

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



LIONEL HAMPTON story on page 15

March, 1950

International Musician

published in the interest of music and musicians



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570 Lexington Avenue,
New York 22, N. Y.

175 West Washington Street,
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Affairs of the Federation

To All Local Unions of the American Federation of Musicians

Dear Sirs and Brothers:

I am happy to inform you that on Friday, February 17, 1950, I called at the office of Secretary of Labor Maurice J. Tobin in Washington and personally presented to him a \$1,000 check for the 1950 Heart Campaign.

This communication is to inform you officially that the American Heart Association is conducting a nation-wide drive for \$6,000,000 to support a program of heart research, public education and community service, in order to bring heart disease, the nation's greatest killer, under control.

I am happy to advise you that I have accepted the invitation of the Honorable Maurice J. Tobin, Secretary of Labor and chairman of the National Labor Committee of the American Heart Association, to serve with him on the Labor Committee for the current heart drive.

I am sure that in the ranks of our union there are many who suffer from heart disease. For considerable numbers of them this has meant loss of jobs and privation for themselves and their families.

As Secretary of Labor Tobin has said:

"The working men and women of America have a very real and vital stake in the war against heart disease."

Organized labor has a direct interest in mobilizing its moral and material resources in the fight against this disease, among whose major victims are the working men and women of America.

Therefore, I call upon your local union to do its utmost in support of the 1950 Heart Campaign so that this serious health menace may be successfully attacked and brought under control.

Fraternally yours,

JAMES C. PETRILLO, *President*,
American Federation of Musicians.

A Message to the Federation

By EDWARD ROBBINS
National Labor Representative,
American Heart Association.

The American Federation of Musicians added to its lengthy record of support for worthy causes when President James C. Petrillo presented the first \$1,000 check to Secretary of Labor Maurice Tobin, chairman of the National Labor Committee of the American Heart Association, as the Federation's contribution to the 1950 Heart Campaign. The presentation took place in Secretary Tobin's office, Friday, February 17th, at 11:30 A. M., in Washington, D. C. The musicians' president is also sending out an official appeal to all local unions in support of the heart drive.

In presenting the check to Secretary Tobin, Mr. Petrillo, who is serving as a member on the

National Labor Committee of the American Heart Association, said:

"We of the American Federation of Musicians who have never stinted on time, money or talents when it comes to a cause as worthy as this, are happy to make this contribution to the 1950 Heart Campaign. We regard it as more than a contribution. It is an investment in the health and well-being of millions of Americans, including the members of our own American Federation of Musicians, who will



President Petrillo presents Secretary of Labor Tobin a \$1,000 check from the A. F. of M. for the American Heart Fund.

ultimately benefit from the American Heart Association's fight on heart disease.

"In the past we have given our music to disabled veterans, underprivileged children, the sick and the needy, and will continue to carry on

Publicity on 20 Per Cent Tax Repeal

The following suggestion was made to me in a letter received from our 20% Tax Committee, signed by Paul J. Schwarz, president of Local 161, Washington, D. C., chairman, on behalf of himself, Richard McCann, president of Local 802, New York, N. Y., and J. Elmer Martin, secretary of Local 40, Baltimore, Md.

"I wonder whether a little publicity through the medium of our name band leaders would not serve to show the general public we musicians are as interested as the rest of the entertainment industry.

"In some cities the local unions have participated in whole page ads protesting this onerous tax, but it seems to me statements and interviews of the more prominent members of our business might attract the public attention quicker than a paid ad.

"It looks like we now have to hammer away at this thing continually at every opportunity."

We believe this is a good suggestion, which should be followed by our leaders, for this is one fight in which the employers and musicians are all on the same side.

JAMES C. PETRILLO, *President*

this work. We are now pleased to give our money to help continue and expand the fight against heart diseases."

In accepting the check from the Musicians' Union leader, Secretary Tobin declared:

"Naturally I am very pleased that the American Federation of Musicians, through its President, has seen fit to give so generously to the American Heart Association's 1950 campaign. Frankly, this was no surprise to me, as I hardly could expect otherwise from an organization which has so consistently supported worth-while community endeavors of all kinds through the years.

"This gift from the musicians' union is further evidence of the fact that American labor is ready and willing to support the fight against heart disease since among its major victims are the working men and women of America."

The American Heart Association is conducting a nation-wide drive for \$6,000,000 to support a program of heart research, public education and community service in order to bring heart disease, the nation's greatest killer, under control.

Regulations for Musicians Playing Engagements on Airplanes

Wages for musicians employed on airplanes fall in the same category as any other 10 per cent surcharge engagement. Such wages are to be promulgated by the local union in whose jurisdiction the flight originates. Traveling bands are permitted to play this type of engagement by charging 10 per cent over the local scale.

JAMES C. PETRILLO, *President*.

Resolution 87 Laid Over

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

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

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

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

The above resolution, which was referred by the Convention to the International Executive Board, was referred by the Board to the President.

Upon investigation the President finds that the time is not opportune to enforce this resolution, and it is laid over until a more propitious time.

Old Timers in New York

THE Old Timers Orchestra of Local 802 on February 11th gave a spirited and colorful short concert version of Puccini's opera "Turandot" as the third performance of their series in the Great Hall of the Metropolitan Museum of Art. The seventy players, average age sixty-six, played the intricate score with sure attack and real flair. Puccini gives the woodwinds and the brasses plenty to do in achieving the oriental flavor and barbaric splendor needed to carry the story; and the veteran players were more than equal to the occasion.

Notable Conducting

Dr. Frieder Weissmann conducted the Old Timers' performance, finding them most responsive to his beat, tone shading, and nuances of interpretation. It is an exacting test for any symphony orchestra to keep precisely with the singers in a concert version of an opera. The Old Timers—among them many who had played in the Metropolitan Opera Orchestra—showed themselves adepts at this task, and the singers performed admirably. Brenda Lewis' dramatic soprano conveyed the wild tempestuous moods of the Chinese Princess Turandot in a way to realize all the strange beauty with which Puccini endowed the role.

Members of the orchestra attribute much of the success of their concerts to the craftsman-like and authoritative conducting of Dr. Weissmann, who took time off from his regular work as musical director of the Scranton (Pennsylvania) Symphony to do the long and grilling job needed to prepare these concerts.

They Deserve a Sponsor

There's a moral for many an AFM Local in the success story of the Old Timers Orchestra of New York City. Created through support of the Recording and Transcription Fund last spring, the Old Timers have won a warm welcome from serious music lovers and the metropolitan newspapers to the point that the Big Town press is openly echoing the suggestion that some co-sponsor insure their continued performance.

In commenting upon the Orchestra's recent concerts in New York's Metropolitan Museum recently, which were heard by overflow audiences of several thousand, the *New York Times* quoted the Old Timers' conductor, Frieder Weissmann, as follows:

"We have fine music to offer and Local 802 needs another co-sponsor, some great firm or company that will sponsor a series of concerts here in New York."

It was at one of these concerts that the Old Timers, each of whom has a background of performance with some one of the great symphonies, made a surprise gift of a gold watch and chain to their conductor. The presentation was made, at their request, by Col. Samuel Rosenbaum, trustee of the Music Performance Trust Fund.

President James C. Petrillo has been awarded a Certificate of Commendation by Worcester Post No. 32 of the Jewish War Veterans of the United States in appreciation of outstanding service in hospital entertainment through that organization. Local 143, Worcester, is the recipient of a similar Certificate of Commendation.



DR. FRIEDER WEISSMANN

Voice of the A. F. of L.

As already reported, the American Federation of Labor is sponsor of a nation-wide radio program over the Mutual Broadcasting System, which began January 2, 1950. The commentator is Frank Edwards, who presents a straightforward and independent point of view on matters which should be of great interest and benefit to the members of our organization. Following is a list of radio stations on which this program may be heard:

ALABAMA			
Sylacauga	WFEB	9:00 P. M.	Mon., Wed., Fri.
Talladega	WHTB	9:00 P. M.	Mon., Wed., Fri.
Mobile	WABB	9:00 P. M.	Mon., Tues., Wed.
ARKANSAS			
Harrison	KHOZ	9:00 P. M.	Mon., Wed., Fri.
Little Rock	KXLR	9:00 P. M.	3 nights per week (nights to be designated)
Russellville	KXRJ	9:00 P. M.	Mon., Wed., Fri.
Stuttgart	KWAK	9:00 P. M.	Mon., Wed., Fri.
CALIFORNIA			
Sacramento	KXOA	10:00 P. M.	Mon., Wed., Fri.
San Diego	KGB	10:00 P. M.	Mon., Wed., Fri.
Los Angeles	KHJ	10:00 P. M.	5 nights a week
San Francisco	KFRC	10:00 P. M.	5 nights a week
COLORADO			
Denver	KFEL	8:00 P. M.	Mon., Wed., Fri.
Pueblo	KCSJ	8:00 P. M.	Mon., Wed., Fri.
Trinidad	KCSJ	8:00 P. M.	Mon., Wed., Fri.
CONNECTICUT			
Bridgeport	WICG	10:00 P. M.	Mon., Wed., Fri.
Hartford	WONS	10:00 P. M.	Mon., Wed., Fri.
New London	WNLC	10:00 P. M.	Mon., Wed., Fri.
Waterbury	WWCO	10:00 P. M.	Mon., Wed., Fri.
DELAWARE			
Wilmington	WAMS	10:00 P. M.	Mon., Wed., Fri.

DISTRICT OF COLUMBIA			
Washington	WOL	10:00 P. M.	5 nights a week
FLORIDA			
Miami	WKAT	10:00 P. M.	Mon., Wed., Fri.
GEORGIA			
Atlanta	WGST	10:00 P. M.	Mon., Wed., Fri.
Covington	WMOC	10:00 P. M.	Mon., Wed., Fri.
Griffin	WKEU	10:00 P. M.	Mon., Wed., Fri.
Newnan	WCOH	10:00 P. M.	Mon., Wed., Fri.
ILLINOIS			
Chicago	WGN	Time as yet undetermined	Will also probably be carried by WCFL
INDIANA			
Indianapolis	WIBC	9:00 P. M.	5 nights a week
IOWA			
Des Moines	KIOA	9:00 P. M.	Mon., Wed., Fri.
KANSAS			
Topeka	KTOP	9:00 P. M.	Mon., Wed., Fri.
KENTUCKY			
Louisville	WGRC	9:00 P. M.	Mon., Wed., Fri.
Lexington	WVLK	9:00 P. M.	Mon., Wed., Fri.
Versailles	WFKY	9:00 P. M.	Mon., Wed., Fri.
Frankfort	WCTT	10:00 P. M.	Mon., Wed., Fri.
Corbin	WCTT	10:00 P. M.	Mon., Wed., Fri.
Middlesboro	WMIK	10:00 P. M.	Mon., Wed., Fri.
Somerset	WSFC	9:00 P. M.	Mon., Wed., Fri.
LOUISIANA			
New Orleans	WNOE	9:00 P. M.	Mon., Wed., Fri.
Bogalusa	WIKC	9:00 P. M.	Mon., Wed., Fri.
MAINE			
Portland	WMTW	10:00 P. M.	Mon., Wed., Fri.
Biddeford	WIDE	10:00 P. M.	Mon., Wed., Fri.
Augusta	WFAU	10:00 P. M.	Mon., Wed., Fri.
MARYLAND			
Baltimore	WCBM	10:00 P. M.	5 nights a week
MASSACHUSETTS			
Boston	WCBM	10:00 P. M.	5 nights a week
Fitchburg	WEIM	10:00 P. M.	Mon., Wed., Fri.
Holyoke	WHYN	10:00 P. M.	Mon., Wed., Fri.
Lowell	WLLH	10:00 P. M.	Mon., Wed., Fri.
New Bedford	WNBH	10:00 P. M.	Mon., Wed., Fri.
West Yarmouth	WOCB	10:00 P. M.	Mon., Wed., Fri.
Pittsfield	WBRK	10:00 P. M.	Mon., Wed., Fri.
Worcester	WAAB	10:00 P. M.	Mon., Wed., Fri.
MICHIGAN			
Detroit	CKLW	10:00 P. M.	Mon. thru Thurs. until Apr. 21—then Fri. will be added. Tues., Thurs., Fri.
Flint	WBBC	10:00 P. M.	
Grand Rapids	KBZY	9:00 P. M.	Mon., Wed., Fri.
MINNESOTA			
Minneapolis	WLOL	9:00 P. M.	5 nights a week
St. Paul	WREX	9:00 P. M.	Mon., Wed., Fri.
Duluth	KBUN	9:00 P. M.	Mon., Wed., Fri.
Bemidji			
MISSOURI			
St. Louis	KWK	9:00 P. M.	5 nights a week
Kansas City	WHB	9:00 P. M.	5 nights a week
Jefferson City	KWOS	9:00 P. M.	Mon., Wed., Fri.
Lebanon	KLWT	9:00 P. M.	Mon., Wed., Fri.
Mexico	KXEO	9:00 P. M.	Mon., Wed., Fri.
NEBRASKA			
Omaha	KBON	9:00 P. M.	Mon., Wed., Fri.
Lincoln	KLON	9:00 P. M.	Mon., Wed., Fri.
Fremont	KFGT	9:00 P. M.	Mon., Wed., Fri.
NEW HAMPSHIRE			
Manchester	WKBR	10:00 P. M.	Mon., Wed., Fri.
Concord	WTSV	10:00 P. M.	Mon., Wed., Fri.
Claremont	WKXL	10:00 P. M.	Mon., Wed., Fri.
NEW JERSEY			
Atlantic City	WMID	10:00 P. M.	Mon., Wed., Fri.
NEW YORK			
New York City	WOR	10:00 P. M.	5 nights a week
Albany	WROW	10:00 P. M.	Mon., Wed., Fri.
Buffalo	WBR	10:00 P. M.	Mon., Wed., Fri.
Rochester	WVET	10:00 P. M.	Mon., Wed., Fri.
Syracuse	WDR	10:00 P. M.	Mon., Wed., Fri.
NORTH CAROLINA			
Durham	WSSB	10:00 P. M.	Mon., Wed., Fri.
Raleigh	WRAL	10:00 P. M.	3 nights a week
Elizabeth City	WCNC	10:00 P. M.	Mon., Wed., Fri.

(Continued on Page Eight)

The Farmer Next on Taft's List

With Labor Hamstrung, He Picks a New Victim.

THINK if there is to be such a (farm price) support program it ought to be at a much less percentage of parity than ninety per cent . . ."

With these words Robert Taft started the attack on the farmer which cost the GOP the Presidency in 1948.

The above quote from Taft's Nebraska primary campaign speech two years ago was quickly picked up and repeated throughout the '48 election by other reactionaries.

Allegations were made that "the Truman Administration was largely responsible for the high cost of food." All this did was convince the farmer that Truman was their man. It was the farm belt that tipped the election to Truman.

Farmers Learn the Hard Way

On the other hand, the city votes counted heaviest in jumping the number of liberals in Congress. Now, in 1950, it looks like the farmers are going to turn their guns on the rural reactionary Congressmen who have been selling them short.

They have learned what labor learned the hard way . . . electing a president isn't enough. It is Congress that makes the laws. The farmer still has reason to be scared. His prices and his income are still dropping. The fantastic stop-gap farm bill pushed through last Fall

From an article by
JOSEPH D. KEENAN

Director
Labor's League for Political Education

with Dixie-GOP coalition votes has done nothing to quiet his fears.

On top of that Senator Williams (Rep., Del.) has again introduced his bill to lower the farm support price immediately. This same amendment got twenty votes last session . . . including Senator Taft's.

Pro and Con

If Taft and Williams have their way, farm income will be lowered sharply. For every three billion dollar drop in farm buying power, one million city workers will be laid off for lack of orders. Just as the farmer depends for his market on good city paychecks, so the worker depends upon farm purchasing power for continuous employment.

Further, you will eat better and it will cost you less under Secretary Brannan's plan, which proposes that perishable foods be permitted to seek their natural level in the grocery store at prices that consumers could afford. If the farmer doesn't get a fair price, the taxpayer

will make up the difference in production payments.

Second, political . . . the anti-farm Senators like Taft, Hickenlooper of Iowa, and Wiley of Wisconsin who are up for re-election this year are also enemies of labor. The same is true of Congressmen like Noah Mason of Illinois, Dixiecrat Whitten of Mississippi, and dozens of others.

The farmer realizes the public won't stand for both high prices and billions in taxes spent to destroy surpluses. He knows that there are only two alternatives . . . the Brannan Plan which will keep his income high but eliminate costly surplus purchases . . . or the Taft plan to lower price supports and he knows that means lower income.

A Common Enemy

The reactionaries never seem to learn. It was the Taft-Hartley Act that put labor into politics and now it is the Taft-Williams attempt to lower farm income that is forcing the farmer to take a look at the voting records of his Congressmen and Senators.

If labor carries its end of the load in the city precincts this election, we won't have to worry about the farmers carrying their end. Together labor and the farmers will send in a strong liberal majority to Congress.

Voice of the A. F. of L.

(Continued from page seven)

OHIO

Cleveland	WHK	10:30 P. M.	5 nights a week
Columbus	WHKA	10:00 P. M.	Mon., Wed., Fri.
Dayton	WONE	10:00 P. M.	Mon., Wed., Fri.
Lima	WIMA	10:00 P. M.	Mon., Tues., Wed.
Marietta	WMOA	10:00 P. M.	Mon., Wed., Fri.
Sandusky	WLEC	10:30 P. M.	Mon., Wed., Fri.
Stuebenville	WSTV	10:00 P. M.	Mon., Wed., Fri.
Youngstown			
(Warren)	WHHH	10:00 P. M.	Mon., Wed., Fri.
Hamilton	WMOH	10:00 P. M.	Mon., Wed., Fri.
Cincinnati	WCPO	10:00 P. M.	5 nights a week

OKLAHOMA

Oklahoma City	KOCY	9:00 P. M.	Mon., Wed., Fri.
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OREGON

Portland	KPOJ	10:00 P. M.	5 nights a week
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PENNSYLVANIA

Pittsburgh	KQV	10:00 P. M.	5 nights a week
Altoona	WJSW	10:00 P. M.	Mon., Wed., Fri.
Huntingdon	WHUN	10:00 P. M.	Mon., Wed., Fri.
State College	WMAJ	10:00 P. M.	Mon., Wed., Fri.
Erie	WLEU	10:00 P. M.	Mon., Wed., Fri.
Pottsville	WPAM	10:00 P. M.	Mon., Wed., Fri.

Shamokin	WISL	10:00 P. M.	Mon., Wed., Fri.
Lock Haven	WBPZ	10:00 P. M.	Mon., Wed., Fri.
Wilkes-Barre	WBAX	10:00 P. M.	Mon., Wed., Fri.
Philadelphia	WIP	10:00 P. M.	5 nights a week

RHODE ISLAND

Providence	WEAN	10:00 P. M.	Mon., Wed., Fri.
Woonsocket	WWON	10:00 P. M.	Mon., Wed., Fri.

SOUTH CAROLINA

Charleston	WUSN	10:00 P. M.	Mon., Wed., Fri.
Walterboro	WALD	10:00 P. M.	Mon., Wed., Fri.
Columbia	WNOK	10:00 P. M.	Mon., Wed., Fri.
Chester	WGCD	10:00 P. M.	Mon., Wed., Fri.
Hartsville	WHSC	10:00 P. M.	Mon., Wed., Fri.
Newberry	WKDK	10:00 P. M.	Mon., Wed., Fri.
Rock Hill	WRHI	10:00 P. M.	Mon., Wed., Fri.
Sumter	WFIG	10:00 P. M.	Mon., Wed., Fri.

TENNESSEE

Greenville	WGRV	10:00 P. M.	Mon., Wed., Fri.
Harriman	WHBT	9:00 P. M.	Mon., Wed., Fri.
Morristown	WCRK	10:00 P. M.	Mon., Wed., Fri.
Memphis	WHBQ	9:00 P. M.	Mon., Wed., Fri.
Dyersburg	WDSG	9:00 P. M.	Mon., Wed., Fri.
Union City	WENK	9:00 P. M.	Mon., Wed., Fri.
Nashville	WMAK	9:00 P. M.	Mon., Wed., Fri.
Columbia	WKRM	9:00 P. M.	Mon., Wed., Fri.
Fayetteville	WEKR	9:00 P. M.	Mon., Wed., Fri.
McMinnville			
	WMMT	9:00 P. M.	Mon., Wed., Fri.
Murfreesboro			
	WGNS	9:00 P. M.	Mon., Wed., Fri.
Shelbyville	WHAL	9:00 P. M.	Mon., Wed., Fri.

Oak Ridge	WATO	10:00 P. M.	Mon., Wed., Fri.
Knoxville	WKGN	10:00 P. M.	Mon., Wed., Fri.

TEXAS

Amarillo	KAMQ	9:00 P. M.	Mon., Wed., Fri.
Borger	KHUZ	9:00 P. M.	Mon., Wed., Fri.
Pampa	KPDN	9:00 P. M.	Mon., Wed., Fri.
Perryton	KEYE	9:00 P. M.	Mon., Wed., Fri.
Dallas	WRR	9:00 P. M.	Mon., Wed., Fri.
Fort Worth	KFJZ	9:00 P. M.	Mon., Wed., Fri.
Houston	KTHT	9:00 P. M.	Mon., Wed., Fri.
Galveston	KLUF	9:00 P. M.	Mon., Wed., Fri.
Huntsville	KSAM	9:00 P. M.	Mon., Wed., Fri.

UTAH

Ogden	KLO	8:00 P. M.	Mon., Wed., Fri.
Salt Lake City	KALL	8:00 P. M.	Mon., Wed., Fri.

VIRGINIA

Norfolk	WSAP	10:00 P. M.	Mon., Wed., Fri.
Portsmouth	WSAP	10:00 P. M.	Mon., Wed., Fri.
Richmond	WLEE	10:00 P. M.	Mon., Wed., Fri.

WASHINGTON

Seattle	KVI	10:00 P. M.	5 nights a week
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WEST VIRGINIA

Charleston	WTIP	10:00 P. M.	Mon., Wed., Fri.
Clarksburg	WHAR	10:00 P. M.	Mon., Wed., Fri.
Elkins	WDNE	10:00 P. M.	Mon., Wed., Fri.

WISCONSIN

Madison	WKOW	9:00 P. M.	Mon., Wed., Fri.
Janeville	WCLO	9:00 P. M.	Mon., Wed., Fri.
Beloit	WGEZ	9:00 P. M.	Mon., Wed., Fri.

Turn to page thirty-six for a supplementary list of recording and transcription companies that have signed contracts since January, 1950, list.

Houston... 1950 Convention City

WHERE all the men are busy and all the women are beautiful." That's the first remark you hear about Houston. Next you hear of the canal that was formed by dredging the Buffalo bayou, making Houston the only inland ocean port of the world. Then someone will tell you, "Don't miss having a meal at the Rice Hotel Coffee Shoppe. It's good Texas cooking." And someone else will tip you off, "Don't forget to go down to the bayou."

You're glad you got this last suggestion. Once you're down there and see ships flying every flag under the sun, watch rusty coastwise freighters, great lumbering Hog Island ships, streamlined cargo passenger vessels, sail-rigged schooners, you'll feel like taking passage yourself. Indeed you may, if you wish, take the trip down to the Gulf of Mexico and back on one of the side-wheelers—all in the course of an afternoon.

With that "outsider" look of yours you'll probably be accosted sooner or later by a swarthy man, bearded and wearing a fez. He'll peer right and left, then draw from under his coat a small bundle of what he vows are genuine Oriental rugs. The bargaining begins. It at least is genuinely Oriental. All the while you'll be sniffing the air: salt, pungent, with the smell of oil and rope and smoke, of molasses and fir shingles. You'll be filling your eyes simultaneously with a sky fretted with masts and stacks. And you'll be filling your ears, too. Husky longshoremen shout out directions; ships' winches rattle; hand trucks clatter. And the song of the sweat-soaked, gleaming-shouldered dock workers comes out clear:

*Ah loves mah Houston baby,
Ah loves mah Houston baby,
She pats me on the head
And says, "Baby go to bed."
Ah loves mah Houston baby.*

Now you're passing the buildings and small shops: Neptune Stone; the Canal Hotel; Seaport Cafe Turning Basin Garage; Seaman's Church Institute; New Harbor Hotel Anchor Cafe. The wares are spread out—sea boots, oilskins, dungarees, sea bags, "shore clothes" and mosquito nets for foc's'le bunks.

If it is "atmosphere" you want, you have yet another section to visit. Take a turn in "French Town" off Liberty Road, where Louisiana

Negroes converse softly in native French patois and the aroma of Creole cooking fills the air. Notice that even in the rows of sagging houses flowers bloom brightly and, inside the staggering fences, turnips sprout. Carts of bright bananas go by and the barbecue man calls his wares in a slow sing-song.

If you're the real tourist, though, you'll want to see the more staid beauty of the public buildings, too. The Houston Museum of Fine Arts, for instance, stands on a landscaped triangle of ground facing Hermann Park. It was the first museum in Texas and the third in the Southwest to be used exclusively for art. You'll find in it objects from the tombs of ancient Greece, sculptures of the fifteenth and sixteenth centuries, Egyptian antiques, Spanish ecclesiastical furniture and a myriad of other curiosities—824 items in all.

