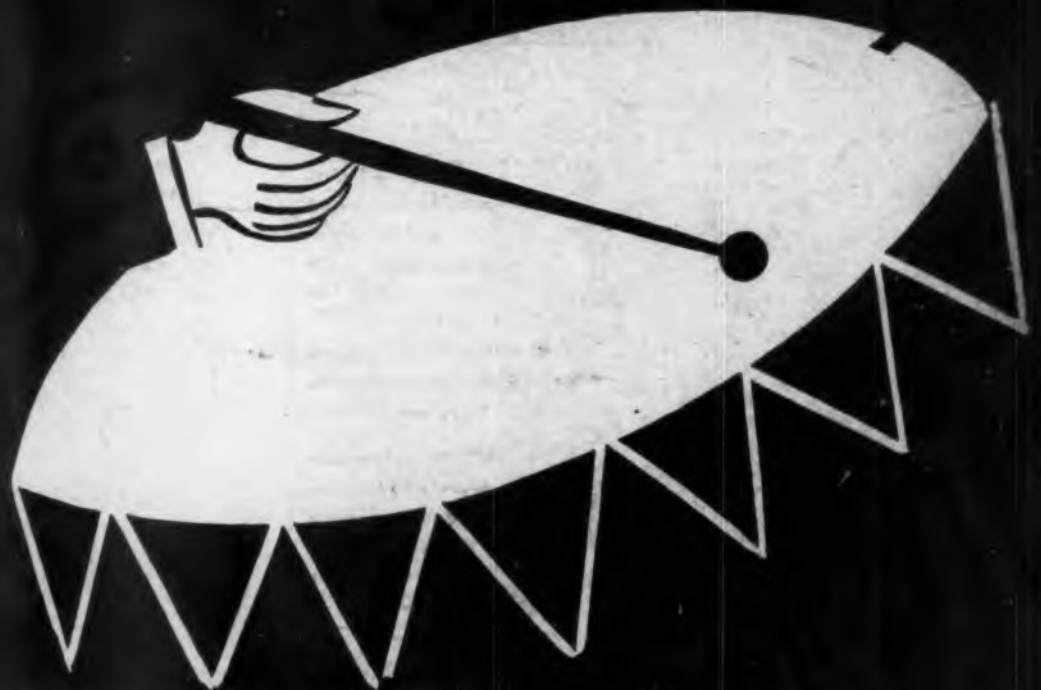


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Before me, a notary public in and
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Affairs of the Federation

For the Information of Members

The following letter has been sent to all locals of the Federation in the United States:

Dear Sirs and Brothers:

At the Convention of the Federation in Asbury Park in June, 1948, a Resolution was passed which read in part:

BE IT RESOLVED, That the President and the Executive Board continue their efforts, jointly with other National labor unions, to effectuate a repeal or modification of the Taft-Hartley Law, and

BE IT FURTHER RESOLVED, That the President's Office compile a list of those members of Congress who voted in favor of said law, and that such list be sent to all local unions of the Federation in the United States with the request that they exert every bit of political, economic and social strength to defeat those members of Congress who voted in favor of said law.

In conformity therewith I am including a list of Congressmen and Senators who voted to over-rule the veto of President Truman, and by their votes the Taft-Hartley Bill was enacted into law.

Fraternally yours,

JAMES C. PETRILLO,

President, A. F. of M.

They Voted to Override the Veto

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James W. Trimble (D)—3rd Dist.
Fadjo Cravens (D)—4th Dist.
Brooks Hays (D)—5th Dist.
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Oren Harris (D)—7th Dist.

William S. Hill (R)—2nd Dist.
J. Edgar Chenoweth (R)—3rd Dist.
Robert F. Rockwell (R)—4th Dist.

CONNECTICUT

William J. Miller (R)—1st Dist.
Horace Seely-Brown (R)—2nd Dist.
Ellsworth B. Foote (R)—3rd Dist.
John Davis Lodge (R)—4th Dist.
James T. Patterson (R)—5th Dist.
Antoni N. Sadiak (R)—At Large

CALIFORNIA

Clarence F. Lea (D)—1st Dist.
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Leroy Johnson (R)—3rd Dist.
John J. Allen (R)—7th Dist.
Jack Z. Anderson (R)—8th Dist.
Bertrand W. Gearhart (R)—9th Dist.
Alfred J. Elliott (D)—10th Dist.

J. Caleb Boggs (R)—At Large

DELAWARE

(Continued on page thirty-three)

Notice to Traveling Members and All Local Secretaries

At the last Convention of the Federation in Asbury Park, in June, 1948, a Resolution was adopted providing for the use of traveling books instead of transfer cards by traveling members, so that hereafter transfer cards will only be used by members who actually leave their home local for the purpose of locating in the jurisdiction of some other local as individuals.

Sections 7 and 8 of Article 17 of the 1948 By-Laws read as follows

"SECTION 7. Members accepting a traveling engagement under this Article shall apply to their Local Secretary for a traveling book, which they shall always carry during the time they are traveling. If it becomes necessary for a member to pay dues to a Local while he is traveling, the amount of his dues shall be entered in his book by the proper officer of the Local in whose jurisdiction he is playing and the member shall retain said traveling book as his record of dues paid. Locals are not required to issue a Local membership card to such member.

"SECTION 8. Members of bands and orchestras other than those traveling with theatrical companies playing engagements of two weeks or more, which may consist of five, six or seven days, shall not later than thirty-six hours after they begin same show their Local membership card or traveling book to the Local for inspection and at the beginning of the second week submit their traveling book to the Local and are obliged to pay dues from the time they entered the jurisdiction, provided, that in no instance shall a Local charge a traveling member more than three

months' dues for any consecutive three months' period regardless of date of entry. This section applies even when said members do not reside in the jurisdiction of the Local wherein they are playing."

These traveling books are now available and members should apply to their Local Secretaries for same. However, in cases where members have been unable to secure the books, the transfer cards may be used temporarily. Secretaries who have not done so should notify this office of the number of books they require.

While the traveling book should not be signed by the Local Secretary until signed by the member, in cases where the members are presently on traveling engagements distant from their home locals, it is permissible for Secretaries to sign the books before mailing same to the members. Secretaries should also number the books and keep a record to include the number of the book and to whom issued.

Inquiries from some Secretaries indicate that they are under the impression that transfer cards have been abolished entirely. This is not the case. The traveling books are to be used only by traveling members playing traveling engagements. **TRANSFER CARDS MUST STILL BE USED BY MEMBERS WHO LEAVE THEIR HOME LOCALS AS INDIVIDUALS TO LOCATE IN ANOTHER JURISDICTION.**

LEO CLUESMANN,

Secretary, A. F. of M.

INTERNATIONAL MUSICIAN

Telling the Recording Fund Story



Sousa Memorial Band Concert given by Wichita Local 297 is just one feature of a Recording and Transcription Fund program that has won the Local widespread public recognition. These memorial programs to the great band leader are being presented by Locals throughout the country.



Cooperating with the Champaign-Urbana, Illinois, Citizens Committee, a band from Local 196 played continuous music during the arrival and stay of the Freedom Train—from 9:00 A. M. to 10:00 P. M. The sign clearly gave the credit to the Recording and Transcription Fund.

FOR ALMOST two years now the Federation's Recording and Transcription Fund has represented one of the world's most notable private philanthropies in point of annual spending. It has also reached a great many people in all parts of the North American continent. But even yet the program under the Fund is not as well known as it deserves to be.

Members of the Federation are of one mind that the concerts and dances and hospital music are well worth doing for their own sake. The music is an end in itself. But the Recording and Transcription Fund also represents an heroic effort to save the musical profession by bringing free music to the people. And this aspect of the venture has to be made clear to the public through the right channels. Publicity so secured in a good cause may well serve to win new sponsors and extend the range of the Fund. In this connection it is axiomatic that publicity on the local level is invaluable: people read their local county and daily papers with fully awakened interest. They know the names of the persons and organizations involved.

Many of the locals of the Federation have done a yeoman job in publicizing the activities and purposes of the Recording and Transcription Fund. Here, for example, is what a medium-sized local has done this year to improve publicity coverage. Last year Local 297 of Wichita, Kansas, devoted its entire R. and T. allocation to a series of 15 summer park concerts. The series was a success in terms of attendance, but it did not receive adequate publicity in the press and it got no recognition from city or park officials. This year the local has tried four new approaches; it is leading the movement for a municipal band; it is offering teen-age dances as

part of a program to combat juvenile delinquency; it is working closely with the local newspapers, and it is taking advantage of legitimate opportunities for publicity as they come along.

The drive for a municipal band, climaxed by a major concert, is strongly backed up by the favorable publicity on the other projects. The teen-age dance proposal has startled the city commissioners, unaccustomed to offers of generous and unsolicited aid. The local, out of its own funds, gave a benefit for a destitute couple with newborn triplets.

An instructive feature of the program is the relationship with the press. The union has often in the past cooperated with one paper's annual charity promotion, a Penny Ice Fund baseball game, co-sponsored by the Salvation Army and the Junior Chamber of Commerce, and featuring a prominent entertainer accompanied by a union-supplied band.

Following last year's lack of recognition, the local decided to play hard to get. It insisted on proper credit in all stories, announcements and advertising. It secured mention as American Federation of Musicians, James C. Petrillo, President, Local 297, as well as the Wichita Musicians' Association. Close on the heels of the successful baseball game the local sponsored its Sousa concert with ample publicity in press and radio.

The two events made a large splash in a not often friendly town. In the words of the local's secretary: "We have had more publicity (all good) for our Local in the name of the American Federation of Musicians in this month of August than we have had altogether since our charter was granted in 1903."

Another local with bright publicity ideas is Peoria's No. 26. It tied up a series of concerts in Courthouse Square with the city's "Operation Safety." Intermissions featured talks and exhibits plugging the worthwhile objectives of the safety campaign. The program was sponsored by the Peoria Journal.

In the same state, Champaign's Local 196 greeted the Freedom Train from a bandstand at trainside. A series of orchestras played continuous music from 9 A. M. to 10 P. M., flanked by a sign identifying the R. and T. Fund and the local and proclaiming that "Freedom Is

(Continued on page fourteen)

International Musician

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Music in Montreal and Winnipeg

THIS SEASON marks the fifteenth anniversary of *Les Concerts Symphoniques de Montreal*. Director of the symphony is Désiré Defauw, who will conduct eight of the twelve programs scheduled.

Three guest conductors have been engaged for the other four concerts. Georges Enesco, composer-conductor, will make his third appearance with the orchestra. Charles Munch, the French conductor who has recently been appointed permanent conductor of the Boston Symphony Orchestra in succession to Serge Koussevitzky, has been engaged for two concerts. The third guest conductor will be Vladimir Golschmann, director of the St. Louis Symphony Orchestra.

Guest Soloists

Guest artists who are making return appearances with the symphony include Tossy Spivakovsky, Artur Rubinstein, Zino Francescatti, and Isaac Stern. The French pianist, Robert Casadesu, will appear with his wife, Gaby Casadesu, playing his own Concerto for Two Pianos.

Two new French artists, both of them women, and both heralded in New York last season, will be heard as soloists with the orchestra. They are Ginette Neveu and Nicole Henriot.

The pianist Benno Moisevitch will make his first appearance with the orchestra. Kirsten Flagstad, who has recently given sixteen concerts in England, and two command performances before the British royal family, is another distinguished soloist.

Next season the Society has made plans to recognize and honor Canadian music and musicians. Neil Chotem, young Montreal pianist, will perform as soloist on one of the programs. The symphonic work by Clermont Pépin, who won the Jean Lallemand prize in the composition contest held by the Jesuit Fathers, is to be performed with the orchestra.

In addition to the regular concerts of this season, there is also a series of children's matinees planned, given under the direction of Dr. Wilfred Pelletier, well-known Canadian conductor, director of the Music Conservatory of the Province of Quebec and conductor at the Metropolitan Opera.

George Schick, newly engaged as conductor of the Little Symphony of Montreal, was born in Prague and made his conductorial debut at the opera house there in 1927. In 1939 he came to America and has since conducted many symphonic and operatic orchestras in the United States and Canada.

Canadian talent was featured at a concert given by *La Societe Classique* on September 22nd in Plateau Hall, Montreal. Gordon Manley, young pianist from Vancouver, B. C., performed two concertos, under the baton of Lucien Martin. The second soloist was the coloratura soprano Yolande Lagrenade.

Also highlighting Canadian talent was the CBC broadcast heard at 4:30 E. S. T. Septem-

ber 23rd, from Montreal. Eleanor Carlyle, young soprano from Calgary, Alberta, presented a group of songs in a program heard from coast to coast and on the French network. Her numbers included the Mozart aria "Vedrai Carino" from Don Giovanni, Duparc's "Chanson Triste,"



GEORGE SCHICK

Koechlin's "Si tu le Veux," and an Irish folk song. She was accompanied by the Montreal pianist, Edouard Beique.

Quebec, as a French-speaking province, has its own French network to serve its radio listeners. This network includes three stations of the Canadian Broadcasting Corporation in that province, and eight privately owned stations. Some musical programs are shared by both English and French networks, with the opening and closing announcements in both languages. Many other programs are written and produced entirely in the French language.

Canadian talent is featured on a number of broadcasts. Radio station CKAC in Montreal schedules "Face Au Micro" on Fridays, which is an amateur program bringing to light talents from various parts of the province. The broadcast originates from a different small town each week. A program entitled "Contrastes" coming over the air on Saturdays also stars talents as yet not well known.

Over the CBC French network come many programs of French Canadian folk music, as well as concerts of classical music presented by French Canadian artists. French Canadian composers are also represented. Included in this category are Claude Champagne, J. J. Gagnier, George-Emile Tanguay, and Hector Grattan.

Kaufmann: Composer-Conductor

The newly formed Winnipeg Symphony Orchestra has appointed Walter Kaufmann as its conductor. He will take over his post in Winnipeg, on leave of absence from the Halifax Conservatory of Music. His career to date has touched many phases of music, in many different parts of the world.

A Czech by origin, and British by nationality, Kaufmann took his degree at the University of Prague in 1934. He spent several years as a conductor of opera in Europe. In 1938 he was appointed Director of Music for the All India radio station at Bombay, where he remained until 1946. Moving from there to London, Kaufmann became an arranger for the BBC, and assistant to the music director of Rank Films.

During this time he composed music for two documentary films produced by J. Arthur Rank under the title "This Modern Age." Kaufmann's scores were for "Palestine" and "Sudan Dispute." In London he conducted a concert given by the BBC Theatre Orchestra, and won the praise of Sir Adrian Boult, chief conductor of the BBC.

In 1947 Kaufmann left for Canada to take up his post as head of the Pianoforte Department at Halifax Conservatory.

As a composer, Kaufmann has already gained wide recognition. He has written five symphonies, the first one having been performed in Prague, Vienna, Amsterdam, Jerusalem, and Bombay. Symphony No. 3 received a performance in Prague, and the fourth was played by the Brooklyn Civic Orchestra, broadcast over WNYC. Two violin concerti were performed in Bombay. His First Piano Concerto was played in Prague, and the Second Piano Concerto had several performances in Bombay. The BBC, London, broadcast his "Concertino for Piano and Strings." His third opera was produced in Prague, and also broadcast from there. And a suite called "Prague" was given performances in Prague, Vienna, and Leipzig.

While in India, Kaufmann became interested in the traditional music of India, and he wrote several works based on Indian Ragas: "Six Indian Miniatures" and "Navaratnam." He composed scores for fourteen Indian feature films, and, during the last war, for "Information Films of India." He has also lectured on Indian music at the University of Toronto.

Recent compositions include a theme and variations for piano, "Strange Town at Night"; twelve preludes, "Faces in the Dark"; "Dirge for Orchestra," which was broadcast by NBC; "Evocation for Orchestra," performed by the Greenwich Sinfonieta in 1948, and "Madras Express," performed in June by Arthur Fiedler at a Boston pops concert.

Kaufmann has also been heard as a pianist in recitals of his own compositions which have been broadcast over Trans-Canada networks.

The Outlook for Canadian Music

by SIR ERNEST MacMILLAN

This statesmanlike address by the Dean of the Royal Conservatory of Music in Toronto and Conductor of the Toronto Symphony Orchestra and the Mendelssohn Choir, was delivered at the Canadian National Exhibition luncheon in Toronto on September 2nd. It is given here substantially in full.

THOSE who take the greatest interest in music are usually those who try or have at some time tried to make it for themselves. Heaven forbid that we should ever get the idea that music study is something to be reserved for would-be professional musicians. When you think of the thousands of pupils that registered year by year during my tenure of office at the Conservatory and of the still greater numbers that are now registering in Toronto for tuition, to say nothing of the 25,000 or more that register for the examinations of the Royal Conservatory in all parts of the country, you must realize that the musical profession could not possibly absorb more than a small proportion of them. Add to these the hundreds of thousands studying privately or at other institutions and the impossibility is still more evident. Are the majority, then, wasting their time? By no means. Music is a great factor in the cultivation of the mind—"the best mind trainer on the curriculum" is what the late President Eliot of Harvard called it—it is even on its lowest plane an enjoyable recreation, and for the adolescent it, like the other arts, can afford a valuable outlet for the developing emotional life. I had the pleasure some years ago of sitting at this very table next to Judge Mott of the Juvenile Court; he was speaking of some of the cases of juvenile delinquency that had come before him and remarked, "I wish more of them had studied music—a universal study of music would cut our court cases at least in half. Yes, music is a good investment." Our educational authorities are becoming increasingly aware of its value; school music is in many quarters being taken with due seriousness, and the systematic training of school music teachers is now being conducted in new courses at the University and elsewhere with a thoroughness and breadth of approach that augurs well for the future.

Yes, the study of music for its own sake, for the sake of its cultural and even therapeutic value, goes on apace and should be consistently encouraged. But we need also the best possible facilities for training those students whose exceptional gifts warrant their adopting music as a profession. Time was when one took it for granted that music study should be pursued overseas; as years went on the establishment of highly endowed music schools in the United States—schools that generously opened their doors to Canadians—rendered New York, Rochester or Philadelphia the desirable goal. It seems to me we are now arrived at the stage where Canada itself can offer a thorough and well-rounded training to gifted students in most branches of the art. The establishment of a school in Montreal—the Conservatoire National de Musique et de l'Art Dramatique—where a limited number of selected students are given free tuition under teachers of international note—has been made possible through the wise and open-handed policy of the Quebec government. The Royal Conservatory of Toronto, though still

not as well endowed as it might be, has benefited by the establishment of an unprecedented number of scholarships, by the establishment of a senior school for professional students which embraces, among other features, the now well-known opera class—and by the influx of an unusual number of promising young people—espe-



SIR ERNEST MacMILLAN

cially young men—under grants from the Department of Veterans' Affairs. That the developments have borne fruit was abundantly evident last February when a number of them took part in a musical symposium in Rochester, N. Y., together with representatives of all the leading American institutions. I was not there, but several American musicians of note have testified to me that the contribution of our students was second to none and that in particular the compositions and the performances of students' string quartets made a most profound impression. I should like to say, too, that the performances of the Conservatory Orchestra under Mr. Mazzoleni at the final concert of last season revealed that organization as one of very high professional standard; when I recollect some of the "closing concerts" of twenty or twenty-five years ago, with their rather monotonous alternation of piano, violin and singing, piano, violin and singing, I feel we have every reason to feel proud of the progress that has been made.

One feature of our musical life which should not be overlooked is the competition festival. The Canadian National Exhibition recognizes the worth of musical competitions and has for years conducted them with great success, though at this season of the year entries of choruses and other groups are necessarily limited. In many cities of Western Canada a competitive Festival

has for years been the chief event of the musical season and, beginning about twelve years ago, the Maritime Provinces have developed a series of such festivals which exercise a notable influence on musical life. Toronto for a long period lagged behind in establishing a full-fledged festival. We had two festivals on a large scale in the early 1920's, but they lost money and their sponsors became discouraged. Of recent years, as you know, the Kiwanis Club has taken up the project with such notable success that the Toronto festival has in a very few years become one of the greatest in the Dominion. Kiwanis and other service clubs in other centers have shown great zeal and efficiency in sponsoring and managing a number of local festivals; it is always a healthy sign and practically always makes for success in operation when the management of a festival is carried out chiefly by business and professional men other than musicians. The pros and cons of the competitive festival have been argued at great length in many quarters, but it is safe to say that when the pot-hunting spirit is kept in check and when the adjudicator is helpful in his criticisms those who take part in a festival are stimulated and encouraged, while members of the public who attend can learn much regarding the principles on which musicians base their judgments. The pot-hunters, however, sometimes have the last word, as in the case of a certain small boy, member of a school choir that I had adjudicated upon in a Western festival. I had (as I always do) stressed at some length the importance of taking part in a competition for the sake of what one learned rather than for the sake of gaining a prize. In the train shortly afterwards, however, I sat in the next seat to this red-haired, snub-nosed, freckled and quite engaging youngster. When he caught sight of me he nudged his sister, saying, "That's the guy that put us second!" However, even though I go down in the annals of his school as "the guy that put us second," I still believe that that particular choir benefited as much from the experience as the one that the guy put first.

