

LOUIS BRANER (See page 10)

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# INTERNATIONAL MUSICIAN

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AMERICAN FEDERATION OF MUSICIANS

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... OF THE ...

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Yankee Club and Charles Sullivan, Manager, Elwood, Ind., \$400.00.

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INTERNATIONAL MUSICIAN

# New Recording and Transcription Scales Effective Oct. 20, 1946

By JAMES C. PETRILLO

After some ten days of negotiations, in Chicago, Illinois, beginning October 14, 1946, the International Executive Board consummated an agreement with the transcription and recording companies providing for an increase in pay for recording services of 37½ per cent, and 50 per cent increase in pay for services in the transcription field.

These negotiations were conducted between the International Executive Board and the representatives of the following companies, who also represented the industry as a whole:

RCA-Victor	J. W. Murray Dan Creato
Associated Programs Service	John R. Andrus Richard Testut
Signature Recording Company	Gerald F. Ross
Muscraft Records	Peter Hilton
Capitol Records	James B. Conkling Martin Gang Walter B. Davison
National Broadcasting Company	C. L. Egner E. Sauhami E. F. McGrady
Decca Records	David Kapp Milton Rackmil
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Cardinal Company	Joseph S. MacCaughtry
Frederick W. Ziv Company	F. W. Ziv
Teleways Radio Products, Inc.	Joseph A. Rickett
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These increases became effective October 20, 1946, and will extend to and include December 31, 1947.

For your information, we are printing herein both the old scale and the new scale.

	Old Scale	New Scale
For three (3) hours of recording, not more than four (4) 10-inch master records, each record containing not more than 3½ minutes of recorded music	\$30.00	\$41.25
For three (3) hours of recording, not more than three (3) 12-inch master records, each record containing not more than five (5) minutes of recorded music	30.00	41.25
Overtime directly following a basic recording session of three (3) hours, for each one-half hour or fraction thereof	10.00	13.75

During each half-hour or fraction of overtime only one (1) 10-inch or 12-inch side of a recording may be completed or made, as the case may be.

Contractor to receive double price.

## PHONOGRAPH RECORDINGS BY SYMPHONY ORCHESTRAS

	Old Scale	New Scale
For two (2) hours' recording, not to exceed forty (40) minutes' playing time in each hour, per man	\$28.00	\$38.50
The intermissions for symphonic recordings to be divided by the contractor so as not to interrupt proper recording of symphonic works.		
For each additional one-half hour or fraction of one-half hour in which playing time must not exceed twenty (20) minutes, per man	7.00	9.63
The prices and conditions for symphony recordings are predicated on the fact that the orchestra had rehearsed numbers in their repertoire and therefore needed no rehearsal for recording. However, if rehearsals for recording are made on the same day or the day before the recording, then the National rehearsal price must be paid in addition to the recording price except when part of the forty (40) minutes in each hour provided for recording is utilized for rehearsal; then no extra charge can be made for such rehearsal.		
Rehearsal, per man, per hour	10.00	13.75
Overtime, per man, per fifteen minutes or fraction thereof	3.00	4.13
Leader or Contractor, double.		

## ELECTRICAL TRANSCRIPTIONS FOR COMMERCIAL AND LIBRARY SERVICE

The following prices apply to all electrical transcriptions, whether for commercial accounts or library services:

	Old Scale	New Scale
For each fifteen (15) minutes (or less) of recorded music, to be on one side of a disc, with or without commercial continuity or announcements, the rehearsing and recording of which does not exceed one (1) hour, per man	\$18.00	\$27.00
If fifteen (15) minutes of recording is finished and additional recording is made, then for each five (5) minutes or less of recorded music, per man extra	6.00	9.00
For each such extra five (5) minutes of recorded music, twenty (20) minutes may be used for recording and rehearsal.		
Leader, double price.		
Overtime in rehearsals only, for each fifteen (15) minutes or less, per man	3.00	4.50
Recorder may make recordings at any time during the hour or hours named.		

It was impossible to print these prices in our National By-Laws for the reason that the negotiations were concluded some time after the issuance of the 1946 edition of same. However, they may be obtained in their entirety in pamphlet form from this office.

## Federation Completes Contract With Independent Motion Picture Producers

By JAMES C. PETRILLO

On the completion of the negotiations with the major motion picture producers, the International Executive Board in session studied the problem of completing a contract with the independent motion picture producers. As a result of these meetings of the Board, specific proposals were submitted to the independent motion picture producers. Messrs. Gillette (Studio Representative) and Wallace (President of Local 47) and Vice-President Bagley were authorized by the Board to carry on the negotiations in Hollywood, along the lines of the proposals made by the International Executive Board, the results of these negotiations to be approved by the Board before any settlement could be made.

The motion picture industry in Hollywood is more or less subdivided into what is known in the trade as the "majors" who operate their own studios, and the "independents", a very large group of producers, who in most instances do not have facilities of their own for the production of their pictures.

The major producers negotiated with the Federation as a unit, and the independents followed suit and banded together to negotiate with the Federation collectively. As a result of the negotiations, a contract was consummated covering services of musicians for the independents with wages and conditions of employment identical with those contained in the contract with the majors, which was printed in a previous issue of the INTERNATIONAL MUSICIAN. The basic differences between the inde-

pendent contract and the major contract is in the manner of employing the orchestra. For this purpose some sixty independent producers were divided into three groups. One, known as the "Nelson group", represented by Donald Nelson, former head of the War Production Board, comprising the following producers, agreed to employ collectively forty musicians on an annual basis under the same terms and conditions as the majors:

Walt Disney Productions  
Samuel Goldwyn Productions, Inc.  
Comet, Inc. (Mary Pickford)  
Hunt Stromberg (Empire Productions)  
Nero Productions  
Vanguard Productions  
(David O. Selznick)  
Story Productions  
Cagney Productions  
Edward Small  
California Pictures (Preston Sturges)  
Jules Levey (Majestic Productions)  
Hal Roach  
Sol Lesser

Benedict Bogeaus  
Andrew Stone  
Edw. Golden  
Charles Rogers  
(Embassy Productions)  
Charles Chaplin  
Sidney Buchman  
Walter Wanger  
Rainbow Productions  
Bing Crosby-Constance Bennett  
Cardinal Productions  
Federal Films  
Arnold Productions  
(Arnold Pressburger)  
Howard Hawks

A second group, known as the "Monogram group", comprising the following independent producers, agreed to employ collectively a mini-

(Please turn to page eleven)

# FULL SCHEDULE *George Barnes*

PROGRAMS	MON	TUE	WED	THU	FRI	SAT	SUN
MUSICIAN							
MUSICIAN	✓	✓					
MUSICIAN	✓		✓				
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# SYMPHONY ORCHESTRAS

**CAUSES** for gratitude among symphony orchestras this season—larger audiences, increased membership, longer series, wider repertoires—are crowned by the simple fact that most of the groups are again intact, service men back in their places, handling their instruments with the same dexterity and double the inspiration, what with struggles undergone and triumphs achieved.

## IN THE EAST

Its sixty-sixth season now well under way, the Boston Symphony Orchestra has already introduced the Roy Harris "Variations on a Theme of Howard Hansen" and Aaron Copland's Third Symphony, and announces it will give local premiere to four more symphonies, by Oliver Messiaen, Walter Piston, Camargo Guarnieri and Darius Milhaud, the latter two composers acting as conductors of their works.

John Holmes, a native-born American, is the new first-desk oboist of the orchestra.

The Springfield Symphony Orchestra, Alexander Leslie, conductor, is now preparing for its third full season. The Symphony Chorus of 150 voices, which has performed the Brahms' "Schicksalslied" and the Beethoven "Ninth", will again sing with the orchestra.

The Buffalo Philharmonic Orchestra, under the direction of William Steinberg, opened its eleventh season on November 19th, with the first of ten Tuesday evening concerts, one of which Igor Stravinsky will conduct. In addition there will be twenty Friday evening concerts, a young people's series, out-of-town concerts and a tour.

Shostakovich's Ninth Symphony, which was recently severely criticized in high circles in Russia for its want of "warm ideological conviction" was performed for the first time in New York November 7th at a concert of the Philharmonic-Symphony Orchestra under Artur Rodzinski.

Benny Goodman was soloist with the New York Symphony under Leonard Bernstein at that orchestra's concerts of November 18th and 19th. He played "Revue for Clarinet and Orchestra", composed by Alex North on Goodman's commission.

The Staten Island (New York) Civic Symphony Orchestra will present its first concert on December 10th. This, the first Civic Orchestra ever to be organized on that island, is conducted by Samuel Gardner, heretofore known chiefly in his roles of violinist and composer.

For its concert of October 30th the Philadelphia Orchestra, performing "Saint Francis of Assisi" by Manuel Rosenthal in its American

premiere, made use of the theremin "presumably to stimulate the groans of the afflicted."

From November 4th to November 9th the Philadelphia Orchestra went on its second tour of the season. Eugene Ormandy conducted all performances in the various cities, including Pittsburgh, Akron, Cleveland, Toledo, Columbus and Chicago.

The twentieth anniversary season of the Pittsburgh Symphony Orchestra finds it with a personnel increased to ninety and with a schedule of fifty concerts in the home city as well as those given on a six-week tour which will take it to Mexico. Fritz Reiner has been musical director of the orchestra for nine years.

The Sunday series for the sixteenth season of the National Symphony Orchestra, Washington, D. C., will present as instrumental soloists Albert Spalding, Eugene List, Efrem Zimbalist, Jan Tomanow, and Percy Grainger.

## IN THE MIDDLE WEST

Yella Pessl, harpsichordist, was soloist in the concerts of November 7th and 8th, presented by the Detroit Symphony Orchestra, Rudolf Firkusny, Czech pianist, in those of November 14th and 15th.

The first bassoon chair is now being occupied by Leonard Sbarrow, formerly with the Washington, D. C., and B.B.C. Symphonies.

Fabien Sevitzy, conductor of the Indianapolis Symphony Orchestra, is engaged in the most crowded schedule of his career, with eighty-six concerts to prepare for. During the ten years of his conductorship the orchestra has appeared in ninety cities in seventeen states.

Carmine Ficocelli conducted the Youngstown (Ohio) Symphony Orchestra November 7th in a concert which included works by Weber, Mozart, Brahms, Grieg and Rossini. Claudio Arrau, guest soloist, played the Brahms' Concerto in B-flat Major for Piano and Orchestra. The orchestra is jointly conducted by the two brothers, Carmine and Michael Ficocelli.

Artur Rubinstein is to be soloist at the December 3rd concert of the Columbus Philharmonic Orchestra. Under the direction of Izler Solomon, this orchestra is presenting ten "pop" and five children's concerts, besides ten regular subscription concerts.

The new conductor of the Cleveland Orchestra, George Szell, presiding over an augmented orchestra of ninety-two members, will accord ten works of American composers local premiere performance during the season: Still, Copland, Thompson, Chadwick, Griffes, Walter, Anderson, Barber, Diamond and Dello Joio.

The Cincinnati Symphony Orchestra, now in its fifty-second season, was conducted in the latter half of October and the first half of November by Paul Paray, director of the Concerts Colonne of Paris. The orchestra's regular conductor, Eugene Goossens, after a tour of England, is now once more on the podium.

The soloist at the November 1st concert of the Chicago Symphony Orchestra was Myra Hess, who is making her first tour of America since before the war.

George Enesco will conduct the December 20th concert of the Women's Symphony Orchestra. The second half of the program will be devoted to Enesco's Symphony No. 1.