Or you'll like to wander across the beautiful college campus of the Rice Institute (it emphasizes science, is co-educational and non-sectarian). The vaulted opening of the Administration Building frames a vista of the campus more than a mile long.

Hermann Park with its 545 acres ribboned by winding driveways is another place of interest. Its zoo contains more than 1,700 specimens. You'll like to wander on its broad walks bordered by palms and evergreen camphor trees. Spanish moss hangs low from live oaks and wild grapevines festoon the tangled woodlands. If you have a car or care to take a bus, you'll like to go to the San Jacinto Battlefield (Texas won its independence from Mexico there in 1836) and revel in its twenty-two-mile stretch of beautiful countryside and expert landscaping. Once there, you'll want to see the San Jacinto Memorial Monument, which is surmounted at the top of its 270 feet by the great Lone Star of Texas. The monument's base forms the San Jacinto Museum of History, in front of which is a long reflecting pool which mirrors the shaft, seeming to double its length.

In between sessions of the Convention you will probably stay more or less in the downtown business section. But there's plenty to see there, too. As you wander about you will note how excellent is the architecture of the buildings,

how modern and clear-cut. Many of these skyscrapers have the set-back design, making them seem to tower even higher than they do, and bringing into profile the famous skyline. Here you'll note how many of the centrally located buildings house offices of oil companies—the Gulf, Petroleum, Humble, Shell, and Oil-and-Gas Building.

The Texas Public Library takes up a whole city block. It's in Spanish Renaissance style. The Sam Houston Coliseum, though only three stories high, makes up in horizontal what it lacks in perpendicular. It spreads from a central stage to form three immense wings. The two rear ones extend an entire block, and form the Coliseum space which has a seating capacity of 17,000. Another auditorium is formed by the front wing that accommodates 2,700. The whole can be converted into a single amphitheatre.

The Rice Hotel you certainly will see, because that's where you're going to stay. So you will be interested to know it occupies the site of the building that was the capitol of the Republic of Texas during 1837-39. The seven-story hotel is built in an "E"-shape to form courts between the projecting wings. Covered arcades extend across its length on two facades.

Finally you will want to attend a concert in City Auditorium to see how seriously the Houstonian takes his symphony orchestra. For, if he is proud of his "boom" city, his voice will ring out with a special note when he speaks of the "Symphony boom of 1949," when capacity audiences became the rule at the concerts, when the newspapers headlined: "The orchestra has one of the largest subscription audiences in the country, numbering over 3,500 season ticket holders." With a pardonable flourish he will point out that, just as the Rice Institute attracts—and holds—scientists of first calibre, so the symphony orchestra and other musical enterprises in the city make it possible for musicians to live and prosper there. And once you hear the orchestra under the expert guidance of Efrek Kurtz, you will believe with the proudest of Houstonians that here is the same enterprise, the same creativity that corralled the ocean down to the town's very doorstep and laced steel against its sky.

—H. S.

Right: Rice Hotel, Convention Headquarters; below: San Jacinto Monument at Battleground.



Aerial view of the downtown business section of Houston, the South's largest industrial center.



Cleveland at Carnegie

IT WAS a pleasure to see the Cleveland Orchestra on the platform of Carnegie Hall (New York) February 14th—a pleasure not only because this visit from the Ohio group made one realize the high level attained musi-



GEORGE SZELL

cally in the Middle West, but also because the players were so very well placed on the platform. Seated in tiers so that the audience could see every face, watch each pair of hands, they were an object lesson for the close connection between the sounds produced and the instruments that produce them.

George Szell—and a tall, imposing figure he is—gave a sensitive reading of Mozart's "Jupiter." The orchestra can paint the serene tones, draw the delicate line. And its pianissimos are calm, like breathing.

Bela Bartok's Concerto for Orchestra called for something besides finesse—and got it. There came sounds like giant trees crashing down a ravine; a wild whirling of leaves; then a great stretch of innocent calmness. This is music made, not from other music, but from raw sounds. It cannot be easy to play. Yet, through it all, the orchestra members kept together like drops in a cascade.

This absolute synchronization was brought out even better in orchestra's and soloist's (Clifford Curzon) vis-a-vis playing of Beethoven's Piano Concerto No. 4. There was as much virtuosity on the side of the orchestra as on that of the soloist. Yet each part was content to let the musical concept speak above all else.

—H. S.

Tempered Fire

TWO POINTS of Nikita Magaloff's pianism (we heard him February 5th at Carnegie Hall, New York) stand out even above the fact of his convincing technique: the first, his ability to etch with never a blurred contour the meaningful and the concise; the second, his ability to make dynamics accentuate the music's flow.

After hearing him in the Bach and Mozart sonatas we were about to sum up his playing as "in impeccable taste" when came the Beethoven "Appassionata." There was fire here, real fire—yet with tempered flame, too. We found ourselves murmuring happily, "Better a little fire to warm ye than a great fire to burn ye."

—H. S.

Speaking of Music:

The Burbank Symphony

ON FEBRUARY 5TH, the Symphony Orchestra of Burbank, California, played its sixth anniversary concert under the direction of Leo Damiani, its founder. Since 1944, the program notes tell us, this organization of ninety musicians has played to over a hundred thousand people. The concerts are sponsored by the Parks, Playgrounds and Recreation Commission of Burbank. Admission is free.

We attended expecting to see an orchestra of studio musicians but found, instead, a preponderance of young people fresh from the city high school and youth orchestras. They played a traditional but by no means an easy program extremely well, with clean attacks, good tone, excellent balance and plenty of dynamic range. It is an organization of which all of Southern California may well be proud.

The high point of interest in the program centered in the performance of Beethoven's Concerto Number 5 for piano and orchestra with John Crown as piano soloist. We have not, in a long time, heard the Emperor Concerto better played. Mr. Crown has a sense of big line and of dramatic value which makes him a "natural" for the performance of the great concertos. Never once did he allow us to forget the cohesive factors which bind the music together, yet never once was his interpretation merely logical or in any way pedantic. His playing has brilliance, delicacy and great lyric beauty.

The program included the "Prelude and Love Death" from Wagner's *Tristan and Isolde*, De-Falla's *Ritual Fire Dance* and Moussorgsky's *Night on Bald Mountain*. There was also a world premiere performance of Lionel Barrymore's *Overture to an Opera Buffa*. Like all Americans, we love Lionel Barrymore and rejoice in the great actor's creative genius which finds an outlet in so many arts. Personally, we prefer his etchings to his music. —P. A.

Harpichord in Modern Dress

ON FEBRUARY 6TH, Evenings on the Roof presented Harold Colf, violinist, Carol Rosenstiel, harpichordist, and David Pratt, cellist, in an evening of chamber music old and new for strings and harpichord. The first half of the program began with Vivaldi and ended with Walter Piston. After the intermission, time reversed itself and we listened first to works by Daniel Pinkham and Lou Harrison and finished to the tune of Francois Couperin's *Neuvieme Concert: "Portrait de L'Amour."*

Our overall reflection on the concert was conclusive to the effect that the harpichord has, indeed, something quite non-antiquarian to offer the 20th century composer and artist but that the recipients are, on the whole, still

a bit coy in their reception of the gift. Of the three modern composers represented on the program, only Daniel Pinkham, in his *Epitaph in Memory of Janet Fairbank*, realized any part of the warmth and fantasy of which the noble instrument is capable. He was able, also, to forget self-imposed debts to the 18th century. Despite certain sins of omission against the harpichord, however, Piston's *Sonata for Violin and Harpichord* composed in 1945 is a fine work the equal of anything he has done—rhythmically vital and supple in melody. Lou Harrison's *Six Sonatas* are tiny studies in instrumental style, built to remind us that after all a sonata, by strict definition, is any piece which sounds.

The young artists played with real seriousness of intent Vivaldi's *Sonata in C Minor* for violin, cello and harpichord and Bach's *Sonata Number 4* for clavier and violin. Their very preoccupation with what was due to the traditional restraint of the 18th century turned the music, naturally full of romantic color, a bit in the direction of the academic.

Miss Rosenstiel, a promising young student of Ralph Kirkpatrick, was at her best in three pieces from the English harpichord school: *The Woods so Wild* by Byrd, an *Almaine* by Orlando Gibbons and *Nobody's Gigue* by Farnaby. —P. A.

Trombone Test

IN HIS trombone recital at Town Hall, New York, February 18th, Davis Shuman proved his instrument has solo possibilities, but even greater possibilities as a member of the small chamber ensemble. In Mozart's Quintet for Horns and Strings—the regulation string quartet plus the trombone—this latter instrument gave firm texture to the fragmentary com-



DAVIS SHUMAN

ment of the strings. In the Robert Starer Concertino for Oboe, Trombone, Violin and Piano, which had its first performance, the trombone was the steady coherent voice talking on reasonably amid querulous questings. By far the most grateful composition for the instrument was Haydn's *Divertimento* for Trombone, Viola and Cello. The instrumental merging was excellent, the choral effect beautiful. The trombone spoke in the idiom most natural to it, calming and benign.

Music: Concert & Recital

The concert held just one solo: the Hindemith Sonata for Trombone and Piano. This work demonstrated the great dynamic range of the trombone as well as its extensive scale gamut, a breadth the composer unfortunately did not extend to the emotional horizon, which was narrow and bleak. —H. S.

Speaking Tones

ROUNDED notes, good melody line, loudness and softness, fastness and slowness becoming supplementary to phrase development—these are first impressions derived from a concert of the pianist Balbina Brainina. She is able to extract the pure tone, to delineate the pure line, all extraneous material taken away. Her Chopin is deftly shaded; her Beethoven broad and long and good.

Miss Brainina's playing is most of all articulate. There isn't a note that does not speak. This goes for the moderns as well as for those composers whose interpretations are relatively set. She played, for instance, a new work by Robert Starer and made it sound reasonable, at times, delightful. One gets the feeling she could make a pattern out of any tonal sequence, even out of chaos, give it speech and meaning. —H. S.

Canadian in Carnegie Hall

CANADA is proud to claim the gifted young pianist Gordon Manley, who played his first Carnegie Hall recital on Monday, February 20. Last spring Mr. Manley fulfilled a European concert tour so successfully that he has been re-engaged to play in several cities this year. The reason for this success was shown to advantage in his Carnegie Hall recital, for he played with a technique that was at all times sure and often brilliant. In fact, if there is any criticism to be made it is that at times Mr. Manley's interpretive powers are held in check by his over attention to technique. In spite of this the evening was one of beautiful music—beautifully played.

The program opened with the Bach-Busoni "Chaconne" followed by the exquisite Beethoven "Sonata in E Minor," and a familiar Chopin group consisting of the "Scherzo in C-sharp Minor," "Impromptu in F-sharp," and the "Scherzo in B-flat Minor." Then came a Debussy group of four—"Reflets dans l'eau," "Ministrels," "la cathedrale engloutie," and "l'isle joyeuse." Here Gordon Manley's beautiful

touch and eloquent phrasing made the group outstanding. Liszt's "Polonaise No. 2 in E" concluded the program. —E. C.

Boston Comes to Newark

THE BOSTON Symphony, an orchestra which has a sense of unified motion as fundamental as the instinct of circling pigeons, played for a deeply impressed audience in Newark February 16th, in a concert presented by the Griffith Music Foundation. The group's perfect unanimity was evident from the very first phrase of the Handel Suite for Orchestra (arranged by Hamilton Harty). Each section played as one man, and the coordination between sections was like the coordination between nerve and muscle. At the end of this composition the four French horns took a special bow which—after their ringing solo passage—they had richly earned. Conductor Charles Munch had the orchestra speak movingly in the Schumann Symphony No. 4. But it was in the Tchaikovsky "Pathetique" that the group responded most fully to his focussed conducting—his gestures are as vivid as a tragedian's—achieving just the concept of tortured ego the composer wrote into his score. —H. S.

Jeritza Sings in Jersey

WHAT sincerity and intense zeal can do—on the part of the orchestra members, on the part of the conductor—is newly proved every time the New Jersey Symphony holds one of its concerts. That group means what it plays, and its conductor, Samuel Antek, means it shall mean it. Tall as he is, and long-armed, he bends across them, getting those

unified fortissimos, those pizzicatos like patterned hail, those gusts whirring from section to section, and those sudden lulls—gets them, or such is the illusion, by urging them out of each individual player.

Someone else that evening of February 6th in Orange, New Jersey, was in a giving mood. Maria Jeritza-Seery, who was soloist, sang with dramatic intensity and at times with real beauty arias from roles she has helped to make famous. She is now a resident of the district, and there was a neighborly quality about the performance that made it doubly touching. At its close—flowers for Madame Jeritza—flowers and memories! —H. S.

Some Like It Cool

IF THERE are those who fear that top-flighters coming to perch on concert hall platforms will make an undignified flurry, they may put their fears to rest. Never was soloist more classically calm, never more intent on the pro-



Artie Shaw

jection of pure music than Artie Shaw in his presentation of Mozart's Clarinet Concerto in A minor at the Griffith Music Foundation concert in Newark February 19. With the ample support of the Little Orchestra of New York (conductor, Thomas Scherman) he gave just such a carefree, abundant interpretation

of the work as Mozart could have wished. His clarinet runs its scales like water, flexible and cooling. There is complete evenness. If the clarinet has weak notes, he conceals them. Never once did he over-play, over-blow or over-act. Music was the only spokesman.

Sandwiched in between these clarinet solos was Richard Strauss' Orchestral Suite from "Le Bourgeois Gentilhomme." It is an excellent study for the understanding of the various orchestral instruments, since each is given full scope at one time or another. We remember particularly a cello passage of richness and depth, and another in which the triangle assumes almost solo proportions. —H. S.

International Musician

MARCH, 1950

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AT CARNEGIE HALL on February 21st New Yorkers were treated to a concert directed by Alexander Hilsberg, Associate Conductor of the Philadelphia Orchestra. Slim, well-set, adhering usually to the rigid perpendicular, his hands and his shoulders the chief indicators—this conductor gave the audience a deft Schubert (Symphony No. 2), an opulent Hindemith ("Mathis der Maler"), a powerful Beethoven (Concerto in D major). Three details remain in our mind from this varied fare: the tone and appearance of those ten cellos banked across the right; the hall-filling choral effect at the end of the "Mathis der Maler" when French horns, trumpets and trombones let go with all they had, and the ringing tones in the string-crossing section of Beethoven's Concerto in D major, played by Isaac Stern. —H. S.

Music by Canadians

By Dorothy Cadzow

ALTHOUGH Canada is a country young in years, and small in population, Canadian music is an ever-growing and vigorous entity. In the interests of finding out more about music by Canadians, several leading composers have been asked their opinions on the current trends of musical thought and expression in the Dominion.

Composers' Views

Barbara Pentland, one of Canada's outstanding young composers, has this to say: "Since I am a composer I am biased in my tastes. I cannot feel that a symphony written in an academic manner, or one completely derivative of nineteenth century style, can possibly be an expression of Canadian life today . . . No art can detach itself from life and survive, so it is natural to find in contemporary material the only channel for the expression of contemporary life. The real composer is continually preoccupied with the search for the clearest means of presenting his ideas . . . those ideas will not only be personal, but universal in value. As for being "Canadian," there is no such distinction in music, except in so far as a style acquires a certain flavor unconsciously from contact with certain influences, and perhaps environment. There is no such thing, therefore, as a typical Canadian work, though there is enough creative output in Canada expressive of our times, to be called representative."

From another young composer, Harry Somers, who has already proved to be a trail blazer of a highly individual style, came the following observation: "In listing what I consider significant Canadian music, one must, of course, understand how I interpret the word 'significant.'"

"To me significant music is that music which is an individual expression; which speaks in a way I haven't heard before; . . .

". . . significant music is that music which contributes to, rather than borrows from, the literature of music.

"One usually says a thing is significant because the thing stands apart and seems to indicate a direction . . .

"There is a vast amount of extremely competent, enjoyable music being written in Canada. However, I cannot regard it as significant." But Mr. Somers believes that a few have pioneered new paths, and their "breaking trail" has made it possible for younger composers to have a chance of being heard.

Canadian music shows several distinct influences. Two of these are basic—the English tradition, and the French tradition. It is interesting to note that most of the "Canadian" composers have gone to France for their advanced education, but were born in Quebec. On the other hand most of the leading "Canadian" composers have come to Canada from England or Scotland. Thus there is a fundamental difference in the two streams of influence.

A third factor has cut across these national lines—one which stems from the fact that many composers (for economic reasons) are church organists.

The Contemporary School

Today, a small but vigorous number of composers—particularly of the younger group—stands apart from these influences. They are products of the contemporary school, and there is little of the English or French tradition, or organist influence, in their backgrounds. They are the composers who are "off the beaten track," following new directions.

French Strains

To date the most distinctive musical contribution seems to come from the French-speaking composers. Their remote background is the seventeenth century France from which their ancestors came, and the folk music of this period (with mutations caused by life in Canada) flows strongly through their music, even when tempered by contemporary styles and techniques. However, the influence of such men as Healey Willan, Alfred Whitehead, Rell, and O'Neill cannot be ignored. Dr. Willan has long been regarded by musicians and the lay public as the dean of Canadian composers. Among other key figures in Canadian music are Sir Ernest

MacMillan, Dr. Leslie Bell, Oscar O'Brien and Claude Champagne, a native of Quebec.

It is largely through the efforts and the interest of the Canadian Broadcasting Corporation that these new works have been given a hearing in Canada. In Quebec especially, the new music of its composers has been greeted with pride and widespread enthusiasm.

Performance and Publication

One of Canada's problems is to have its music played in other parts of the world. There is a wealth of music from the pens of both the French and English-speaking composers ready to be poured out to other countries—as soon as there are effective channels for this purpose. It is a favorable sign that more and more works by Canadians are being scheduled by its orchestras. Recently, also, a new publishing effort has been developed to help the Canadian composer. This is Broadcast Music, Limited, of Canada,—Canadian radio's music publishing house, which has always cooperated closely with the American Federation of Musicians in the Dominion. It is felt that with more Canadian music available through publication, it will inevitably receive more performances over a wider area.

Main Traditions

It would be impossible here to mention all of the Canadian composers who are making significant contributions to contemporary music. In the list which follows, works by a number of outstanding composers are tabulated according to their background of English or French tradition, with a third group who are "off the beaten track."

At the present time it is much too early to look for "a distinctive Canadian music." Those close to the musical picture believe the important thing is to look for music of originality combined with the technique of craftsmanship . . . and they feel that whenever such music turns up it should be given a chance for a hearing in Canada and elsewhere.

Representative Canadian Music

English Tradition

Composer	Title	Composer	Title
Anderson, W. H.	The Christmas Rose (choral)	Clarke, Douglas	O Domine Deus (choral)
Applebaum, Lou	Piano Sonata	Crawford, Thomas	Marche Heroique et Solennel (orchestra)
	Piece for Orchestra	Farnon, Robert	Ottawa Symphony (orchestra)
Bales, Gerald	Revelry for Orchestra	Fleming, Robert	Sonatina (piano)
	Toccata		Secrets (song cycle)
	Essay for Strings		Ballet 13
Basham, Lenard	Valley of Cedars (orchestra)	Fogg, Howard	Sonata for Violin and Piano
	Elegy (strings)		Land of the Beautiful Waters (orchestra)
		Graham, George	Kingston Suite (orchestra)
		Harmer, Dan	Three Prairie Sketches (violin and piano)

Hill, Eugene	Sonata in D Minor for Violin and Piano Epilogue for Organ Sonatine for Organ
Maclean, Quentin	Algonquin Legend (violin and piano)
MacMillan, Ernest	Four chansons of French Canada (choral) Three Indian Songs of the West Coast Two Sketches for String Quartet
MacNutt, Walter	Two Songs from William Blake
Naylor, Bernard	Song of the Lotus-Eater (chorus and orch.)
O'Neill, Charles	Souvenir de Quebec (band) Builders of Youth (band)
Ridout, Godfrey	Ballade (viola and string orchestra) Festal Overture (orchestra)
Thompson, Alan	Prayer for Easter Day (vocal) The Oxen (vocal)
Walter, Arnold	Sonata for Violin and Piano Music for Harpsichord and Strings
Whitehead, Alfred	(250 pub. works—list may be had from comp.)
Willan, Healey	Symphony No. 1 in D Minor Coronation March Trio for Violin, 'Cello and Piano Passacaglia and Fugue (organ) Piano Concerto in C Minor

Morin-Labrecque,	Album de 10 etudes de concert (piano)
Albertine	Toccatos (2) (organ)
O'Brien, Oscar	Canadian Sketches (piano)
Papineau-Couture, Jean	Suite (flute and piano)
Pepin, Clermont	La Feuille d'un Saule (vocal) Symphony No. 1—C Minor (orchestra)
Tanguay, Georges Emile	Pavane (orchestra and piano) Air de Ballet (piano)
Vallerand, Jean	La diable dans le beffroi (orchestra)

Off the Beaten Tracks

Composer	Title
Adams, Jean Coulthard	String Quartet Four Etudes for Piano Poem for Violin and Piano Ballet Excursion (orchestra)
Adaskin, Murray	Sonata for Violin and Piano Suite for Orchestra
Beckwith, John	Five Songs to Poems by Edith Sitwell Music for Dancing Five Lyrics of the T'ang Dynasty



Harry Somers



Barbara Pentland



Healey Willan



John Weinzwelg

French Tradition

Composer	Title
Agostini, Lucio	Elegie (orchestra) Subway (orchestra)
Archer, Violet	Symphonic Scherzo (orchestra) Sonata (piano)
Benoist, Marius	Fantasia on Icelandic Themes
Blackburn, Maurice	Fantaisie en Moccasins (orchestra) Petite Suite (small orchestra)
Champagne, Claude	Danse Villageoise (violin) Suite Canadien (chorus and orchestra) Petit Jean (vocal)
Dela, Maurice	Sonate (piano and violin) L'île enchantée (orchestra) Fantasia on French Canadian Themes (orch.)
Delaquerriere, Jose	Vive la France (vocal)
Descarries, Auguste	Rhapsody for Piano Solo and Orchestra Pieces for Piano
Duchow, Marvin	Andante (string quartet) Idyll (piano)
Gagnier, J. J.	The Wind in the Leafless Maple (orchestra) Toronto Bay—Valse Scherzo (military band) Corrento Calamo—Praeludium (military band)
Gratton, Hector	Inquietude (piano) Deuxieme danse canadienne (violin and piano) Chanson Pastorale (string orchestra)
Laliberte, J. Francois	3 chansons d'Eve (vocal) chant du rossignol (string quartet)
Lapierre, Eugene	Gavotte et Musette (piano) Passacaille et Fugue (organ)
Letourneau, Omer	Danse rustique (violin and piano)
Mathieu, Andre	Dans la nuit (piano) Danse sauvage (piano)
Mathieu, Rodolphe	Trois Preludes (orchestra)

Brott, Alexander	War and Peace (orchestra)
Freedman, Harry	Divertimento for Oboe and Strings Suite for Orchestra
Hurst, George	Suite for Piano Two Rounds for Orchestra Theme and Variations (piano)
Karam, Frederick	Modal Trumpet (organ) Poeme for Strings
Mercure, Pierre	Kaleidoscope; Symphonic Fantasy (orch.) Pantomime (14 wind instruments and tym.) Colloque (low voice and piano)
Morawetz, Oscar	Carnival Overture (orchestra)
Peacock, Kenneth	Bridal Suite (piano)
Pentland, Barbara	Colony Music (for strings and piano) Vista (violin and piano) Sonata Fantasy (piano) Studies in Line (piano)
Rogers, Wm. Kelth	String Quartet
Somers, Harry	North Country (string orchestra) Scherzo for Strings Rhapsody (violin and piano) Four Primitives (piano)
Twa, Andrew	Sonata for Solo Violin String Quartet
Weinzwelg, John	Divertimento for Flute and String Orchestra Interlude in an Artist's Life (orchestra) Quartet No. 2 (string quartet)

In our next issue will appear an account of the Symposium of Canadian Contemporary Music, which is being held at Vancouver, B. C., from March 12 to 15, under the joint sponsorship of the city's Community Arts Council and the Vancouver Symphony Society. Many composers whose works are listed above have submitted manuscripts—over 100 have been received.

Race Track Trumpeters

A fine sunny day, thousands of eyes riveted on the starting point, horses pawing and prancing, the track stretching out ahead. Then a clear call shivers the air and brings all eyes to focus on a scarlet-coated figure holding a long, slender horn to his lips.

TRACK bugler for the Monmouth Park Jockey Club (New Jersey), Edward R. Sussman, is an upstanding young man with a definite flair for the dramatic. "I play sixteen minutes a week, counting it all up in one lump," he told me. "But when you consider the preparation, the concentration and the hazards!" He shook his head feelingly.

"Take the horn. It's what they call a fanfare trumpet, or tallyho horn. It's a regular trumpet unwound, you might say. I had the valves taken off for looks. I don't need them, because I don't shift keys—always play in one key. Now the horn's just a hollow tube—you can look right through it. Would make a fine pea-shooter. The notes it will play are just the B-flat below Middle C and its overtones—and he sketched rapidly on a sheet of paper:



But that's enough for my purpose. In fact just those four notes in the bracket are enough.

