office at Newark, N. J.,  
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Accepted for mailing at special rate of  
postage provided for in Section 1103, Act of  
October 3, 1917, authorized July 10, 1919.

### ADVERTISING RATES:

Apply to LEO CLUESMANN, Secretary,  
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Subscription Price - - 30 Cents a Year

Published Monthly by Leo Cluesmann,  
39 Division Street, Newark 2, N. J.

Vol. XLVI NOVEMBER, 1947 No. 5

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For the purpose of cutting  
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lished National Defaulters'  
List, those persons and estab-  
lishments placed on the De-  
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1, 1942, have been removed  
from the International Musi-  
cian and are being kept on  
file in the National Secretary's  
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This action in no way affects  
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(Please turn to page twelve)



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## PIANISTS!

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SEE PAGE 23

**JOSE SILVA STUDIOS**

## Where Good Musicians Anchor

Juan P. Miller, a member of Local 650, Anchorage, Alaska, writes us, "The very existence of a symphony orchestra in a remote pioneer town of 12,000 may be considered as 'news'". We fully agree with him. He goes on to say, "The Anchorage Little Symphony Orchestra was first organized a year ago, as an adjunct to the Little Theater movement, primarily for the purpose of furnishing music for theatrical shows. However the orchestra soon outgrew pit size and became large enough to present concerts on its own."

"Although there are only thirty to forty players, the instrumentation is almost complete, with most of the rare symphonic instruments represented: horns, bassoon, bass clarinet, bass trombone, Hammond electric organ, kettledrums and an excellent harpist. Several modern instruments are being used: electric guitar, electric string bass, bass saxophone. The only important instrument lacking is the oboe. We hope a proficient oboe player will be coming to Anchorage soon."

"The string section is unusually well-balanced. The bowing and intonation are practically perfect, this due to the fact that the conductor, Charles Eroh, is a good violinist. Many of the players have been members of symphony orchestras in the states, from New York to California."

"Our first concert this season will be presented at Thanksgiving time. Our season will end with the playing of the accompaniment to Handel's 'Messiah' at Easter, 1948."

## FOR THE INFORMATION OF THE MEMBERS

By unanimous vote of the International Executive Board, the following communication has been sent to all recording and transcription companies having contracts with the American Federation of Musicians:

"Gentlemen:

"Your contract with the American Federation of Musicians for the employment of its members in the making of musical recordings will expire on December 31, 1947.

"This contract will not be renewed because on and after January 1, 1948, the members of the American Federation of Musicians will no longer perform the services provided for in said contract.

"This notice carries with it our declared intention, permanently and completely, to abandon that type of employment.

"Very truly yours,

JAMES C. PETRILLO,

President, American Federation of Musicians."

Members will kindly govern themselves accordingly.

## Notes at Ninety

To celebrate his ninetieth birthday on the 31st of October, Martin Scheidecker did what he has done practically every day for the past seventy years—limbered up his lip with a little practice on his tuba—and played with the Dubuque Community Band. Until a few years ago, Brother Scheidecker—he joined Local 289 at its inception in 1903—has been a familiar figure in Dubuque's holiday parades, has indeed marched in them as recently as V-J Day in 1945. ("I wanted to show how happy I was, and I said to myself, 'Age be hanged!'") Since then, however, he has contented himself with playing bass in the concerts at Eagle Point Park, given under the recording and transcription fund by Local 289, and with occasional performances at informal gatherings.

Brother Scheidecker has many a memory to chuckle and sigh over, of the early days of band-playing. He recalls that the first Fourth of July celebration at which he played was plunged into gloom by the news of the Centennial flood (1876) which drowned forty-one persons. He recalls also playing for the dedication of the Columbian Exposition in 1892. Probably one of the oldest active musicians in the country, he boasts that he will carry on for as many years as he is granted life, and adds, "If the angels like tuba accompaniment for their singing I will gladly oblige."

Mr. Scheidecker's photograph appears on page fifteen.

## OTIS IGELMAN

Concert Master of the Detroit Symphony Orchestra

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

OTIS IGELMAN, recently appointed to the post of concert master of the Detroit Symphony Orchestra, is one of that growing number of artists who have risen to the heights of their profession without leaving their native land. He was born in Indiana about forty years ago. His father, a proficient player on several instruments, but best known as a cellist, was an organizer as well as a member of the Indianapolis Symphony Orchestra. Otis was one of four sons, all of whom received musical training from their teacher-father.

When young Igelman was twelve financial reverses in the family made it necessary for him to earn his own living as well as contribute to his family's support. A special ruling was made by the American Federation of Musicians enabling the boy to become a member and take his place in hotel and theatre orchestras. Toward one of the conductors with whom he worked in a movie house he feels especially indebted, namely Modest Altschuler, who has risen to fame as a composer and arranger.

A good teacher is a blessing, and Otis Igelman was fortunate in being under the guidance of Hugh McGibeny, then concert master of the Indianapolis Symphony Orchestra and famous as the teacher of Willy Hess and Eddy Brown. Mr. McGibeny saw to it that Igelman had a good theoretical education and was graduated with honors from the Metropolitan School of Music in Indianapolis.

In 1922 Igelman won the National Federation of Music's contest and played the Vieuxtemps Violin Concerto in Toledo, Ohio. Mrs. Boris

Ganapol, of the Ganapol Music School in Detroit, heard him on this occasion and, completely fascinated, invited him to Detroit to play before the Tuesday Musical. Through this appearance he was offered—and he was then barely eighteen—a stand in the Detroit Symphony Orchestra. Since that time he has been one of the most important figures in Detroit's musical life as a member of the Philharmonic String Quartet and Valbert Coffey's Chamber Orchestra, and as a soloist. In the Detroit Symphony he was speedily promoted from the second violin section to that of assistant concert master, serving meanwhile as concert master for the Summer concerts.

Mr. Igelman played one year with Dr. Karl Krueger when the Detroit Symphony was reorganized after a year's lapse. It was then that the health of a member of his family forced him to leave Detroit for a sunnier climate. On the West Coast he became a member of the Los Angeles Symphony Orchestra and was concert master in an orchestra founded and conducted by Eric Korngold. He was then invited by Werner Janssen to be concert master and assistant conductor of the Salt Lake Symphony Orchestra. It was while holding this post that he was engaged by Dr. Karl Krueger to be concert master of the Detroit Symphony Orchestra.

Mr. Igelman has two daughters, eight and five years old, and he and Mrs. Igelman share a fascinating hobby in taking colored movies of them. He is also quite a golfer, though his music duties make it more and more difficult for him to find time on the greens. As the first soloist in the 1947-48 season of the Detroit Symphony Orchestra, Mr. Igelman performed on October 30th and 31st the difficult Glazounow Concerto.

The foregoing is the last in the series of articles on the Concert Masters of our great Symphony Orchestras—The Editor

# SYMPHONY ORCHESTRAS

AS THE SEASON OF 1947-48 takes shape important events center about the orchestras' tours, conductors, premieres and soloists. We congratulate the Rochester Symphony on having arrived at its twenty-fifth anniversary, the Montreal Women's Symphony on its enterprise in presenting a concert in Carnegie Hall, the Boston Symphony on the number of premiere performances scheduled, the Jersey City Philharmonic on scheduling twice as many concerts this season as last, the Indianapolis, Denver and Elizabeth symphonies on their policies of including American works regularly on their programs, the Pittsburgh Symphony on its encouragement of American conductors.

## Special Events

The Cleveland Orchestra gave a special concert for the benefit of the Rachmaninoff Fund on November 2nd. George Szell conducted. Alexander Brailowsky, who contributed his services for the occasion, played Rachmaninoff's Second Piano Concerto in C minor.

During its silver anniversary season the Rochester Philharmonic Orchestra will present a complete Beethoven cycle consisting of the performance of all nine symphonies.

The twenty-week season of the Denver Symphony Orchestra, now in its third year, includes fifteen subscription concerts in Denver, ten with guest artists and five with the orchestra alone. Also there will be ten concerts for school children and community concerts in Boulder, Longmont, Fort Morgan and Casper, Wyoming. Walter Eisenberg is the new concert master.

Rose Bampton sang excerpts from Alban Berg's "Wozzeck" at the City Center with the City Symphony Orchestra, Leonard Bernstein conducting, October 27th and 28th.

## Orchestras on Tour

The Philadelphia Orchestra under the baton of Eugene Ormandy presented a concert in Minneapolis on November 3rd under the auspices of the Artists Course of the University of Minnesota. During the tour

they also played in Milwaukee, in East Lansing and Saginaw, Michigan, and in Chicago.

The Montreal Women's Symphony Orchestra, conducted by Ethel Stark, made its New York debut at Carnegie Hall in October. This is believed to be the first Canadian orchestra to appear in Carnegie Hall.

The Indianapolis Symphony Orchestra on tour is to play in twenty-two new cities during the coming season. Thirty-two cities in nine states will be visited.

For the first time since its founding seventeen years ago, the National Symphony Orchestra of Washington, D. C., began its out-of-town tour dates in October. It includes in its itinerary for the first time this year Trenton, Marietta (Ohio), Lancaster (Ohio), Clarksburg (West Virginia) and Bristol (Virginia-Tennessee).

## Premieres

A symphonic suite by Walter Piston commissioned specially for the Dallas Symphony Orchestra will be played by that organization during the current season. Another new work to be presented will be Copland's Third Symphony.

George Szell introduced Arthur Shepherd's "Fantasy on Down-East Spirituals" to Cleveland audiences at the symphony concerts of the Cleveland Orchestra on October 23rd and 25th.

"Hallowe'en," a musical fantasy by Lionel Barrymore, was presented on October 26th at the Fourth Young People's Concert of the Burbank Symphony Orchestra, Leo Damiani conducting.

The first American performance of the Symphony No. 6 of Gustav Mahler is being presented at the November 20th and 21st concerts of the New York Philharmonic-Symphony Orchestra. This starts off the four weeks during which the orchestra is to be under the baton of Dimitri Mitropoulos.

The Baltimore Symphony Orchestra will give the first performance in America of "Toccata and Two Canzones" by Bohuslav Martinu on December 17th.

Serge Koussevitzky, returning from Europe, has brought several new scores which will figure in the sixty-seventh season of the Boston Symphony Orchestra. These include a symphony by Olivier Messiaen, a Frenchman; the Fourth Symphony by Malipiero, a new Concerto for Cello and Orchestra by Khatchaturian, and a String Symphony and Liturgic Symphony by Honegger. New music by American composers includes the Third Symphony of Walter Piston, the Second Symphony by Henry Cowell, a Piano Concerto by Howard Hanson, a piece for soprano and orchestra by Samuel Barber, and the new Fourth Symphony by David Diamond, the latter to be presented by Leonard Bernstein as guest conductor.

The Detroit Symphony Orchestra will present the First Piano Concerto by Rudolf Reti in its world premiere on January 15th and 16th. Jean Sahlmark (Mrs. Reti), to whom the work is dedicated, will be the performing soloist.

The first American performance of a new Concerto for Strings by Igor Stravinsky will be one of the offerings of the Pittsburgh Symphony Orchestra under Dr. Fritz Reiner during this, its tenth, season.

Vladimir Golschmann gave the world premiere of Alexander Tansman's new Symphony No. 7 with the St. Louis Symphony on October 24th.

INTERNATIONAL MUSICIAN



**ETHEL STARK**

Conductor  
of the  
Montreal  
Women's  
Symphony  
Orchestra

## American Works

Dr. Fabien Sevitzyky has scheduled several major American works for presentation during the present season of the Indianapolis Symphony, among them Randall Thompson's First Symphony, Harl McDonald's Concerto for Two Pianos, the world premiere of a Prelude by Roy Harris and of a work entitled "Two Pieces in the Sabbath Mood" by Frederick Jacobi. The Indianapolis conductor customarily includes an American work on every program during the season.

