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IF YOU WERE THE ONLY GIRL  
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## INTERNATIONAL • MUSICIAN •

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OF THE UNITED STATES AND CANADA

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of Circus Jazz Band. TOMMY PEDERSON with Frank De Vol's fine band... GLENN HUGHES with the Henry King orchestra... IRVIN VERRET with Phil Harris, NBC.



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# Official Business compiled to date

## CHARTER RESTORED

Local 635, Lexington, Ky. (colored).

## FORBIDDEN TERRITORY

Club Shaguire, Airport Circle, Pennsauken Township, N. J., has been declared to be Forbidden Territory to all but members of Local 77, Philadelphia, Pa.

## WANTED TO LOCATE

Henry Horney, former member of Local 9, Boston, Mass. Advise Secretary R. E. Bardsley, Local 372, A. F. of M., Room 315, Central Building, 316 Essex St., Lawrence, Mass.

## WANTED TO LOCATE

Anderson, Johnny D., former member of Local 6, San Francisco, California.

Christman, Eddie, former member of Local 664, Lewiston, Idaho.

Hazen, Wayne C., originally from Honesdale, Pa.

Hedrick, Amos, former member of Local 385, Fort Smith, Ark.

Lee, Albert D., member of Local 161, Washington, D. C.

Tyler, T. Tex, member of Local 47, Los Angeles, Calif.

Usara, Ramon, Local 802, New York, N. Y.

Anyone knowing the whereabouts of the above is asked to advise Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Avenue, Newark 4, New Jersey.

## NOTICE TO ALL LOCALS, MEMBERS AND BOOKING AGENTS

Ray Bradshaw (known also as Clayton Pregont, Ray Clayton or Dick Clayton) is an erased member of the Federation. All Locals are asked to advise my office immediately if this man enters your jurisdiction. Members are warned that performing for or with Bradshaw places their own membership in jeopardy. Booking agents are warned that booking this man can result in loss of license. Bradshaw plays violin, doubles on bass and sings.

HARRY J. STEEPER,  
Treasurer, A. F. of M.

## DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians, either severally or jointly:

Edwards, James, of James Edwards Productions, Los Angeles, Calif., \$809.70.

Live Oaks Club, and Wm. Lewis, owner, Pittsburg, Calif.

Veterans Council, Shrewsbury, Mass., \$184.00.

House of Fogarty, and John F. Fogarty, owner, Essexville, Mich., \$1,700.00.

Rathskellar, and Carl A. Becker, Mankato, Minn., \$165.00.

Barrell Bar, and Mel Shapiro, prop., St. Louis, Mo., \$1,495.00.

Bel Aire Corporation (B. M. Management Corp.), and Herbert Mo-nath, President, Atlantic Beach, L. I., N. Y.

Jugarden, Jacques I., and Joe Miller, Bronx, N. Y., \$50.00.

Ozark Supper Club, and Fred Baker, Portland, Ore., \$2,450.00.

908 Club, and Fred Baker, Seattle, Wash., \$2,450.00.

Northeast Casino, and John Dykes, Washington, D. C., \$378.00.

Rumpus Room, and Elmer Cooke, owner, Washington D. C., \$700.00.

Mary Green Attractions, Mary Green and David Time, promoters, Albuquerque, N. M., \$1,153.00.

Collins, Dee, \$300.75.

## WISCONSIN STATE CONFERENCE

The regular Fall Conference of the Wisconsin State Musicians' Association will take place in La Crosse, Wisconsin, on Saturday and Sunday, October 4th and 5th, in the Labor Temple Building.

This is the Golden Anniversary of Local 201, and an unusually fine program of entertainment is being arranged to commemorate this occasion.

The ladies, too, are to be well provided for and it is hoped all will be present.

Wis. State Musicians' Ass'n.

ROY E. SMITH, Secretary,  
1821 Loomis Street,  
La Crosse, Wisconsin.

## KANSAS CONFERENCE

The Fall 1952 meeting of the Kansas Conference of Musicians will be held on Sunday, October 12, 1952, at 12 noon, in the Terrace Gardens of the Wareham Hotel in Manhattan, Kansas. President Newton E. Jerome, of Lawrence, will preside. AFM Executive Officer George V. Clancy, of Detroit, Michigan, has been delegated to attend by AFM President James C. Petrillo.

Delegates are requested to make reservations with Hubert F. Adams, Secretary of Local No. 169 AFM, 426 Leavenworth, Manhattan, Kansas.

A special invitation is extended to all Locals in Missouri and Nebraska and Oklahoma to send guests. Reservations should be made with Secretary Adams of Local No. 169 AFM.

Fraternally yours,

H. KENNETH WATSON,  
Secretary-Treasurer,  
Kansas Conference of Musicians,  
111 East Douglas,  
Wichita 2, Kansas.

## CHANGE OF OFFICERS

Local 158, Marysville, Calif.—President, Clare A. Ramsay, P. O. Box 1665.

Local 294, Lancaster, Pa.—Secretary, Edward H. Humpf, 543 North Pine St.

Local 478, Coshocton, Ohio—President, Marion Haight, 347 S. Fifth St.

Local 544, Waterloo, Ont., Canada—Secretary, Howard C. Underwood, 181 Park St.

## CHANGES IN ADDRESSES OF OFFICERS

Local 434, Detroit Lakes, Minn.—Secretary, Mrs. Beatrice Wisted, Nolan-Pitmon Music Store, Graystone Hotel Block.

Local 641, Wilmington, Delaware (Colored)—Secretary, Wilmer T. Allen, 100 E. Eighth St., Wilmington 24, Delaware.

(Continued on page eight)



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Delegates from Montreal Local 406 presented President Petrillo with a gold honorary life-membership card in their Local, at the Fifty-fifth Annual Convention in Santa Barbara, California. From left to right you see: C. J. Lewis, Andy Tipaldi, president, and Edouard Charette, secretary, of Local 406.

## Official Business

COMPILED TO DATE

(Continued from page seven)

### THE DEATH ROLL

- Asbury Park, N. J., Local 399—Andrew Robbins.
- Baraboo, Wis., Local 327—Frank M. Duren.
- Bethlehem, Pa., Local 411—Joseph Bartleb.
- Chicago, Illinois, Local 10—Otto Prager, Abe Glatt, Peter D. Miller, Ralph V. Lasky, Jerry Sequens, James Matejka, Mrs. Cecil P. Rhoads.
- Cleveland, Ohio, Local 4—B. W. (Battle) Costello.
- Dallas, Texas, Local 147—C. M. Miller, Harold Ramsey.
- Denver, Colo., Local 20—Pete Tarantola, Guidonia Robinson, Gustave Nintz, Fred Ostrander, Nick DeSciose, Joseph Wm. Fagan.
- Elizabeth, N. J., Local 151—Louis Lehman, Sr.
- Fort Worth, Texas, Local 72—Harry Palmer.
- Larchmont, N. Y., Local 38—Milton Huber.
- Los Angeles, Calif., Local 47—Elino deLeon Andres, G. E. (Grove) Evans, Bob Grant, Charles MacBlain, T. R. Melver, Earl Field, Meyer Paloff, E. O. Roark, Eddie L. Sullivan, John E. Wilson, Bill (Wilford) Wirth.
- Miami, Fla., Local 655—Theodore G. Coleman.
- Newark, N. J., Local 16—Paul Rice.
- New Haven, Conn., Local 234—Pasquale DiCrosta, Nicola J. Martino.
- New York, N. Y., Local 802—Salvatore DeRosa, Charles Kelly, Morris Lewin, Meyer Paloff, Julius Mussoff, Nicola Giovannucci, Roy Maxon, Paul Williams, Bernard Harris, William Edison, Angelo L. Basellee, George R. DeVito, Karl Kynast, Ruth Levien, James Rivers, Adolf Busch, Angelo Chiaffarelli, Achille Cocozza, Lewis A. Daly, Aaron H. David, Darwin H. Felder,

- Louis Hyde, Peter Melnikoff, Andrew Robbins.
- Norfolk, Va., Local 125—Joseph Resta.
- Pittsburgh, Pa., Local 60—Ches-ter O'Connor, William A. Toerge.
- Port Huron, Mich., Local 33—Hugh Miller, Ben Miller.
- Rochester, N. Y., Local 66—Joseph Natale.
- Sacramento, Calif., Local 12—Julian Robles, Ernie Silva, John Kaupalolo.
- Worcester, Mass., Local 143—Fred A. Cousin.

## SUSPENSIONS, EXPULSIONS, ERASURES

### SUSPENSIONS

- Antigo, Wis., Local 638—Duane Behm, J. James Jexke, Artemus Berner, Morris Wegner.
- Biddford, Me., Local 407—Robert J. Fenderson, Robert F. Brunell, Gerard M. Pattry, Birger S. Peterson.
- Bradford, Pa., Local 84—Jean Allen, William Allen, Dan Beal, Robert Burritt, Arnold Carlson, Robert Coy, Willard Kightlinger, William Lehman, Paul Reedy, Max Schlopp, Robert Shopman, Anthony Spachholz, Edgar Svensen, Joseph Varo, Kathryn Wiley.
- Colorado Springs, Colo., Local 154—A. W. Butler, Sam Hill, J. L. Jenkins, J. Tabor, Bruce Downing, Roy Harris, W. Levin, J. L. Oliver.
- Danville, Ill., Local 90—Bill Heiss, Marco Wolf, Earl Busch, Robert E. Lee Kuchner.
- Daytona Beach, Fla., Local 601—Raymond E. Parsons.
- Denver, Colo., Local 20—Carroll Finch, Bruce Halley, James Arendell, John W. Barnhill, Wilford Blaback, John L. Dessitt, James D. Glenn, Helen Drago, Fred Kramer, James Le Clair, Manfred Lehart, Thomas R. Lewis, William Le, Charles P. McCracken, Leroy McGuire, Lane K. Phillips, Rocky Rauch, Linda Rosenthal, Harvey C. Willons, Stanley Walker.
- Fall River, Mass., Local 216—Jon E. Aquar, Yvonne Besse, John Cantwell, Richard Davis, Patrick J. Donahue, Manuel K. Rezendes.
- Larchmont, N. Y., Local 38—Ralph Foster, Gen. Treppel.
- Lexington, Ky., Local 554—Billy Graveley, Allen Pacy, Ray Stripes, Babbin Powell, Leonard Salter, Joe M. Weber, Jr., Archie Lane, Marshall King, Burdis Guleon, Elizabeth Miles, Tommy Gardner, Don Hucker.
- Long Beach, Calif., Local 353—Leo Bud Doms, Jessie Drong, John Drong, Sam Nichols, Gerah Prescott, Dallas Jack Rye, Carl Spaulding, Gale Wiley.
- Minneapolis, Minn., Local 73—Jack (Tohy) Brown, John W. McAuley, Carlisle Ogden, Clyde Olson, Gerald S. Pearson, Harry Sherman, Joseph L. Skufca, John M. S. Stafford, Robert Teselle, Keel Thayer, Donald T. Thompson, Richard Van

(Continued on page thirty-five)

INTERNATIONAL MUSICIAN



# The President Acts on Resolutions

## RESOLUTION No. 6.

"WHEREAS, Organized labor throughout the United States and Canada has been making every effort to reduce the working week to 40 hours of five days, and

WHEREAS, Traveling musicians have, until quite recently, been obliged to work a seven-day week, and

WHEREAS, The Federation in the past little while has made changes whereby the six-day week is effective in most engagements, and

WHEREAS, It is logical that the Federation should be consistent in these matters; now therefore.

BE IT RESOLVED, That in all sections of the Constitution where the words "seven days a week" appear, that these should be eliminated and that no man should be required to work more than six days per week, Sundays excluded, and that the President be instructed to continue to make these changes as agreements, which already include them, expire."

This resolution was referred to the President by the Convention.

Many of our locals maintain a six-day law. The resolution would make it compulsory for all locals to have a six-day law. This would mean an increase in cost on all engagements. It would not be wise to make this law mandatory as the locals are in a better position to decide whether they should have a six or seven-day law and it should remain that way.

For this reason, the resolution is not concurred in.

## RESOLUTION No. 11.

"Proposed resolutions pertaining to Article 20, Section 2-A through Section 2-D.

BE IT RESOLVED, That a study be made of the Ice Show scale for traveling musicians and that the factors presented be taken into consideration in this study, and a pay raise be recommended and put into effect as soon as possible."

## RESOLUTION No. 13.

"WHEREAS, The type of entertainment presently being offered by Ice Cycle Shows has changed considerably and includes presentations such as 'Snow White and the Seven Dwarfs,' 'The Student Prince,' etc., and

WHEREAS, The vocal parts of these productions are taped without orchestration, and

WHEREAS, The leader is required to use head phones and conduct the tape recording and the orchestra, in order that perfect synchronization may be achieved; now, therefore,

BE IT RESOLVED, That the remuneration to the conductor should be increased accordingly, and that the matter should be referred to the International President to make sure that the conductor receives the due reward."

## RESOLUTION No. 14.

"BE IT RESOLVED, That Section 2 of Article 20 be repealed and the following schedule be substituted:

A—When playing week stands, 8 performances or less (excluding Sundays):

Per man	\$165.00
Assistant Leader	200.00
Leader	238.50

B—When playing broken weeks, i.e., when company shows in more than one town in a given week:

Per man	\$176.00
Assistant Leader	220.00
Leader	258.50

C—Additional performances during week (excluding Sunday): Pro rata.

D—The price for each Sunday performance and for each performance when the engagement ends with a fraction of a week, known as single performance price:

Per man	\$22.00
Assistant Leader	27.50
Leader	33.00

## Of Special Importance

### RESOLUTION No. 56.

WHEREAS, The so-called personal appearance transcriptions made by Leaders and Members of the American Federation of Musicians, used in connection with recorded programs by a single Band or Orchestra, and

WHEREAS, These transcriptions are of no real value to the Leaders or Members, and

WHEREAS, This practice only allows the Radio Stations to misrepresent the true nature of the programs broadcast to the public, therefore

BE IT RESOLVED, That these so-called Personal Appearance transcriptions be prohibited by the American Federation of Musicians.

This Resolution was referred to the President with the recommendation that immediate steps be taken to try to eliminate this situation.

**THIS RESOLUTION IS HEARTILY ENDORSED BY THE PRESIDENT'S OFFICE AND BECOMES EFFECTIVE IMMEDIATELY AND WILL BE STRICTLY ENFORCED.**

This Resolution is primarily aimed at disc jockeys who, through recordings of the voices of our leaders, create the illusion that these leaders are present in the studio in connection with the playing of their records. There is no announcement that the leader is not there in person. The deceptive dialogue is recorded for the purpose of misleading the public into believing that these leaders are conversing with the disc jockeys. Through this medium, disc jockeys develop their programs to the point where they receive tremendous salaries. It is contributing heavily to the development of mechanical programs. The disc jockey is the only one who benefits to any great degree through these programs, as no live music is ever employed. The leader is never paid for his services.

Further, this in effect amounts to a personal appearance by the leader through recordings. Our laws clearly state that leaders are not permitted to make personal appearances without the consent of the local in whose jurisdiction these appearances are made. These recordings circumvent that law.

On top of it all, if a disc jockey does not happen to like a leader's recordings, these recordings are ridiculed and criticized.

For these reasons and many others, this Resolution will become effective immediately and proper notification will be sent to the leaders and other members of the Federation.

E—Acting as librarian (assembling and breaking down books, marking cuts, cutting and pasting, but no writing of any kind) in addition to playing or conducting:

Per week .....\$25.00

F—Arranging:

Not more than 10 parts per score

page .....\$3.00

Not more than 18 parts per score

page .....4.00

Not more than 25 parts per score

page .....5.00

More than 25 parts, each additional

part per score page .....25

Adding parts to an existing arrangement, or

orchestrating without score:

Per 12 staff page .....1.10

A score page shall consist of not more than

4 bars of music per page.

G—Copying orchestra parts:

Single per page .....\$ .60

Copying double stave parts:

Per page .....1.20

Copying orchestra parts on any kind of reproduction paper, double the respective rates.

A page shall consist of not more than 12 staves per page."

## RESOLUTIONS Nos. 11, 13 and 14.

These resolutions were referred to the President by the Convention.

For a great many years, the wage scales for ice shows were the same as for musical shows. However, a variance in these prices was created in 1949 by an increase in scale for the ice shows by the San Francisco Convention.

This year we are increasing the scales for both ice shows and musical shows so that they will all be based on a basic scale of \$154.00 per man for eight shows, leader \$225.50.

The laws now adequately protect the arrangers, copyists and librarians for ice shows.

The policy of the Federation with respect to assistant conductors has been and still is that when any of the musicians perform the duties of a conductor, he is entitled to a pro rata share of the conductor's wage for such services.

In connection with this, it is well to remember that if we increase scales to too great lengths, we may sacrifice the number of men used in these shows.

## RESOLUTION No. 17.

"BE IT RESOLVED, That the A. F. of M. attempt to prevail upon a member of Congress of the United States to introduce a bill prohibiting the practice of importing foreign made recordings of instrumental music, themes, bridges and cues, etc."

This Resolution was referred to the President by the Convention.

The Tariff Commission last year held hearings on the impost to be charged on the importation of recordings. The Commission was seriously considering the elimination of the 15% tariff on these importations which exists at the present time for the sake of better understanding and friendship with these foreign governments. The Federation interposed serious objection to this contemplated action by the Commission to the extent that the impost remains as heretofore.