Yes, it is an excellent thing to listen to music, and the pleasure is enhanced if you make it, or try to make it, for yourself. One outlet continues to be cultivated by many for the personal enjoyment they find in it—I mean choral music. We in this country have inherited much from the choral traditions of the Netherland, and have also established for ourselves a choral tradition that many an American city envies us. I feel it is a great honor to have a share in maintaining that tradition, for I find that in many parts of Canada and the United States, Toronto is still known as the home of the Mendelssohn Choir. It is somewhat more difficult under the social conditions of today to maintain a large voluntary organization of this nature than it was thirty or forty years ago; other forms of music and of entertainment generally fill up our leisure

(Continued on page twenty-eight)

The Composer Looks at the Conductor

DOUGLAS MOORE greeted us at the door of his apartment, situated almost in the center of the Columbia University section of upper Manhattan—he teaches in the music department of that college—with informal friendliness, showed us to a chair and seated himself with the loose-jointed ease which one associates with Westerners. If he was born on Long Island and trained in Europe (under the imposing triple tutelage of D'Indy, Bloch and Boulanger) it is yet his easy Americanism which predominates. He is nonchalant, relaxed, sympathetic.

Mr. Moore's problems *re* the conductor are pertinently concerned with this American slant of his. He feels that, while European conductors have the *finesse* and scope of American conductors and are often more intensively trained, still some of them fail to see—in fact, remain opaquely unaware of—the idioms distinctively and peculiarly "American" in the music of American composers which they interpret.

"Such a European conductor," Mr. Moore explained, "is apt to judge the American composer by the criteria he himself has been born and bred to. He will say, 'This is imitation Debussy but almost as good as Debussy,' thereby scaling it to a higher place in his estimation than those American compositions which reveal no such European echoes. The American's sentimentality, his soft-heartedness, his exuberance—these are apt to be over-exaggerated or entirely misunderstood."

Main Street or Dead End

"As a parallel, say the book-publishing field in America were completely taken over by Russians, Germans, Frenchmen. Say a novel, Sinclair Lewis' 'Main Street,' for instance, were submitted to these publishers. They wouldn't accept it. They would say it wasn't in the tradition of Tolstoy or Mann or Maupassant. In a word, they don't recognize it for what it is. It does not exist for them. So, in the conductorial field there should be sufficient American-bred conductors to set the interpretative pace in American compositions, to stamp as authentic typically American idioms in new works. It is a privilege to have European conductors, but they must be a part of our musical life, not overlords of it."

This point made, Mr. Moore sat back with a slight shrug—as though asking our charity for being even so slightly negative. Then he got down to particulars. "I want to tell you my experience with two conductors—both at the time preparing works of mine for performance by the New York Philharmonic-Symphony, both, it so happens, of European background. I want to tell you about them because they illustrate to me so exactly the right and wrong of conductorial procedure. First, there was Conductor A. He wrote asking me for a score of my work, and I sent it to him. There was no suggestion of a conference. I called him up and asked if I might attend a rehearsal. He told me, yes, it was possible, that I could sit down in the auditorium. He played my work twice. When the second playing was completed I expected he

would call me up to the stage. But he immediately started another piece. I went backstage and asked the assistant conductor, 'Am I going to have a chance to talk the score over with Mr. A?' He told me, 'I think so, but why don't you tell me? Then, if you don't get a chance



DOUGLAS MOORE

to speak with him, perhaps I can tell him.' I spoke at length to the assistant conductor, who made notes. Then he told me, 'I think the conductor will come up in a minute. Perhaps you'd like to wait.' We went to the Green Room, and I waited, but he didn't come. At intermission I found the conductor sitting on the stage and went up to him. With a gesture of great weariness he took the score. I told him, 'You needn't bother. I've talked it over with the assistant conductor.' With that the conductor with another languid sweep of his arm laid the score back on the table. *All this in face of the fact that the performance was a complete distortion of my work!* So absolutely erroneous an interpretation was it that, when the work was played later by the Rochester Symphony Orchestra, a musical friend of mine who had heard both did not recognize it as the same piece. Of course, the morning after its New York Philharmonic-Symphony presentation the press dealt with my work—as it must needs do—on the distorted presentation it received.

"I hold that this brings out another weakness the European conductor is prone to, namely that of battenning on the American's propensity for kow-towing to European culture. A few European conductors, being all too human, take advantage of our tendency to put them on a pedestal instead of a podium. Maintaining an Olympian aloofness, they hardly bother to conceal their scorn for the merely American. For them to play an American composition at all is a generous gesture, consultation with its composer beneath their dignity." At this point Mr. Moore

paused and a look of contrition passed over his face. "Please do not misunderstand me. I don't mean to say this of all or even most European conductors. Most of them have dealt most kindly with my works. Those, for instance, who have elected to direct orchestras away from the Atlantic seaboard—taken pot-luck with pioneer endeavors—are especially understanding of American works."

To bear out his point, Mr. Moore now came to the case of Conductor B. "Several weeks before he presented my Second Symphony with the New York Philharmonic, this conductor sent me a letter, telling me that, since he was going to play my work, he would like to have the privilege of meeting me. I went to his apartment and this conductor asked me to sit beside him while he went through the work at the piano. 'Tell me if there is anything I do you don't like.' Then he played the whole symphony from score at the piano while I made suggestions. He would pause after each suggestion, replay the passage and say, 'I see what you mean now.' At the end of the piano try-out he said, 'Now there are a few things I'd like to suggest.' He made suggestions—very helpful ones—about details of orchestration, expression marks, chord divisions—which I followed. When I thanked him he said, 'Why thank me? I'm playing your score and want to give it my best.'

"Then, when it came to rehearsal, I sat on the platform beside him and he turned to me at every doubtful passage and said, 'How do you like that?' or 'Does this go the way you means?' To see this great man* utterly concentrated on this examination and to sense his humility in the presence of creativeness is to realize how perfect can be the liaison between conductor and composer."

Mr. Moore points out that it is an altogether logical and natural process for the composer to consult with the conductor. "All violin concertos have been written with the composer making full use of the suggestions of violinists. A singer is asked about a vocal passage—if it lies in the voice range, if it is grateful to the singer's capabilities. The orchestra is the conductor's instrument. He is skilled on it and knows what it can bring out and what are its limitations. Naturally the composer is eager to make use of this knowledge, but he does not want his original intention distorted. The conductor's advice should constitute a channelling but not a stemming nor a diverting of inspiration. The conductor may even suggest important changes—and the composer acquiesce entirely, realizing that these bring out his original purpose."

Mr. Moore sat back and pondered. "I think," he summed up, "it is a matter of a composite art. The finished work is the combined efforts of composer, conductor and instrumentalists. It is a good work to the extent all participants give it their best. The conductor holds it in his power either to distort the composer's intent past recognition or to round it out into the perfectly realized concept."—H. S.

*This interviewer sees no reason why so penetrating a light should be hid under a bushel. Conductor B is Bruno Walter. Conductor A shall remain nameless.

The Conductor Looks at the Composer

IGOR BUKETOFF is a conductor well suited to speak of composer-conductor inter-relationship, since in his four-month tour as musical director and conductor of Gian-Carlo Menotti's two operas, "The Medium" and "The Telephone," he has been in unusually close contact with that composer, who has acted also as stage director of the company. And, since his is an attitude of utter sincerity and friendliness—he opens his eyes wide to take in a question and brings out the answer rapidly and clearly—discussing the subject with him was as pleasant a task as this interviewer has had in the line of duty for some time. It is evident to see, as he talks, nodding his head to emphasize a point, looking quickly at us to acknowledge our occasional interpolations but not allowing his thought to be one iota deflected, that he has taken full advantage of his proximity to the composer. The finished product, which he has projected nightly into the silence of crowded auditoriums in Paris and London, and in the major cities of the United States, has been a creation focussed through understanding of the purposes of the composer.

Indeed, he has found that the conductor may even produce new facets unimagined by the composer himself, or he may point up the initial meaning beyond the composer's imagination or expectation.

"When I heard 'The Medium' for the first time," Buketoff told us, "I thought some tempi and nuances a bit awkward or weak. In places it seemed to me they did not complement the emotional qualities of the drama; at other times their architectural proportion missed the expected or desired effect, as a poor frame or inadequate lighting can handicap a beautiful painting."

Tempo versus Temper

"For example, in the second act there is a climactic point at which Baba chases the mute, Toby, from the house. The music generates to a violent pitch as Monica pleads with Baba to let him stay. I had always thought the tempo here too slow, and to me this moment invariably fell flat with a terrific thud. Yet I could see that a faster pace would hinder the diction of the singers. So it was a decision that had to be made. Should the diction be sacrificed for the accelerated tempo which would produce the tremendous agitation desperately needed? Fortunately the solution was relatively simple. The heaviness of the orchestration drowned out some of the words anyway, and to soften the dynamics would completely ruin any element of excitement whatsoever. Furthermore, the situation on the stage was such an obvious one that every word of the text was not indispensable. The singers bravely cooperated with the faster tempo, and the final outcome was, to me, always one of the peaks of the opera."

Buketoff looked down at his hands and across at us quickly—like a tennis player hastily getting his bearings in a locker room between two breath-taking sets—then was back at his fervent explanations.

"Then, just as the curtain comes down on the

last shuddering scene of the opera, the score calls for the strings to come in *fortissimo*. With a full orchestra you can get a meaty sound, but with the merely five strings we had, it was just a scratch. I tried various ways to enrich the



IGOR BUKETOFF

sound, but it couldn't be done. Finally I played it *double piano* following with a big *crescendo* to the crashing chords of the full orchestra, and got just the right effect. Menotti entirely agreed with me that the *pianissimo* in this case was far more effective than the frustrated *fortissimo*."

The Touch That Vivifies

Thus, during his tour Buketoff was constantly proving that in projecting a composition the conductor is co-artist with the composer, that, just as an Olivier portraying "Hamlet" or a Raymond Massey reading the "Gettysburg Address" gets something integrally his into it, so the conductor makes something out of a composition which might not have been apparent even to the composer himself—which existed in the original only in latent form, waiting the touch of the interpretative artist to bring it to birth.

A particularly fruitful relationship developed between Buketoff and the composer, Douglas Moore. "When I was rehearsing Moore's opera, 'The Devil and Daniel Webster,'" he told us, "I suggested changes in the score, even at the dress rehearsal, always consulting with the composer, and always getting his approval." He underlined the sympathetic understanding which existed between him and Moore: "We would discuss the score even while he was still in the stage of completing the sketches. We discussed different spellings of chord distributions among voices, matters of shadings, nuances, tempi."

We implied that since it is the conductor's business to bring out, to point up, to interpret, and to know how things are to sound and use

this knowledge, such service should be gratefully received by the composer.

"Yes," Buketoff enthusiastically agreed, "the sense of proportion, whether it achieves its climax at the right moment, whether the build-up to it or the relaxation from it is the proper length, whether the feeling of suspense is sustained throughout a section—these frequently lie within the scope of a conductor to advise the composer, even at the moment of creation. For, being a fresh audience, the conductor can brush up the lagging senses of the composer too close to his own creation to view it objectively. Of course, too, the conductor can frequently advise the composer on technical points, such as orchestration, bowings, balance, and the like."

In rare instances, Buketoff implied, the conductor may even step over the big "dividing line" and suggest musical changes to the composer. "A few times I have dared to advise actual alterations in harmony.* I have heard that Toscanini once added a C Major chord at the end of a new symphony, to the utter delight of the composer."

An interesting variant on the conductor-composer merger took place when Buketoff was to conduct Menotti's "Sebastian Suite" with the Houston Symphony Orchestra early this spring. "I called Menotti from Houston to ask for his ideas. He told me to get the recordings which had been done by Mitropoulos and the Robin Hood Dell Orchestra. He sang me his interpretations and his ideas over the 'phone, suggesting some specific changes. Then I looked up these portions in the recordings and guided myself accordingly."

Recordings came in handy again with a composition by Arthur Honegger which Buketoff is preparing to present with the Fort Wayne Philharmonic this season. Buketoff asked Honegger for his ideas on it, and the composer replied, "Get the French recording by Munch. Munch and I went over it thoroughly together. It's the last word on the subject."

Again, Stravinsky told Buketoff, when the latter made plans to conduct the composer's "Symphony of Psalms," to procure his own recording (as conductor) of the work. "It is just how I want it done." Buketoff feels strongly that "When you can get a recording done with the composer's full sanction or under his personal direction, it's your obligation to get it and study it. Whether or not you abide by it is another matter. At least you owe it to the composer to know his intentions and desires."

However, here Buketoff made a most pertinent point. "Sometimes composers are their own worst interpreters. Some reticence, some shyness, some lack in the sense of projection, occasional inability to conduct, keep them from getting their point across via the podium. Indeed, such composers should stand aside and allow the conductor to give just that extra touch, just that slant, just that focus, which will project the composition into a place among works which are destined to live on after that first night's performance."

—Hope Stoddard.

*Buketoff taught harmony and counterpoint at the Juilliard School of Music for ten years.

Saga of a Song-Writer

The composer of more than a score of America's best-loved songs looked thoughtful. "The trouble is," he said, "that people look for a story behind every song. But most of the time back of a tune isn't a story so much as a lot of hard work." With that he relaxed and smiled. "Of course there are exceptions. Some songs do have special inspiration." And with that Peter De Rose recalled the background of one of his songs which has become a perennial favorite.

It happened up in New Rochelle when he was on holiday. One hot Saturday afternoon he was trying his best to doze off in a hammock. But also on the premises was a gardener busy raking up leaves and grass into a wheelbarrow. As the gardener trundled his load from one spot to another, one of the wheels squeaked loudly, with a disconcerting rhythm. A nap for De Rose, it seemed, was out of the question.

That evening the composer sat down at the piano and began mimicking the sound of the squeaking wheel. Maybe there was something to it. Wagon wheels might be a good idea for a song. It wasn't long before the offending wheel had a melody of its own, along with its own peculiar rhythm. The following Monday, back in town, Peter De Rose played what he had written for the lyricist, Billy Hill, who immediately fell right in with the idea. Soon the lyrics were set, and the song completed in about twenty minutes. And all because a squeaky wheel lacked grease!

Another "special inspiration" was his song "When Your Hair Has Turned to Silver," which was written on the occasion of the De Roses' first wedding anniversary in 1929.

Two Hits From One

"Deep Purple," on the other hand, was written to order, having been commissioned by Paul Whiteman for his orchestra. This composition gained its first popularity as an orchestral piece, but when lyrics were added to it by Mitchell Parish, it became a sensational hit. In fact, the original score of "Deep Purple" provided material for two hits, since "Lilacs in the Rain" is adapted from the second theme.

At another time De Rose was inspired to write a waltz with a story behind it. Along with nine other writers, including Sigmund Romberg, Ferde Grofé, Duke Ellington and Vernon Duke, he was commissioned by Meredith Wilson, at that time conductor of the Maxwell House program, to write a special piece that would prove that American composers could adapt the styles of composers of the past to their own idiom. While his cohorts wrestled with serenades, barcarolles and boleros, Peter De Rose came forth with "The American Waltz," which has done very well ever since its first performance, and has now become part of the standard repertory of college and high school bands and orchestras.

Even though he has been established for a long time as one of America's leading song

writers, De Rose remembers clearly how his career started. His first step was to become an office boy at G. Schirmer's. Also working there was a lad by the name of Ivan Reid. Ivan had a flair for lyrics, and Peter had a flair for melody.



PETER DE ROSE

At lunch-time they used to hang around a music store in Grand Central Station. One day Peter was fooling at the piano there and finally came up with a song for Ivan's words. It was their first—a sort of hill-billy hymn which they called "When You're Gone I Won't Forget." Peter was late that day getting back to work, and was promptly fired. But the song was written.

Together Peter and Ivan approached a publisher with their brain-child, and the song, much to their surprise, was accepted! With an impressive contract for the song in his pocket, De Rose again set out to look for a job. At Ricordi's Music Publishing Company he was taken on as a "junior salesman," a step up in the world, to be sure. But he was given to understand that he hadn't been hired as a songwriter. Just the same, a few years later Ricordi's had published half a dozen of his songs.

"But I haven't finished the story of my first song," De Rose added. Needing money for a holiday, soon after he had received the contract for his song, De Rose again approached the publisher and managed to sell the song outright for twenty-five dollars. By the time he got back from his holiday the song was on its way to becoming a hit, and eventually sold two million copies.

His next job was as a piano player at E. B. Marks. Peter De Rose kept at that for six months and then decided to go into the writing

field in earnest. He would write, and then try to market his wares, going from one publisher to another. "It was difficult to compete with the old-timers who had experience and were real craftsmen," De Rose explains. "Selling my first song was easy, but after that it was harder." However, he managed to get along. At one period he went with the firm of Irving Berlin, and while there wrote "I Just Roll Along (Having My Ups and Downs)" and "Down Among the Sugar Cane," both of which were hits. At the Joe Morris Music Company, two years later, De Rose turned out three more hits: "When Your Hair Has Turned to Silver," "Somebody Loves You," and "Somewhere in Old Wyoming."

For a while after that he was out on his own again, and, to bring the picture up to date, De Rose is currently with Robbins Music Company, where he wrote his famous "Deep Purple."

Pays His Regards to Broadway

Broadway has also been part of his "beat." Though Peter De Rose has never written a complete Broadway show, he has composed a number of songs for musicals. He did numbers for "Broadway to Paris" and "Yes Yes Yvette," and he wrote the original score for the last act of Arthur Hopkins' "Burlesque." Recently he has written the songs for Otto Harbach's new show, "Choose Your Partners," which is to be produced shortly.

On the air waves Peter De Rose was heard for sixteen years straight when he and his wife had a program of duo-singing, ukulele and piano. May Singhy Breen, later Mrs. De Rose, was responsible, by the way, for making ukulele arrangements for popular music. Their radio show, "Sweethearts of the Air," ran from 1923 to 1939.

Song writers have long accepted the fact that hit tunes come and go, and in general are short-lived. But De Rose has the ability to come close to a type of American popular music, almost in folk style, that lasts indefinitely. Though he is not a Westerner, he has always loved the color of the West, and has turned out some of the country's most popular cowboy classics. He writes more subtle and sophisticated melodies, such as "Deep Purple" and "Autumn Serenade," with equal success, and they, too, keep on being played and sung year after year. For John Charles Thomas he composed "I Heard a Forest Praying," with lyrics by Sam Lewis. Immediately after its first performance by Thomas on the Ford Hour, calls came in for it from all over the country. And this song has joined the list of concert favorites.

Peter De Rose keeps on working hard. He likes to write, and no doubt there are unsung hits on the way that will add to the list of De Rose top-flighters, and to the delight of people all over the country who can always remember how to whistle or sing a De Rose melody.

—Dorothy Cadzow.

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Telling the Recording Fund Story

(Continued from page seven)

Everybody's Job." In a continuous program they got "featured billing" for the Recording and Transcription Fund alongside the main attraction, and put their story before everyone who visited the Freedom Train—a job of complete coverage.

Many locals have garnered considerable newspaper space with a series of routine—but newsworthy—releases. For instance, last spring the Federation's public relations office followed up the initial story of the Executive Board's Recording and Transcription Fund appropriation with a series of stories for each state and province, sent to major newspapers and giving the allotment for that state.

A number of locals were able to do the same thing with a story on their own individual grant from the Fund. An outline of the schedule for the coming year made a second story. In some cases, approval by the President's office was still a third story. And, of course, the announcements and performance of individual projects were additional opportunities to go to the press and radio.

Some enterprising local officials have had a talk with editors. In New Kensington, Pennsylvania, a short briefing, backed by facts and figures, produced a favorable leading editorial. Other locals have seen to it that one of our pamphlets got into the hands of the key figures on the local press. Even when this doesn't produce immediate results, it may temper the editor's writing by making him aware that there is another side to the story—and that the musicians are telling it.

A letter to the editor of a Wilmington, Delaware, paper by a member of Local 311 corrected an unjust omission of the complete part played by the local in sponsoring a well-received series of concerts. The writer threw in a statement of the case of the A. F. of M. It produced, besides the published letter, an editorial praising the local and an editor's note reiterating the true facts.

Finally, an effective direct approach is through the right kind of advertising. Local 17, Erie, Pennsylvania, ran the following advertisement in the *Erie Daily Times*:

We're Blowing Our Own Horn!

"Yes, that's right. We're blowing our own horn because we want to be sure you know what the American Federation of Musicians has been doing to provide free music for Erie.