Saul Caston is continuing his policy of including contemporary American works on practically every one of the programs of the Denver Symphony Orchestra this season.

Elie Siegmeister's Symphony No. 1 was presented by the New York Philharmonic-Symphony Orchestra under the baton of Leopold Stokowski late last month.

Eugene Ormandy and the Philadelphia Orchestra will introduce "Mecca," Ballet Suite by Samuel Barber, in Philadelphia and New York in December.

Howard Hanson conducted his "Nordic" Symphony when it was played by the Indianapolis Orchestra this month.

With this year's performances, the Annual Symposium of American Orchestral Music of the Eastman School of Music, University of Rochester, has presented in its twenty-three seasons more than one thousand new American works.

Alec Wilder's "Piece for Orchestra" will be presented by the Rochester Philharmonic under the baton of Erich Leinsdorf at its concert on November 20th.

The Elizabeth (New Jersey) Philharmonic, conducted by August May, is featuring American music this season, with the composers conducting their own works. At the concert of November 18th Virgil Thomson will appear in this double capacity.

## Conductors

Utah is for the first time enjoying a full musical season, the result of careful planning by the new conductor of the Utah Symphony Orchestra, Maurice Abravanel.

Samuel Antek, young American conductor, has been appointed conductor and musical director of the New Jersey Symphony Orchestra. Mr. Antek has recently conducted in Carnegie Hall, New York, the "Symphony Concerts for Youth," the Carnegie "Pops" and the New York Little Symphony Concerts. He is a first violinist with the N.B.C. Symphony Orchestra. For the opening concert on November 17th Mr. Antek will conduct the orchestra in Beethoven's Eighth Symphony as well as works by Handel, Rachmaninoff and Strauss.

Already this season the Houston Symphony Orchestra has been under the batons of guest conductors Carlos Chavez and Hans Schwieger. Subsequent directors in the series are to be Frieder Weissmann, Maurice Abravanel, Leonard Bernstein, Georges Enesco, Tauno Hannikainen, Walter Hendl, Charles Muench and Efrem Kurtz.

Ernest Ansermet, the Swiss Conductor, will direct one program of the Dallas Symphony Orchestra during the current season, and Joseph Hawthorne, assistant conductor of the orchestra, another. The orchestra's regular conductor is Antal Dorati.

While Dimitri Mitropoulos is busy with a mid-season series of guest-conductorships, the Minneapolis Symphony Orchestra will be conducted, on November 28th, by Fabien Sevitzyky; on December 5th by Charles Muench, and at a later concert by Leonard Bernstein.

The Knoxville (Tennessee) Symphony Orchestra's new conductor is David Van Vactor.

**SAMUEL ANTEK**  
Conductor of the New Jersey Symphony Orchestra



Continuing his policy of encouraging the developing of young American conductors by giving them opportunities to appear on the podium, Dr. Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra, has selected Ezra Rachlin, Los Angeles-born musician, to conduct half of the program of a pair of concerts in December.

That miracle of conducting—we do not overstate—is occurring again in the directing of Arturo Toscanini of the N.B.C. Symphony Orchestra each Saturday evening. Vigor, freshness and absolute purity of portrayal mark the conductor's interpretations.

## Soloists

During the current season of the University of Miami Symphony Orchestra the following guest soloists are being presented: Guiomar Novaes, Ruggiero Ricci, Helen Traubel, Gregor Piatigorsky, Witold Malcuzyński, Yehudi Menuhin, Muriel Kerr and Alexander Kipnis.

Of the twelve artists who will be heard during the season of the Minneapolis Symphony Orchestra, five will be violinists, Milstein, Stern, Eiman, Spivakovsky, Krasner; two cellists, Garbousova, Chardon; one, a singer, Marian Anderson, and five pianists, Kapell, Hess, Grainger, and the duo-artists, Vronsky and Babin.

Leo Nadelman, Andor Foldes, Leonard Shure, Jean Reti, Jacques Thibaud and Guiomar Novaes are among the artists engaged for appearances with the Detroit Orchestra this season.

Isaac Stern will be the soloist at the November 24th concert of the Dayton Philharmonic Orchestra, Paul Katz conducting.

Zino Francescatti played the Paganini Violin Concerto in D major at a concert of the Cleveland Orchestra early this month. Since he studied the work with his father, who was a student of Sivori, who in turn was the only direct pupil of Paganini, he might be said to be the leading living exponent of the work.

Soloists with the Terre Haute (Indiana) Symphony Orchestra during the current season are Daniel Ericourt, French pianist, October 20th; Mary Johnston, soprano, December 2nd; Helen Kwalwasser, violinist, February 10th, and Henry Cowell, pianist and composer, April 20th.

Andor Foldes was soloist with the National Orchestral Association at the concert of November 3rd in New York. A devout Bartok interpreter, Mr. Foldes played, in local premiere, that composer's Second Piano Concerto.

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## OFFICIAL PROCEEDINGS

Of the Fiftieth Annual Convention of the  
American Federation of Musicians

MINUTES OF THE MEETING OF THE  
INTERNATIONAL EXECUTIVE BOARD

June 5-14, 1947, Inclusive

The Board reconvenes at 8:00 P. M.

All present.

The Sub-Committee submits its report on the Recording and Transcription Fund.

April 16, 1947.

The sub-committee of the International Executive Board met at 4 P. M. on April 16, 1947, in New York. Those present, James C. Petrillo, Leo Cluesmann, Thomas F. Gamble.

The sub-committee met in accordance with the action of the International Executive Board on April 1, 1947, and pursuant to Article I, Section 6A, and Article I, Section 8.

The sub-committee approved the following projects, and also authorized the Treasurer to make payment of same:

Local No.	Project Nos.	Total Amt. Money
16-Newark, N. J.	1, 2, 6, 7, 12, 13, 17, 29	\$ 5,045.00
29-Belleville, Ill.	27	112.00
40-Baltimore, Md.	39	396.00
43-Buffalo, N. Y.	40	176.00
82-Beaver Falls, Pa.	28	510.00
85-Schenectady, N. Y.	19	504.00
86-Youngstown, Ohio	16	88.00
135-Reading, Pa.	33	184.50
180-Ottawa, Ont.	18	745.00
274-Philadelphia, Pa.	30, 31	613.00
325-San Diego, Calif.	3, 25, 26, 32, 41	2,302.50
446-Regina, Sask.	34, 35	232.50
472-York, Pa.	22, 23, 24	1,086.00
479-Montgomery, Ala.	8, 9, 10, 11	348.00
601-Daytona Beach, Fla.	14, 15, 36, 37, 38	863.00
771-Tucson, Arizona	20, 21	700.00
	39 Projects	\$13,905.50

The sub-committee ratified the action of the President in approving the following projects and payment of same:

16-Newark, N. J., Project 1, Performance 1	\$ 474.00
16-Newark, N. J., Project 2, Performance 1	1,105.00
16-Newark, N. J., Project 17, Performance 1	77.00
16-Newark, N. J., Project 29, Performance 1	77.00

Meeting adjourned at 5:30 P. M.

\$ 1,733.00

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

New York, N. Y.

May 8th, 1947.

The sub-committee of the International Executive Board met at 4 P. M. on May 8, 1947, in New York. Those present, James C. Petrillo, Leo Cluesmann, Thomas F. Gamble.

The sub-committee met in accordance with the action of the International Executive Board on April 1, 1947, and pursuant to Article I, Section 6A, and Article I, Section 8.

The sub-committee approved the following projects, and also authorized the Treasurer to make payment of same:

Local No.	Project Nos.	Total Amt. Money
2-St. Louis, Mo.	76, 77, 78	\$ 822.00
8-Milwaukee, Wis.	79, 80, 81, 138	9,977.00
16-Newark, N. J.	144	154.00
26-Peoria, Ill.	61	126.00
30-St. Paul, Minn.	116, 133, 141, 149	1,716.00
34-Kansas City, Mo.	117, 148	636.00
(40)-Baltimore, Md.	112, 132, 146	2,160.00
47-Los Angeles, Calif.	162	63.00
49-Hanover, Pa.	93, 94	521.00
63-Bridgeport, Conn.	82, 83, 84, 85, 86	635.00
73-Minneapolis, Minn.	147, 150	11,150.50
76-Seattle, Wash.	5, 135	1,377.00
82-Beaver Falls, Pa.	54, 55, 142, 143	1,295.00
86-Youngstown, Ohio	4	176.00
98-Edwardsville, Ill.	115	34.00
114-St. Louis, Mo.	109	1,470.00
126-Lynn, Mass.	92	1,534.40
127-Bay City, Mich.	128, 129	306.00
132-Ithaca, N. Y.	101, 137	309.00
135-Reading, Pa.	87, 88, 89, 90	562.50
143-Worcester, Mass.	164	244.20
174-New Orleans, La.	62	2,250.00
189-Stockton, Cal.	63	663.00
195-Manitowoc, Wis.	126, 127	660.00
197-St. Louis, Mo. (colored)	108	182.00
198-Providence, R. I.	74	310.00



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**WISDOM**

Equal protection of the laws is something more than an abstract right. It is a command which the state must respect, the benefits of which every person may demand.—Harlan F. Stone.

Local No.	Project Nos.	Total Amt. Money
204—New Brunswick, N. J.	64, 65	526.00
223—Staubenville, Ohio	119, 120	1,668.00
248—Paterson, N. J.	123, 124	2,784.00
259—Parkersburg, W. Va.	155	1,218.00
269—Harrisburg, Pa.	43, 44	204.00
274—Philadelphia, Pa. (colored)	46, 47, 91	335.00
297—Wichita, Kans.	113	1,260.00
325—San Diego, Calif.	45, 49, 50, 51, 52, 53, 111	2,610.00
369—Las Vegas, Nev.	118	465.00
373—Perth Amboy, N. J.	42	104.00
399—Asbury Park, N. J.	75, 95, 97	704.00
402—Yonkers, N. Y.	99, 100	880.00
403—Willimantic, Conn.	96	120.00
406—Montreal, Canada	130, 131	90.00
450—Iowa City, Iowa	98	237.00
451—Bellingham, Wash.	145	92.40
479—Montgomery, Ala.	56, 57, 58, 59, 60, 121, 122	357.00
499—Middletown, Conn.	136	490.00
512—Lawrence, Kans.	125	184.80
526—Jersey City, N. J.	103, 104, 105, 106, 107	3,904.00
558—Omaha, Neb. (colored)	134	127.50
587—Milwaukee, Wis. (colored)	48, 66, 67, 68, 69, 70, 71, 72, 73, 114	509.30
627—Kansas City, Mo. (colored)	151, 152	72.00
652—Modesto, Calif.	156	242.00
661—Atlantic City, N. J.	157, 158	505.00
767—Los Angeles, Calif. (colored)	102	65.00
802—New York City, N. Y.	139, 140, 159, 160, 161	1,999.00
121 Projects		\$61,036.60

The meeting adjourned at 5:30 P. M.

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

June 5, 1947.

The sub-committee of the International Executive Board met at 6 P. M. on June 5, 1947, in Detroit, Mich. Those present, James C. Petrillo, Leo Cluesmann, Thomas F. Gamble.

The sub-committee met in accordance with the action of the International Executive Board on April 1, 1947, and pursuant to Article I, Section 6A, and Article I, Section 8.