Back from a conducting tour in Rio de Janeiro, Sir Ernest Macmillan was honored with a civic reception given by the Mayor and Board of Control of his native Toronto, in appreciation of his years of service to

(Please turn to page twenty-six)



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IN CONNECTION with the opening of the Metropolitan Opera Company this year—with "Lakmé" on November 11th—we present for its special interest to our readers a paragraph from an article by Edward Johnson, General Manager of the Association. "Through the long process of collective bargaining", he states, "the essence of teamwork has motivated all of our discussion. The creative instinct cannot be measured in terms of dollars and cents or harnessed to schedules of hours and minutes. And yet grand opera is both an art and an industry. Its head may dwell above the clouds, but its feet must be firmly planted on the ground. Both must be synchronized into a happy rhythm."

## OPERA and OPERETTA

This is the first time that Delibes' "Lakmé" was chosen as the opening night performance in all the sixty-odd years of the Metropolitan's existence. Lily Pons sang the title role and Raoul Jobin was Gerald, her British suitor. There were two Metropolitan debuts that evening: Louis Fourestier, of the Paris Opera Company, was the conductor, and Irene Jordan, young American mezzo-soprano, sang the role of Lakmé's slave, Mallika.

As for the season's highlights: a production of Mozart's "The Abduction from the Seraglio", never before presented at the Metropolitan, has been made possible by the Metropolitan Opera Guild. "The Warrior", one-act American opera by Bernard Rogers and Norman Corwin, is to be conducted by Max Rudolf and directed by Herbert Graf.

The new conductors are Louis Fourestier, Fritz Stiedry, Antonio Votto and Giovanni Grosso.

### NEW ENGLAND OPERA THEATRE

The New England Opera Theatre, organized by Boris Goldovsky, opened its first season in Boston on November 22nd with a performance of Mozart's "The Marriage of Figaro". A double-bill composed of Menotti's "Amelia Goes to the Ball" and Puccini's "Il Tabarro" is to follow this presentation. All performances are given in English, and the casts include young American singers.

### NEW YORK ENTERPRISE

Three "Madame Butterflies" have given audiences of the City Center Opera enjoyment and inspiration this Autumn. The characterization of the first, by Camille Williams, was outstanding for its poignancy, that of the second, Lucia Evangelista, for its sensitivity, and that of the third, Neure Jorjorian, for its emotional depths.

Still another "Butterfly" is to be recorded for the Fall season. The Metropolitan Opera Company presented the opera November 14th with Licia Albanese in the title role.

Anton Coppola made his debut as the conductor of the Salmaggi Opera Company November 2nd, in a performance of "La Bohème".

This series of popular-priced grand opera consists of Saturday night performances from September 21st to early in May. After that Alfredo Salmaggi, the company's artistic director, will initiate a continental tour with a series of performances at the Los Angeles Shrine Auditorium, May 10th through 16th.

### PHILADELPHIA FEATURES

Verdi's "Rigoletto" launched the 1946-47 season of the Philadelphia La Scala Opera Company on October 31st. Giuseppe Valdengo, recently arrived from Italy, sang the title role, one for which he is especially famous. Elena Danese, also from Italy, was the Gilda, and Bruno Landi the Duke. The musical director was Giuseppe Bamboschek.

Mozart's "The Abduction from the Seraglio" was the opening performance of the American Opera Company in Philadelphia on October 24th. Vernon Hammond conducted the rarely-heard work. The cast included Beverly Lane as Constanza, Adelaide Bishop as Blonda, Leopold Simoneau as Belmonte, David Lloyd as Pedrillo, and James Pease as Osmin.

NOVEMBER, 1946

### CHICAGO OPERA COMPANY

The Chicago Opera Company, which has just closed its six-week season, performed fifteen works, of which ten were revivals or complete novelties. "The Emperor Jones", the title role of which was played by Lawrence Tibbett, was "inspired", to quote William Leonard, Chicago critic. "The operatic version, like the Eugene O'Neill play", he goes on to say, "is a one-man show on the stage. But there's an equally important partner down there in the pit. Erich Leinsdorf was every note the conductor the powerfully dramatic story needed".

The season's other conductors were Fritz Stiedry, Nicolas Rescigno and Fausto Cleva.

### LIGHT AND BLITHESOME

The second hit of the Jerome Kern Music Festival at the Paper Mill Playhouse in Millburn, New Jersey, opened its run November 11th, with Evelyn Wyckoff in the title role, "Sally", the little New York girl who washes dishes in a restaurant while she dreams of success in the Follies. With her in the leading roles are Donald Gage and Clarence Nordstrom, both long-time favorites of the Paper Mill Playhouse.

Originally a Ziegfeld production, the story of "Sally" by Guy Bolton begins in a Greenwich Village restaurant, proceeds to the home of a millionaire, whose son has fallen in love with the heroine, then goes to the Follies Theatre, stage and backstage, and ends at New York's "Little Church Around the Corner".

For the opening of its seventh season of opera "to the end of developing and training local talent" the Light Opera Guild of St. Louis presented Victor Herbert's "Sweethearts" October 23rd through 25th. Then it turned its attention to rehearsing for the subsequent offerings, "Bitter Sweet" and "Blossom Time".

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## Leaders and Line-ups

### Borough Bands

**SAMMY WILLIAMS'** engagement at Henry Haefner's "New Bay View Inn", Throggs Neck, Bronx, will continue through the year.

**BENNY GOODMAN** swung out at the 400 Club, Manhattan, November 1st.

**TEX BENEKE** will open at the 400 Club December 12th for six weeks.

**SAMMY KAYE** will follow George Olsen into the New Yorker Hotel, Manhattan, November 21st. It is his first booking there.

### New Jersey Jambourees

**BUDDY JOHNSON** will mark his third anniversary as a band leader December 12th when he opens an engagement at the Adams Theatre, Newark.

**SAM DONAHUE** and his orchestra ended a four-week engagement November 11th at the Terrace Ballroom, Newark.

**JIMMY DORSEY** and his band returned to Frank Dalley's Meadowbrook in Cedar Grove November 19th for four weeks.

### Pennsylvania Play-Boys

**CHUCK FOSTER** began his date at Bill Green's Casino, Pittsburgh, November 1st.

**JOHNNY LONG** opened at the Vogue Terrace, McKeesport, November 1st.

**BOB RHODES** will inaugurate his new band on November 29th at Club Belvedere, just outside of Pittsburgh.

**INA RAY HUTTON** has a November 25th date at Click Cafe Theatre-Bar in Philadelphia.

**ENRICH MADRIGUERA** will swing into Click Cafe December 2nd.

### Southward Swing

**BILL TWEEL** will open his engagement at the Moose Lodge, Pt. Pleasant, West Virginia, December 20th for two weeks.

**NICK STUART'S** date at the New Casino, Fort Worth, Texas, began November 1st.

### Loop Luminaries

**LAWRENCE WELK** began his five-month engagement at the Trianon November 5th.

**BOB MCGREW** and his orchestra have returned to the Camellia House of The Drake for the Autumn season.

**TED FIO RITO** opened November 1st at the Stevens Hotel.

**GENE KRUPA** closed his date at the Sherman November 7th.

### Mid-West Melodiers

**LOUIS JORDAN** opened at the Paradise Theatre, Detroit, November 1st.

**ORRIN TUCKER'S** date at the Orpheum Theatre, Omaha, began November 1st.

**HENRY BUSSE** also had a November 1st opening at the 400 Club, St. Louis.

### Pacific Pastime

**DEL COURTNEY** opened October 29th at the Palace Hotel, San Francisco.

**COUNT BASIE** has been signed for a four-week engagement at the Avodon Ballroom in Los Angeles starting December 10th.

**BILLY ECKSTINE** ended his three-week date at Club Alabam, Los Angeles, November 7th.

## LOUIS KRASNER

*(Tenth in a Series of Articles on the Concert Masters of our Great Symphony Orchestras)*

**L**OUIS KRASNER, a rather short and modest-looking individual, friendly and unassuming, had a long career in music even before he sent down roots in Minneapolis. Born in Cherkassy, Russia, he came to the United States at the age of five and attended school in Boston. After graduating from the Conservatory of Music in that city, he went to Europe on a scholarship for further study in Berlin under Carl Flesch, in Paris under Lucien Capet and in Vienna under various distinguished pedagogues. Then came the years during which he appeared as soloist with symphony orchestras in numerous European cities, and, since the war, in American cities. Orchestras with which he has played in this country include the Boston, Cleveland, Chicago and Philadelphia.

Since becoming concert master of the Minneapolis Symphony Orchestra in the Autumn of 1944, Krasner has made himself appreciated by residents of that city not only for his excellent work as first-class violinist, but also for his activities in founding and directing the Krasner Chamber Music Ensemble.

In this chamber music ensemble of his, Krasner has introduced new works by Sessions, Piston, Berg, Bartok, Schnable and Krenek as well as such rarely heard classics as the Beethoven Septet and the Schubert Octet.

In his performances as soloist with the Minneapolis Symphony Orchestra Krasner also stresses modern, little-known works. He recently performed the Arnold Schönberg Concerto with that orchestra. In his solo appearance with the orchestra on January 10th, he will interpret the Fantasie for Violin and Orchestra, Op. 24, by Suk.

Even Krasner's hobbies—musical manuscripts and first editions—have an artistic slant. In fact music pervades his life in public and at home. Adrienne Galimir, of the Galimir Quartette, is a worthy musician in her own right. They have two children, aged six and eight.

INTERNATIONAL MUSICIAN

# Concert Bands

LOOKING OVER the programs of the summer just past, we note that the following composers had contributed works to the various band programs: Serge Prokofeff, Morton Gould, Ernest Williams, Percy Grainger, Gustav Holst, Henry Hadley, Robert Sanders, Howard Hanson, and Roy Harris. This ought to be an effective silencer to those who say that the literature of the band is meager in comparison to that of symphony orchestras.

## Long Beach, Long Season

In October, the Long Beach Municipal Band ended its Summer Season in the shell on the Strand and went into the Municipal Auditorium for its winter season.

J. J. Richards, conductor of the band, and assistant conductor, James E. Son, are expecting a larger attendance than usual for the winter season. Mr. Son attends to all personnel work of the band in addition to his duties as assistant conductor and baritone saxophone player. Formerly with the Sousa Band, a member of the famous saxophone octette of that organization, he first joined the band under the conductorship of Herbert L. Clark in 1924.

## Dover, Ohio, Regains Band

The Dover Concert Band after a lapse of fifteen years has been reorganized under the capable direction of Mr. D. E. Greco, its former leader. The first program consisted of works by Sousa, Olivodati, Rossini, Mozart, Friedman and Bizet.

The city of Dover is wholly behind this project and the future looks bright, holding the promise

of winter as well as summer concerts for the people of Dover and vicinity.

Mr. Greco is Supervisor of Music in the Urichville Schools and has been a vital asset in raising musical standards in this locality. His untiring efforts and unrelenting insistence on musical perfection have earned unanimous praise for the band.

## Sioux Falls

The budget of the Sioux Falls Municipal Band has been increased by \$1,000.00 making a total of \$12,000.00 for 1947. The winter concerts are to be given in the city's Coliseum. A few out-of-town concerts will be presented in the Sioux Falls traded territory.

Organized in 1919 the band's present officers are: President, O. O. Jackson; Vice-President, Harold Hoover; Secretary-Treasurer, Guy G. Anderson; Board of Trustees, Milton Askew, E. T. Edwards and Ray G. Pruner; Business Manager, Ed Paul; Director, Russ D. Henehar; Assistant Director, Vernon H. Alger; and Librarian, Richard Colwell.