"My instrument is made of soft brass and it's hard to handle. People don't realize how hard. It catches the wind and blows away from my mouth, upsetting my lip position. And folks blame *me* when I come out with clams or clinkers! The fanfare horn's four and a half feet long, you know. I hold it up with both hands. Once I swung it while I was making an about-face—it was a windy day—and it snapped right in half. I held the two pieces together and sounded the call just the same. Now on windy days I use my regular B-flat trumpet."

I wanted to know just what a track bugler is supposed to do besides play—and keep his horn intact.

"It's a sort of spectacle, you see," Sussman explained. "The management of the Monmouth Park track had my uniform made by Hertz of Fifth Avenue. It cost \$500 and then some!" I looked more closely at his costume—the gray bell-top hat, the vivid scarlet coat with gold braid, and checkered riding breeches—and decided it looked worth every bit that. But he was explaining further: "That company did research on it. Went way back eighty years and made an exact replica of the suit worn by the bugler at the old Monmouth Park in the 1870's. They put a lot of study and trouble and expense into being authentic. So I figured out they

wanted me to live up to the idea. I try to give the crowd just the sort of spectacle they're entitled to."

I asked him about his routine.

"It takes me fifteen minutes to get into the uniform first of all. Then I go out and wait at the walking ring—that's where those who are interested get to examine the horses close-to before the races, and where the jockeys mount. This happens eight times a day since there are eight races one-half hour apart. The jockeys mount at a given signal, and I blow 'Boots and Saddles.' It goes like this—and again he made a rapid sketch:



After I finish—the call takes only five seconds—the horses walk around the ring once or twice. Then I go down the tan-bark path to the middle of the track. The path's actually made of bark, you know, to soften the impact of the hooves and keep the horses in the best of condition. Little by little I come into view of the crowds. I walk out just past the middle of the track, pause for a few seconds, do a snappy about-face, move my right arm in a flourish and raise the trumpet to my lips." Sussman paused and considered. "Here's how I do it," and he swung the bugle like a pendulum rapidly way up and let it float down to playing position. "Then I sound 'Assembly':



Both calls, 'Boots and Saddles' and 'Assembly,' are repeated in two directions at right angles, once to the club house and once to the grandstand. All this while the television cameras are trained on me and the crowds are watching. The first time I came out in my new uniform I heard a low murmur coming up from the crowd when they first caught sight of the red coat. This increased until it was a huge roar that filled the whole place!"

Mr. Sussman has added a routine to race track procedure which may well set a precedent for other tracks. "On the last day of the races last year," he told me, "I took out my regular trumpet and

(Continued on page 23)



Joe Banket
Michigan Racing Association

Harold Collinson
Santa Anita and Hollywood Park
(California)

Guy Chiaverini
Narragansett Race Track
(Rhode Island)

Thomas Arena
Maryland and Delaware
Race Tracks



Anthony C. Nuzzo
Tropical Park, Hialeah,
Gulfstream (Florida)



Karl Riesland
Long Island, Saratoga
(New York)



L. M. Gelger
Del Mar Turf Club
(California)



Edward R. Sussman
Monmouth Park (New Jersey)

Lionel Hampton: Showman

LIONEL HAMPTON is not only a showman in himself, but he gets a lot of showmanship out of his bandsmen and staff of entertainers. He carries nineteen instrumentalists, and a small vaudeville troupe to boot. His approach, as master of ceremonies, is ostensibly casual and relaxed, and he generates a genial glow of anticipation in the audience. Lionel "builds" his act, alternating "jive" with sweet numbers, mixing in a song and dance turn at the right moment to show a new facet of his band's work. And he throws in a bit of expert drumstick juggling, keeping four sticks going in a gravity-defying feat, never missing a beat on his bank of drums. This varied program is crowned by a twenty-minute rhythmic finale featuring Lionel himself on the vibraharp, with the drums handy, too. The whole is a fast-paced yet unhurried show, full of bonhomie and the joy of life. A listener goes out thinking Lionel must be the original "good humor" man.

Showcase for Talent

Hampton has always had a shrewd eye out for talent, and has launched many a headliner. Among the now well known entertainers who have worked with Hampton since 1941 are to be noted "Illinois" (Batiste) Jacquet, Jack McVey, Earl Bostock, "Cat" Anderson, Dinah Washington, Milton Buckner, and the singers Wayne Brown and Madeleine Brown. Lionel also discovered the quartet, "The Ravens," and Sugar Chile Robinson. It was Hampton, too, who suggested the formation of the King Cole Trio, made up, in addition to the leader, of Wesley Prince and Oscar Moore—with the addition, two years ago, of Joe Coffey, bass player from Lionel's band.

Good Staff Work

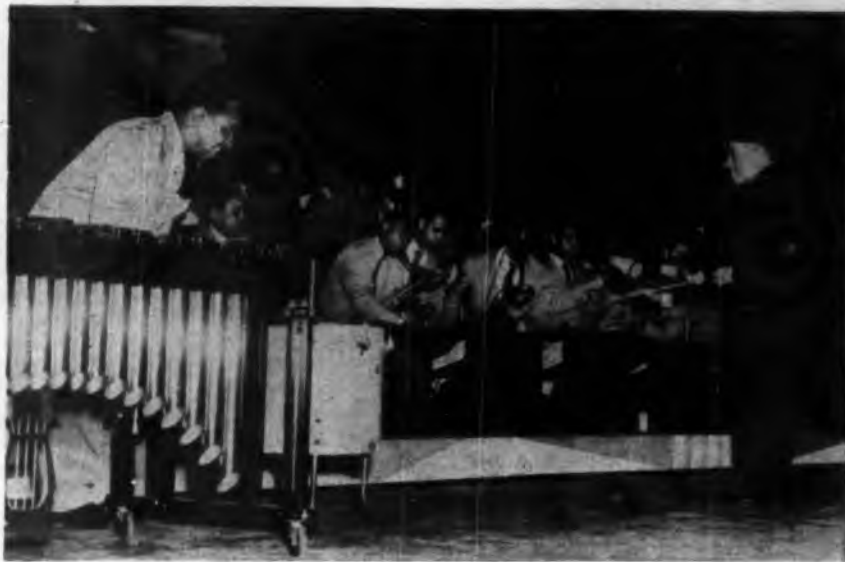
Among the leading players in Hampton's present organization is Bobby Plater, who wrote the "Jersey Bounce." Plater is assistant leader, and handles programming for the band's dates and recording sessions. On Lionel's roster are vocalists Sonny Parker and Jimmy Scott—the latter an eighteen-year-old discovered by Mrs. Hampton, who manages the band. Then there's Kitty Murray, a comic dancer who used to be with Rochester. Curly Hamner does drum duets with Lionel, swapping gags with him, too. Finally, there's the girl vocalist, Janet Franklin, a graduate of Wayne University and the Detroit Conservatory—another of Mrs. Hampton's finds.

A key man in Hampton's outfit is his principal arranger, Eddy Mullens, who plays third trumpet. Mullens has a flexible and versatile arranging style, which is needed, in view of the wide variety of music that Hampton offers. A featured performer also is Doug Duke, pianist and organist, who's been with the band for the past fourteen months. The equipment trucks carry two Hammond organs for Duke: a big instrument for concerts, and a more compact one for dance-hall and stage engagements.

With this highly competent staff, and with an

equally high-grade "line" of players, Hampton proceeds to put his own stamp on the band. He is in the great line of "rhythm" men, reaffirming the early traditions of jazz, when drummers very often were the leaders. The percussionist has to be able to handle multiple rhythms, and Lionel excels at it. Watching him solo and conduct from his vibraharp, you aren't sure he lets his left hand know what his right hand is doing, so subtly does he build up the

complicated. There are some tricky melodic themes, which the clarinets and saxophones bring out in strong relief, and the harmonic colors embrace the whole range of the jazz palette. So far Cesana's work has been on the band's programs at Bop City, at the Apollo Theatre, in New York City, in Boston's Symphony Hall, and at the Adams Theatre in Newark—and in all these places it has gone over well. The work is to be recorded by Decca.



Lionel Hampton (left) and his orchestra play Otto Cesana's *Symphony in Jazz* at the Adams Theatre, Newark, February 14—while Composer Cesana (right) guest-conducts.

warring rhythms. But they come out right in the final resolution—and so does his handling of the brasses and woodwinds, as these are set off in contrast against the rhythm instruments.

The Hampton Touch

You hear the characteristic Hampton note in "Beulah's Boogie," which is one of his best-sellers; in "Central Avenue Breakdown," and in the popular "Flying Home," of which he has done two versions for Decca. His "Bugle Call Rag" shows the brasses to special advantage, while "Moon Glow" is one of his best quiet, pensive numbers. As for bop, Hampton mixes in a bit of it where he thinks the listeners want it; but he is too canny to put all his trust in any one style—even if it's the latest rage.

Concert Jazz by Cesana

Lionel has no fear of innovations, however. He has lately included in his theatre programs a piece of full-fledged concert jazz: the first movement of Otto Cesana's *Symphony in Jazz*—inviting the composer to guest-conduct it. This sonorous, full-bodied work calls into play all the resources of Hampton's band. The scoring is intricate, deft and challenging—and plenty

Adventure With a Purpose

It is not only in picking new music and trying out new rhythms that Hampton shows a venturesome spirit. He has also taken a strong and active interest in the rights of minorities in this country—and not only on behalf of the minority to which he belongs. He has played a good many benefits to assist the Zionists. In fact, he is very susceptible to appeals to help out on benefits, and will often pay the band's way if he feels the cause is worthy. He's playing at the Bill Robinson Memorial Concert in Madison Square Garden in April for the benefit of the Heart Fund.

Music As an Advocate

Lionel has always made his practice square with his theories, in advocating equal civil rights for all. He has encountered no difficulties that he couldn't iron out, in touring the South with a mixed band—for Doug Duke, his pianist, is white, and one of his trombonists, Paul Higaki, is Japanese. But Hampton's feeling is that music is an international language that knows no differences of race or creed—and that's the way he proposes to play his music, wherever he goes. And he's doing all right!

Symphonic and Operatic Survey

CONDUCTORS

We salute Pierre Monteux on the occasion of his seventy-fifth birthday April 4th . . . On February 2nd and 3rd Artur Rodzinski returned at the invitation of Director Alfred Wallenstein as guest conductor of the Los Angeles Philharmonic Orchestra. Writes our Los Angeles



RAFAEL KUBELIK

correspondent, "We have heard many performances directed by Rodzinski since he left the Los Angeles Philharmonic, but it was necessary to see him again in the old surroundings to realize fully how much he has grown as a person and as a conductor. There was power in everything he did" . . . The New Orleans Symphony has re-engaged Massimo Freccia as conductor for its 1950-51 season. The membership will be increased to eighty-five players and it will operate on a budget of \$200,000 . . . George Szell and Leonard Bernstein have been announced as guest conductors of the New York Philharmonic-Symphony for the 1950-51 season . . . Bruno Walter was guest conductor with the Cleveland Orchestra on March 9th and 11th . . . Joseph Wagner has resigned his post as conductor of the Duluth Symphony Orchestra because commitments in Europe during the summer and fall season will prevent his return in time to open the season in Duluth next year . . . On April 3rd and 4th the New Jersey Symphony Orchestra will present the Handel Organ Concerto No. 9, the soloist Ernest White, of London, Ontario. The orchestra's conductor is Samuel Antek . . . Rafael Kubelik, son of the world-renowned violinist, Jan Kubelik, has been engaged as conductor and musical director of the Chicago Symphony Orchestra. The Chicago Symphony Orchestra, third oldest organization of its kind in the United States, was founded by Theodore Thomas in 1891. Frederick Stock became its conductor on Thomas's death in 1905 and held the position until his own death in 1942. Then Desiré Defauw was the orchestra's conductor for four seasons, succeeded by Artur Rodzinski in the 1947-48 season.

Guest conductors have occupied the podium during the current season. Mr. Kubelik, born in Bychory, Czechoslovakia, in 1914, has conducted the Czech Philharmonic, the Concertgebouw of Amsterdam, and various other major orchestras of Europe. The Chicago Symphony Orchestra's assistant conductor will be George Schick, also of Czechoslovakian birth, but a citizen of the United States since 1942 . . . Victor De Sabata is conducting the New York Philharmonic Symphony through March 26th . . . Alfred Wallenstein has signed a contract with the Los Angeles Philharmonic Orchestra for five more years.

CURTAIN CALLS

In its performance of "Rigoletto" in Boston February 12th the New England Opera Theatre restored the locale to the Court of France and included a seven-minute tenor aria that has rarely been used in seventy years . . . San Antonio enjoyed two week-ends of grand opera in February, the director, Max Reiter . . . "The Veil" by Bernard Rogers with a libretto by Robert Lawrence and "The Jumping Frog" by Lukas Foss will be introduced by the opera workshop of the University of Indiana on May 19th. Ernest Hoffmann will conduct both . . . The New York City Opera Company will open its thirteenth season on March 24th. The scheduled five-and-a-half-week season will include one new production, Puccini's "Turandot." Laszlo Halasz is the company's artistic and music director . . . A Gala Testimonial February 28th honored Edward Johnson,

retiring general manager of the Metropolitan Opera . . . The La Scala Association of Hollywood will give its first performance—"Rigoletto" was the opera chosen—on March 17th in Los Angeles . . . Alfredo Salmaggi continues his Saturday night series of grand operas at the Brooklyn Academy of Music . . . The tenor Ferruccio Tagliavini and his wife, the soprano Pia Tassinari, headed the cast of "L'Amico Fritz" when it was presented on February 24th by the Philadelphia Civic Grand Opera Company.

PREMIERES

Arnold Schoenberg's "A Survivor of Warsaw" will receive its New York premiere when it is presented in that city April 13th and 14th by the New York Philharmonic-Symphony under the baton of Dimitri Mitropoulos. The text, written by the composer, is mostly in English, save for a few commands barked in German by a sergeant and a prayer in Hebrew . . . Bernard Wagenaar conducted the Boston Symphony in the first performance of his Fourth Symphony on February 18th in New York . . . Laurence Powell's Second Symphony, based on tunes collected in Arkansas, was given its first performance by the Arkansas State Symphony Orchestra under Josef Blatt recently . . . George Szell led the Cleveland Orchestra on February 23rd in the first Cleveland performance of a new overture entitled "Music Hall" by the American composer, Frederick Jacobi . . . The Dallas Symphony Orchestra on January 30th presented the first concert performance anywhere of Engel's "The Creation" . . . The Oklahoma Symphony Orchestra, Victor Alessandro conductor, presented two radio premieres during their broadcast over Mutual on February 15th: "Hungarian Peasant Songs" by Bela Bartok and "Toccata" by Walter Piston . . . Last month George Schick conducted the Montreal Little Symphony in George Kurt Roger's Concerto Grosso for Trumpet, Tympani and String Orchestra . . . Also last month the Erie (Pennsylvania) Philharmonic premiered Siegmeister's suite, "From My Window" . . . William Schuman's new Violin Concerto was given first performance by the Boston Symphony, Charles Munch conducting . . . The Austin Symphony Orchestra accorded first performance to Harold Morris' Dramatic Overture at its February 5th concert . . . Frederic Balazs' "Pageant Music" was heard for the first time in suite form by the Wichita Falls Symphony Orchestra last month. Mr. Balazs, who is the orchestra's conductor, acted not only in that capacity but also as soloist in the Beethoven Violin Concerto . . . The Town of Babylon (New York) Symphony on March 9th included the first performance of Emile Spelios' "Reverie" and "Berceuse" . . . A new composition for symphony orchestra, "Nocturne" by Henry Barraud, written especially for Lehigh University, was heard for the first time anywhere when the St. Louis Symphony Orchestra played it in Bethlehem, Pennsylvania, on March 10th.

SPECIAL CONCERTS

The "Book Night" concert of the New Orleans Symphony Orchestra last month honored the authors of that city . . . Vancouver's Symphony Orchestra is averaging one "Pop" concert each week this season . . . The Mahler Medal was awarded Max Reiter, conductor of the San Antonio Symphony, at the concert of that orchestra on February 4th. Present in the audience were sixty out-of-state representatives of the A. F. of M., there to attend the Southern Conference of the Federation . . . The choir of the North Texas State College collaborated with the Dallas Symphony Orchestra in a concert conducted by Walter Hendl February 25th. Frank McKinley directed the choir . . . On March 16th the Joliet (Illinois) Symphony Orchestra will cooperate with the Will County Rural Youth Choir in a special program . . . The Waukesha Symphony Orchestra (Milwaukee) presented a program of twentieth century music February 8th . . . The Grand Rapids Symphony Orchestra played two concerts for children early in February, these sponsored by a local department store . . . Verdi's Requiem will be presented by the Chattanooga Symphony Orchestra at its concert of March 14th. The orchestra's conductor is Joseph Hawthorne.

With the Dance Bands

East. RCA's house maestro, Ralph Flanagan, preems his crew at Gotham's Capitol Theatre within the next six months, at a sum near \$7,500 weekly. Unit opened March 23rd at Meadowbrook, Cedar Grove, New Jersey, for five weeks, to be followed by a string of college dates . . . Pianist Sonny Thompson pacted by King Records; likewise Tiny Bradshaw ork . . . Some indication of what music pays off consistently: during one week Guy Lombardo drew 2,525 covers to New York City's Roosevelt; Emil Coleman snagged 2,650; 88er Frankie Carle snagged 1,650, with Johnny Long's 1,350 in fourth place . . . Bob Crosby, signed by Coral Records, to revive his two-beat Bobcats for vocal backgrounds . . . New label, Relax, issued four sides by pianist Dick Hyman. Irv Kratka heads the diskery, out of NYC . . . Tinkler Billy Taylor to wax for Decca; a one-year contract . . . NBC Thesaurus ETs picked clarinetist Jimmy Lytell's hand-picked group of Dixieland sidemen for a dozen fifteen-minute programs.

Mercury's Mitchell Miller was to replace Manic Sacks at Columbia . . . Another baton-waving entrant from Philly. He's Dick Levy, jazz pianist, whose dad owns Columbia Records . . . Boyd Raeburn, busy lately penning stocks, reorganized his crew for a nine-week theatre tour, booked by both GAC and Gale, to include NYC's Pary . . . Raymond Scott now doing business at Master Records—composing, arranging, merchandising—selling discs at \$2 per, by mail only . . . Drummer Buddy Rich re-joined TD . . . Xavier Cugat off for a foreign tour in April . . . Vaughn Monroe stumping the nation through June 1, mostly one-nighters, hoping for an over-all \$800,000 gross.

Benny Goodman leaves for Europe in April, with band; a concert trek through June . . . "Savoy Barrelhouse Caravan," current concert package comprising the label's talent, includes Johnny Otis ork . . . Quaker City's Latin Casino using instrumental-vocal recording names to head its shows . . . Philadelphia's Faun Club now a ballroom; op is Iz Bushkoff, who'll use

semi-names . . . Pianist Buddy Greco will work as a single . . . Eddy Duchin at NYC's Waldorf until May 10 . . . Sam Donahue, Bobby Byrne and Roy Kral joined Hartnett Music School faculty . . . GAC inked both Chauncey Grey and Hal Graham orks . . . Count Basie returned



LES BROWN

to Willard Alexander's fold. The 88er may revert to his orchestral style of the early 30s . . . Palda disk firm added a new label, Essex.

Violinist Joe Ricardel holds indefinitely at The Flagship, Union, New Jersey . . . Larry Festa ork celebrated its eleventh anniversary at Casa Mana, Cedar Lane, Teaneck, New Jersey, March 5 . . . Tenorman Buddy Savitt (ex-Herman) heads his own combo at Philly's New Zanzibar . . . Ex-Ventura trombonist Benny Green also leads his own unit . . . Charlie Ventura rehearsing a big band . . . Ralph Flanagan and men upped from Bluebird to Victor.

New York. Pianist Don Abney renewed at the Sherry-Netherland for the season . . . 52nd Street bistro, the Hickory House, dropped live music . . . Ivory pounder Ronnie Selby singling at La Commedia . . . Birdland, after a siege of Dixie, playing bop bands again.

South. Columbia Records signed New Orleans maestro Phil Zito . . . Bobby Blue may organize an all-girl crew in Texas this spring, to be called the Texas Darlings, with Dallas backing . . . Les Brown plays April 12, in San Antonio. He'll do a summer string of one-nighters . . . Don Ragon ork holds at Texas Hotel, Fort Worth, through early April . . . Houston's Rice Hotel using names. Billy MacDonald opened Feb. 28 indefinitely. Henry King stays at that city's Shamrock Hotel for four or five more months . . . Mad bassist Chubby Jackson announces he's a Houston citizen, booked indefinitely at the Town Lounge.

Midwest. George Towne band at Columbus's Deshler-Wallick Hotel until April 3. Towne now etches for London . . . Ken Kennedy outfit at Manhattan Club, Lansing, Michigan . . . O'Brien and Evans duo at Evergreens Club, Havana, Illinois . . . Arranger Freddy Miller left Signature for the King waxery . . . Tenorman Gene Ammons slicing for the Aristocrat label . . . Detroit's Paradise Theatre unshuttered to use name orks on stage . . . Whitey Scarbo combo into Johnny Brown's Club, East Liberty, Pennsylvania. In Pittsburgh Nick Covato's band entered the Corral, Northside, indefinitely. Kaycee's Muehlebach Hotel began a new policy this month, using two small bands rather than one big crew; a rumba unit alternates with pop combo—Pancho's sextet and Gardner Benedict's septet . . . Cadillac Records bowed in the Motor City . . . New Marcane Ballroom, Cleveland, using names weekends and house maestro George Duffy . . . Orpheum Theatre, Kansas City, dropped flesh through Easter . . . Arthur Michaud to handle Frank Yankovic for five years.

ALONG TIN PAN ALLEY

A DREAM IS A WISH YOUR HEART MAKES	Walt Disney	KISS ME	Jefferson
BIG MOVIE IN THE SKY	Chappell	LEAVE IT TO LOVE	B. M. I.
BYE BYE BABY	J. J. Robbins	LET'S GO WEST AGAIN	Berlin
COPPER CANYON	Famous	LOST IN A DREAM	Triangle
CRAZY SHE CALLED ME	Massey	MARTA	E. B. Marks
DEAR HEARTS AND GENTLE PEOPLE	E. H. Morris	MUSIC! MUSIC! MUSIC!	Cromwell
DIAMONDS ARE A GIRL'S BEST FRIEND	J. J. Robbins	O' KATHARINA	Feist
DON'T DO SOMETHING TO SOMEONE ELSE	F. Fischer	OUT OF A CLEAR BLUE SKY	Dave Dreyer
ENVY	Encore	POISON IVY	Santly-Joy
FAIRY TALES	Miller	RAG MOP	Hill and Range
GOD'S COUNTRY	Robbins	SCARLET RIBBONS	Mills
GOTTA HAVE MY BABY BACK	Peer	SORRY	Henry Spitzer
HOME TOWN BAND	Duchess	TEARS IN MY EARS	Feist
I CAN BREAM CAN'T I	Chappell	WHY REMIND ME	Feist
IT ISN'T FAIR	Words & Music	YOU MISSED THE BEAT	Adams
IT'S THE LITTLE THINGS	Harold		

Chicago. Johnny Lane's Dixielanders at the 1111 Lounge . . . Rialto Theatre pit band led by Jack Vinocur . . . George Olsen held over at the Edgewater Beach Hotel until April . . . Louis Armstrong into the Northside's Silhouette April 7 for 17 days; Dizzy Gillespie due April 28 for 10 days . . . At the Trianon Ballroom: Jimmy Featherstone through April 11, and Jan Garber to follow for six weeks. Aragon terpery set Johnny Long and Frankie Carle for summer dates.

West. Pianist Andre Previn writing a ballet for MGM's "Three Little Words" . . . Altoist Benny Carter shot a Universal short with Nat Cole's quartet . . . Pianist Dave Brubeck packing S. F.'s Burma Lounge . . . Lu Watters's jazz band broadcasting weekends over the Bay City's KLX from Hambone Kelly's . . . Russ Morgan announced he's through with the road . . . Capitol diskery added pianist Art Tatum to its stable . . . Bob Smietan's new two-beat ensemble at Glendale's Tom-Tom Club . . . Blue Barron renewed by MGM discs for two years . . . Mercury platters inked Lu Watters for two years . . . Arthur Zepp dance band interests bought by Russ Andre, Spokane.

Joe Liggins's Honeydrippers now to cut for Specialty . . . Les Brown in Easter week at The Rendezvous, Balboa, California . . . Tenorist Vido Musso hied to Honolulu for a stint at the Brown Derby there, closing in mid-May . . . Louis Armstrong plays a fast two weeks at S. F.'s New Orleans Club, beginning March 30. Louis remains in the West until spring . . . Henry Miller now heads GAC's coast office . . . Dimitri

Tiomkin heads the music dept. at Stanley Kramer Productions . . . Embassy trio holds another two months at Ben Gage's Trails, Westchester, California . . . Last Frontier, Las Vegas,



BLUE BARRON

has already booked Phil Spitalny's all-girl ork for a month next Christmas . . . Harry James shooting his final flick for 20th-Fox, "I'll Get By."