The sub-committee approved the following projects, and also authorized the Treasurer to make payment of same:

Local No.	Project Nos.	Total Amt. Money
1—Cincinnati, Ohio	486, 487, 488	\$ 11,481.00
2—St. Louis, Mo.	297, 462, 463, 540, 554, 555, 556	3,340.00
4—Cleveland, Ohio	216, 217, 218, 219, 220, 221, 222	20,983.00
6—San Francisco, Calif.	352, 353	1,056.00
8—Milwaukee, Wis.	324	823.30
9—Boston, Mass.	591, 582, 583, 584, 585, 586, 587, 588, 589	12,545.25
12—Sacramento, Calif.	196	2,070.00
16—Newark, N. J.	169, 170, 171, 408, 471, 472, 473, 546	6,726.00
19—Springfield, Ill.	202, 203	150.00
23—San Antonio, Texas	323	519.00
24—Akron, Ohio	458	1,080.00
26—Peoria, Ill.	176, 396, 439, 440	2,598.00
29—Belleville, Ill.	410	264.00
30—St. Paul, Minn.	380, 381, 566	661.00
32—Anderson, Ind.	550	710.00
34—Kansas City, Mo.	213, 409	660.00
36—Topeka, Kans.	516, 517, 518	2,064.00
40—Baltimore, Md.	241, 242, 266, 398, 579	3,590.00
43—Buffalo, N. Y.	174	160.00
47—Los Angeles, Calif.	178, 179, 180, 181, 209, 210, 230, 232, 233, 234, 235, 236, 237, 238, 268, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 354, 356, 357, 358, 359, 360, 361, 363, 364, 365, 366, 367, 368, 369, 372, 386, 387, 388, 389, 431, 432, 433, 434, 460, 500, 501, 502, 503, 504, 505, 530, 531, 532, 533, 541, 542, 543, 544, 545	85,187.50
49—Hanover, Pa.	295, 296	90.00
63—Bridgeport, Conn.	183, 395, 565	432.00
65—Houston, Texas	489, 490	3,030.00
73—Minneapolis, Minn.	378	78.00
74—Galveston, Texas	445, 446, 447, 448, 449, 450	1,230.74
76—Seattle, Wash.	524, 525, 526	1,102.50
82—Beaver Falls, Pa.	172, 223, 515	545.00
83—Lowell, Mass.	195, 377, 509	742.20
85—Schenectady, N. Y.	211	432.00

(Continued on page fourteen)

INTERNATIONAL MUSICIAN

# OPERA and OPERETTA

## METROPOLITAN A-MARCH

The Metropolitan Opera Company, now well started on its sixty-third season, counts as one of the most ambitious projects of this or any season the complete re-staging of the Wagner music-dramas comprising "The Ring of the Nibelung." This re-staging, which will allow the use of all the modern resources of scenic art, will strengthen the dramatic coherence of the cycle.

A new production scheduled for this season is Benjamin Britten's "Peter Grimes," which has had such success at Tanglewood and in various capitals abroad. Prokofiev's "War and Peace" is being contemplated, though no definite commitments can yet be made.

New members of the company are Lawrence Davidson (birthplace, Chicago), Elen Dosa (Athens, Greece), Chloe Elmo (Italy), Clifford Harvuot (Norwood, Ohio), Paula Lenchner (Vienna-born, American-trained), Max Lorenz (Dusseldorf), Melchiorre Luise (Naples, Italy), Claudia Pinza (Argentina), Evelyn Sachs (Brooklyn), Erna Schlueter (Oldenburg), Polyna Stoska (Worcester, Massachusetts), and Giuseppe Valdengo (Turin, Italy).

Giuseppe Antonicelli, a new conductor with the company, is a native of Turin, Italy.

## AMERICAN OPERA COMPANY

When it opened its second season November 4th, the American Opera Company of Philadelphia again underlined its objective, "to have a share in making opera a living art, to create opportunities for American composers and American singers, to interest the theatre-going public in opera by giving opera in English with the employment of up-to-date stage techniques and by presenting a vital, unhackneyed repertoire of accepted classics and important contemporary works.

Vernon Hammond, artistic director and conductor of the organization, directed the singers and sixty-piece orchestra in the opening work, Puccini's "La Boheme" (in English). A cast of young American singers was featured: Kathryn Westman appeared in the leading soprano part of Mimi; David Lloyd was the poet, Rodolfo; Andrew Gainey was the Marcello, and Lois Hunt, the Musetta.

## CURTAIN CALLS

In the production of "Electra," to be presented in concert version by the Detroit Symphony Orchestra on November 27th and 28th, Marjorie Lawrence and Eva Likova will sing leading roles.

Kirsten Flagstad sang the role of Isolde and Set Svanholm that of Tristan in the production of that Wagnerian opera presented in Chicago on November 16th under the baton of Artur Rodzinski. The performance was a benefit for the orchestra's pension fund.

The New York City Opera Company included in its Fall season (from September 25th through November 16th) many popular offerings as well as three new productions, Massenet's "Werther," Mozart's "Don Giovanni" and Rossini's "The Barber of Seville."

For the final pair of its concerts November 24th and 25th, the New York City Symphony under Leonard Bernstein will present a complete production of Marc Blitzstein's opera, "The Cradle Will Rock." This will mark the world premiere of the work in orchestral version.

In its three-week season from October 6th through 26th, the San Carlo Opera Company (Chicago) presented fourteen operas in twenty-four performances. Carlo Moresco and Anton Coppola were the conductors.

Three of Mozart's operas are being presented to Boston music lovers this season under the direction of Boris Goldovsky. "The Marriage of

Figaro" was the offering of November 9th. "Idomeneo" will be given on December 21st and "Don Giovanni" on January 18th.

The Griffith Music Foundation is the sponsor of the performance of "Rigoletto," to be presented in Newark, New Jersey, on November 22nd.

"Far Harbor," a new American opera by Baldwin Bergerson, will be presented next January by the Ballet Society in New York. William Archibald is the librettist of this work, described as a fantasy in two acts set on an imaginary sea coast, the chief characters, a fisherman, his mother and a mermaid.

John Charles Sacco, conductor, composer and teacher, has been named musical director of the Paper Mill Playhouse in Millburn, New Jersey, to succeed the late Richard Alan Gordon, who died as the result of a cerebral hemorrhage October 9th. Mr. Sacco was formerly associate director of the St. Louis Municipal Opera.

In the current production, "Countess Maritza," Mr. Sacco is giving special attention to the Emmerich Kalman score. Helen Gleason is heard in "The Music Thrills Me" and in "Love Has Found My Heart." She and Donald Gage, who appears opposite her, sing the duet "We're Just Supposing" and "Why Is the World So Changed Today?"

The San Francisco Opera Company under the direction of Gaetano Merola has completed its twenty-fifth anniversary season at the Memorial Opera House, having during September and October presented fifty-two performances in Sacramento, San Jose, Los Angeles and Pasadena as well as in the home city.

The first revival of the current season of the Opera Company directed by Felix Salmaggi, at the Brooklyn Academy of Music, Brooklyn, New York, was that of Verdi's "Un Ballo in Maschera," presented on November 8th. Gabriele Simeoni conducted the work.



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## Official Business

(Continued from page four)

Local 682, Huntsville, Ont., Canada—Secretary, L. Greaves, Archway Club.

Local 700, Bend, Oregon—President, Fred Dallas, 834 Delaware; Secretary, Guy Skinner, 1145 Albany. Local 701, Austin, Texas (colored)—Secretary, Milletus Jones, 1405 East 13th St.

### CHANGES IN ADDRESSES OF OFFICERS

Local 90, Danville, Ill.—Secretary, Thurman Frock, 11 East 10th St.

Local 202, Key West, Fla.—Secretary, Ida W. Gellrich, Box 573.

Local 236, Aberdeen, Wash.—Secretary, William Appleyard, 710 East Market St.

Local 237, Dover, N. J.—President, Arthur Weiner, 105 Clark St.

Local 445, Naugatuck, Conn.—Secretary, Harris L. Winslow, 100 Wayland Ave., Waterbury, Conn.

Local 460, Greenville, Pa.—Secretary, Roy C. Seeley, 132 Columbia Ave.

Local 476, Vandergrift, Pa.—Secretary, Leo Allera, 618 Pitt St., Leechburg, Pa.

Local 493, Seattle, Wash. (colored)—Secretary, Edward C. Davis, 1037 Jackson St.

Local 520, Coos Bay, Ore.—Secretary, Leo J. Howley, 1915 Myrtle St., North Bend, Oregon.

Local 541, Napa, Calif.—Secretary, Hugh T. Wedge, 230 Homewood.

Local 610, Wisconsin Rapids, Wis.—Secretary, M. O. Lipke, 540 Oak St.

Local 669, San Francisco, Calif. (colored)—Secretary, A. V. Forbes, 230 Jones St., Room 305, San Francisco 2, Calif.

Local 694, Greenville, S. C.—Secretary, Arthur Ellis, P. O. Box 6, Branwood, Greenville, S. C.

### OFFICERS OF NEW LOCALS

Local 718, Montgomery, Ala. (colored)—President, Vance H. Humphries, 819 East Grove St.; Secretary, Charles A. Dozier, 374-A West Jeff Davis Ave., Montgomery 5, Ala.

Local 722, Newport News, Va. (colored)—President, Dewitt W. Cooke, 1213 30th St., Newport News, Va.; Secretary, Solomon Phillips, 86½ County St., Phoebus, Va.

Local 740, Des Moines, Iowa (colored)—President, Howard Gray, 1751 Walker St.; Secretary, Seymour Gray, 1345 East 18th St.

### DEFAULTERS

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

Arkansas State College, Pine Bluff, Ark., \$250.00.

Stanley Clark, Pine Bluff, Ark., Charles E. Scott, Pine Bluff, Ark., \$250.00.

Paris Mestusis, Beverly Hills, Calif., \$563.54.

Zanzibar, Inc., and Ned Schuyler, Samuel Schuyler and Harry Chibnik, Miami Beach, Fla., \$2,900.00.

Alec Keeling of National Orch. Syndicate, Pensacola, Fla., \$1,450.00. Earl Hodges of Top Hat Dance Club, Pensacola, Fla., \$850.00.

National Orchestra Syndicate, Pensacola, Fla., \$600.00.

(Please turn to page twenty)

INTERNATIONAL MUSICIAN

# EDITORIAL COMMENT

## Music Is People

"Members of the American Federation of Musicians in the United States and Canada are determined once and for all that they will not make the instrument that will eventually destroy them. They realize that in making recordings and transcriptions they are making their own competition, which would destroy them.

"We don't know of another business in this country that would make an instrument that would destroy it. We're taking the same position."—President James C. Petrillo, in a press report.

MUSIC is a thing that much poetizing has obscured as by a curtain of heavy gauze. So let us use as illustration a medium of entertainment innocent of the poet's purple musings—baseball. Baseball is several things at once. It is a game with rules. You can buy a book which gives these rules. It is also entertainment—crowded stadiums, radios humming, box-office receipts. But in the very first place it was neither a set of rules nor an overflowing stadium. It was a bunch of boys throwing a ball around of a Saturday afternoon. It was the excitement of hitting the ball—*whack*, of racing through the wind, of competing with the other side. It was human beings enjoying themselves.

So with music. It is black notes on white paper. It is infinitesimal nicks in grooved discs. It is tones echoing over concert audiences. But these are only the effects of what it really is. And what it really is is joy in the individual player at drawing from his instrument the melody and the rhythm, and of communicating this joy to others. It is the human being doing things that make him a creator. It is the human being so adjusting himself to other human beings that together they weave the texture of symphonic music and pass this miracle on to listeners.

There are libraries where music on paper is piled up ceiling-high. Dozens of folk are employed to sort out and arrange this music. But if music makers themselves were to pass out of the picture these libraries would be as lifeless as Rome's catacombs. Pages rustling in a stray breeze would out-sound all the symphonies and all the operas collected there. Music shops where instruments fill the glass cases, where the latest hits are spread on the counters—these, too, without the live musicians' touch would turn into museum corridors. And the discs? Now they are embued with the throb of reality as the boulder after dark still retains the warmth of the sun. But let the years pass—and time in our age walks with seven-league boots—and the discs' music will be as dated, as set in the style of a past age, as great-grandmother's dancing slippers or the snap-shot of no-one-knows-who in the family album.