Our program of free music for the public was begun last year when we gave thirty performances in the Erie

area at a total cost to the Federation of nearly \$4,000.00.

Last year's program included: free concerts in public parks . . . street dances in Perry Square . . . performances at numerous civic and charitable institutions such as Zern Zern Hospital for Crippled Children, the Erie County Tuberculosis Hospital, St. Mary's Home, St. John's Home at Girard, the Y. M. C. A., Villa Maria and elsewhere.

This year we are continuing to give performances at institutions; we have been playing concerts in public parks; and we solicit suggestions as to how we can make our free music program even more beneficial to the public good.

Throughout the remainder of this year and until the end of January, 1949, the American Federation of Musicians will invest more than \$1,700,000 in promoting the appreciation of live music in thousands of cities and towns in the United States and Canada.

We have been able to make this free music available in 1947 and 1948 from royalties previously paid by recording companies. We have allocated all of that royalty money to communities throughout the nation for the sole purpose of giving free music to the public. Not one penny of the fund has been used for administration or any other purpose except free music.

It is with regret that we can continue this program through 1949 only. At the end of next year the program will be halted because recent legislation has eliminated the source of income to pay for the free performances.

This year our free public music in Erie will include a concert dedicated to the memory of the late John Philip Sousa. It will be played in Perry Square by a band composed of Erie members of the American Federation of Musicians.

You are cordially invited to attend to hear this band's all-Sousa repertoire honoring the memory of America's March King."

Building Public Opinion

These are simply a handful of the many ways that the great public service of the Recording and Transcription Fund may be publicized. Some of them required imagination, others merely alertness in taking advantage of recurrent opportunities. What they mean is that, over the long pull, by widespread local effort, the Federation can build a state of public opinion that understands musicians' problems and appreciates the work they are doing for American music.

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Notify Secretary Leo Cluesmann, 39 Division St., Newark 2, N. J.

DEFAULTERS

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

Saguaro Club, and R. M. Greer, employer, Flagstaff, Ariz., \$583.33.

Nate Halfont, manager-owner, Rubalyat, Los Angeles, Calif., \$148.50.

Bozo's Cafe, and Fred Horn, operator, Oakland, Calif., \$286.00.

Green Duck Tavern, and Mr. and Mrs. Stiller, Prairie View, Ill., \$30.00.

Ruschmeir's Grill, Evansville, Indiana, \$52.35.

Weezer Gavin, Louisville, Ky., \$873.20.

Marjery Fielding and her School of Dance, Springfield, Mass., \$820.00.

John Antonello, Kansas City, Mo., \$1,900.87.

L. R. Canton, Kansas City, Mo., \$975.00.

Joseph Ornest, and Temple Voice of Israel, Brooklyn, N. Y., no amount given.

"Come and Get It" Company, New York, N. Y., \$345.00.

Frank Law, New York, N. Y., \$25.00.

Samuel Manning, New York, N. Y., \$90.00.

Turf Restaurant, and Carmen Acquino, operator, Rome, N. Y., \$200.00.

Bagozzi's Fantasy Cafe, and Frank Bagozzi, employer, Syracuse, N. Y., \$1,092.60.

Sam McCann, Wilson, North Carolina, \$270.00.

Beta Nu Building Association, and Mrs. Emerson Cheek, president, Columbus, Ohio, \$1,212.00.

Mayflower Inn, and Mr. and Mrs. Walter King, owners, Everson, Pa., \$110.00.

Brantwood Dinner Club, and H. L. Waxman, owner, Nashville, Tenn., \$1,200.00.

Continental Theatre Bar, and Robert A. Pallaisto, manager, Milwaukee, Wis., \$1,250.00.

FORBIDDEN TERRITORY

Fostoria United Sportsman Club, Wilson J. Hessey, president, Fostoria, Ohio, is declared to be Forbidden Territory to all but members of Local 121, Fostoria, Ohio.

Vito's Club 17, Readham, Pa., is declared to be Forbidden Territory

to all but members of Local 120, Scranton, Pa.

Orsatti's Cafe, Philadelphia, Pa., is declared to be Forbidden Territory to all but members of Local 77, Philadelphia, Pa.

Vienna Grill and Clover Cafe, Montreal, P. Q., Canada, are declared to be Forbidden Territory to all but members of Local 406, Montreal, P. Q., Canada.

The following in Troy, N. Y., have been declared to be Forbidden Territory to all but members of Local 13, Troy, N. Y.: Annex, Crystal Bar, Claremont Restaurant, Callahan's Restaurant, Congress Diner, Dempsey's Restaurant, Dutch Oven, The Tavern, Trainor's Restaurant, Trojan Tap Room, Puritan Restaurant, Paul's Restaurant, Sunset Inn, Smith Restaurant.

Savoy Club, Butte, Mont., is declared to be Forbidden Territory to all but members of Local 241, Butte, Mont.

THE DEATH ROLL

Boston, Mass., Local 9—Sadie M. Rogers, Carl Barth, Jack Marshard, Raffaele Martino.

Birmingham, Ala., Local 256—Joe Lobue.

Cleveland, Ohio, Local 4—C. E. Fisher, William J. Valko, Jr.

Chester, Pa., Local 484—Thomas Sweatman.

Chicago, Ill., Local 10—Ralph U. Richards, Leroy Stittig, William H. Waddington, B. Axel Johansson, Bernard Stybell, Herman Braun.

(Continued on page thirty-seven)

New Book by Marine

One of the secrets of the success of the United States Marine Corps Band has been set forth in print by the famous saxophone soloist of the band, Kenneth Douse, in his publication for saxophonists and clarinetists entitled "How to Double and Triple Staccato," it was announced here this week.

This book, the first of its type to be published, was prompted by the numerous requests the Marine bandsman received for an explanation for his speed in staccato playing in solo and band work. In subsequent reviews of the book the *Leatherneck* has been termed one of the pioneers in exposing what had been considered one of the "secrets" of reed-playing.

Douse stated that his system "is designed only for rapid playing and should be a part of reed instrument training and education. When reed performers have become proficient in this type of fast staccato, they will be capable of playing with the speed ordinarily achieved only on brass and stringed instruments." The book's publishers are M. Baron Company of New York.

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Foreign Regulation of Mechanized Music

IN STATING the case against unfair competition from mechanized music, the musician faces some knotty problems. There is, first of all, the difficulty of making clear the intangible property right that he is trying to establish. This is the right to be protected against unauthorized public renditions for profit of his own playing, as recorded or transcribed. Such performances mark the ultimate in unfair competition. They completely displace live musicians throughout large areas of the entertainment field.

Try to explain the need for establishing this intangible property right, however, and you run into a road-block in some people's thinking. They think of property as consisting only of something that can be touched or seen, something tangible and material. They find a certain plausibility in the claim of a radio station owner who depends exclusively on disc jockey operations:

"I bought these records and they are my property. Who is going to stop me from doing what I want to with them? If I can play these records in public and make money out of doing so, what's wrong with that? Why should I pay anybody else any more money for the privilege of using what belongs to me?"

This is the same argument used thirty years ago by cabaret owners who objected to paying royalties for composers' songs and other musical works on occasions when they had those works publicly performed for profit. They claimed that ownership of the sheet music gave them a right to play it; also, that they did not charge specifically for the music, only for food and liquor.

After many long, hard battles, composers established their right to collect royalties for public performances under the very clear provisions of the Copyright Law of 1909. It was made clear that mere physical ownership of the sheet music did not carry with it the right publicly to perform the music for profit—without paying.

Shortly after this period, audion tubes were invented and within a decade radio and phonographs with electronic amplification became very common. Electronic amplification also made possible the use of sound track on film. At this point the rights of performing musicians became deeply involved. No such electronic devices or amplifying tubes were available when the Copyright Law was passed.

Ever since the coming of radio and other electronic methods of sound reproduction, performing musicians have needed the protection of their right to license and control public performances for profit of recorded or transcribed music. In some countries they have had this right recognized by law.

It is interesting to note what solutions to this problem have proved effective in different countries.

Argentina. Article 56 of the Argentine Civil Code reads: The interpreter of a literary or musical production has the

right to demand a remuneration when his production is transmitted or publicized by means of radio, television, or engraved on records, films, tapes, or any other substances or matters apt for visual or sound reproduction. If an agreement is not reached, the amount of the remuneration to be awarded shall be established during summary proceedings by judicial authorities.

The interpreter of a literary or musical production may prevent the popularization of his interpretation when such is done in a manner which may damage his artistic interests (reputation).

Without prejudice to the property rights of the author, a production executed or presented in a theatre or public hall may be transmitted, by means of radio or television, when authorization is given by the manager who produces the show.

In practice the Argentine statute has chiefly protected name artists. Where the representatives of foreign performing rights societies have been on the alert they have succeeded in collecting substantial license fees (or royalties) for orchestra or band leaders whose names appeared on the records used by radio stations. (It should be noted that these license fees, incident to the public performance of transcriptions or recordings for profit, are quite distinct from royalties paid the band leader or other name artists by the recording firm on the sale of his records.)

Austria. In Austria performing artists in 1936 were granted a "quasi-copyright" in their own recorded performances. The Austrian Copyright Law gave them the exclusive right to record their recitations, presentations, or musical renditions on picture or sound recording apparatus; they alone were to have the right to reproduce and place in circulation records and transcriptions and they had the right to broadcast their interpretations by radio or over loudspeakers. (These clauses in the Copyright Law of Austria put the performing musicians in a position where they could license the use of their recorded or transcribed works.)

Henceforth the Austrian performing artists collected substantial license fees under the law of 1936. In practice, since the performing right fees for composers were collected as a percentage tax on admissions, no actual conflict of interests arose between performers and composers.

Mexico. Article 1191 of the Mexican Civil Code of August 30, 1928, reads as follows:

It shall be permissible for performers or elocutionists to obtain rights upon the phonetic (sic) production of literary or musical works without prejudice to the rights belonging to authors.

England. In Great Britain, Parliament passed, in 1925, a law called the Dramatic and Musical Performers' Protection Act of 1925. (15 and 16 Geo. V. 46—31st July 1925.) This was an act to prevent unauthorized reproduction of dramatic and musical works. The text of the law is surprisingly readable for legal English:

1. If any person knowingly:

a. makes any record, directly or indirectly, from or by means of performance of any dramatic or

musical work without the consent in writing of the performers; or
b. sells or lets for hire, or distributes for the purposes of trade, or by way of trade, exposes or offers for sale or hire any record made in contravention of this Act; or
c. uses for the purpose of a public performance any record made in contravention of this Act,

he shall be guilty of an offence under this Act, and shall be liable to summary conviction and a fine not exceeding forty shillings for each record in respect to which the offence is proved, but not exceeding fifty pounds in respect to any one transaction: provided that it shall be a defence of any proceeding in respect of alleged offence under the foregoing paragraph: if the defender proves that the record in respect of which the defence is alleged was not made for the purposes of trade.

2. If any person makes or has in his possession, any plate or similar contrivance for the purpose of making records in contravention of this Act, he shall be guilty of an offence under this Act, and shall be liable, on summary conviction, to a fine not exceeding 50 pounds for each plate or similar contrivance in respect of which offence is proved.

3. The Court before which any proceedings are taken under this Act, may, on conviction of the offender, order that all records or plates or similar contrivances in the possession of the offender which appear to the Court to have been made in contravention of this Act, and in respect of which the offender has been convicted, be destroyed, or otherwise dealt with as the Court may see fit . . .

It is to be noted that this act does not establish any "quasi-copyright" for the performing artist, nor does it have any damage clause attached. Rather, the offense of musical or literary piracy by mechanical means is to be punished by a fine which goes into the public treasury.

This law has proved quite sufficient in England. Since there is no commercial radio, the question of public performance for profit over the air does not arise. Had commercial radio been in existence, the law might very well have had a damage provision added. The statute lays the groundwork for eventual recognition of the right of the performing musician to control public performances for profit of records and transcriptions.

A statute with these rigorous limits does not interfere with the established property rights of composers. In effect, a law of this type merely regulates the unfair competition of mechanized music with the men who make that music possible.

How far any of these solutions fits the American situation remains for our lawmakers to judge. The problem here is a major issue of public policy, involving the maintenance of an adequate supply of professional musicians who can survive only if they are safeguarded against unfair competition from mechanized music.

—S. S. S.

With the Dance Bands

THE 20 per cent federal amusement tax, which, according to leaders, managers, sidemen, vocalists and operators, does *nobody* any good, not even Uncle Sam, is still under heavy fire. Locals throughout the nation have been writing and wiring their respective Congressmen concerning abolition of the levy.

The measure's effect upon the music business is clear. Ops must automatically add 20 per cent to their tabs whenever a vocalist opens his or her mouth; cafegoers react to the thereby-inflated check by refusing to patronize the spot in question; owners refuse, and often are not able, to meet even a scale payroll for the band; musicians lose work; clubs fold; even the government loses its one-fifth cut . . . of a take which no longer exists.

East: NYC promoter Ernie Anderson has been lining up jazzmen for a series of concerts, set to begin this month, at both Carnegie and Town Halls . . . U. S. copyright office has released a complete bibliography of available copyrighted music . . . New York's "Street" and Village niteries, jazz bistros for the most part, have been hit hard by a new state ruling forbidding applying minimums to "liquor only" . . . Connecticut State Guard Armory has been opened to name bands for Sunday afternoon dates. Mickey Ferris is promoting.

Billy Shaw, Gale agency exec, has been setting more sepia talent for jaunts abroad. This time (headed for France) it's Lester Young, Slam Stewart, Howard McGhee, and Coleman Hawkins . . . Cornetist Bobby Sherwood will handle the pit band for "Raise the Roof," forthcoming Broadway musical . . . Local Philadelphia realtors are being asked to provide more ballroom space in the Quaker City . . . Bassist Gaetan Frega left the Joe Mooney (quartet) fold to become a Capuchin monk, order of St. Francis.

Charlie Ventura and his aggregation are booked for a return to the Royal Roost in New York City from December 8th to 31st . . . Frank Palumbo's Click (Philly) has Desi Arnaz set for October 11, with Stan Kenton inked for a November 1 opening . . . Be-bop is paying off in good-will and real, live money at Broadway's Royal Roost, now referred to as "the house that bop built" . . . Benny Goodman, either weary of self-imposed retirement or in definite need of moola, has announced: (1) he'll form a big band this fall; (2) he'll sign a personal manager; (3) he'll be handled by a "major agency."

GAC is offering a 12-piece unit for one-nighters, billed as the All-American Band, and comprising a different and select group of sidemen for each date played, to be hand-picked by Paul Whiteman and a committee. Trombonist Bill Rauch is slated to handle the unit leader-wise . . . Glen Gray was set to reorganize an orchestra (at press time) to debut in the East soon . . . George Duffy band occupies the Boston Stader Hotel bandstand throughout this month

. . . It's said Louis Armstrong, when and if he returns to Europe this time, will remain for three months.

Ex-Ellington trumpeter Cat Anderson is playing piano in NYC with his own combo . . . Hartford's State Theatre reopened last month with vaude and a stage band . . . Duke Ellington's reformed aggregation will hug New York so that Edward Kennedy can complete plans for his new musical, "Patty Cake," in which the Duke's gang will be featured. Band was tentatively set for a week at Detroit's Paradise Theatre, beginning October 15. . . . The postponed Illinois Jacquet-Sarah Vaughan concert tour is scheduled to hit the road the middle of the month.

Promoter Al Rose is staging a gigantic production in Philly October 30 at the Academy of Music. Affair will feature 30 musicians and singers, among them George Brunis, Joe Sullivan, Muggsy Spanier and other Nick-sielanders . . . Phil Cavezza's ork at the Alpine Hotel, McKeesport, Penna., for six weeks . . . Boston's Eddie Levine's Club is cornering all of Beantown's jazz trade. Downbeat Club has definitely folded. . . . Dick Conrad's Skyline Trio are at Rocco's Villa Sunset, Blairstown, N. J. . . . Lon Schroedter's ork wound up a 14-week summer stretch at the Grossman Hotel, Alexandria Bay, N. Y., their first stand up

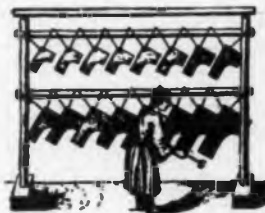
North after six solid years in Florida hotel spots.

South: Houston's Plantation Club now run by Bobby Meeker . . . New Orleans' National Jazz Foundation foundering after the sudden departure of its prexy, John Lester . . . Washington, D. C.'s, Club Bengasi folded after tax trouble . . . Texas promises to be the land of plenty for hotel bands with Houston's Rice remodeling and the new Shamrock hostel opening its doors.

Midwest: Ex-GAC booker Bob Weems has gone into partnership with W. Carl Snyder in Chicago. Duo will handle Fred Waring and Spike Jones, among others . . . Detroit's niterly biz has slumped after ops were prohibited from advertising lower liquor prices . . . Cincinnati's Terrace Plaza Hotel has packed the Johnny Bowman band indefinitely . . . Bob Snyder into Cincy's Lookout House as house unit, following Ina Ray Hutton . . . Don Ewell's the newest 88-man at Chicago's Jazz, Ltd.

Anita O'Day and Raymond Scott are set for fall returns at the Rag Doll, Windy City niterly . . . Frankie Masters will build an all Local 10 band for his return to batoneering at Chicago's Stevens Hotel, November 17 . . . Billy Bishop crew into the Loop's Bismarck Hotel for three months . . . Ex-maeströ Gray Gordon now handling cocktail unit booking for GAC . . . Frederick Bros. agency, now minus three top execs, is richer by the addition of ex-GACer Paul Bannister.

Please turn to page twenty-seven



HIT TUNES OF THE DAY

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HE MAKES ME BELIEVE HE'S MINE	J. J. Robbins & Sons, Inc.
HERE I'LL STAY	Chappell, Inc.
I'D LOVE TO BE IN LOVELAND	Bregman, Voeco, Conn, Inc.
IF WE CAN'T BE THE SAME OLD SWEETHEARTS	Leo Felst, Inc.
JANIE AND ME	James Music, Inc.
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LONESOME	Republic Music Company
LOVE SOMEBODY	Kramer-Whitney, Inc.
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RAMBLING ROSE	Laurel Music Company
SAY SOMETHING SWEET TO YOUR SWEETHEART	Mills Music, Inc.
TAKE IT AWAY	Penora Music Company
THE BUS AND I	Villa-Lobos Music Corp.
THE MATADOR	Robbins Music Corp.
THE MONEY SONG	Crawford Music Corporation
THE SINGING TREE	Villa-Lobos Music Corp.
THIS IS THE MOMENT	Miller Music Co.
WHEN THE RED RED ROBIN COMES BOBBIN'	Bourne Music Company
YOU CALL EVERYBODY DARLING	Mayfair Music Corp.
WALKIN' WITH MY SHADOW	Johnstone-Montel Co.
YOU WALK BY	Cavaller Music Company

Songs From the Shows

By S. STEPHENSON SMITH

America needs more musical plays to serve our stage as opera has served the European theatre. We want such plays to be a permanent addition to our usable stock, available for performance in civic and university theatres, and feasible for television and the movies. Musical plays are also important as one of the likeliest sources for good songs and tuneful dance-band numbers.

Perhaps our composers have been over-optimistic in trying straightaway to achieve grand opera. The American public likes dialogue and music intermixed, frankly preferring revue, musical comedy, and comic opera to the more grandiose forms. Who is to say that this preference is not based on accurate self-knowledge? Our national style is not operatic. We like the gayer and lighter arts, and do them better.

We Lead the World

From the nineties on, the musical play has had great fascination for American audiences, and our composers and librettists working in this field have led the world. Reginald De Koven and Victor Herbert, with Harry B. Smith, Henry Blossom, and Rida Johnson Young as librettists, launched their light operas and operettas. *Robin Hood*, *The Red Mill*, *Naughty Marietta*, and *Babes in Toyland* still hold the boards. George M. Cohan set to comic verse and music the Yankee at home and abroad, with a good-humored feeling for American

strut, brag, and dash. Irving Berlin, with his gift for unforgettable tunes, has made several sallies into the musical play field—with his World War I *Yip, Yip, Yaphank*, and its World War II sequel, *This Is the Army*; and he has dramatized Buffalo Bill's Annie Oakley.

Romance and Bravura

Harry Tierney's *Rio Rita* and *Irene* are still revived from time to time. Who could overlook Sigmund Romberg's march numbers, such as the "Song of the Riff" or the convivial drinking songs from *The Student Prince*? He has naturalized the Viennese tradition, with further reinforcement from Rudolf Friml, whose *Firefly*, *Rose Marie*, and *The Vagabond King* will not soon be forgotten. And Jerome Kern fused this Continental tradition with the jazz spirit; it is hard to say what is the secret that gives his tunes the flavor of our own American day, for he followed the tradition of classical melody-writing. "The Night Was Made for Love," "Smoke Gets in Your Eyes," and "She Didn't say Yes, She Didn't Say No" blend gaiety and sentiment with a magic which lives on after the plays have run their course. Working with Oscar Hammerstein II, Kern revealed the vanished glories of Charleston and New Orleans, and made the *Showboat* sail again.