Los Angeles. Phil Spitalny into the Ambassador's Coconut Grove April 4 . . . It was erroneously reported that Tommy Todd joined Ernie Royal's unit . . . Freddy Martin did best biz in three years at the Palladium, featured over KTTV while there . . . Pianist Hoagy Carmichael debuted as a single at Mocambo . . . Orpheum Theatre features Phil Spitalny the week of May 4 . . . Paul Neighbor's ork at the Biltmore Hotel through May 4 . . . Spike Jones playing L. A. Home Show June 10-18 . . . Palladium holds Claude Thornhill until early April; Gene Krupa, Les Brown, and Russ Morgan follow for six-week stints.

Radio and Television. Vaughn Monroe topped the ork list in deejay Martin Block's 1950 popularity poll . . . Robert Armbruster new music director for NBC's Western division . . . T-1 Fio Rito will provide music for "Look, I'm Dancing," sold by Larry Finley to NBC-TV . . . Ford renewed Kay Kyser's video "College of Musical Knowledge" for twenty-six weeks on NBC-TV.

Miscellaneous Dates. Tenorman Coleman Hawkins touring the Continent . . . Pat Dennis, Glendinning's Club, Upper Darby, Pennsylvania, until June 1 . . . Danny Ferguson, Broadwater Beach Hotel, Biloxi, Miss., until April 19; plays the Commodore Perry Hotel, Toledo, Ohio, April 24-June 17 . . . Jack Kerns, Stockmen's Hotel, Elko, Nevada, through May 12 . . . Freddy Martin, St. Francis Hotel, S. F., out April 11.

—Ted Hallock.

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KREISLER

IN A recent interview, Fritz Kreisler said: "Wealth and lack of worry are bad for an artist. I am sorry when I hear of a young artist suddenly becoming rich." What a sermon lies here! And, at the age of seventy-five, this beloved character should know the score on such matters.

I never shall forget listening to Kreisler practicing one time between a morning rehearsal and an afternoon's performance. This was, I think, at Springfield, Illinois, during one of my trips with the Boston Festival Orchestra, under the direction of the famous Emil Mollenhauer. With Will Dodge, Billy Howard and several others (all violinists except myself) I stood for some two hours outside Kreisler's dressing room listening to him practice just one figure over and over. Here is material for another sermon and this one I dedicate to a certain gentleman of percussion who recently said to me: "I don't practice at all now—I don't need to."

G—D—A—E

By the way, why should I hide my own violinistic light under the proverbial bushel? I, too, was at one time a violinist. But not for long. This was at the tender age of nine. My father was my teacher. Most of those who knew father remember him as a drummer and xylophonist—and a bandmaster—but few know that his first instrument was the violin which he played and taught professionally. It naturally occurred to him that he should make a violinist out of me. He bought a small-sized violin and tried to get me to play it, but no soap! I neither could keep my mind upon the instrument nor curl my fingers around its strings. (There must have been cheap strings on that fiddle; they kept getting out of tune.)

I remember, a few years ago, mentioning a few of my father's musical activities to a group of musicians while we were chatting during a backstage wait at Boston's Colonial Theatre. The fact of his being a violinist came up and one of the violinists seemed disturbed when I added that father preferred the drum to the violin. "How could it be possible," he inquired in a shocked voice, "for a man to forsake the violin for drums?" "Well," I wisecracked, "I suppose he felt he was entering upon a higher plane of musicianship."

This was funny—everybody roared, including the old wisecracker himself. But later, when my inquirer (who, by the way, was a contractor) picked up some extra nice business, he entered upon a higher plane of musicianship of his own by hiring someone else as his drummer.

MORAL: If you're looking for business, be polite to violin players.

TEACHING TIES

Former Bostonian Joe Leavitt writes to inform me that he is no longer connected with the Baltimore Symphony Orchestra. He now is snare drummer and mallet man with the National Symphony of Washington, D. C. This connection, together with a full class of pupils, should keep him busy.

Joe further writes: "With so many young drummers starting out by playing with dance or school bands first and deciding to study with a teacher later, it is obvious that the modern instructor often is obliged to alter his teaching methods. I remember you telling me so many times in the past that a teacher cannot use one cut-and-dried course for each and every pupil any more than a tailor can fit every customer who enters his shop with a coat of the same size and style.

"... I find that many elementary pupils experience difficulty in reading syncopations involving tied notes. These are very common in the drum parts of dance arrangements and are frequently met in other types of music. A simple way of teaching the reading and execution

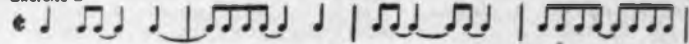
of such syncopations is to first present their basic patterns, e.g., Exercise 1, below:

Exercise 1



"Thereafter ties may be penciled in at the option of the teacher:

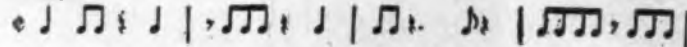
Exercise 2



"The pupil finds it easier to read syncopations by this method for thus he sees how they are built up from their basic patterns and too, that the mathematical breakdown of the note values is the same, whether or not ties are employed. There being nothing new under the sun, many teachers probably use this same idea, but it has worked out well for me; so you might pass it on to your readers for what it is worth."

Thanks, Joe, I consider the idea a sound one and am passing it on. I might add, for the benefit of anyone unfamiliar with drum technique, that even after a student understands tied note syncopations he still cannot express them as written, for, unless rolling is indicated (and here it is not), drum technique is to strike the first note of a tied group and rest through the duration of the note or notes following. Hence, we finally and actually play the notation of Exercise 2 as shown in the following:

Exercise 3



MAKING THE BIG TIME

Here is a composite answer to some twenty, maybe thirty, letters received from time to time from kids who write something like this: "I am a 'natural' drummer and play wholly from inspiration. I never took lessons so I can't read music or play rudiments. However, I don't really think I need to. The kids in my band think I am 'the end'. I can play anything on my drum set that I see or hear the big time drummers do over television or in the records. I am anxious to get a big time job. Can you advise me what to do?"

I certainly can. And although my answer may make you unhappy, it is a sincere one, intended for your guidance and the clearing up (I hope) of an amazingly distorted conception of modern professional drumming held by many teen-agers.

In the first place, kid, you are not "the end." In the musical sense of the word you are not even good. You couldn't be unless you are that *one-in-a-thousand* exception we often hear about but rarely see. If you turned out to be that fortunate one, I would be the first to ask you to give me some lessons on how it is done, for to date I have been unable to find any way of skyrocketing an untrained kid up into the big time with nothing more than some "natural" aptitude.

You think you are good, kid. And so do your friends. And so does the papa and the mama, which is quite natural. You are probably the best drummer in your neighborhood. But this is not enough. Professional drumming is not as easy as it looks. You have no idea of the long, hard, gruelling work, study and application—not forgetting the actual playing experience with small bands—a drummer must undergo before he is ready to join a top flight band and be a credit to it.

The big timer has had to learn to read music, for it would take too long to learn the raft of numbers he has to play *note by note*. (How far could you have gone in school if you hadn't been taught to read the printed page?) The big timer has had to learn his rudiments. They are the scales and exercises of the drum. He has learned to acquire their mastery by daily practice: first as they appear in textbooks; thereafter in whatever altered form that adapts itself to the style of music played. He has learned something about the theory of music itself and of the thousand-and-one things that someone who knows must tell him before he is prepared to sight-read and (if I may coin an expression) *spot-execute* music of the past and present according to accepted musical standards.

Then, and only then, is your drummer of big-time calibre prepared to play intelligently from "inspiration." He may have had the inspiration from the beginning but inspiration is incapable of interpretation until the inspired one is able to transmit it down onto a drumhead with a pair of sticks. This requires *foundation* which comes only through study and practice.

(Please turn to page twenty-five)



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Samuel G. Krauss
Philadelphia Orchestra

pet contests to test their lung power. Queen Elizabeth had twelve trumpets play a half-hour before dinner to summon courtiers from her vast palace grounds. When stage-coaches brought the mail to outlying regions, post horns sounded out notice of their approach so that the villagers could foregather.

The trumpet hasn't just loudness. It has *directed* loudness. In the old days when it was still that long tube, the player turned the bell toward the point of desired contact and, whether that point was inches or miles away, the sound reached. Old prints show heralds, banners suspended from their extended trumpets, announcing to assembled multitudes the approach of royalty. Bas-reliefs and tapestries present angels, their cheeks distended like apples, pointing their trumpets down toward the unregenerative earth in a fervor of proselytizing. And, to come down to the present, notice the race-track trumpeters sounding their "Boots and Saddles." (See the article on page 14 for more concerning that custom.)

The long trumpet was for centuries the only type. Then some thoughtful soul, probably noticing what a wind-lashing the thing was taking and how the earth's gravitation was pulling it down, conceived the idea of winding it round and round on itself. The instrument so evolved we know today as the bugle. Playing this was just as simple as playing the long trumpet. You just blew the "natural" tone into it and then changed the tension of the lips to get that tone's overtones.

It was this matter of the lack of a straight scale that set inventive minds to working again. Such a fine-sounding instrument ought to be able to play *anything*. So in the seventeenth

ONE THING about the trumpet. If through the ages it has changed in shape dozens of times—long, curved, doubled on itself, crooks added, valves added—and if its uses have been legion, it is able and has always been able to play *loud*. It can be heard all over the place. In Old Testament days—it was a long straight tube then with a conical bell—it called warriors to battle, and today, as a bugle, it still shows its power by getting G.I.'s out of bed on freezing mornings. Four centuries before the Christian era athletes at the Olympic games entered trumpet

and eighteenth centuries we find a *tromba da tirarsi*, a trumpet with a slide like a trombone, able to negotiate even chromatic notes. Then someone around the seventeenth century added crooks, U-shaped contrivances fitted into the pipe of the trumpet which pulled out long or pushed in short, thus lowering or raising the tone. But you had to stop playing to change them, and besides, they simply altered the "natural" tone and its series of overtones. You still couldn't play a straight scale right up from bottom to top.

Then around the turn of the nineteenth century came the valve trumpet in which lengths of pipe could be opened by pressing buttons, a procedure which provided semitones enough to form a full scale.

The routine is as follows: press the first button (counting from the player) and you lower the pitch by two semitones; press the second button and it goes down one semitone; the third, three semitones. By pressing two buttons in various combinations as well as the three together the initial tone is lowered by four, five or six semitones. Thus are achieved all the notes in the scale. Change in breath pressure and lipping produce the higher octaves.

Samuel G. Krauss, first trumpet of the Philadelphia Orchestra, uses as occasion requires five trumpets: a "B-flat," a "C," a "D," an "E-flat," and an "F." Each instrument is named for its natural tone. The B-flat instrument—the standard one in most orchestras—can be altered to play like an "A" instrument by extending the tuning slide, a little crook at one of the U-turns of the instrument. Professionals, however, do not use this in ordinary playing, since it throws the instrument slightly out of intonational balance. Instead, when necessary, they transpose. Of course sometimes in very low notes (that is, below the F-sharp shown as rock-bottom in the example on the next page) they have no choice but to use the tuning slide. The B-flat trumpet is written a whole tone higher than it sounds, that is, when the C scale is notated in trumpet studies and general trumpet literature, it sounds the B-flat scale. So in a sense the trumpet player never sounds exactly what he reads.



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The B-flat trumpet's range (this cut is included in "The Orchestrator's Handbook" by Maurice Gardner) is:



The trumpet player switches around from one instrument to another as need requires. Mr. Krauss told me he was playing his "C" trumpet for that evening's program because "it fits better with the compositions we are playing tonight." The "C," it seems, is used quite as much as the B-flat in symphony orchestras. It has a more brilliant sound and can get around in the higher ranges more easily.

Each of these types of trumpet is a complete and competent instrument, with a dependable range and a quick, smooth way of responding to the *taka taka ta* and the *ta ta ka ta* of the expert player.

Playing the trumpet is difficult enough by all counts. But there's the reading, too. Just because it took the trumpet so long to grow up, we have sheaves and sheaves of music—whole libraries of it—written not for the present-day trumpet but for that bugle affair of Bach's and Handel's and Mozart's time. Those composers assumed any one trumpet could play in only one key. So they wrote a composition throughout in only one key, no matter how far afield the rest of the orchestra modulated. They didn't use any key signature. They just inserted a sharp or flat for each note to be raised or lowered. And many modern composers—Wagner, Strauss, Mahler—far from adjusting to the present-day trumpet's versatility, have written

as though each instrument were set in a single scale mold. Benjamin Britten's "Peter Grimes" has the first and second trumpet in C and the third trumpet in D. Stravinsky in "The Rites of Spring" likewise uses different pitched trumpets. So, paradoxically, today with the trumpeter perfectly adjusted he must still be able to transpose: a fourth down; a full tone down; a half tone down; a half tone up; a full tone up; a minor third up; a major third up; a fourth up; an augmented fourth up; a fifth up; a sixth up. To put it dourally,

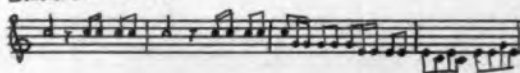


Charles T. Grubb
Louisville Orchestra

he has to be able to transpose up or down in eleven different ways—like a whiz interpreter having to translate into eleven different languages at the drop of a baton.

Symphony composers call for the trumpet when they want the audience to feel the prickle up the spine, to hear the crack of doom, to sense onrushing armies. They use it for a curtain-raiser, a fanfare, a prelude to a proclamation. They use it for the balcony announcement and the paean of victory. They use it to provide a sense of pageantry. Beethoven scored for it in his Leonore Overture III when he wanted to herald the appearance of the minister outside the castle:

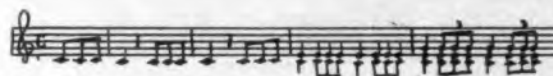
LEONORE OVERTURE No. 3



Verdi employed it in the *triumphal March* from "Aida" as the climax to martial display:



Composers, such as Haydn, Mozart, Mendelssohn, use it also for sustained sonority, a firm background harmony, something mellow yet strong. So we hear it in the latter's Wedding March:



The trumpet can also get a *pianissimo* quite as beautiful as any instrument in the orchestra. Isidor Blank*, first trumpet of the Metropolitan Orchestra, who pointed this out to me, gave as an instance an excerpt for soft playing in the D trumpet part of Stravinsky's "Symphony of Psalms," in which the trumpet plays up to a high D *Concert* in a whisper.

* Both Mr. Blank and Mr. Krauss gave me valuable assistance in preparing the present article.



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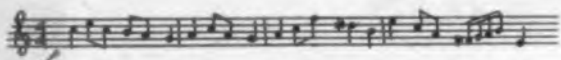


Billy Butterfield

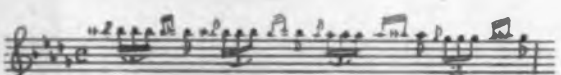


Charlie Spivak

Or, if the composer wants to express majesty in miniature, grandiosity gone haywire, he uses the trumpet mute, a pear-shaped device inserted in the bell. Wagner did this in the last act of "Die Meistersinger" to imitate the tiny trumpets of the Guild of Tailors:



Moussorgsky used it similarly in the *Samuel Goldenberg and Schmuyle* section of his "Pictures at an Exposition":



Richard Strauss was one of the first to write chromatically for the instrument. His gift for utilizing an instrument's full tonal palette comes out especially in his operas, "Salome" and "Electra."

Mr. Blank pointed up the many special problems set for opera trumpeters. "Our work is much more arduous than that of symphony players," he said. "We just don't do one or two programs a week. We give seven or eight operas, each with different conductors and different casts. We have to adjust our playing to the individual singers so that proper balance is maintained. Besides, the trumpets are on stage as well as off, and we have to see there is a perfect merging between them. 'Aida,' for instance, has eleven trumpets on stage and two trumpets in the orchestra proper. 'Lohengrin' has eight trumpets on one side of the house and four on the other, with three in the orchestra—fifteen in all. It's some job to get all those synchronized! 'Die Meistersinger' has ten trumpets on stage." Mr. Blank paused and looked rueful. "But I guess the main difference is, we have to keep the whole repertoire at our finger-tips all the season."

SOME LIKE IT "HOT"

The trumpet and jazz may not have been made for each other, but they certainly hit it off from first acquaintanceship. Jazz's blatancy, its piercing urgency, its versatility and its dramatic flair are the trumpet's own. Jazzists sensed this. Louis Armstrong—counted by many the greatest of jazz players—is a trumpeter, as are scores of others who have reached the top rung. Since good jazz players are all improvisers, they find the trumpet, with its overtones stretching out in tantalizing vistas, and its scales going modern on the slightest provocation, the perfect set-up for personal adventuring. Besides, there are the alterations in tone made possible via mutes—the "wa-wa," the "growl," the "plunger" and whatever else ingenuity thinks up—and the

From an Edict Issued by Johann Georg, Elector of Saxony, March 7, 1661, in Behalf of the Society of Licensed Trumpet Players.

We, by God's grace, the Duke of Saxony of the Holy Roman Empire prevalent in our land near and far, inasmuch as in spite of severe penal mandate issued heretofore not only tower warders and domestics, jugglers, Merry Andrews and lottery shop keepers but also country or rustic musicians have besides the above mentioned taken upon themselves to misuse the slide trumpets as though they were natural trumpets, any and everywhere as it pleases them, more especially at banquets, citizens' and peasants' weddings, fairs, christenings and such like convivialities. Yea, even in the society of ill-reputed personages and all sorts of voluptuous drinking bouts and obnoxious carryings on, causing disturbances to honest people by processions, marchings, dancings and alarms or inducing those present to . . . besides becoming a nuisance by loud trumpeting, which aforesaid have humbly petitioned that we protect the company of trumpeters.



Ralph Martiere



Harry James



Jennings McLean

half-lowered piston which produces muffled sounds. Then there are the cleaving of sound waves and the splitting of ear-drums in the above-the-staff notes, stuff for strong lungs and iron lips.

Mr. Krauss offers a word of caution here. Youngsters, trying to emulate their jazz idols' technical feats in the high registers, may force their lips prematurely and thus ruin their embouchures. Stentorian playing should be reserved for full maturity.

Sometimes it's not so much the lip that gets spoiled. It's the point of view. The youngsters get too eager for display, and are not willing to take the hard, sure way to technical mastery.

Perhaps the true secret of the trumpet's success in the jazz field, though, is its ability to sound like the human voice—hysterical, ecstatic or just plain blue. A "hot" player can imitate these human tones with an amazing variety of timbre. And since he produces vibrations in trumpet tone through an extension of vibrations in his own body, he finds his medium both flexible and responsive. As Armstrong put it in a recent interview with Howard Taubman, "Me and my horn, we know each other. We know what we can do. When I'm blowing, it's like me and my horn are the same thing." —Hope Stoddard.



Al Killian



Raphael Mendez



Mannie Klein

Muggay Spanler

Roy Eldredge

Howard McGhee

"Pete" Candoli

Carl Severinsen

John J. Wolf

Ziggy Elman



Race Track Trumpeters

(Continued from page fourteen)

played a chorus of 'Star-Dust.' The crowd of 36,000 spectators gave out with a thunderous applause. This year there were a lot of requests for it, and I repeated it. Not a rustle, not a murmur, in that great audience. And then you should have heard the clamor!" His eyes glowed. "They liked it!"

I remembered that Karl E. Rissland, trumpeter at Belmont Park (Long Island) and Saratoga makes another gesture which is enthusiastically received. He estimates he has sounded "The First Call" ("Boots and Saddles") 10,584 times since 1941. And in all those times he has blown about a half-dozen sour notes (due to inclement weather, he says). On these rare occasions, Mr. Rissland doffs his cap and bows in apology to the patrons assembled. He gets a big hand.

But now I returned to more mundane matters and asked Mr. Sussman whether he found the surroundings at the race track congenial. "I like the boys," he told me. "Of course the jockeys try to play tricks on me—hide my bugle, stuff papers in the long horn and such. I have to be on my toes to see that the bell isn't stopped when I step out on the track. Once a jockey was swinging my horn around in an arc like a baseball bat and it just went on swinging when he stopped. We had to bend it back before I could go on the track.

"Oh, yes, and there was some talk about having me bugle on horseback—'When you going to put Eddie on a horse?' It would look impressive, all right. But I heard of another bugler in Miami that fell off his horse when he started to play. That wouldn't look so good, would it?"

I asked him if he ever laid bets.

"I don't care about that part of it!" he was emphatic. "I don't even watch the races. Just go down to the locker rooms and work on my arranging—you know I teach harmony and arranging besides the trumpet. I've done a lot of arranging—in 1946 for Ray McKinley and Randy Brooks—and now I'm engaged in serious composition. And I read philosophy. You see, I'm working at New York University on my Masters in musicology."

I registered a quick picture of him bending over his philosophy books down in the locker room while horses' hoofs pummelled over his head. I asked which philosopher appealed to him most.

"Oh, Spinoza, of course," he told me—and again I noticed the glow in his eyes. —Hope Stoddard.

1949 BANNER YEAR

for Union Labor Life Insurance Company

Matthew Woll, President of the Union Labor Life Insurance Company, and Second Vice-President of the American Federation of Labor, has furnished us some preliminary figures in anticipation of his report to the Union Life shareholders' annual meeting scheduled for April 19 in Baltimore.

The amount of insurance in force now held by the Union Labor Life has leaped over the quarter of a billion mark. This figure represents a net gain of 18 per cent. over the amount of insurance in force at the end of 1948. This gain must be compared to the 6 per cent. gain made by all United States life insurance companies during the previous year to realize the impact that labor's own insurance organization is making in the labor and insurance world.

This 18 per cent. increase in business volume is 3 per cent. greater than the rate of increase for the

previous year. The company is not only far surpassing the rest of the life insurance field in its rate of progress but is also continuing to shatter its own records.

During the year 1949 the Union Labor Life sold insurance in the amount of \$38,000,000. Most of this was in the form of group insurance for thousands of union members who were sorely in need of financial peace of mind in case of death, accident, sickness or other emergency. This figure of \$38,000,000 of protection sold in one year may mean little to the policyholder today. But it must be considered in terms of what benefits it will bring in the future—benefits in the form of a life-saving check to a bereaved wife, or weekly payments made to an injured or sick employee, or monthly income to a happily retired worker, or the taking care of hospital and doctor bills for the wage-earner of his family.

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THE VIOLIN

Views and Reviews

By SOL BABITZ

WHAT IS A "COMMERCIAL FIDDLER"?

THE TERM "commercial fiddler" is often used in a derogatory sense, implying the opposite of a serious or concert violinist. One rarely hears of a commercial violinist or a concert fiddler. It is always the other way around. Yet, despite his shady reputation, the "commercial fiddler," particularly the good "commercial fiddler," is highly respected and very much in demand, most radio and recording conductors saying that they would rather have a good "commercial fiddler" as concert master than the best concert violinist in the world.

Now if a "commercial fiddler" is something bad, why should conductors prefer him to the players who are not "fiddlers" but "violinists"? There is obviously some confusion in terms and the term "commercial fiddler" requires better definition.

One cannot look up "commercial fiddler" in the dictionary, because it is not there as yet. The only research that one can do in this field is to go among musicians in the profession and ask them, "What, in your opinion, is a 'commercial fiddler'?" Having done this I find that definitions vary according to the definers' proximity to what he considers the "commercial" category. What I learned in these interviews was that practically all musicians agreed that a good commercial player was above all things versatile; capable of playing a violin concerto as well as jazz, gypsy and hill-billy styles and leading a violin section as concert master.

(The literal definition of a commercial violinist as one who plays for money is not helpful to this discussion, inasmuch as it includes players who make money and are not called "commercial fiddlers".)

"HIGH" AND "LOW" TYPES OF MUSIC

The implications of the stylistic versatility of the commercial fiddler should lend him prestige from the purely musical point of view. Violin teaching today consists almost entirely of preparation to play classical music. No teacher professes that he is deliberately training his pupil to be a "commercial fiddler"; on the contrary every effort is bent to teach the student to play the best music in the highest type of accepted concert style.

While this viewpoint is useful in securing a strong basic technique for the student, it sometimes succeeds in closing his eyes to the importance of the "lower" types of music as an aid in developing general musicianship. The commercial style is thus not learned from a teacher but acquired in a haphazard manner when the player is forced for economic reasons to play in cafes, dance halls and theatres. When a violinist develops into a good versatile performer, capable of playing in the "lower" styles of the gypsy and popular performer, he does it on his own, because there is no "school" of commercial playing. It obviously takes not only legitimate training but also real individuality and innate musicianship to invent the personal "commercial" style without teachers.

Kreisler, Feuermann and Milstein are only a few among the leading artists who received some of their training playing in cafes; its influence was all for the good. There is no clearly defined borderline between the "higher" and "lower" musics. When Kreisler began to apply the "vulgar" tricks of Viennese and Gypsy music in the classic field, he was at first criticised but later copied. Leopold Auer opposed sliding to a high note with the upper finger as cheap, yet his students made it the insignia of the Auer pupil. Thus the jazz, gypsy and commercial style of one era becomes the legitimate style of the following one. *

The playing of the average concert violinist today is certainly "illegitimate" when compared to the style of Joachim of seventy-five years ago, at least from the point of view of *Schmalts* (a good word for describing a style replete with glissandi and vibrato). *Schmalts*, however, can be played in good taste as well as bad, and its limits in commercial playing are similar to those in concert playing. It would be in just as bad taste to play "Kiss Me Again" without *Schmalts* as

INTERNATIONAL MUSICIAN

to play a Haydn quartet with too much. The commercial violinist's versatility also includes various kinds of tones suitable to different characteristic music: jazz, hill-billy, gypsy, *Schmaltz*, legitimate and so on.