## FEDERATION COMPLETES CONTRACT

(Continued from page five)

mum orchestra of twenty musicians on a per annum basis under the same terms and conditions as the majors:

Affiliated Productions, Inc.  
Alexander Stern Productions, Inc.  
Associated Films  
Beacon Pictures Corp.  
Beaumont Productions  
(B. B. Ray Productions)  
Bernhardt-Brandt Productions  
Burkett Productions  
Chester Productions, Inc.  
Colmes Productions  
Continental Pictures, Inc.  
Dunlap, Scott R., Productions  
(Great Western Pictures)  
Elliott, Jack, Productions  
Essak Pictures, Inc. (Sam Katzman Productions, Inc., Kay Productions)  
Finney, Edward, Productions  
(Boots & Saddles Pictures)  
David, William B.  
(Golden Gate Productions)

Hillcrest Productions, Inc.  
Hopalong Cassidy Productions, Inc.  
Landres Pictures, Inc.  
(Century Pictures Co.)  
Melrose Pictures Corp.  
Merman-David Productions  
Monogram Productions, Inc.  
Neufeld, Sig., Productions, Inc.  
Parsons, Lindsey, Productions, Inc.  
Romy Pictures, Inc.  
Schwarz, Jack, Productions  
Screen Art Pictures Corp.  
Screen Guild Productions, Inc.  
Supreme Pictures Corp.  
Wilder, William, Productions  
Max King Productions  
Standard Film Company  
William Berke Productions  
Wrather, Jack, Productions, Inc.

A third contract was signed by the Eagle-Lion Studios, Inc., and PRC Productions, Inc., which agreed to employ another orchestra of twenty men on a per annum basis under the same terms and conditions as the majors.

Just a few days ago we consummated still another agreement with a fourth group of independent producers headed by Enterprise for the employment of an additional orchestra of twenty men on an annual guarantee basis.

The significant and important phase of these contracts is the fact that for the first time musicians are being employed on a per annum basis by a collective group of employers, thus assuring them an annual minimum wage.

Locals and members please take notice that no member of the Federation is permitted to render services for motion picture work unless the company for whom they are rendering services is signatory to an agreement with the American Federation of Musicians.

The leaders of such orchestras must use the regular motion picture leader's contract, which will be furnished by this office. These contracts must be filed with the Federation.

The scale for motion picture work for producers not listed in this report making feature pictures is \$75.00 for a three-hour session and not less than fifty men must be used.

For motion picture work on short subjects, such as one and two reels, cartoons, industrial films, etc., the scale is the same as that for the major motion picture producers, \$39.90 for a basic session of three hours.



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# EDITORIAL COMMENT

## Fee for Fantasy

**WRITES** Frank B. Ward in "The American Federationist", "Some work has an element of pleasure in it all the time. Other work is distasteful almost from the beginning. Where work is pleasant at the beginning, it often—in fact, usually—becomes monotonous as the hours pass." Here, however, an exception must be made in the case of the musician worker. For this attitude of boredom is a thing he must never allow himself to succumb to. Not for a moment dare he permit himself to be the piece- or hour-worker. His music making must be as exciting, as exacting an art as though he had invented it for his own personal delight only an hour before.

It is this focusing, this convergence of the musician's whole personality in his work that arouses within audiences a sort of awe of and gratitude toward its artists for their services. But curiously enough they do not stop to think that such whole-souled concentration can be answered in quite simple ways, do not seem to realize that, for all he accomplishes a miracle of outgiving, the musician cannot, god-like, subsist on mere applause, do not, in short, translate their gratitude into practical aid. Yet the musician's spirit lives on the very things that sustain other workers: good food, comfortable shelter, and sufficient relaxation. As a worker the musician performs better for the same reason that other workers perform better: because he is in condition for his task. That nation which realizes this causal relationship between fantasy and fees, inspiration and salaries, genius and jobs, and takes steps to see that its artists are properly paid, their conditions of work properly regulated, is the nation which will be dowered with good musicians and good music.

And here, examining ourselves as a nation, we have little reason to be proud. Though it is a public policy to encourage musicianship as long as doing so is a matter unrelated to the pocketbook, it is to be noted that among our private citizenry as among our legislators there is an unmistakable tendency to protect the commercial exploiter of music to the detriment of the musicians themselves.

Take but a single law, one formulated about the composer but paralleling many aimed at the instrumentalist. This is the copyright law which, while it gives the composer the means of profiting financially through the paid public performance of one of his compositions, denies him this same right if it is a coin-operated machine that dispenses the music, maintaining that on such a machine it is not a public performance for profit. Here is a law obviously favoring commercial interests at the composer's expense, deliberately negating the composer's right to control his own production.

Think how such a sordid twist of the law must look to other nations. They must conclude that our evaluation of the aesthetic and spiritual in our national life is low indeed. It is time we took the adult view that art as well as automobiles, music as well as washing machines, symphonies as well as radio sets have their proper purchase prices, that our citizenry is as solemnly pledged to keep alive its musicians as to keep affluent its magnates, and that our gauge of values is to be determined not alone by the loudness of applause in concert halls, but also by actual laws passed in state and national assemblies to better the conditions of musicians in our midst.

## The "Regular" Conductor

**AS** the various conductors again face their orchestras—the one for his fifteenth season, another for his tenth, still another for his seventeenth—it becomes apparent that each organization through the years has become the instrument of its leader. Thoughts of the Boston Symphony are bound up with Koussevitzky; the name Mitropoulos is practically synonymous with the Minneapolis organization; Ormandy and the Philadelphia Orchestra are two sides of the same shield; and other symphonic organizations admit this same duality: for instance, the New Orleans and Freccia; the Indianapolis and Sevcitzky; the Los Angeles and Wallen-

stein; the Pittsburgh and Reiner; the Toronto and Macmillan; the National and Kindler; the Cincinnati and Goossens.

It is a good thing, we think, for an orchestra to become attuned to its director, as adept under his touch as the Stradivarius in the hands of its owner. Guest conductors, of course, also serve their purpose, making the orchestra more supple, more flexible, more adaptable. And when changes in regular conductors are necessary, the orchestra often is given a new slant, an added impetus. But the fact remains that those orchestras that come under the directorship of regular conductors over a long period of years develop and widen in scope to just that extent that their leaders are great as musicians and comprehending as human beings.

## We Have Some Great Music

**I** WONDER how many people—not musicians—know what a vast store of beautiful music America has produced. I ponder this question every time I turn on the radio. Speaking strictly of popular music—for America has a definite originality in this field—it is impossible to imagine beauty, style, color or expression in the catcalling introduced over the radio as singing.

The pushing, the pulling, the straining, the completely unmusical tones ruin the songs and humiliate the discriminating American public. These songs as originally heard in the composer's heart and mind and imagination are really beautiful and require not only a beautiful voice but a singer possessing intelligence equal to the projection of all the beauty these songs encompass.

After listening to hundreds of blues and torch singers for too many years, I constantly have the feeling of a striving for the least possible true singing and the most possible pushing, pulling and straining. As a consequence our excellent American music is daily being mutilated.

In classical music there are songs called "lieder", and when one says lieder one means the finest in that vein of music. These French, Spanish, Russian, Italian and German lieder, to name only the most prominent which come to mind, are in reality the folk music of these countries. And they are beautiful, and we know they are beautiful because they are treated and handled as classical music.

My question is simply this: Why aren't our lieder, comprising popular music and all of its facets, treated and handled in the same way?

There is a great, glorious field begging for excellent singers to sing excellent songs that are American lieder from Stephen Foster to Cole Porter. If the American public demands a true interpretation of its own music—music born of our own habits, customs and, above all, taste—let us do something about rejecting this torturous rendition we are being subjected to.

THELMA MATESKY.  
In a letter to the "New York Times".

## Plea for Indulgence

**I**N the present issue we are again forced to omit considerable material which has proved of interest to our readers, both in the text of the magazine and in its advertising columns. This applies to the pedagogic departments, the second page of our editorials, the trade talks section and many of the familiar advertisements which we have been forced temporarily to suspend. This situation, caused by a continued shortage of paper ensuing on post-war conditions, is made especially acute by the rapid increase in our circulation due to the increase in membership in the past year from 125,000 to almost 200,000.

We can at this date make no prophecy as to future issues, aside from stating that this condition may continue well into 1947. However, before that year has passed its half-way mark, we hope to be able to return again to our normal forty-eight page issues. Meanwhile, we ask our readers' indulgence.



# Over **FEDERATION** Field

By CHAUNCEY A. WEAVER

## THE MELODY LINGERS ON

(Lines for Jerome Kern)

He gave the world so many happy tunes  
To brighten hearts all down the trail  
of years,  
"Look for the Silver Linings" was his theme,  
With now and then a tender bid for tears.

How many lovers on the sunlit strands  
Of dear romance, scattered near and far,  
Have found the theme song of their courtship days  
His lulling "I Told Every Little Star."

And who can e'er forget the sad refrain  
At time of parting and of fond good-bys,  
That ever-haunting poignant tune of his—  
Remember it, "Smoke Gets In Your Eyes"

"Ole Man River" and the "Show Boat" score,  
Some of it approaching the sublime,  
Will linger long in countless grateful hearts,  
Soft echoes on the river-breast of time.

What general was it said long, long ago,  
Though many will, forsooth, declare him wrong,  
He didn't care who won the nation's wars  
If he could be the one to write its songs!

Adieu, soft strummer on the Harp of Life,  
And though your lute is stilled and you are gone,  
The song is ended as the cycle goes,  
But the melody will linger sweetly on!  
—Jazbo of Old Dubuque.

As many discordant notes are sounded in industrial matters from out along the Pacific Coast, it is refreshing to read in the *San Francisco Musical News* (Local 6) that the Musical Association of that city has negotiated a contract for the season of twenty-one local weeks and an eight-week trans-continental tour for the San Francisco Symphony Orchestra. There will also be a nine-week season for the Golden Gate Opera Company, which, as the *Musical News* observes, "Will help to give a much greater approach to year-round employment than there has ever been, to the splendid type of musicians employed in this class of work." Congratulations upon the richly promising outlook!

Macbeth, in that Shakespearean tragedy thus named, is caused to utter the following—

Canst thou not minister to a mind diseased,  
Pluck from the memory a rooted sorrow,  
Rise out the written troubles of the brain,  
And with some sweet oblivious antidote  
Cleanse the stuffed bosom of that perilous stuff  
Which weighs upon the heart?

We often see or hear something which brings those haunting lines to mind. For example, we recently read an article by one Harriett J. Smith in the *Des Moines Register* which dealt with the subject of music as a soothing antidote for mental derangement. The writer used as an example observations made and information obtained while visiting a state mental hospital at Allentown, Pennsylvania.

The Allentown State Hospital, while it has suffered along with mental hospitals everywhere from war shortages in personnel, has some very bright spots in its program. In the large, empty chapel-auditorium, Miss Smith heard the tremulous notes of organ music. Upon inquiry being made if the organist was practicing church music, the assistant superintendent, Dr. Mark Risser, shook his head and replied, "No, that is a patient. She loves to play the organ; so she does a lot of practicing. She is permitted to play whenever she so desires."

Here is a hospital with a population of 1,965 patients. It maintains a regular music department. Attendants are assigned to assist the director with music activities. During the year about a dozen occupational therapy students, and over two hundred affiliate nurses, are given lectures and assignments in musical activities.

There is an orchestra and a chorus; and two cantatas are given during the year, in addition to other programs for special occasions. There are recitals given by the patients who have been taking individual lessons in piano, voice and organ.

There is a weekly community sing, attended by two hundred to three hundred and fifty patients. Those who cannot attend the sing have singing in the wards, even bed patients.

All hail to Music, the oldest art known to man since the Morning Stars first sang together. May its healing power become so widely known and so thoroughly understood that beclouded minds, in countless cases, may come to see "the bright light which is in the clouds".