While the purport of the resolution is highly desirable, we feel that this is not the opportune time to present it.

The evil that is complained of here is not only caused by foreign importation of recorded music, but is caused primarily by the thousands of feet of sound track and discs that are available in this country. If foreign imports were completely shut off, that would not correct the abuses to any noticeable extent. As pointed out on numerous other occasions, the most difficult type of legislation to get through Congress is that affecting radio stations adversely, particularly in view of the fact that many of these stations are owned by Senators and Congressmen and by newspapers that support them. We have been alert on this question. We have appeared in Washington, as described above, and we will continue to do all we can to protect our interests as far as possible.

## RESOLUTION No. 23.

"WHEREAS, Some leaders in order to eliminate the payment of transportation home to members of traveling units, give notice of terminations so that it would be costly for the member or members to continue with the group

AND WHEREAS, In order to continue working to make a living, members sometimes find it better to forget the payment of a return fare to their home local and by mutual consent waive the payment of transportation

AND WHEREAS, Many of our members become stranded, regardless of our laws, therefore

**BE IT RESOLVED:**

Insert into Article 19, Sec. 9, 'If discharged on notice, two working weeks must be given.'

This Resolution was referred to the President with a recommendation for an investigation of the entire travelling dance band field and to attempt to correct any instance of unfair practice.

We had to seriously consider the effect of the Resolution on traveling leaders. To put too great a burden on them would make it impossible for them to employ musicians over a given period of time. Hence, it was thought best to compromise the provision in the resolution requiring two full weeks' notice, to not less than four nights per week work during the termination period.

The following is a modification of the resolution, which will be placed in effect as of September 15th:

A notice of discharge or termination of an engagement by a leader to a sideman is not effective unless the leader furnishes not less than four engagements per week during the two-week notice period. If the leader gives the sideman two weeks' notice and fails to provide the four or more engagements per week as specified above, the sideman is not obligated to remain on the engagement for the two-week period. Failure to remain in no way waives the sideman's right to transportation as now provided. If during any two-week period the leader fails to furnish the sideman four or more engagements each week, then such sideman is privileged to give the leader a two-week termination notice and will be entitled to full transportation as outlined above.

**RESOLUTION No. 30.**

"BE IT RESOLVED, That American symphony conductors (members of the Federation) be and are hereby not permitted to 'record' with any European or foreign orchestra whose recordings are sold in America in competition with American recordings."

This Resolution, which was amended to include all members including conductors, was referred to the International Executive Board by the Convention. The Board referred the resolution to the President.

As reported to you at the Convention, the President's office has already taken care of this matter. As early as last January and February, a number of leaders were prevented from recording abroad, among them Artur Rodzinski, to whom the following telegram was addressed in Paris on February 21, 1952:

"American dispatches indicate you intend making records with foreign musicians. This is contrary to your obligations as a member of the AFM. If you make these records you will be placing your membership in the AFM in jeopardy."

The resolution was superfluous because existing laws, as well as the policy of the Federation, make it so. A member of the Federation is not permitted to play with non-union musicians. Hence an American musician playing with foreign musicians who are not members of the Federation is violating Federation law.

For the information of the members, Artur Rodzinski is not a member of the American Federation of Musicians today.

**RESOLUTION No. 31.**

"BE IT RESOLVED, That Article 18, Sec. 27, be changed to read as follows: Musicians (members) traveling with theatrical companies other than grand opera wherein a specified number of weeks is not named, must be employed for the life of the show."

This Resolution was reported unfavorably by the Law Committee with the recommendation for an investigation by the President's office of the abuses mentioned.

The President feels after investigation that the recommendation of the Law Committee and the action of the Convention in rejecting this resolution down were in the best interests of the Federation.

**RESOLUTION No. 32.**

"BE IT RESOLVED, That scale for symphonic recordings be as follows: For two (2) hours recording, not to exceed forty (40) minutes playing time in each hour, per man, \$50.00. Overtime: For each additional one-half (½) hour or fraction of one-half (½) hour in which playing time must not exceed twenty (20) minutes per man, \$12.50 and

BE IT FURTHER RESOLVED, That overtime must immediately follow, and continue after, a regular session."

This Resolution was referred to the International Executive Board and in turn referred by the Board to the President.

The presently existing recording rates have been established through negotiations and by written contract. This contract does not expire until December 31, 1953. Hence none of the conditions of the contract can be changed until then.

As to the other portion of the resolution dealing with overtime, some six months ago, the recording companies voluntarily agreed that all overtime will immediately follow the basic session.

**RESOLUTION No. 50.**

"BE IT RESOLVED, That Article 15, Secs. 12 and 13, be amended by the substitution of the following:

"An orchestra playing miscellaneous out-of-town engagements in the jurisdiction of a Local which maintains a different wage scale than its own Local, must charge the highest prevailing scale, plus 10%."

This Resolution was referred to the International Executive Board, and in turn was referred by the Board to the President.

Application of this resolution presents many complexities. Large locals have high scales and also mileage charges. It would mean that if members of a local with a high scale and mileage charge played an engagement in the jurisdiction of a small local with a small wage scale, then the tax, if paid on the higher amount, would amount to over 40% of the smaller local's scale in some instances.

Further, we cannot see the fairness in a local charging a tax on another local's scale, rather than its own.

**RESOLUTION No. 55.**

"BE IT THEREFORE RESOLVED, That the following provision be incorporated into the By-Laws of the Federation:

'Locals shall have the right to permit its members to make recordings for audition purposes, provided that no Audition Recording shall be made which does not contain at (10) ten second intervals throughout the recordings, a bell, buzz or some similar (clearly audible) signal which will render the recording useless for any other purpose and will immediately identify such record as an Audition Recording.'

This resolution was referred to the President by the Convention.

While the intent of this resolution may appear to be satisfactory, the fact of the matter is that the application of this law, if passed, would be a very serious matter. It would permit a band to audition for an engagement by recordings, something that cannot be done in person. In other words, a leader can do indirectly what he cannot do directly. Our laws prohibit a band from making an audition in another jurisdiction without the consent of the Local. If these recordings were permitted, the leader could send these recordings to employers in another jurisdiction in order to procure an engagement.

This would be further complicated by the fact that it might also violate the solicitation laws of the various locals. Many locals maintain anti-solicitation laws. Yet these recordings could be sent in by mail or delivered by hand and an actual solicitation or audition for an engagement performed, which could not be done in person.

The policy of the Federation has been to give consideration to individual cases. A blanket law on this matter would be impractical. It

would hurt one local and benefit another. The practical thing to do is to individualize each case, which has been our practice.

**RESOLUTION No. 57.**

"BE IT RESOLVED, That the Federation endeavor to obtain necessary regulations specifically prohibiting Navy and Army, Marine and Air Force Musical Units from competing with civilian musicians."

The above resolution was passed by the Convention.

My report to the Santa Barbara Convention contained a report on the arrangement the Federation made with the Secretary of Defense and had to do with the use of service bands on civilian engagements.

The reason the arrangement was made with the Secretary of Defense is because that office has control over all the departments of the military establishments, namely, Army, Navy, Marine, Coast Guard and Air Force.

All complaints, whether they be Army, Navy or otherwise, are channeled through the office of the Secretary of Defense by the President's office. They in turn contact the proper department and advise them of our complaint. As far as the Secretary of Defense is concerned, the regulations apply equally to the Navy, Marines, Coast Guard and Air Force as to the Army.

(Continued on page twelve)

## Change of Location For 1953 Convention

AT THE 1952 Convention at Santa Barbara, California, Local 119, Quebec, Canada, extended an invitation to the delegates assembled to hold the Fifty-sixth Annual Convention at Quebec in 1953. It was voted to accept the invitation.

As required by the laws of the Federation, International Secretary Leo Cluesmann and International Treasurer Harry J. Steeper went to Quebec to check on facilities. After several days of conferences with Local No. 119 officials and with the hotel people, it was learned that there were not sufficient or adequate facilities for delegates and guests to be housed. The Chateau Frontenac could not allot sufficient rooms and their charge for the rooms available was considerably higher than the rates we had been paying.

This condition was pointed out to the officials of Local 119 and they very graciously and without rancor admitted that the situation was not what they had hoped for when they had bid for the Convention.

Under the circumstances, it was necessary to immediately find a location somewhere else, and Local 406, Montreal, Canada, was contacted. President Andy Tipaldi and Secretary Edouard Charette made an investigation of their possibilities and within a very short time advised that they had the necessary reservations and a meeting hall. However, facilities could not be obtained for either the first or second Monday in June.

Mr. Cluesmann and Mr. Steeper went to Montreal and made tentative arrangements for the week of June 22nd, 1953, contingent upon the approval of the International Executive Board.

I asked the International Executive Board for their opinion on this matter and they unanimously voted to hold the Fifty-sixth Annual Convention of the American Federation of Musicians in Montreal, Canada, starting Monday, June 22nd, 1953.

JAMES C. PETRILLO,  
President.

INTERNATIONAL MUSICIAN

# Progress Report from Labor's League

By JAMES L. McDEVITT, Director.

Labor's League for Political Education

How are we doing on the political front? Now that several of the most important primary elections have been held, we have a little better picture of our prospects this year.

Labor-endorsed candidates have not won in every instance, but there have been several important victories.

For instance, we have been most fortunate in crucial Republican primaries in two Republican states.

## We Helped Defeat Brewster

Labor's League for Political Education contributed to the great victory in the Maine Senate primary election. Liberal Governor Frederick G. Payne defeated anti-labor Senator Owen Brewster by a slender 3,000 vote margin. A combination of factors made this victory possible. First of all, the unions and the Farm Bureau Federation worked together for the same candidate. Unlike the national organization, the Maine Farm Bureau truly represents the farmers and is headed by an able man, Frank Hussey. As a consequence Brewster lost even Aroostook County, which is not only in Brewster's home district but is the biggest potato center in the world. Brewster was supported by ten of the state's eleven daily papers, but the one paper which supported Frederick Payne was published in Bangor, Maine, by the son of Federal Security Administrator, Oscar Ewing. He made the defeat of Brewster a crusade and helped turn the Bangor vote against him by a 500 margin. The A. F. of L. unions worked quietly but effectively in getting out their vote in the cities. The margin was small but the victory was just as sweet, because Brewster tried to make the alleged virtues of the Taft-Hartley Act the main issue in his campaign. According to the newspapers, Brewster's defeat caused a crisis in Dictator Franco's Washington embassy where there was talk of recalling the Ambassador for having permitted the defeat of Franco's leading Senatorial stooge.

## Helping Langer Win

In North Dakota, Senator William Langer faced bitter opposition in his primary. But thanks in part to the combined efforts of the A. F. of L., the Farmer's Union and the REA Cooperatives, Langer piled up the most astounding victory of his long career. The successful efforts of the North Dakota LLPE showed up immediately, for the city vote was held even and Grand Forks actually returned a majority for Langer. Traditionally liberal Republicans such as Langer have lost the cities and carried the rural vote in North Dakota. Usually the rural vote is not all tabulated until two or three days after the election, but Langer's vote in the cities was so impressive that his opponent conceded defeat at seven o'clock in the morning after the election. Langer's opponent, incidentally, was a heavy favorite since he had never lost an election in four state-wide races, three times for the Governorship and once for Congressman at large.

No upsets occurred in the Democratic primaries. However, in West Virginia, labor's good friend, Senator Harley Kilgore, was wor-

ried in the primary, but he came through with an overwhelming majority. In November he faces the former Republican Senator, Chapman Revercomb, who was defeated in 1948. Revercomb is viciously anti-labor and will have powerful financial backing.

## Setback in California

On the other side of the picture labor suffered a real loss in California when Congressman Clinton McKinnon lost in his bid to run against Senator William Knowland in November. Knowland is best known for his amendment permitting unemployment compensation to be used as a strikebreaking club in the hands of unscrupulous state administrators. Knowland won both the Democratic and Republican nominations in California's confusing crossfiling system, so he is assured of re-election. However, labor-endorsed candidates for the House and for the state legislature did very well, so the news from California is not too bad.

## Byrd Had to Fight Hard

In Virginia Mr. Dixiecrat himself, Harry Byrd, was renominated again to the Senate. Labor membership is small in the state, but the State League is one of the most active in the country. Their efforts year after year should serve as encouragement to others in equally tough spots. Those who opposed Byrd may not have tasted victory but at least they had the satisfaction of forcing him to campaign as he never campaigned before. In his desperation, he repudiated his own position and embraced many of the New Deal measures he had previously fought in the Senate.

Win or lose, the important thing is that all politicians are coming to realize that their ac-

tions are not going unnoticed. They are coming to realize that labor union members will not stand by and let them pick the pockets of the average citizen while making concessions to special favored interests. When our LLPE units throughout the country cut down a reactionary candidate's margin and make him spend money to get re-elected, it makes him think twice before voting to hurt labor again. You don't always have to defeat a man to convert him to friendship.

## Taft Brews Worse Mischief

We have good reason for needing friends in the next Congress. A few weeks ago Senator Taft was reported by the *Wall Street Journal* as favoring a law under which "industry-wide bargaining would be outlawed in most industries by requiring the employees in each separate company to choose their own bargaining agent. No union official would be entitled to negotiate labor contracts for the employees of more than one company."

## This Would Hit the A. F. of M. Hard

The effects of such a law are obvious. Master contracts would be outlawed. No business agent or international union could help out in negotiations with more than one employer, so that the local plant committees would have no assistance in facing the highest priced legal and bargaining talent that management could import. It would be illegal for one union to help another. Our movement would be shattered into helpless local units, and wage cutting would again become the means of cut-throat competition at the expense of the decent employers and their employees.

But the *Wall Street Journal* story carries a moral for every trade unionist to remember this election year. The story says "... This November's elections hold the key to what happens ... it's still a good bet that the Congress will wait for a clue from the voters this Fall before embarking on a drive against industry-wide bargaining."

We have been warned. If we fail to heed these words, then we will have nobody but ourselves to blame. There are some among us who are so faint-hearted that they are ready to get out of politics because we don't have enough friends in Congress at the moment to get rid of the Taft-Hartley Act. All I can say is that Taft-Hartley is only the beginning as far as our opposition is concerned. They too are disappointed—because Taft-Hartley isn't tough enough on labor. We may have to keep on trying for a while yet before we succeed in electing a liberal majority. But if we don't keep trying, our enemies will not have to wait long to clamp much worse restrictions on us.

As in war, you have to expect to lose some battles as the tide shifts. It is winning the final political war that counts.

The more A. F. of L. members there are who contribute their dollars to Labor's League for Political Education, and the more there are who register and vote on election day, the more sure we can all be that final victory will be on the side of the working people.

## International Musician

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# The Music Code of Ethics

The competition of school bands and orchestras in the past years has been a matter of grave concern and, at times, even hardship to the professional musicians.

Music educators and professional musicians alike are committed to the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children, and by developing an interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worthwhile musical works.

This unanimity of purpose is further exemplified by the fact that a great many professional musicians are music educators, and a great many music educators are, or have been, actively engaged in the field of professional performance.

The members of high school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active patrons of music in later life. They are not content to listen to a twelve-piece ensemble when an orchestra of symphonic proportions is necessary to give adequate performance. These former music students, through their influence on sponsors, employers and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and since it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incident might occur in which the interests of the members of one or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy, adopted by the Music Educators National Conference and the American Federation of Musicians, and approved by the American Association of School Administrators, is recommended to those serving in their respective fields:

## I. MUSIC EDUCATION

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all the parties signatory hereto that the professional musician shall have the fullest protection in his effort to earn his living from the playing and rendition of music; to that end it is recognized and accepted that all music to be performed under the "Code of Ethics" herein set forth is and shall be performed in connection with non-profit, non-commercial and non-competitive enterprises. Under the heading of "Music Education" should be included the following:

(1) *School Functions* initiated by the schools as a part of a school program, whether in a school building or other building.

(2) *Community Functions* organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

(3) *School Exhibits* prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) *Educational Broadcasts* which have the purpose of demonstrating or illustrating pupils' achievements in music study, or which represent the culmination of a period of study and

## An agreement defining the jurisdiction of professional musicians and school musicians.

### TO ALL LOCALS

A meeting was held at the Conrad-Hilton Hotel, Chicago, Illinois, between the Music Educators National Conference and the American Federation of Musicians. It was mutually agreed at this meeting to extend the presently existing Code of Ethics for an additional year. This has been in effect since its adoption September 22, 1947. The new agreement will be in effect from September 15, 1952 to September 15, 1953.

I should like to report that the Code has taken care of many complaints that we receive with respect to the usage of school bands in the various locals. In each instance the alleged violation of the Code was called to the attention of the proper authorities, and we received wholehearted cooperation. I think that on the whole the Code has worked out efficiently and satisfactorily. The educators themselves feel that the Code has rendered a fine service and has helped to improve relations between the educators and the professional musician.

For the benefit of the various locals, we are again printing the Code for your information.

JAMES C. PETRILLO,  
President.

rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

(5) *Civic Occasions* of local, state or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the right and privileges of local professional musicians.