The Fashions Change

During the last three decades there have been a good many different styles on our musical stage. The romantic mode has had a steady

vogue. In the mid-twenties the fashion for pseudo-operatic stories with Graustarkian or Ruritanian settings began to be rivaled by the new type of realistic libretto which Otto Harbach developed. The settings were sometimes American, sometimes Parisian, but the action and the dialogue were "deeds and language such as men do use."

As the Jazz Age began to develop full steam, George Gershwin turned his attention to theatre music. His *Girl Crazy* and *Oh Kay* had some of his best tunes. Not long after Richard Rodgers and Larry Hart set up their sophisticated shop. Hart rivalled Noel Coward in concocting lyrics so brisk and witty, and so fast in the breaks that Mother Grundy never quite caught up. And Cole Porter, a master alike of society verse and of broad street-ballad humor, set his own words to music that is as witty as his lyrics. While these composers worked one side of Broadway, delighting in pure form without content, there appeared still another type of fast-paced diversion on the musical stage.

Slightly Political

Gershwin's *Of Thee I Sing* began the line of satirical musical comedies with a slight hang-over from revue. The topical comment was not quite of the moment. Throttlebottom was more like the fumbling politicoes of the boom decade than like the harried man in the White House in 1931. Gershwin's sequel, *Let 'Em Eat Cake*, was a take-off on the shirt brigades.



Beatrice Lillie as Mme. Lapla de Lazull sings "A Song to Forget" in "Inside the U. S. A." Listening are (left to right) William Le Massena (as a butler), Lewis Nye (as Tchalkovsky), John Tyers (as Liext), and Carl Reiner (as Chopin).



The Revuers had their fun with operetta in "The Baroness Bazooka," one of their many gently satirical sketches. (Left to right) Adolph Green, Betty Comden, Alvin Hammer, Judy Holliday, John Frank.



Valerie Bettie and John Tyers give out in "The Haunted Heart" in "Inside the U. S. A."



Beatrice Lillie and the Swains sing "At the Mardi Gras" in "Inside the U. S. A."



"People Will Say We're In Love": Evelyn Wyckoff and Bob Kennedy in "Oklahoma!"

Cohan's *I'd Rather Be Right* was of interest, showing the Roosevelt regime as stable enough to stand a great deal of good-humored "razzing."

This vogue for pseudo-politics ran to seed in *Louisiana Purchase*, in which the satire was incidental to the standard ingredients of parlor, bedroom, and bath farce. Here politics is merely a handy clay pigeon for good-humored trap-shooting.

Social Significance

Harold Rome's *Pins and Needles*, which enjoyed a three-year run on Broadway in successive versions, was a quite different kettle of fish. Rome meant business on the social satire. However, it was his good-humored nostalgic "Sunday in the Park," and the swing of "Mr. Franklin D. Roosevelt Jones" which caught on with the wider public, rather than the production numbers dealing with social significance. Marc Blitzstein's *Cradle Will Rock* and his later *No for an Answer*, written from an angle a good deal more left of center, yielded no hit tunes, though they enjoyed a success of esteem.

Folk Opera

In a quite divergent line come three significant folk operas which have so far turned up in the American repertory. George Gershwin's *Porgy and Bess* has given us five or six hit songs, and it proved even more successful in revival than during its original run. Douglas Moore's *The Devil and Daniel Webster*, though not commanding a commercial presentation, has had a real success of esteem, and has often been performed on the college circuit. Kurt Weill's *Down in the Valley* points up the lore of the Southern Mountain region.

The chief advance in the musical play during the forties has come about by the incorporation

of modified ballet. Agnes De Mille, first in *Oklahoma*, and later in *Carousel* and *Allegro*, has reinforced the advances in musical play style made by Rodgers and Hammerstein. Her dance sequences, ideal for dream and fantasy scenes, have inspired better production music and have called into play larger pit orchestras.

Russell Bennett, Ted Royal, and Hans Spialek have shown what versatile, resourceful orchestration can do to reinforce the vocal, ballet, and other production numbers. Sparkling orchestration alone cannot insure the success of a musical, but it can add a lot of lustre to the tunes.

With all this wealth of musical plays, relatively few during the half-century have proved usable for amateur and semi-professional production. For only a few are vocal and piano scores available: *Lady in the Dark*, *Of Thee I Sing*, *Porgy and Bess*, etc.

The Show Makes the Hits

The largest contribution to our permanent usable repertory has come from the hit songs embedded in the plays. It is these numbers, easily extractable, that the public has come to know and relish. Usually these are known by the composer's name. As Harry B. Smith, Herbert's lyricist and librettist, remarked sourly, "When a musical play is successful, people exclaim, 'What beautiful music'; while if it's a failure, all they say is 'What a bad book'." Actually, few hit songs have survived from musical plays which flopped. And in the case of the survivors, lyrics and tunes alike seem to share some mysterious secret of success.

Nine composers have scored high honors in the hit parade with songs from musical plays: Irving Berlin, 9; George M. Cohan, 6; Rudolf Friml, 11; George Gershwin, 15; Victor Herbert, 20; Jerome Kern, 18; Richard Rodgers, 13;

Sigmund Romberg, 13; and Vincent Youmans, 9.

Most devotees of show music, however, are as much concerned with chronology as with authorship. When did that show open—and just what year did such and such a tune become a hit?

Accordingly, the tunes which follow are listed in chronological order, with the name of the show, the composer, the lyricist and the publisher.

So far as our researches go, this list has never before been assembled in this form. Neither the network libraries, nor ASCAP, nor the wired music services, nor such movie librarians as we could reach have put this story together.

As for dance arrangements of these songs, it should be noted that prior to 1910 standard orchestration was the rule; in 1910 violin, saxophone and banjo came to be the usual combination; the guitar replaced the banjo in the late 1920's. Since the rise of the modern dance-band the literature of the subject has become one for the specialist. Meanwhile, here are the songs from the shows: the cream of the crop.

In the following list the 200 songs from the shows, grouped by decades, are those which have been established in the repertory by popular acclaim. For the period down to 1920, before the advent of radio, all songs listed were hits for at least ten years, as indicated by sheet music and phonograph record sales. The songs listed between 1920 and 1935 are ranked as hits through their continued use on the air, as shown by ASCAP performance records (not public), and network logs. For the listings since 1935 the status of the numbers as hits is proved by these same criteria, and since 1940 by library and program records of wired music concerns.

(Please turn to page thirty-one)



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TWILIGHT MUSING

*With what relief we're wont to hail,
On closing summer's day,
That touch of balmy evening breeze,
Which 'round us comes to play.*

*Forgotten is the irksome toil
Endured in burning heat;
We hail the hour of sweet repose—
The benison of sleep.*

*All things together work for good,
Though hard to realize;
But when once fully understood,
We honor the All-Wise.*

—Chauncey A. Weaver.

Wallace Philley is enthusiastic about the current fishing season at Valparaiso, Indiana. As the members of the finny tribe shoot upward to grab the succulent bait, Wallace recalls the Shakespearean bit of threnody: "The pleasant 'st angling is to see the fish cut with her golden oars the silver stream, and gaudily devour the treacherous bait."

Of course that rhetorical tid-bit appears in "Much Ado About Nothing," but it is tougher than tripe and sweet as a peach, as a morsel for lasting meditation.

As nearly every one reads the International Musician and many are indifferent about reading Associated Press dispatches, and as Harry S. Currie of Local 11, Louisville, is one who reads nearly everything, we reproduce the latter item which Currie clips under a Boston headline and forwards to us for meditation and further exploitation:

A Boston concert pianist who came to this country from France as a child prodigy became a millionaire today under the terms of the will of an elderly spinster.

Miss Fanny P. Mason, 85, who died at her Boston home Sunday, left Paul Dogereau, about 40, the following:

A \$450,000 trust fund, a \$200,000 trust fund, a valuable estate in fashionable Beverly, a large quantity of furniture and objects of art, and a \$5,000 annuity.

Miss Mason, daughter of a wealthy importer, expressed the hope Dogereau would use the Beverly estate to establish a music center.

Miss Mason's estate was estimated at between \$6,000,000 and \$7,000,000.

Other bequests included \$50,000 each to the Museum of Fine Arts, Radcliffe College and the Boston Symphony Orchestra; \$30,000 to the Longo Musical School of Cambridge, and \$25,000 to the Children's Aid Society.

Now Webster's Unabridged defines a "spinster" as one who spins. Surely nothing more born of artistic fantasy, wholesome conception, or appealing to the music-loving masses has floated to the surface than this story of a Boston spinster. Boston, which for so many decades has been a bright particular star in the musical pantheon, will doubtless revive the "Hallelujah Chorus," or something equal thereto, in honor of this cause celebre.

October—month of serene and yellow leaf!

From summer's heat, you surely bring relief.

You tint the landscape with a beauty rare

And seem to lighten every load of care!

In recent days the press has been liberal in news which throws light upon the life and character of the late Charles Evans Hughes. For the purpose we have in mind we quote an editorial paragraph from the New York Times:

Charles Evans Hughes was one of America's great public servants. Indeed, he had a genius for service and dedicated his life to it. He never refused a call, never sought a reward, and never failed a task. Throughout his career, rooted in rugged character, he seemed like a tall tree that bore an increasing abundance of beautiful achievement.

If personal mention may be pardoned, we recall the National Convention of the American Federation of Labor which convened in Washington, D. C., in October, 1933. Vice-President Charles L. Bagley and the writer hereof, long members of the American bar, had looked forward to a possible occasion when we might be admitted to practice before the Supreme Court of the United States. We might never argue a case before that tribunal but coveted the right so to do. As delegates to the Labor Convention the day of opportunity would be at hand. We both made the necessary preparation, secured the proper papers, obtained endorsements from reputable lawyers, and filed the same with the Clerk of the Court and were notified when to appear.

It was an impressive and memorable hour. The gavel struck. The courtroom full of lawyers and visitors arose. The nine members of the court filed in. Chief Justice Hughes had the central seat with four associate justices ranging on each side of him. One by one the applicants arose. Each walked straight to the front as his name was called; raised his right hand; the clerk read the oath; the applicant responded with firm but solemn "I will," and returned to his seat. Justice Hughes greeted each applicant with a genial smile which no one taking the oath before him will ever forget.

Like tall peaks rising out of an impressive mountain range, the members of our Court of Last Resort illumine and symbolize the stability of American institutions, among them Marshall, Chase, Waite, Fuller, White, and Hughes:

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(Please turn to page thirty-four)

INTERNATIONAL MUSICIAN



Margaret Johnson

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Technique of Percussion

By GEORGE LAWRENCE STONE

E. O. ROARK of Los Angeles has sent me a copy of *Overture*, official journal of Los Angeles Local 47. He thinks it pretty nice. So do I. I haven't yet seen a better one. Forty pages of special articles, half-tones, routine (of course), paper you love to touch and boy-oh-boy! what a list of *Where the Bands Are Playing*.

Twenty years ago, when Ernie lived in Kansas City, he and I were regular correspondents. Forty years ago, he tells me, he wrote to my father (then conducting a drum column in a music magazine) asking what to do for a left wrist that wouldn't behave when making a roll. "Relax," was the answer, and, says Ernie, it did the trick. It's still good medicine, Ernie.

BLAME IT ON THE LEADER

A studio drummer propounds this one: "Why does a drummer, when he reads a final measure written as my Example 1, play it as notated in Example 2?"

	Written	Often played
	Example 1	Example 2

A slam-bang finish ending up with a soul-satisfying *thump* furnishes one of the highlights in everyday music. This flag-waving type of ending is supposed to bring an audience to its feet in an outburst of enthusiasm. As a matter of fact, it frequently does. The s. s. thump is largely furnished by the drummer because he, more than any of the musicians, possesses the instruments capable of producing it. The reason he so often adds an extra note to a *finale* is because his leader asks for it (with the baton).

It may be recalled that in several past articles I have referred to the license occasionally given a drummer to deviate from the printed page when such deviation will result in a better musical performance. Leaders, too, have a similar license and to a far greater degree than that which is permitted the drummer. There are a thousand-and-one fine points involved in a musical performance that cannot be set down in the score. Consequently, in everyday music (not in a symphony, which is an entirely different matter), a leader is given many liberties. Without the flexibility of a free-and-easy interpretation he would find it an impossibility to pick up groups of precisely patterned inkspots from a piece of white paper and transform them into living, pulsating music.

This is why, when the drummer encounters such a measure as the one in question, he reads it one way but may play it in another because the leader wants it so and the drummer's job is to give the leader what he wants. Just let a leader, right or wrong, throw a ninety-horsepower down-beat in my direction and *stand aside, men, you're gonna hear a lotta noise!*

TWO "BEEFS"

E. B., Joplin, Missouri, writes in to "beef" about two difficulties that are bothering him. "My first beef," he writes, "is about *single strokes*. I can start them easily enough but I have no endurance. My left hand gives out; then I am out on a limb. Could you suggest some strengthening exercises for it? The second beef concerns my right foot on the pedal. I lose control when playing 'up' tempos. Have been playing drums since 1941. It is only recently that I have noticed anything wrong."

One will get you ten, E. B., that your troubles are more mental than physical. In other words, you have fallen into the habit of worrying about your playing until you have developed a *complex*, which has tied you up into such a knot that now you can't seem to do *anything* right. Musicians are a temperamental lot. Temperament and music seem to go hand in

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hand. If you didn't have just a bit of sensitivity you wouldn't be worth a tinker's dam as a drummer. The point is not to let it run away with you. If my "diagnosis" is correct, the remedy is quite simple. Just *forget it*. Relax and watch these troubles disappear (in due time) into the thin air. Then, after the storm has subsided, pick up where you left off in working on that left hand.

Constant practise of hand-to-hand rudiments at medium speeds will aid in the development of power and endurance. Avoid excessive speeds lest you tie your hands into knots. My book, *Stick Control*, used by many instructors to develop two-handed dexterity, contains innumerable conditioning exercises especially designed to build up control of the weak (the left) hand. Its use should help you materially. Whatever and however you practise, don't expect immediate results. Patience is necessary in the development of rudimental technique.

Your alleged *complex* may in part be responsible for your pedal troubles, too, but to give the animal his due, normal foot and leg musculature isn't designed for beating out four-in-a-measure on a pedal for extended periods at some of the hot tempos encountered today in dance bands. Therefore, *forget it* here, too, keep the foot in practice as best you can and see if this situation also doesn't take care of itself in due time.

"FORCING" IN SIGHT-READING

W. K. N., Los Angeles, bolsters up my fond hope that someone really reads this column by writing: "In a recent article on *Sight-Reading* you say that 'rapid sight-reading must be developed through slow, concentrated study in the beginning and carefully retarded progress thereafter. Patience is paramount and *forcing* (a standard technique later) must here be avoided lest both reading and execution suffer in the rush.' What is meant by *forcing*?"

By *forcing* I meant the sight-reading (and playing) of a rhythmic phrase from beginning to end without once stopping to correct a wrong note or difficulty. This is the technique of considering a phrase in its entirety and is in contrast to the method discussed in the article you referred to—that of slow study of a phrase note by note, stopping at each difficulty encountered and correcting it before proceeding.

There is always the question in the teaching of sight-reading as to how far a student may go in the endeavor to assimilate a phrase (or movement) in music as a whole without his losing sight and control of the details that go toward making up that whole and, on the other hand, how far he may study into minutiae without his performance degenerating into mere mechanical drill. Francis Findlay very aptly puts it in his *Chrono-Rhythmics*® when he says: "While true too much emphasis on details may be lost in perspective—a sort of musical inability to *see the forest for the trees*—it is equally true that a grasp of the larger aspects does not insure accuracy in the smaller. A pupil often grasps the general idea of a phrase but fails to play or sing some of its figures correctly. This fault is all too common. It is easily corrected by the sort of study here outlined and, which is also important, with no loss of phrase-sense." (And, continues G. L. S., the sort of study that F. F. "here outlines" is that of *details*—how to master them one by one and thereafter fit them into music.)

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

*A book devoted to studies in rhythm for the music student; pub. Leeds Music Corp., New York.

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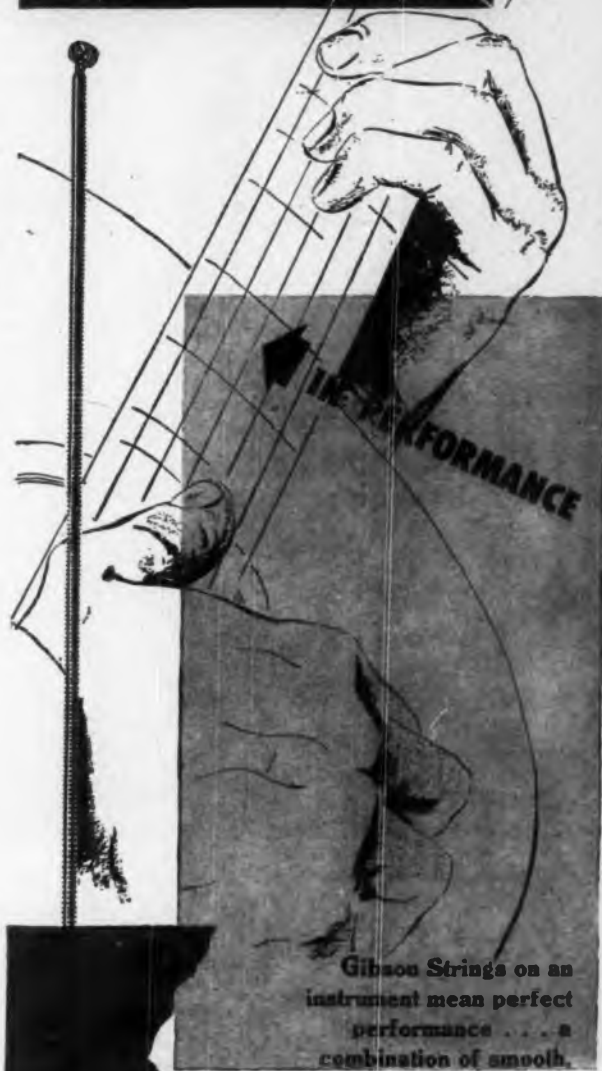
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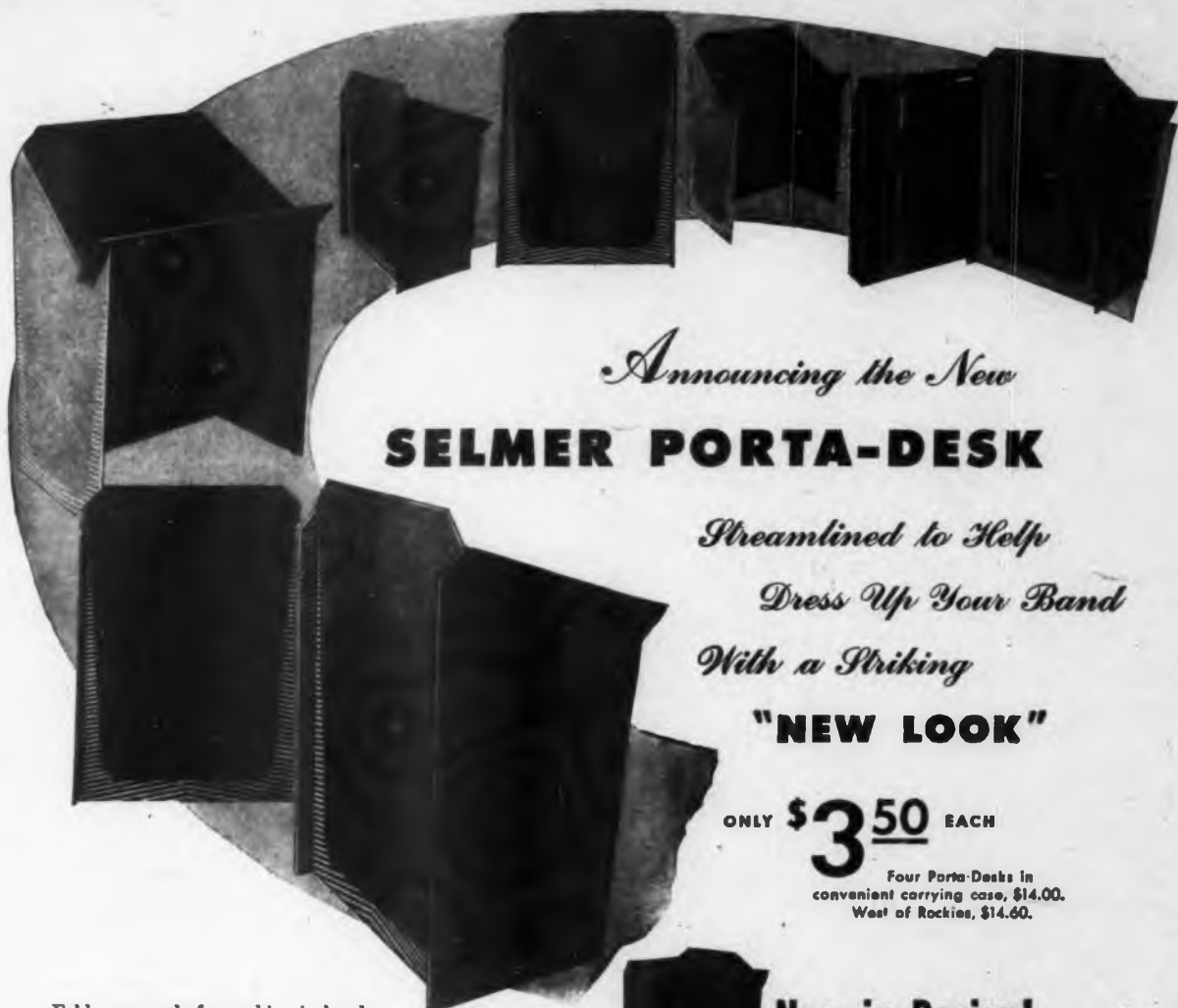
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With the Dance Bands

(Continued from page seventeen)

Buddy DeVito band pacted by McConkey agency . . . New Chicago spot, the China Doll (formerly the Latin Quarter, in the Loop) will book orks through Phil Levant . . . Midwest promoter Tom Archer opened a new ballroom in Marion, Iowa, this month . . . The Breezy Town's Blue Note parlayed Muggsy Spanier and pianist Art Tatum into a package which opens at the spot October 11; Muggsy for a month, Art for three weeks.