Karl Zerwekh, member of one of the old and prominent families of Pekin, Illinois, is given good notice by the *Journal-Transcript* as one who knows how to cover a lot of territory incidental to attending a national convention of the American Federation of Musicians. A member of the Peoria Travellers' Protective Association, he took in the Grotto, Order of Veiled Prophets of the Enchanted Realm; made side trips to Sarasota, winter home of the Ringling Brothers and Barnum and Bailey Combination Shows; and visited the Coconut Palm Train along Florida bayou, lined with trees and beautiful flow-

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era." He would have visited the famous Fountain of Youth—with a little more time at his disposal. But this would have hardly been worthwhile, as Karl is still young.

We are always glad when we hear of an old Federation friend who has changed location for an assured betterment of personal affairs. It is not always easy to disassociate them from the familiar setting. These observations are inspired by the news that W. Clayton Dow, long active in the affairs of Local 42, at Racine, and a conspicuous figure in Wisconsin State Conference administration, has purchased a home in St. Petersburg, Florida. The first week of the current November witnessed the transition from the North to the Southland. Brother Dow is in the prime of life, having been born in Racine, June 25, 1899. He joined Local 42 in April, 1922; became a member of the Local Executive Board in 1925; was elected corresponding secretary in 1926, which position he held until 1930. He was re-elected to that position in 1932, which position he held as recording and financial secretary until the date of his formal resignation on July 1st of this year. He was elected secretary of the Wisconsin State Conference at Eau Claire in October, 1940, and continued to serve in that capacity until formal resignation at the recent October conference in Milwaukee. He was delegate to fifteen national conventions. Local 42 had a fiftieth birthday celebration on July 1st, with a dance, jam session, and refreshments, and with Brother Dow as guest of honor. The subject of this sketch is an expert accountant. His official reports are always models. In his new field of activity we are sure his capabilities will be discovered and given ample opportunity for exercise. We shall miss him from his long held locale, but join heartily in wishing both Brother Dow and his esteemed wife a fulfillment of their fondest anticipations in their new southern home.

One World is a beautiful dream; but it is a terrific task to save the pieces of the old one.

*The Cleveland Musician*, a contemporary which we always peruse with interest, prints a list of ten proverbs; the first one reading, "Cowards die many deaths; a brave man dies but once."

*The Musician* will pardon us if we suggest to the compiler the correct phraseology:

*Cowards die many times before their deaths;*

*The valiant never taste of death but once.*

*Of all the wonders that I yet have heard,*

*It seems to me most strange that man should fear,*

*Seeing that death, a necessary end,*

*Will come when it will come.*

—Julius Caesar, Act II, Scene 2.

How poverty-stricken we would be if all Shakespearean figures of speech were to be suddenly obliterated from oral and written expression!

We have had several occasions recently to refer to the wonderfully successful season of grand opera which has enriched Cincinnati and surrounding territory musical lovers during the past season. Now

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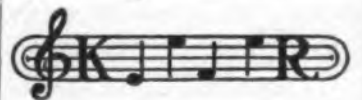
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comes to our desk an edition of *Collier's Magazine* with a full three-page display of this great musical event, the story garnished with many illustrations. May this notable well-spring of artistic culture never cease its voluminous flow.

Time to decide on what you are going to be thankful for. Regardless of the meat situation, you should be able to present quite a catalogue.

In the August INTERNATIONAL MUSICIAN, in which we reviewed the proceedings and happenings of the St. Petersburg Convention, we incorporated therein a poem which depicted the beauties and characteristics of the city and surroundings. Although the composer did not add his signature thereto—we gave the poem space because of its readability and appropriateness and gently chided the author for failure to disclose his identity. When the author saw his lines in print, he reacted to the publicity and revealed his name. It was none other than Harry M. Rudd, who, accompanied by his wife, both delegates from Local 382, Fargo, North Dakota, penned the lines when about to take his departure from the Southland. The Rudds have attended many national conventions. We congratulate the Fargo laureate, and suggest that he give expression in written words when the real inspiration comes.

Probably the reform will never come in our time when hat removal at all places of public gathering and entertainment will be the rule rather than the exception. This reflection is suggested by the poetic reaction of Eugenia Gerlach Stein, who illustrates the transition between admiration and exasperation while attending matinee:

*That hat up ahead. My dear . . . the design!  
Did you ever see anything so simply divine?  
The way the crown towers . . . it's quite the last word.  
Aren't those feathers delightfully absurd!*

*Ah, there goes the curtain. Why, I can't see a thing.  
I've twisted and turned; it's just maddening.  
This cranning my head will leave me a wreck.  
That hat up ahead . . . it's a pain in the neck!*

Doubtless many males, as well as females, have tossed about on the waves of similar emotion.

We wish every one who knew the late Jacob Rosenberg, long-time

president of Local 802, might see a copy of the monthly *Official Journal*, September issue, which is largely devoted to the notable Rosenberg career. It contains the eulogy delivered by President Richard McCann, before a vast audience at Town Hall. It covers a career of phenomenal and untiring activity, touching all phases of Rosenberg's official administration. The eulogy is a credit to the one who delivered it. Especially interesting are the five photographs taken of Jake at the ages of seven, sixteen, nineteen, twenty-seven and thirty-one. There are eight photographic depictions of scenes in which the deceased had a part. There are four pages of letters of condolences coming from all parts of the nation and from all lines of activity, reflecting the fullness of the Rosenberg life and its identification with divergent fields of human action. A period of just five months and eighteen days elapsed between that wonderfully celebrated fiftieth birthday and the day of final rites. With eminent appropriateness President McCann's eulogy was enriched with the following lines:

*Here have we come, the Podium strewn  
with flowers  
Cut from green stems. Silently now  
lowers  
The Vault into Eternity. Flows then  
A symphony of sound so sweet, not  
men  
But Angels play upon the muted  
strings.  
Farewell to Earth; farewell to song;  
to Spring's  
Return. Farewell to pain; farewell to  
strife;  
Farewell, dear friends—a Long Fare-  
well to Life.*

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**HERE, THERE and EVERYWHERE**

**Banquet in Easton**

Local 379, Easton, Pennsylvania, at its banquet in October, had as guest speaker Dale H. Gramley, associate editor of "The Bethlehem Globe-Times", who urged "an understanding of personal prejudices" as one way of eliminating friction together with "having an understanding of attitudes toward the times".

The local's president, William H. Seibel, extended the welcome, and the Rev. George A. Creitz, of the First Reformed Church, gave the invocation. Alvin Sloan, vice-president, served as toastmaster. Bernie Parsons' orchestra, of Bangor, played during the dinner hour and at the dance following the banquet.

**In Behalf of Women**

Apropos of the editorial, "Women in the Orchestra", in our October issue, Hans Kindler has again come forward to champion the woman instrumentalists. The following letter appeared in a recent issue of "The Times".

"The recent statement by Sir Thomas Beecham that 'women in symphony orchestras constitute a disturbing element' may be true among highly temperamental Englishmen, though I am inclined to believe that the severe pronouncement by Sir Thomas in reality was but one more of his verbal rockets, for which by now he is famous.

"Certainly on this continent we have not had his unfortunate experience. Quite the contrary. The women in the orchestras I have had the pleasure of conducting, not only in my own National Symphony Orchestra, but recently in Mexico City, Guatemala, Panama, Chile, Peru, and Canada as well, proved themselves to be not only fully equal to the men, but to be sometimes more imaginative and always especially cooperative.

"Hence, I think that Sir Thomas' jibe, 'If the ladies are ill-favored, the men do not want to play next to them, and if they are well favored, they can't', though funny is also slightly unfair, and, as far as American orchestras are concerned, quite untrue. If anything, their ability and enthusiasm constitute an added stimulant for the male performers to do as well. And as they were a veritable godsend to most conductors during the war years, and I think to Sir Thomas as well, it doesn't seem quite 'cricket' (to use his vernacular) to drop them now, even for the sake of a joke. The National Symphony has re-engaged its fifteen women players, and is happy to count them among the hundred musicians who will constitute the orchestra's personnel this season.

"HANS KINDLER.  
 "Washington, D. C."

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## THE TURN OF THE DIAL

Arturo Toscanini opened his tenth season of concerts with the NBC Symphony Orchestra October 27th. He will offer "La Traviata" December 1st and 8th, the latter date closing this, his first series in the 1946-47 season.

Dame Myra Hess is to be guest soloist with the orchestra November 24th, the concert marking the celebrated British pianist's first appearance under Toscanini's baton. She will play Beethoven's "Emperor Concerto", which has its stimulating associations for her aside from the actual artistic values. When she played this work in London in 1940, a bomb fell close by at the conclusion of the concert, and she barely escaped with her life.

CBS inaugurated a weekly series of broadcasts of artists from the Juilliard School of Music November 7th.

Verdi's "Otello", the first of this year's Metropolitan Opera broadcasts, was presented November 16th. Other operas to be broadcast are "Aida", "Carmen", "La Traviata", "Hansel und Gretel", "Der Rosenkavalier" and "Boris Godounoff". There will be in all eighteen Saturday matinee broadcasts with Milton Cross again acting as announcer-commentator.

Manuel Rosenthal made his American conducting debut on "Invitation to Music" November 6th, introducing a Piano Concerto by his countryman, Sauguet, with E. Robert Schmitz as soloist. On November 27th "Invitation to Music" featured Nikolai Lopatnikoff's Second Piano Concerto in its first American performance, with the composer as soloist.



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## News Nuggets

The duo-pianists, Ethel Bartlett and Rae Robertson, just returned from a tour in Holland and the British Isles, found that many loyal Dutch residents had not heard a concert in six years. The audiences pelted the pianists with flowers.

A "Committee to Save World Musicians" has been organized in Boston, its aim to foster music by raising funds to provide scholarships in music schools abroad for talented students. Serge Koussevitzky has accepted the position of national chairman.

The Messner Institute of Music has released a time indicator which fits over a phonograph record and, studied with a printed "Guides to Recorded Music", permits the user to gain explanation of phrases and sections as he hears them.

Nathan Milstein has bought a new Stradivarius, the instrument known to connoisseurs as the "Ex-Goldman" (dated 1718), which he plans to play on his forthcoming concert tour.

William Kapell, when he recently disembarked from a Pan-American Airways ship returning from a tour of South America, carried under his arm the sixteen-pound piano which he had taken with him on the sixteen-thousand-mile trip. He had been requested by its inventor, Harold B. Rhodes, to test the effects of altitude and climatic changes on the piano, and was able to report that touch, pitch and tone remained constant under shifting flying conditions.

The irreplaceable collection of old instruments which the Germans confiscated from Wanda Landowska's estate at St. Leu-la-Forêt during the war has been found, a large number of them in salt mines in Austria. Madame Landowska is also overjoyed at the news that her modern harpsichord, a Pleyel, has been likewise discovered and is now en route to her in Paris.

Thomas Scott's Symphony No. 1, Opus 2, received its first performance on October 22nd, at the Eastman School Symposium of American Orchestral Music. Dr. Howard Hanson conducted the Rochester Symphony Orchestra in the work. The symphony is an expression of the emotional tensions produced during the war period.

Jascha Heifetz surprisingly enough turns out to be the composer of "When You Make Love to Me". The popular swing song, listed in June under the pseudonym, Jim Hoyl, was written on a dare, with Marjorie Goetehus providing the words for the tune. Since then five companies have recorded it, a la Crosby, Jergens, Chester and Margaret Whiting, none of whom knew the composer's identity.

There has been a recent exchange among composers in America and Russia of folk-songs of these two countries. Composers here will try to use the Russian melodies as thematic material and Russian composers will treat the American songs in the same way.