(6) *Benefit Performances* for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

(7) *Educational or Civic Services* that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

(8) *Audition Recordings* for study purposes in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recordings of compositions not in the public domain is the responsibility of the school, college or educational organization under whose auspices the recording is made.

## II. ENTERTAINMENT

The field of entertainment is the province of the professional musician. Under this heading are the following:

(1) *Civic parades, ceremonies, expositions, community concerts, and community center activities* (See I, Paragraph 2, for further definition): *regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state and county fairs* (See I, Paragraph 5, for further definition).

(2) *Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.*

(3) *Any occasion that is partisan or sectarian in character or purpose.*

(4) *Functions of clubs, societies, civic or fraternal organizations.*

Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

This Code shall remain in force for one year from September 5, 1952. At the end of one year the parties may come together for the purpose of making such revisions in this Code as they may deem necessary and as shall be mutually agreed upon.

JAMES C. PETRILLO

For American Federation of Musicians

RALPH E. RUSH, President

MARGUERITE V. HOOD, First Vice-Pres.

WILLIAM B. MCBRIDE, Second Vice-Pres.

For Music Educators National Conference

## The President Acts On Resolutions

(Continued from page ten)

### RESOLUTION No. 10. (1951 Convention)

"To amend Section 17, Article 3 of the By-Laws of the American Federation of Musicians:

WHEREAS, Puerto Rico is a possession of the United States of America by virtue of the Spanish-American Treaty of 1898,

WHEREAS, The Immigrants to Puerto Rico are under the same regulations and immigration law as immigrants to the United States of America,

WHEREAS, By Paragraph B, of Section 17, of Article 3 of the National By-Laws, "Immigrants to Puerto Rico who acquire their first citizenship papers in Puerto Rico do not thereby become eligible to membership in the Federation."

WHEREAS, By the above mentioned paragraph Puerto Rico's Local cannot accept as members immigrants unless such immigrants acquire their first citizenship papers in continental states, therefore

BE IT RESOLVED, That paragraph B of Section 17, of Article 3 of the National By-Laws be stricken out by the reasons contained in the whereas of this Resolution."

The above resolution was referred to the President by the 1951 Convention. The following communication addressed to our local union in Puerto Rico will explain the action of the President on this resolution:

August 20th, 1952

Mr. Guillermo Pomares  
President Local 468  
255 Calans Street  
Stop 20  
Santurce, Puerto Rico  
Dear Sir and Brother:

This is with regard to Resolution No. 10 presented to the 1951 Convention by your local, having to do with standardizing the eligibility

(Continued on page thirty-seven)

INTERNATIONAL MUSICIAN

SOME of the most efficiently-functioning groups in the chamber music field have been those fostered by symphony orchestras. The Philharmonic Chamber Ensemble of New York is typical of such a group. Created from within the New York Philharmonic-Symphony Orchestra, the idea for its formation originated with Leon Temerson, a first violinist, who found that at least thirty-five of his co-members had a yen to emerge from the comparative anonymity of the New York Philharmonic (104 members) to the status of chamber musicians. Mr. Temerson is now the chairman of the organization and David Katz, viola, is its secretary-treasurer. Dimitri Mitropoulos\* evidenced his very real interest in the development of the group by advancing his players enough money to underwrite some of the initial costs, for instance, the rental of the auditorium where most of the 1952-53 concerts will be given.

A fascinating aspect of the Ensemble is the rotating system of soloists. Each member will ultimately be presented in solo capacity. ("If every man gets his chance to be a soloist, there's no need for psychiatrists," is the way Mr. Katz puts it.) Thus, a different member of the organization will be presented in the Y.M.H.A. Auditorium at each of the three 1952-53 season concerts, and still another one at the special concert at Hotel Plaza, New York, October 25th, under the auspices of the New York Philharmonic-Symphony Society. Audiences will thus not only enjoy seldom-heard programs presenting unusual combinations of woodwinds, strings and brass, but seldom-heard instrumentalists as well.

Another symphony-sprouted ensemble is the Northwest Sinfonietta, made up of twenty instrumentalists, eighteen culled from the Min-



Henry Denecke

neapolis Symphony personnel and two from orchestras in Oklahoma and Colorado. This group has played in forty towns in Minnesota, towns usually not visited by the Symphony because of transportation problems. Henry Denecke, its conductor (known also for his "percussion concerts" and his chamber opera productions) deserves all the praise residents of his own and touring towns bestow on him. "Once a year at least," as newspaper critic John Sherman puts it, "we concert-hardened folk need the Henry Denecke treatment, namely, the tonic effect of the fresh old and fresh new music that the young conductor of the Northwest Sinfonietta pulls out of his sleeve."

The Minneapolis Symphony Orchestra boasts still another offspring, the Flor String Quartet, all of the members of which—Samuel Flor, Walter Targ, William Bagwell and Jess Meltzer—are members of that symphony orchestra.

\* Mr. Mitropoulos has made a name for himself as a champion of chamber music through his encouragement of another such project, the Krasner Chamber Music Ensemble of Syracuse, whose prospectus states, "A cherished tribute on our brief record has been the devoted interest of Dimitri Mitropoulos. Sensitive and sympathetic to the development of fine music throughout the country, he has seen in our enterprise something of growing worth. At his own request, he has twice honored us with his membership in our sponsoring group and with his participation in our concerts. In the coming season, he joins us again as guest-conductor."

## Our Smaller Ensembles



A matched set of Stradivarius instruments, valued at \$150,000, is respectfully examined by members of the University of Texas String Quartet, who recently played upon the instruments for two special concerts. Left to right: Angel Reyes, Alfio Pignotti, Horace Britt and Albert Gillis.

Founded by Mr. Flor in 1951, under the auspices of Macaester College (Saint Paul), the group during its first season performed among other works quartets by Rieti and Tcherepnin in the presence of the composers who discussed their music with students and alumni of the college. Also Vincent Carpenter's String Quintet (bass viol added for this) was presented with Mr. Carpenter (composer-in-residence) a member of the audience. As an established and skilled string quartet in residence at a small liberal arts college in the upper Midwest, this group is providing an unusual musical fare to students and residents of this locale.

Most of the twenty-five players of the Little Symphony of San Francisco are drawn from symphony orchestras. Its conductor, Gregory Millar, sees to it that the group also brings music to other Californian communities—Berkeley, Oakland, Carmel, and Visalia.

### Coast-to-Coast

The concert radius is even wider for the University of Texas String Quartet. A recent concert tour of this group included performances at the Library of Congress, Washington, D. C., and at "The Bohemians" in New York City. Founded in 1949, the quartet presents from four to six concerts each season in Austin, in addition to numerous appearances throughout the State. In March, the members performed two special concerts, at one of which, televised in San Antonio, they played upon a matched set of Stradivarius instruments.

The group's first violinist, Angel Reyes, returns each year to his native Cuba and to Central America for extensive concert tours. Alfio Pignotti, second violinist, is a former member of the Gordon String Quartet. Albert Gillis, violist, was earlier a member of the Central

Pacific String Quartet, and assistant concert master of the Honolulu Symphony. Horace Britt, cellist, has appeared with leading symphony orchestras, and as chamber music player, with Myra Hess, Georges Enesco, Mischa Elman, Artur Schnabel, Harold Bauer and Pablo Casals.

During the summer months chamber music is especially welcome, both to symphony players concerned with filling out the slack season, and to listeners eager for the informal and the intimate. Thus the Woodstock String Quartet was kept busy in the upper New York State area; the Pro Arte Quartet of the University of Wisconsin was in residence this summer at the University of Wyoming. At Northwestern University the University Trio played on July 14th, and the Fine Arts Quartet on July 21st and 28th. The Stuyvesant String Quartet played July 18th as part of the Crompond Music Association's Series in that New York town. The New Music String Quartet played there August 22nd and 29th. The Aeolian Trio started a series of six concerts in Cummington, Massachusetts, on July 13th, and on the same date the Nassau String Quartet began an eight-concert series in Sea Cliff, New York. Smaller ensembles occupy an important place, also, in the summer theatre. A good example of such an orchestra (though in this case performances are given all the year around) is that of the Paper Mill Playhouse, in Millburn, New Jersey. This orchestra has been in existence, much in its present form, for twelve years, during which time it has played 3,294 performances of forty-eight operettas. Its membership of ten consists of three violins, cello, flute, clarinet, double-bass, trumpet, drums and piano.

Canada is showing an increased interest in chamber music. The Pro Musica Society of Montreal for its fifth season, which opens in the Fall, will have eight concerts instead of the customary six. Its series is already sold out. There is a waiting list for the chamber series of the newly-formed Hamilton Chamber Music Society in Hamilton, Ontario. McMaster University contributed a small subsidy to cover the initial expenses of this group.

The upsurge in chamber music interest is assuming, however, continent-wide proportions. We hear of a new group in Akron, Ohio, and one in Dallas which, with the help of the Music Performance Trust Fund of the Recording Industry, has been presenting concerts Monday nights in a school gymnasium. Coffee is served for audience-members on candle-lit tables, to accentuate the informal note.



The Flor String Quartet: (Left to right) Samuel Flor, William Bagwell, Walter Targ and Jess Meltzer.



**MINGO TRIO:** (Left to right) Tommy Mingo, leader and accordion; Herb Wellander, bass; Ralph Lombard, guitar and vocals.



**THE THREE CAVALIERS:** (Left to right) Vince Swider, guitar; Stan Jajko, bass; Chet Mackowiak, accordion.



**THE AIR-LANE TRIO:** (Left to right) Ralph Prince, accordion; Tony Lane, guitar and leader; Nick Stella, organist.

Sacramento, Calif. The Mingo Trio have been making music together for the past three years. At present most of their work is in restaurants and night clubs in and around the Sacramento area. The boys specialize in Latin rumbas and sambas as well as the modern numbers. Tommy's on accordion; Herb on bass; Ralph does vocals and plays the guitar.

Webster, Mass. The Three Cavaliers, or Webster's Favorite Sons, appear throughout central and western Massachusetts and have just ended a sejour at the Putnam, Conn., Elks Club. Their most recent engagement was at the Princess Lounge at the Student Prince Cafe, North Wilbraham, Mass. Stan does singing saw novelties and Chet does the group's arrangements.

## Traveler's Guide

years! The boys have many television shows to their credit and are heard over the Mutual Network from coast to coast.

Ardsey, N. Y. Lee Conna's versatile ensemble is now completing its fifteenth summer engage-



**FRANK UGARTE MAMBO GROUP:** (Left to right) Larry Lanzo, piano; Ufemio Vasquez, trumpet; Frank Ugarte, drums; Qualberto Martinez, maracas, vocals.

New York, N. Y. The Little Gypsy Orchestra specializes in light classics, popular, Hungarian and Roumanian airs. Harry Paioff is featured soloist and for many years was associated with Emery Deutch's Ritz Carlton Gypsy Orchestra. The ensemble has been at the Little Gypsy Cafe for more than a year. They play everything from memory.

New York, N. Y. A highly spirited ensemble, The Frank Ugarte Mambo Group concentrates on music in the Latin style. Now in New York, they have recently finished a successful summer engagement at the Griswold Hotel in Groton, Conn. The boys are looking forward to the opening of their next engagement which will be in Boston, Mass., some time in October.

Erie, Pa. Joe Guz and his Polkavanians are currently appearing at the Lithuanian Club in Erie. Joe was with the 29th Division Band during World War II, playing clarinet and percussion instruments. Now, as leader of his own combo, he is featured on the accordion. Leo doubles on the violin, Ernie on the tenor saxophone. The boys hail from Local 17, Erie.

Dunkirk, N. Y. The Woodcliffe Orchestra has been playing in western New York and eastern Pennsylvania for the past twenty-eight years! The boys are shown here cutting their cake in celebration of the occasion. Tony, Billie, and Hank have been with the orchestra since it was organized in 1924. The group is completing ten years at the Lincoln Inn in Dunkirk.

New York, N. Y. Except for short interludes for theater or out of town dates, the Air-Lane Trio has been at the Hotel Dixie for almost ten



**JOE GUZ POLKAVANIANS:** (Left to right) Joe Guz, alto sax (doubles on violin); Ernie Guz, trumpet; Martin Buchek, drums; Joe Guz, accordion.

ment at Leighton's Woodlands Lake Rest in Ardsley. A popular entertainment group in the Westchester area, they have also appeared at various hotels and clubs throughout the country. Leader Lee Conna plays the violin and doubles on the electric guitar.

**LITTLE GYPSY ORCHESTRA:** (Left to right) Harry Paioff, leader, soloist, and cello; Kurt Stern, piano; Jani Sarkozi, violin; Dick Marta, cimbalom.

**WOODCLIFFE ORCHESTRA:** (Left to right) Tony Strychalski, sax and violin; Bill Ebert, sax, guitar; Hank Ebert, drums; Jack Barnes, piano.

**LEE CONNA ORCHESTRA:** (Left to right) Vic Viafore, drums, vibes; C. Klussman, sax, clarinet; Mickey Evans, bass; P. Van Spall, piano; Lee Conna, leader.





**JIM FEENEY QUINTET:** (Left to right) Jim Feeney, piano; Ronnie Green, bass; Herb Walker, trumpet; Milt Minor, sax; Jack Miller, drums.



**JIMARLEN TRIO:** (Left to right) James Messicci, electric accordion, vocals; Len Luzar, guitar; Mary Sheldon, piano, solovox, vocals.



**DON FRANK ORCHESTRA:** (Left to right) Ross Evans, piano; Carolyn Chambers, vocals; Frank; Dick Berger, sax; Buster Kelly, drums.

## to Live Music

**Kansas City, Mo.** Jim Feeney's Quintet is now holding forth at the Southern Mansion for an indefinite stay. They play dance numbers as well as playing for "name" floor shows that come to the Mansion. All are now members of Local 34, Kansas City.

other popular Rhode Island group that has entertained widely, and is with W.P.R.O. since 1936.

**Minneapolis, Minn.** Organized eight years ago, the Jimarlen Trio specializes in semi-classics, pop tunes, and many novelties. This talented group has been at the Flame Theater Lounge for the past four years, and have done radio, television, and some recording work. They are members of Local 73 in Minneapolis, and of Local 30 in St. Paul.

**Warren, Ohio.** The Don Frank Orchestra, with Don playing the trumpet, has been working at the Veterans of Foreign Wars Post, number 1090, in this city for the past two years. The ensemble does club dates throughout the area and are often called upon to entertain at numerous dances. The attractive vocalist is Carolyn Chambers.

**Charlotte, N. C.** Ziggy Hurwitz and his group have done considerable work at clubs, hotels, dances and college dates in the Piedmont vicinity. Carol Norman, vocalist, is Ziggy's wife. They met while both were with Shep Fields' band. Ziggy was also with Bill McCune and Jerry Wald before moving to North Carolina in 1948. The boys are from Local 342, Charlotte.



**ARMY AIR FORCE COMBO:** (Left to right) V. Kelly, sax; D. Marshall, trumpet; G. Hayden, vocals; W. Jackson, piano; F. Lofland, trombone; G. O'Morrow, drums.

**Fort Wayne, Ind.** The 122nd Fighter-Interceptor Wing dance combo is stationed at Baer Field in Fort Wayne. All the men belong to locals in this area, playing for Officer and N.C.O. club dances, squadron parties, and for all visiting stage shows at the base. The ensemble is under the direction of Gerald O'Morrow, a former teacher of percussion in Fort Wayne.

**Asbury Park, N. J.** Buddy Canino and his band have been playing at the Sapphire Room of the Green Grove Manor since January of this year. They do rhumbas, pop tunes, ballads, and novelties aside from the usual dance numbers. They have played in this area for the past three years, and are all members of Local 399, Asbury Park. Each man in the group doubles.

**Warwick, R. I.** Earl Shean's Orchestra has been featured on programs over station W.J.A.R. in Providence since 1936, and for the past eleven years they have been entertaining nightly at a restaurant in Warwick known as The Farm. Ed Drew's Orchestra (not shown here) is an-

**Scranton, Pa.** This is the fifth summer that The Rangers have entertained at the White Beauty View Danceland in northeastern Pennsylvania. The group plays for square as well as social dancing. They also have a large stock of gay polkas! Two girl vocalists do yodeling duets. At the present time The Rangers are rehearsing for a T.V. show.

**EARL SHEAN'S ORCHESTRA:** J. Conte, J. Gagliardi, T. Norato, violins; Earl Shean, leader; D. DiNobile, sax; A. Rainone, trumpet; L. Ciaccia, bass; B. Larson, accordion; M. D'Ambra, piano.

**THE RANGERS:** (Left to right) Ed Palski, bass and accordion; J. Hodowanitz, guitar; S. Goreschak, sax, violin; Ron Pitch, accordion, steel guitar.

**BUDDY CANINO ORCHESTRA:** (Left to right) Vito Marascio, guitar; F. Anderson, vibes; F. Valentino, bass; Buddy Canino, leader and sax.



**ZIGGY HURWITZ ORCHESTRA:** (Left to right) Mark Yandle, sax; B. Parker, drums; J. Stern, sax; Troutman, bass; R. Howard, sax; Hurwitz; C. Norman, vocals.