Elliot Lawrence eyed for a stint at the Hotel Sherman's newly-reopened Panther Room . . . Victor Lombardo into Chicago's Edgewater Beach Hotel October 22 for four weeks . . . Jump Town, in Chicago, has changed its name to the Celebrity Club.

West: Artie Shaw may: (1) form a new dance group around his old book, with L. A. men, or (2) go on a concert tour with Ray Lev, pianist, playing Hindemith and Mozart clarinet concerti . . . San Francisco's Local 6 presented a concert of "Early and Late Jazz" at the Oakland library . . . Culver City's Meadowbrook (also known as Casa Manana and the Mardi Gras), has forsaken music for "The Drunkard," replete with beer and pretzels . . . Mary Kaye trio opened October 6 at the Angel, Santa Barbara, Calif., the threesome's second coast date.

Joe Glaser has opened L. A. offices for his Associated booking agency . . . Seattleite trombonist Jack Sheedy (Rainy City Jazz Band), has junked his Dixie combo, will job around S. F. with a pick-up unit . . . Texas oilmen will build Denver's fourth ballroom, Timberline Gardens, around February 1 . . . Contracts for film musicians have been extended for one year . . . Charlie Barnet ork has disbanded. The leader hopped to South America for a rest . . . Ex-Kenton manager Carlos Gastel now handling the Herman Herd, effective the first of this month.

Impresario Norman Granz takes his "Jazz at the Philharmonic" troupe on its seventh nationwide tour this month . . . Santa Rosa, Calif., has a new nitery, the Crystal Room, a \$150,000 investment . . . 18-year-old Andre Previn scored the complete sound-track for MGM's "Sun in



Seimer's new Bundy Resonite clarinets might not serve as jacks to hold up a bus carrying a whole band. They seem to do pretty well holding up this Studebaker. Positive proof that the new exclusive Resonite material is unequalled for strength and durability.

the Morning" . . . Johnny Green will do likewise for Warner Bros. "The Happy Times."

Miscellaneous Dates. Ray McKinley and Charlie Spivak bands both reorganized as of mid-October. Spivak's off on a Southern tour and Ray is in the NYC area . . . Eddy Howard at Chicago's Aragon ballroom through November 7. Tommy Carlyn holds at the Trianon through October 17 . . . Frankie Carle into Shea's Theatre, Buffalo, October 15-21 . . . NYC's Paramount Theatre has Stan Kenton and Mel Torme signed for a November 24 or December 6 opening . . . Cab Calloway booked through December, on the West coast, with his small combo, the Cab-jivers.

Sonny Dunham remains at the Hotel Roosevelt (New Orleans) through this month . . . Dizzy Gillespie and Boyd Raeburn are being set for concert tours by Willard Alexander. Boyd opened at the Howard Theatre (Washington, D. C.) October 8, and is slated for Baltimore's Royal Theatre October 15. Both stands for one week . . . Ted Weems opened at the Aragon,

Ocean City, Calif., October 8, for six weeks . . . Elliot Lawrence penned in at N. O.'s Roosevelt for a month beginning December 15.

Diz Gillespie will do three weeks at NYC's Strand Theatre in December . . . S. F.'s Fairmont Hotel imported Dick LaSalle's ork October 5 for four weeks . . . Vaughn Monroe into NYC's Strand October 29 for three weeks . . . Charlie Ventura into Chicago's Blue Note November 8, followed by Louis Armstrong on December 6. Louis will be in for five weeks . . . Club Silhouette (Chicago) will use a "Jazz at the Philharmonic" unit this month, to follow Herbie Fields.

Fred Waring due at Chicago's Opera House for a November concert . . . Jack Fina returns to Berkeley's (Calif.) Hotel Claremont February 1 for ten weeks.

Buddy Clarke and his orchestra, after a year's engagement at El Morocco, returns to the swank Normandie Roof atop the Mt. Royal Hotel, Montreal.

—TED HALLOCK.

SYMPHONY ORCHESTRAS IN THE UNITED STATES AND CANADA SUPPLEMENTARY LIST

City	Orchestra	Conductor	Members
Anchorage, Alaska	The Anchorage Little Symphony		
Arlington, Virginia	The Arlington Civic Symphony Orchestra	Van Lier Lanning	72
Carbondale, Illinois	Southern Illinois University Symphony	Maurits Kesar	65
Chapel Hill, North Carolina	North Carolina Symphony Orchestra	Benjamin Swalin	
Chicago, Illinois	Chicago Business Men's Orchestra	George Dasch	100
Elkhart, Indiana	The Elkhart Symphony Orchestra	Zigmont G. Gaska	45
Hamtramck, Michigan	Hamtramck Philharmonic Orchestra	Frank Grabowski	65
Hollywood, California	Hollywood Symphony Orchestra	Leonard Walker, John Roy Weber	
Madison, Wisconsin	The Madison Civic Symphony Orchestra	Walter Heermann	65
Madison, Wisconsin	The University of Wisconsin Symphony Orchestra	Richard C. Church	85
Missoula, Montana	The Missoula Symphony Orchestra	Eugene Andrie	
Santa Monica, California	Santa Monica Civic Symphony	Arthur Lange	80
Seattle, Washington	Seattle Philharmonic Orchestra	Don Bushell	
Seattle, Washington	University of Washington Symphony	Stanley Chapple	
Snyder, New York	Amherst Symphony Orchestra	Joseph Wincenc	96
Toronto, Canada	Little Symphony Orchestra	T. Henry Scott	32
Utica, New York	Utica Junior Symphony Orchestra	Louis J. Scalise	75

CORRECTIONS OF ORIGINAL LIST:

The conductor of the University of Alabama Symphony Orchestra is Ottokar Cadek, of the Columbia (Pennsylvania) Symphony Orchestra, Leigh E. Wittell, and of the South Bend-Mishawaka Junior Symphony Orchestra, Zigmont George Gaska.

We welcome announcements of any additional orchestras which we have omitted in this or the original list.

Sir Ernest MacMillan's Address

(Continued from page nine)



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hours so that perhaps fewer people feel inclined to make the effort of turning out week by week in the winter months to attend rehearsals. However, we are holding our own and I am particularly pleased when I receive letters, as I frequently do, from choir members saying how beneficial and refreshing they find the rehearsals after a heavy day's work. It was very delightful to be able last April to take the choir to Montreal and Ottawa and to find that its traditions are so well remembered there. We hope this year to make at least some appearances in the United States. And speaking of choral tradition, the Canadian National Exhibition made a great impression on our countless visitors in days gone by with its Pageant Chorus; perhaps your board, Mr. Chairman, will consider reviving this in years to come.

Perhaps the most important, though the least spectacular, developments in our musical life are those in the field of musical composition. Canada has had composers in the past, some of whom have produced very interesting and even distinguished work, but on the whole our role has been that of an importer, and will doubtless continue to be so for many years. However, the activity of our composers has increased enormously during the last fifteen years or so, and is beginning to command attention both here and abroad. I have mentioned the works of some of our young composers played recently in Rochester. I was delighted to see that one of our Toronto composers, John Weinzweig, won a prize in the arts division of the Olympic competitions to which, as chairman of the Canadian Music Council which arranged for the selection and despatch of manuscripts, I took a great interest. One must pay a tribute to the enterprise of the Canadian Broadcasting Corporation, not only for programming so much Canadian music on its networks, but also, through its overseas service, by making recordings and circulating them in foreign countries. In this one discerns the beginnings of a national policy toward music, a consistent fostering of the fine arts coupled with a wide dissemination of information regarding our activities. Such a policy is a crying need, and to tell the truth, we are still far behind most countries of the present day in adopting it. As conductor of the Toronto Symphony Orchestra I receive an increasing number of scores year by year from Canadian composers, and would welcome more opportunities

of bringing many of them before the public. I always try, in compiling my programs, to include Canadian works when I can, and last January, under the sponsorship of the Composers, Authors and Publishers Association of Canada (which has for years done much for Canadians in the way of scholarships and prize competitions), it was my pleasure to conduct a complete program of Canadian works. It was well received by those who heard it, and its broadcast over the CBC network roused much interest from coast to coast, but it must be confessed that the concert-going public did not respond in as great numbers as we had hoped. We still need to become conscious as a people of the importance of creative work, for in the long run it is creation rather than performance that "places" a nation musically.

A good deal of what I have said may give us cause for rejoicing and some degree of satisfaction, and I could, if I had time, mention other instances of the healthy state of our musical life. But we still have a long way to go and we have certainly no cause to be self-complacent about our achievements. It is still possible in Canada to bring out books and pamphlets purporting to survey the whole of our national life which completely, or almost completely, ignore music, and sometimes the other fine arts, too. It is still true that, in some directions, promising musical ventures fail from lack of adequate financial support. Our orchestras, choirs and other concert-giving bodies should be regarded, not in the light of mere entertainers—though the entertainment feature is not to be despised—but rather in the same light as art galleries, museums, libraries and other institutions which exist to preserve the valuable contributions of the past and to display as much as possible of contemporary work. It would be of doubtful benefit and could easily lead to undue political interference if we had, like other countries, exclusive state support for such institutions. But an equal division of state and private support would make for stability, act as a stimulus in financial campaigns and not seriously embarrass our legislators. Our educational institutions can serve public needs to a much greater degree if given greater public and private support. As I have already hinted, there is a crying need at the present time for a public information service on Canadian music, to serve enquirers both at home and abroad and to make legitimate prop-

agenda for Canadian musical activities.

We have been a bit too ready in the past to regard the function of art as merely ornamental, and perhaps merely ornamental to one's individual life. I once heard a soap-box orator in Hyde Park, London, pouring scorn on the homes of the idle rich "all covered over with architecture." His confusion of architecture with ornament may amuse us, but his general attitude is a bit too much like the attitude of many of us.

We have been compelled by the war to think more than ever in terms of the community. In war time sacrifice must be the order of the day, and in the face of incomparably greater sacrifices, that of money must seem insignificant. Nevertheless, sacrifices of money were made, and the pouring out of so much on the communal effort of self-defense—painful though we may find it when we make our income tax returns—may perhaps have an ultimately salutary effect. In the first place we realize how much more money there is than we would have thought possible—not allowing perhaps for the fact that much of it represents a mortgage on the future. It is rather platitudinous to say that even a small fraction of our war expenditure would enable us to build much finer cities and endow much finer institutions than we have had in the past. The answer is, of course, that when the ship of state is in danger of being wrecked we are ready to throw overboard our most cherished possessions as ballast if only we can be saved. However,

while one does not expect to see the astronomical figures of war expenditure applied to peacetime reconstruction, it will be very disappointing if we revert to our former comparative indifference over public institutions. Let us, as John Addington Symonds puts it, "be simple in our homes and splendid in our public ways." There is, for instance, no expenditure that can possibly be as remunerative as that for education, provided, of course, that we insist on value for our money. And education, as distinct from technical training, is the essential thing that enables us to "have life and have it more abundantly." Surely the fine arts have a place, and a conspicuous place here.

Democracy is on trial still. There are not only dangers from without, but perhaps even more pressing dangers from within. Without the enrichment of the imagination by the arts we can build only a very barren and bleak civilization. A strong national—not nationalistic—culture is bound to unite a people in the defence of everything that makes life worth while. The totalitarian regimes know very well that money and effort spent on the arts repays itself a thousand-fold: we must press the arts into the service of democracy and we can do so without prostituting them to the mere purposes of propaganda. If mankind neglects its splendid heritage in favor of a humdrum utilitarianism we might as well let loose atomic bombs and end the whole miserable farce. Let us hope we have learned something through our bitter experiences.

Composers' Corner

Leonard Bernstein's "Four Anniversaries" will have its premiere during Bernardo Segall's piano recital in Carnegie Hall, October 25th. The work has a four-fold dedication: to David Diamond, Helen Coates, John Mehegan and "The Girl He Was in Love With."

What is believed to be the first performance of William Walton's recent quartet will take place October 19th, when it will be played by the Walden String Quartet at the Cleveland Museum of Art.

Kurt Weill's folk opera, "Down in the Valley," will be presented in its New York premiere at Hunter College, in that city, on January 22nd. It will be given January 29th in Newark, New Jersey.

Douglas Moore has signed an exclusive publishing contract with Carl Fischer, which will bring out his "Farm Journal" as the first composition under the new arrangement.

The Turn of the Dial

When Max Reiter conducted the NBC Symphony Orchestra on September 18th and 25th he included in his program two American radio premieres: Cimarosa's Overture to "I Traci Amanti" and R. Strauss' Orchestral Fantasy, "Die Frau ohne Schatten." This is the fifth time in the past three years that Reiter has presented a Strauss premiere in this country.

The Swiss conductor, Ernest Ansermet, will lead the NBC Symphony Orchestra for four weeks beginning December 18th.

Fritz Kreisler presented a program of his own works when he appeared as guest soloist on the Telephone Hour October 4th. The Bell Telephone Orchestra, conducted by Donald Voorhees, also performed a Kreisler number.

Marking his return after a year's leave of absence, during which he completed his opera, "Wuthering Heights," Bernard Herrmann conducted the CBS Symphony in the Faurt Symphony of Liszt on Sunday, October 3rd.

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Symphonic Sidelights

The opening program of the Boston Symphony Orchestra on October 8th in Symphony Hall was based on the first Boston concert in 1924, and included Vivaldi's Concerto in D minor and Brahms' Variations on a Theme by Haydn. Honegger's new String Symphony, however, replaced the same composer's "Pacific 231," given at the earlier concert. The season's guest conductors with the orchestra will be Ernest Ansermet, Leonard Bernstein, Eleazar de Carvalho and Thor Johnson.

Samuel Mayes becomes first cellist of the Philadelphia Orchestra this season on the retirement of Jean Bedetti. Mr. Bedetti will become a member of the musical faculty of the University of Miami.

With a view to increasing the self-confidence of women members of orchestras, Efreim Kurtz while in Paris commissioned Gisèle de Biezville, French designer, to create a new costume for the women in the Houston Symphony. It consists of a black circular skirt, a white pique waistcoat and a black bolero jacket.

Radio City Music Hall, which boasts an orchestra of symphonic proportions, also boasts a conductor, Alexander Smallens, and associate conductors, Jules Silver and

The Wichita Symphony Orchestra took part in the Symphony of Fashion at the University of Wichita on October 1-2, presenting ballet performance in cooperation with a Corp de Ballet. This combination of the arts of fashion and of the dance proved an exciting and lavish spectacle.



ANTON COPPOLA

Anton Coppola, worthy to lead such an organization. Mr. Coppola, who is a native of New York City, won a scholarship at the Institute of Musical Art, then at eighteen years of age was chosen by the late Erno Rapee as first oboist of the Radio City Music Hall Symphony Orchestra, a position he held until his induction into the army in May, 1942. As bandmaster in the Air Forces he was conspicuous as a conductor, arranger and composer for many successful military theatricals. Then, after serving four years, he returned to Radio City, was shortly thereafter engaged as opera conductor by Salmaggi and in February, 1947, became musical director of the San Carlo Opera by Fortune Gallo. It was while he was conducting opera at the Center Theatre in New York that the managing director of Radio City, much impressed by his work, engaged him as associate conductor at the Music Hall.

The sixth season of the Toledo Friends of Music will consist of three adult concerts with Wanda Paul, pianist, and Jacques Margolies, violinist, as soloists. Randall Thompson's "Testament of Freedom" will be presented in the last concert. In addition five children's concerts will be held during the season with funds made available through the Recording and Transcription Fund. Hans Lange will again conduct the concerts.

The Pueblo (Colorado) Civic Symphony, which enters its 20th anniversary season this Fall, has scheduled seven concerts, at three of which soloists Lois Bannerman, harpist, Ampara Iturbi, pianist, and Marita Farrell, soprano, will be heard.

The New York Philharmonic-Symphony has just concluded a two-week pre-season tour which took the orchestra to Syracuse, Cleveland, Detroit, Chicago, Madison, Milwaukee, East Lansing, Columbus, Buffalo, Utica, Rochester, Boston and Portland.

Outstanding in the list of modern music which the Baltimore Symphony Orchestra will play this season is the recently-composed Symphony in E minor by the English composer, Ralph Vaughan Williams, William Schuman's "William Billings Overture, Quincy Porter's "The Moving Tide," and Burrill Phillips' Scherzo.

Well in advance of its opening date, October 7th, the Cleveland Orchestra under George Szell had published the list of its programs for the entire season. Soloist at the premiere of Roy Harris's violin concerto, commissioned for the orchestra by the Fynette Kulas American Composers Fund, will be the orchestra's concertmaster, Josef Gingold.

Purchasers of season tickets to the Buffalo Philharmonic Orchestra may now take advantage of a baby-sitter arrangement inaugurated this season by that organization. A baby-sitting agency will handle the details and ticket-holders will pay fifty-five cents an hour.