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INTERNATIONAL MUSICIAN

# BOOKS OF THE DAY

By HOPE STODDARD

**A HOUSE IN BALI**, by Colin McPhee. 244 pages. The John Day Company. \$4.00.

In describing one civilization in terms of another, inevitable distortion is in the present instance reduced to a minimum. So explicit is the translation (of sense, not words), that we glimpse Bali's shadow-plays, hear Bali's music, breathe Bali's air, not as tourist spectators but as natives. This is no easy trick of portrayal, as any who have visited foreign lands—even the more analogous countries of Europe—and then have tried to interpret their inhabitants to the home folks can testify.

Between 1931 and 1939 Mr. McPhee lived for over five years in Bali as one of the Balinese, sponsoring their young dancers, conversing on poetry, rhythm, religion, cookery and ghosts, listening to and playing now and then in their gamelons (the orchestras of gongs, bronze-keyed instruments and drums), engaging, in short, in all the events common to the folk. Therein, in his gift for accepting a civilization on its own terms and then in those same terms representing that civilization to outsiders, lies his success. His photographs, his notational examples, his paragraphs of direct speech aid in this transmission.

Nor does he make all these activities understandable by reducing them to the common denominator familiar to all mankind, of primary urges and mature acceptances. It is rather by a suggestion here, an effect there, an illusion, a hint, a gesture, that he sends the spirit off into a sphere ordinarily believed too rarified for human breathing. The miracle is accomplished because he himself dared to attempt it first—the hard way of personal experience.

**LOWELL MASON**, by Arthur Lowndes Rich. 224 pages. The University of North Carolina Press. \$3.00.

Since lives of all living today are determined by such facts as whether a Garibaldi or a Frederick the Great or a Lincoln are chapter heads in their country's histories, it behooves us as a nation to become better acquainted with those figures who have given us our individuality and our ideals. They are folk to be proud of, these Washingtons and Jeffersons, Lincolns and Roosevelts, these Longfellows and Emersons, these Lowells and Holmes and Masons.

The present volume deals with a member of the latter family, a welder of our national idiom in the field of music, him who earned the title of "The Father of Singing Among the Children". His life's aims and endeavors were the inclusion of music in school curricula in such a way that the child would find it a source of pleasure and enrichment.

Dr. Rich, by searching out primary sources, is able to give a full account of Mason's career as a church musician, chorus master, and pioneer in training teachers of public school music; of his struggles for self-education and his failures and successes as a practicing musician, teacher and publisher. He empha-

sizes the educational motif of his career, his methods, his theories on teaching music to children, his relationships with such educators as Rousseau, Pestalozzi, Barnard and Horace Mann.

The tone of the volume, as modest as its subject, is exemplified in the closing sentences: "Because of the value of Mason's contributions individually and collectively there seems to be ample justification for admitting his own estimate of his work: 'I think I may humbly claim to be, in some sense, the father of singing among the children in this country. . . .'"

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## The Closing Chord

Anton J. Shimanek, financial secretary and treasurer of Local 288, Kankakee, Illinois, passed away on October 15th, after an illness of three months.

Born on March 15th, 1882, in Prague, Bohemia, Brother Shimanek was brought to this country at the age of two by his parents, who first settled near Martintown, Wisconsin. At the age of sixteen at Dixon, Brother Shimanek began his apprenticeship as a telegrapher. His first job at the age of eighteen was with the Nickel Plate railroad. He was a railroad telegrapher for the New York Central railroad for thirty-eight years.

An accomplished musician, Brother Shimanek, conducted an orchestra in Streator, Illinois, for nearly thirty years, in fact was active in orchestral work until his illness three months before his death. In 1928 he married Cora Warren of Ottawa, who survives with their son, Harold.

Edward A. Gicker, secretary of Local 135, Reading, for twenty-two years and a delegate to national conventions throughout a quarter of a century, passed away last month after a heart attack shortly after his return from an air show at the Reading Airport. Brother Gicker was the composer of a march which he dedicated to Local 135's fortieth anniversary in 1941. He was a former director of the Philharmonic and Cadet Bands and served as guest director of other local musical organizations, including the Ringgold Band. He was also once affiliated with the Reading Artillery's Band and the Apollo Orchestra.

He is survived by his wife, a brother and three sisters.

Calvin A. Shields, president of Local 632, Jacksonville, Florida, passed away on October 3rd. Known to his many friends as "Eagle Eye Shields", he was born in Columbia, South Carolina, October 10th, 1894, was reared in Savannah, Georgia, and graduated from Beach Institute of that city. He is survived by his wife, two children, one grandson, a brother, a sister-in-law and a host of sorrowing friends.

## SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

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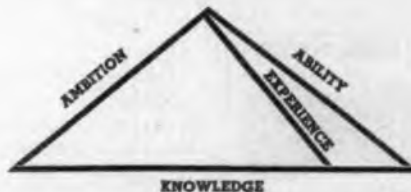
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**SYMPHONY ORCHESTRAS**

(Continued from page seven)

Toronto and Canada as conductor of the Toronto Symphony Orchestra. In his speech Mayor Saunders stressed the fact that Sir Ernest had been in large part responsible for developing the musical standards of the city and in bringing the Toronto Symphony Orchestra to the position of being one of the foremost symphonies on the continent.

Six out-of-town jaunts by the Minneapolis Symphony Orchestra this season will count off 15,000 miles and eighty-one concerts for that orchestra. In addition it will present the heaviest season at home in many years. The orchestra's conductor, Dimitri Mitropoulos, is conducting most of the season's concerts, though Yves Chardon, the orchestra's assistant conductor, will direct on December 20th when the Philadelphia Orchestra claims the services of Mitropoulos.

Edmund Kurtz was cello soloist at a concert of the Kansas City Orchestra this month, under the direction of his brother, Efram Kurtz, the orchestra's regular conductor.

**IN THE SOUTH AND FAR WEST**

During November the New Orleans Symphony Orchestra has played host to soloists Eugene List, Isaac Stern and Rose Dirman. Scheduled for December are Erica Morini, violinist, Leon Fleisher, pianist, and Nathan Milstein, violinist. The orchestra, now in its eleventh season, is conducted by Massimo Freccia.

Worthy of special mention, in speaking of the season of the Louisville Philharmonic Orchestra, are the booklets prepared by the orchestra's conductor, Robert Whitney, each dealing with a whole series of concerts "to increase your understanding and enjoyment of the music that will be played for you this season". Copies of the booklets containing resumes of all the works to be presented throughout a series are distributed at the beginning of that series so that the audience members may examine them in advance and at their leisure.

The San Antonio Symphony Orchestra opened its eighth season on November 9th with a concert under the baton of Max Reiter, its founder and permanent conductor.

The Dallas Symphony Orchestra will be the medium for the premiere in the United States of Villa-Lobos's First Piano Concerto, at the concert of December 29th. Ellen Ballou will be soloist. Antal Dorati is the orchestra's conductor.

One hundred concerts are scheduled for the 28th season of the Los Angeles Philharmonic Orchestra, and fifteen of the seventeen pairs scheduled for Los Angeles will be under the direction of the orchestra's regular conductor, Alfred Wallenstein. Guest conductors Charles Muench and Lukas Foss will conduct two concerts each. The orchestra's new assistant conductor is John Barnett.

Douglas Moore's new Symphony No. 2 in A major will receive its world premiere, and many other works by contemporary composers—Barber, Diamond, Shulman, Bliss, Ward and Creston—will be performed for the first time on the West Coast.

**ORCHESTRAL OVERTONES**

Dr. Joseph Rosenstock, for ten years conductor of the Nippon Philharmonic Orchestra, left Tokyo for the United States last month, after presenting his forty-second Sunday concert for Allied personnel. Joined by his wife, Gertrude, in New York, he will seek United States citizenship.

The Symphony Orchestra of Mexico, under Carlos Chavez, has just concluded a tour of eleven cities in that country, some of which have never heard symphony concerts before. The orchestra took its collapsible shell to assure good acoustics at each stop.

A Symposium of American Orchestral Music marked the opening of the Eastman School of Music's celebration of its twenty-fifth anniversary last month. The sixteen works, conducted by Dr. Howard Hanson, the school's director, and played by the Eastman-Rochester Symphony Orchestra, were by Seth Bingham, Jeanne Boyd, Harold Boyd, Thomas Canning, Leo Kraft, William Parks Grant, Beatrice Laufer, Robert Marvel, Juan Orrego-Salas, Robert Palmer, Gardner Read, Thomas Scott, William R. Ward, Harold Wansborough, Karl Weigl and Kenneth Wright.



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This List is alphabetically arranged in States, Canada and Miscellaneous

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Newberry, Woody, Mgr., and Owner, The Old Country Club.  
Ship Cafe, The, Dennis K. Murphy, Owner.  
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Cox, Richard

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COMPTON: Vi-Lo Records

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Cohen, M. J.  
Dempster, Ann  
Hanson, Fred  
Maggard, Jack  
Morton, J. H.  
Patterson, Trent  
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Hanson, Fred  
Maggard, Jack  
Moore, Cleve  
Morris, Joe, Oper., Plantation Club

Newcorn, Cecil, Promoter  
Quodbach, Al., Mgr., Granada Club  
Sparpe, Helen  
Williams, Cargile  
Williams, Earl  
Wilshire Bowl

MANTECA: Kaiser, Fred  
NORTH HOLLYWOOD: Lohmuller, Bernard

OAKLAND: DeAzavedo, Soares  
Fauget, George  
Morlin, Roy

OROVILLE: Rodgers, Edw. T., Palm Grove Ballroom.  
PALM SPRINGS: Hall, Donald H.

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

SACRAMENTO: Cole, Joe  
Leising, George

SAN DIEGO: Miller, Warren  
Tricoli, Joseph, Oper., Playland.  
Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).

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Kahn, Ralph  
Rogers, Chase Co.  
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Sarzon, Charles

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

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Johnson, Thos. "Kid"  
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PANAMA CITY: Daniels, Dr. E. R.

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

STARKE: Camp Blanding Rec. Center  
Goldman, Henry

TAMPA: Junior Woman's Club  
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Williams, Herman

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Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.

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Iley Kelly, Owner.

Fine, Jack, Owner, "Play Girls of 1938".

Fine, Jack, Owner, "Victory Follies".

Fitzgerald, P. M., Manager, Grand Terrace Cafe.

Fox, Albert  
Fox, Edward  
Gentry, James J.  
Glucksman, E. M.  
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Hale, Walter, Promoter  
Marke, Vince  
Mays, Chester  
Miller, R. H.  
Nowark, Sarge  
Rose, Sam  
Sipcheo, R. J., Amusement Co.

Sistare, Horace  
Stanton, James B.  
Stoner, Harlan T.  
Tadon, Mathew.  
Platinum Blonde Revue  
Tadon, Mathew.  
"Temptations of 1941".

Teichner, Chas. A., of T.N.T. Productions.

Thomas, Otis E.  
Walton (Jones), Anna, Owner, Casa Blanca Lounge.

EAST ST. LOUIS: Davis, C. M.