The A. F. of M. is thus nurturing music at its very roots when it seeks to keep the live musician alive. That was its aim when it was formed fifty years ago. That was its aim when it met the innovation of movie-tone with loud protestations. That was its aim when some five years back it first banned records. That was its aim last month when the decision was given out: "We will no longer make the instrument which destroys us."

In these days of music once and twice and thrice removed from its source—music via radio, disc, 'phone, juke-box and film—it is a lucky thing for this our nation and our continent that live musicians have an organization consecrated to their interests, vowed to their protection, an organization that counts all professional instrumentalists within its fold. For only through this organization can the people of our country be brought back to a sense of music's true nature—to a feeling of actually partaking in its creation either through playing on an instrument themselves or through watching the act of creation while another draws music from the instrument. Only through this organization can the standard of culture be kept at its present level, be even raised as the population becomes conscious of its resources in music.

It is as if a city, finding its water supply polluted, had recourse only to boiling water and shutting off the public fountains, until one group of persons had the sense to visit the reservoir itself, dig out the poisonous weeds, fish out the foreign substance, and purify the spring at its very source. The Federation, in keeping music flowing freshly at its source, in making it possible for live musicians to exist through their profession, is assuring America its music supply not for this year alone but for all time to come.

## Open Shop, Closed Outlook

AS is well known, the A. F. of M. is "closed shop" in the sense that practically every professional musician in the United States and Canada is a member. It is, moreover, a perfect example of a union which would be rendered utterly impotent if this closed shop were replaced by the open shop. For every gain in fees, hours and working conditions has been won and maintained because all professional instrumentalists have adhered to union rules and abided by union practices.

Should open shop come to prevail, musicians could not even fall back on certain ameliorating circumstances which would stand to ease the lot of workers in factories and other firms. The manager of a long-established enterprise—a spool factory, an automobile concern, a lumber camp—frequently develops a personal relationship with his employees, a benevolent if not downright friendly attitude. The employees reap the benefit of this in equable wages, comfortable working conditions and freedom from anxiety. In fact, if the manager wishes to have low turnover and high output he is forced in time to adopt some such attitude.

But look at the picture of the average musician, so varying as to make any specific presentation all but impossible. Constantly on the move, he can count his "places of employment"—halls, restaurants, night clubs, symphony platforms, theatre pits, band-stands, clubs—in the hundreds during the course of a single year. To be a professional musician is to be to some extent itinerant. The typical posture of the traveling musician in off hours might be said to be one of tense hovering over time tables, road maps, and street plans. His hat hangs on as many hooks as there are days in the year. He samples endless menus in numberless restaurants. He sleeps soundly, from long practice, in buses, automobiles, day coaches, hotel beds and the couch in Aunt Mamie's parlor. He is an habitue of music repair shops from coast to coast. His schedule is constant in only one respect: it is infinitely variable. Musicians who confine their activities to their home town and its environs are scarcely less mobile since they often check off dates at the country club, the Masonic Temple, the Ladies' Aid and the Town Hall in the course of a single week. As for the traveling musician, his employers are legion. And these employers become about as well acquainted with him as a farmer does with the wild ducks which fly over his field at the turn of the seasons. The "human element" is by this very circumstance all but nullified, leaving nothing to restrain the manager of hotel, theatre or night club from getting his orchestras just as cheaply as he can, no holds barred, no quarter given.

The effect of "open shop" under such circumstances may be readily imagined. John Smith is union and must be paid \$20. Jim Jones is non-union and need be paid only \$10. John Smith must be recompensed for rehearsals. Jim Jones will rehearse whole afternoons for nothing. It is not necessary for one to be a logician to figure out who is going to get the job. With open shop it would take about one month for musicians' salaries to go into such a tail-spin that nothing would be left at the final crash but broken contracts and wrecked prospects.

And his itinerant proclivities are not the musician's only vulnerable spot. In perhaps no other profession is the distinction between "amateur" and "professional" so loosely drawn; the dividing line so wavering.

Then, too, a profession so obviously beneficial to all has a tendency to spread its margins into the realm of philanthropy.

"Open shop", in a word, is "open" for the musician, not in the sense of offering a path to opportunity and to development. It is open for the purpose of letting in every abuse, every trickery, every degradation. It is wide open to allow for that push propelling the professional musician back into his status of amateur player, playing, as he so often used to do, "for the love of it", even while his stomach cried out for purchasable bread and butter and his body shivered from lack of purchasable fuel and shelter. The shop is "open", in short, not to any sun of good fortune, but rather to all the winds of fate, exposing musicians to their own natures' carefreeness, the haphazardness of their calling and the greed of management. Anti-labor bills that would bring this condition about, in the musicians' union, would automatically end all hope of their living by their art.



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## OFFICIAL PROCEEDINGS

(Continued from page ten)

Local No.	Project Nos.	Total Amt. Money
88—Benld, Ill.	301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319	2,781.00 739.20
95—Sheboygan, Wis.	496	2,815.00
101—Dayton, Ohio	243, 244, 245, 246, 247	369.00
116—Shreveport, La.	374	1,250.00
122—Newark, Ohio	557	632.00
125—Norfolk, Va.	575, 576	1,674.00
127—Bay City, Mich.	441	
135—Reading, Pa.	163, 164, 165, 166, 167, 197, 198, 260, 474, 475, 476, 477, 478, 479, 480, 481, 482	1,401.00 2,136.00
137—Cedar Rapids, Iowa	199	
140—Wilkes Barre, Pa.	185, 186, 187, 188, 189, 190, 267, 268, 269, 270, 271, 347, 414, 415, 456	3,352.00
145—Vancouver, B. C.	470, 507	2,976.00
148—Atlanta, Ga.	285	2,818.00
151—Elizabeth, N. J.	193, 194, 384	388.00
153—San Jose, Calif.	412, 413	1,108.80
163—Gloversville, N. Y.	375	66.00
171—Springfield, Mass.	200	2,520.00
174—New Orleans, La.	182	91.00
176—Marshalltown, Iowa	362	655.00
177—Morristown, N. J.	559	810.00
189—Stockton, Calif.	468, 469	1,326.00
190—Winnipeg, Canada	569, 570	392.00
195—Manitowoc, Wis.	286, 287, 390, 391	1,068.40
197—St. Louis, Mo. (colored)	214, 239, 407, 429, 430	1,076.00
204—New Brunswick, N. J.	465, 508	531.00
205—Green Bay, Wis.	298	840.00
207—Salina, Kans.	224	596.00
210—Fresno, Calif.	411	277.20
211—Pottstown, Pa.	392, 393	1,206.00
231—Taunton, Mass.	491, 492, 493	1,289.60
237—Dover, N. J.	325	128.00
241—Butte, Mont.	192	1,205.75
248—Paterson, N. J.	191, 536, 537	1,796.00
260—Superior, Wis.	346	1,200.00
265—Quincy, Ill.	568	39.00
266—Little Rock, Ark.	351	1,665.00
274—Philadelphia, Pa. (colored)	173, 184, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 264, 265, 300, 464, 484	3,368.00
278—South Bend, Ind.	553	970.00
292—Santa Rosa, Calif.	400, 521, 573, 574	263.10
299—St. Catherine, Ont.	485	40.00
323—Coal City, Ill.	322, 510, 511, 512	496.00
325—San Diego, Calif.	176, 240, 399, 483, 561, 567	2,425.00
328—Janesville, Wis.	320, 321	1,124.00
345—Eau Claire, Wis.	385, 435, 436, 437, 534, 535	689.50
348—Sheridan, Wyo.	348	384.00
350—Collinsville, Ill.	376, 404	134.50
360—Renton-Auburn, Wash.	428	132.00
365—Great Falls, Mont.	226	199.00
373—Perth Amboy, N. J.	527, 528	1,396.00
379—Easton, Pa.	571	1,200.00
380—Binghamton, N. Y.	290, 291, 292, 293	1,656.00
382—Fargo, N. D.	225, 551	552.00
399—Asbury Park, N. J.	288, 350	754.00
400—Hartford, Conn.	379, 405, 406	3,576.00
402—Yonkers, N. Y.	215, 259, 538, 539	590.00
406—Montreal, Canada	299, 523	6,290.00
437—Rochester, Minn.	231, 572	445.00
440—New Britain, Conn.	461	1,656.00
445—Naugatuck, Conn.	580	185.00
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479—Montgomery, Ala.	552	30.00
484—Chester, Pa.	442, 443	296.00
502—Charleston, S. C.	548	720.00
504—Fort Dodge, Iowa	261, 262, 263	952.50
514—Torrington, Conn.	168, 201, 467	153.00
515—Pottsville, Pa.	515	576.00
533—Buffalo, N. Y. (colored)	153, 394, 513	861.00
540—Mt. Vernon-New Rochelle, N. Y.	349, 438	454.00
543—Baltimore, Md. (colored)	212, 514	1,010.00
547—Calgary, Alta., Canada	522	92.00
558—Omaha, Neb. (colored)	459	152.50
595—Vineland, N. J.	294	130.00
604—Kewaunee, Wis.	497, 498, 499	148.50

(To be concluded next month)

INTERNATIONAL MUSICIAN

# Leaders and Line-ups

## Gotham Gayety

**SAMMY KAYE'S** two months at the New Yorker will take him through December 20th.

**JOHNNY LONG** will wind up his date at the Pennsylvania Hotel November 15th.

**RANDY BROOKS** has just closed his date at the Paramount Theatre.

**TED WEEMS'** three weeks at the Strand ended November 13th.

## Atlantic Antics

**JOHNNY HART** swung out of the Rainbow Ballroom, Walpole, Massachusetts, November 16th.

**LOUIS PRIMA** will end his two weeks at the Adams Theatre, Newark, November 26th.

**RAY EBERLE'S** two weeks at the Meadowbrook, Cedar Grove, New Jersey, ended November 10th.

**LARRY CLINTON** began his date at the Meadowbrook Ballroom, Cedar Grove, New Jersey, November 11th.

**LAWRENCE WELK** returned to Bill Green's, Pittsburgh, November 7th.

## Southward Swing

**NICK STUART'S** three weeks at the Claridge Hotel, Memphis, ended November 20th.

**BUDDY MORENO** will begin his month at the Claridge, Memphis, November 21st. Then he will take two weeks at Southern Hills Hotel, Tulsa.

**CHUCK FOSTER'S** four weeks at the Peabody Hotel, Memphis, will close December 8th.

**RAY ROBBINS** will hold forth at the Peabody, Memphis, on New Year's Eve.

**SONNY DUNHAM** is playing a November 12th-25th date at the Ansley Hotel, Atlanta.

**BARRY DAVIS** and his orchestra played at the AVC Ball at Miami University October 25th.

**BUD WAPLES'** stay at the Washington-Youree, Shreveport, Louisiana, will end November 30th.

**DEL COURTNEY** swung into the Baker Hotel, Dallas, November 7th.

**DENNY BECKNER** will hold forth at the Sky-vu, Dallas, until the last of December.

## Loop-a-Doopers

**CARL SANDS** finished his date at the Oriental Theatre November 19th.

**THE DIZZY GILLESPIE** orchestra will play the week of December 5th at the Regal Theatre.

**GRIFF WILLIAMS** will close his date at the Palmer House December 24th. Then for a Mid-West tour.

**LEIGHTON NOBLE** will start his date at the Hotel Schroeder December 2nd.

**RUSS MORGAN** is set for a Hotel Schroeder date December 23rd.

**GAY CLARIDGE** will return to La Martiniere for the second time in four months on January 1st.

**RAY HEATHERTON'S** date at the Edgewater will end November 13th.

## Mid-West Melodiers

**DON RAGON'S** three weeks at the Grande Ballroom, Detroit, will terminate November 30th.

**RAY ANTHONY** played at Miami University, Oxford, Ohio, November 15th during his college date series.

**JACK FINA** will hold forth at Casa Loma Ballroom, St. Louis, December 3rd-15th.

**FREDDIE NAGLE** will swing into the Chase Hotel, St. Louis, December 12th-31st.

**TINY HILL** has reorganized his orchestra and is currently touring the Mid-West.

## Far-West Fanfare

**MURRAY ARNOLD** began his date at the Muehlebach, Kansas City, November 5th.

**SHERMAN HAYES** will make his bow at the Muehlebach Christmas Eve.

**RAY PEARL** wound up his two weeks at the Music Box, Omaha, November 17th.

**TONY PASTOR** played a week at the Orpheum Theatre, Omaha, November 21st-26th.

**ELLIOT LAWRENCE** is taking a November 7th to 17th date at the Randevu, Salt Lake City.

**TONY LOMBARDO** is now in his seventh month at the Palomino Club, Tucson.

## Pacific Pastime

**TEX BENEKE'S** band will swing into the Palladium, Hollywood, December 23rd.

**GERALD WILSON** is scheduled for the week of November 18th at the Million Dollar Theatre.

**JAN GARBER'S** date at the Biltmore Hotel, Los Angeles, will wind up December 3rd.

**LOUIS JORDAN'S** four weeks at Billy Berg's, Hollywood, will terminate December 23rd.

**JOE REICHMAN** will finish his four weeks at the Fairmont Hotel, San Francisco, November 24th.

**CARMEN CAVALLARO'S** date at the Mark Hopkins Hotel, San Francisco, will extend to December 8th. He will begin an indefinite stay at Ciro's, Hollywood, December 29th.