CLUB TRIO

**EAST.** Lou Schroedter and his orchestra wind up a three-month stay at the famous Club El Ray, near Newburgh, N. Y., some time in September. This spot is reputed to be the oldest road house in the area, having been in continuous operation since pre-prohibition days . . . Wild Bill Davison opened at the Club Savoy in Boston, Mass., on August 29th for six weeks and options . . . The Al Vega Trio was held over at the Hotel Brunswick in Old Orchard Beach, Maine. Piano player Vega will return to the Hi-Hat in Boston during the month of October.

Trumpet-playing Ronny Andrews is rehearsing his new dance band, which consists of five reeds, eight brass, and three rhythm. The band is under the direction of Steve D'Ambro, and is set to start in the early Fall . . . The Peter Stuyvesant Hotel in Buffalo, N. Y., brings in talented pianist-chanteuse Tilli Dieterle on September 15th. Miss Dieterle sings in five languages and accompanies herself at the piano.

Milt Buckner plays the Melody Club in Baltimore, Md., from September 9th to 22nd . . . The Jackie Davis Trio is slated for the Bengasi Club in Washington, D. C., for two weeks starting September 22nd. On October 6th they go slightly north to Philadelphia and into the Show Boat for another two-week engagement . . . Buddy Johnson will be featured at the Howard Theater in Washington, D. C., from September 12th to 18.

## WHERE THEY ARE PLAYING

Send advance information for this column to the Managing Editor, **International Musician**, 39 Division Street, Newark 2, New Jersey.

The Frank Smith Trio plays nightly at the Silver Bucket Lounge of the Geneva Hotel in Daytona Beach, Fla. . . . Amos Millburn one-nighting in the South.

**PHILADELPHIA.** On September 15th, The Keys start a four-week run at Lou's Moravian Bar . . . The Duke Ellington orchestra will headline the bill at the Earle Theater from September 26th to October 2nd. They do same at the Howard Theater in Washington, D. C., on October 3rd where they're scheduled for a one-week appearance . . . Johnny Sparrow set for Bill and Lou's from September 15th to 28th.

Dave Brubeck and company end a two-week engagement at the Blue Note on September 27th . . . Gene Ammons entertains at the Show Boat from September 29th to October 4th . . . The Bill Davis organ trio opens at Pep's on September 15th for one week. On the 25th the unit moves to New York City for two weeks at Birdland . . . Another organ trio opening in Philadelphia on September 15th is Doc Bagby's, booked for fourteen days at Carver's Bar.

**NEW YORK CITY.** The Dale Duo, the original accordionist and organist of the Dell Trio, who did eight hit months last winter at the Governor Clinton Hotel, are finishing their summer run at the Dixie Hotel. They're scheduled to return to the Governor Clinton shortly. With Bill Cimler on organ and Arnold Nelson on accordion, the Duo has also been a regular feature of the "Kitchen Kapers" television show . . . Barbara Carroll and her trio are still drawing crowds at the Embers where they've been since July 28th.

The Tommy Dunn band is now appearing at Ryan's Rest in City Island. The unit features



EDDIE SOUTH TRIO

Tommy on sax and clarinet, Johnny Hines on piano, Solovox, and vocals, Eddie St. Angelo on bass, banjo, and comedy, and Nick Travers on drums, vocals, and comedy . . . Slim Gaillard, who opened at the Birdland on September 1st, closes here on the 17th . . . Tenor sax man Duke Cipriano currently appearing at the Hotel Fairmount in York Beach, Maine, returns to New York City this month to organize his own small unit.

Bill Crow, bass man with the Teddy Charles Trio, is one of the first musicians in the East to feature the Bassophone, a new type of bass fiddle resembling the electric guitar. The trio, incidentally, has been signed for another thirteen weeks on the "Fun in Fashions" television show . . . The Vaughn Monroe orchestra will be at the Waldorf-Astoria Hotel for the entire month of September.

**MIDWEST.** The Bill Doggett organ trio starts at Gleason's in Cleveland, O., on September 15th for two weeks. On October 6th they go into the Club Regal in Columbus for another two weeks . . . Harry Ranch and his orchestra booked at the Deshler Wallick Hotel in Columbus for three weeks and three days. They opened on September 8th . . . Johnny Hodges highlights the Club Trocaveria in Columbus from September 15th to 21st before changing lo-

(Continued on page thirty-three)

## ALONG TIN PAN ALLEY

A GIRL A FELLA A BEACH UMBRELLA	Valendo	LOVER	Famous
AFTER ALL	Paxton	MAYBE	Robbins
AUF WIEDERSEH'N SWEETHEART	Hill and Range	MIGHTY LONESOME FEELIN'	Paxton
BECAUSE YOU'RE MINE	Felst	MY SEARCH FOR YOU IS ENDED	Melomusic
BOTCH-A-ME	Hollis	ONCE IN A WHILE	Miller
BUSBODY	Alauio	SHOULD I	Robbins
DON'T BELIEVE EVERYTHING	Leo Talent	SOMEWHERE ALONG THE WAY	United
FOREVER MORE	Lubin	SOUTH	Peer
GINNY	Goday	THE HOMING WALTZ	Miller
HERE COMES THAT MOOD	Life	THE SONG ANGELS SING	Felst
HERE IN MY HEART	Mellin	TWO-FACED CLOCK	Robbins
HIGH NOON	Felst	VANESSA	E. H. Morris
I'M YOURS	Algonquin	WALKIN' MY BABY BACK HOME	De Sylva-Brown
IT'S A GREAT DAY FOR S.P.A.	Dubonnet	WHERE DID THE NIGHT GO	Chappell
JUST FOR YOU	Burvan	WISH YOU WERE HERE	Chappell
LOVELY TO LOOK AT	T. B. Harms	YOU'RE MORE LIKE YOUR MOMMY	Leo Talent



# Hilsberg Goes to New Orleans

**A**S THE newly appointed conductor of the New Orleans Symphony Orchestra, Alexander Hilsberg embarks all-out on a phase of his musical career which has always been most meaningful to him. His path has taken him from the Far East, where for many years he concertized throughout eastern Siberia, China, and Japan as a member of the Skidelsky Quartet, to America, where he joined the Philadelphia Orchestra, at the start as a member of the first violin section, then in succession at the first violin desk, concert-master, and finally associate conductor. His resignation last season from the Philadelphia Orchestra to accept his post with the New Orleans Symphony marked the end of twenty-five years' work toward one goal. It also marks the beginning of what should be another significant chapter in his life.

## Stormy Student Days

Born in Warsaw, Poland (then under Russian rule) in 1900, Hilsberg toured Poland and Russia as a recitalist at the age of nine. He later attended the Imperial Conservatory of Music in Petrograd where he studied violin under the great Leopold Auer. He graduated in the troubled days of 1917 at the time of the Russian Revolution and the Bolshevik assumption of power. The ten days that shook the world also disrupted classes at the Conservatory, and the young violinist packed his effects and headed for Tomsk, a small western Siberia metropolis. There he took a position in a music school affiliated with the Petrograd Conservatory.

Tomsk was a center of culture with its opera, symphony, universities and music schools, and Hilsberg found a rich field for his concertizing. He toured extensively throughout Siberia, finally reaching Harbin, in the district now known as Manchuria.

## Stopover in Harbin

The full force of the Revolution had reached Siberia by this time. Displaced persons thronged the roads and railways, and Harbin, an avenue of escape, became a cosmopolitan center over night. Hilsberg established himself here, and for four years taught and played music for both Oriental and European audiences. He became a member of the Skidelsky Quartet, a group sponsored by the fabulously wealthy Solomon Skidelsky, who owned most of the gold mines, railroads and realty in Manchuria, which was then under Russian domination until the Japanese took over.

## Honored by Sun Yat-Sen

The Skidelsky Quartet achieved wide favor, not only in Eastern Siberia, but also in China and Japan. In 1921, the year of the terrible Chinese famine, the chamber music group devoted the proceeds of its concerts to aid the famine victims. President Sun Yat-Sen, the beloved founder of the Chinese Republic, heard of the work Hilsberg and his associates were doing for his stricken countrymen and invited them to the Presidential Palace at Peking.

With the Chinese flair for the ceremonial, the Skidelsky Quartet was taken to the Palace, escorted by an honor guard, and, at the end of

their performance, Sun Yat-Sen and his family rose with great dignity and bowed three times to the musicians. The Chinese President then presented each member of the Quartet with a decoration—his personal order.

While in China, Hilsberg heard a recording of the Philadelphia Orchestra. He was interested enough to look up the history of the organization and to search out other recordings. He thereupon decided that some day he would be associated with that ensemble.

## Heifetz Recommends America

A chance meeting with his lifelong friend, Jascha Heifetz, in Harbin in the Summer of 1923 again turned his thoughts to America. The Hilsberg-Heifetz friendship began in Vilna when they were both boys. Hilsberg, then a child prodigy on tour, received a visit from Heifetz and his father, and the two boys played the violin for each other in a Vilna hotel room. The relationship grew when they both trained under Leopold Auer at the Petrograd Conservatory.

Heifetz was glowing with reports about America and advised his colleague to head for that artistic wonderland. Hilsberg was about ready to go when he was offered a professorship at the Tokyo Imperial Conservatory. The great Japanese earthquake of 1923, which Hilsberg saw and will never forget, cancelled his contract.

## He Gets Into the Philadelphia Story

Late in 1923, Hilsberg landed in Vancouver, British Columbia, and immediately headed East to join his brother Ignace, an established pianist and teacher in New York. Despite an offer of a first desk post with another major symphony, Hilsberg bided his time and concertized until he received the bid from the Philadelphia Orchestra in 1926. In the same year he joined the Curtis Institute faculty as associate conductor in the orchestra department and violin teacher, continuing in this post until 1938.

When Toscanini served as guest conductor with the Philadelphia Orchestra in 1929, he

The New Orleans Symphony Orchestra is a relative newcomer among the country's major orchestras. It was started sixteen years ago by a few public-spirited citizens, under the baton of Arthur Zack, who conducted from 1936 through 1940. Under his successor, Ole Windingstad, who went to New Orleans in 1941, the orchestra made great progress, and it advanced still more under Massimo Freccia, who during his eight-year tenure saw the orchestra personnel increase from sixty-five to eighty-five players. Hilsberg will start his regime with a twenty-week season, and a budget of \$254,000. The schedule calls for fifteen subscription concerts, eighteen youth concerts sponsored by the Department of Recreation, two concerts with Tulane University choral groups, and, in addition, out-of-town engagements.

named Hilsberg to the first violin desk, and he occupied that post for virtually half a season. Two years later he was named concert-master, and in 1945 was appointed associate conductor of the Philadelphia Orchestra.

## Anecdotes of His Early Days

Hilsberg's early career had its romantic aspects. At a party following a concert in Harbin, he met a young girl, Naia, who was passing through Harbin with her mother en route to a Japanese vacation resort. During their stopover, a telegram urged her mother to return home because of sickness in the family. Naia remained, and when Manchuria changed ownership and was cut off from the Soviet Union, the violinist and the stranded girl were married.

Neither rewards nor obstacles ever appear to have deterred the musician's purpose. Once on a quest for a rare violin, he traveled three days and nights across Siberia in a box car—across revolution-torn and bandit-infested country—only to find that a dealer had gotten there before him with an offer far beyond his reach. Disappointed, he asked if he might play the instrument. His performance so moved the owner—a lady who had been willed the Andrea Guarneri violin by her brother, a music teacher—that she sold him the violin for the lesser bid.

Hilsberg's singularity of purpose and great desire to conduct have always been the motivating forces behind his career. He feels that if a musician has a talent for conducting, it is the limit of achievement.

## Conducting, His Chief Concern

Since Hilsberg's memorable and much acclaimed New York debut with the Philadelphia Orchestra in 1946, when he stepped in at the last moment to conduct for the indisposed regular conductor, Eugene Ormandy, it was a foregone conclusion that his resignation from the orchestra in order to devote himself entirely to conducting would come one day. His work has been hailed as little less than sensational, revealing a conductor of profoundly musical instincts, powerful and original.

During the past few years, he has appeared as guest conductor with the Minneapolis, Pittsburgh, and NBC Symphonies; at the Robin Hood Dell Summer concerts; and with the Philadelphia Orchestra in Washington, Baltimore, and at the Worcester and Ann Arbor Festivals—all these in addition to appearances with the New York Philharmonic Symphony Orchestra at its Summer concerts in Lewisohn Stadium.

When Orville H. Bullitt, President of the Philadelphia Orchestra Association, made the announcement with "deepest regret" of Hilsberg's resignation as concert-master in February of 1951, it came to most people without surprise. Hilsberg would now be able to realize at long last a dream of many years' standing.

When asked recently why he waited so long to take the final step, Hilsberg replied philosophically, "Each man must wait for his call. Mine came now."



Barbara Pentland

# Music in

year-old plays an assigned "teaching piece." A Ukrainian quartet sings the Volga Boat Song. Last year 19,500 contestants sang and played four sessions a day for two full weeks. The preliminaries are held usually in the morning and afternoon, the finals in the evening, at the city's 4,000-seat auditorium. The adjudicators, placed at a table in mid-auditorium (see photograph), carefully listen and make notes. After the performance, each musician is given, in writing if he wishes, a considered estimate of his work, one making clear to him exactly what are his shortcomings and his special aptitudes. Through such constructive criticism and encouragement numerous artists have gained their first toe-hold in the musical world.

For the Festival does not end with that final concert in mid-April. If the contestant has not figured in any winning category, he ponders over and profits from his critique. If he has won a citation, he is intent on widening his performance to include other categories, or in perfecting himself still further in his field. If a young person is a consistent winner at the festivals, assistance usually comes from outside. The Women's Musical Club is likely to give him a scholarship. Or some business firm, or civic institution, or just an interested individual may further his career in one way or another.

Take the case of violinist Donna Grescoe. Her musical career began when her Ukrainian parents bought her a violin and a course of lessons on the installment plan from a door-to-door peddler. When, at the age of eight, she won the Junior Violin Solo Trophy at the Festival, the Women's Music Club, the Winnipeg Tribune and the City of Winnipeg took a hand in furthering her career. The "Donna Grescoe Fund" enabled her to go to New York for advanced study. Zara Nelsova, Winnipeg cellist, who played at a Fest-

train with the Festival their goal. In little halls the length and breadth of the Province concerted voices sing songs representing half of the nationalities of Europe. As the time draws near, the whole town of Winnipeg is geared to Festival rhythm. The judges ("adjudicators," they are called), prominent musical figures of Europe, highest in their category, consider themselves honored in being chosen to make the trip and to observe at first hand a whole city completely absorbed in the business of music making.

Absorbed it is indeed, but not because financial prizes are in the offing. No such prizes are offered. Trophies are awarded, but only as a sort of honoring gesture. The festival, with its ardent groups performing in churches, schools, concert-halls, in fact, wherever space is available, far from being a to-the-death struggle with the spoils going to the chortling victors, is rather a process in mutual stimulation, a method of pacing on the road to excellence.

During the two weeks of the Festival, when time and space are at a premium, the table of events is earnestly studied by each contestant so that he may present himself at exactly the right time at the appointed place. The girls wear tunics, the boys white shirts and dark pants. Folk from as far as The Pas come to sing *The Messiah*, as they have sung it every year of their lives. A group of blind students demonstrates its skill in rhythm band work. A five-

The 4,000-seat Civic Auditorium is filled with students, parents, friends, and music lovers for an afternoon session of the annual Manitoba Music Festival. In the center, at the long table, sit the adjudicators.



**M**ANITOBA, mid-Canadian Province lying just above North Dakota and Minnesota, raises and distributes wheat to the Western Hemisphere. It raises and distributes also a product less publicized but of vastly greater significance. It is a lavish exporter of musicians. One cannot read of the musicians fostered in its capital city, Winnipeg, and scan the radius of their later achievements without recognizing both City and Province as a source-bed of culture.

Three years in Winnipeg's history—1915, 1919 and 1948—have been markers on the road to musical accomplishment. In 1915, a group of music-minded men met at Fort Garry Hotel and founded the Men's Musical Club. "Mutual entertainment" was their original aim, but this soon widened into an enterprise to assist "individually and collectively musicians of talent and merit resident in the Province of Manitoba," and "to encourage and promote visits to Winnipeg by distinguished artists." Both aims have been through the years amply realized.

### Festival Origin

The year 1919 saw the origin in Winnipeg of Canadian Competitive Musical Festivals—which since have spread to such centers as Toronto, Edmonton, Calgary, St. John's, Regina and Vancouver.