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

**NEVADA**

**ELY:**  
 Folsom, Mrs. Ruby

**LAS VEGAS:**  
 Bee-Aire Club

**RENO:**  
 Blackman, Mrs. Mary

**NEW JERSEY**

**ABCOLE:**  
 Corriam, Eddie  
 White, Joseph

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

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

**ATLANTIC HIGHLANDS:**  
 Kaiser, Walter

**BLOOMFIELD:**  
 Brown, Grant

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

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

**CLIFTON:**  
 Silberstein, Joseph L., and  
 Etelson, Samuel

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

**LAKEWOOD:**  
 Fairmont Lodge, and  
 Lewis Keiman, Owner.  
 Patt, Arthur, Mgr., Hotel Plaza  
 Seidman, S. H.

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

**LYNDHURST:**  
 Dorando's, Salvatore Dorando

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

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

**NEWARK:**  
 Carroll, Soany, Owner,  
 Soany Carroll's Supper Club.  
 Clark, Fred R.  
 Coleman, Melvin  
 Harris, Earl

**Krusvat, Norman**  
 N. A. A. C. P.  
 Robinson, Oliver,  
 Muenchies Club.  
 Santoro, V.  
 Simmons, Charles  
 Skyway Restaurant,  
 Newark Airport Highway.  
 Smith, Frank  
 Stewart, Mrs. Rosamond  
 Tucker, Frank

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

**PRINCETON:**  
 Lawrence, Paul

**SOMERS POINT:**  
 Dean, Mrs. Jeannette  
 Leigh, Stockton

**TRINTON:**  
 Laramore, J. Dory

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

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

**NEW MEXICO**

**ALBUQUERQUE:**  
 Macruz, Otis

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

**NEW YORK**

**ALBANY:**  
 Bradt, John  
 Bolognino, Dominick, Owner,  
 Trot Club.  
 Flood, Gordon A.  
 Kessler, Sam  
 Lang, Arthur  
 New Abbey Hotel  
 New Goblet, The

**ARMOINE:**  
 Embassy Associates

**BINGHAMTON:**  
 Bentley, Bert

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

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

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

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

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

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

**ELMIRA:**  
 Goodwin, Madalya

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

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

**JAMESTOWN:**  
 Lindstrom & Meyer

**KIAMESHA LAKE:**  
 Mayfair, The

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

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

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

**NEWBURGH:**  
 Matthews, Bernard H.

**NEW LEBANON:**  
 Deacon, Eleanor

**NEW YORK CITY:**  
 Amusement Corp. of America  
 Baldwin, C. Paul  
 Reubini, M.  
 Booker, H. E., and All-Ameri-  
 can Entertainment Bureau.

**Broadway Swing Publications.**  
 L. Frankel, Owner.  
 Campbell, Norman  
 Carstairs, A.  
 Chiansarini & Co.  
 Cohen, Alexander, connected  
 with "Bright Lights".  
 Cotton Club  
 Currie, Robert W., formerly  
 held Booker's License 2995.  
 Davison, Jules  
 Denon Boys  
 Diener & Dorskind, Inc.  
 Dodge, Wendell P.  
 Dyruff, Nicholas  
 Embree, Mrs. Mabel K.  
 Evans & Lee  
 Fine Plays, Inc.  
 Flisshnik, Sam B.  
 Foreman, Jean  
 Footshop, Inc.  
 Fur Dressing & Dyeing  
 Salesmen's Union.  
 Clyde Oil Products  
 Grant & Weddworth and  
 Catmir, Inc.  
 Grisman, Sam  
 Hirliman, George A., Hirliman  
 Florida Productions, Inc.  
 Immerman, George  
 Joseph, Alfred  
 Katz, George, Theatrical Prom.  
 King, Gene  
 Koch, Fred G.  
 Korca, Aaron  
 Leigh, Stockton  
 Leonard, John S.  
 Levy, Al, and Nat, former own-  
 ers, Merry-Go-Round (Bklyn).  
 Lyons, Allen  
 (also known as Arthur Lee)  
 Mahler, Harry, Mgr.,  
 Polky Theatre (Brooklyn).  
 Masconi, Charles  
 Mayboom, Col. Pedor  
 Mazerole, Ed. P.  
 Miller, James  
 Montello, E.  
 Moody, Philip, and Youth  
 Movement to the Future  
 Organization.  
 Murray, David  
 New York Ice Partery Co.,  
 Scott Chalfant, James Blis-  
 zard and Henry Robinson,  
 Owners.  
 Pearl, Harry  
 Phi Kbo Pi Fraternity  
 Prince, Hughie  
 Regan, Jack  
 "Right This Way",  
 Carl Reed, Mgr.  
 Rogers, Dick  
 Rogers, Harry, Owner,  
 "Prisco Politics".  
 Rosnoor, Adolph and Sykes,  
 Oper., Royal Tours of Mexico  
 Agency.  
 Russell, Alfred  
 Schulte, Ray  
 Seidner, Charles  
 Singer, John, former Booker's  
 License 3336.  
 Solomonoff, Henry  
 South Seas, Inc.,  
 Abner J. Rubin.  
 "SO" Shampoo Co.  
 Spencer, Lou  
 Stein, Ben  
 Stein, Norman  
 Strouse, Irving  
 Superior 25 Club, Inc.  
 Wade, Frank  
 Wax & Leventhal, Inc.  
 Weinstein, Joe  
 Wider Operating Co.  
 Wisotzky, S.

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

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

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

**ROCHESTER:**  
 Genesee Electric Products Co.  
 Gorin, Arthur  
 Lloyd, George  
 Puleifer, E. H.  
 Valenti, Sam

**SCHENECTADY:**  
 Gibbons, John P.  
 Magill, Andrew

**SOUTH FALLSBURG:**  
 Seldin, S. H., Oper.,  
 Grand View Hotel.

**SOUTH PLAINFIELD:**  
 Majestic Hotel, Messrs. Cohen,  
 Kornfeld and Shore, Owners  
 and Operators.

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

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

**TROY:**  
 DeSana, Manuel

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

**UTICA:**  
 Moijnous, Alex.

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

**WHITE PLAINS:**  
 Brod, Mario  
 Hecchira Corp., Reiz, Les

**WHITESBORO:**  
 Guido, Lawrence

**YONKERS:**  
 Babner, William

**LONG ISLAND  
(New York)**

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

**LINDENHURST:**  
 Fox, Frank W.

**NORTH CAROLINA**

**ASHEVILLE:**  
 Pitmon, Earl  
 Village Barn,  
 Mrs. Ralph Overton, Owner.

**CAROLINA BEACH:**  
 Palisa Royal Restaurant,  
 Chris Economides, Owner.

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

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

**FAYETTEVILLE:**  
 Bethune, C. B.  
 Matthews, John, Owner and  
 Oper., Andy's Supper Club.  
 The Town Pump, Inc.

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

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

**KINSTON:**  
 Couric, E. F.

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

**WALLACE:**  
 Strawberry Festival, Inc.

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

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

**NORTH DAKOTA**

**BISMARCK:**  
 Coman, L. H.

**OHIO**

**AERON:**  
 Brady Lake Dance Pavilion  
 Pullman Cafe, George Subria,  
 Owner and Manager.  
 Millard, Jack, Mgr. and Lessee,  
 Merry-Go-Round.

**CANTON:**  
 Holt, Jack

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

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

**CLEVELAND:**  
 Amata, Carl and Mary, Green  
 Derby Cafe, 3314 E. 116th St.  
 Dixon, Forrest  
 Salanci, Frank J.  
 Tuttle, Velma  
 Weisenberg, Nate, Mgr.,  
 Mayfair or Euclid Casino.

**COLUMBUS:**  
 Askin, Lane  
 Bell, Edward  
 Belling, C. Robert  
 Mallory, William

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

**DELAWARE:**  
 Belling, C. Robert

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

**FINDLAY:**  
 Belling, C. Robert

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

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

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

**MEDINA:**  
 Brandon, Paul

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

**PORTSMOUTH:**  
 Smith, Phil

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

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

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

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

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

**ZANESVILLE:**  
 Venner, Pierre

**OKLAHOMA**

**ADA:**  
 Hamilton, Herman

**OKLAHOMA CITY:**  
 Holiday Inn,  
 Louis Strauch, Owner  
 Louis' Tap Room,  
 Louis Strauch, Owner,  
 The 29 Club,  
 Louis Strauch, Owner.

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

**OREGON**

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

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

**PENNSYLVANIA**

**ALIQUIPPA:**  
 Cannon, Robert  
 Guinn, Otis  
 Young/Republican Club

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

**BIRDSBORO:**  
 Birdsboro Oriole Home Assn.

**BRADFORD:**  
 Fizzell, Francis A.

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

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

**CANONSBURG:**  
 Vilchos, Tom

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

**COLUMBIA:**  
 Hardy, Ed.

**CONNEAUT LAKE:**  
 Yaras, Max

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

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

**EMPORIUM:**  
 McNarney, W. S.

**ERIE:**  
 Oliver, Edward

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

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

**RELAYES:**  
 Condors, Joseph

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

**LATROBE:**  
 Yingling, Charles M.

**LEBANON:**  
 Fichmas, Harry K.

**MAREHART TOWN:**  
 Willard, Weldon D.

**MIDLAND:**  
 Mason, Bill

**MT. CARMEL:**  
 Mayfair Club, John Pogeaky and  
 John Ballant, Mgrs.

**NEW CASTLE:**  
 Bondurant, Harry

**PHILADELPHIA:**  
 Arcadia, The,  
 International Rest.  
 Benny-the-Buns,  
 Benjamin Fogelman, Prop.  
 Bryant, C. Hodges  
 Buback, Carl F.  
 Fabiani, Ray  
 Garcia, Lou, formerly held  
 Booker's License 2620.  
 Glass, Davey  
 Hirt, Izzy  
 McChain, John  
 Philadelphia Fed. of Blind  
 Philadelphia Garden, Inc.  
 Rothe, Otto  
 Stanley, Frank  
 Street, Benny  
 Wilner, Mr. and Mrs. Max

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

**POTTSTOWN:**  
 Schmoey, Mrs. Irma

**READING:**  
 Nally, Bernard

**RIDGEWAY:**  
 Benigni, Silvio

**SHARON:**  
 Marino & Cohn, former Oper.,  
 Clover Club.

**STAFFORD:**  
 Poinsettia, Walter

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

**WEST ELIZABETH:**  
 Johnson, Edward

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

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

**RHODE ISLAND**

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

**PAHAMA:**  
 Cahman Ballroom,  
 Victor St. Laurent, Prop.  
 St. Laurent Cafe,  
 Victor St. Laurent, Prop.

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

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

**SOUTH CAROLINA**

**CHARLESTON:**

**MEMPHIS:**  
Atkinson, Elmer  
Hulbert, Maurice

**NASHVILLE:**  
Carter, Robert T.  
Eakle, J. C.  
Harris, Rupert, Greater United  
Amusement Service.  
Hayes, Billie and Floyd,  
Club Zanzibar.

**TEXAS**

**ABILENE:**  
Sphinx Club

**AMARILLO:**  
Cox, Milton

**AUSTIN:**  
Franks, Tony  
Rowlett, Henry

**CLARKSVILLE:**  
Dickson, Robert G.

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

**FORT WORTH:**  
Airfield Circuit  
Bowers, J. W., also known as  
Bill Bauer or Gret Bourke.  
Carrahan, Robert  
Coo Coo Club  
Merritt, Morris John  
Smith, J. P.

**GALVESTON:**  
Evans, Bob  
Page, Alex  
Purple Circle Social Club

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Grigsby, J. B.  
Jenson, Oscar  
Merritt, Morris John  
Orchestra Service of America  
Revis, Bouldin  
Richards, O. K.  
Robinowitz, Paul  
World Amusements, Inc.  
Thomas A. Wood, Pres.