Another characteristic of the commercial player is his ability to alter rhythm very slightly in phrasing popular tunes. By the simple displacement of a fraction of a beat and a simple embellishment (Ring Crosby is the master of this style), a song is enlivened and made more interesting than it would be if the performer merely read the notes as they were written.

BREAKING DOWN THE WALL BETWEEN "JAZZ" AND "CLASSICAL"

The borderline between "jazz" and "classical" is constantly being crossed by some excellent musicians (Benny Goodman, Stravinsky's "Ebony Concerto" for Woody Herman). The so-called commercial style partakes of elements in both fields and in addition has a separate style of its own. A good example of a violinist who is neither a specialist in jazz nor classical, yet is at home in both and practically any other style, is Lou Raderman, for many years concert master at Victor Recordings and later at Metro-Goldwyn-Mayer Studios. He has achieved a great reputation as a "commercial" player not only because of his versatility but because of his strong penetrating tone, which records well. The "commercial" value of his tone is also due to the fact that it is easily heard by the other players in the violin section, and they are thus enabled to follow his style and bowing without the need for prolonged rehearsal and the resultant expense. Here is obviously an economic reason for the word "commercial" in the violin field. The commercial value of a violin section which in addition to learning fast is also versatile is similar to the increased commercial value of a clarinetist who also plays several other wind instruments. In addition to all the above, the commercial player can, when necessary, improvise a cadenza or obbligato to a vocal or instrumental solo.

Taking the above facts into consideration, it is evident why so many orchestra leaders prefer the "commercial fiddler" to any other kind. This attitude is not a new one in the field of musical performance. As long ago as 1752, Joachim Quantz, the flute teacher of Frederick the Great and friend of J. S. Bach, wrote that he preferred to have in his orchestra violinists who were not only trained for solo playing but who also had experience playing in theatres and dances (!) It was his opinion that in playing the characteristic popular dances of the different nations, a player developed his musicianship. Quantz is here obviously expressing his preference for a "commercial fiddler"!

Actually, the all-round musician who can play any type of music in any style is fundamentally more musical than the one who considers himself "above" certain types. By shutting himself off from a field of living music he hampers himself, putting limitations even upon his so-called "classical" style. The time is past to bewail the "vulgarization" of music; it is far better to learn to understand the "lower" styles and realize that every style can be played in good taste, can be the means of broadening the violinist's scope.

* It is a characteristic of the history of the arts that the illegitimate practice of one generation becomes conventional after a few years.

Technique of Percussion

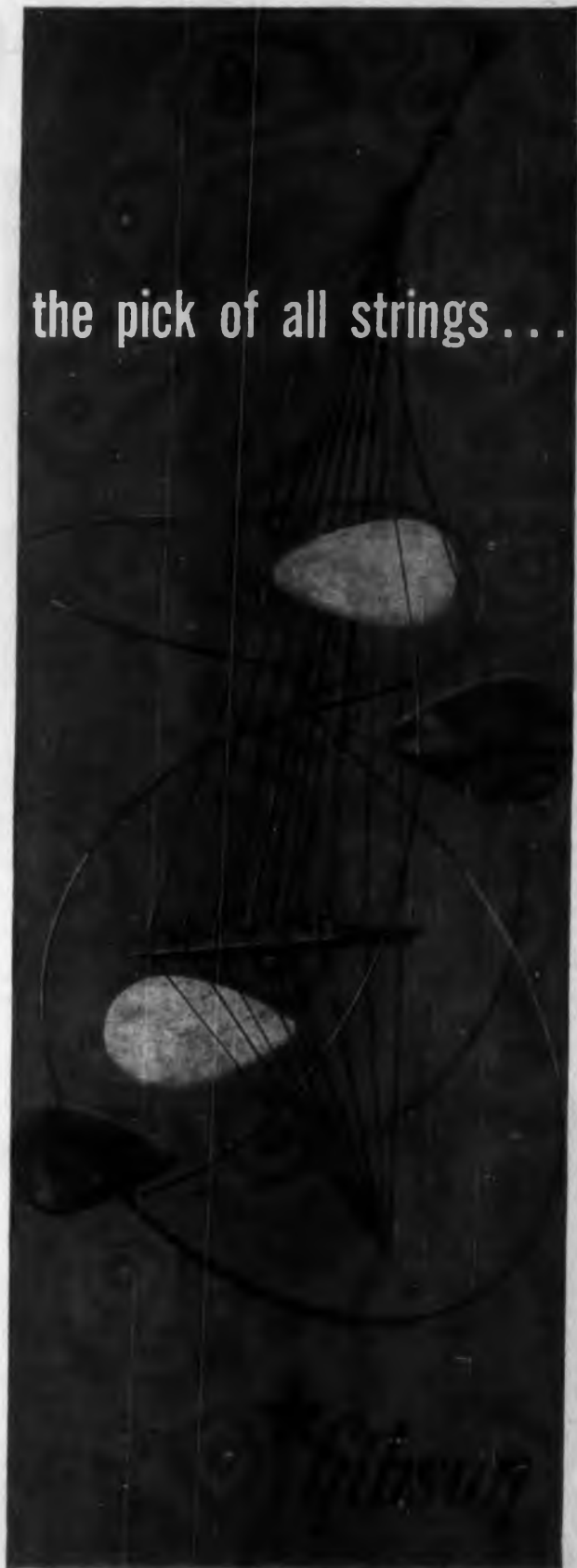
(Continued from page nineteen)

Even Krupa, whose inspirational drumming has raised him to the heights, gives foundation its due. He says it in these words: * "In order to be a good improviser (inspiration to you, kid) a drummer must be a thorough technician and know completely the resources of his instrument and the rest of his band. In other words, to be a great improviser means that a drummer must be a studied and thorough musician."

That's the story, and here is the advice: Go to the best teacher you can find and take lessons. Start from the beginning if you have to and if you really have talent your instructor may be able to salvage much of your "natural" ability and improve upon it. Drumming, with the music it accompanies, is constantly changing and modern drumming calls for a modern approach in teaching methods. The modern teacher knows how to get the most out of a so-called "natural" pupil in the shortest time. But, modern or otherwise, you will have to go to some teacher and go through a certain amount of the traditional foundation that underlies all drumming before you may hope to make the big time.

* Complete Life Story—Gene Krupa.

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Local Highlights



THE HRUBY FAMILY

The membership of the Hruby family in Local 4, Cleveland, totals 462 years—a record by any count. The following table shows how these years are divided among the various members:

	Years of Membership
Frank, Sr. Came to America 1884.....	22
John, Sr. " " " 1884.....	30
Charles, Sr. " " " 1895.....	23
Frank, Jr.) Children of Frank, Sr.....	50
Alois) " " " ".....	48
John) " " " ".....	46
Fred) " " " ".....	42
Charles) " " " ".....	40
William) " " " ".....	36
Mayme (Kolda)) " " " ".....	38
Celia (Mazanec)) " " " ".....	10
Lawrence) Sons of John, Sr.....	30
George) " " " ".....	36
Frank III).....	3
Joseph) Son of Alois.....	8
Total.....	462

Incidentally all members of the family play at least two instruments and have been outstanding musicians in Cleveland for many years.

Frank, Senior, organized the great Western Band in Cleveland in 1900, and for about twenty years played clarinet at the old Opera House.

Alois and William Hruby (trumpets) have been members of the Cleveland Orchestra since its inception. Frank, Jr., John and the other brothers have operated the Hruby Conservatory of Music since 1916. In 1912, Frank, Sr., and his eight children made a concert tour in Europe. For many years they covered the Lyceum and Chautauqua circuits in this country.

All members of the family, with the exception of five—Frank, Sr., Charles, Sr., John, Sr., Celia and Lawrence, who have passed away, are still living and active in the music business.

Local 144, Holyoke, Massachusetts, vice-president; Jim Schwartz, treasurer; Al Schilling, secretary; Pete Simpson, Al Harold and Norlin Hardt, trustees; and Karl Zerwehk, chairman; Bob Barron and Walter Bastian, examining board.

Sixty out-of-state representatives of the A. F. of M. were guests of the San Antonio Symphony Society at its concert of February 4th. These were visitors in that city to attend the Southern Conference of the Federation.

On December 11, 1949, Local 103, Columbus, Ohio, celebrated the fiftieth anniversary of its founding with a ceremony attended by 450 members and guests. The program included a banquet, show and dancing. Franc Ziegler, who signed the American Federation of Musicians' charter issued fifty years ago to that local, was a guest of honor. The local's only surviving signer, he was awarded an engraved gold life membership certificate, the presentation made by Oscar Hild.

Orchids were presented to Mrs. Franc Ziegler, to Mrs. Gus Bruder, widow of another signer of the charter, and to Mabel Brooks who Russell, president; Phil Frederick, has been a member for fifty years.

Local 301, Pekin, Illinois, held its twelfth annual banquet in that town on January 11th. Past president Jim Clayberg at that time installed the following officers: John Russell, president; Phil Frederick,



Local Secretary R. Cecil Searles presents Life Membership Card to Eveline M. Foster, forty-two years a member of Local No. 191, Peterborough, Ontario, Canada, along with a letter of congratulation from President Petrillo. The ceremony took place at the Club Aragon of that city at the annual musicians' party February 6th, 1950.

More Theatre Conductors

FRANZ ALLERS, who will conduct the national ("road") company of *South Pacific*, is a veteran of the lyric theatre who has often doubled as a symphony conductor. He made seven Coast-to-Coast tours as musical director of the Ballet Russe de Monte Carlo. In 1945-46 he conducted the theatre orchestra for *The Day Before Spring*; in the following years he handled the baton assignment for *Brigadoon* for two seasons in New York and one on the road. All these assignments came on top of a long and varied experience in the lyric theatre on the Continent, in his native Prague, as well as in Carlsbad, Vienna, Bayreuth, and other music centers. In conducting opera, operetta, and musical comedy, Allers often handles both the orchestral and choral work, as he did for *Brigadoon*.

Allers has also been much in demand for summer symphony concerts, conducting repeatedly at Lewisohn Stadium, Robin Hood Dell, the Watergate in Washington, the Toronto "Proms," and the Molson Stadium in Montreal. Allers organized and conducted the Greenwich (Connecticut) Sinfonietta, which specialized in the performance of rarely heard works. Allers' extensive command of American symphonic repertory served him in good stead.

On the road tour of *South Pacific*, Allers will carry only four key men from New York, recruiting the rest of the thirty-piece orchestra in each city visited. Itinerary for the *South Pacific* tour shows the following opening dates: Cleveland, April 24; Kansas City, May 7; Los Angeles, May 22; San Francisco, July 31; Denver, September 12; Des Moines, September 18; St. Louis,

September 25; Dallas (Texas State Fair), October 9, Chicago, some time in early November.

Maurice Abravanel conducted the Rice-Weill folk-opera version of *Street Scene*, and, in the fall of 1949, Marc Blitzstein's *Regina*. These forays into lyric theatre conducting were no new departure. Abravanel was for two years a con-

spent two years in Australia at the invitation of the cities of Melbourne and Sydney, organizing and conducting a symphony orchestra in each city.

Jay Blackton, who guides the orchestra for *Miss Liberty*, is a veteran of the lyric theatre. He handled the baton during the first year of *Oklahoma!* After a three-year interlude of conducting for CBS and NBC in turn, he became musical director of *Annie Get Your Gun*—and in the next season for *Inside U. S. A.*, doing a television version of the latter as well. He came to the musicals after several seasons as conductor with the St. Louis Municipal Opera. Blackton has also arranged and composed for symphony orchestra, and for jazz bands; he has, at one time or another, "performed most every type of musical chore," including accompanying for Mary Garden on tour.

Ignace Strassfogel, who is conducting the road company of *Brigadoon*, has had a varied career in the lyric theatre, and in symphony conducting as well. In 1945 he was musical director for *Polonaise*, which turned Chopin's scores to dramatic account. Strassfogel has composed and conducted incidental music for many serious plays, in New York, and, earlier in his career, on the Continent, where he worked with Max Reinhardt. In 1944 Strassfogel was appointed assistant conductor of the New York Philharmonic, and he has guest-conducted many of our major orchestras. For the last two seasons he has been conductor for the New Friends of Music Series in Town Hall, New York.



FRANZ ALLERS

ductor at the Metropolitan Opera, and before coming to the United States twelve years ago, in the State Opera of Berlin.

Abravanel's first concern is with symphony work, however. He has been for the past three years musical director and conductor of the Utah Symphony in Salt Lake City. Just before he took over the baton for *Street Scene* he had



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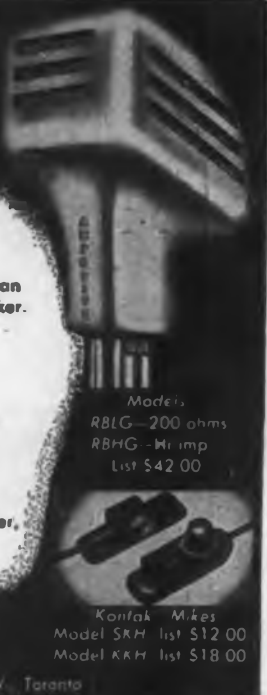
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By OTTO CESANA

REMARKS

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The object of making these chord connections is to enable the student to use the various chords in actual settings. As he becomes more familiar with harmonic progressions of all types, his use of the material will take on a freer aspect.

Lesson No. 17—The Double Chromatic 7th Chords and Their Tonic Resolution

(In five-part harmony)

As the balance between the five voices is extremely important, the following plan will be found very helpful in obtaining the best all-around results:

- 1—Extract the soprano and bass.
- 2—Balance the "?" chord.
- 3—Fill in the harmony parts, starting from the "?" chord and working in both directions—backwards and forwards.

C Major

Formula—

A Minor

Exercise—Connect all the chords in the usual manner.

*The chord marked "?" is the chord from which the particular double chromatic 7th chord is derived.

Lesson No. 18—The Double Chromatic 7th Chords

Resolving to 1 plus 6

In this lesson, observe the directions given in Lesson No. 16.

Exercise—Resolve all the connections in Lesson No. 17 to 1 plus 6.

Lesson No. 19—The Double Chromatic 9th Chords and Their Tonic Resolution

(In six-part harmony)

C Major

Formula—

A Minor

Exercise—Connect all the above chords in the usual manner.

The Double Chromatic 9th Chords Resolving to 1 plus 6

Exercise—Resolve all the above chords to 1 plus 6 in the usual manner.

*The chord marked "???" is the chord from which the particular double chromatic 9th chord is derived.

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Minutes of Special Meeting

OF THE

International Executive Board

Of the American Federation of Musicians

January 9 - 14, 1950, Inclusive

570 Lexington Avenue,
New York, N. Y.
January 9, 1950.

The meeting is called to order by President Petrillo at 2:00 P. M.

Present: Bagley, Cluesmann, Steeper, Parks, Kenin, Clancy and Murdoch.

Excused: Hild, who is ill in Christ Hospital, Cincinnati, Ohio.

Federation Attorneys Diamond, Friedman, Kaiser, Woll, Adler and Gordon appear. They discuss affairs of the Federation with the Board in connection with their legal aspects. They discuss the possibilities of having the Lea Act, which has to do with radio, repealed. They submit a proposed amendment to the Federal Communications Act, which is also discussed.

The matter is laid over.

Executive Officer Kenin, who was appointed to represent labor at a conference of the International Labour Organization in Geneva, Switzerland, as stated in the Board minutes of the meeting of October 9, 1949, makes a report to the International Executive Board on his activities at the meeting.

On motion made and passed he is instructed to make a full report to the entire membership through the medium of the "International Musician."

Secretary Cluesmann reports to the Board that Mrs. Chauncey A. Weaver, wife of Honorary Executive Officer Weaver, passed away on January 1.

On motion made and passed the Secretary is instructed to write a letter to Brother Weaver extending the sympathy of the members of the Board and the entire membership of the American Federation of Musicians.

The Convention Arrangements Committee, consisting of Secretary Cluesmann and Treasurer Steeper, make a report on the arrangements thus far made for the annual Convention to be held in Houston, Texas, beginning June 5, 1950.

The committee having charge of the erection of the new building in Newark reports as follows:

"In connection with the erection of the new building in Newark to

house the offices of the Secretary and Treasurer, we report that it is well under construction. The walls are up above the second floor and with good weather the building should be completed well ahead of schedule.

"For purpose of convenience, title has been taken in the name of the Spring Division Corporation, which is the solely owned corporation of the Federation and which holds the mortgage on the property in which the printing plant and present office of the Secretary are located. For this reason it is necessary that the Federation loan to the corporation the money required for the building.

"For this purpose a motion should be passed authorizing the necessary loan."

On motion made and passed it is decided to make a further loan of \$55,000.00 to the Spring Division Corporation. This makes a total of \$110,000.00 for the new building.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:00 P. M.

570 Lexington Avenue,
New York, N. Y.
January 10, 1950.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

A request is received from Local 655, Miami, Fla., for reimbursement by the Federation for a bill for \$198.25 for 15 photostatic copies of rebuttal of the local in a case before the International Executive Board. Section 6 of Article 8 provides that where the party produces evidence of unusual or great volume the International Secretary shall have authority to insist that 15 copies of said evidence be furnished.

Inasmuch as the By-laws provide that the interested party must furnish such copies, it is on motion made and passed decided not to grant the request.

The matter of interpretation of transportation charges as between two adjoining locals is considered by the Board. The members of one local have been playing out-of-town engagements in the other local. The

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members live close to the boundary line of the locals, whereas the local headquarters were approximately 40 miles from the boundary line. The local whose members played in the other jurisdiction felt that transportation should only be charged from the members' homes to the place of the engagement. The local where the engagement took place felt that the transportation should be charged from the headquarters of the home local.

Upon consideration the Board decides that a local may fix its own transportation charges within its jurisdiction and its members are subject to the transportation regulations of the other local for the distance traveled in that local.

Messrs. Dunn, Baker and Price, representing AGVA, appear before the Board. The relations between the two organizations are discussed and the representatives state they desire to come to an understanding with the Federation for the purpose of eliminating any difficulties. They suggest that an agreement be made similar to the one which had been in effect.

The matter is laid over.

J. Wharton Gootee, Supervisor of the Recording and Transcription Fund, makes his report. He states that four members of Local 77, Philadelphia, Pa., while returning from a project, were victims of a serious automobile accident in which one was killed and the others seriously injured. (The question is raised regarding making funds available for these members.)

Treasurer Steeper reports on the balance at present in the Recording and Transcription Fund.

The Auditors Report is discussed by the Board.

Inasmuch as the Spring Division Corporation is solely owned by the Federation, the President is authorized to have Lybrand, Ross Bros. and Montgomery include the books of that corporation in its audit of the Federation accounts.

On motion made and passed it is decided to pay a medical bill amounting to \$327.00 incurred by Honorary President Weber while attending the Convention of the American Federation of Labor in St. Paul, Minn., as a delegate.

The following bills are submitted for ratification:

Poletti, Diamond, Roosevelt, Freldin and Mackay	
Expenses:	
AGVA case	\$1,000.00
Disbursements to November 30, 1949	2,633.94
McMaster, Montgomery & Company:	
Legal services in connection with the Royal Commission	
	300.00
Walter M. Murdoch, Canadian Representative	
Expenses for:	
August, 1949	146.66
September, 1949	165.36
October, 1949	157.10
Hal Leyshon & Assoc., Inc.	
Expenses for:	
October, 1949	985.83
November, 1949	510.37
December, 1949	295.99

S. Stephenson Smith, Research Department:	
September, 1949:	
Telephone	57.12
October, 1949:	
Office supplies	25.04
Telephone	37.04
November, 1949:	
Telephone	18.63
December, 1949:	
Repairs to Varityper	4.99
Telephone	21.45
Office supplies	21.45

January, 1950:	
Office supplies	8.93
Woll, Glenn & Thatcher	
Expenses for:	

October, 1949	38.47
December, 1949	47.83

Van Arkel & Kaiser	
Expenses for:	
October, 1949	115.15
November, 1949	452.25
December, 1949	83.27

Other affairs of the Federation are discussed.

The session adjourns at 7:00 P. M.

570 Lexington Avenue,
New York, N. Y.
January 11, 1950

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

W. A. Osterling, P. B. Reed and Harry C. Smith, representing R.C.A. Victor Corporation, appear in reference to making tape recordings for which they desire the Federation to fix a price for the services of its members. They explain the purpose for which the recordings would be made. They also state they have not as yet decided whether they are to be rented or sold outright. The matter is discussed with the Board.

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and it is understood that any action taken would not be considered as a precedent.

The matter is laid over.

On motion made and passed it is decided that Executive Officer Hild, who had attended a meeting of UNESCO in Paris, France, in September, as a labor representative, be reimbursed in the amount of \$2,500.00 for expenses.

A. E. Woolford, Assistant Administrator and Director of Information of the Veterans Administration, is introduced. He expresses the appreciation of that organization for the cooperation given it by the Federation. He states that the Federation has never denied the Veterans Administration anything. He mentions the many radio programs in which Federation members took part by permission of the Federation, that they had received requests from 700 stations—which number has now been increased to 2,200—and that these programs would have been impossible without Federation help. For this he expresses the thanks of the Veterans Administration and presents President Petrillo with two certificates of appreciation setting forth the sentiments expressed in his remarks. President Petrillo responds by assuring Mr. Woolford of the great interest the Federation has in veterans' activities and states that the musicians will continue their cooperation whenever called upon.

A request for reinstatement of Theodore Scott in Local 163, Dallas, Texas, is now considered. A letter is read from President Harris of Local 147, Dallas, recommending that the reinstatement be granted. The matter is discussed.

On motion made and passed it is decided to permit the reinstatement and fix a National Reinstatement Fee of \$100.00, of which payment of \$50.00 is to be held in abeyance subject to the usual conditions.

A request for a charter for a colored local in Houston, Texas, is now considered. The subject is discussed.

It is decided to lay the matter over to the Convention meeting of the Board.

The question of jurisdiction over the Spanish Hi-Line Castle in which Local 76, Seattle, Wash., requests reconsideration of former action of the Board in placing the establishment in the jurisdiction of Local 360, Renton-Auburn, Wash., is considered. The matter is discussed.

On motion made and passed the Board decides to reaffirm its former position, and the establishment remains in the jurisdiction of Local 360.

B. W. Frederick and Robert P. Burroughs, representing the R. P. Burroughs Company, Inc., appear for the purpose of discussing a pension plan for the employees of the Federation. Mr. Burroughs makes a thorough explanation of the manner in which such plans are operating and requests that his firm be retained as consultants. Messrs. Frederick and Burroughs retire. Secretary Cluesmann had been delegated to gather information regard-

ing the pension plan in conformity with a resolution adopted at the last Convention. He makes a preliminary report.

The entire matter is laid over for further consideration.

The request of Local 197, St. Louis, Mo., for jurisdiction over colored musicians in the jurisdiction of Local 717, East St. Louis, Ill., is considered. The matter is discussed. On motion made and passed it is decided not to grant the request.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:45 P. M.

570 Lexington Avenue,
New York, N. Y.
January 12, 1950

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

A request is received for a Federation price for Federation members on airplane trips.

It is decided to refer this matter to the President to fix a national price.

Case 305, 1949-50 Docket: Claim of Local 70, Omaha, Neb., against member Will Osborne of Local 47, Los Angeles, Calif., for \$390.00 alleged to be due covering minimum number of men ruling, is considered. The case is discussed.

On motion made and passed the claim is allowed in the amount of \$390.00.

President Petrillo reports upon receipts and letters of thanks from recipients of packages of food sent through CARE. This donation was made by the International Executive Board at its last meeting.

Appeal of Guy Scola, secretary of Local 77, Philadelphia, Pa., from an action of the Executive Board of that Local in sustaining the chairman in an appeal from his decision that a member of the Board was ineligible to vote on a question where he was not present during the entire discussion thereon is considered. Present are Frank Liuzzi, president of Local 77; Guy Scola, secretary; James Perri, vice-president; Louis Schvom, treasurer; John Riccardi, Frank Nicolletta, John Asconciamezza, Fred Calabrese, William Klais and Louis Ingber. The case involved a ruling which provided that no member of the Board shall be permitted to vote upon a matter in which he was not present during its discussion. President Petrillo explains that he had consented to the appeal coming before the Board in meeting and asks to be excused from participation in the proceedings. Inasmuch as the matter concerns a brother of A. Rex Riccardi, first assistant to President Petrillo, he suggests that A. Rex Riccardi be excused from the room. President Petrillo and A. Rex Riccardi retire. Vice-President Bagley in the chair.

The matter is presented to the Board on argument by members Scola, Liuzzi, Ingber, Perri, John Riccardi, Schvom, Nicoletta and Asconciamezza. After questions by

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INTERNATIONAL MUSICIAN

members of the Board, the representatives of Local 77 retire. The matter is discussed.

In view of the fact that no evidence was presented to indicate that this rule was ever adopted by the local Board, it is on motion made and passed decided to sustain the appeal of Guy Scola.