Song Hits From Musical Plays

THE GAY NINETIES

R. De Koven	OH PROMISE ME	Robin Hood	G. Schirmer	1889
R. De Koven	ARMORER'S SONG	Robin Hood	G. Schirmer	1891
Harry B. Smith				
Percy Gaunt	THE BOWERY	A Trip to Chinatown	T. B. Harms	1892
Charles H. Hoyt				
Victor Herbert	MY ANGELINA	Wizard of the Nile	Edward Schuberth	1895
Victor Herbert	CUPID AND I	The Serenade	E. Schuberth	1897
Harry B. Smith				
Victor Herbert	GYPSY LOVE SONG	The Fortune Hunter	M. Witmark	1898
Harry B. Smith				
Gustave Kerker	SHE'S THE BELLE OF NEW YORK	The Fortune Hunter	Harms, Inc.	1898
Victor Herbert	IF YOU WERE ONLY MINE	The Singing Girl	M. Witmark	1899
Chauncey Olcott	MY WILD IRISH ROSE	A Romance in Athlone	M. Witmark	1899

THE NAUGHTY-NAUGHTS

Leslie Stuart	TELL ME PRETTY MAIDEN	Floradora	T. B. Harms	1900
John H. Flynn	SWEET ANNIE MOORE	The Casino Girl	Howley-Haviland and Dresser	1901
Gustav Luders				
Bob Cole	THE MESSAGE OF THE VIOLET	Prince of Pilsen	M. Witmark	1902
Victor Herbert	UNDER THE BAMBOO TREE	Sally in Our Alley	Jos. W. Stern	1902
George M. Cohan	TOYLAND	Babes in Toyland	M. Witmark	1903
Victor Herbert	GIVE MY REGARDS TO BROADWAY	Little Johnny Jones	F. A. Mills	1904
Victor Herbert	I WANT WHAT I WANT WHEN I WANT IT	Mlle. Modiste	M. Witmark	1905
Victor Herbert	KISS ME AGAIN	Mlle. Modiste	M. Witmark	1905
George M. Cohan	SO LONG MARY	45 Minutes From Broadway	F. A. Mills	1905
Victor Herbert	BECAUSE YOU'RE YOU	Red Mill	M. Witmark	1906
George M. Cohan	EVERY DAY IS LADIES' DAY			
George M. Cohan	MOONBEAMS	Geo. Washington, Jr.	M. Witmark	1906
George M. Cohan	YOU'RE A GRAND OLD FLAG	Fifty Miles From Boston	M. Witmark	1907
Nora Bayes and Jack Norworth	HARRIGAN			
Karl Hoschna and Otto Harbach	SHINE ON HARVEST MOON	The Follies of 1908	J. H. Remick & Co.	1908
Oscar Straus	CUDDLE UP A LITTLE CLOSER	The Three Twins	M. Witmark & Co.	1908
Frank R. Adams	MY HERO	Chocolate Soldier	J. H. Remick	1909
Will. M. Hough	I WONDER WHO'S KISSING HER NOW	The Prince of Tonight	C. K. Harris	1909

1910 - 1920: HEYDAY OF OPERETTA

Victor Herbert	AH, SWEET MYSTERY OF LIFE	Naughty Marietta	M. Witmark & Sons	1910
Rida J. Young	ITALIAN STREET SONG			
Karl Hoschna	EVERY LITTLE MOVEMENT	Madame Sherry	M. Witmark & Sons	1910
Otto Harbach				
Chauncey Olcott	MOTHER MACHREE	Barry of Ballymore	M. Witmark & Sons	1910
Rida J. Young				
Ivan Caryll	MY BEAUTIFUL LADY	Pink Lady	Chappell & Co., London	1911
C. M. S. McLellan				
Charles J. Gebest	I LOVE LOVE	The Red Widow	M. Witmark	1911
Pollock and Wolf				
Rudolf Friml	SYMPATHY	The Firefly	G. Schirmer	1912
Otto Harbach	WHEN A MAID COMES KNOCKING AT YOUR DOOR			
Ernest Ball	GIANNINA MIA			
Chauncey Olcott	LOVE IS LIKE A FIREFLY	The Isle O' Dreams	Witmark & Sons	1912
George Graff, Jr.	IRISH EYES ARE SMILING			
Victor Herbert	THE ANGELUS	Sweethearts	G. Schirmer	1913
Robert B. Smith				
Jerome Kern	THEY DIDN'T BELIEVE ME	The Girl From Utah	Remick Music Corp.	1914
Herbert Reynolds				
Victor Herbert	WHEN YOU'RE AWAY	The Only Girl	Witmark & Sons	1914
Henry Blossom				
Victor Herbert	ALL FOR YOU	Princess Pat	Witmark & Sons	1915
Henry Blossom	LOVE IS THE BEST OF ALL			
Jerome Kern	NEAPOLITAN LOVE SONG	Nobody Home	T. B. Harms	1915
Rudolf Friml	TWO LAUGHING IRISH EYES	Katinka	G. Schirmer	1916
Otto Harbach	YOU KNOW AND I KNOW			
Raymond Hubbell	RACKETY COO	The Big Show	T. B. Harms	1916
John L. Golden	ALLAH'S HOLIDAY	Passing Show of 1917	Leo Feist, Inc.	1917
Billy Basket	KATINKA			
Reisner and Davis	POOR BUTTERFLY	Eileen	M. Witmark & Sons	1917
Victor Herbert	GOOD-BYE BROADWAY, HELLO FRANCE	Sweetheart	G. Schirmer	1917
Henry Blossom	THINE ALONE	Sometime	G. Schirmer	1918
Sigmund Romberg	WILL YOU REMEMBER			
Rida J. Young	SOMETIME			
Rudolf Friml				

Harry Tierney	ALICE BLUE GOWN	Irene	Leo Feist	1919
Joseph McCarthy	CASTLE OF DREAMS			
John W. Kellette	I'M FOREVER BLOWING BUBBLES	Passing Show of 1918	J. H. Remick & Co.	1919
Jean Kendrovin				
Robert H. Bowers	CHINESE LULLABY	East Is West	G. Schirmer	1919
Fritz Kreisler	WHO CAN TELL I'M IN LOVE	Apple Blossoms	T. B. Harms	1919
William Le Baron				

THE ROARING TWENTIES

Jerome Kern	LOOK FOR THE SILVER LINING	Sally	T. B. Harms	1920
Bud. De Sylva	SALLY			
Sigmund Romberg	SONG OF LOVE	Blossom Time	Leo Feist, Inc.	1921
Dorothy Donnelly				
Ted Snyder	THE SHEIK OF ARABY	Make It Snappy	Waterson, Berlin and Snyder Co.	1921
H. Smith-F. Wheeler				
Irving Berlin	LADY OF THE EVENING	Music Box Revue	Berlin, Inc.	1922
	A PRETTY GIRL IS LIKE A MELODY			
Dyncaan Sisters	REMEMBERING	Topsy and Eva	Berlin, Inc.	1923
Dave Stamper	SOME SWEET DAY	Ziegfeld Follies of 1922	Harms, Inc.	1923
Louis A. Hirsch				
Irving Berlin	ALL ALONE	Music Box Revue	Berlin, Inc.	1924
	WHAT'LL I DO			
Vincent Youmans	TEA FOR TWO	No, No, Nanette	Harms, Inc.	1924
Irving Caesar	NO, NO, NANETTE			
	I WANT TO BE HAPPY			
Al Jolson, De Sylva and Jos. Meyer	CALIFORNIA HERE I COME	Bombo	M. Witmark & Sons	1924
Sigmund Romberg	DEEP IN MY HEART, DEAR	Student Prince	Harms, Inc.	1924
Dorothy Donnelly	DRINKING SONG			
	SERENADE			
G. Gershwin	FASCINATING RHYTHM	Lady Be Good	Harms, Inc.	1924
Ira Gershwin	THE MAN I LOVE			
Rudolf Friml	ROSE MARIE	Rose Marie	Harms, Inc.	1924
Otto Harbach and Oscar Hammerstein II	INDIAN LOVE CALL			
G. Gershwin	SOMEBODY LOVES ME	George White's Scandals	Harms, Inc.	1924
Ballard MacDonald and B. De Sylva				
Nat. D. Ayer	IF YOU WERE THE ONLY GIRL	Vagabond Lover	Chappell, Harms, Inc.	1925
Clifford Grey	SOMEDAY			
	ONLY A ROSE			
	SONG OF THE VAGABONDS			
	THAT CERTAIN FEELING	Tip-Toes	Harms, Inc.	1925
G. Gershwin				
Ira Gershwin	WHO	Sunny	Crawford Music Co.	1925
Jerome Kern				
Otto Harbach and Oscar Hammerstein II	THE BLUE ROOM	The Girl Friend	Harms, Inc.	1926
Richard Rodgers	WHY DO I			
Lorenz Hart	THE DESERT SONG	The Desert Song	Harms, Inc.	1926
Sigmund Romberg	ONE ALONE			
Otto Harbach and Oscar Hammerstein II	THE RIFF SONG	Countess Maritza	Harms, Inc.	1926
Emmerich Kalman	PLAY GYPSIES—DANCE GYPSIES			
Harry B. Smith	RANGER'S SONG	Rio Rita	Leo Feist	1926
Harry Tierney	RIO RITA			
Jos. McCarthy	BEST THINGS IN LIFE ARE FREE	Good News	De Sylva, Brown and Henderson	1927
Lew Brown and R. Henderson	LUCKY IN LOVE			
Bud De Sylva	VARSITY DRAG	Showboat	T. B. Harms	1927
Jerome Kern	BILL			
P. G. Wodehouse	CAN'T HELP LOVIN' THAT MAN			
Oscar Hammerstein II	MAKE BELIEVE			
	OL' MAN RIVER			
	WHY DO I LOVE YOU	Hit the Deck	Harms	1927
Vincent Youmans	HALLELUJAH			
Leo Robin and C. Grey	SOMETIMES I'M HAPPY			
I. Caesar				
Richard Rodgers	MY HEART STOOD STILL	A Connecticut Yankee	Harms	1927
Lorenz Hart				
G. Gershwin	STRIKE UP THE BAND	Funny Face	New World Music Corp.	1927
	S'WONDERFUL			
G. Gershwin	FEELING I'M FALLING	Treasure Girl	New World Music Corp.	1928
Rudolf Friml	GIVE ME ONE HOUR	The White Eagle	Waterson, Berlin, and Snyder Co.	1928
Brian Hooker				
Jimmy McHugh	I CAN'T GIVE YOU ANYTHING BUT	Blackbirds of 1928	Jack Mills, Inc.	1928
Dorothy Fields	LOVE, BABY			
Sigmund Romberg	LOVER COME BACK TO ME	New Moon	Harms, Inc.	1928
Oscar Hammerstein II	ONE KISS			
	SOFTLY AS A MORNING SUNRISE			
	STOUT-HEARTED MEN			
Thomas Waller and Harry Brooks	AIN'T MISBEHAVIN'	Hot Chocolates	Mills Music Co.	1929
Andy Razaf				
Jerome Kern	DON'T EVER LEAVE ME	Sweet Adeline	Harms Co.	1929
Oscar Hammerstein II	WHY WAS I BORN			
	HERE AM I			
Vincent Youmans	GREAT DAY	Great Day	Vincent Youmans, Inc.	1929
W. Rose and Edward Eliscu	MORE THAN YOU KNOW			

(To Be Concluded in the November Issue)

They Voted to Override the Veto

(Continued from page six)

FLORIDA

J. Hardie Peterson (D)—1st Dist.
Emory H. Price (D)—2nd Dist.
Robert L. F. Sikes (D)—3rd Dist.
George A. Smathers (D)—4th Dist.
Joe Hendricks (D)—5th Dist.
Dwight L. Rogers (D)—6th Dist.

GEORGIA

Prince H. Preston (D)—1st Dist.
E. E. Cox (D)—2nd Dist.
Stephen Pace (D)—3rd Dist.
A. Sidney Camp (D)—4th Dist.
James C. Davis (D)—5th Dist.
Carl Vinson (D)—6th Dist.
W. M. Wheeler (D)—8th Dist.
John S. Wood (D)—9th Dist.
Paul Brown (D)—10th Dist.

IDAHO

Abe McGreggor Goff (R)—1st Dist.
John Sanborn (R)—2nd Dist.

ILLINOIS

Richard B. Vail (R)—2nd Dist.
Fred E. Busbey (R)—3rd Dist.
Thomas L. Owens (R)—7th Dist.
Robert J. Twyman (R)—9th Dist.
Ralph E. Church (R)—10th Dist.
Chauncey W. Reed (R)—11th Dist.
Noah M. Mason (R)—12th Dist.
Leo E. Allen (R)—13th Dist.
Anton J. Johnson (R)—14th Dist.
Robert B. Chipperfield (R)—15th Dist.
E. M. Dirksen (R)—16th Dist.
Leslie C. Arends (R)—17th Dist.
Edward H. Jenison (R)—18th Dist.
Rolla C. McMillen (R)—19th Dist.
Sid Simpson (R)—20th Dist.
Evan Howell (R)—21st Dist.
Charles W. Vursell (R)—23rd Dist.
Roy Clippenger (R)—24th Dist.
William G. Stratton (R)—At Large.

INDIANA

Charles A. Halleck (R)—2nd Dist.
Robert A. Grant (R)—3rd Dist.
George W. Gillie (R)—4th Dist.
Forest A. Harness (R)—5th Dist.
Noble J. Johnson (R)—6th Dist.
Gerald W. Landis (R)—7th Dist.
E. A. Mitchell (R)—8th Dist.
Earl Wilson (R)—9th Dist.
Raymond S. Springer (R)—10th Dist.

IOWA

Thomas E. Martin (R)—1st Dist.
Henry O. Talle (R)—2nd Dist.
John W. Gwynne (R)—3rd Dist.
Karl M. LaCompte (R)—4th Dist.
Paul Cunningham (R)—5th Dist.
Ben F. Jensen (R)—7th Dist.
Charles B. Hoeven (R)—8th Dist.

KANSAS

Albert M. Cole (R)—1st Dist.
Errett P. Scrivner (R)—2nd Dist.
Herbert A. Meyer (R)—3rd Dist.
Edward H. Rees (R)—4th Dist.
Clifford R. Hope (R)—5th Dist.
Wint Smith (R)—6th Dist.

KENTUCKY

Noble J. Gregory (D)—1st Dist.
Thurston B. Morton (R)—3rd Dist.
Frank L. Chelf (D)—4th Dist.
Virgil Chapman (D)—6th Dist.
W. Howes Meade (R)—7th Dist.
John M. Robison (R)—9th Dist.

LOUISIANA

F. Edward Hebert (D)—1st Dist.
Hale Boggs (D)—2nd Dist.
James Domengeaux (D)—3rd Dist.
Overton Brooks (D)—4th Dist.
Otto E. Passman (D)—5th Dist.
Henry D. Larcade (D)—7th Dist.
A. Leonard Allen (D)—8th Dist.

MAINE

Robert Hale (R)—1st Dist.
Margaret C. Smith (R)—2nd Dist.
Frank Fellows (R)—3rd Dist.

MARYLAND

Edward T. Miller (R)—1st Dist.
Hugh A. Meade (D)—2nd Dist.
George H. Fallon (D)—4th Dist.
Lansdale G. Sasser (D)—5th Dist.
J. Glenn Beall (R)—6th Dist.

MASSACHUSETTS

John W. Heselton (R)—1st Dist.
Charles R. Clason (R)—2nd Dist.
Edith Nourse Rogers (R)—5th Dist.
George J. Bates (R)—6th Dist.
Angier L. Goodwin (R)—8th Dist.
Christian A. Herter (R)—10th Dist.
Richard B. Wigglesworth (R)—13th Dist.

MICHIGAN

Earl C. Michener (R)—2nd Dist.
Paul W. Shafer (R)—3rd Dist.
Clare E. Hoffman (R)—4th Dist.
Bartel J. Jonkman (R)—5th Dist.
William W. Blackney (R)—6th Dist.
Jesse P. Wolcott (R)—7th Dist.
Fred L. Crawford (R)—8th Dist.
Albert J. Engel (R)—9th Dist.
Roy O. Woodruff (R)—10th Dist.
Howard A. Coffin (R)—13th Dist.
Harold F. Youngblood (R)—14th Dist.
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Over Federation Field

(Continued from page twenty)

Man is not a bee.—Cleveland Musician.

No, if he were he would not get stung so often.

Greetings to Greta Garbo! She has decided to become an American citizen.

In a news print we read that Dayton, Ohio, has a law which sets a fine of \$50 and thirty days in jail for women who wear male attire. Many women there will doubtless continue to "wear the pants" figuratively.

From the pictures in the press it is a wonder that some enterprising publisher does not establish a sheet called the "Nudity News." What a circulation would speedily develop.

The weather man should be operated on for meteorological extrem-

ism. The day it was 102 in Iowa there were thirteen feet of snow in Bavaria.

Brazil is planting 6,000,000 young rubber trees. Perhaps a new supply of necking material is demanded.

O, great will be Iowa's crop of corn; Most wonderful sight since humans were born!

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 John W. Byrnes (R)—8th Dist.
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WYOMING

Frank A. Barrett (R)—At Large

Four House members were paired for overriding. They were James I. Dolliver (R, Iowa), Charles F. Gifford (R, Massachusetts), James E. Van Zandt (R, Pennsylvania), and John L. McMillan (D, South Carolina).

THE SENATE

(An asterisk before a Senator's name indicates his term expires this year)

ARKANSAS

*John L. McClellan (D)
 J. William Fulbright (D)

CALIFORNIA

William F. Knowland (R)

COLORADO

Eugene D. Millikin (R)

CONNECTICUT

Raymond E. Baldwin (R)

DELAWARE

*C. Douglas Buck (R)
 John J. Williams (R)

FLORIDA

Spessard L. Holland (D)

GEORGIA

Walter F. George (D)
 *Richard B. Russell (D)

IDAHO

*Henry C. Dworshak (R)

ILLINOIS

*C. Wayland Brooks (R)

INDIANA

Homer E. Capehart (R)
 William E. Jenner (R)

IOWA

*George A. Wilson (R)
 Bourke B. Hickenlooper (R)

KANSAS

*Arthur Capper (R)
 Clyde M. Reed (R)

KENTUCKY

*John S. Cooper (R)

LOUISIANA

John H. Overton (D)
 *Allen J. Ellender (D)

MAINE

*Wallace H. White (R)
 Owen Brewster (R)

MARYLAND

Millard E. Tydings (D)
 Herbert R. O'Connor (D)

MASSACHUSETTS

*Leverett Saltonstall (R)
 Henry Cabot Lodge, Jr. (R)

MICHIGAN

Arthur H. Vandenberg (R)
 *Homer Ferguson (R)

MINNESOTA

*Joseph H. Ball (R)
 Edward J. Thye (R)

MISSISSIPPI

*James O. Eastland (D)

MISSOURI

Forrest C. Donnell (R)
 James P. Kem (R)

MONTANA

Zales N. Ecton (R)

NEBRASKA

Hugh Butler (R)
 *Kenneth S. Wherry (R)

NEW HAMPSHIRE

*Styles Bridges (R)
 Charles W. Tobey (R)

NEW JERSEY

*Albert W. Hawkes (R)
 H. Alexander Smith (R)

NEW MEXICO

*Carl A. Hatch (D)

NEW YORK

Irving M. Ives (R)

NORTH CAROLINA

Clyde R. Hoey (D)
 *William B. Umstead (D)

NORTH DAKOTA

Milton R. Young (R)

OHIO

Robert A. Taft (R)
 John W. Bricker (R)

OKLAHOMA

*Edward H. Moore (R)

OREGON

*Guy Cordon (R)

PENNSYLVANIA

Edward Martin (R)

SOUTH CAROLINA

*Burnet R. Maybank

SOUTH DAKOTA

Chan Gurney (R)
 *Harlan J. Bushfield (R)

TENNESSEE

Kenneth McKellar (D)
 *Tom Stewart (D)

TEXAS

Tom Connally (D)
 *W. Lee O'Daniel (D)

UTAH

Arthur V. Watkins (R)

VERMONT

George D. Aiken (R)
 Ralph E. Flanders (R)

VIRGINIA

Harry F. Byrd (D)
 *A. Willis Robertson (D)

WASHINGTON

Harry P. Cain (R)

WEST VIRGINIA

*Chapman Revercomb (R)

WISCONSIN

Alexander Wiley (R)
 Joseph R. McCarthy (R)

WYOMING

*Edward V. Robertson (R)

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GRANDS GARDENS: Shannon Shaefer, Owner, Eugene, Ore.
MIDWAY PARK: Joseph Pances, Niagara Falls, N. Y.
PIEVIEW BEACH: Stan Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.
BAUBOOR GARDENS: A. J. Voss, Manager, Bryant, Iowa.
SAI-A-BAR GARDENS: Kansas City, Mo.
SUMMER GARDENS: and James Webb, Gravenhurst, Ont., Can.
SMOKE PARK: Baumgart Sisters, Williamsport, Pa.
TERRACE GARDENS: E. M. Carpenter, Manager, Flint, Mich.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

AUBURN: Frazer, Whack
BIRMINGHAM: Sellers, Stan, Operator, Pineview Beach (Bessemer, Ala.)
DOTHAN: Smith, Mose
MOBILE: Felis, Ike

ALASKA

FARBANKS: Elder, Glen A. (Glen Alvin)

ARIZONA

FLAGSTAFF: Saguro Club, and R. M. Greer, Employer.
PHOENIX: Hoshor, John Jones, Calvin R. Newberry, Woody, Mgr., and Owner, The Old Country Club.
TUCSON: Williams, Marshall
YUMA: Beckner, Gray, owner "345" Club, El Cajon.

ARKANSAS

EL DORADO: Shavers, Bob
HOT SPRINGS: Smith, Dewey
LITTLE ROCK: Stewart, J. H. Weeks, S. C.
MCGHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Rodeo, Inc.
PINE BLUFF: Arkansas State College, Clark, Stanley Scott, Charles E.

CALIFORNIA

BAKERSFIELD: Charlton, Ned Conway, Stewart Cox, Richard
BENICIA: Rodgers, Edw. T.
BEVERLY HILLS: Mestus, Paris
BIG BEAR LAKE: Crossman, Harry E.
COMPTON: Vi-Lo Records
FRESNO: Plantation Club, Joe Cannon, Owner.
WAGNON, Wm. B., Jr., President Valley Amusement Assn., and Barn Dance Hall.
HOLLYWOOD: Alison, David

Berg, Billy

Birwell Corp.
Bocage Room, Leonard Vannerson Dempster, Ann
Fian, Jay, and Artists Personal Mgt., Ltd.
Gray, Lew and Magic Record Co.
Kolb, Clarence
Morros, Boris
Patterson, Trent
Robitschek, Kurt
Universal Light Opera Co. and Ass'n.
Western Recording Co. and Douglas Venable.
Wrightman, Neale

LOS ANGELES:

Anderson, John Murray, and Silver Screen, Inc.
Dalton, Arthur
Freeland, F. D., Al-Dean Circus
Halfont, Natc, Mgr.-Owner, Rubaiyat.
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.
Moore, Cleve
Morris, Joe, operator, Plantation Club
Mosby, Curtis
New Club Alabam, Curtis Mosby and M. E. Brandenberg.
Preston, Joey
Royal Record Co.
Ryan, Ted
Tabarkin, Bernie
Tonkins, Irvan "Van"
Vannerson, Leonard
Williams, Gargie
Williams, Earl
Wilshire Bowl

MAINE

Kaiser, Fred

NORTH HOLLYWOOD:

Lobmuller, Bernard

OAKLAND:

Bozo's Cafe, and Fred Horn, Operator.
Moore, Harry
Morkin, Roy

OCEAN PARK:

Frontier Club and Robert Moran

ORLAND:

Gates, C. W., Manager, Palace Dance Hall.