**CHARLIE BARNET** will take a week at the Howard Theatre, Washington, November 21st to 27th.

**BOB FRISQUE** will wind up his date at the Elks, Yakima, Washington, November 30th.



**MARTIN SCHEIDECKER**  
(See article on page five)

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As recorded by LOUIS JORDAN and his TYMPANY FIVE (Decca-23610)
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Over **FEDERATION** Field

By CHAUNCEY A. WEAVER

**WILL YOU REMEMBER?**

*After the lark's last vibrant song,  
When flowers are withered and  
brown,  
Will you remember this verdant trail  
Over the hilltop and down?*

*After the trees stand starkly bare,  
Etched black on a cobalt sky,  
Will you recall this flamboyant sun,  
And the shadows where dreamers  
lie?*

*When these warm hands grow white  
and frail,  
This firm step faltering, slow,  
Will you remember the sun-tanned  
youth  
Who whispered "I love you so"?*

*After the green years pass you by  
And life has reached November,  
Will you still cherish this open road  
To heaven? Will you remember?  
ALICE MARTIN LESTER.*

President James C. Petrillo, President of the American Federation of Musicians, sounded a note on October 3, the wholesome reverberations of which have had a tonic effect upon a wide stretch of our national territory. An epidemic of hell-raising was raging all through the West—inspired by elements which felt that the way to express their anti-Taft animadversion was to disturb those who wished to exercise their constitutional right to listen to what Taft and his campaigning squad had to say.

Des Moines was on the Taft speaking schedule. A band of twenty-six pieces had been requested for the occasion. There was some talk of organized picket lines. President Sandy Dalsell of Local 75 decided it would be wise to communicate with Federation headquarters. He wired the President's office in New York as to the advisability of passing through picket lines if such contingency should have to be faced. The Associated Press carried the Petrillo reply to the effect: "Pass through the picket lines if necessary to fulfill your band engagement. Any American has the right to speak his mind—no matter how much you may dislike him." President A. A. Couch of the Iowa State Federation of Labor took a similar position. Stassen and Taft filled their speaking engagements on schedule. Not a picket was in evidence; not a boo was heard; not a single element of disturbance materialized. The band played, and in every detail the traditional American way was vindicated.

On every hand complimentary words were heard for the Petrillo message.

From the far-back days of its formation the proud word "American" has been carried in the Federation title.

The nation is fast heading toward another quadrennial Presidential campaign. Between 1948 and 1776—one hundred and seventy-two

years will have passed. In deeds accomplished, in wonders performed, in heights attained the United States leads the world. Would you know the secret thereof? Then read the First Amendment to the Constitution:

"Congress shall make no law respecting the establishment of religion; or prohibiting the exercise thereof; or abridging the freedom of speech, or of the press; or of the right of the people peaceably to assemble."

Would any reader of these lines substitute Communism thereof?

We quote the language of William Z. Foster, Communist candidate for President of the United States, in testimony before the United States Congress:

"When a Communist heads a government of the United States, and that will come just as surely as the sun rises, that government will not be a capitalistic government, but a Soviet government, and behind this government will stand the Red army to enforce the dictatorship of the proletariat."

The writer has been a delegate to national conventions of the American Federation of Labor presided over by the late Samuel Gompers, himself a native European. This same Zack Foster would sneak in a side door, seek an obscure seat in the gallery, and Gompers would invariably spy him out and boldly declare—"I can see you, Zack Foster, and you are not here for any good purpose." Thus discovered, Foster would sneak out through the very side door by which he had entered.

Let us not fool ourselves, or become indifferent to the issue which is now seeking to raise its hydra-head.

It would not be at all untimely if Federation members would take time now and then to read Article VIII, Sections 9-10-11 of the National A. F. of M. Code.

Support the candidate of your choice for President of the United States, but let us do our best to see that the campaign is carried forward in the way the founders of the Republic intended. No one has yet come forward with a better plan.

Who can begin to enumerate the many things for which he has cause to be thankful?

Happily no decree has issued forth designating Thanksgiving as a meatless, turkeyless day.

In a belated newspaper clipping we find a fine photograph of three Hammond, Indiana, musicians: William C. Michaels, band director; Ramsey Eversoll, executive secretary of Local 203, and William J. Harrigan, business manager of the Hammond Times. Their triple vision is centered on a contract for an extended series of free out-of-door

INTERNATIONAL MUSICIAN



concerts. Hammond evidently has good photographers as well as good musicians.

*Weary Soldier, rest!  
You made a gallant fight—  
Always did your best,  
To vindicate the right!*

The October International Musicians contained a brief announcement of the passing of Judge Joseph A. Padway, general counsel of the American Federation of Musicians during the past five years. It falls to us to make a more detailed review of the closing of the life and of the final rites of this valued friend and organization legal defender than was possible at an earlier date.

As is generally known, Judge Padway fell like an heroic soldier on the field of battle. He succumbed to a brain hemorrhage in Stanford University Hospital on the evening of Wednesday, October 8, 1947. His wife, his brother, Attorney I. B. Padway of San Francisco, and a nephew were at the bedside.

The death angel hovered over him earlier in the day. While delivering what would undoubtedly have proven one of the greatest addresses of his distinguished career, when one impassioned sentence after another had sprung from his eloquent lips, he faltered; his manuscript fell from his hands, and many sitting near the speaker's table rushed to his side. The San Francisco National Labor Convention was recessed and the stricken man was hurried to the hospital. Even while carried from the convention hall he expressed desire to finish his address. But his work was finished. In the early hours of eventide came the final curtain fall.

It is no exaggeration to say that the sudden passing of Judge Padway caused a shock the repercussions of which have pulsed through the entire labor world. The noontime of life had scarcely passed—he was but fifty-six years old—when the end of this marvelous career came.

Judge Padway was a native of England. In his youthful period he came to America—attracted by our national ideals, determined to enter through its beckoning doors of opportunity, anxious to become a defender of the fundamental principles which had made America great. He took his law degree at Marquette University in 1912, and three years later became general counsel for the Wisconsin Federation of Labor. In the years that followed he wrote much of the progressive labor legislation, which subsequently became the pattern for enactments of the Federal Government and numerous other states. In 1925 he was appointed a judge of the Civil Court of Milwaukee County. His temperament, however, lured him toward the field to which as a natural born advocate he felt himself called, and two years later he resigned from judicial position. His career also included a term as a Wisconsin state senator.

The press dispatches of that final day report that in what proved to be a farewell address Judge Padway dwelt at great length on the Petrillo and other cases in which he had had a fighting part, and shouted:

"Let me warn you that you are now on the threshold of government by injunction."

He collapsed a few sentences later as he proceeded to the attack on the Taft-Hartley Act.

President William Green expressed the feelings of the large assembly of convention delegates when he said:

"Judge Padway dies as he lived, fighting for the cause of labor. His loss is a serious blow to the labor movement, which he served so faithfully and so brilliantly. I cannot express my own feelings of profound sorrow."

The National Executive Board of the American Federation of Musicians had supreme confidence in Judge Padway's capabilities as a lawyer. Every additional contact with him at National Board sessions increased the esteem which the membership held for him. His genial qualities, his patience in listening to every recital of wrong, the cheerfulness generated whenever he entered the room caused him to be held in affectionate regard by every member of the Board. Incidentally, it was a matter of wonderment with every member how he could shoulder the vast amount of legal responsibility which he seemed always willing to undertake. That vaulting ambition overlapped itself and suddenly transformed early afternoon into sudden nightfall is too patent to easily dismiss from mind. A great lawyer and a valued personal friend has suddenly passed from among us.

The Padway funeral was scheduled for Tuesday, October 14, at Milwaukee, the Padway home. The National Executive Board was in special session that day with a lengthy assignment of Federation matters to be considered. It was impossible for the entire Board to go and President Petrillo directed that Vice-President Charles L. Bagley, National Treasurer Thomas F. Gamble, and Honorary Executive Officer Chauncey A. Weaver should attend the final rites. The services were held in Emanuel-el-B'ne Jeshurun Temple. The mourning multitude filled the stately edifice. We never saw such a wilderness of flowers. They extended from floor to ceiling on the one side, clear across the entire front and on to the opposite side, and up over the pulpit platform and to the choir loft above. There was no singing, but a string combination, with pipe-organ accompaniment, intoned music of pathetic beauty. As our delegation was crossing the threshold into the main auditorium the music was being played from Dvorak's "New World Symphony," the "Going Home" therefrom being rendered with a refinement of feeling which everyone seemed to appreciate and to reflect the sentiment.

"Yes, departed brother, in leaving us it meant 'Going Home,' and a 'New World' for you."

The funeral address was delivered by Rabbi Joseph Baron. It was eloquent, appropriate, and perfectly befitting the occasion. Rabbi Baron was followed by Attorney Robert Hess, a one-time law partner of Judge Padway, who gave an address also beautiful and impressive.

Plenty of time was given the vast throng to view the remains. The familiar face of the departed had a touch of weariness, but also a suggestion of perfect rest.

Then began the long journey to the city of the dead. We were told

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the distance from temple to cemetery was nine miles. It was a long procession of a mourning community. As the remains of our departed friend were lowered to their last resting-place we could not help recalling the lines of Macbeth:

*Duncan is in his grave;  
After life's fitful fever,  
He sleeps well.*

The trio appointed by President Petrillo to attend the Padway funeral rites at Milwaukee—Bagley, Gamble, and Weaver—will never forget the fine reception accorded them by President Volmer Dahlstrand of Local 8, who met them at the railway station with his own car, took them to noon lunch, drove them to the church where the funeral services were to be held, accompanied them to the cemetery, entertained them again at the supper hour, and then conveyed them to the railway station for the return trip to Chicago. It was a uniformity of courtesy which none of us will forget.

Rather disturbing news comes from Kalamazoo, Michigan, to the effect that our long-time friend, Maude E. Stern, has terminated fifteen years of service as Secretary-Treasurer of Local 228 by tendering her resignation. Some capable suc-

cessor will probably be found, but the membership can point with pride to the fifteen-year incumbency of Maude E. Stern as a long chapter distinguished by efficiency, faithfulness, and uniform cheerful goodwill, a lasting credit to the local organization. We certainly hope that Maude will somehow keep in touch with Federation matters musical, as otherwise she will be deeply missed. Doubtless the "Maude E. Stern Music Shop" will continue to do business at the familiar stand.

Over a recent news dispatch we note the headline, "Cyclotron Unlocks Mystery of Atom Bomb—Believes He Knows What Holds Nucleus Together." But it would be more interesting to know what will hold us together when the robust fire-cracker lands in our own front or back yard.