**KILGORE:**  
Club Plantation  
Mathews, Edna

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

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

**PORT ARTHUR:**  
Silver Slipper Night Club,  
V. B. Berwick, Mgr.

**SAN ANTONIO:**  
Thomson's Tavern,  
J. W. Leahy

**TEXARKANA:**  
Gast, Arthur

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

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

**WICHITA FALLS:**  
Dibbles, C.  
Malone, Eddie, Mgr., The Barn

**UTAH**

**SALT LAKE CITY:**  
Allan, George A.

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**VIRGINIA**

**LYNCHBURG:**  
Bailey, Clarence A.

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

**NORFOLK:**  
DeWitt Music Corp., U. H.  
Massey, Pres.; C. Coates, Vice-  
Pres.

**NORTON:**  
Pegram, Mrs. Emma

**ROANOKE:**  
Harris, Stanley  
Morris, Robert P., Mgr.,  
Radio Artists' Service.  
Wilson, Sol, Mgr., Royal Casino

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

**WASHINGTON**

**TACOMA:**  
Ditbeaner, Charles  
King, Jan

**WOODLAND:**  
Martin, Mrs. Edith

**WEST VIRGINIA**

**BLUEFIELD:**  
Brooks, Lawson

Florence, C. A.  
Thompson, Charles G.

**CHARLESTON:**

Brandoy, William  
Corey, L.A.Bac  
Hargrave, Paul  
White, R. L.,  
Capitol Booking Agency.  
White, Ernest B.

**FARMINGTON:**

Carpenter, Samuel H.

**MORGANTOWN:**

Leone, Tony, former manager,  
Morgantown Country Club.

**WISCONSIN**

**ALMOND:**  
Bernatos, George,  
Twin Lakes Pavilion.

**APPLETON:**  
Kontelman, E.  
Miller, Earl

**ARCADIA:**  
Schade, Cyril

**BARABOO:**  
Dusham, Paul L.

**BOWLER:**  
Reinke, John

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

**GREEN BAY:**  
Franklin, Alton

**HEAUFORD JUNCTION:**  
Kilanski, Phil., Prop.,  
Phil's Lake Nakomis Resort.

**JUMP RIVER:**  
Erickson, John, Mgr.,  
Community Hall.

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

**MADISON:**  
White, Edw. R.

**MALONE:**  
Kramer, Gale

**MERRILL:**  
Goetsch's Nite Club,  
Ben Goetsch, Owner.

**MILWAUKEE:**  
Cubic, Iva  
Thomas, James  
Weinberger, A. J.

**MT. CALVARY:**  
Sijack, Steve

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

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

**ROTHSCHILD:**  
Rhyser, Lawrence

**SHEBOYGAN:**  
Bahr, August W.,  
Scilia, N.

**SLINGER:**  
Bue, Andy, alias Andy Buege

**STURGEON BAY:**  
DeFoe, F. G.  
Larsheid, Mrs. Geo., Prop.  
Carmen Hotel

**WAUSAU:**  
Vogl, Charles

**WYOMING**

**CASPER:**  
Schmitt, A. E.

**DISTRICT OF  
COLUMBIA**

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

**CANADA  
ALBERTA**

**CALGARY:**

Dowley, C. L.

**MANITOBA**

**WINNIPEG:**

Hamilton Booking Agency

**ONTARIO**

**BRANTFORD:**

Newman, Charles

**HAMILTON:**

Dumbells Amusement Co.

**PORT ARTHUR:**

Curtin, M.

**TORONTO:**

Leslie, George  
Chin Up Producers, Ltd.,  
Roly Young, Mgr.  
Clarke, David  
Cockerill, W. H.  
Eden, Leonard  
Henderson, W. J.  
LaSalle, Fred,  
Fred LaSalle Attractions.  
Local Union 1452, CIO Steel  
Workers' Organizing Com.

**QUEBEC**

**MONTREAL:**  
Auger, Henry  
DeSautels, C. B.  
Horn, Jack, Oper.,  
Viviana Grill  
Sourkes, Irving

**QUEBEC CITY:**  
Sourkes, Irving

**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**

Al-Dean Circus, P. D. Freehand  
American Negro Ballet  
Aulger, J. H.,  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Bendorf, Clarence  
Bert Smith Revue  
Bigley, Mel. O.  
Baugh, Mrs. Mary  
Blake, Milton (also known as  
Manuel Blanke and Tom Kent).  
Blanke, Manuel (also known as  
Milton Blake and Tom Kent).  
Blaufox, Paul, Mgr., Pec Bee Oee  
Production Co., Inc.  
Brau, Dr. Max,  
Wagnerian Opera Co.  
Braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Bruce, Howard,  
Hollywood Star Doubles.  
Brugler, Harold  
Bryndon, Ray Marib, of the  
Dan Rice 3-Ring Circus.  
Burnt, L. L., and Partners  
Carr, June, and  
Her Parisienne Creations.  
Carroll, Sam  
Currie, Mr. and Mrs. R. C.,  
Promoters, Fashion Shows.  
Cui, Y. R. C.  
Czapiewski, Harry J.  
Darragh, Don  
DeSbon, Mr.  
Eckhart, Robert  
Edmonds, E. E.,  
and His Enterprises  
Farrance, B. F.  
Feehan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitzke, Daniel  
Foley, W. R.  
Fox, Sam M.  
Freehand, P. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Follies Jay Parade  
Freich, Joe C.  
Gardiner, Ed., Owner, Uncle Ezra  
Smith's Barn Dance Frolics.  
Katz, George  
George, Wally  
Grego, Pete  
Hanover, M. L., Promoter  
Hendershot, C. B.,  
Fair Promoter.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horan, Irish  
Hyman, S.  
International Magicians, Produc-  
ers of "Magic in the Air".  
Johnson, Sandy  
Johnson, Clifford  
Katz, George  
Kananos Operating Corp.,  
P. A. Scheffel, Sec.  
Kane, Lew, Theatrical Promoter  
Kent, Tom (also known as  
Manuel Blanke and Milton  
Blake).  
Kessler, Sam, Promoter

Keyes, Ray  
Kimball, Dude (or Romaine)  
Kosman, Hyman  
Kosta, Oscar  
Larson, Norman J.  
Lasky, Andre, Owner and Mgr.,  
Andre Lasky's French Revue.  
Lawton, Miss Judith  
Lester, Ann  
Levia, Harry  
London Intimate Opera Co.  
Magee, Floyd  
Maurice, Ralph  
Maxwell, J. E.  
McCaw, E. E., Owner,  
Horse Follies of 1946.  
McFryer, William, Promoter  
McKay, Gail B., Promoter  
McKinley, N. M.  
Meyer, Harold  
Miller, George E., Jr., former  
Bookers' License 1129.  
Monmouth Co. Firemen's Asso.  
Monoff, Yvonne  
Mosher, Woody (Paul Woody)  
Mosko, Maurice  
Mueller, Otto  
Nash, L. J.  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners.  
Ouellette, Louis  
Platinum Blond Revue  
Plumley, L. D.  
Richardson, Vaughan,  
Pine Ridge Follies  
Robertson, T. E.,  
Robertson Rodco, Inc.  
Rogers, Harry, Owner,  
"Frisco Follies"  
Ross, Hal J.  
Ross, Hal J., Enterprises  
Schaule, Ray  
Shavitch, Vladimir  
Singer, Leo, Singer's Midgets  
Smith, Ora T.  
Snyder, Sam, Owner,  
International Water Pollies  
Stone, Louis, Promoter  
Sullivan, Peter  
Tahan, Mathew  
Temptations of 1941

Thompson, J. Nelson, Promoter  
Todd, Jack, Promoter  
Travers, Albert A.  
"Uncle Ezra Smith Barn Dance  
Frolic Co."  
Ward, W. W.  
Waltner, Marie, Promoter  
Welsh Finn and Jack Schenck,  
Theatrical Promoters.  
White, Jack,  
Promoter of Style Shows.  
Wiley, Walter C., Promoter of  
the "Jitterbug Jamboree".  
Williams, Cargile  
Williams, Frederick  
Wolfe, Dr. J. A.  
Woody, Paul (Woody Mosher)  
Yokel, Alex, Theatrical Promoter  
"Zorine and Her Nudists"

**NEW JERSEY**

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

**NEW YORK**

**NEW YORK CITY:**  
Apollo Theatre (42nd St.)  
Joly Theatres, Inc.

**LONG ISLAND  
(New York)**

**HICKSVILLE:**  
Hicksville Theatre

**OHIO**

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

**PENNSYLVANIA**

**HAZLETON:**  
Capitol Theatre,  
Bud Irvina, Mgr.

**PHILADELPHIA:**  
Apollo Theatre  
Bijou Theatre

**TENNESSEE**

**KNOXVILLE:**  
Bijou Theatre

**VIRGINIA**

**MENA VISTA:**  
Rockbridge Theatre

**DISTRICT OF  
COLUMBIA**

**WASHINGTON:**  
Universal Chain Theatrical  
Enterprises.

**THEATRES AND  
PICTURE HOUSES**

Arranged alphabetically  
as to States and  
Canada

**MASSACHUSETTS**

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

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

**MICHIGAN**

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

**MISSOURI**

**KANSAS CITY:**  
Main Street Theatre

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AMERICAN FEDERATION OF MUSICIANS**

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UNFAIR LIST**

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

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

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

**CALIFORNIA**

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

**SANTA BARBARA:**  
City Club

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

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

**MATTOON:**  
U. S. Grant Hotel

**STERLING:**  
Moore Lodge, E. J. Yeager,  
Gov.; John E. Bowman, Sec.

**INDIANA**

**SOUTH BEND:**  
St. Casimir Ballroom

**IOWA**

**BOONE:**  
Mines's Hall

**DEBUQUE:**  
Julica Dubuque Hotel  
**KANSAS**

**LOUISIANA**

**BATON ROUGE:**  
Bombardiers Club  
Elks Club

**NEW ORLEANS:**  
Happy Landing Club

**MARYLAND**

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

**MASSACHUSETTS**

**FALL RIVER:**  
Faria, Gilbert

**MICHIGAN**

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

**FLORIDA**

**MIAMI:**  
Columbus Hotel  
O'Neil, Kermit and Ray, Orches-  
tra, Westfield, Wis.

**MIAMI BEACH:**  
Coronado Hotel  
Tatum Hotel

**TAMPA:**  
Grand Oregon, Oscar Leon Mgr.  
Rainbow Taverna,  
Nick Brown, Prop.

**ILLINOIS**

**BELLEVIEW:**  
Turkey Hill Grange

**CHICAGO:**  
Blackstone Hotel -  
Palmer House  
Stevens Hotel

**ORCHESTRAS**

Alexander, Landon, Orchestra,  
Baton Rouge, La.  
Baer, Stephen S., Orchestra,  
Reading, Pa.  
Brewer, Kane, and his Orchestra,  
Wichita, Kan.  
Burian, Lorraine, and her Orches-  
tra, Friendship, Wis.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cole, George, and his Orchestra,  
Westfield, Mass.  
Davis, R. L., and his Orchestra,  
Paso Robles, Calif.  
Downs, Red, Orchestra,  
Topeka, Kas.  
Drotning, Charles, Orchestra,  
Stoughton, Wis.  
Green, Red, Orchestra,  
Wichita, Kan.  
Jones, Sevie, and his Orchestra,  
Catahiti, N. Y.  
Kryl, Bohumir, and his Symphony  
Orchestra.  
Lee, Duke Doyle, and his Orches-  
tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Martin, Pablo, and his Typico Or-  
chestra, Mexico City, Mexico.  
Nevichols, Ed., Orchestra,  
Monroe, Wis.  
Ruthbolts, Ed., Orchestra,  
Dunkirk, N. Y.  
St. Ouge Orchestra,  
West Davenport, N. Y.  
Welts Orchestra,  
Kitchener, Ont., Canada

NEGAUNEE:  
Hotel Bar,  
Napoleon Vinas, Prop.