President Petrillo in the chair.

The matter of group instrument insurance is discussed.

Inasmuch as participation by 75 per cent of the members of the Federation would be involved, which would require the active assistance of all local secretaries, with but a slight reduction in premiums, it is on motion made and passed decided that the matter be dropped.

A letter addressed to President Petrillo from Joseph B. Keenan, director of Labor's League for Political Education, is read requesting the cooperation of the Federation in communicating with Federation members.

On motion made and passed it is decided to comply with the request.

A letter is read from Secretary Rose of Local 367, Vallejo, Calif., protesting the decision of the Subcommittee on Jurisdiction in deciding that Carpenters Hall is in the jurisdiction of Local 424, Richmond, Calif. The matter is fully discussed, including the result of an investigation showing that Carpenters Hall is outside the city limits of Martinez.

On motion made and passed the decision of the Subcommittee on Jurisdiction is concurred in.

The question of the city limits of Martinez, Calif., being gradually extended is now discussed.

On motion made and passed the Board decides that the jurisdiction of Local 367, Vallejo, Calif., as it applies to Martinez is limited to the city limits of Martinez as existing at the present time.

Hal Leysdon, public relations director of the Federation, gives a resume of his activities for the last year. He makes certain proposals for our public relations program for the future.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:15 P. M.

570 Lexington Avenue,
New York, N. Y.
January 13, 1950.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Commander E. F. McDonald, Jr., president; Dr. Alexander Ellett and Tom McNicholas of the Zenith Radio Corporation appear and give a demonstration of Phonestation. This is a form of television which requires the supplemental use of telephone wires and motion pictures are to be shown on payment of a fee by the owner of the phonestation set for each use. Commander McDonald asks for release of motion picture sound track for tests in Chicago for a period of 90 days, and

states he is willing to pay the musicians making same whatever scale is set by the Federation. Numerous questions are asked by members of the Board.

Action on the request is laid over.

A request of Local 610, Wisconsin Rapids, Wis., to have the name of the Juneau, Wis., County Fair Association placed on the National Unfair List is now considered.

It is decided that the Local be notified to place the association on its local unfair list and then notify the International Secretary that this action has been taken, on which notification the association will be placed on the National Unfair List.

A letter is submitted from John H. Holden, against whom a claim was allowed on behalf of Curt Sykes in Case 1102, 1948-49 Docket.

On motion made and passed the matter is referred to a committee consisting of the President, Secretary, and Treasurer.

Case No. 227, 1949-50 Docket: Charges preferred by member Clair E. Meeder against member Edward Paul of Local 47, Los Angeles, Calif., for alleged violation of the regulations of the A. F. of M. regarding service for television, is considered. The matter is discussed.

On motion made and passed it is decided that member Paul be fined \$1,000.00 and suspended from membership in the Federation for a period of six months.

Case No. 220, 1949-50 Docket: Charges preferred by member Clair E. Meeder against the Ted Lesser Agency, Hollywood, Calif., Bookers' License No. 3734, for alleged violation of the regulations of the A. F. of M. regarding service for television is considered. The matter is discussed.

On motion made and passed it is decided that the booker's license issued to the Ted Lesser Agency be suspended for a period of six months.

Case No. 221, 1949-50 Docket: Charges preferred by member Clair E. Meeder against member Ken Card of Local 47, Los Angeles, Calif., for alleged violation of the regulations of the A. F. of M. regarding service for television is considered. The matter is discussed.

On motion made and passed member Card is fined \$250.00, payment of which is to be held in abeyance pending his future deportment.

Case No. 222, 1949-50 Docket: Charges preferred by member Clair E. Meeder against member Leo Diamond of Local 47, Los Angeles, Calif., for alleged violation of the regulations of the A. F. of M. regarding service for television is considered. The matter is discussed.

On motion made and passed member Diamond is fined \$250.00, payment of which is to be held in abeyance pending his future deportment.

Case No. 223, 1949-50 Docket: Charges preferred by member Clair E. Meeder against member Everett Hoagland of Local 47, Los Angeles, Calif., for alleged violation of the

(Continued on page thirty-five.)

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Over Federation Field

By CHAUNCEY A. WEAVER

President William Green congratulated Local 99 of the American Federation of Musicians, Portland, Oregon, for entertaining 125 displaced persons in that area at the season's first concert by the Portland Symphony Orchestra.

President Green said the gesture was "dramatic implementation" of the AFL Convention actions supporting displaced persons' legislation.

"The displaced people of other lands who have found a haven of refuge in America can and will become useful citizens only as soon as they have been integrated into the business and cultural life of their adopted land," said Mr. Green in a letter to Musicians' President, James C. Petrillo. He also sounded words of praise for President Herman Kenin of Local 99.

Local 47 is spreading its wings. It has six lots at the corner of Vine Street and Waring Avenue and two on Lillian Way in the rear of the others. The lots are uniformly 50 feet front by 132½ feet deep. This gives 600 feet frontage on Vine Street and 100 feet on Lillian Way. The cost of these lots is approximately \$70,000. The cost of the new Local 47 headquarters is around \$389,000. Certain changes in structural development will probably make the total building cost around \$425,000. Local 47 membership is over 13,000. The official organ, "The Overture," seems to be getting bigger and bigger. The concert and other entertainment features show an unending expansion and point to a future of a fanciful entertainment dreamland.

We welcome to our publication list the *Cleveland Musician*, official organ of Local 4, a readable eight-pager.

"Have a place for everything and keep the thing somewhere else. This is not a piece of advice, it is merely a custom."—MARK TWAIN.

Henry Woelber, well-known New England spaceologist, pays tribute to Appleton E. Browne, 88, and a well-known trombonist, long identified with the best bands and orchestras known to that section. In the heyday of his career, playing in theatres featuring stars like Sir Henry Irving, Lillian Russell, Modjeska, Maude Adams, Minnie Maddern Fiske, E. S. Willard, Sothern and Marlowe. In another period he was on tour with the Boston Festival Orchestra, appearing with top organizations, retaining all his faculties until his death. Browne distinguished himself as a trombone player and was very proud of the fact that he played with the famous composer, Tchaikovsky. Browne was buried in his home town of Gorham, Maine, which he left as a

boy to play in the celebrated Chandler Band of Portland. New England history is rich in names which have embellished her instrumental musical history.

Whatever his instrument is, Secretary Ed Ringius of Local 30, St. Paul, is sure to keep perfect time

in the playing thereof, since he has been presented with a beautiful wrist watch at the end of his quarter of a century of faithful service. We heartily join in the chorus of congratulations.

In Washington, D. C., on January 5th there was celebrated the 100th birthday of Samuel Gompers, historic figure in the ranks of the American Federation of Labor. President Truman, Vice-President Barkley, and Cabinet members were guests at a notable dinner in dedication to the Gompers memory. The principal address of the occasion was delivered by President William Green of the Gompers successorship. President Green quoted the following paragraph from Gompers's last address delivered at the El Paso National Labor Convention:

"As I review the events of my sixty years of contact with the labor movement, and as I survey the problems of today and study the opportunities of the future, I want to say to you men and women of the American labor movement, do not reject the cornerstones upon which labor's structure has been builded—but base your all upon voluntary principles and illumine your every problem by consecrated devotion to that highest of all purposes—human well-being in the fullest, widest, deepest sense."

The memory of Samuel Gompers will remain a cherished asset in American labor history.

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Mid-Winter Meeting

(Continued from page thirty-three)

regulations of the A. F. of M. regarding service for television is considered. The matter is discussed.

On motion made and passed member Hoagland is fined \$250.00, payment of which is to be held in abeyance pending his future department.

Case No. 224, 1949-50 Docket: Charges preferred by member Clair E. Meeder against member Rosa Linda (Kaplan) of Local 47, Los Angeles, Calif., for alleged violation of the regulations of the A. F. of M. regarding service for television is considered. The matter is discussed.

On motion made and passed member Kaplan is fined \$250.00, payment of which is to be held in abeyance pending his future department.

Case No. 225, 1949-50 Docket: Charges preferred by member Clair E. Meeder against member Toni LaRue of Local 47, Los Angeles, Calif., for alleged violation of the regulations of the A. F. of M. regarding service for television is considered. The matter is discussed.

On motion made and passed member LaRue is fined \$250.00, payment of which is to be held in abeyance pending his future department.

Case No. 226, 1949-50 Docket: Charges preferred by member Clair E. Meeder against member John Matson of Local 47, Los Angeles, Calif., for alleged violation of the regulations of the A. F. of M. regarding service for television is considered. The matter is discussed.

On motion made and passed member Matson is fined \$250.00, payment of which is to be held in abeyance pending his future department.

Other affairs of the Federation are discussed.

The session adjourns at 6:30 P. M.

570 Lexington Avenue,
New York, N. Y.
January 14, 1950.

The Board reconvenes at 2:00 P. M. Vice-President Bagley in the chair.

All present except President Petrillo, who is excused.

The Treasurer submits a tentative plan for computing severance pay for employees of his office who will find it inconvenient to continue such employment when the office is removed to Newark, N. J.

CLOSING CHORD

Frank Todhunter, formerly vice-president of Local 103, Columbus, Ohio, passed away December 18th. He was a most popular trumpet teacher in central Ohio, and was at one time soloist with Sousa's Band. He was a delegate to several National Conventions.

George Burger, who was presi-

The Treasurer is instructed to work the matter out in accordance with the plan submitted.

A letter is received from Woll, Glenn and Thatcher calling attention to the fact that there remains payable to the United States District Court the sum of \$364.60 as the Federation's share of the court costs due in the Bartels case.

On motion made and passed it is decided to order payment of the amount due.

The matter of tape recordings which was submitted by the representatives of R. C. A. Victor Corporation is now considered.

On motion made and passed it is decided to refer the subject matter to the President.

President Petrillo in the chair.

Certain resolutions which were submitted for consideration and study to the International Executive Board by Delegate Ray G. Mennhennick of Local 47, Los Angeles, Calif., are now considered.

On motion made and passed it is decided to refer them to the President.

The request of Zenith Radio Corporation as submitted by Commander McDonald is considered.

On motion made and passed it is decided to refer the matter to the President.

The question of an agreement with AGVA which was laid over from a previous session is now considered.

On motion made and passed the matter is left in the hands of the President.

The question of renewing the contract of Hal Leyshon & Assoc., Inc., which expires on February 2, 1950, is now considered.

On motion made and passed it is decided to renew the contract for one year under the same terms and conditions.

The question of renewing the contract of S. Stephenson Smith, which expires on February 2, 1950, is now considered. The matter is discussed.

On motion made and passed it is decided to leave the matter of his employment to the discretion of the Secretary.

Treasurer Steeper is appointed with Secretary Cluesmann to further explore the question of a pension plan for employees.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 5:00 P. M.

dent of Local 13, Troy, New York, died on December 23rd. He was most active in the affairs of the local, even when he was not holding office.

J. Henri Fischer, veteran Burlington, Iowa, band leader, passed away January 31st at the age of eighty-five. He was director of the old

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John H. Collum passed away on December 23rd, 1949, after a lengthy illness. He was a charter member

of Local 628, Sarnia, Ontario, and held office as its secretary for many years.

Fred Otto, who had been a member of the A. F. of M. since 1895, passed away on December 17th at the age of 77. Before the turn of the century he toured the country for several seasons with T. P. Brooke's Chicago Marine Band. Mr. Otto moved to Davenport in 1897 and joined Local 67 there on November 15th.

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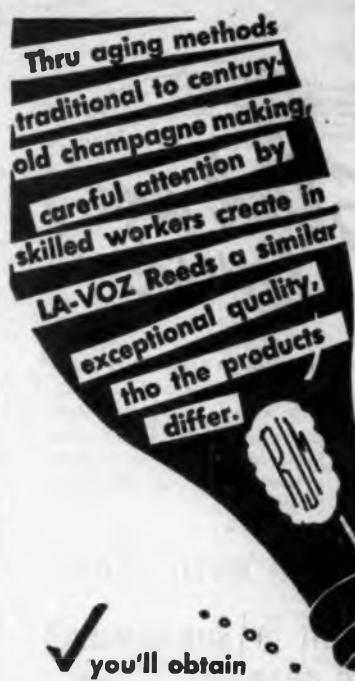
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REINSTATEMENTS, ERASURES**

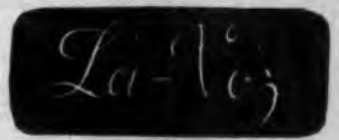
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Macomba Club
Miller, Irving
Mocamba Restaurant, Jack Friedlander, Irving Miller, Max Leshnick and Michael Rosenberg, Employers.
Straw, George
Wells, Charles
ORLANDO:
Club Cabana, and Elmer and Jake Gunther, owners.
Club Surrocco, and Roy Baisden.
Logwood Hotel, Maximilian Shepard, Owner.
Sunshine Club and D. S. Fryer
PALM BEACH:
Leon & Eddie's Nite Club, Leon & Eddie's, Inc., and John Widmeyer, President, and Sidney Olin, Secretary.
PANAMA CITY:
Daniels, Dr. E. R.
PENSACOLA:
Hodges, Earl, of Top Hat Dance Club.
Keeling, Alec (Also known as A. Scott), and National Orchestra Syndicate, and American Booking Co.
RIVIERA BEACH:
Rowe, Phil
Woodruff, Charlie
STARKES:
Camp Blanding Rec. Center
Goldman, Henry
STUART:
Sutton, G. W.
TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner.
TAMPA:
Brown, Russ
Carousal Club, and Abe Burkow and Norman Karn, employers
Junior Woman's Club
Pegram, Sandra
Williams, Herman
VENICE:
Kings Hotel Corp., and John Clarke
Sparka Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
1001 Club, and Harry L. Lacrocco and Lillian F. Parrish.

GEORGIA

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

IDAHO

BOISE:
French, Don, and Don French Lounge
COEUR D'ALENE:
Crandall, Earl
Lachman, Jack
LEWISTON:
848 Club, and Sam Canner, Owner.
Rosenberg, Mrs. R. M.
POCAHLON:
Reynolds, Bud
SUN VALLEY:
French, Don, and Chateau Place

ILLINOIS

CAIRO:
El Morocco Club
BLOOMINGTON:
James R. McKinney
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Adams, Delmore a Eugene Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468.
Chicago Casino, and Harry Weiss, Owner.
Children's Health & Aid Soc. Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.
Colosimo's Theatre Restaurant, Inc., and Mrs. Ann Hughes, owner.
Daton, John
Davin, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner, "Play Girls of 1938".
Fine, Jack, Owner, "Victory Follies".
Glen, Charlie
Gluckman, E. M.
Broadway on Parade.
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ballroom.
Majestic Record Co.
Markee, Vince
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Miller, R. H.
Monte Carlo Lounge, and Mrs. Ann Hughes, owner.
Moore, H. B.
Music Bowl (formerly China Doll), and A. D. Blumenthal.
Music Bowl and Jack Peretz and Louis Cappanola, Employers.
Novask, Sarge
Patricia Stevens Models Finishing School.
Roe, Sam
Stoner, Marian T.
Tafin, Mathew,
Platinum Blonde Revue
Tafin, Mathew,
"Temptations of 1941".
Teicher, Chas. A., of T.N.T. Productions.
Whiteside, J. Preston.
LAST ST. LOUIS:
Davis, C. M.
EFFINGHAM:
Behl, Dan
KANKAKEE:
Havener, Mrs. Theresa, Prop., Dreamland.
LA GRANGE:
Hesger, Robert
Kiana Club,
LaGrange High School.
Viner, Joseph W.
MOLINE:
Anker's Inn, and Francis Weaver, Owner.

MT. VERNON: PLANTATION CLUB, ARCHIE M. HAINES, OWNER.

FLORIDA:
Brydon, Ray Marsh
Humane Animal Assn.
Paul Streetz
Rutledge, R. M.
Thompson, Earl
POLO:
Clem, Howard A.
PRALINE VIEW:
Green Dock Tavern, and Mr. and Mrs. Stillier.
QUINCY:
Hammond, W.
ROCKFORD:
Palmer House, Mr. Hall, Owner.
Trocadere Theatre Lounge
White Swan Corporation
SPRINGFIELD:
Stewart, Leon H., Manager,
Club Congo.
Terra Plaza, and Elmer Barolo, employer.
WASHINGTON-BLOOMINGTON:
Thompson, Earl
ZEIGLER:
Zeigler Nite Club, and Dwight Allsup and Jason Wilkay, owners.

INDIANA

ANDERSON:
Laane, Bob
Laane, George
AUBURN:
Moore Lodge No. 566
ELWOOD:
Yankee Club, and Charles Sullivan, Mgr.
EVANSVILLE:
Adams, Jack C.
Fox, Ben
GREENSBURG:
Club 46, Chas. Holzhouse, Owner and Operator.
INDIANAPOLIS:
Benbow, William and Hu All-American Brownskin Models.
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schanz
Harris, Rupert
Patricia Stevens Models Finishing School.
Richardson, Vaughn,
Pine Ridge Follies.
Wm. C. Powell Agency,
Bookers' License No. 4150.
MARIION:
Horine, W. S.
Iris Hill Recreation Club
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.
DENISON:
Larby Ballroom, and Curtis Larby, Operator.
DES MOINES:
Zimmer, Vickie (Lynch).
HARLAN:
Gibson, C. Rex
OTTUMWA:
Ottum Club and Harry Meier, Operator.
Towa House and Harry Meier, Operator.

KANSAS

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

KENTUCKY

BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Hayes, A. C.
LOUISVILLE:
Gavin, Wexler
Owensboro:
Cristill, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie,
Bookers' License 2611

INDIVIDUALS, CLUBS, HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Ritter, Claude D.
Sellers, Stan, Operator, Pine-View Beach (Bessemer, Ala.).
Umboch Amusement and Beverage Co., and R. E. (Bob) Umboch.
DOTHAN:
Smith, Mona
MOBILE:
Cavalade of Amusements, and Al Wagner, owner and producer.
Moore, R. E., Jr.
MONTGOMERY:
Alcazar Temple Patrol of the Shrine, Fred Waldo, Capt.
Montgomery, W. T.
Perdue, Frank

ALASKA

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

ARIZONA

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

ARKANSAS

ELDORADO:
Shivers, Bob
HOT SPRINGS:
Smith, Dewey
LITTLE ROCK:
Club Savoy, and O. E. Bennett
Stewart, J. H.
Weeks, S. C.
MCGHEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. E.
Robertson Bodo, Inc.
PINE BLUFF:
Arkansas State College
Scott, Charles E.
Smith, C. C., Operator, Robbins Bros. Circus (of Jackson, Miss.)

LOUISIANA

ALEXANDRIA: Smith, Mrs. Lawrence, Prop., Club Plantation.
Baton Rouge: Club Tropicans, and Camille Johnson.
CROWLEY: Young Men's Progressive Club, and J. L. Buchanan, Employer.
LAKE CHARLES: Veltin, Tony, Mgr., Palma Club.
MONROE: Keith, Jennie. Liberty Cafe and Nite Club, and Sam Thompson.
NEW ORLEANS: Day House, and Grace Martines, Owner.
OLBERT, Julia Hyland, Chancery A. The Hurricane and Percy Stovall.
OPLOUSAS: Cedar Lane Club, and Milt Delmas, Employer.
SHERBOURNE: Reeves, Harry A. Sorrent, Willie.
MAINE
SANFORD: Leggett, E. L.
MARYLAND
BALTIMORE: Boyd, Olive J. Calvo's Restaurant, and Frank Calvo.
CON, M. L., and Byrd, Olive J. Epstein. Henry Greber, Ben Weiss, Harry.
CHESAPEAKE BEACH: Chesapeake Beach Park Ballroom, and Alford Walters, employer.
CUMBERLAND: Waingold, Louis.
FENWICK: Repsch, Albert.
FREDERICK: Rev. H. B. Rittenhouse.
OCEAN CITY: Gay Nineties Club, Lou Belmont, Prop. Henry Epstein, Owner (of Baltimore, Md.).
SALISBURY: Twin Lantern, Elmer B. Dashiell, Oper.
TURNERS STATION: Thomas, Dr. Joseph H. Edgewater Beach.
MASSACHUSETTS
BILERICA: One O One Club, Nick Ludolos, Proprietor.
BOSTON: Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president.
BROOKLINE: Brounham, James J. Cranford House Theatrical Lounge.
GRACE, Max L. McIlvaine, James H. Monson, George Pilgrim, Carl. Regency Corp., and Jos. E. Weisner.
REYNOLDS, Wm. Sullivan, J. Arnold, Bookers' License 150.
SUNBROOK, Larry, and his Redox Show.
WALTON, Billy Walker, Juliana Younger Citizens Coordinating Committee.
CAMBRIDGE: Montgomery, A. Frank, Jr. Salvato, Joseph.
FITCHBURG: Bolduc, Henry.
MOLYOKE: Levy, Bernard W., Holyoke Theatre.
LOWELL: Crowe, Francis X.
MONSON: Monson Hean and Leo Caggalo, Employer.
NEW BEDFORD: Hine, Geo. H. Eam, Manuel. The Dorby, and Henry Corria, Operator.
NORTH WYBEMOUTH: Pearl, Morcy.
SPRINGFIELD: Fielding, Marjery, and her School of the Dance.
WILMINGTON: Blue Terrace Ballroom and Anthony Del Torno.

MICHIGAN

ANN ARBOR: McLoughlin, Max.
BAY CITY: Walther, Dr. Howard.
BANNISTER: ZCJH Hall, and M. J. Martin.
DETROIT: Adler, Oscar, and Hoffman, Sam, Opera, Frontier Ranch.
Alamo Club.
Anmer Record Company.
Bel Aire (formerly Lou 'n' Eddie'), and Al Wellman, Ralph Wellman, Philip Plan, Sam and Louis Bernette, Owners.
Bibb, Allen.
Bologas, Sam, Imperial Club.
Briggs, Edgar M. Daniels, James M. Green, Goldman.
Hoffman, Sam, Operator, Frontier Ranch.
Johnson, Ivory.
Kosman, Hymen.
Latin Quarter, and Matthew B. Thomas.
Papadimas, Babia.
Patricia Stevens Models Finishing School.
San Diego Club, Nemo Mianado.
Scheiber, Raymond, Owner and Oper., Colonial Theatre.
GRAND RAPIDS: Huban, Jack.
LANSING: Norris, Elmer, Jr., Palomar Ballroom.
Thoben, Garry.
MIO: Walker Hotel, and George Walker, Prop.
PETOSKEY: Par 4 Club, and Ray H. Brown, Manager.
PONTIAC: Bob's Picnic Park, and Robert Amos, Owner and Operator.
SISTER LAKES: Rendezvous Bowl and Gordon J. Miller, Owner.
TRAVLER CITY: Lawson, Al.
MINNESOTA
ALEXANDRIA: Green Club, Frank Gosmer.
BEMIDJI: Foster, Floyd, Owner, Merry Mixers' Tavern.
DETROIT LAKES: Johnson, Allan V.
GAYLORD: Green, O. M.
LAKE CITY: Terrace, and John E. Lowrie.
MINNEAPOLIS: Patricia Stevens Models Finishing School.
PIPESTONE: Play-mor Ballroom, and Marvin Cooptan and Mr. Stolzmann.
RED WING: Red Wing Grill, Robert A. Nybo, Operator.
ROCHESTER: Mike Sternberg Attractions, and Mike Sternberg.
ST. PAUL: Fox, E. M.
SLATTON: Valhalla Resort and Ballroom, and E. E. Iverson, Manager.
SPRINGFIELD: Green, O. M.
MISSISSIPPI
BILOXI: Joyce, Harry, Owner, Pilot House Night Club.
GREENVILLE: Pollard, Pleasrod.
JACKSON: Carpenter, Bob. Perry, T. C. Smith, C. C., Operator, Robbins Bros. Circus (of Pine Bluff, Ark.).
MERIDIAN: Britt, Marty.
MISSOURI
BOONEVILLE: Williams, B. M.
CAPE GIRARDEAU: Gillison, Lorene.
MEADOWS CLUB.
CHILLICOTHE: Hayes, H. H., Manager, Windmor Garden.
KANSA CITY: Babbie, Wm. (Bill) H. Cannon, L. E. Con, Mrs. Evelyn Esquire Productions, Kenneth Yans, Bobby Henshaw.
Henshaw, Bobby.
House of Gaylord, and Gaylord.
Neh.
Patricia Stevens Models Finishing School.
Thodiam, H. C., Asst. Mgr., Orpheum Theatre.