It takes some imagination for citizens of the United States to comprehend the nature and magnitude of these festivals. The Winnipeg Festival held each April is the biggest event of its kind in the world. School teachers throughout the year devote days and weeks of overtime to coaching children's choirs. (Between fifty and sixty school choirs work strenuously all winter.) Music schools build entire curricula around the event. Church choirs, glee clubs, chamber groups, oboists, cellists, boy sopranos, rhythm bands, school choruses, adult choral societies, barber shop quartets, string quartets, military bands and dozens of other categories

# Manitoba

tival when she was five, attracted the favorable attention of the adjudicators and so impressed citizens of Winnipeg that she was thereafter assisted via a civic fund. Pianist Freda Trepel (now the wife of Walter Kaufmann, conductor of the Winnipeg Symphony Orchestra) was as a child stimulated by the Festivals. At this writing she has to her credit New York recitals, a Chicago debut and many appearances throughout Canada. She has played with the Min-



Mary Graham



Donna Grescoe



Freda Trepel



Jean Stoneham and Arnold Spohr

neapolis Symphony conducted by Dimitri Mitropoulos and with the Toronto Symphony conducted by Sir Ernest MacMillan. Violinist Mary Graham, now pursuing her musical career in New York, gives credit to the Festivals both for her own musical development (she received a cash scholarship from the Women's Musical Club) and that of many of her pupils. Miss Graham won the Associated Board Scholarship to the Royal Schools of Music (London) when there was only one such scholarship offered for the whole of Canada. Constance Stefanik, soprano, in 1937 and 1938 won numerous awards at the Manitoba Music Festival. In 1945, she went to New York to become the pupil of Maria Kurenko, Lotte Lehmann and Paul Althouse. She made her New York debut in 1948. Other singers who are glad to acknowledge the Festivals' contribution to their careers are Gisele Mackenzie, Louise Roy, Mary Morrison, Joan Hall, Morley Meredith, Ruth Popeski Daigon, Iva Withers and Maxine Miller. Violinists Fred Grinke, David Martin and William Waterhouse, and cellists Shirley Trepel, Isaac Mammoth and Lorne Munroe have been festival-bred.

The careers of these musicians are both varied and far-flung. Mr. Munroe is first cellist of the Philadelphia Orchestra. Mr. Grinke is soloist and principal violin teacher at the Royal Academy of Music in London. Both Mr. Grinke and Mr. Martin have been made

Fellows of the Royal Academy, an honor reserved to but 150 living persons. The Winnipeg pianist, Ross Pratt, is also on the staff of this famous school. William Waterhouse is a member of the Boston Symphony Orchestra. His father, John, has been a musical mainstay in the home city. He not only helped to found the Men's Music Club, but had a hand in training a galaxy of string players. These number not only Mr. Grinke, Mr. Martin, Miss Graham and his own son, but Eugene Nemish and Larche Paul (Montreal), Philip Letvak (Toronto), Michael Barton (New York), Maurice Loban (London Philharmonic Orchestra) and Hugo Rignold (conductor of the Liverpool Philharmonic). Another teacher of note in Winnipeg is John Konrad, head of the Bornoff School of Music. Sidney Zimmerman, one of his pupils, has already won five Festival awards.

In the field of composition Winnipeggers are no laggards, either. Barbara Pentland, a native of that city, is recognized as one of Canada's chief exponents of the modern idiom. In 1936, she won a fellowship in composition at the Juilliard Graduate School of Music, and, in 1943, joined the faculty of the Royal Conservatory of Music of Toronto. Since September, 1949, she has been in the Department of Music, University of British Columbia. One of her most famous compositions, "Studies in Line," was published by BMI Canada, Limited, for the purpose of winning international recognition for Canadian music.

Offsetting to a degree the world-spanning tendencies of Winnipeg musicians, one organization, the Winnipeg Symphony Orchestra, remains a home body, even encouraging musicians to develop careers in the city. In 1948 (third significant year) came the opening of the first subscription season of this orchestra. The history of symphonic growth in Winnipeg before that time was spotty, to say the least. Several sporadic attempts to found an orchestra (Hugh Ross back in the early '30's kept an orchestra going for two years there and from 1923 to 1940 four unsuccessful attempts were made by public-spirited citizens to establish a permanent orchestra) came to naught. In 1945, however, when an open meeting was called by means of newspaper announcements, the response was so enthusiastic that a Provisional Committee was set up, its primary aim to form a joint Stock Company. Three concerts were given by an augmented C.B.C. Orchestra to promote the sale of shares. The result was that on December 16th, 1948, three thousand people turned out to hear the first concert of the newly-formed symphony, a concert which proved a triumph for both director Kaufmann and his seventy assembled musicians, in fact, marked the beginning of a new era of music in the Western city. Since that time, an energetic Board of Directors has set up a Foundation Fund. This, as well as the support of the C.B.C., an active press and an enthusiastic public, has put the Symphony on a running basis.

The Winnipeg Women's Committee has here also done yeoman service. To their credit is the establishment of the Children's Concerts. At the first of these, given last year, 3,200 happy young people enjoyed for the first time music by the orchestra, assembling to hear it not only from all over the city itself but also from rural Manitoba, including Sanford, Selkirk, Carman and Portage la Prairie. Arrangements have been completed with the Canadian Broadcasting Corporation for the broadcast of a portion of each concert to enable 40,000 Western Canadian students to join the young audience.

The considerable aid of C. B. C. to musical enterprise in Manitoba cannot be ignored. At the end of World War II serious music on the professional level would hardly have existed without its good services. At this time the small group of professional musicians which it maintained in Winnipeg (its "Prairie Region Headquarters") was expanded to include the essentials of a good concert orchestra. It brought to the city the thoroughly trained and experienced professional conductor, Eric Wild, who had behind him a long career in both radio and television in



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Lorne Munroe



William Waterhouse



Hugh Ross

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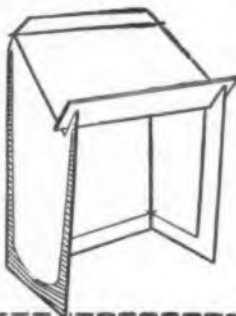
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The Winnipeg Ballet in "Intermede," a modern, abstract ballet by Arnold Spohr.

Canada and Great Britain. Through such enterprise, Winnipeg obtained, within a remarkably short time after the war's end, the necessary professional talent for a concert orchestra, which under the name of the C. B. C. Winnipeg Orchestra and still under Mr. Wild's baton, continues today to perform regularly on C. B. C. networks. It is a matter of record that it was upon this foundation that the Winnipeg Symphony Orchestra was built.

Heard at present from the Winnipeg studios are the following regular programs: the C. B. C. Winnipeg Orchestra (of concert size), on Sunday evenings; *Rhythm on the Range*, a summer replacement conducted by E. Couture, on Mondays; the *Maxine Ware Show*, a light musical series, with a small instrumental ensemble and soloist, on Thursdays; *Music from Manitoba*, a concert orchestra with soloist conducted by Marius Benoit, on Fridays; a concert orchestra conducted by Mr. Wild, which is performing a series of twelve symphonies by Haydn, on Fridays; and the long-established *Prairie Schooner*, conducted by Jimmy Cowler, on Saturdays.

Major programs of recent times have included an hour and a half performance of Kurt Weill's *Down in the Valley* with full orchestra, chorus and soloists; and Walter Kaufmann's original opera *Bashmatchkin*. Last year a string orchestra of twenty-five conducted by Ronald Gibson, the University of Manitoba String Quartet, *Prairie Schooner*, and *Music by Eric Wild*, as well as instrumental recitals by Martin Hoherman, cellist, and others, were re-broadcast overseas. Local 190 making its report to the Massey Royal Commission on Arts, Letters and Sciences, stated that in Winnipeg ninety per cent of employment on radio for its members was provided by the C. B. C.

But this city of 229,000—it is about the size of Birmingham, Alabama, or Syracuse, New York—boasts not only a symphony orchestra, a Philharmonic Choir and a festival, but a "Celebrity Concert Series" and a Ballet renowned throughout Canada.

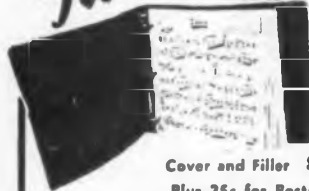
The Winnipeg Ballet Company was formed in 1931 and one of its organizers, Miss Gwenneth Lloyd, is its present director. From the start it has been forward-looking to the point almost of haunting traditions. To name but one of its many innovations: in 1949, *Visages*, a new ballet by Mr. Kaufmann, highly original, turbulent in spirit and sharp in delineation of mood, was introduced with remarkable success. Choreography was created by Miss Lloyd, and the principals were Jean McKenzie and Arnold Spohr. A thirty-two-piece orchestra conducted by Mr. Kaufmann played for this, and for another feature, the initial performance of the new musical score written by the young Canadian composer, Robert Fleming, for the ballet entitled *Chapter Thirteen*.

In 1951, the Winnipeg Ballet Company became the first professional ballet group in Canada. It entered the Dominion Ballet Festival in Toronto that year, facing a highly critical audience and came through with banners flying. Three original Canadian Ballets were presented: *The Shooting of Dan McGrew*; *Intermede*; and *Ballet Premiere*. These ballet interpretations of Canadian themes gave a fresh and vital character to the Festival and have added to the laurels of the Winnipeg Ballet Company.

Winnipeg's sister city, St. Boniface, has its share of musical enterprise, not only by means of its *Guis Manitobains* with their folk singing but in modern fields as well. In March of this year a new opera, *Le rencontre dans l'escalier*, was presented, conducted by its composer, Marius Benoit. This production was sponsored by Local 190, as a feature of this organization's fiftieth anniversary celebration. Another enterprise of Local 190 is planned demonstration groups of professional

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musicians who tour the public schools and give pupils an idea of how the instruments are played and details concerning them.

Local 475, Brandon, is justifiably proud of its city's musical organizations. The Canadian Legion Band, whose twenty-seven members have served in the Canadian Forces either in the first war or in the last one, wished to carry on after the provision for bands was discontinued by the defense department. A few decided to form a permanent band, and, with the assistance of Local 475, brought into being the Canadian Legion Band, with Arthur Williams (he is now president of Local 298, Niagara Falls, Ontario) its first bandmaster. The present leader is Bert Sheen, who has served in both World Wars.

Brandon also boasts a concert orchestra of eighteen members (all members of Local 475), its leader W. Wightman. Organized about four years ago, the orchestra plays most of its engagements—at the Hospital for Mental Diseases, the Indian Industrial School, and the Sanatorium at Ninette—through the sponsorship of the Music Performance Trust Fund of the Recording Industry.

Local 475 cites two dance orchestras of note in its jurisdiction, the "Modernaires," a six-piece band which plays at the Esquire Ballroom, and Bud Hafsteinn and his Orchestra, located in Dauphin, some hundred miles north of Brandon. The engagements of this latter orchestra cover a wide area to the north.

But back to Winnipeg and its musical activities. Another project which reverses the flow of musical talent out of the city, and instead draws artists within its concert halls is the Celebrity Concert Series which has as its moving spirits the members of the family Gee. If this sounds more like an exclamation than a designation, it is exactly as it should be, for the musical achievements of this family are worth several exclamation points. They began when the elder Gee, the late Fred E., who "could have sold snow during a Winnipeg winter," decided to sell music. Taking to his bicycle and canvassing house-to-house, he sold enough subscriptions to a series of concerts by world-famous artists to make the project feasible. His first artist was Mischa Elman, then a youthful prodigy. By 1927, "Celebrity Concert Series" was firmly established and Mr. Gee had the pleasure of gathering in 7,000 ticket receipts for the single concert at which Galli-Curci sang. When the elder Gee died in 1947, his two sons Ed and Bill, took over. Ed attends to Winnipeg music. Bill looks after whole strings of other Canadian cities. One series, called the *Gee Major Series*, consists of twelve programs of the long-hair variety. The *Variety Series* consists of six programs for middle-brows. So challenging are these concerts that world-famous artists feel understandably hurt if they are not invited to sing in them.

Besides these enterprises, there is the Musical Comedy of Winnipeg, a group presenting full-scale performances of popular operettas; the University String Quartet; the Young Women's Musical Club; the Philharmonic Choir; the Male Voice Choir; the Junior Male Voice Choir; the Juvenile Male Voice Choir; the Jewish Community Choir and Orchestra, and dozens of other projects which space compels us to omit.

On March 31st, 1902, the A. F. of M. granted a charter to Local 190, Winnipeg. Thus began fifty years of continuing effort to improve the standard and working conditions of the professional and semi-professional musician in that city.

Even this cursory glance at the musical life of Manitoba must convince one of the reasonableness of Mr. Kaufmann's contention—and he ought to know, having viewed the musical scene in towns from the Bahamas to Bombay—that Winnipeg is the most musical city he has ever seen. He tells why, too: "Because here we have so many nationalities and cultures, all working together, each with something different to contribute."

—Hope Stoddard.



The Modernaires of Brandon, Manitoba, leader, M. Kracling.

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# TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

## TECHNIQUE OF PERCUSSION

Several readers from distant points recently have asked me to locate a drum instructor. I have done so via a personal letter. In the interests of better percussion I am glad to be of such service to any earnest seeker after more light, especially when said seeker lives in a small community where no local instructor is available. However, I must side-step any invitation to make comparisons between one instructor and another. Wars have started from such beginnings.

If any qualified instructor wishes to add his name to my list of available teaching talent let him write me, care of this magazine, stating qualifications, background and approximate area from which prospective pupils might be drawn. No obligation, except to write plainly. The way some of the gentry write is enough to make hen scratches appear like copper-plate in comparison.

## GOOD RESOLUTIONS?

Now, since this blurb should appear in the early Fall, when new resolutions are recklessly being made among the practicing fraternity of drummers, the following suggestions might serve to set some of the cool weather enthusiasts on the right track.

**Practice regularly:** Set aside a certain time each day and adhere strictly to schedule. One hour each day is better than three hours one day and nothing the next. Regularity is indispensable in the training of mind and muscle.

**Practice sufficiently:** This varies with the individual case but, in my estimation, one hour is the minimum. One who cannot spare this time need not expect to set the world afire, whether beginner or expert.

**Concentrate:** The value of the practice period is not computed by the time consumed, but by the time employed.

**Practice on the pad as well as on the set:** It is on the practice pad that you learn to execute the figures that you later apply on the set.

**Check handholds frequently:** Don't make the mistake of employing one hold for pad practice, then another in actual playing. If determined to adopt some outlandish position at the set, use the same position at the pad.

**Practice versus playing:** In practice, follow the rules of the textbook meticulously. In playing, take the license of playing as you feel, as the composer intended, or as your leader directs, according to the character of the music. In other words, the textbook shows the ideal way, while your judgment, gained through experience, tells you the way of expediency.

## PERCUSSION AND REPERCUSSION

As an example of how one thing may lead into another. Howard Shanet's question on the tambourine thumb trill, which recently was answered here, was followed by comment by W. R. Wiant, who also brought up the subject of his experiments in coaxing harmonics from the Boston Symphony Orchestra tympani while (in 1941) he was a conducting student at Tanglewood, in the Massachusetts Berkshires. This in turn has unearthed the fact that music for tympani harmonics has indeed been written. A member of the faculty at Tanglewood went along with Brother Wiant's conclusions to the extent of composing the opus featuring tympani harmonics, entitled *Concertino in F*, reprinted here.

The composer is not the Mr. Pantzoff indicated in the title, but actually none other than the distinguished Malcolm Holmes, present Dean of New England Conservatory of Music. There are three movements to *Concertino in F*, as follows:

First Movement ..... Cambridge  
Second Movement ..... Lenox  
Third Movement ..... Alcatraz

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—and the thing is dedicated to William Wiant, Esq., “and to the proposition that all men are created—”

In further explanation, W. W. Esq. writes: “. . . Malcolm was moved to write this highly interesting but unplayable concertino to get even with me for a couple of thirteenth century motets I had written about him—I Wanna Go Home With Holmes and Shoot the Talcum to me Malcolm, both of which were sung by students of Hindemith’s musicology classes (when Hindemith wasn’t around). To my knowledge the Concertino has never been performed, as you will readily understand.”

To my mind, says GLS, this is a percussive gem of the first water, and I hope the readers will get as much enjoyment as I did in trying to work it out on a set of kettles.

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### ANCIENT AND MODERN TRUMPET LENGTHS

As it is the length of tubing that determines the fundamental pitch of the trumpet and the consequent series of harmonics, a chart will help clarify comparisons of the various pitches of instruments.

Modern D trumpet	3' 5"	
C trumpet	4'	
B-flat trumpet	4' 6 1/2"	
Ancient F trumpet	5' 9 1/2"	
D trumpet	7' 8"	(This is about
C trumpet	8' 10"	length of the B-
		flat trumpet de-
Modern B-flat bass trumpet		scribed in the
or B-flat horn	9' 1"	previous article.)

The length of any of the instruments would be altered several inches in bringing them up or down to "high pitch" or "low pitch." Handel's fork, 1751, sounded A above middle C at 422.5 vibrations per second. This is almost a half-step below our present standard of A equals 440. This means the ancient instruments had to be somewhat *over twice the length* of ours to sound the lower pitch. You will see this in comparing the two D trumpets. Also note that in the old days a player's lips had only to tighten up to what we need for "high B" to produce what he would call "high C."

### CLUES TO ANCIENT PERFORMANCE

Music students of the past two centuries have wondered and asked about the Bach and Handel trumpet parts. Authoritative answers are not easy to arrive at; there are no phonograph records to listen to, and the written material available is skimpy. No ancient trumpeter has come back to "tell us all," and even if one were to miraculously reincarnate, he probably would not break the code of the guild. Modern scholars, historians, and musicologists offer quite a wide variety of conflicting opinions. One can only try to arrive at his own conclusions after examining as much evidence as possible.