*Autumnal beauty—rich and rare,  
Surpassing, who can remember?  
No painter's brush can e'er compare—  
Including this bright November!*

What would Ambridge, Pennsylvania, do without Dr. John S. Duss? He seems to be a natural harmony dispenser for the entire community. Although a past octogenarian, his spirit still flames and his natural force remains unabated. The community has just held a love feast to which thousands of visitors from western Pennsylvania, Ohio, and West Virginia made happy pilgrimage. The headquarters is a historical and museum great house named "Old Economy." A feature of the program was a number entitled "Gloria," from "Mass in Honor of St. Veronica," composed by Duss and sung and played by chorus and band, conducted by the venerable composer. To the museum connected with the institution Dr. and Mrs. Duss made contribution of books, documents, paintings, bric-a-brac of all sorts, and relics with an estimated value of upwards of \$100,000. The program lasted two hours, and the name of Duss took on added luster as an outstanding member of the Ambridge community. May his shadow never grow less and find duplication in many other communities where the same type of progressive spirit might find fertile soil.

Murders increasing, and too many paroles! When are we going to have a revival of respect for law and a spirit demanding law-enforcement?

We deeply appreciate the thoughtfulness of Frank B. Fields of Local #2, South Norwalk, Connecticut, in remembering us with A. F. of L. daily proceedings of the San Francisco Convention, where he is serving as A. F. of M. delegate. Included in the list is a twenty-one-page printed copy of the Padway address—the delivery of which was tragically terminated by the sudden collapse which a few hours later ended in the death of its distinguished author.

Even on an enforced diet, Americans can always find much for which to be thankful.

In our September "Over Federation Field" we gave appreciative

## ACCORDIONISTS!

There's Good News For You

SEE PAGE 23

JOSE SILVA STUDIOS

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space to the Musical Cuttys of Baltimore, specifically to Dr. Thomas Cutty, who so graciously adorned our simple poem, "Twilight Rev. erie," with a musical setting—to which many friends have accorded the verdict "beautiful." In our first story we were slightly in error in the personal delineation in which we described the sextette as father and mother, two brothers and two sisters. Dr. Cutty deftly helped to rectify the error by sending us a fine photograph of the original six, three brothers and three sisters, a depiction which already ornaments our office wall. Dr. Cutty has had an interesting musical record. He was born in the north of England, of an Irish mother and Scotch father. He has been associated with the folk music of England, Ireland and Scotland since birth. All his forbears were coal miners. His father was a self-taught musician, playing the concertina. He in turn taught his children to play several different instruments. Dr. Cutty has had an extended record in giving lecture recitals of old English, Irish and Scotch folk tunes. The story of the Cutty musical activities is an interesting reminder of the good old days when vaudeville was an enjoyable and worthwhile feature of the American stage.

In the days of the heated Summer term  
We thought of cool November;  
But now, ere long, we'll be shoveling  
snow,  
In frigid, cold December.

Something to be thankful for: We do not live in Russia.

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One of the most prolific and interesting writers in the Federation field is Henry Woelber of Parley Vale, Jamaica Plain, a beautiful suburb in the classic atmosphere of Boston. He writes much for the Boston papers, and we have been glad to give space to many of his contributions. In his younger days he was an on-the-road trombone player and identified with the best of traveling organizations. He now holds a position on the clerical staff of National Treasurer Tom Gamble at Astor Station, Boston. An interesting testimonial to Woelber's capabilities with his pen is the fact that the Boston Public Library maintains a large scrap-book specially designed to preserve clippings sent in concerning famous conductors and noted players and singers in the musical world. The book is duly indexed and catalogued and is accorded a wide and appreciative reading. In the fine traditions of Boston and New England literary culture we are glad to know that our friend Woelber has a well-merited place.

The corn prospects are improving so rapidly that the final result may yet be soured in a major instead of a minor key.

The birds are flying southward;  
They dare not longer stay;  
We'll surely miss their singing;  
But they'll come back some day.

We hope we have not wearied you,  
With writing pro and con;  
So if you do not fret and stew—  
We'll write some more—Anon!

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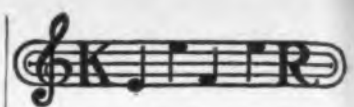
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(Continued from page twelve)

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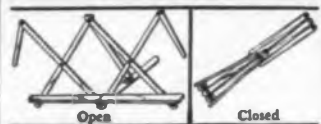
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**FAIRHAVEN:** Skipper Restaurant, The  
**FITCHBURG:** Bolduc, Henry  
**HOLYOKE:** Levy, Bernard W.,  
Holyoke Theatre.  
**IOWELL:** Crowe, Francis X.  
**NEW BEDFORD:** Rose, Manuel  
**NORTH WEYMOUTH:** Pearl, Morey  
**WILMINGTON:** Blue Terrace Ballroom and Anthony Del Torto  
**MICHIGAN**  
**BAY CITY:** Walther, Dr. Howard  
**CERESCO:** Smith, R. W., and Mar-Creech Inn.

**DETROIT:** Adler, Caesar, and Hoffman, Sam, Oper., Frontier Ranch.  
Amnor Record Company  
Bibb, Alton  
Bologna, Sam, Imperial Club  
Briggs, Edgar M.  
Daniels, James M.  
Green, Goldman  
Johnson, Ivory  
Kosman, Hyman  
San Diego Club,  
Noope Miranda.  
Schreiber, Raymond, Owner and Oper., Colonial Theatre.  
**FLINT:** Carpenter, E. M., Mgr., Terrace Gardens.  
**GRAND RAPIDS:** Hubbs, Jack  
**LANSING:** Norris, Elmer, Jr., Palomar Ballroom.  
Tholen, Gerry  
**MARQUETTE:** Luma Farms, Mrs. Carl Tonelli  
**SISTER LAKES:** Rendezvous Bowl and Gordon J. Miller, Owner.  
**TRAVERSE CITY:** O-At-Ka Beach Pavilion,  
Al Lawson.  
**MINNESOTA**  
**ALEXANDRIA:** Crest Club, Frank Gasmer  
**BEMIDJI:** Foster, Floyd, Owner,  
Merry Misers' Tavern.  
**GAYLORD:** Green, O. M.  
**RED WING:** Red Wing Grill, Robert A. Nybo, Operator.  
**SPRINGFIELD:** Green, O. M.  
**ST. CLOUD:** Geas, Mike  
**ST. PAUL:** Fos, S. M.  
**MISSISSIPPI**  
**BILOXI:** Joyce, Harry, Owner,  
Pilot House Night Club.  
**GREENVILLE:** Pollard, Flenor  
**JACKSON:** Perry, T. G.  
**MERIDIAN:** The Starlight Inn, and Guo Leventis, Owner.  
**MISSOURI**  
**CAPE GIRARDEAU:** Gilkison, Lorene  
Mooglog Club  
**CHILLICOTHE:** Hawes, H. H., Manager,  
Windmoor Gardens.  
**KANSAS CITY:** Cox, Mrs. Evelyn  
Esquire Productions, Kenneth Yates, Bobby Henshaw.  
Thudum, H. C., Asst. Mgr., Orpheum Theatre.  
**LEBANON:** Kay, Frank  
**POPLAR BLUFFS:** Brown, Merle  
**ST. LOUIS:** Caruth, James, Oper., Club Rhythmogies, Cafe Society,  
Brown Bomber Bar.  
D'Agostino, Sam  
**MONTANA**  
**FORSYTH:** Allison, J.  
**NEBRASKA**  
**COLUMBUS:** Moist, Don  
**KEARNEY:** Field, H. E., Mgr., 1733 Club  
**OMAHA:** El Morocco Club  
Rosen, Charles  
**NEVADA**  
**ELY:** Folsom, Mrs. Ruby  
**LAS VEGAS:** Holsinger, Ruby  
Stoney, Milo E.  
Gordon, Ruth  
Warner, A. H.  
**PITTMAN:** Pittman Hotel, and Jimmy Coronados.  
**RENO:** Blackman, Mrs. Mary  
**INTERNATIONAL MUSICIAN**

**NEVADA**  
**LAKESIDE:** Richard  
Whit, W.  
**ATLANTIC:** Atlantic  
Daniels,  
Pasa's  
Pasa, G.  
Pasa's  
Jones, J.  
Lachman,  
Morocco  
and G.  
**CAMDEN:** Towers I  
and Vi  
**CAPE MAY:** Mayflower  
Charles  
**CRANFORD:** Marie H  
Columb  
**LAKESIDE:** Pett, Aril  
Seldin, S.  
**LONG BEACH:** Rappaport  
The Bl  
**MONTCLAIR:** Co-Hay  
Chair T  
James  
Three Cr  
**MOUNTAIN:** The Chat  
Ray D  
**NEWARK:** Coleman,  
Harris, E.  
Jones, C  
Pretorius  
Red Murr  
Prop.  
Simmons,  
Stewart, I  
Tucker, F  
**NEW BRUNSWICK:** Ell, Jac  
Gyoss, R  
Cuttup  
**NORTH ALBANY:** Petruszi,  
**NORTH BRUNSWICK:** Castle C  
Prop.  
**PATERSON:** Marsh, Jo  
Fiedmont  
Pratt, Jos  
Riverview  
**RAINFORD:** McGowan  
**ROMERS PT:** Dean, M  
Leigh, Su  
**SUMMIT:** Ahrons, J  
**TRENTON:** Laramore,  
**UNION CITY:** Head, J  
Scott, B  
**NEW YORK**  
**ALBANY:** Bologhino  
Trout C  
Kessler, S  
Lang, Art  
New Gobl  
**BONAVILLE:** Class of I  
St. Bon  
**BRONX:** Santoro, I  
**BROOKLYN:** Graymont  
Johnston,  
Puma, Jan  
Rosman, J  
**BUFFALO:** McKay, L  
Nelson, A  
Nelson, M  
Rush, Ch  
**EASTCHESTER:** Starlight  
Tulo J  
cella, P  
**HOVER:**

## NEW JERSEY

**AMBERY PARK:**  
Richardson, Harry  
White, William

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

**CAMDEN:**  
Towers Ballroom, Pearson Leay  
and Victor Potamkin, Mgrs.

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

**ELANSBURG:**  
Marlin Hotel, and Thomas  
Columbo, Owner.

**LAKEWOOD:**  
Pati, Arthur, Mgr., Hotel Plaza  
Seldin, S. H.

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

**MONTCCLAIR:**  
Cos-Hay Corporation and Mont-  
clair Theatre, Thos. Haynes,  
James Costello.  
Three Crowns Restaurant

**MOUNTAINSIDE:**  
The Chatterbox, Inc.,  
Ray DiCarlo.

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

**NEW BRUNSWICK:**  
Elkel, Jack  
Gypsy Rendezvous, Nicholas  
Guttouski, Employer

**NORTH ARLINGTON:**  
Petrucci, Andrew

**NORTH BERGEN:**  
Castle Club and Al Pozner,  
Prop.

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

**PLAINFIELD:**  
McGowan, Daniel

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

**RUMFITT:**  
Ahrns, Mitchell

**TRENTON:**  
Laramore, J. Dory

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

## NEW MEXICO

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

**NEW YORK**

**ALBANY:**  
Bologhino, Dominick, Owner,  
Trout Club.  
Kessler, Sam  
Lang, Arthur  
New Abbey Hotel  
New Goblet, The