**NEBRASKA**

OMAHA:  
Whitney, John B.

**NEW JERSEY**

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

CLIFTON:  
Boeckmann, Jacob

JERSEY CITY:  
Ukrainian National Home

NEWARK:  
Dodgers Grill

**NEW YORK**

BUFFALO:  
Hall, Art  
Williams, Buddy  
Williams, Ossian

LOCKPORT:  
Eagles' Temple

MECHANICVILLE:  
Cole, Harold

MT. VERNON:  
Studio Club

SYRACUSE:  
Club Royale

YONKERS:  
Polish Community Center

**NORTH CAROLINA**

LELAND:  
Chatterbox Club,  
W. H. Brew, Owner.

**OHIO**

CONNAUT:  
MacDowell Music Club

**OKLAHOMA**

OKLAHOMA CITY:  
Owng, William, Booking Agent

VINITA:  
Rodeo Association

**PENNSYLVANIA**

BRACKENRIDGE:  
Nick Tavera

CARBONDALE:  
Cerra Hotel (also known as  
Anceh Nice Club).

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

**NEW KENYINGTON**

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

ROULETTE:  
Brewer, Edgar, Roulette House

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

**TENNESSEE**

MEMPHIS:  
Burns, Hal

**TEXAS**

CORPUS CHRISTI:  
Continental Club

FORT ARTHUR:  
DeGrasse, Lenore

FORT WORTH:  
Hilarity Club

**UTAH**

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

**WEST VIRGINIA**

CHARLESTON:  
Savoy Club, "Flop" Thomson  
and Louis Risk, Oper.

**WISCONSIN**

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

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

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

**DISTRICT OF COLUMBIA**

WASHINGTON:  
Star Dust Club,  
Frank Moore, Prop.

**CANADA**

**ALBERTA**

EDMONTON:  
Lake View Dance Pavilion,  
Cooking Lake.

**ONTARIO**

HAMILTON:  
Hamilton Arena,  
Percy Thompson, Mgr.

OTTAWA:  
Avalon Club

PORT STANLEY:  
Melody Ranch Dance Floor

**QUEBEC**

AYLMER:  
Lakeshore Inn

MONTREAL:  
Harry Feldman  
Tic-Toc Cafe and Louis Dettner

MONTREAL (Lechine)  
Compo Company

**SASKATCHEWAN**

SASKATOON:  
Kirkbeck, Paul

**MISCELLANEOUS**

Cushings Thrill Circus, Frank  
Cushing and Marjorie Bailey.

**THEATRES AND PICTURE HOUSES**

**MARYLAND**

BALTIMORE:  
State Theatre

**MISSOURI**

ST. LOUIS:  
Fox Theatre

**CANADA**

**MANITоба**

WINNIPEG:  
Odion Theatre

**FIFE AND DRUM CORPS**

Fort Cralo Band & Drum Corps,  
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FOR SALE—Loree Oboe, in perfect condition.  
Musician, 75-08 184th St., Flushing, L. I., N. Y.

FOR SALE—Selmer No. 18 Model, Bb and A,  
wood Clarinets with separate cases, cover, etc.;  
instruments and leather cases like new; perfect  
intonation, 440 pitch, top shape playing condi-  
tion; guaranteed, \$350; three days' trial. M. Man-  
cinelli, 335 Cedar Ave., Steubenville, Ohio.

FOR SALE—New three-quarter size Bass Trunk,  
slightly used; will sacrifice for \$200. Daniel P.  
Smith, 13 1/2 Harrison Ave., New Canaan, Conn.

FOR SALE—Trumpet, French Selmer, large bore,  
gold lacquer finish, recently overhauled by the  
Selmer factory; price \$185; write or wire. Charles  
E. Breckinridge, 1028 West Hill St., Louisville 10,  
Ky.

FOR SALE—Vibra Celeste, four octaves, low C  
to high C, 440 pitch; and one Conn Bass Valve  
Trombone and Virgil portable Clavier, four pres-  
sures and six octaves. Bob Simone, 1813 South  
18th St., Philadelphia, Pa.

FOR SALE—York BB Flat Sousaphone, stand and  
case; silver-plated with 28-in. gold bell; fine  
valves and finish; make me an offer. Del Doty,  
254 South Grandview Ave., Dubuque, Iowa.

**WANTED**

WANTED TO BUY—Voight and Geiger Bass Vi-  
olin, three-quarter size; thin model; send all  
details and best price. Perry Dring, 24 South-  
west 19th Ave., Miami 36, Fla.

WANTED—Harp, will pay cash; address K. Artl,  
1030 Bush St., San Francisco 9, Calif.

WANTED TO BUY—Celeste. Al Goebel, 123  
Madison St., Memphis, Tenn.

WANTED—Large Tom-Tom (Chinese Gong), at  
least 30 inches diameter, preferably larger;  
suitable for symphony work. W. C. Hall, 2320  
Palmer Ave., New Orleans 15, La.

WANTED TO BUY—Contra Bassoon, any make  
or model. Carl L. Jeschke, 829 North Kilkea  
Drive, Hollywood 46, Calif. Phone: Whitney 4210.

WANTED—Novachord Player for steady year-  
round work with trio; good pay; will supply  
Novachord; write full particulars. Box 5, Inter-  
national Musician, 39 Division St., Newark 2,  
N. J.

**AT LIBERTY**

AT LIBERTY—French Hornist, experienced sym-  
phony and opera, desires full symphony posi-  
tion; references furnished; would prefer a season  
to work in conjunction with engineering position.  
Edward B. Northrup, 929 South St., Toledo, O.  
Ohio.

AT LIBERTY—Pianist-Arranger, age 27, versatile,  
experienced, desires connection with hotel band  
in quiet atmosphere, preferably New York City  
and vicinity; write. Pianist, 8802 150th St.,  
Jamaica, L. I., N. Y.

AT LIBERTY—Drummer, age 21, Union, vet of  
civilian and Pacific hands; experienced; will  
travel; references; combo preferred. Benny Snyder,  
Hotel Pine, Trenton, N. J. Phone: 2-9671.

AT LIBERTY—Pianist, male, single, honorably  
discharged veteran, trained musician, wide pro-  
fessional experience all fields of the business, con-  
cert work preferred, other openings considered,  
only high-class opening desired. Box D, Interna-  
tional Musician, 39 Division St., Newark 2, N. J.

AT LIBERTY—Piano and Solovox Player, member  
Local 802, age 25, single, neat appearance,  
would like job with good trio or quartet in a  
first-class cocktail lounge, traveling or permanent.  
Musician, Apr. 4-W, 60 West 66th St., New  
York, N. Y.

AT LIBERTY—Excellent Violinist, age 37, beau-  
tiful full tone, nice appearance, experienced,  
read or fake; open for hotel, lounge, restaurant  
engagement anywhere, Florida preferred. Arthur  
Blockland, 268 75th St., Brooklyn 9, N. Y.  
Phone: Shore Road 8-9805.

AT LIBERTY—Composer's Copyist, transparent or  
regular paper; write. Fred A. Wohlforth, 2  
Silverwhite Ave., Red Bank, N. J. Phone: Red  
Bank 2499-J.

AT LIBERTY—Piano, Hammond Organ and Solo-  
vox player open for steady year-round restaurant,  
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Red Bank, N. J. Fred A. Wohlforth, 2 Silver-  
white Ave., Red Bank, N. J. Phone: Red Bank  
2499-J.

AT LIBERTY—Violinist, double Trumpet, small  
combo or tenor band; prefer eastern location or  
around Philadelphia. Box B, International Musi-  
cian, 39 Division St., Newark 2, N. J.

AT LIBERTY—"Radio's Original West Virginia  
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Ave., Bergenfield, N. J.

FOR SALE—Twenty dance orchestras, back  
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in United States, express collect, for 50 cents  
(stamps) to defray expense of ads, packing, typ-  
ing labels, etc.; no list. Musician, 422 Northwest  
South River Drive, Miami 36, Fla.

FOR SALE—Eb Clarinet, Albert System, and Case,  
\$30.00; Concert and Classical Arrangements, 59  
of them, all in A-1 condition. Fred Vinas, 3553  
North Broad St., Philadelphia 40, Pa. RAcdm  
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FOR SALE—Small Library, standard band music;  
domestic and European arrangements; send for  
list. D. C. Ryan, 604 Emmet St., Ypsilanti, Mich.

FOR SALE—Very fine Wm. S. Haynes, French  
Model, silver, Flute in C; closed G; just like  
new. Wm. Heinrich, 36 West 76th St., New  
York 23, N. Y.

FOR SALE—Conn E Flat Alto Sax, and Buffet  
B Flat Clarinet, excellent condition; both for  
quick sale, \$350 or best offer. Dr. B. Galt, 3653  
West Chicago Ave., Chicago, Ill. Van 5471.

FOR SALE—Ten blue-gray, all wood orchestra  
suits, used, complete with wardrobe case; also  
eight Eaton Jacks. E. A. Basmussen, 1101 West  
Church, Marshalltown, Iowa.

FOR SALE—Library, Military Band Music, over  
500 standard numbers, excellent condition, all  
parts complete, many late editions, sell all or  
part. R. McKee, 1030 Bullock Ave., Yeadon, Pa.

FOR SALE—Violoncello, Bow and Bag, three-  
quarter size; Joseph Klutz, 1801; good condition;  
appraised at \$200, will sell for \$150; excellent  
tone. Mrs. Alvina Ore, 7452 Sycamore Ave.,  
Philadelphia 26, Pa.

FOR SALE—English Horn, Buffet Military Sys-  
tem, excellent condition, unusually beautiful  
sonority; price, \$150 net; will send C.O.D. subject  
to examination at American Express office. Berger,  
165 East Ohio St., Chicago.

FOR SALE—Dahl Harp, single action, good shape,  
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\$35.00; Boston three-star (Trumpet Model) Cornet,  
gold, in case (used about two weeks), \$95.00.  
O. Swensen, Route 5, Box 184-A, Manitowoc,  
Wis. Phone: 12-F-21.

FOR SALE—Fine German, E. Ritters Hansen,  
wooden Db Piccolo, closed G sharp, with case;  
good condition; \$55.00. C. J. Schorch, 1006 West  
Prospect Road, Pittsburgh 27, Pa.

FOR SALE—Silver, York (BBB) Recording Bass  
with gold bell and leather case; in excellent  
condition; \$215; write or wire. Constance Sco-  
pazzo, 1621 New York Ave., Lansing 6, Mich.  
Phone: 28294.

FOR SALE—Piccolo, Wm. S. Haynes, wood, no  
cracks, sterling silver mechanism, perfect in-  
strument, like new condition, orchestra pitch in  
C. R. E. Jacobi, 621 Adams, Saginaw, Mich.

FOR SALE—Italian Viola, made by Jacobus Phil-  
lipus Cordanus in Genoa, 1774; certified genu-  
ine in all parts; original varnish; appraised at  
\$750 by Jay C. Freeman of Wurliizer Co.; will  
sell for \$600 or exchange for fine old Italian  
Viola daGamba. Sidney Hamer, 4106 Jennifer St.,  
N. W., Washington 15, D. C.

FOR SALE—Selmer Alto Sax, No. 14741, gold  
lacquer, and Selmer Bb wood Clarinet, No.  
L-6065, with combination case, Sax stand, etc.;  
all very good; \$350. H. Judy, 442 North Mag-  
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Arthur White, another 25-year Conn veteran, carefully turns down trumpet part on a lathe



Frank Fletcher, at work here on the hydraulic pull, has drawn Conn tracings since 1917



Jacob Davis, a 25-year Conn vet, meticulously fits French horns return to their settings

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