I think there is sufficient evidence to support the following beliefs: (1) the high clarion parts *were played* in the octave where written, not, as some later players have done, an octave lower. (2) Probably only a few outstandingly gifted players ever performed the original manuscripts. Every generation has produced virtuosos; Bach, himself, was one, and he lived among others. The highest forms of music have never been written with performance by every Tom, Dick, and Harry in mind. (3) The parts *were possible on the old natural trumpet*, as the reader can deduce from last month's article. (4) The lower pitched A of 422.5 of the eighteenth century made high notes a little easier to reach. (5) Standards of performance certainly must have been more modest than in our times, for orchestral music was just starting and developing. Neither the instruments, nor their technique, were yet perfected; our forefathers just had to be satisfied with a lesser degree of accuracy than we know. The high, florid, scale passages on the trumpet probably often sounded like a "slide whistle," and even when the notes were all tongued in the effort for clarity, they surely never had the precise execution we now hear from a Vacchiano or a Mendez. (6) In support of the above belief, imagine the performances on the *tromba di tirarsi*—trumpet with a slide—that Bach calls for in some works in place of the *clarino*. This instrument, really a soprano trombone, would be one-half the length of a natural trumpet in the same key. The scale is made on the slide, not with the harmonic series. The "positions" would be close together and hard to locate accurately. Most surprising would be the

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performance with good intonation and without disturbing glissandos. (7) There is insufficient evidence to support belief that clarion parts were really played on the keyed bugle, or that a trick mouthpiece gave miraculous results. Nor has the trumpet ever been able to use "stopped notes"—hand in the bell—to make a scale between the lower harmonics. The resultant tone quality and intonation is unbearable. (8) The tone of the ancient principal part was broad and heavy, but the tone of the clarion parts was small, shrill, and piercing, for sharp, shallow-cupped mouthpieces, and narrow bore instruments were used to facilitate the extreme high octave.

### HIGH NOTES DISAPPEAR

About 1750 the brilliant technique of "clarion playing" suddenly faded. Why? Each of the following points has been given in partial answer to this question: (1) composers changed their style of writing and tired of the predominating trumpet solos and obbligatos. (2) A cessation of the demand resulted in a cessation of the player's ability to produce extremely high notes. (3) Trumpet guild members refused to pass along their playing secrets to future times. (4) General agreement favored the trumpet as a more subservient instrument in the orchestra. (5) The introduction of the clarinet into the orchestra gave composers a more graceful, more flexible instrument to use for high register melodic material.

Surely it was for the good of music that in the orchestra the string choir, not the trumpet, assumed prime consideration. For this most aggressive of all instruments, together with his brother, the cornet, still held the commanding position in brass bands. Here in modern times, it certainly is "the concert master" of the dance band. One instrument should not win all of the time.

### HIGH NOTES RETURN

In the past few years the modern dance trumpeters have really revived the art of high note production. Wagner and Strauss started the trumpet upward again, and all succeeding composers have followed suit. High notes are once again found in all serious music. In the commercial field, just twenty-five years ago, a trumpeter who could play high C was either a famous soloist or a high paid key man in a big band. Fifteen years ago, when I played my first "stock orchestration," "top space G" was all one needed. Today, "high C" is expected of any good solo cornet in a high school band, is a minimum requirement even of school dance bands. Almost every stock orchestration has this range. In the fine professional dance orchestras where the arrangers expect—and get—miracles, there is at least one trumpeter who can give you "high G" any time, anywhere. Yes, "clarion playing" is back, probably for good this time. If you don't think so, just turn on your radio, or listen to some modern records. Trumpets are back in the orchestral stratosphere where they started out 200 years ago.

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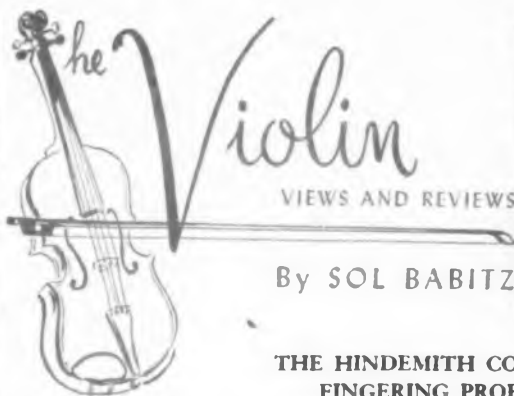
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By **SOL BABITZ**

**THE HINDEMITH CONCERTO  
FINGERING PROBLEM**

**A**BOUT fifty per cent of the solutions sent in for the Hindemith Concerto problem contained extension fingerings; a higher ratio than any time in the past. Among those sending extension fingerings, some used extensions only for the ascending run, some only in the descending run, and some in both. The ascending were of two types, one containing a contracted extension on the eighth note, the other a half position shift on the ninth note—both are in my opinion equally economical.



The descending fingering shown here was sent in by several readers and is in my opinion the most economical. It is, however, somewhat advanced for the average player who for the present is justified in preferring the third finger on the E string at the fourteenth note.

The asterisks (\*) in the above solution indicate contracted extensions, i. e., extensions in which the hand assumes a smaller form than in normal diatonic playing. Figure I shows how the distance between the first and fourth fingers can be decreased by raising slightly the second and third fingers.



FIGURE I.

In practicing this fingering, the finger after each asterisk should be put down *while* the preceding finger is still sounding. Only in this way will conventional position shifts be avoided. In the following scale of broken fourths, the distance between the fourth and first fingers are a series of chromatic half-steps (as the "silent notes" indicate) and it is very natural for the hand to assume a relaxed position in practicing this extension. (Joachim Chassman of Los Angeles, M. E. Eldred of Chicago and Joseph Firszt of Miami all used this method in their solutions.)

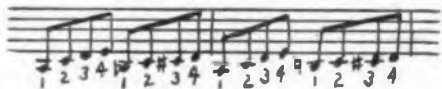


**THE ONE-AND-A-HALF POSITION**

In practicing the above exercise slowly it is possible to move the hand in small jerks from one position to the next, but in fast playing this is not practical. The hand must slide up and down the neck of the violin with complete smoothness as though playing a *glissando*. It is this motion which makes possible a smooth performance of the contractions in the fingering solution. At no time in the foregoing fingerings is the hand in any definite position. Because of this fact I simply write

finger numbers and string names over the notes but avoid naming any position. As the fingers *work* up and down the strings they can be said to be sometimes in a position such as the first or second but sometimes they are in the one-and-a-half position, as near as can be discerned.

In the following example is it not possible to say that the fifth note is temporarily in the one-and-a-half position? And if the fourth note from the end is in the second position instead of the one-and-a-half, then how can the last note be in the first position *without a shift of the hand?*



Clearly our thinking regarding positions is inadequate, and only by imagining the existence of a hypothetical half-position which is transformed into a higher or lower position by a manipulation of the fingers can we arrive at any clarity. In the above example the hand does not carry the fingers into a different position, as we have been taught. Instead *the finger activity causes the hand to follow the fingers into another position.* When this occurs it is helpful to think of the process as a half-position shift which becomes a full-fledged shift when the hand follows the finger movement. Of course writing one-and-a-half or three-and-a-half positions into the music would only cause confusion. I am merely discussing a mental approach to the problem. Since the above example can be played with the hand in the first position, *uninfluenced by the shifting of the fingers,* one can consider parts of it as being in the one-and-a-half position.

#### LIST OF SENDERS OF MOST ECONOMICAL SOLUTIONS

In addition to the above mentioned readers, the following sent in excellent extension fingerings: Walter Blumenau, Detroit; Noumi Fisher, Los Angeles; W. L. Hole, Ohio State University; Phillip Galati, Richmond, Va.; Maria Taglia, Bronx, N. Y.; Michael Wilkinirski, Mission, Texas; Leigh E. Wittel, Lancaster, Pennsylvania.

Fingerings with extensions in part of the solution were sent by Herbert Anderson, Hartford School of Music; Astor Bolognini, San Antonio; Egon Grapentin, Edmonton, Alberta; Helene Hesse, Chicago School of Music; S. Kotlarsky, N. Y. C.; Frank E. Plagge, Minneapolis Symphony; Julius Roessler, Venice, Calif.; Ben Rothstein, Bronx, N. Y.; Edward E. Ruffolo, Kenosha, Wis.; Lucy Tarkanova, Washington, D. C.; Dan Tuthill and Elfriede Wolff, San Francisco.

Of the conventional fingerings submitted, the most practical were sent by Richard D. Farrell, Florence, Mass.; Leonard Hagen, Tacoma, Wash.; George E. Jeffrey, Portland, Oregon; Alfred P. Lanegger, Huntington, W. Va.; Edgar Ozolin, Philadelphia; Louis Pollack, Brooklyn; Basil Ponzio, Atlantic City; Roman Prydatkevych, Murray State College, Ky.; Emil Raab, University of Michigan; Otto K. Schill, Newark, N. J.; J. W. Schutte, Woodridge, N. J.; Samuel Seiniger, Boston; Thomas Shankie, S. Barnaby, B. C.; Richard Stroud, Centralia, Wash.; Vera Travis, Wilmington, Calif.; Bette Waddington, Alameda, Calif.; Ed Rotzler, and Roy Wellesley, Los Angeles.

#### PORTLAND, MAINE, STUDENT ORCHESTRA



Portland, Maine, points with pardonable pride to its Student Philharmonic Orchestra which celebrates its tenth season this year. It was organized by its present conductor, Clinton W. Graffam, who is assistant director of instrumental music in the public schools of Portland. It is sponsored by the Portland Symphony Orchestra, of which Mr. Graffam is assistant conductor. Composed of seventy members, representing eleven widely-scattered schools, it has played forty public concerts and furnished many a young soloist with the opportunity of appearing with a symphony orchestra. This year the orchestra made history with its first overnight concert trip, a three-day journey to Millinocket, a small community some 250 miles from Portland. The organization not only provides an opportunity for its members to learn great orchestral literature at first hand, but it is a reservoir of partially trained players from which the Portland Symphony Orchestra can recruit.

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## HARRY MENDELSON

Harry Mendelson, for many years director of the Mendelson Concert Band and the New Orleans Civic Band, was recently appointed a Colonel on the staff of Governor Robert F. Kennon of the State of Louisiana. A year ago he was appointed as Supervisor of Music for thirteen grade schools in southwest Louisiana, setting up a program in this capacity to include a large range concert band, orchestra, and marching band. He is assisted in this by his son, Professor Harry Mendelson, Jr., who is a member of Local 174, New Orleans.

Colonel Mendelson, whose one hobby is the New Orleans Civic Band, is now working on plans to reorganize the New Orleans Civic Band Association so that they can again sponsor a series of concerts throughout the year, thus employing seventy-five musicians. Mendelson was general chairman of the New Orleans Music Festival sponsored by Local 174 in New Orleans in 1949.

## THE ELKHART MUNICIPAL BAND

From the middle of June through Labor Day, the Elkhart Municipal Band of Elkhart, Indiana, presents a weekly Tuesday night concert under the direction of Lee Hope. Included also in its summer schedule are appearances at the Junior Chamber of Commerce Park Carnival, the American Legion July 4th show in Rice Field, the High Dive Water Show for the Department of Parks and Recreation, the Memorial Day Parade, and an out-of-state trip. Their repertory consists of symphonic literature, popular numbers, and novelties, and knowing that the public loves band marches, every regular band number performed during a concert is followed by a march encore.

The band was organized in 1938 and has played public concerts continually since that time. It has been tax-supported by the City of Elkhart under the Indiana Band Tax Law since 1940.

Lee Hope, who has been with the Elkhart Band for four years, is resigning from this post at the end of the summer, and will also take a leave of absence from the University of Notre Dame, where he is Bandmaster, in order to take work towards his Doctorate in Music at Indiana University where he will be a teaching assistant.

The band is limited by its constitution to fifty pieces, but a reserve membership is kept for most instruments. The reserve members rehearse with the active members and are used to fill in when players are

# Our Concert Bands

on vacation. Among the reservists are members of some of the finest college and university bands, including Indiana, Michigan, and Wayne.

All in all, the Elkhart Municipal Band pretty well fulfills the expectancy of the nation as the representative from the "Band Instrument City."

## LEONARD B. SMITH AND THE BELLE ISLE CONCERTS



The Leonard B. Smith Concert Band of Detroit will for the first time continue its publicly supported concerts during the winter months—this as a result of a resolution with ten thousand signatures expressing the gratitude of the summer audiences at the regular series of Belle Isle concerts which have for so long been a feature of Detroit park life.

The Belle Isle Band Concerts opened the 1952 season on June 22nd in the Remick Shell in the Music Grove. The forty-five performances were given over a period of six weeks, ending on August 15th. It was at the concluding concert that the resolution was presented.

Included in the band's season were television appearances and evenings featuring Belle Isle vocal audition winners, along with the regular solos by cornetist Leonard Smith, clarinetist Rudolph Waha, saxophonist Oriel Howick, xylophonist Robert Clark, and the cornet trio made up of Leonard Smith, Louis LaRose, and Gladney Head. Also, some of Mr. Smith's marches received first public performances.

The leader of the Belle Isle group was a pupil of the celebrated Ernest S. Williams, and for many years was first trumpeter with the Phila-

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delphia Orchestra. In 1939 he played as featured soloist with the Goldman Band, and with Goldman on tour at the Golden Gate International Exposition at San Francisco blew no less than 500 solos in 175 days. He studied composition with Rosario Scalero and arranging with Mayhew L. Lake.

## THE CANADIAN LEGION BAND OF BRANDON, MANITOBA



The Canadian Legion Band, which has been in existence for twelve years, consists mostly of men who have served in the Canadian Forces either in the first World War or in the last one. After the provision for bands was discontinued by the Defense Department, a nucleus of its members decided to form a permanent band. With the assistance of Local 475, this was accomplished. The present leader, Bert Sheen, has served in both World Wars.

## THE KILTIES' BAND

The Kilties' Band, the pride of all Canada, was organized in Belleville in 1900 by T. P. J. Powers, a gentleman who piloted this famous Scottish band through twenty different countries, performing in the world's largest coliseums, music halls, and theaters. The Kilties have played at Crystal Palace, London, England, to an audience of 170,000;

at Willow Grove Park, Philadelphia, where the attendance reached 150,000 a day; at Madison Square Garden in New York City, the receipts for one day reaching \$7,000; at the Coliseum in Chicago where the receipts were over \$4,000; and two weeks to a sold-out house in the Town Hall of Sydney, Australia. When the Kilties performed at the World's Fair in St. Louis, their concerts were the only ones for which admission was charged.

In 1908 the Kilties' Band toured the world for two years and three months. During this time they travelled over 86,000 miles, spent 110 days at sea, and visited twenty different countries. They also appeared twice by Royal Command before the late King Edward VII of England.

The Kilties' Band holds a dinner and get-together for former members once a year during the two-week Canadian National Exhibition.

## 1952 MID-WEST NATIONAL BAND CLINIC

The Mid-West National Band Clinic, the largest band convention in the United States, will hold its 1952 sessions at the Sherman Hotel in Chicago from December 11th to 13th, with Ray Dvorak acting as Master of Ceremonies.

Fifteen educational clinics will be held, including a special clinic for school administrators, a Cornet and Trumpet Clinic conducted by Raphael Mendez, and a Marching Band and Band Pageantry Clinic, supervised by three outstanding authorities. The clinics are free to everyone.

Six of the nation's finest bands will present at each band session the best in new materials, covering music of all grades and of all publishers. Music will be micro-filmed and shown on the screen.

Last year more than 3,000 directors and other musicians attended the sessions, and this year the Convention seems likely to attract even more.

For a complete program and room reservation card, write Lee W. Petersen, VanderCook College of Music, 1655 Washington Boulevard, Chicago 12, Illinois.

## NEW BAND IN MINNESOTA

A new symphonic band recently made its debut in St. Paul, Minn., and promises to give band music a new lift. The organization, called the Trowbridge Symphonic Band, consists of fifty musicians from Local 30, twenty of whom are from the Minneapolis Symphony Orchestra. The project was promoted by Eugene A. Trowbridge, who has appeared with many bands as cornet soloist and is the musical director of the St. Luke's Symphonic Band and the 216th National Guard Band, among others.



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WORLD'S FINEST DRUMMERS' INSTRUMENTS

June 11, 1952.

President Petrillo calls the session to order at 10.00 A. M.

The Committee on Law continues its report.

**RESOLUTION No. 18.  
LAW**

WHEREAS, Under Article 12, Sec. 2: A Local must investigate all engagements played in their jurisdiction by their own members or by members of any other Local, and

WHEREAS, Under Article 5, Sec. 18: A Local is responsible for its Officers to investigate all Traveling or Out of Town engagements and is subject to fine for failure to do this, and

WHEREAS, The jurisdiction of some Locals cover seven or eight thousand square miles, and

WHEREAS, It is an impossibility for a Local to investigate all of the engagements played in its jurisdiction unless there are contracts on file by the Local members, which would in most cases make unnecessary the investigation of these, and

WHEREAS, Members continually enter the jurisdiction of a Local and claim ignorance of any requirement to file a contract because their own Local does not have such a law, and

WHEREAS, Article 17, Sec. 1, requires that an individual member or Leader in every case before an engagement is played, must submit his contract for same to the Local union in whose jurisdiction same is to be played, or in absence of a written contract, file a written statement with such Local fully explaining therein the conditions under which same is to be fulfilled, etc., and

WHEREAS, In Locals where there is no requirement for its own members to file a written contract, Article 7, Sec. 1, discriminates between members of the Federation, and

WHEREAS, The majority of the States have changed their labor laws in accordance with the regulations issued by the Wages and Excise Division of the Treasury Department and refuse to take action for the collection of wages owed to casual musicians on grounds that the Leader is the Employer, and

WHEREAS, Without a written agreement, it is very difficult and at times impossible to collect these wages in a court of law, and

WHEREAS, To safeguard the collection of wages for its members, either by the Local or the Federation, all Locals should require an A. F. of M. contract on each and every engagement, therefore

**BE IT RESOLVED,** That all Local Unions of the American Federation of Musicians shall place in their By-Laws: A law requiring individual members or Leaders to deposit a Form B Contract, or such other contract as the Federation may formulate, with the Secretary of said Local, for each and every engagement played therein prior to its actual performance, or to deposit such contract in the United States mails so that it will be post-marked prior to said engagement, and

**BE IT FURTHER RESOLVED,** That Article 17, Sec. 1 is hereby amended by striking out all of the wording in that Section beginning with: "Or in absence of a written contract," and

**BE IT FURTHER RESOLVED,** That a Local failing to enforce this law to the best of its ability or a

# OFFICIAL PROCEEDINGS

## Of the Fifty-fifth Annual Convention of the American Federation of Musicians

### THIRD DAY

#### NATIONAL GUARD ARMORY - SANTA BARBARA, CALIF.

member failing to comply with this law, shall be liable to a fine not to exceed \$500.00.