OROVILLE:

Rodgers, Edw. T., Palm Grove Ballroom.

PALM SPRINGS:

Hall, Donald H.

PERRIS:

McCaw, E. E., Owner, Horse Follies of 1946.

REDWOOD CITY:

Lucky Star Club, and Mrs. Provina, Proprietor, and Gene Bender, Manager.

SACRAMENTO:

Cole, Joe
Leingang, George

SAN DIEGO:

Cotton Club, Benny Carry and Otis Wimberly.
Miller, Warren
Passo, Ray
Tricoli, Joseph, Oper., Playland.
Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).

SAN FRANCISCO:

Bramy, Al
Brown, Willie H.
Fox, Eddie
Rogers & Chase Co.
Shelton, Earl,
Earl Shelton Productions.
The Civic Light Opera Committee of San Francisco;
Francis C. Moore, Chairman.
Waldo, Joseph

SANTA ANA:

Theo's Place, and Theo. Osborn

SANTA BARBARA:

Briggs, Don

SHERMAN OAKS:

Gilson, Lee
Kraft, Ozzie

TWIN PEAKS:

Alpine Club, and J. W. Dewey, Employer, Lake Arrowhead.

TYBEKA:

Legg, Archie

COLORADO

DENVER: Frontier Night Club, and Harry, Gordon and Clinton Anderson, owners.

CONNECTICUT

BRIDGEPORT: Pleasant Heights Country Club, Granville Smith, Owner.

HARTFORD:

Dubinsky, Frank
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony

NEW LONDON:

Johnson, Henry
Patten, Olin
Williams, Joseph

NIANTIC:

Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.

STONINGTON:

Whewell Arthur

WATERBURY:

Derwin, Wm. J.

WEST HAVEN:

Patricelli, Alfred

DELAWARE

DOVER: Apollo Club and Bernard Paskins, Owner
Chick's Restaurant, A. B. Williams, Proprietor.

NEW CASTLE:

Hickory House, and Jos. Murphy, Prop.
Lamon, Ed

WILMINGTON:

Allen, Sylvester,
Kaye, Al

FLORIDA

CLEARWATER: Bardon, Vance

CLEARWATER BEACH:

Normandy Restaurant, and Fay House

CORAL GABLES:

Hirliman, George A., Hirliman Florida Productions, Inc.

DAYTONA BEACH:

Charles Hi-Hat Club
Estate of Charles Reese, Jr.

FORT MYERS:

McCutcheon, Pat

HALLANDALE:

Singapore Sadie's

JACKSONVILLE:

Newberry, Earl, and Associated Artists, Inc.

MIAMI:

Donaldson, Bill

MIAMI BEACH:

Amron, Jack, Terrace Rest.
Coral Reef Hotel
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Inland Club, and Sam Cohen, owner-manager.
Lehnic, Max
Macomba Club
Miller, Irving
Mocamba Restaurant, Jack Fredlander, Irving Miller, Max Lehnick and Michael Rosenberg, Employers.
Shanghai Restaurant, and Max Caldwell, Employer.
Straus, George
Weills, Charles
White House Hotel,
Leo Radoff, Mgr.-Dir.
Wit's End Club, R. R. Reid, Manager; Charles Leveson, Owner.

ORLANDO:

Club Sarcocco, and Roy Baldeen Longwood Hotel, Maximilian Shepard, Owner.
Sunbrook, Larry
Sunshine Club and D. S. Fryor

PALM BEACH:

Monaco's Restaurant and Frank Monaco

PANAMA CITY:

Daniels, Dr. E. B.

PENSACOLA:

Hodges, Earl, of Top Hat Dance Club.
Keeling, Alex, of National Orch. Syndicate.
National Orchestra Syndicate
RIVIERA BEACH: Rowe, Phil
Woodruff, Charlie

STARKE:

Camp Blanding Rec. Center
Goldman, Henry

TALLAHASSEE:

Gaines Patio, and Henry Gaines, Owner.

TAMPA:

Junior Woman's Club
Pegram, Sandra
Williams, Herman

VENICE:

Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

GEORGIA

ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.
Herren, Chas., Herren's Evergreen Farms Supper Club.

AUGUSTA:

Kirkland, Fred
J. W. Neely, Jr.

MACON:

Lee, W. C.

SAVANNAH:

Thompson, Lawrence A., Jr.
Troadero Club

VIDALIA:

Pal Amusement Co.

IDAHO

COEUR D'ALENE: Crandall, Earl
Lachman, Jesse

LEWISTON:

Rosenberg, Mrs. R. M.

POCAHELLO:

Reynolds, Bud

ILLINOIS

BLOOMINGTON: James R. McKinney

CHAMPAIGN:

Robinson, Bennie

CHICAGO:

Adams, Delmore & Eugene Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468.
Children's Health & Aid Soc. Coke, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner.
Doros, John
Davis, 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
Majestic Record Co.
Marker, Vince
Mason, Leroy
Mays, Chester
Miller, R. H.
Monte Carlo Lounge, Mrs. Ann Hughes, Owner.
Moore, H. B.
National Recording & Film Corp.
Novak, Sarge
Box, Sam
Stoner, Harlan T.
Taftan, Matthew.
Platinum Blonde Revue
Taftan, Matthew.
"Temptations of 1941".
Teichner, Chas. A., of T.N.T. Productions.

EAST ST. LOUIS:

Davis, C. M.

EFFINGHAM:

Behl, Dan

KANKAKEE:

Havener, Mrs. Theresa, Prop.
Dreamland.

LA GRANGE:

Haeger, Robert
Klaan Club,
LaGrange High School.
Viner, Joseph W.

MOLINE:

Antler's Inn, and Francis Weaver, Owner.

MT. VERNON:

Plantation Club, Archie M. Haines, Owner.

PEORIA:

Brydon, Ray Marsh
Humane Animal Assn.
Ruthledge, R. M.
Paul Streetet

POLO:

Clem, Howard A.

PRAIRIE VIEW:

Green Duck Tavern, and Mr. and Mrs. Stiller.

QUINCY:

Hammond, W.

ROCKFORD:

Palmer House, Mr. Hall, Owner.
Troadero Theatre Lounge
White Swan Corporation

SPRINGFIELD:

Stewart, Leon H., Manager,
Club Coago.

WASHINGTON-BLOOMINGTON:

Thompson, Earl

ANDERSON:

Lanane, Bob
Lanane, George

AUBURN:

Moore Lodge No. 566

ELWOOD:

Yankee Club, and
Charles Sullivan, Mgr.

EVANSVILLE:

Adams, Jack C.
Fox, Ben
Ruschmeir's Grill

GREENSBURG:

Club 46, Chas. Holzhouse,
Owner and Operator.

INDIANAPOLIS:

Benbow, William and His All-American Brownskin Models.
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Ferguson Bros. Agency
Richardson, Vaughn,
Fine Ridge Follies.
Wm. C. Powell Agency,
Bookers' License No. 4150.

NEWCASTLE:

Harding, Stanley W.

MARION:

Horine, W. S.
Idle Hour Recreation Club

RICHMOND:

Newcomer, Charles
Puckett, H. H.

SYRACUSE:

Waco Amusement Enterprises

IOWA

BRYANT: Voss, A. J., Manager,
Rainbow Gardens.

CLARION:

Miller, J. L.

HARLAN:

Gibson, C. Rex

WIFATLAND:

Grubel, Ray, Mgr., Alex Park

KANSAS

DODGE CITY: Graham, Lyle

KANSAS CITY:

White, J. Cordell

LOGAN:

Graham, Lyle

MANHATTAN:

Stuart, Ray

PRATT:

Clements, C. J.
Wibby, L. W.

TOPEKA:

Mid-West Sportsmen Assn.

KENTUCKY

BOWLING GREEN: Taylor, Roy D.

LEXINGTON:

Harper, A. C.
Hine, Geo. H.

LOUISVILLE:

Gavin, Wences

OWENSBORO:

Cristil, Joe, Owner, Club 71

PADUCAH:

Vickers, Jimmie,
Bookers' License 2611

LOUISIANA

ALEXANDRIA: Green, Al, Owner and Oper.,
Riverside Bar.

MOBILE:

Smith, Mrs. Lawrence, Prop.,
Club Plantation.

Stars & Bars Club (also known as Brass Hat Club), A. R. Conley, Owner; Jack Tyson, Manager.

LAKE CHARLES:

Velton, Tony, Mgr., Palace Club

MONROE:

Keith, Jessie

NEW ORLEANS:

Dog House, and Grace Martinec, Owner.
Gilbert, Julie
The Hurricane and Percy Stovall.
Hyland, Chauncey A.

OPELOUSAS:

Cedar Lane Club, Mirk Delman, Employer.

SHREVEPORT:

Reeves, Harry A.
Riley, Billy
Stewart, Willie

MAINE

BANFORD: Parent Hall,
E. L. Legere, Manager.

MARYLAND

BALTIMORE: Actna Music Corp.
Byrd, Olive J.
Cox, M. L., and Byrd, Olive J.
Epstein, Henry
Green, Jerry
Rio Restaurant and Harry Weiss, Manager.
Stage Door Casino
White, David,
Nation Wide Theatrical Assn.

BRADSHAW:

English Supper Club, Ed. De Waters, Prop.

CUMBERLAND:

Alibi Club, and Louis Waingold, Manager.

FENWICK:

DETROIT:

Adler, Cooner, and Hoffman. Sam. Oper., Frontier Ranch. Ammer Record Company. Bel Aire (formerly Lee 'n' Eddie's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners.

Bibb, Alice Bolegna, Sam, Imperial Club Briggs, Edgar M. Daniels, James M. Owen, Goldman Hoffman, Sam, Operator, Frontier Ranch. Johnson, Ivory Koutman, Hyman San Diego Club, Noao Minando. Savoy Promotions, and Howard G. Pyle. Schreiber, Raymond, Owner and Oper., Colonial Theatre. Victory Supper Club, M. Jones, Owner.

FLMNT: Carpenter, E. M., Mgr., Terrace Gardens.

GRAND RAPIDS: Huban, Jack

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

SISTER LAKES: Rendezvous Bowl and Gordon J. Miller, Owner.

TRAVERS CITY: O-A-Ra Beach Pavilion, Al Lawson.

MINNESOTA

ALEXANDRIA: Crest Club, Frank Gastes

BEEMING: Foster, Floyd, Owner, Merry Mixers Tavern.

GAYLORD: Green, O. M.

RED WING: Red Wing Grill, Robert A. Nybo, Operator.

ST. CLOUD: Coas, Mike

ST. PAUL: Fos, S. M.

SPRINGFIELD: Green, O. M.

MISSISSIPPI

BLOXI: Joyce, Harry, Owner, Pike House Night Club.

GREENVILLE: Pellard, Fernard

JACKSON: Perry, T. O.

MISSOURI

CAPE GIRARDEAU: Gillison, Loretta Moonlight Club

CHILLICOTHE: Hawes, H. H., Manager, Windmour Gardens.

KANSAS CITY: Antonello, John Canton, L. E. Cox, Mrs. Evelyn Enquire Productions, Kenneth Yates, Bobby Heathrow. Thudman, H. C., Asst. Mgr., Orpheum Theatre.

LEBANON: Kay, Frank

POPLAR BLUFFS: Brown, Merle

ST. LOUIS: Bernholz, Mac Caruth, James, Rhumbogues, Cafe Society, Brown Bomber Bar. D'Agostino, Sam Marham, Doyle, and Tusa Town Ballroom

MONTANA

FORTYTH: Allison, J.

NEBRASKA

COLUMBUS: Meist, Dan

ELMONT: Field, H. B., Mgr., 1733 Club

OMAHA: El Morocco Club Florentina Cafe, and Vance & Sam Vecchio, Owners. Ross, Charles

NEVADA

ELY: Folsom, Mrs. Ruby

LAS VEGAS: Gordon, Ruth Holsinger, Ruby Stony, Milo E. Warner, A. H.

PITTMAN: Pittman Hoel, and Jimmy Coroboss.

RENO: Blackman, Mrs. Mary

NEW JERSEY

ABECON: Hart, Charles, Pres., Eastern Mardi Gras, Inc.

ASBURY PARK: Richardson, Harry White, William

ATLANTIC CITY: Applegate's Tavern, and A. J. Applegate, Employer. Atlantic City Art League Danzler, George, Operator, Fassa's Morocco Restaurant. Fassa, George, Operator, Fassa's Morocco Restaurant. Jones, J. Paul Lockman, Harvey Morocco Restaurant, Geo. Fassa and Geo. Danzler, Opera.

CAMDEN: Towers Ballroom, Pearson Lesly and Victor Putamkin, Mgrs.

CAPE MAY: Mayflower Casino, Charles Anderson, Operator.

CLIFTON: Studio Bar, and August E. Buchner, Prop.

FLORHAM PARK: Plorham Park Country Club, and Jack Bloum

HOBOKEN: Red Rose Inn, and Thos. Monto, Employer.

LAREWOOD: Part, Arthur, Mgr., Hotel Pizsa Seldin, S. H.

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

MONTCLAIR: Cos-Hay Corporation and Montclair Theatre, Thos. Haynes, James Costello.

MOUNTAINSIDE: The Chatterbox, Inc., Ray DiCarlo.

NEWARK: Coleman, Melvin Hall, Emory Harris, Earl Jones, Carl W. "Panda," Daniel Straver Levine, Joseph Prestwood, William Red Mirror, Nicholas Grande, Prop. Simmons, Charles Tucker, Frank

NEW BRUNSWICK: Elkel, Jack

NORTH ARLINGTON: Petruzzi, Andrew

PATERSON: Marth, James Piedmont Social Club Pyatt, Joseph Riverview Casino

PLAINFIELD: McGowan, Daniel

SOMERS POINT: Dean, Mrs. Jeanette Leigh, Stockton

SUMMIT: Ahrons, Mitchell

TRENTON: Laramore, J. Dory

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

WEST NEW YORK: B'asi B'irth Organization, and Sam Nete, Employer; Harry Boorstein, President.

NEW MEXICO

CLOVIS: Denton, J. East, Owner, Plaza Hotel.

SANTA FE: Emil's Night Club, and Emil Mignardo, Owner.

NEW YORK

ALBANY: Bologhino, Dominick, Owner, Trout Club. Kesler, Sam

ALBANY: Lang, Arthur New Abbey Hotel New Gobiet, The

AUSABLE CHASMS: Auster, Nat Steurer, Eliot

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

BRONX: Santoro, E. J.

BROOKLYN: Aurelia Court, Inc. Graymont, A. C. Johnston, Clifford Morris, Philip Orchest, Joseph, and Temple Voice of Israel. Puma, James Seade, Michael Roman, Gus, Hollywood Cafe Steurer, Eliot Villa Anique, Mr. P. Antico, Prop.

BUFFALO: Jackson, William McKay, Louis Nelson, Art Nelson, Mrs. Mildred Rubs, Charles E.

EASTCHESTER: Starlight Terrace, Carl Del Tufo and Vincent Pharmacia, Props.

ELBRIDGE: Ray's Bar-D and Raymond C. Demperio.

FERRDALE: Follack Hotel

FLEISCHMANN'S: Cat's Mow, and Mrs. Irene Churs, Prop.

GLEN SPET: Glen Acres Hotel and Country Club, Jack W. Rosen, Employer.

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

GRAND ISLAND: Williams, Ossian V.

GREENFIELD PARK: Utopia Lodge

HUDSON: Goldstein, Benny Gutto, Samuel

ITHACA: Boad, Jack

JAMESTOWN: Lindstrom & Meyer

LAKE HUNTINGTON: Green Acres Hotel

LOCH SHELDRAKE: Fifty-Two Club, Saul Raphia, Owner. Hotel Shlesinger, David Shlesinger, Owner. Mardenfeld, Isadore, Jr., Estate of

MONTICELLO: Paddock Supper Club, and Ray Masten, Owner.

MY VERNON: Rapkin, Harry, Prop., Wagon Wheel Tavern.

NEW LEBANON: Donlon, Eleanor

NEW YORK CITY: Alexander, Wm. D., and Associated Producers of Negro Music Amusement Corp. of America Baldwin, C. Paul Bearubi, M. Booker, H. E., and All-American Entertainment Bureau. Broadway Swing Publications, L. Frankel, Owner. Calman, Carl, and the Calman Advertising Agency. Camera, Rocco Campbell, Norman Carestia, A. Chissarini & Co. Cohen, Alexander, connected with "Bright Lights". Collectors' Items Recording Co., and Maurice Spivack and Katherine Gregg. "Come and Get It" Company Cotton Club Crossen, Kes, and Ken Crossen Associates Crown Records, Inc. Currie Robert W., formerly held Booker's License 2595. Davison, Julia Denton Boys

DIENER & DORLAND, Inc. DuBois-Friedman Production Corp.

EVANS & LEE Fine Plays, Inc. Fotobop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products Gray, Lew, and Magic Record Co. Grisman, Sam Gross, Gerald, of United Artists Management. Heminway, Phil Hirliman, George A., Hirliman Florida Productions, Inc. Kaye-Martin, Kaye-Martin Productions. King, Gene, Former Booker's License 3444. Koch, Fred G. Koren, Aaron Kushner, Jack & David La Fontaine, Leo Law, Frank Leigh, Stockton Leonard, John S. Lyon, Allen (also known as Arthur Lee) Manning, Samuel Masconi, Charles McCaffrey, Neill McKenney, Torrey T. Montello, B. Moody, Philip, and Youth Monument to the Future Organization. Murray's Neill, William New York Civic Opera Company, Wm. Reutemann. New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners. Orpheum Record Co. Parsentier, David Prince, Hughie Regan, Jack Rogers, Harry, Owner, "Frisco Pollies". Russell, Alfred Schwartz, Mrs. Morris Sincala, John, former Booker's License 3326. South Sea, Inc., Abner J. Rubien. Spolite Club Stein, Bea Stein, Norma Steve Murray's Mahogany Club Strouse, Irving Sunbrock, Larry, and His Rodeo Show. Superior 25 Club, Inc. Television Exposition Productions, Inc., and Edw. A. Corner, president. Thomson, Sava and Valenti, Inc. United Artists Management Wex & Leventhal, Inc. Wilder Operating Co. Wisotsky, S.

NIAGARA FALLS: Panas, Joseph, connected with Midway Park.

ONZONTA: Shepard, Maximilian, Owner, New Windsor Hotel.

ROCHESTER: Lloyd, George Valenti, Sam

ROME: Turf Restaurant, and Carmen Acquino, Operator.

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

SCHENECTADY: Edwards, M. C. Fretto, Joseph Rodda Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager. Silverman, Harry

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

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

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

TANNERSVILLE: Rippe Ina, Basil Germano, Owner.

TROY: DeSiana, Manzel

TUCKAHOE: Birnbaum, Murray Roden, Walter

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

VALHALLA: Twin Palms Rejuvenant, John Mast, Prop.

WHITE PLAINS: Brod, Mario Reis, Les Hechlin Corp.

FONTERS: Baber, William

LONG ISLAND (New York)

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

PAR ROCKAWAY: Tow House Restaurant, and Bernard Kurland, Proprietor.

NORTH CAROLINA

CAROLINA BEACH: Economidist, Chris Stokes, Gene

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

DURHAM: Gordon, Douglas Royal Walk Ca.

PAYETTEVILLE: The Town Pump, Inc.

GREENSBORO: Fair Park Casino and Irish Horn. Plantation Club, and Fred Koury, Owner. Weingarten, E., Sporting Events, Inc.

KINSTON: Courie, E. P. Parker, David

RALEIGH: Charles T. Norwood Post, American Legion.

WALLACE: Strawberry Festival, Inc.

WILLIAMSTON: Grey, A. J.

WILSON: McCann, Sam McEachon, SAM

WINSTON-SALEM: Payne, Miss L.

OHIO

AERON: Basford, Doyle Millard, Jack, Mgr. and Lessee. Merry-Go-Round. Pullman Cafe, George Subria, Owner and Manager.