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

**MONK:**  
Santoro, E. J.

**BROOKLYN:**  
Graymont, A. C.  
Johnston, Clifford  
Puma, James  
Rosman, Gas, Hollywood Cafe

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

**LASTCHESTER:**  
Starlight Terrace, Carl Del  
Tulo and Vincent Pwmi-  
cells, Props.

## NOVEMBER, 1947

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

**GLENS FALLS:**  
Halfway House, Ralph Gottlieb,  
Employer; Joel Newman,  
Owner.

**TIFANY, Harry, Mgr.,  
Twin Tree Inn.**

**GRAND ISLAND:**  
Williams, Ousian V.

**GREENFIELD PARK**  
Utopia Lodge

**HUDSON:**  
Buddy's Tavern, Samuel Gutto  
and Benay Goldstein.

**ITHACA:**  
Bond, Jack

**JAMESTOWN:**  
Lindstrom & Meyer

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

**NEW LEBANON:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music  
Amusement Corp. of America  
Baldwin, C. Paul  
Benrubi, M.  
Booker, H. E., and All-Ameri-  
can Entertainment Bureau.  
Broadway Swing Publications,  
L. Frankel, Owner.  
Campbell, Norman  
Carestia, A.  
Chissarini & Co.  
Club Barona  
Cohen, Alexander, connected  
with "Bright Lights".  
Collectors' Items Recording Co.,  
and Maurice Spivack and  
Katherine Gregg.  
Cotton Club  
Crossen, Ken, and Ken Crossen  
Associates  
Currie, Robert W., formerly  
held Booker's License 2595.  
Davidson, Granville C.  
Davison, Jules  
Denton Boys  
Diener & Dorakind, Inc.  
DuBois-Friedman Production  
Corp.  
Evan & Lee  
Fetich, Stepin  
Fine Plays, Inc.  
Photoshop, Inc.  
Fur Dressing & Dyeing  
Salesmen's Union.  
Clyde Oil Products  
Gray, Lew, and Magic  
Record Co.  
Griman, Sam  
Hemaway, Phil  
Hirshman, George A., Hirshman  
Florida Productions, Inc.  
Kaye-Martin, Kaye-Martin  
Productions.  
King, Gene,  
Former Booker's License 3444.  
Koch, Fred G.  
Koren, Aaron  
La Fontaine, Leo  
Leigh, Stockton  
Leonard, John S.  
Lyonn, Allen  
(also known as Arthur Lee)  
Makler, Harry, Mgr.,  
Polley Theatre (Brooklyn).  
Maconi, Charles  
McCaffrey, Neill  
Meerole, Ed. P.  
Montello, R.  
Moody, Philip, and Youth  
Monument to the Future  
Organization.  
Mr. Rappaport  
New York Ice Fantasy Co.,  
Scott Chalfant, James Bliz-  
zard and Henry Robinson,  
Owners.  
Prince, Hughie  
Regan, Jack  
Rogers, Dick  
Rogers, Harry, Owner,  
"Frisco Follies".  
Russell, Alfred  
Singer, John, former Booker's  
License 3326.  
Sondi, Mattie  
South Seas, Inc.,  
Abner J. Rubica.  
Spotlite Club  
Stein, Ben  
Stein, Norman  
Steve Murray's Mahogany Club  
Strouse, Irving  
Subrock, Larry, and His  
Rodeo Show.  
Superior 25 Club, Inc.

United Artists Management  
Watson, Deak, and the  
Brown Dots.  
Wee & Leventhal, Inc.  
Wilder Operating Co.  
Wisotzky, S.

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

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

**ROCHESTER:**  
Lloyd, George  
Valenti, Sam

**SARATOGA SPRINGS:**  
Messrs. Stevens and Arthur L.  
Clark.

**SCHENECTADY:**  
Edwards, M. C.  
Fretto, Joseph  
Jewish Community Center  
Magill, Andrew  
Rudds Beach Nite Klub or Cow  
Shed, and Magnus E. Ed-  
wards, Manager.

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

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

**SYRACUSE:**  
Feingold, Norman  
Syracuse Musical Club

**TROY:**  
Desias, Manuel

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

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

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

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

**YONKERS:**  
Baber, William

**LONG ISLAND  
(New York)**

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

**JINDENHURST:**  
Fox, Frank W.

**NORTH CAROLINA**

**CAROLINA BEACH:**  
Economides, Chris

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

**DURHAM:**  
Gordon, Douglas, Promoter

**PAYETTEVILLE:**  
The Towa Pump, Inc.

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

**KINSTON:**  
Couric, E. P.  
Parker, David

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

**WALLACE:**  
Strawberry Festival, Inc.

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

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

**NORTH DAKOTA**

**BISMARCK:**  
Coman, L. R.

**OHIO**

**AKRON:**  
Doyle Basford  
Fullman Cafe, George Subria,  
Owner and Manager.  
Millard, Jack, Mgr. and Lease,  
Merry-Go-Round.

**CANTON:**  
Holt, Jack

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

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

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

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

**DELAWARE:**  
Bellinger, C. Robert

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

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

**PORTSMOUTH:**  
Smith, Phil

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

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

**ZANESVILLE:**  
Venner, Pierre

**OKLAHOMA**

**ADA:**  
Hamilton, Herman

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

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

**TULSA:**  
Angel, Alfred  
Doros, John  
Coltry, Charles  
Harris, O. B.  
McHunt, Arthur  
Moana Company, The  
Shunatona, Chief Joe  
Williams, Cargile (Jimmy)

**OREGON**

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

**FORTLAND:**  
Acme Club Lounge and A. W.  
Deaton, Manager.

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

**PENNSYLVANIA**

**ALIQUIPPA:**  
Guina, Otis

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

**BIRDSBORO:**  
Birdsboro Oriole Home Assn.

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

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

**DEVON:**  
Jones, Martin

**DONORA:**  
Bedford, C. D.

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

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

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

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

**MARSHALLTOWN:**  
Willard, Weldon D.

**MEADVILLE:**  
Noll, Carl

**MIDLAND:**  
Mason, Bill

**NEW CASTLE:**  
Bondurant, Harry

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

**PHILADELPHIA:**  
Benny-the-Burns,  
Benjamin Fogelman, Prop.  
Bilcore Hotel, and Wm. Clore,  
Operator.  
Bryant, G. Hodges  
Bubcek, Carl F.  
Davis, Russell L., and Trianoa  
Ballroom  
DuPre, Renee  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620.  
McShain, John  
Philadelphia Gardens, Inc.  
Raymond, Don G., of Creative  
Entertainment Bureau, Book-  
ers' License 3402.  
Rothe, Otto  
Stanley, Frank

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

**POTTSTOWN:**  
Schmoyer, Mrs. Irma

**READING:**  
Nally, Bernard

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

**STRAFFORD:**  
Poinsetta, Walter

**UPPER MERY:**  
Wallace, Jerry

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

**WILLIAMSPORT:**  
Circle Hotel and James Pinella  
Pennella, James

**WORTHINGTON:**  
Cowell, J. R.

**RHODE ISLAND**

**EAST PROVIDENCE:**  
Konrons, Chas.

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

**PROVIDENCE:**  
Allen, George  
Belanger, Lucian

**SOUTH CAROLINA**

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

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

**ROCK HILLS:**  
Rolax, Kid

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

**TENNESSEE**

**JOHNSON CITY:**  
Burton, Theodore J.

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

**TEXAS**

**AMARILLO:**  
Cox, Milton

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

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

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

**GALVESTON:**  
Evans, Bob

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Jenson, Oscar  
Revis, Boudina  
World Amusements, Inc.,  
Thomas A. Wood, Pres.

**KILGORE:**  
Club Plantation  
Mathews, Edna

**LONGVIEW:**  
Ryan, A. L.

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

**PARIS:**  
Ron-Du-Voo, and Frederick J.  
Merkle, Employer.

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

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

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

**WACO:**  
Cramer, E. C., Peacock Club  
Peacock Club,  
E. C. Cramer and R. E. Cass.

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

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**VIRGINIA**

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

**LYNCHBURG:**  
Bailey, Clarence A.

**NEWPORT NEWS:**  
Kay, Bert, Owner, "The Bus"

**NORFOLK:**  
Big Traxx Diner, Percy Simon,  
Prop.

**ROANOKE:**  
Harris, Stanley

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

**WASHINGTON**

**MAPLE VALLEY:**  
Rustic Inn

**TACOMA:**  
Dittbener, Charles  
King, Jan

**WEST VIRGINIA**

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

**CHARLESTON:**  
Club Coogo, Paul Daley,  
Owner.  
Corey, LaBabe  
Hargreave, Paul  
White, Ernest B.

**INSTITUTE:**  
Hawkins, Chas., Director Dept.  
of Health, and West Virginia  
State College.

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

**WISCONSIN**

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

**GREEN BAY:**  
Galst, Erwin  
Franklin, Alken  
Peasley, Chas. W.

**GREENVILLE:**  
Reed, Jimmie

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

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

**MADISON:**  
White, Edw. B.

**MILWAUKEE:**  
Weinberger, A. J.

**MOBOTT:**  
American Legion,  
Sam Dickenson, Vice-Com.

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

**SEBEOYGAN:**  
Scilla, N.

**STOEGON BAY:**  
Larsheid, Mrs. Geo., Prop.  
Carman Hotel

**DISTRICT OF COLUMBIA**

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

**HAWAII**

**HONOLULU:**  
The Woodland, Alexander  
Asam, Proprietor.

**CANADA ALBERTA**

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

**BRITISH COLUMBIA**

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

**ONTARIO**

**BRANTFORD:**  
Newman, Charles

**CHATHAM:**  
Taylor, Dan

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

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

**LONDON:**  
Seven Dwarfs Inn

**PORT ARTHUR:**  
Curtis, M.

**TORONTO:**  
Chin Up Producers, Ltd.,  
Roly Young, Mgr.  
Leslie, George  
Local Union 1452, CIO Steel  
Workers' Organizing Com.  
Miquelon, V.  
Milford, Bert.

**QUEBEC**

**MONTREAL:**  
Auger, Henry  
Beriau, Maurice, and La  
Societe Artistique.  
Dania, Claude  
Drouot, Hubert  
Drouot, Raymond  
DeSmetels, C. B.  
Duro, John  
Emery, Marcel  
Emond, Roger  
Hora, Jack, Oper.,  
Virana Grill  
Lussier, Pierre  
Southes, Irving

**MONT TREMBLANT:**  
Mont Tremblant Lodge, and  
J. B. Ryan, Owner.

**QUEBEC CITY:**  
Southes, Irving

**VELDUN:**  
Senecal, Leo

**MISCELLANEOUS**

Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
Arnold, Ross  
Aulger, J. H.,  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Bert Smith Revue  
Bigley, Mel. O.  
Baugh, Mrs. Mary  
Blake, Milton (also known as  
Manuel Blanke and Tom Kent).  
Blanke, Manuel (also known as  
Milton Blake and Tom Kent).  
braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Brugler, Harold  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.  
Burns, L. L., and Partners  
Carroll, Sam  
Conway, Stewart  
Coroncos, Jimmy  
DeShon, Mr.  
Eckhart, Robert  
Farrance, B. F.  
Feehan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fishbe, Daniel  
Foa, Jess  
Foa, Sam M.  
Freeland, F. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Follies Gay Parade  
Freich, Joe C.  
George, Wally  
Grego, Pete  
Gutter, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horan, Irish  
International Magicians, Produc-  
ers of "Magic in the Air".  
Johnson, Sandy  
Johnston, Clifford  
Kelton, Wallace  
Kent, Tom (also known as

Manuel Blanke and Milton  
Blake).  
Keys, Ray  
Kimball, Dude (or Romaine)  
Kosman, Hyman  
Larson, Norman J.  
Levin, Harry  
Magee, Floyd  
Matthews, John  
Maurice, Ralph  
McCann, Frank  
McCaw, E. E., Owner,  
Horse Follies of 1946.  
Merry Widow Company, and  
Eugene Haskell, Raymond  
E. Mauro, Ralph Paonessa,  
Managers.  
Miller, George E., Jr., former  
"Bookers' License 1129".  
Miquelon, V.  
Moshier, Woody (Paul Woody)  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizzard and  
Henry Robinson, Owners.  
Ouellette, Louis  
Patterson, Chas.  
Platinum Blond Revue  
Richardson, Vaughan,  
Pine Ridge Follies  
Roberts, Harry E. (also known as  
Hap Roberts or Doc Mel Roy)  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Rogers, Harry, Owner,  
"Frisco Follies"  
Ross, Hal J.  
Ross, Hal J., Enterprises  
Sargeant, Selwyn G.  
Scott, Nelson  
Singer, Leo, Singer's Midgets  
Smith, Ora T.  
Specialty Productions  
Stone, Louis, Promoter  
Sunbrock, Larry, and His  
Rodeo Show.  
Taffan, Matthew  
Temptations of 1941  
Thomas, Mac  
Travers, Albert A.  
Waltner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.