The report of the Committee is unfavorable.

The unfavorable report of the Committee is adopted.

**RESOLUTION No. 19.  
LAW**

WHEREAS, Many bookers for years have taken all the cream of the work from our membership, thinking only of their commissions; AND WHEREAS, Our members have been more or less at their mercy and taking engagements that give the bookers a more than fair return for their work;

AND WHEREAS, The cost of living today has risen to such a high members of traveling bands go into territories not knowing what they are up against regarding costs of food or lodging;

AND WHEREAS, The bookers have only the fat commission in mind as they probably booked the engagement over the phone, not knowing anything about the engagement other than the signing of a contract, therefore

**BE IT RESOLVED:** Bookers before sending our members on location must inform the leader before the signing of the contract full particulars of the engagement in question. Cost of sleeping accommodations and how far from the engagement these accommodations are or any other information that may give the musician an even break coming into new territory.

The report of the committee is unfavorable.

The unfavorable report of the committee is adopted.

**RESOLUTION No. 20.  
LAW**

WHEREAS, Members have had the right of appeal on all fines imposed in the amount of \$500.00 or over

AND WHEREAS, Our conventions are very costly, today, thereby making appeals to the convention extremely high, therefore

**BE IT RESOLVED:** Change Article 8, Sec. 1, the amount of \$500.00 to \$1,000.00.

The report of the committee is unfavorable.

The unfavorable report of the committee is adopted.

**RESOLUTION No. 21.  
LAW**

**RESOLUTION ADOPTED BY THE MEMBERS OF LOCAL 655, AMERICAN FEDERATION OF MUSICIANS, MIAMI, FLORIDA.**

WHEREAS, the members of this Local recognize and acknowledge that a large majority of trades, occupations and professions throughout the country have made consider-

able progress in the establishment of pension plans, self-sponsored, employer sponsored, or joint sponsored by employer and employee, thereby giving due recognition to the proposition that Social Security provides an inadequate means of sustenance during the periods which it covers, and

WHEREAS, the members of the American Federation of Musicians have not undertaken to sponsor or organize such a pension plan, and

WHEREAS, we further recognize that by reason of the nature of our profession, a large majority of the members of the Federation will be unemployed or will have their income substantially reduced upon reaching age sixty years, and

WHEREAS, our sentiment is that the American Federation of Musicians and all of the members thereof ought to promulgate an adequate and sufficient benefit plan.

**NOW, THEREFORE, BE IT RESOLVED** by the members of Local 655, American Federation of Musicians, at Miami, Florida, that the delegates of this Local to the National Convention present this resolution thereat and urge that this subject matter be referred to a special committee for the purpose of drafting a proposed benefit plan which would return to the members of this Federation in good standing, who have served their profession for a period of thirty years or more, an income of at least \$100.00 per month, after due allowance for Social Security benefits received by any member, and be it further,

**RESOLVED** that said Convention be informed by said delegates that it is the earnest purpose of this Local that the subject matter be given preferential treatment in the affairs of the Federation and that said committee so appointed, shall periodically report to the President during the year following the conclusion of the present convention, with the ultimate goal of a completed plan for submission to the Annual Convention in the year 1953.

The above Resolution was adopted by the Regular Meeting of Local 655, A. F. of M., Miami, Florida, on Thursday, May 1, 1952, with the instructions to the delegates of the Local to the 55th Annual Convention of the American Federation of Musicians, Santa Barbara, California, as contained therein.

The report of the Committee is unfavorable.

The unfavorable report of the committee is adopted.

**RESOLUTION No. 22.  
LAW**

WHEREAS, So-called B Symphony Orchestras, such as Wichita, Louisville and Erie, find the problem of financing such projects becoming greater each year, and

WHEREAS, Such orchestras provide employment to musicians who are no longer in demand in the general music field, and

WHEREAS, Should these orchestras through lack of funds be abolished, the Federation would stand to lose many members as such musicians could see no point in retaining membership, and

WHEREAS, Should such orchestras be permitted to make recordings for public sale at a scale in keeping with the quality and name of such orchestras, the income from these records would substantially help in maintaining these organizations and such records would in no way compete with major symphonies; therefore,

**BE IT RESOLVED,** That the Federation set a special recording scale for orchestras in this category, with the proviso that they be permitted to record twice a year and no soloist of national name be used in making these recordings.

The report of the committee is unfavorable.

The unfavorable report of the committee is adopted.

**RESOLUTION No. 23.  
LAW**

WHEREAS, Some leaders in order to eliminate the payment of transportation home to members of traveling units, give notice of terminations so that it would be costly for the member or members to continue with the group

AND WHEREAS, In order to continue working to make a living, members sometimes find it better to forget the payment of a return fare to their home local and by mutual consent waive the payment of transportation

AND WHEREAS, Many of our members become stranded, regardless of our laws, therefore

**BE IT RESOLVED:** Insert into Article 19, Sec. 9, "If discharged on notice, two working weeks must be given."

The committee recommends referring the resolution to the President with a recommendation that an investigation be made of the entire dance band conditions for correction.

The recommendation of the committee is adopted.

**RESOLUTION No. 24.  
LAW**

WHEREAS, Many special attractions appearing in ballrooms appear as an added attraction as an act

AND WHEREAS, Members of the traveling orchestra play for scale and work throughout the engagement even for the so-called act

AND WHEREAS, This added attraction is guaranteed a sum five or six times greater than the whole band combined, yet the musicians do most of the work

AND WHEREAS, For this service the Special Added attraction is not entitled to pay the 10% tax, therefore

**BE IT RESOLVED:** Added attractions appearing in ballrooms or dance halls as a musical or singing act belonging to the American Federation of Musicians must pay the 10% tax.

The report of the committee is unfavorable.

The unfavorable report is adopted.

**RESOLUTION No. 25.****LAW**

WHEREAS, It is a known fact that more musicians are working week ends in all Locals of the Federation, and

WHEREAS, Problems do come up involving musicians on week ends that cannot be settled without the help of the Federation, and

WHEREAS, The Federation Offices are closed on Saturdays and assistance cannot be had when needed, and

WHEREAS, The difference of the Eastern Time Zone closes these Offices on Fridays to Locals in other parts of the country from one to three hours earlier.

**THEREFORE BE IT RESOLVED:**

The Main Office of the Federation shall have one of the Officers or one of the Assistants to the President on duty Saturdays, so as to take care of any emergency business from locals.

The report of the committee is unfavorable.

The Convention votes down the report of the committee.

The resolution is now adopted by the Convention.

Vice-President Bagley in the chair.

**RESOLUTION No. 26.****LAW**

WHEREAS, Members on tour many times are delinquent in their dues or owe other obligations to their home Locals; and

WHEREAS, Locals do not know where they are in order to collect these debts.

**THEREFORE BE IT RESOLVED:**

On petition to the Treasurer of the A. F. of M. Locals shall be allowed to collect these debts out of the two-tenths of the 10% tax refund due the member.

The report of the committee is unfavorable.

The unfavorable report is adopted.

**RESOLUTION No. 27.****LAW**

**BE IT RESOLVED:**

That all bookers handling traveling orchestras, combos, singles, etc., who have bookings covering the musicians on one nighters or weekly jobs on any circuit or across the U. S. or Canada, shall inform the Treasurer of the A.F. of M. of the name of the Leader and his Local number. The Treasurer shall keep this record on file and if there is a violation or tax due, the Treasurer shall send the correspondence to the member through his booker for forwarding. A copy is to be sent to the home Local.

The committee recommends that the resolution be referred to the Treasurer.

The recommendation of the committee is adopted.

**RESOLUTION No. 28.****LAW**

WHEREAS, Enemies of organized labor, such as Senator Taft, Pegler, Sokolsky and many, many others are continually harping on how dictatorial labor leaders are, over their members as well as over employers and

WHEREAS, Article 1, Sec. 1, of the Federation By-Laws, as it presently reads, is definitely dictatorial and despotic, and

WHEREAS, we should absolutely oppose any law that so smacks of Communistic dictatorship, and

WHEREAS, though it might be true that this law has not been abused, it nevertheless could be with an unscrupulous President, therefore **BE IT RESOLVED:**

That Article 1, Sec. 1, of the Federation By-Laws be changed by deleting the following words after the word Federation on the 15th line "or may annul and set aside same or any portion thereof, except such which treat with the finances of the organization and substitute therefor other and different provisions of his own making, in which case such change shall be published in the next issue of the International Musician after the promulgation; the power so to do is hereby made absolute in the President, when in his opinion, such orders are necessary to conserve and safeguard the interests of the Federation, the Locals, and/or members and the said power shall in like manner extend to."

The balance of the section to remain as is.

The report of the committee is unfavorable.

The unfavorable report of the committee is adopted.

**RESOLUTION No. 29.****LAW**

WHEREAS, President Petrillo has adopted, as a policy of the Federation, the prohibiting of his assistants and employees of the Federation from indulging and/or participating in Local union activities and elections and

WHEREAS, this policy was enforced upon only some employees of the Federation and not upon all, therefore **BE IT RESOLVED:**

That the President, Secretary and/or Treasurer of the Federation, while serving as officers of the Federation, are not permitted to hold elective or appointive office of any kind in any local.

The report of the committee is unfavorable.

The unfavorable report of the committee is adopted.

**RESOLUTION No. 31.****LAW**

WHEREAS, Traveling shows are abusing Article 18, Sec. 27, by giving members notice prior to entering a jurisdiction wherein the Local requires a given number of Local members (minimum) to be employed in the theatre where the show is to take place and after the show leaves the said jurisdiction "rehires" released members and

WHEREAS, Contracts may be terminated by mutual consent where same is feasible to both parties, therefore **BE IT RESOLVED:**

That Article 18, Sec. 27, be changed to read as follows: Musicians (members) traveling with theatrical companies other than grand opera wherein a specified number of weeks is not named, must be employed for the life of the show.

The report of the committee is unfavorable with the recommendation that the subject matter be investigated by the President.

The report of the committee is adopted.

**RESOLUTION No. 32.****LAW**

WHEREAS, Recording companies are always finding and installing devices to increase their production capacities, thereby increasing their profits, since these new devices decrease their production cost, and

WHEREAS, our scale for symphonic recordings is still the same now that "tape" recordings are made, as when "disc or master" recordings were made, and

WHEREAS, by using "tape" recordings, considerable time is saved when by the use of a "scissor" recordings of an entire "side" is not made necessary when a "flaw" occurs in a recording, and

WHEREAS, this time saving results in a loss of revenue to our members, therefore, **BE IT RESOLVED:**

That scale for symphonic recordings be as follows: For two (2) hours recording, not to exceed forty (40) minutes playing time in each hour, per man, \$50.00. Overtime: For each additional one-half (1/2) hour or fraction of one-half (1/2) hour in which playing time must not exceed twenty (20) minutes per man, \$12.50 and

**BE IT FURTHER RESOLVED:** That overtime must immediately follow, and continue after, a regular session.

The committee recommends referring the resolution to the International Executive Board.

The recommendation of the committee is adopted.

**RESOLUTION No. 30.****LAW**

WHEREAS, "American" symphony conductors go to Europe and make recordings with European orchestras, and

WHEREAS, These foreign recordings are sold in the U. S. A. and Canada in competition with American symphonic recordings, and

WHEREAS, This competition seriously endangers the employment and income of our members who play symphonic engagements and

WHEREAS, Several American symphony conductors "cut their own throats by agreeing among themselves to refuse to record with these European or foreign orchestras," therefore **BE IT RESOLVED:**

That American symphony conductors (members of the Federation) be and are hereby not permitted to "record" with any European or foreign orchestra whose recordings are sold in America in competition with American recordings.

The report of the committee is favorable.

The report is adopted.

On motion made and passed, action on the report is reconsidered. The resolution is referred to the International Executive Board.

**RESOLUTION No. 33.****LAW**

WHEREAS: "Free" playing and for taping or recording of any engagement (single or otherwise) (symphonic or otherwise) is not permitted without the consent of the Federation, and

WHEREAS, No Federation law compels nor should compel any

member to render gratuitous services, and

WHEREAS, Actually a member is not permitted to personally agree to play for "free" without the consent of the Federation; therefore,

**BE IT RESOLVED:** That gratuitous or "Free" playing and the taping of any engagement for any purpose (including charitable, governmental, patriotic, etc.) may be permitted only when both the Federation and members and/or member agree to grant such permission.

The report of the committee is unfavorable.

The unfavorable report of the committee is adopted.

President Petrillo in the chair.

**RESOLUTION No. 34.****LAW**

WHEREAS, The Booking Agent as defined and licensed by the A.F.M. has become a source of acute competition to leaders of orchestras, members of the A.F.M. and,

WHEREAS, These leader-members prior to the invasion of the booking agent, sold orchestral service direct to the employers of such service and,

WHEREAS, The constitution and by-laws of the A. F. M. (Article 25, Sec. 2) provide that certain members of locals "cannot" be licensed as agents and,

WHEREAS, These members of locals feel definitely that they have been and now are being discriminated against by the word construction of Article 25, Sec. 2, now therefore,

**BE IT RESOLVED:** That Article 25, Sec. 2, be amended as follows: In the third line of Sec. 2, Art. 25, strike out the word "cannot" and insert in lieu thereof the phrase "need not" and in the same line following the word "neither," strike out the word "can" and insert in lieu thereof the word "need."

The report of the committee is favorable.

The favorable report is adopted.

A recess is taken from 12:30 to 1:30 P. M.

President Petrillo introduces Lucy Robins Lang, author of "Tomorrow Is Beautiful." Miss Lang tells of her efforts on behalf of labor and describes the struggles of labor in the early days. She states that her book is a history of the labor movement covering many years.

The Committee on Finance reports through Chairman Harris.

**RESOLUTION No. 16.****FINANCE**

Resolution to amend Article 15—10% Traveling Surcharge—Section 3—13th line—Military, Concert and Brass Bands—by adding the following words, viz: "For Concerts only".

This to mean the exemption of Military, Concert and Brass Bands from the 10% Traveling Surcharge will apply only for concert engagements.

All other engagements (such as parades, chamarrita, novenas, religious festivals of this type, etc.) to be subject to the 10% Traveling Surcharge.

The report of the committee is unfavorable.

The unfavorable report of the committee is adopted.

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**RÉSOLUTION No. 42.  
FINANCE**

WHEREAS, The Delegates to this Convention are scattered all over the city in motels, hotels, and are some distance from the Convention Hall which requires the use of taxis to go back and forth to the Convention Hall and

WHEREAS, Some of the Delegates are paying as much as \$9 and \$10 for single rooms.

THEREFORE BE IT RESOLVED: That the Hotel Allowance for this Convention be \$10 per day, with a minimum of 7 days for all Delegates who attend all Sessions of this Convention.

The committee recommends an amendment that the hotel allowance for this Convention be \$6.00 per day with a minimum of seven days for all delegates who attend all sessions of this Convention.

On motion the amendment is adopted.

The original resolution as amended is now adopted.

Delegate Harris brings greetings from Honorary Executive Officer J. W. Parks. He states that Brother Parks is in good health but due to the physical condition of Mrs. Parks he is unable to greet the Delegates at this Convention.

The Committee on Good and Welfare continues its report.

**RESOLUTION No. 39.  
GOOD AND WELFARE**

In the hope of creating a standard procedure for handling contracts throughout the Federation and to augment the rules that now apply only to traveling bands.

BE IT RESOLVED, That it shall be mandatory for every Local in the Federation to require that a contract copy shall be filed with the Local for all engagements played by members of the Local, prior to each engagement, and

BE IT FURTHER RESOLVED, That where it is impossible to file a contract prior to engagement, Local shall be notified of all pertinent information and contract filed later.

The Chairman reports that the subject matter is already disposed of.

**RESOLUTION No. 40.  
GOOD AND WELFARE**

The fact the esteem of the American Federation of Musicians with the public is not held in highest regard. Also, the Federation is not getting over to the public the pleasure and benefits of the Recording Fund Concerts, etc., as sponsor of same:

BE IT RESOLVED, That a personnel advertising man be elected by the Executive Board, whose duty shall be to write advertising and free notices to be used in newspapers in properly advertising these concerts, and work with the locals in promoting same. The salary and expenses of advertising man shall be set by the Executive Board.