LEBANON:

Kay, Frank.
MACON: Macon County Fair Association, and Mildred Sanford, employer.
POPLAR BLUFFS: Brown, Marie.
ST. LOUIS: Caruth, James, Oper., Club Rhombogies, Cafe Society, Brown Bomber Bar.
D'Agostino, Sam.
Markham, Doyle, and Tuss Town Ballroom.
Patricia Stevens Models Finishing School.
Windermerer Bar, and Edw. Hochecker.
MONTANA
CONRAD: Little America Tavern, and John R. McLean.
FORSTYTH: Allison, J.
WEST YELLOWSTONE: Frontier Club, and James R. Woods.
NEBRASKA
ALEXANDRIA: Alexandria Volunteer Fire Dept., and Charles D. Davis.
COLUMBUS: Most, Don.
KEARNEY: Field, H. E.
OMAHA: El Morocco Club.
Flourvante Cafe, and Vance & Sam Vecchio, Owners.
PENDER: Pender Post 55, American Legion, and John F. Kai, dance Manager.
NEVADA
ELY: Fobson, Mrs. Ruby.
LAS VEGAS: Club Savoy, and Norman Khoury.
Gordon, Ruth.
Holtzinger, Ruby.
Lawrence, Robert D.
Ray's Cafe.
Schiller, Abe.
Stoney, Milo E.
Warner, A. H.
LAKE TAHOE: Tahoe Biltmore Hotel.
LOVELOCK: Fischer, Harry.
RENO: Blackman, Mrs. Mary.
NEW HAMPSHIRE
DOVER: American Legion, Dover Post No. 8.
FASTAN: Zaks, James (also known as Zackers).
NEW JERSEY
ABSECON: Hart, Charles, President, and Eastern Mardi Gras, Inc.
ASBURY PARK: Richardson, Harry.
White, William.
ATLANTIC CITY: Applegate's Tavern, and A. J. Applegate, Employer.
Atlantic City Art League.
Bobbins, Abe.
Danzler, George, Operator, Fassa's Morocco Restaurant.
Delaware Inn and Nathaniel C. Spencer, Prop.
Fassa, George, Operator, Fassa's Morocco Restaurant.
Jones, J. Paul.
Lockman, Harvey.
Morocco Restaurant, Geo. Fassa and Geo. Danzler, Opera.
Ocean Playhouse, Steel Pier, and Robert Courtney (New York City).
BLOOMFIELD: Thompson, Patt.
CAMDEN: Embassy Ballroom, and Geo. E. Chips (Geo. DeGerolamo), Operator.
Towers Ballroom, Pearson Lessy and Victor Potamkis, Mgrs.
CAPE MAY: Anderson, Chas., Operator.
CLIFTON: Studio Bar, and August E. Buchner, Prop.
EAST ORANGE: Geo. F. Felt & Co., Advertising Agency, and M. J. Proujansky.
FLORHAM PARK: Floram Park Country Club, and Jack Bloom.
MOOREHEAD: Red Rose Inn, and Thos. Monte, Employer.

LAKELWOOD:

Patt, Arthur, Mgr., Hotel Plaza Seldin, E. H.
LONG BEACH: Harvey, Clifford.
Kitty, Morris.
Rappoport, A., Owner, The Blue Room.
Wright, Wilbur.
MONTCLAIR: Cas-Hay Corporation and Montclair Theatre, Thos. Haynes, James Costello.
MT. FREEDOM: Hotel Ackerman, and Isadore Ackerman, Proprietor.
NEWARK: Coleman, Melvin.
Hall, Emory.
Harvis, Earl.
Idle Hour Tavern, and Vincent Parisi, Owner.
Johnson, Robert.
Jones, Carl W.
"Panada," Daniel Straver.
Levick, Joseph.
Piccadilly Club, and Clarence Lays, Employer.
Pretwood, William.
Red Mirror, Nicholas Grande, Prop.
Rollison, Eugene.
Simmons, Charles.
Tucker, Frank.
Wilson, Leroy.
NEW BRUNSWICK: Elld, Jack.
NORTH ARLINGTON: Petrusci, Andrew.
PATERSON: Garden Cocktail Lounge, and Joe Ventimiglia.
Marth, James.
Piedmont Social Club.
Pyatt, Joseph.
Riverside Casino.
Tropical Room, and Mickey Gerard, Owner.
PLAINFIELD: McGowan, Daniel.
SHREWSBURY: Shadowbrook Inn, and Fred Thoringreen, Owner.
SOMERS POINT: Dean, Mrs. Jeanette.
Leigh, Stockton.
SUMMIT: Abrons, Mitchell.
TRENTON: Crossing Inn, and John Wyrick, Employer.
Harlem Club, and W. Richard Hubbard.
Larsmore, J. Dory.
UNION CITY: Head, John E., Owner, and Mr. Scott, Mgr., Back Stage Club.
Jack Sweeney, Club.
VAUX HALL: Carrillo, Manuel R.
VINELAND: Gross, David.
WEST NEW YORK: B'nai B'rith Organization, and Sam Nete, Employer; Harry Boortstein, President.
NEW MEXICO
ALBUQUERQUE: La Loma, Inc., and Margaret Ricardi, employer.
CLOVIS: Denton, J. Earl, Owner, Plaza Hotel.
SANTA FE: Emill's Night Club, and Emil Mignardo, Owner.
NEW YORK
ALBANY: Barcelona Bar and Restaurant.
Bologhino, Dominick, Owner.
Trout Club.
Institute of the Opera, Drama & Theatrical Arts and George P. Kerchner, Executive Director.
Kessler, Sam.
Lang, Arthur.
New Abbey Hotel.
New Gables, The.
O'Meara, Jack.
AIDER CREEK: Burke's Manor, and Harold A. Burke.
AUSABLE CHAM: Antler, Nat.
Stewart, Eliot.
BONAVENTURE: Class of 1941 of the St. Bonaventure College.
BROOK: Atman, Martin.
Metro Anglers Social Club, and Aaron Murray.
Perry Records, and Sam Richman.
Sanator, E. J.
Sinclair, Carlton (Carl Parker).
BROOKLYN: Aurelin Court, Inc.
Ferdinand's Restaurant, and Mr. Ferdinand.

Graymont, A. C.

Hall, Edwin C.
Johnston, Clifford.
Kingsborough Athletic Club, and George Chandler.
Morris, Philip.
Ocean Grotto Restaurant, and Albert Santapio, Proprietor.
Premice, Josephine.
Puerto Rico Post No. 1105, Frank J. Beardon.
Puma, James.
Rende, Michael.
Rosenberg, Paul.
Rostan, Gus, Hollywood Cafe.
Rusino, Tom.
Steurer, Eliot.
1024 Club, and Albert Friend.
Thompson, Ernest.
Villa Anrique, Mr. P. Antico, Prop.
BUFFALO: Calato, Joe and Teddy.
Cosmano, Frank and Anthony.
Jackson, William.
McKay, Louis.
Moo-Glo Club, and Ed. Bourne.
Nelson, Art.
Nelson, Mrs. Mildred.
Rush, Charles E.
EASTCHESTER: Starlight Terrace, Carl Del Tufo and Vincent Farmicella, Props.
ELBRIDGE: Ray's Bar-D and Raymond C. Demperio.
FERNDALE: Pollack Hotel, and Elias Pollack, employer.
Stier's Hotel, and Philip Stier, Owner.
FLEISCHMANN: Cat's Mow, and Mrs. Irene Churs, Prop.
FRANKFORT: Blue Skies Cafe, and Frank Reide and Lenay Tyler, Props.
GLEN SPEY: Glen Acres Hotel and Country Club, Jack W. Rosen, Employer.
GLENS FALLS: Halfway House, Ralph Gottlieb, Employer; Joel Newman, Owner.
Sleight, Don.
Tidney, Harry, Mgr., Twin Tree Inn.
GRAND ISLAND: Williams, Osnan V.
GREENFIELD PARK: Utopia Lodge.
HUDSON: Goldstein, Denny.
Guto, Samuel.
ILION: Wick Orchestra Service, and Phil Wick.
ITHACA: Bond, Jack.
JACKSON HEIGHTS: A. J. Griffith, Jr.
Maffei, John, Prop. Panarama.
JAMESTOWN: Lindstrom & Meyer.
LAKE RONKONKOMA: New Silver Slipper, and Geo. Valentine, Proprietor.
LOCH BIELDRAKE: Fifty-Two Club, Saul Raphael, Owner.
Hotel Shbersinger, David Shbersinger, Owner.
Murdensfeld, Isadore, Jr., Estate of Normandy Hotel Casino, and Robin Lipshitz, Employer.
MT. VERNON: Raphael, Harry, Prop., Wagon Wheel Tavern.
NEW LEBANON: Dunlop, Eleanor.
NEW YORK CITY: Adler, Harry.
Alexander, Wm. D., and Associated Producers of Negro Music.
Amusement Corp. of America.
Baldwin, C. Paul.
Benshui, New Gables, The.
Booker, H. E., and All-American Entertainment Bureau.
Broadway Hofbrau, Inc., and Walter Kirsch, Owner.
Broadway Swing Publications, L. Frankel, Owner.
Bruley, Jesse.
Calman, Carl, and the Calman Advertising Agency.
Camera, Bocca.
Campbell, Norman.
Caretta, A.
Chanon, Inc., and Monte Gardner and Mr. Rodriguez.
Charles, Marvin, and Knights of Magic.
Chiazarini & Co.
Collectors' Items Recording Co., and Maurice Spivack and Katherine Gregg.
"Come and Get It" Company.
Cotton Club.

Courtney, Robert (connected with Ocean Playhouse, Steel Pier, Atlantic City).
Cressna, Ken, and Ken Cressna Associates.
Crown Records, Inc.
Currie, Robert W., formerly held Booker's License 200.
Davison, Jules.
Denton Boys.
Diemer & Dorakind, Inc.
Dimola, Enzo.
Dubois-Friedman Production Corp.
Evans & Lee.
Fine Flays, Inc.
Fotoplay, Inc.
Fur Dressing & Dyeing Sealemen's Union.
Glyde Oil Products.
Gray, Lew, and Magic Record Co.
Gruzman, Sam.
Gross, Gerald, of United Artists Management.
Heminway, Phil.
Hirliman, George A., Hillman Florida Productions, Inc.
Inley, William.
Kaye-Martin, Kaye-Martin Productions.
Kent Music Co., and Nick Kentro, R.
King, Gene.
Former Bookers' License 44.
Koch, Fred G.
Koren, Aaron.
Kushner, Jack & David.
La Fontaine, Leo.
La Martinique, and Monte Gardner and Mr. Rodriguez.
Leigh, Stockton.
Leonard, John & Lyon, Allen (also known as Arthur Ltd).
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Samuel.
Masconi, Charles.
McCaffrey, Neil.
McMahon, Jess.
Metro Coat & Suit Co., and Joe Lupia.
Montello, R.
Moody, Philip, and Youth Monument to the Future Organization.
Murray's Nassau Symphony Orchestra, Inc., and Benj. J. Fiedler and Clifton P. Sheehy.
Neill, William.
Newman, Nathan.
New York Civic Opera Company, Wm. Reutemann.
New York Ice Fantasy Co.
Scott Chalfant, James Blizard and Henry Robinson, Owners.
Orpheus Record Co.
Parmentier, David.
Prince, Hughie.
Rain Queen, Inc.
Regan, Jack.
Robinson, Charles.
Rogers, Harry, Owner.
"Frisko Follies".
Rosen, Philip, Owner and Oper.
Penthouse Restaurant.
Russell, Alfred.
Schwartz, Mrs. Morris.
Singer, John, former Booker's License 3326.
South Sea, Inc., Abner I. Rubin.
Spotlite Club.
Stein, Ben.
Stein, Norman.
Steve Murray's Mahogany Club.
Strouse, Irving.
Sunbrock, Larry, and his Rodeo Show.
Superior 25 Club, Inc.
Television Exposition Productions, Inc., and Ed. A. Cornea.
The Place, and Theodore Costello, Manager.
Thomson, Sava and Valenti, Inc.
United Artists Management.
Variety Entertainers, Inc., and Herbert Rubin.
Wee & Leventhal, Inc.
Wilder Operating Co.
Wisotsky, S.
Zaks (Zackers), James.
NIAGARA FALLS: Flory's Melody Bar, and Joe Florio, Employer.
Panser, Joseph, connected with Midway Park.
ONEONTA: Shepard, Maximilian, Owner, New Windsor Hotel.
PATCHOQUE: Kays Swing Club, and Kay Angello.
ROCHESTER: Lloyd, George.
Valenti, Sam.
ROME: Turf Restaurant, and Carmel Acquiso, Operator.

MARATOGA SPRINGS:
Messrs. Stevens and Arthur L. Clark.

CONNECTICUT:
Edwards, M. C.
Freno, Joseph
Inns Beach Nite Club or Cow
Pool, and Magnus E. Ed-
wards, Manager.
Sherman, Harry

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

SPRING:
Armitage, Walter, Pres.,
County Theatre.

STEVAN BEACH:
Les Tavern, and Lou Centro,
Employer.

STRACUSE:
Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer.
Feinglos, Norman
Syracuse Musical Club

YANKEEVILLE:
Casablanca, and Basil
Germano, Owner.

IBOY:
DeJana, Manuel

TUCKAHOE:
Birnbaum, Murray
Roden, Walter

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

VALHALLA:
Terin Palm Restaurant,
John Maas, Prop.

WHITE PLAINS:
Brod, Mario
Bea, Les Hechris Corp.

WHITE SULPHUR SPRINGS:
Lesart Lodge, and Jos. and Sarah
Lesart, Operators.

TONKERS:
Babeer, William

**LONG ISLAND
(New York)**

BAYSIDE, LONG ISLAND:
Murge Room, and Edw. S.
Friedland

BEDFORD:
Baber, Wm. J.

FAR ROCKAWAY:
Toma House Restaurant, and
Bernard Kurland, Proprietor.

GLENDALE:
Warga, Paul S.

NORTH CAROLINA

BEAUFORT:
Surf Club, and Chas. Markey

BURLINGTON:
Mayflower Dining Room, and
John Loy.

CAROLINA BEACH:
Economides, Chris
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. P.
Kemp, T. D., Jr., Southern
Attractions.

DURHAM:
Gordon, Douglas
Royal Music Co.

FAYETTEVILLE:
The Town Pump, Inc.

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

WINSTON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

WINSTON-SALEM:
Payne, Miss L.

NORTH DAKOTA

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

OHIO

AKRON:
Bisford, Doyle
Millard, Jack, Mgr. and Lesart,
Merry-Go-Round.
Pulman Cafe, George Subrin,
Owner and Manager.

CANTON:
Holt, Jack

CINCINNATI:
Anderson, Albert,
Booker's License 2956.
Bayless, H. W.
Black, Floyd
Carpenter, Richard
Charles, Mrs. Alberta
Einborn, Harry
Kolb, Matt
Lantz, Mper (Blackie)
Lee, Eugene
Overton, Harold
Patricia Stevens Models
Finishing School.
Reider, Sam
Smith, James R.
Wonder Bar, James McPstridge,
Owner.

CLEVELAND:
Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th St.
Blue Grass Club
Club Run-day-Club, and U. S.
Dearing
Dizon, Forrest
Euclid 55th Co.
Heller, Saul
Manuel Bros. Agency, Inc.,
Bookers' License 3568.
Salanci, Frank J.
Spero, Herman
Tucker's Tavern, and A. J.
Tucker, owner.
Tutstone, Velma
Walthers, Carl O.
Willis, Elroy

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

DAYTON:
Boucher, Roy D.
Taylor, Earl

DELAWARE:
Bellinger, C. Robert

EUCLED:
Rado, Gerald

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

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

GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson

PIQUA:
Lee Sedgewick, Operator.

PORTSMOUTH:
Smith, Phil
Jones, M. P.
Kemp, T. D., Jr., Southern
Attractions.

RESE:
Reese, Owner.

SANDUSKY:
Mathews, S. D.
Salice, Henry

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

VIENNA:
Hull, Russ

WILLINGTONT:
Hollywood Productions, and
Kroger Bab, Employer.

YOUNGSTOWN:
Einborn, Harry
Reider, Sam

ZANESVILLE:
Venner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman

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

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

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

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

TULSA:
Gulaty, Charles
Shunatona, Chief Joe
Williams, Cargile (Jimmy)

OREGON

HERMISTON:
Rosenberg, Mrs. E. M.

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

SHERIDAN:
Agce, Melvin, and American
Legion Post No. 75.

PENNSYLVANIA

ALTOONA:
Quinn, Otto

ALLENTOWN:
Astor Lounge, and Frank
Kush, owner.

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

BLAIRSVILLE:
Moore Club, and A. P. Sundry,
employer.

BRAEBURN:
Mazur, John.

BRANDONVILLE:
Brandonville Country Club, and
Terry McGovern, Employer.
Vanderbilt Country Club, and
Terry McGovern, Employer.

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

CHESTER:
Fisher, Samuel
Pyle, Wm.
Reindollar, Harry

CLARION:
Birocco, J. E.
Smith, Richard
Kending, Albert A.

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

EASTON:
Green, Morris
Jacobson, Benjamin

EVERSON:
King, Mr. and Mrs. Walter

FAIRMOUNT PARK:
Riverside Inn,
Samuel Ottenberg, Pres.

HARRISBURG:
Ickes, Robert N.
P. T. K. Fraternity of John
Harris High School, and
Robert Spitzer, Chairman.
Reever, William T.
Waters, B. N.

JOHNSTOWN:
Boots and Saddle Club, and
Everett Allen.
Melodee Lounge, and Chris
Contakot, Owner and Mgr.

KINGSTON:
Jonas, Robert

LANCASTER:
Samuels, John Parker

MARSHALLTOWN:
Willard, Weldon D.

MEADVILLE:
Noll, Carl
Power, Donald W.

MIDLAND:
Mason, Bill

MANTICOCK:
Hamilton's Night Club, and
Jack Hamilton, Owner

NEW CASTLE:
Bundurant, Harry

OIL CITY:
Friendship League of America,
and A. L. Nelson.

PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum,
Benjamin Fogelman, Prop.
Bilcore Hotel, and Wm. Clore,
Operator.
Bryant, G. Hodges
Bubeck, Carl P.
Dupree, Hiram K.
Dunbar, Reese
Erlanger Ballroom
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2620.
Cochran, Jimmie.
McShain, John
Melody Records, Inc.
O'Brien, Helen
Philadelphia Gardens, Inc.
Philadelphia Lab. Co. and
Luis Colanunno, Mgr.
Raymond, Don G., of Creative
Entertainment Bureau, Book-
ers' License 3402.
Roth, Otto
Stanley, Frank

PITTSBURGH:
Anasoa, Flores
Picklin, Thomas
Matthews, Lee A., and New
Artist Service, Bookers' Li-
cense 221.
Mercurio Music Bar, and
Harry Fox
Oas Club, and Joe
DeFrancisco, Owner.
Reight, C. H.
Sala, Joseph M., Owner.
El Chico Cafe.

POTTSTOWN:
Schmoyer, Mrs. Irma

READING:
Nally, Bernard

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Poinette, Walter

TANNERSVILLE:
Tannerville Inn, and Adolph
Tofel, Employer.

UNIONTOWN:
Polish Radio Club, and
Jos. A. Zelasko.
Zelasko, Jos.

UPPER DARBY:
Wallace, Jerry

WASHINGTON:
Athens, Peter, Mgr.,
Washington Cocktail Lounge.
Lee, Edward

WILKES-BARRE:
Kaban, Samuel

WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Cowell, J. A.

RHODE ISLAND

PROVIDENCE:
Allen, George
Belanger, Lucia

SOUTH CAROLINA

COLUMBIA:
Block C. Club, University of
So. Carolina.

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

MOULTRIEVILLE:
Wurthmann, Geo. W., Jr.

MYRTLE BEACH:
Ocean Forest Hotel, and Ralph
J. Hewlett and Mr. Banks

ROCK HILLS:
Rolas, Kid

SPARTANBURG:
Holcomb, H. C.

TENNESSEE

ASHEVILLE:
Jackson, Dr. R. B.

JOHNSON CITY:
Barton, Theodore J.

KNOXVILLE:
Great Enterprises (also known
as Dixie Recording Co.)
Henderson, John

NASHVILLE:
Brenwood Diner Club, and
H. L. Wazman, Owner.
Carrethers, Harold
Chavez, Chick
Club Zanzibar, and Billie and
Floyd Hays
Coconut Lounge Club, and
Mrs. Pearl Hunter

TEXAS

AMARILLO:
Cox, Milton

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

BEAUMONT:
Bishop, E. W.

BOLING:
Fails, Isaac, Manager, Spotlight
Band Booking Cooperative

CORPUS CHRISTI:
Kirk, Edwin

DALLAS:
Caranaha, R. H.
Embassy Club, and Helen
Askew and Jas. L. Dixon,
Sr., Co-owners
Lee, Don, and Linkie (Skipky
Lynn), owners of Script &
Score Productions and oper-
ators of "Sawdust and Swing-
time."
May, Oscar P. and Harry E.
Morgan, J. C.
National Home Shows, Inc., and
Grover A. Godfrey
Patricia Stevens Models
Finishing School.

DENISON:
Skyview Club

EL PASO:
Rivers, Bowden
Williams, Bill

PORT WORTH:
Caraban, Robert
Clemmons, James E.
Coo Coo Club
Famous Door and Joe Earl,
Operator
Florence, F. A., Jr.
Skyliner Club, and Howard
Stripling
Smith, J. P.

GALVESTON:
Evans, Bob

HENDERSON:
Wright, Robert

HOUSTON:
Jensen, Oscar
Revis, Boudwin
World Amusements, Inc.
Thomas A. Wood, Pres.

KILGORE:
Club Plantation
Club Mathews, Edna

LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holiman,
Employer.

RYAN, A. L.
Earl, J. W.

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

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

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

TYLER:
Gilfillan, Max
Tyler Entertainment Co.

VALARCO:
Fails, Isaac A., Manager, Spot-
light Band Booking & Orches-
tra Management Co.

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

WICHITA FALLS:
Dibbles, C.
Whately, Mike

VERMONT

BURLINGTON:
Thomas, Ray

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

VIRGINIA

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

DANVILLE:
Faller, J. H.

EXMORE:
Downing, J. Edward

HAMPTON:
Maxey, Terry

LYNCHBURG:
Bailey, Clarence A.

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

NORFOLK:
Big Track Diner, Percy Simon,
Prop.
Gains, G. J.
Meyer, Morris
Robanna, George
Winfree, Leonard

PORTSMOUTH:
Rountree, G. T.

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

ROANOKE:
Harris, Stanley

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
White, William A.

WASHINGTON

TACOMA:
Dittbenner, Charles
King, Jan

WEST VIRGINIA

BLUEFIELD:
Brooks, Lawson
Thompson, Charles G.

CHARLESTON:
Club Congo, Paul Daley,
Owner.
Corey, LaBabe
El Patio Boat Club, and Chas.
Powell, operator.
Hargrave, Lawrence
Hargrave, Paul
White, Ernest B.

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Costs, A. J.

MORGANTOWN:
Loane, Tony, former manager,
Morgantown Country Club.
Niner, Leonard

WHEELING:
Mardi Gras.

WISCONSIN

BEAR CREEK:
Schwaeber, Leroy.

BOWLER:
Reinke, Mr. and Mrs.

EAGLE RIVER:
Denoyer, A. J.

GREEN BAY:
Franklin, Alena
Galit, Erwin
Peasley, Chas. W.

GREENVILLE:
Reed, Jimmie

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

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

HURLEY:
Club Francis, and James Francis

KESHENA:
American Legion Auxiliary
Long, Matilda

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

MILWAUKEE:
Gentile, Nick
Maniacci, Vince
Mitchell, Ray, and Ray Mitchell,
Inc.
Patricia Stevens Models
Finishing School.
Weinberger, A. J.

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

RACINE:
Miller, Jerry

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

SHEBOYGAN:
Sicilia, N.

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

TOMAH:
VPW

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

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

WYOMING

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

CHEYENNE:
Shy-Ann Nite Club, and
Harold Elmer, Mgr.

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

ALASKA

ANCHORAGE:
Aleutians Gardens Nite Club,
and Keith Capper, Employer.

FAIRBANKS:
Spruce Grove, and M. J. Drebin.
Mary Topping and Ida Hand-
lin, Employers
Squadron Club and Eddie S.
Miller.