Williams, Cargile  
Williams, Frederick  
Woody, Paul (Woody Moshier)

**THEATRES AND PICTURE HOUSES**

Arranged alphabetically  
as to States and  
Canada

**MASSACHUSETTS**

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

**HOLYOKE:**  
Holyoke Theatre, B. W. Levy

**MICHIGAN**

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

**GRAND RAPIDS:**  
Powers Theatre

**MISSOURI**

**KANSAS CITY:**  
Main Street Theatre

**NEW JERSEY**

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

**OHIO**

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

**TENNESSEE**

**KNOXVILLE:**  
Bijou Theatre

**VIRGINIA**

**BUENA VISTA:**  
Rockbridge Theatre

**MISSOURI**

**ST. JOSEPH:**  
Rock Island Hall

**NEBRASKA**

**OMAHA:**  
Whitney, John B.

**NEW JERSEY**

**ATLANTIC CITY:**  
Hotel Lafayette

**CLIFTON:**  
Bochmann, Jacob

**JERSEY CITY:**  
Band Box Agency, Vince  
Giacinto, Director  
Ukrainian National Home

**NEW YORK**

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

**CERES:**  
Coliseum

**ITHACA:**  
Elks Lodge No. 636

**LOCKPORT:**  
Tioga Tribe No. 289, Fraternal  
Order of Redmen.

**MECHANICVILLE:**  
Cole, Harold

**MOHAWK:**  
Hurdic, Leslie, and  
Vineyards Dance Hall.

**MT. VERNON:**  
Studio Club

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

**OLCOTT:**  
Olcotta Restaurant

**OLEAN:**  
Rollerland Rink

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

**SYRACUSE:**  
Club Royale

**YONKERS:**  
Polish Community Center

**OHIO**

**CONNEAUT:**  
MacDowell Music Club

**STUEBENVILLE:**  
Loyal Order of Moose, No. 1564

**OKLAHOMA**

**HUGO:**  
Al. G. Kelly-Miller Bros. Circus,  
Obert Miller, General Man.

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

**VINITA:**  
Rodeo Association

**PENNSYLVANIA**

**AMBRIDGE:**  
Marine Bar

**BEAVER FALLS:**  
Manor Club

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

**DUNMORE:**  
Arenas Bar & Grill, and  
Wm. Sabatelli, Prop.  
Charlie's Cafe,  
Charles DeMarco, Prop.

**EYNON:**  
Rogers Hall, and Stanley  
Rogers, Proprietor.

**PHILADELPHIA:**  
Acacia Fraternity,  
University of Pennsylvania.  
Alpha Sigma Phi Fraternity,  
University of Pennsylvania.  
Beta Theta Pi Fraternity,  
University of Pennsylvania.  
Delta Kappa Epsilon Fraternity,  
University of Pennsylvania.  
Delta Phi Fraternity,  
University of Pennsylvania.  
Delta Psi Fraternity,  
University of Pennsylvania.  
Kappa Alpha Fraternity,  
University of Pennsylvania.  
Kappa Sigma Fraternity,  
University of Pennsylvania.  
Morgan, R. Duke  
Phi Delta Theta Fraternity,  
University of Pennsylvania.  
Phi Epsilon Pi Fraternity,  
University of Pennsylvania.  
Phi Gamma Delta Fraternity,  
University of Pennsylvania.  
Phi Kappa Psi Fraternity,  
University of Pennsylvania.  
Phi Kappa Sigma Fraternity,  
University of Pennsylvania.  
Phi Sigma Delta Fraternity,  
University of Pennsylvania.  
Phi Sigma Kappa Fraternity,  
University of Pennsylvania.  
Psi Upsilon Fraternity,  
University of Pennsylvania.

**AYLMER:**  
Lakeshore Inn

**MONTREAL:**  
Harry Feldman

Sigma Nu Fraternity,  
University of Pennsylvania.

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

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

**SCRANTON:**  
F. O. S. of A. Hall, and  
Chas. A. Ziegler, Manager.

**SOUTH CAROLINA**

**CHARLESTON:**  
Eisenmann, James F. (Bunk)

**TEXAS**

**PORT ARTHUR:**  
DeGrasse, Lenore

**VIRGINIA**

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

**ROANOKE:**  
Krusch, Adolph

**WEST VIRGINIA**

**CAMERON:**  
Loyal Order of Moose Club

**CHARLESTON:**  
Savoy Club, "Flop" Thompsoe  
and Louis Rink, Oper.

**FAIRMONT:**  
Adda Davis, Howard Weckly,  
Gay Spot

**FOLLANSBEE:**  
Follansbee Community Center

**PARKERSBURG:**  
Silver Grille, R. D. Hileg,  
Owner.

**WISCONSIN**

**DARLINGTON:**  
American Legion Hall

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

**LOUISBURG:**  
Dreeson's Hall

**MADISON:**  
Village Hall

**MANITOWOC:**  
Pekel's Colonial Inn

**RICE LAKE:**  
Victor Sokop Dance Pavilion

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

**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

**POIT STANLEY:**  
Melody Ranch Dance Floor

**WAINFLEET:**  
Long Beach Dance Pavilion

**QUEBEC**

**AYLMER:**  
Lakeshore Inn

**MONTREAL:**  
Harry Feldman

**MISCELLANEOUS**

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

**THEATRES AND PICTURE HOUSES**

**MARYLAND**

**BALTIMORE:**  
State Theatre

**MICHIGAN**

**DETROIT:**  
Shubert Lafayette Theatre

**MISSOURI**

**ST. LOUIS:**  
Fox Theatre

**NEW JERSEY**

**MORRISTOWN:**  
Walt. Reade Theatres, including:  
Community Theatre  
Jersey Theatre  
Park Theatre

**CANADA MANITOBA**

**WINNIPEG:**  
Odeon Theatre

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**BANDS ON THE UNFAIR LIST**

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

**ORCHESTRAS**

Beer, Stephen S., Orchestra,  
Reading, Pa.  
Bianchi, Al, Orchestra,  
Oakridge, N. J.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cargyle, Lee and His Orchestra,  
Mobile, Ala.  
Downs, Red, Orchestra,  
Topeka, Kan.  
Fox River Valley Boys Orch.,  
Pardeeville, Wis.  
Jones, Steve, and his Orchestra,  
Catakill, N. Y.  
Kaye, John and his Orchestra,  
Jersey City, N. Y.  
Kryl, Bohumir, and his Symphony  
Orchestra.  
Lee, Duke Doyle, and his Orches-  
tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Marin, Pablo, and his Tipica Or-  
chestra, Mexico City, Mexico.  
McArdle, James and his Or-  
chestra, Jersey City, N. J.  
Nevchils, Ed., Orchestra,  
Monroe, Wis.  
O'Neil, Kermit and Ray, Orches-  
tra, Westfield, Wis.  
Startt, Lou and His Orchestra,  
Easton, Md.  
Van Brundi, Stanley, Orchestra,  
Oakridge, N. J.  
Welta Orchestra,  
Kitchener, Ont., Canada  
Young, Buddy, Orchestra,  
Delaville, N. J.

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

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

**ARKANSAS**

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

**ARIZONA**

**PHOENIX:**  
Hotel Westward Ho

**CALIFORNIA**

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

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

**SAN JOSE:**  
Castello, Billy (Pop Eye)

**SAN LUIS OBISPO:**  
Seaton, Don

**SANTA ROSA:**  
Austin's Resort, Lake County

**CONNECTICUT**

**HARTFORD:**  
Buck's Tavern,  
Frank S. DeLucca, Prop.

**FLORIDA**

**JACKSONVILLE:**  
Floridan Hotel  
Pier

**KEY WEST:**  
Delmonico Bar, and Artura Bosa

**MIAMI:**  
Columbus Hotel

**MIAMI BEACH:**  
Coronado Hotel

**SARASOTA:**  
"400" Club

**TAMPA:**  
Grand Oregon, Oscar Leon Mgr.

**ILLINOIS**

**CHAMPAIGN:**  
Urbana-Lincoln Hotel

**EUREKA:**  
Haeccker, George

**MATTOON:**  
U. S. Grant Home

**STERLING:**  
Moore Lodge, E. J. Yeager,  
Gov.; John E. Bowman, Sec.  
Moore Lodge of Sterling, Mo.,  
7th  
Rock Falls American Legion,  
Post No. 902

**INDIANA**

**SOUTH BEND:**  
St. Casimir Ballroom

**IOWA**

**BOONE:**  
Miner's Hall

**DUBUQUE:**  
Julien Dubuque Hotel

**KANSAS**

**WICHITA:**  
Shadowland Dance Club

**KENTUCKY**

**BOWLING GREEN:**  
Jachman, Joe L.  
Wade, Golden G.

**BROADSTOWN:**  
Masonic Hall

**LOUISIANA**

**BATON ROUGE:**  
Bombardiers Club  
Elks Club

**NEW ORLEANS:**  
Club Rocket  
Happy Landing Club

**MARYLAND**

**HAGERSTOWN:**  
Rabasco, C. A., and Baldwin  
Cafe.

**MASSACHUSETTS**

**FALL RIVER:**  
Faria, Gilbert

**METHUEN:**  
Central Cafe, and Messrs. Yana-  
kous, Driscoll & Gagnon,  
Owners and Managers.  
Diamond Mirror

**WORCESTER:**  
Gedymin, Walter

**MICHIGAN**

**FLINT:**  
Central High School Audl.

**INTERLOCHEN:**  
National Music Camp

**MARQUETTE:**  
Johnston, Martin M.

**MUNISING:**  
Corktown Bar

**MINNESOTA**

**BRECKENRIDGE:**  
Firemen's Organization

**ST. PAUL:**  
Bark, Jay

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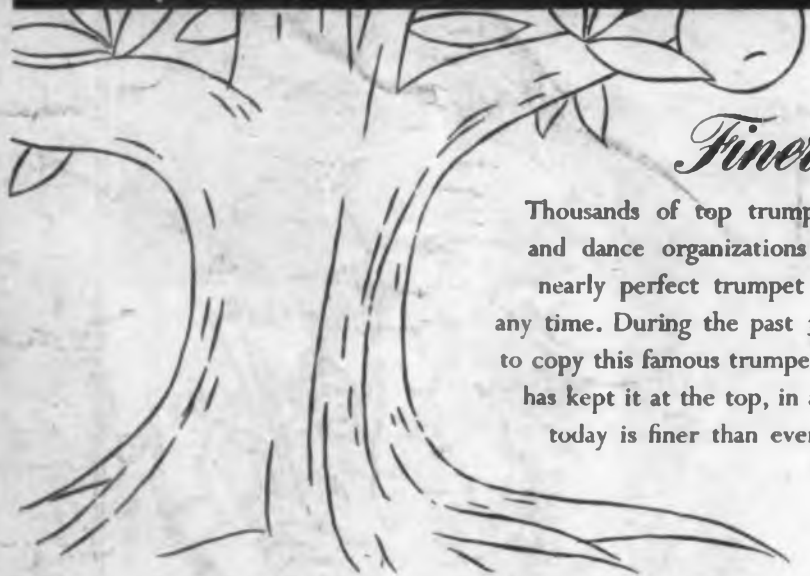


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