CANTON: Holt, Jack

CINCINNATI: Anderson, Albert, Booker's License 2956. Black, Floyd Carpenter, Richard Einhorn, Harry Kolb, Matt Lane, Myer (Blackie) Lee, Eugene Overton, Harold Reider, Sam Smith, James R. Sunbrock, Larry Wonder Bar, James McPatriage, Owner.

CLEVELAND: Amata, Carl and Mary, Green Derby Cafe, 3314 E. 116th St. Dixon, Forrest Euclid 59th Co. Heller, Saul Manuel Bros. Agency, Inc., Booker's License 3568. Monaco's Restaurant, and Frank Monaco. Salanci, Frank J. Tutstoe, Velma Willis, Elroy

COLUMBUS: Ashina, Lane Bell, Edward Bellinger, C. Robert Beta Nu Bldg. Assn., and Mts. Emerson Check, Pres. Carter, Ingram Charles Block Post No. 157, American Legion. Mallory, William McDade, Phil Paul D. Robinson Fire Fighters Post No. 567, and Captain G. W. McDonald.

DELAWARE: Bellinger, C. Robert

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

PIQUA: Lee Sedgewick, Operator.

FORTSMOUTH: Amvets Club, Post 63, and Stewart Barber, Manager Smith, Phil

PROCTORVILLE: Plantation Club, and Paul D. Reese, Owner.

TOLEDO: Dutch Village, A. J. Hand, Oper. Huntley, Lucius National Athletic Club, and Ray Fian and Archie Miller Nightingale, Homer

YOUNGSTOWN: Einhorn, Harry Reider, Sam

ZANESVILLE: Vener, Pierre

OKLAHOMA

ADA: Hamilton, Herman

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

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

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

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

OREGON

HERMISTON: Rosenberg, Mrs. E. M.

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

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

PENNSYLVANIA

ALTIQUIPPA: Guina, Otis

BERRYTON: Main Line Civic Light Opn Co., Nat Burns, Director.

BIRDSBORO: Birdboro Oriole Home Ass.

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

CHESTER: Fisher, Samuel Hi Top Cafe, Danny Tamm and Jack Sugarman, Owners Pyle, Wm. Reinoldler, Harry

CLARION: Hirocco, J. B. Smith, Richard Reading, Albert A.

DEVON: Jones, Martin

DONORA: Bedford, C. D.

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

EVERTON: Mayflower Inn, and Mr. Mrs. Walter King, Owners

FAIRMOUNT PARK: Riverside Inn, Samuel Outenberg, Pres.

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

KINGSTON: Johns, Robert

MARSHALSTOWN: Willard, Weldon D.

MEADVILLE: Noll, Carl

MIDLAND: Mason, Bill

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

NEW CASTLE: Bondurant, Harry

AMARILCO: Coa, Mil

AUSTIN: El Moroc Franks, Williams

BOLING: Fails, Isa Bond B

DALLAS: Carshaw Embury Askew Sr., Co Lee, Doug Lyman), Score store of time." May, Ott Morgan,

COBUS: Kirk, Ed

FORT W: Carshaw Geo Coe Famous

GALVEST: Travis, W

OCT:

MILWAUKEE:
Continental Theatre Bar, and
Robt. A. Palaifito, Mgr.
Thomas, Derby
Weinberger, A. J.

MONTREAL:
Auger, Henry
Beriau, Maurice, and La
Societe Artistique.
Danis, Claude
Dacout, Hubert
Dacout, Raymond
DeSautels, C. B.
Dioro, John
Emery, Marcel
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UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST
Florence Rangers Band, Gardner, Mass.
Heywood-Wakefield, Band, Gardner, Mass.
Letter Carriers Band, Salt Lake City, Utah.

ORCHESTRAS
Baer, Stephen S., Orchestra, Reading, Pa.
Bass, Al, Orchestra, Oklahoma City, Okla.
Bianchi, Al, Orchestra, Oakridge, N. J.
Capps, Roy, Orchestra, Sacramento, Calif.
Cargyle, Lee and His Orchestra, Mobile, Ala.
Coleman, Joe, and His Orch., Galveston, Texas.
Cook, Joe, Orchestra, Loveland, Colo.
Craig, Max and His Orchestra, Butler, Pa.
De Paulis, Joe and His Orchestra, Butler, Pa.
Downs, 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, Oklahoma City, Okla.
Jones, Stevie, and His Orchestra, Catskill, N. Y.
Kaye, John and His Orchestra, Jersey City, N. Y.
Killmer, Earl and His Orchestra, Kingston, N. Y.

Kryl, Bohumir, and his Symphony Orchestra.
La Motte, Henry and His Orchestra, Butler, Pa.
Lee, Duke Doyle, and his Orchestra, "The Brown Bombers", Poplar Bluff, Mo.
Maria, Pablo, and his Typica Orchestra, Mexico City, Mexico.
Neuchols, Ed., Orchestra, Monroe, Wis.
O'Neil, Kermit and Ray, Orchestra, Westfield, Wis.
Samczyk, Casimir, Orchestra, Chicago, Ill.
Startt, Lou and His Orchestra, Easton, Md.
Stidham, Al and His Tip Toppers, Oklahoma City, Okla.
Van Brundt, Stanley, Orchestra, Oakridge, N. J.
Waltz, Orchestra, Kitchener, Ont., Canada
Young, Buddy, Orchestra, Denville, N. J.

LITTLE ROCK:
Arkansas Livestock & Rodeo Assn., Senator Clyde Byrd, Sec.

CALIFORNIA
BIG BEAR LAKE:
Cresman, Harry E.
CULVER CITY:
Mardi Gras Ballroom
LONG BEACH:
Schooler, Harry
SAN BERNARDINO:
Sierra Park Ballroom, Clark Rogers, Mgr.
SAN LUIS OBISPO:
Seaton, Don
SANTA ROSA:
Readers, Labe County

COLORADO
DENVER:
Yucca Club, and Al Beard, Manager.
LOVELAND:
Waigale Ballroom

CONNECTICUT
BRIDGEPORT:
Schwabacher Manneror Hall
HARTFORD:
Buck's Tavern, Frank S. DeLacco, Prop.
NORWICH:
Wonder Bar

FLORIDA
CLEARWATER:
Sea Horse Grill and Bar
KEY WEST:
Delmonico Club, and Attina Boza Tradewinds Club, and Murray Singer, manager

ARIZONA
DOUGLAS:
Top Hat

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

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabetically arranged in States, Canada and Miscellaneous

MIAMI BEACH:
Coronado Hotel
ST. PETERSBURG:
Gay Nuetties
SARASOTA:
Bobby Jones Golf Club
"400" Club
Lido Beach Casino
Sarasota Municipal Auditorium
Sarasota Municipal Trailer Park
TAMPA:
Grand Oregon, Oscar Lena Mgr.

ILLINOIS

EUREKA:
Haecker, George
GALESBURG:
Townsend Club No. 2
MATTOON:
U. S. Grant Hotel
STERLING:
Bowman, John E.
Sigman, Arlie.

INDIANA

SOUTH BEND:
St. Cosimir Ballroom

IOWA

BOONE:
Miner's Hall
COUNCIL BLUFFS:
Council Bluffs Country Club
Elks Club
DUBUQUE:
Julien Dubuque Hotel

KANSAS

WICHITA:
Shadowland Dance Club

KENTUCKY

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

BROADTOWN:
Masonic Hall

LOUISIANA

NEW ORLEANS:
Club Rocket
Happy Landing Club

MARYLAND

BALTIMORE:
Knowles, A. L.
HAGERSTOWN:
Audubon Club, M. I. Patterson,
Manager.
Rabasco, C. A., and Baldwin
Cafe.

MASSACHUSETTS

METHUEN:
Central Cafe, and Messrs. Yano-
konis, Driscoll & Gagnon,
Owners and Managers.

WORCESTER:
Dusty More's and Wm. Camp-
bell, Operator.
Oedymia, Walter

MICHIGAN

FLINT:
Central High School Audi.
HOOIGHTON LAKE:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace

INTERLOCHEN:
National Music Camp

MARQUETTE:
Johnston, Martin M.

MINNESOTA

BUHL:
Servicemen's Club
DEER RIVER:
Hi-Hat Club
GRAND RAPIDS:
Club Alamo
MINNEAPOLIS:
Frederick Lee Co., and Lee
Redman & Sev Widman,
Operators.
Minneapolis Attractions, and
C. C. Miller, Manager.
Twila City Amusement Co.,
and Frank W. Patterson.

ST. PAUL:
Berla, Jay
Twila City Amusement Co.,
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MISSISSIPPI

MERIDIAN:
Woodland Inn

MISSOURI

ST. JOSEPH:
Rock Island Hall

NEBRASKA

OMAHA:
Whitney, John B.
Baker Advertising Company
SCOTT'S BLUFF:
Moose Lodge

NEW JERSEY

ATLANTIC CITY:
Hotel Lafayette
Terminal Bar
CLIFTON:
Boeckmann, Jacob
ELIZABETH:
Polish Falcons of America,
Next 126.

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

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

MOONACHIE:
Villa Conti

MT. FREEDOM:
Klode's Hotel

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

NORTH HACKENSACK:
The Suburban

PASSAIC:
Crystal Palace Ballroom

PLAINFIELD:
Polish National Home

NEW YORK

BROOKLYN:
Frohman, Louis

BUFFALO:
Hall, Art
Williams, Buddy
Williams, Ossian

CERES:
Coliseum

COLLEGE POINT:
Muehler's Hall

ITHACA:
Elks Lodge No. 636

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

MECHANICVILLE:
Cole, Harold

MOHAWK:
Hurdic, Leslie, and
Vineyards Dance Hall.

MT. VERNON:
Studio Club

NEW YORK CITY:
Bohemian National Hall
Disc Company of America
(Arch Recordings)
Richman, Wm. L.
Sammy's Bowery Pollies, Sam
Fuchs, Owner.

OSLEAN:
Rollerland Risk

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

SYRACUSE:
Club Royale

YONKERS:
Polish Community Center

NORTH CAROLINA

ASHEVILLE:
Propps, Fitzhough Lee

KINSTON:
Parker, David

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

OHIO

CINCINNATI:
Wallace, Dr. J. H.

CONNEAUT:
MacDowell Music Club

DAYTON:
Cecil Harris Cocktail Bar

GEORGETOWN:
Lake Placencia Hall, and
W. L. Crat, Manager.

TRONTON:
Club Riviera

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

OKLAHOMA

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

OKLAHOMA CITY:
Orwig, William, Booking Agent

VINITA:
Rodeo Association

PENNSYLVANIA

ALLENTOWN:
Park Valley Inn, and Bill (Blue)
Bunderla, Proprietor.
The Astor, and Mr. and Mrs.
Frank Kush, Propt.

BUTLER:
Paganilli, Deano
Sinkovich, William
CHICORA:
Millerstown High School

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

ETNYON:
Rogers Hall, and Stanley
Rogers, Proprietor.

HARWICK:
Victory Hotel, and Henry
Kelbar

LYNDORA:
Ukrainian Hall

PHILADELPHIA:
Morgan, R. Duke

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

ROULETTE:
Brewer, Edgar, Roulette House

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

SOUTH CAROLINA

CHARLESTON:
Eisenmann, James P. (Bank)

TENNESSEE

BRISTOL:
Knights of Templar

TEXAS

PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

VIRGINIA

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Off Beat Club
Victory Supper Club

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

RICHMOND:
William Lodge Elks Home

ROANOKE:
Kriach, Adolph

WEST VIRGINIA

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

KEYSTONE:
Calloway, Franklin

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

FOLLANSBEE:
Follansbee Community Center

PARKERSBURG:
Silver Grillie, B. D. Hilges,
Owner.

WELLSBURG:
Loyal Order of Moose, No. 1564

WISCONSIN

BARABOO:
Devils Lake Chateau, James
Halsted, Manager.

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

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

KENOSHA:
Petrying Springs Club House

LOUISBURG:
Dresson's Hall

OREGON:
Village Hall

POWERS LAKE:
Powers Lake Pavilion,
Casimir Fec, Owner.

RICE LAKE:
Victor Sotop Dance Pavilion

TRUSDELL:
Blondorf, Julius, Taverna

TWO RIVERS:

Club 42 and Mr. Gauger,
Manager
Timms Hall & Tavern
DISTRICT OF COLUMBIA

WASHINGTON:
Star Duet Club,
Frank Moore, Prop.

CANADA

BRITISH COLUMBIA

VICTORIA:
Lantern Inn

MANITOBA

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

ONTARIO

CUMBERLAND:
Maple Leaf Hall

HAMILTON:
Hamilton Arena,
Percy Thompson, Mgr.

HAWKESBURY:
Century Inn, and Mr. Descham-
bault, Manager.
Triangle, and J. & E. Assaly,
Propt.

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

PORT STANLEY:

Melody Ranch Dance Floor
TORONTO:
Echo Recording Co., and
Clement Hambourg.
WAINFLEET:
Long Beach Dance Pavilion

WINDSOR:
Showboat Ballroom, and R. A.
Botoshan.

QUEBEC

AYLMER:
Lakeshore Inn

MONTREAL:
Harry Feldman

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

MISCELLANEOUS

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

THEATRES AND PICTURE HOUSES

INDIANA

INDIANAPOLIS:
Circle Theatre

LOUISIANA

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

State Theatre

MASSACHUSETTS

FALL RIVER:
Durfee Theatre

MICHIGAN

Shubert Lafayette Theatre

MISSOURI

ST. LOUIS:
Fox Theatre

NEW YORK

Basil Bros. Theatres Circuit, in-
cluding: Lafayette, Apollo,
Broadway, Genesee, Strand,
Varsity, Victoria,
20th Century Theatres

KENMORE:

Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre.

NEW JERSEY

MONTCLAIR:
Montclair Theatre

TENNESSEE

MEMPHIS:
Warner Theatre

CANADA

MANITOBA

WINNIPEG:
Odeon Theatre

FOR SALE or EXCHANGE

FOR SALE—Violin, beautiful Joannes Baptista-Guadagnini, 1770; no cracks or sound post patch, etc.; known as Millant. Write Theodore Marchetti, 472 East Fifth Ave., Columbus, Ohio.

FOR SALE—For a service fee of 50 cents in stamps we will ship 20 orchestrations of back numbers free of charge (express collect). Musician, 422 N. W. South River Drive, Miami 36, Fla.

FOR SALE—One genuine Heinrich Haberer cello, wonderful tone, \$200.00, bag included. Edwin W. Forrest, Sr., 1030 South Main St., Elkhart, Ind.

FOR SALE—Excellent "OO" black accordion, cost \$1.100; excellent condition; sacrifice \$575.00; Martin gold handcraft Bbb recording bass, like new, \$295.00; new Buffet Bb clarinet, \$175.00. Victor Tibaldeo, 27 Perkins St., New Haven, Conn.

FOR SALE—Paul Gerard oboe, Conservatory system, plateau keys with F resonance key; in excellent condition; price, oboe with new case, \$350.00. Nicholas Apostie, 39 West Lane Ave., Columbus, Ohio.

FOR SALE—Vibraphone, 3-octave, Jenco; condition like new; quick sale, \$200.00. Jack Weaver, 222 Norfolk St., Springfield, Mass.

FOR SALE—Conn Bb soprano saxophone, curved model; looks like small alto saxophone; fine for orchestra, novelty work, etc., \$45.00; Regent Bb trumpet, silver-satin finish, gold bell, like new, easy blowing, \$45.00. E. R. Steiner, Route 5, Manitowoc, Wis.

FOR SALE—Hammond Novachord; for rent, Hammond organ and speaker; both in excellent condition. Write to Jon Beljon, 11805 Cromwell Ave., Cleveland 20, Ohio. Phone: Cedar 1017.

FOR SALE—One Hammond speaker, DR-20, with reverberation unit; like new; suitable for individual or church in need of an extra speaker; price \$285.00. Jimmie Applegate, 75 North Fourth St., Easton, Pa.

FOR SALE—Slightly used 1941 French Selmer balanced action tenor saxophone; used two years in high school band; price \$395.00; also Pan-American gold lacquer sousaphone, \$150.00. Robert Welty, High School, Columbia City, Ind.

FOR SALE—Marimbas, xylophones, pedal tympani, street drums. For details write to James J. Ross, 312 Forest Ave., Cincinnati 29, Ohio.

FOR SALE—Hammond Novachord, excellent condition, reasonable; Hammond organ, Model B; two custom-built speakers, one Gobel and one Hammond special. Ken Thompson, 26 Eaglewood Ave., Waterbury 42, Conn.

FOR SALE—Buffet clarinet, pre-war instrument, 22000 series, perfect condition, newly overhauled, excellent intonation, \$170.00; Conn alto saxophone, gold lacquer, newly overhauled, fine shape, \$150.00. Joseph Title, 22 Wooster St., New York, N. Y. Phone: Canal 6-0644.

FOR SALE—Genuine Ruggeri cello in excellent condition; also German Master, and Military system oboe like new. Write Howard Rossi, 58 Barrow St., New York 14, N. Y.

FOR SALE—Bb Buffet clarinet, full Boehm, \$90.00; Bb Buffet clarinet, plain Boehm, \$85.00; bass clarinet, \$125.00; set of Buffet clarinets, A-Bb, \$230.00. Don Giuliano, 1722 Dickinson St., Philadelphia, Pa.

FOR SALE—Wm. S. Haynes sterling regular model orchestra flute, closed G sharp, serial 1380, price \$180.00. Steve Troulis, 265 Audubon Ave., New York 33, N. Y.

FOR SALE—String bass, 1/2 size, German make, plywood ebony board, brass heads, excellent condition; price \$175.00. Joseph Cellini, 411 Rocking Ave., Trenton 10, N. J. Phone: 4-1284.

FOR SALE—Sousaphone Bbb King, silver, 30-inch gold bell, one-piece carrying case, stand, good condition; \$250.00. James Waterman, 3829 Kentucky, Fresno, Calif.

FOR SALE—Kochert bassoon, good condition, Hechel system; best cash offer. Anthony Manelli, 752 South 19th St., Newark 3, N. J.

FOR SALE—Sterling silver George Haines Bohm flute, closed G, concert pitch; price \$125.00 and COD, 3 days' trial. C. Stanzione, 118 Grand Concourse, Bronx, N. Y.

FOR SALE—Bohland and Fuchs Bbb tuba, large bore, four valves, little used; tone and intonation excellent; brass finish; \$200.00. F. C. Roberts, 596 Essex Ave., Gloucester, Mass.

FOR SALE—A set of Deagan "Parafal" orchestra bells with resonators; Glockenspiel, 2 1/2 octave; excellent condition. E. Hansen, 7347 17th N.W., Seattle 7, Wash.

FOR SALE—Buffet Bb wood clarinet, full Boehm 20 keys, 7 rings; in condition like new, Eb key, silver-lined sockets; pre-war quality of genuine. R. E. Jacobi, 621 Adams, Saginaw, Mich.

FOR SALE—Bass trunk for 1/2 bass, \$65.00; beautiful full-size bass round back, \$450.00. Len Zinn, General Delivery, Wernersville, Pa.

FOR SALE—Harp, style 17, one year old; perfect condition; reasonable priced. Mrs. L. Egan, 260 West Central Ave., Delaware, Ohio.

FOR SALE—Mack bus, 23-passenger, 1941 model; rear engine type; Italian automobile, 1929 model; 7-passenger limousine; landulet convertible. Paul Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.

FOR SALE—Harp, bass violin, chimes, mandolin, lute, 12-string mandolin, tenor guitar, 20-string musical saw, mandolin, tenor banjo, trumpet, guitars, Swiss bells, bongo drums, violins, baritone horn, bulb horns, tubs. Emil A. Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.

FOR SALE—Hechel bassoon, 7,000 series, rebuilt and overhauled by Hechel; excellent intonation; good sound; \$725.00. Harold Bruce, 2471 Grand Ave., Bronx 63, N. Y.

AT LIBERTY

AT LIBERTY—Top colored organ stylist destined for position in metropolitan New York area; number Local 802; references; don't own organ; 4500 Ave. A-1 spots. Reginald Smith, 105-14 38th Ave., Corona, Queens, L. I., N. Y. Phone: Illinois 7-3218.

AT LIBERTY—Violinist, Local 802, experienced for classic and dance; can also fake for any combination. Don Gerard, 7612 16th Ave., Brooklyn, N. Y. Tel. BE 6-7347.

AT LIBERTY—Accompanier, experience with radio, theatre, bands and music publishers; work by correspondence. Bernard Goldstein, 40 Jefferson Ave., Chelsea 50, Mass.

(Continued on page forty-two)

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contributes to musician's sureness and confidence when doubling from one sax to another, as all *Comet* mouthpieces are "matched" in embouchure.



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BARITONE—IN BLACK, AMBER, WHITE



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