**DISTRICT OF
COLUMBIA**

WASHINGTON:
Ahris, Ray C.
Archer, Pat
Brown Derby
Cabana Club and Jack Staples
China Clipper, Sam Woag,
Owner.
Clare's Musical Bar, and Jean
Clare
Club Bengazi, and Paul Maan,
owner.
Club Ellington (D. E. Corp.),
and Herb Sachs, President.
D. E. Corporation and
Herbert Sachs
5 O'clock Club and Jack
Staples, Owner
Fratton, James
Furcay, E. S., Mgr.,
Trans Lux Hour Glass
Gold, Sol
Hoberman, John Price, Presi-
dent, Washington Aviation
Country Club.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Kavahos, William, and Kavahos
Club
Kirch, Fred
Mann, Paul, Owner,
Club Bengazi.
Mansfield, Emanuel
McDonald, Earl H.
Moore, Frank, Owner,
Star Dust Inn.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

O'Brien, John T.
Perruso's Restaurant, and Vito Perruso, employer.
Bayburn, E.
Reich, Eddie
Rittmanhouse, Rev. M. B.
Romany Room, and Mr. Weinstein, operator, and Wm. Biron, Mgr.
Ross, Thomas N.
Routmanian Inn
Smith, J. A.
Trans Lux Hour Glass,
E. S. Paredy, Mgr.
Walters, Alfred

Lussier, Pierre
Sourkes, Irving
Sunbrock, Larry
POINTE-CLAIRE
Edgewater Beach Hotel, and Wm. Oliver, owner.
ST. GABRIEL DE BRANDON:
Manoir St. Gabriel, and Paul Aubrey, owner.
QUEBEC CITY:
Sourkes, Irving
VERDUN:
Senecal, Leo

Miller, George B., Jr., former Bookers' License 1129.
Miquelon, V.
Mosher, Woody (Paul Woody)
Nelson, A. L.
New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners.
Olson, Buddy
Osborn, Thos.
Ouellette, Louis
Patterson, Chas.
Paul Bacon Sports Enterprises, Inc., and Paul Bacon
Peth, Iron N.
Platinum Blond Revue
Reid, Murray
Reid, R. R.
Richardson, Vaughan,
Pine Ridge Folies
Roberts, Harry R. (also known as Hap Roberts or Doc Mel Roy)
Robertson, T. E.
Robertson Rodeo, Inc.
Ross, Hal J.
Ross, Hal J., Enterprises
Saltzman, Arthur (Art Henry)
Scott, Selwyn G.
Singer, Leo, Singer's Midgits
Smith, Ora T.
Specialty Productions
Soone, Louis, Promoter
Stover, William
Hiras, George
Summerlin, Jerry (Marro)
Sunbrock, Larry, and His Rodeo Show.
Taber, Jacob W.
Tafan, Matthew
Taylor, R. J.
Temptations of 1941
Thomas, Marc
Travers, Albert A.
Walker, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weill, Charles
White, George
Williams, Cargile
Williams, Frederick
Wilson, Ray
Woody, Paul (Woody Mosher)

HAWAII
HONOLULU:
Alex Ah Sam, and Woodland Club.
Campbell, Kamohila, Owner & Operator Pacific Recording Studio.
Kennison, Mrs. Ruth, owner.
Pango Pango Night Club.
The Woodland, Alexander Aasm, Proprietor.
Thomas Puna Lake
WAIKIKI:
Walber, Jimmie, and Marina Restaurant at Hotel Del Mar.

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

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

ONTARIO
CHATHAM:
Taylor, Dan
GRAVENHURST:
Webb, James, and Summer Gardens
GUELPH:
Naval Veterans Assn., and Louis C. Jaak, President
HAMILTON:
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)
BASTINGS:
Bassman, George, and Riverside Pavilion
LONDON:
Merrick Bros. Circus (Circus Productions, Ltd.), M. R. Nutting, Pres.
Seven Dwarfs Inn
OTTAWA:
Farber, Hugh
Foschich Inn, and E. Spooner
PORT ARTHUR:
Curtis, M.
TORONTO:
Ambassador Music Co., and Charles Darwyn
Bert Mirford Agency, and Bert Mirford.
Leslie, George
Local Union 1452, CIO Steel Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM
Webham, Katherine

QUEBEC
DRUMMONDVILLE:
Lynch, Marshall
MONTREAL:
Association des Concerts Classiques, and Mrs. Edw. Blouin and Antoine Dufour.
Auger, Henry
Beriau, Maurice, and La Societe Artistique.
Denis, Claude
Daoust, Hubert
Daoust, Raymond
DeSautels, C. B.
Dioro, John
Emery, Marcel
Esmond, Roger

MISCELLANEOUS
Albers, Joe
Al-Dean Circus, F. D. Freeland
Andros, George D.
Angel, Alfred
Arwood, Rom
Aulger, J. H.,
Aulger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bigley, Mel. O.
Blake, Milton (also known as Manuel Blake and Tom Kent).
Blanke, Manuel (also known as Milton Blake and Tom Kent).
Boeserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co."
Brugler, Harold
Brydon, Ray Marsh, of the Dea Rice 3-Ring Circus.
Buffalo Ranch Wild West Circus,
Art Mix, R. C. (Bob) Grooms, Owners and Managers.
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Conway, Stewart
Cornish, D. H.
DeShon, Mr.
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Farrance, B. F.
Feehan, Gordon F.
Ferra, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzkee, Daniel
Forester, Thomas
Foss, Jim
Foss, Sam M.
Freeland, F. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Follies Gay Parade
Freich, Joe C.
Friendship League of America
Garnes, C. M.
George, Wally
Gibbs, Charles
Gould, Hal
Grego, Pete
Guitre, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Horan, Irish
Horn, O. B.
International Magicians, Producers of "Magic in the Air".
James, Hugo
Johnson, Sandy
Johnston, Clifford
Kay, Bert
Kelton, Wallace
Kent, Tom (also known as Manuel Blanke and Milton Blake).
Keyes, Ray
Kimball, Dude (or Romaine)
Kirkl, Edwin
Korman, Hyman
Larson, Norman J.
Levenson, Charles
Levin, Harry
Magee, Floyd
Mann, Paul
Matthews, John
Nastice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Horse Follies of 1946.
McHant, Arthur
Meeks, D. C.
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Ralph Paonessa, Managers.

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Blanke, Manuel (also known as Milton Blake and Tom Kent).
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DiCarlo, Ray
Eckhart, Robert
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Feehan, Gordon F.
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DeShon, Mr.
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
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Feehan, Gordon F.
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Foss, Sam M.
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Freeman, Jack, Mgr.,
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McCann, Frank
McCaw, E. E., Owner,
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BANDS ON THE UNFAIR LIST
Beloit Recreation Band, and Don Cuthbert, Beloit, Wis.
Botany Mills Band, Passaic, N. J.
Florence Rangers Band, Gardner, Mass.
Heywood-Wakefield, Band, Gardner, Mass.
Jersey City Military Band, and Elia Circillo, Director.
Letter Carrier's Band, Paterson, N. J.
Lette Carriers Band, Salt Lake City, Utah.
V. F. W. Ravens Band, Ravens, N. Y.
Washington Band, Annville, Pa.

ORCHESTRAS
Beer, Stephen S., Orchestra, Reading, Pa.
Bass, Al, Orchestra, Oklahoma City, Okla.
Beto Villa Orch., Falturias, Tex.
Bianchi, Al, Orchestra, Oakridge, N. J.
Boley, Don, Orchestra, Topeka, Kansas
Bowen, Virgil & His Orch., White Hall, Ill.
Busch, Jack, Orch., Cuba City, Wis.
Capps, Roy, Orchestra, Sacramento, Calif.
Cargyle, Lee and His Orchestra, Mobile, Ala.
Carsons Orchestra, Galesburg, Ill.
Coleman, Joe, and His Orch., Galveston, Texas.
Dowat, Red, Orchestra, Topeka, Kan.
Ellis, Harry B., Orchestra, Oklahoma City, Okla.
Fox River Valley Boys Orch., Pardeeville, Wis.
Glen, Coke and His Orchestra, Butler, Pa.
Hughes, Jimmy & Orchestra, Oklabombay City, Okla.
Jones, Steve, and his Orchestra, Catskill, N. Y.
Kilmer, Earl & His Orchestra, Kingstons, N. Y.
Kryl, Bohumir, and his Symphony Orchestra.
Lake, Danny, Orch., Pierpont, Ohio
Lee, Duke Doyle, and his Orchestra, "The Brown Bombers", Poplar Bluff, Mo.
Marin, Pablo, and his Tipica Orchestra, Mexico City, Mexico.
Meekers Orchestra, Galesburg, Ill.
Nevchola, Ed., Orchestra, Monroe, Wis.
O'Neil, Kermit and Ray, Orchestra, Westfield, Wis.
Pleasant Valley Boys Orchestra, Galesburg, Ill.
Russell Ross Trio (Salvatore Corsiale, leader, Frank Picarra, Angelo Picarra).
Samczyk, Casimir, Orchestra, Chicago, Ill.
Scharf, Roger and His Orch., Utica, N. Y.
Smith, Chuck, Orchestra, North Lima, Ohio.
Startt, Lou and His Orchestra, Easton, Md.
Triefenbach Bros. Orch., Marissa, Ill.
Val Brundt, Stanley, Orchestra, Oakridge, N. J.
Weiss Orchestra, Durand, Wis.
Wells Orchestra, Kitchener, Ont., Canada
Young, Buddy, Orchestra, Danville, N. J.

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada
ARKANSAS
LITTLE ROCK:
Arkansas State Theatre, and Edw. Stanton and Grover J. Butler, Officers.
TEXARKANA:
Oak Lawn Theatre, and Paul Ketchum, owner and operator.
MASSACHUSETTS
BOSTON:
E. M. Loew's Theatres
HOLYOKE:
Holyoke Theatre, B. W. Levy

MICHIGAN
DETROIT:
Colonial Theatre, Raymond Schreiber, Owner and Oper.
GRAND RAPIDS:
Powers Theatre
MISSOURI
KANSAS CITY:
Main Street Theatre
NEW YORK
GLENS FALLS:
Empire Theatre, and Don Sleight.
NEW JERSEY
MONTCLAIR:
Montclair Theatre and Cos-Hay Corp., Thomas Haynes, James Costello.
OHIO
CLEVELAND:
Metropolitan Theatre
Emanuel Stutz, Oper.
VIRGINIA
BUENA VISTA:
Rockbridge Theatre

PARKS, BEACHES, GARDENS
OHIO
PIERPONT:
Pioneer Picnic Park, and Dale Cole
WEST VIRGINIA
PARKERSBURG:
Nemesis Shrine Park
KENOSHA:
Fox River Gardens, and Emil Makos, Proprietor.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabetically arranged in States, Canada and Miscellaneous
ALABAMA
BIRMINGHAM:
Thomas Jefferson Hotel
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell Hardage, Proprietor.
CALIFORNIA
BEVERLY HILLS:
White, William B.
BIG BEAR LAKE:
Cresman, Harry B.
CULVER CITY:
Mardi Gras Ballroom
LONG BEACH:
Schooler, Harry
SAN BERNARDINO:
Danceland Ballroom
Sierra Park Ballroom,
Clark Rogers, Mgr.
SAN DIEGO:
Blue Pacific Cafe, and A. L. Lampert
SAN FRANCISCO:
Jones, Cliff
SAN LUIS OBISPO:
Seaton, Don
SANTA ROSA:
Rendezvous, Lake County
COLORADO
LOVELAND:
Westgate Ballroom
CONNECTICUT
GROTON:
Swiss Villa
HARTFORD:
Bucc's Taverna,
Frank S. DeLuco, Prop.
NORWICH:
Lafayette Club.
Monte Carlo Restaurant.

FLORIDA
CLEARWATER:
Sea Horse Grill and Bar
JACKSONVILLE:
Cox, Lytle
KEY WEST:
Delmonico Bar, and Arturo Bosa
PENSACOLA:
Southland Bar & Grill, and Leonard Gallenti.
Wishing Well, and F. L. Doggett.
SARASOTA:
Gay Nineties
"400" Club
TAMPA:
Grand Oregon, Oscar Leon Mgr.
GEORGIA
MACON:
Jay. A. Wingate
SAVANNAH:
Troadero Club, and George Rody and W. C. (Shorty) Dugger.
IDAHO
BURLEY:
Y-Dell Ballroom
ILLINOIS
ALTON:
Abbot, Benny
GALESBURG:
Townsend Club No. 2
MATTOON:
U. S. Grant Hotel
QUINCY:
Porter, Kent
STERLING:
Bowman, John E.
Sigman, Arlie
INDIANA
SOUTH BEND:
St. Casimir Ballroom

IOWA
BOONE:
Miner's Hall
CIDAR FALLS:
Woman's Club
COUNCIL BLUFFS:
Radio Station KSWI
Smoky Mountain Rangers
DES MOINES:
Rhapsody Club.
KEOKUK:
Porter, Kent
KANSAS
WICHITA:
Shadowland Dance Club
KENTUCKY
ASHLAND:
Amvey's Post No. 11, and Cal "Red" Collins, Manager.
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.
LOUISIANA
NEW ORLEANS:
Club Slipper, and John Carr, proprietor.
418 Bar & Lounge, and Al Bresnahan, proprietor.
Happy Lading Club
Troadero Lounge, and Frank Fortz, proprietor.
MARYLAND
BALTIMORE:
Ambassador Night Club
Knoules, A. L.
HAGERSTOWN:
Audubon Club, M. I. Patteren, Manager.
Rabasco, C. A., and Baldwin Cafe.

MASSACHUSETTS
METHUEN:
Central Cafe, and

NEBRASKA

WINNINGFORD:
American Legion Hall

LANCORN:
Dance-Mor

OMAHA:
Haber Advertising Company
Benoni Legion Post Club
Egles Club
Pinchard Liquor Store
VFW Club
Whitney, John B.

NEVADA

ELKO:
Club Elko

ELY:
Little Casino Bar, and Frank Pace

NEW JERSEY

ATLANTIC CITY:
Herman's Bar, and Lou Sattinover, Prop., and Mgr.
Mossman Cafe
Surf Bar
Terminal Bar

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

CLIFTON:
Boeckmann, Jacob

ELIZABETH:
Pennbrook Tavern, and Adolph Smarsch
Polish Falcons of America, Nest 126.

IRVINGTON:
Newark Singing Society, and Mr. Bicen

HERSEY CITY:
Band Box Agency, Vince Giacinto, Director

LINDEN:
Polish National Home, and Jacob Dragon, President.

LODI:
Peter J'a

MT. FREEDOM:
Klode's Hotel

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

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

NORTH HALENDON:
Willow Brook Lodge

PASSAIC:
Blue Room, and Mr. Jaffe
Crystal Palace Ballroom

TOTOWA BOROUGH:
St. Michael's Grove

NEW YORK

ROOFLYN:
Frohman, Louis

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

CEBES:
Coliseum

COLLEGE POINT:
Muehler's Hall

ELMHURST:
Hollywood Restaurant

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

RUDSON:
New York Villa Restaurant, and Hazel Unson, Proprietor

MECHANICVILLE:
Cole, Harold

MOHAWK:
Hurdic, Leslie, and Vineyards Dance Hall.

MT. VERNON:
Harley Hotel
Studio Club

NEW ROCHELLE:
Ship Abov Tavern, Steve Keefer, Manager.

NEW YORK CITY:
Disc Company of America (Asch Recordings)
Embassy Club, and Martin Netales, Vice-Pres., East 57th St. Amusement Corp.
Manor Record Co., and Irving N. Berman
Richman, Wm. L.
Sammy's Bowery Follies, Sam Fuchs, Owner.
Traemers Restaurant
Willis, Stanley

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

OLEAN:
Rollerland Rink

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

SCHENECTADY:
Polish Community Home (PNA Hall)

SYRACUSE:
Club Royale

UTICA:
Ventura's Restaurant, and Rufus Ventura

YONKERS:
Polish Community Center

NORTH CAROLINA

ASHEVILLE:
Propes, Fitzbough Lee

KINSTON:
Parker, David

WILMINGTON:
Village Bar, and K. A. Lehto, Owner.

OHIO

CINCINNATI:
Wallace, Dr. J. H.

CONNEAUT:
MacIowell Music Club

POSTORIA:
Fostoria Sportsmen Club

GENEVA:
Egles Club

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

KENTON:
Weaver Hotel

LIMA:
Billger, Lucille

MANSFIELD:
Ringside Night Club

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

WARREN:
Knevevich, Andy, and Andy's Inn.

OKLAHOMA

BRITTON:
Cedar Terrace Night Club

OKLAHOMA CITY:
Orwig, William, Booking Agent

VINITA:
Rodeo Association

PENNSYLVANIA

CENTER:
Slovenian Club

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

EYON:
Rogers Hall, and Stanley Rogers, Proprietor.

FALLSTON:
Brady's Run Hotel

GREENTOWN:
White Beauty View Inn, and Naldo Guicini, proprietor,
Lede Wallenpaupack.

NEW BRIGHTON:
Broadway Tavern

PHILADELPHIA:
Associated Polish Home
Dupres, Hiram,
Morgan, R. Duke
Roseland Cafe, and A. Scillers.

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

WOLLETT:
Brewer, Edgars, Roulette House

BILLIAMSPORT:
Jim and Jane and their Western Vagabonds.

RHODE ISLAND

WOONSOCKET:
Jacob, Valmore.

SOUTH CAROLINA

CHARLESTON:
Eisenmann, James F. (Bunk)

TENNESSEE

BRISTOL:
Knights of Templar

TEXAS

GALVESTON:
Sons of Herman and Guff
Oleander Lodge Club.

CORPUS CHRISTI:
Chastes, Harry

PORT ARTHUR:
McGrasse, Lenore

SAN ANGELO:
Club Acapulco

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

VIRGINIA

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Heath, Robert
Off Beat Club

UTICA:
Victory Supper Club

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

RICHMOND:
Market Inn Social Club, and Robert Loag.

ROANOKE:
Krusch, Adolph

WEST VIRGINIA

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

KEYSTONE:
Calloway, Franklin

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

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

WISCONSIN

BARABO:
Devils Lake Chateau, James Halsted, Manager.

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

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

EAU CLAIRE:
Conley's Nite Club

GRAND MARSH:
Patrick Lake Pavilion

KENOSHA:
Julius Blodorf Tavern
Otto and Harry's Acquilla Resort, and Otto Borkenhagen, Powers Lake.
Petridyng Springs Club House
Powers Lake Pavilion, and Casimir Fec, Owner.

MADISON:
A. & T. Talent Agency, and Arnold Finagess.
Twin Gables, and Bob Bidgood, Proprietor.

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

REWEY:
High School
Towa Hall

RICE LAKE:
Victor Sokop Dance Pavilion

TREVOR:
Stork Club, and Mr. Aide

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

WISCONSIN RAPIDS:
Golden Gate Supper Club

DISTRICT OF COLUMBIA

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

TERRITORY HAWAII

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

CANADA**MANITOBA**

WINNIPEG:
Roseleaf Dance Gardens, and Jobn P. McGee, Manager.

ONTARIO

CUMBERLAND:
Maple Leaf Hall

HAMILTON:
Hamilton Arena,
Percy Thompson, Mgr.

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

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

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

PORT STANLEY:
Melody Ranch Dance Floor

TORONTO:
Echo Recording Co., and Clement Hambourg.

QUEBEC

ATLHER:
Lakeshore Inn

MONTEREAL:
Harry Fehlmann
Village Barn, and O. Gaucher, L. Gagnon and Paul Fournier.

QUEBEC:
L'Auberge Des Quatre Chemins, and Adrien Asselin, Prop.

VAL MORIN:
Val Morin Lodge.

MISCELLANEOUS

Marvin, Eddie

THEATRES AND PICTURE HOUSES

LOUISIANA

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
State Theatre

MASSACHUSETTS

FALL RIVER:
Durfee Theatre

MICHIGAN

DETROIT:
Shubert Lafayette Theatre

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clarence Golder.

HAVRE:
Havre Theatre, and Emil Don Tigny.

NEW JERSEY

MONTCLAIR:
Monclair Theatre

MORRISTOWN:

Palace Theatre
Jersey Theatre
Park Theatre
Community Theatre

TRENTON:
Capitol Theatre
RKO Grand Theatre

NEW YORK

BUFFALO:
Basil Bros. Theatres Circuit, including: Lafayette, Apollo, Broadway, Genesee, Rosy, Strand, Varisty, Victoria.
Center Theatre
Kenmore Theatre
Niagara Theatre
Paramount Theatre
Seneca Theatre

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre.

FOR SALE or EXCHANGE

FOR SALE—Harp, bass violin, mando bass, tuba, baritone, trumpet, cornet, chimes, bongo drum, Chinese gongs, Swiss bells, bulb horns, ringed gongs, sound effects, violins, mandolins, Vega lute, harp-guitar, Italian automobile. Emil Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.

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

FOR SALE—Buffer clarinet, 17-6-B, with case, like new, \$140.00. Joseph Giordano, 703 West Oakdale Ave., Chicago, Ill.

FOR SALE—Hammond organ, models B and CV, separate speakers, chimes, celeste and novachord; will buy pre-war A or E console, any condition. Ken Thompson, 26 Englewood Ave., Waterbury 4, Conn.

FOR SALE—Boehm system French wood Clarinet in Bb, A-440, in good playing condition; sent on approval. Write F. W. Hora, 505 West 112th St., New York 25, N. Y.

FOR SALE—Library of standard orchestra music, also violin solos, studies, duets, etc.; also fine old violin, $\frac{3}{4}$ size; big bargain. William Ford, 229 River Drive, East Paterson, N. J.

FOR SALE—For sousaphone, one model T20-Bbb Conn recording bass, newly finished bell, short action valves. H. S. Breen, 14 Pine St., Amsterdam, N. Y.

FOR SALE—Hungarian string bass, $\frac{3}{4}$ size, five strings, swell back, beautiful rich, deep tone; new cover and French bow; price \$400; will trade for Bbb recording bass w.th case; prefer Conn, but will consider Holton or King. John E. Scalet, vice-president, Local 452, 305 N. Broadway, Pittsburg, Kansas, Phone: 4000.

FOR SALE—French horns, double Schmidt \$350; double Schmidt \$275; 8D Conn. new, \$475; all in first class condition. E. C. Bennett, 1539 Greenwich St., San Francisco 23, Calif.

FOR SALE—Buescher recording Bbb bass, with stand, \$285; also German Bbb Helicon bass. 4 rotary valves, \$135. Musician, 535 Slocum Road, N. Dartmouth, Mass.

FOR SALE—Bass clarinet, Pedler, single octave, like new, \$295; series 29500 Selmer, balanced action, tenor sax in combination case, \$350; will include Martin Frenes wood Bb clarinet and silver flute for \$100 with above; these are professional instruments in good playing condition. Write Musician, 3505 Marouette, Dallas 5, Texas.

FOR SALE—Deagan vibraphar, three octave: original cost \$475; used eight months; for \$300. Roy Paganelli, 402 East 89th St., New York 28, N. Y.

FOR SALE—English Besson and French trumpets; genuine Zildjian cymbals, imported from Constantinople, fourteen and fifteen inches, heavy, for concert band; machine tympani, twenty-eight inches. Brancati, 924 Eighth Ave., N. Y. C., N. Y.

FOR SALE—Pedler alto clarinet, Albert system, ebony, overhauled like new, no case, \$45. Milt Arfine, 152 East 91st St., Brooklyn 12, N. Y. Phone: PR 4-1899.

FOR SALE—Old violins, Stradivarius, Maggini, Stamer, George Washington, pearl inlaid, others; beautiful instruments. G. W. Simms, Warwick, New York.

FOR SALE—String bass, Juzek grade A, $\frac{3}{4}$ size, round back, wonderful condition, powerful one with Joseph Vitale French bow and bag, \$400. John Porpora, 1152 3rd St., Brooklyn 19, N. Y. BEnsonhurst 6-2112.

FOR SALE—Loeoe oboe, AB18, full plateau system, excellent condition, no cracks; best offer over \$425; will send C. O. D. for three days' trial; refund guaranteed. S. P. Mack, 212 Fairview Ave., Bound Brook, N. J.

FOR SALE—Cello, Albertus Bianchi, with Dodd bow, in perfect condition. Joseph Pepe, 1439 West Fifth St., Brooklyn 4, N. Y. Ph: ES 6-5296.

FOR SALE—Loeoe oboe, Conservatory model, Plateau keys, very fine condition; set of Deagan bells, two and one-half octaves. Wm. Donaldson, 2617 Louisiana Ave., St. Louis 18, Mo.

FOR SALE—Kochert bassoon, Heckel system, whisper key, trill and roller keys, excellent condition, like new, with Alligator case, used one month, \$500; vibraphar, Deagan No. 35 Mercury model, 3-octave, F to F, metal sounding tubes, no scratches, perfect condition, like new, \$325; bass trombone, Conn, model 70-H, $\frac{9}{16}$ inch bell, fine slides, rotary valve attachment, F that pulls to E, lacquered brass, no dents, beautiful tone, excellent condition, with case, \$250. Ethel Clarke, 25-51 86th St., Jackson Heights, N. Y.

FOR SALE—Heckel bassoon, recently thoroughly overhauled, excellent condition, \$800. Mrs. David Swan, 285 Riverside Drive, New York 25, N. Y. Phone: ACademy 2-7512.

FOR SALE—Deagan marimba-xylophone, $\frac{3}{4}$ octave, on wheels, with brakes, perfect tone, covers, \$200. Edgar Lichty, 1514 Easton Ave., Bethlehem, Pa.

WANTED

WANTED—Accordionist and guitarist needed immediately to join traveling combo; requirements, neat appearance and deportment; must have experience playing Latin and American tunes. Write Joe Raft, 1516 South Sixth St., Philadelphia 47, Pa. Phone: Fulton 9-2862.

WANTED—Versatile musicians, female preferred, for entertaining trio booked by Music Corp. of America, must sing or double; accordionist, tenor saxophone, trumpet, violin, vibraphar, players. Write Musician, 5938 Preret St., Apt. 2, New Orleans, La.

WANTED—Musician with American or European degree in music to manage music school; send photostatic copies of credentials. Write H. B. Bueller, Box 623, Hot Springs, Va.

WANTED—Harpisichord in good condition, preferably two manuals; please describe in detail, including make, type, frame, condition of sounding board and leathers. Robert Cobant, 190 Passaic Ave., Passaic, N. J.

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AT LIBERTY—Pianist, many years' experience hotel, dance, concert, show; long-time member of Local 802; seeks permanent connection with nice small orchestra in resort or city hotel, steady session, club jobs, etc. Bill Speer, 922 East 15th St., Brooklyn 30, N. Y.

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