The report of the convention is unfavorable.

The unfavorable report is adopted.

**RESOLUTION No. 65.  
GOOD AND WELFARE**

WHEREAS, Vocalists do rehearse, perform, and are employed with musicians and are considered as part of the orchestra, and

WHEREAS, It has been the procedure to include in the A. F. of M. contracts all vocalists so employed, and

WHEREAS, Protective custody and assistance in controversial matters relating to enforcement of contracts has necessarily included vocalists who perform with our members, and

WHEREAS, It has been suggested by many vocalists that they desire to be included in the membership of the American Federation of Musicians for their own universal protection and representation, and

WHEREAS, We do not now have the legal right to represent or bargain for any one who is a non-member, although circumstances as they are have caused the American Federation of Musicians to represent the vocalists in many situations, and

WHEREAS, Vocalists who do play some type of instruments are required to become members of the American Federation of Musicians,

THEREFORE BE IT RESOLVED: That President Petrillo and the National Executive Board be urged to act at the earliest opportunity and with full authority and recommendation to establish ways and means whereby vocalists shall have the privilege of membership in the American Federation of Musicians. The report of the committee is unfavorable.

The unfavorable report is adopted.

**RECOMMENDATION No. 4.  
Secretary and Treasurer  
GOOD AND WELFARE**

The matter of making proper arrangements for Conventions was discussed at the International Executive Board meeting in January, 1952. Secretary Cluesmann and Treasurer Steeper were instructed to bring some recommendation to the Convention.

It is our suggestion, therefore, in order to eliminate the confusion and discussion which takes place at a Convention when considering location, that the subject of Convention location be studied either by one of the regular committees or by a special committee appointed for that specific purpose and to consist mainly of the regular committee chairmen, and they to bring in some recommendation to the Convention for the delegates' consideration. Secretary Cluesmann and I will sit in on the committee meetings to render any assistance we can.

The committee recommends the following substitute:

WHEREAS, Convention locations have become an increasingly difficult problem in recent years, and

"WHEREAS, On occasion, despite its most sincere efforts, locations recommended by the Location Committee have proven to be inadequate, especially as to housing, etc.; therefore,

BE IT RESOLVED, "That the location for any future Convention or Conventions be referred to the International Executive Board with full power to investigate for presentation to the next following Convention, and

"BE IT FURTHER RESOLVED, "That nothing in this revision of policy shall preclude the right of any Local to invite the Convention

(Continued on page thirty-four)

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SEPT



# Where They Are Playing

(Continued from page sixteen)

ation in Toronto, Canada, where he's set for two weeks at the Colonial Tavern starting September 22nd . . . Pianist Gene Fread entered a six-week engagement at the Colony Club in Dayton, Ohio, and stays here through September. Fread, who is also an accomplished drummer and guitarist, has been working as a single for the past six years.

The Club Trio just finished a second successful season at the Normandie Club in Eau Claire, Dells, Wis. The ensemble includes Leader Arnie Kurth on bass and vocals, Larry Lund on guitar, and Roland Mearek on accordion . . . The Eddie South Trio plays the Town Room in Milwaukee, Wis., for four weeks starting on September 16th . . . The Dominoes booked solidly with one-niters throughout the Midwest . . . Also doing singles in this location is Tiny Hill.

The O'Brien and Evans Duo at the Club Seven in Highwood, Ill., through September . . . Hammond organist and pianist Frank Reddie signed for an indefinite engagement at the Auto Lounge of the Hotel Durant in Flint, Mich. . . Hal Otis closes at the Gaiety Bar in Cheboygan, Mich., on September 27th.

**WEST.** George Shearing now on a concert tour of the West Coast . . . Lionel Hampton one-niting on the Coast . . . So is Roscoe Gordon and Charles Brown . . . Joe Kinne, Hammond organist, after an eight-month stay at Gene Doyle's Shamrock Smorgasbord in Phoenix, Ariz., has transferred to Doyle's Kilarney in the same town where he plays nightly.

Bobby Page and his Musical Pages recently celebrated the completion of one year at the Mural Room of the Hotel Flamingo in Las Vegas, Nev. . . Les Brown closes at the Hollywood Palladium on September 15th, and then sets out on a series of one-niters along the West Coast.

**CANADA.** Pianist Eugene Smith has been held over at the Colonial Inn in Montreal, Canada. . . The Del Statton Trio tours Canada during the month of September . . . Muggsy Spanier plays the Colonial Tavern in Toronto from September 8th to 20th.

**ALL OVER.** The Biggest Show of 52, featuring Stan Kenton, Sarah Vaughan, Nat King Cole, Stump and Stumps, Teddy Hale, George Kirby, and the Four Congooses, hits New York City on October 11th at Carnegie Hall after one-niters in Canada, Florida, North Carolina, Virginia, Washington, D. C., Maryland, and New England . . . Jimmy Forrest closes at the Apollo Theater in New York City on September 11th, and opens at Storeyville in New Haven, Conn., on the 12th for one week. On September 19th, he goes to the Storeyville-Buckminster Hotel in Boston, for another one-week run. The Erroll Garner trio will also be at this spot during the same time.

The Stan Free Trio, featuring vocalist Madelyn Russell, now on an extensive tour of South America. They started on August 23rd in Caracas, Venezuela . . . Ralph Font and his orchestra opened at the Omar Room in Chicago, on September 3rd, for the entire month.

The orchestras of Tito Rodriguez, Ralph Font, Pupi Campo, and Jose Curbelo are all signed for Fall bookings at the Queens Terrace in Queens, L. I. This night spot has embarked on a policy of featuring Latin-American music . . . The Mary Ellen Quartet now on tour through Canada . . . The Three Jacks still holding forth at Donat's Town-Ho in New Haven, Conn.

Gene Ammons plays the Ebony Club in Cleveland, O., September 8-14, and the Club Trocaveria in Columbus, October 6-12 . . . Erskine Hawkins one-nites at the Armory in Elizabeth, N. J., on September 26, and at the Armory in Stamford, Conn., on September 27.

Illinois Jacquet booked for the Fox Theater in Detroit, Mich., from September 19-21. On the 22nd he goes to Gleason's Bar of Music in Cleveland, O., until the 28th. He opens at the Club Trocaveria in Columbus, on September 29, for one week . . . Bull Moose Jackson at the Ebony Club in Cleveland, O., September 15-24. His unit moves into the Farm Dell Club in Dayton, O., on September 25, and stays until October 5 . . . Austin Powell plays the Ebony Club in Cleveland, September 29-October 12.

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## Official Proceedings

(Continued from page thirty-two)

to their home city or to abridge the right of any Convention to approve or disapprove the Convention cities so investigated and presented."

The substitute is adopted by the Convention.

The Committee on Credentials concludes its report.

To the Officers and Delegates of the Fifty-fifth Annual Convention of the American Federation of Musicians:

The Credential Committee recommends that Mrs. Martha Samuelson, member of Local 84, Bradford, Pennsylvania, be seated as substitute delegate for—and alternate of—her husband, Everett Samuelson, whose brother passed away making it necessary for him to return home immediately.

Final Report of the Credential Committee of the 1952 Convention, Santa Barbara, California.

The report of the committee is adopted.

The Committee on Organization and Legislation reports through Chairman Arthur.

### RESOLUTION No. 17. ORGANIZATION AND LEGISLATION

WHEREAS, TV film producers, Radio and TV networks and stations, and various individuals are engaging in the practice of importing recorded incidental music, themes, bridges and cues, etc., made in foreign countries by foreign musicians working under sub-standard working conditions and wage scales, and

WHEREAS, The sole purpose of importation of this recorded music is to displace American musicians by the product of foreign musicians who work under sweat-shop conditions, and

WHEREAS, The action of TV film producers, TV and radio networks and stations, and various individuals in importing recorded foreign music is unpatriotic, morally wrong, and socially indefensible, and

WHEREAS, Importers of this type of recorded music cannot use as a defense that prohibition of the importation of such music would deny to the American public the right to hear the artistic musical performance of citizens of foreign countries; now, therefore,

BE IT RESOLVED, That the A. F. of M. attempt to prevail upon a member of Congress of the United States to introduce a bill prohibiting the practice of importing foreign made recordings of instrumental music, themes, bridges and cues, etc.

The committee recommends that the resolution be referred to the President.

The recommendation of the committee is adopted.

(To be continued next month.)

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SUSPENSIONS, EXPULSIONS,  
ERASURES

(Continued from page eight)

Der Year, John D. Adair, Alice Redman, John D. Borecki, Bernice Brown, James J. Fisch, Bruce H. Dybvig, Eugene F. Eliczn, Albert J. Fecton, Bruce A. Hathaway, Betty J. Indihar, Fred L. Jonnie, Eugene F. Krager, Walter A. Kujawa, Wendell Lundholm.

Montreal, P. Q., Canada, Local 406—Randolph Whitfield, Armand Poulin, Eddie Zarby, Roger Colpron, Albert Marleau.

Niagara Falls, N. Y., Local 106—James George, Anthony Gorette, Frank Micale, Gregory Miles, Frederick Muraca, Walter Sahr, George Seibel, Dean Strathacos, M. L. Townsendl.

Oklahoma City, Okla., Local 375—Billy R. Hamlin, Joe E. Jones, Nolan G. LeVan, W. A. (Pee Wee) Lynn, Elmer E. North, Jack F. Parker, Kelly Quellar, Billy M. Pieratt, John Q. Walker, Charles J. McNitt, R. Herb Grege.

Fort Huron, Mich., Local 33—H. Bergeman, F. Greening, J. David, E. Fleming.

St. Joseph-Benton Harbor, Mich., Local 232—Sheldon Alexander, James Lee Anderson, Joseph Brandic, Martin Erickson, Tony Marsala, John Miller, William Northcott, Lemert Olson, Jack Ramsby, Randolph Teske, Louise Turrell.

Worcester, Mass., Local 143—Bernard J. LaPlante, Anthony N. Kellino, Olivia E. Bourgault, Mary F. Conlon, James L. Connor, Wallace C. Guerin, John C. Higgins, Jr., Paul Kukkonen, Charles F. Martineau, Jr., L. Al. Mathew, Phil Salah, Alton V. Tassinari, Leonard E. Waterman, James S. Wellington, Armand L. Walker, Ernest H. Johnson, L. Firmin Ladd.

EXPULSIONS

Batavia, N. Y., Local 575—Adam Gorecki, Larry McConnell, Llewellyn Priotup, J. Franklin Dow, Fred Herman, Charles Fiorilla, Melvin Chamberlain, Carl Amolon.

Bradford, Pa., Local 843—Robert E. Robbins.

La Porte, Ind., Local 421—Esmeret Chosen, Dan Conner, Elmer F. Freeland, John Gast, Ralph E. Gast, Charles Haag, Elton Holt, Millard Moore, John Montcalm, Ruby Montcalm, Tom Osborn, Don Pendergast, Fred L. Pines, Joseph Rostadi, Michael Radica, Fred Sherwood, Brenton C. Steck, Arthur V. Strausbaugh, Henry Whitmer.

Montreal, P. Q., Canada, Local 406—Cecil Bastien.

San Diego, Calif., Local 325—Winfred Stewart.

ERASURES

Cleveland, Ohio, Local 4—Hoye Gribble, Wayne Kendall, Robert M. Kurlinski, Charles (Chuck Mann) Manager, Frank A. Maurer, Donald J. Miller, William E. Philip, Jerry Pold, Raymond Walter Rakosky, Paul J. Riordan, Peter J. Spetseris, Harry S. Tubb, Alexander Tiboni, Salvatore (Sam) Vecchio, Hal Zeiger, Michael Alphonso, Herman H. Beck, Charlotte Blank, Frank Briganti, Paul A. Bruno, Gerald (Jerry) Coniglio, Sebastino Conzilio, Edward Cressit, Charles F. (Chuck) Dickens, Nick Fratta, Kenneth Frodes, Daniel Bronson Freeman, Carl R. Geisler, Jr., Frank Graziano, David A. Green.

Los Angeles, Calif., Local 47—Eddie Aguilar, Daryl K. Harpa, Ina Ray Hurnon, Robert H. Morrison, Hector G. Aosta, Pazo Michel, Donald F. Smith.

New Haven, Conn., Local 234—Stanley I. Biddysga, Robert J. Cimj-Mars, Walter J. Coombs, John J. Dynia, Donald A. Frederickson, John (Loupe) Sacco, Stefan Machup, Severio J. (Scotty) Rascati.

New York, N. Y., Local 802—Orville T. Noel, William L. Austin, Jr., Harold Draper, Clyde McCoy, Flynn Quilley, Tommy Tucker, Cabell Calloway, Lionel Hampton, Boniface DeFrance, Ace Harris, Sterling C. Malone, Anthony Novot, Talmage Smith.

Phoenix, Ariz., Local 586—Joe Hoffman, Dale Smith.

San Diego, Calif., Local 325—Bernard Bourdon, Paul A. Chambers, John J. Chapparo, Lorraine Dodge, Thomas N. Doughty, Richard V. Greville, Ralph Henson, Thomas H. Marvin, Helen E. Nixson, Richard Nixson, Dale D. Pines, Lillian H. (Thurday) Record.

San Leandro, Calif., Local 510—Bob Star.

St. Joseph-Benton Harbor, Mich., Local 232—Vernon Beckman, William Bellows, Frank L. Bennett, Mandell Bublik, Lawrence Burge, Richard Caldwell, Ray Cutler, Wallace Holey, Jack Hunsberger, Martin Johnson, Jr., Harvey Kyle, James Miller, Esther McLaughlin, Edward Pratt, Gerald Paquin, John W. Schroeder, Robert White.

Tampa, Fla., Local 721—Milton O. Bechtel, Edwin G. Bray, Sam Chiller, Joe Camero, Jr., Art Diveta, Gilbert Escobio, Angelo Feraci, Luis Fernandez, James Gerald Gathright, Alfred Gorman, Ralph M. Guito, Jr., Manuel Gonzalez, A. D. Hamilton, Louis Jacobson, D. James Kennedy, Jerry Leon, Raymond Martitz, Glen McCoy, Jack C. Steinharter, Frank P. Summa, Rennie Shelton, Charles W. Terrell, M. Curry Turner, Jr., Armando Vasquez, Paul Valdivia, Earl Williams, Harry J. Willford, Frank McDonough Warsaw.

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## LOCAL HIGHLIGHTS

LOCAL 205, GREEN BAY, WISCONSIN, HAS  
FIFTIETH ANNIVERSARY



Members of Green Bay, Wisconsin, Local 205, celebrated their fiftieth anniversary on June 24th with a public dance at Riverside and open house at their club rooms. It was on this date in 1902, that a group of local musicians banded together to form the first effective musicians' union in the area. Pictured above are, (left to right) Frank J. Renard, Secretary, and the oldest active officer, having recorded the progress of the Local since 1916; Clarence Edges, President; Ed Kloida, Secretary of Local 39, Marinette, Wisconsin; Frank Van Den Berg, a member of the Green Bay Local since 1905; and George Freeman, a visiting Delegate from Local 422, Beaver Dam, Wisconsin. Other officers of Local 205 not pictured are Vice-President Norbert Ecker, Treasurer Harrison Haskins, and Board members Ernest Stiller and V. C. Beth, both of whom have held their posts since 1926. Jack Monfort is Sergeant-at-Arms, a position he has held for a decade.

### A WEST VIRGINIA COLLEGE PRESIDENT SPEAKS OUT

In a recent article in the Wheeling, West Virginia, *News-Register*, Dr. Paul N. Elbin, President of West Liberty State College and Music Editor of the *News-Register*, heartily praised the benefits of the Music Performance Trust Fund of the Recording Industry, reviewing in detail its advantages, both to the musicians and to the public.

"Petrillo and his musicians' union got plenty of criticism a few years ago when they demanded that the recording industry set up a trust fund to give employment to members," he said. "But a lot of people who yelled bloody murder are now sitting back enjoying music furnished by the hotly-contested trust fund."

He pointed out that during the second six months of 1951, the Music Performance Trust Fund of the Recording Industry allocated, for free concerts in West Virginia, \$3,662 to Local 142, Wheeling; \$1,254 to Local 362, Huntington; \$1,032 to Local 580, Clarksburg; \$950 to Local 136, Charleston; and \$943 to Local 507, Fairmont. It also made funds available to the Wheeling Symphony Society for a series of summer concerts last season, and, in addition, gave Wheeling and its vicinity eight summer band concerts.

Dr. Elbin went on to say that with an expenditure of over three million dollars last year, the Music Performance Trust Fund of the Recording Industry gave remunerative employment to thousands of musicians all over the country. In the last six months alone (prior to July, 1952), 10,486 performances utilizing 98,400 instrumentalists were financed by the Fund. "All the musicians' union asks," said Dr. Elbin, "is that no admission charges be collected and that proper acknowledgment be made."

Realizing that the phonograph record is an ever-present threat to the economic position of musicians, Dr. Elbin criticized the long-standing unwillingness of its manufacturers to grant a nod of courtesy to those people who make the records possible, and whose bread and butter is the making of music. He feels, therefore, that "the Music Performance Trust Fund of the Recording Industry is that nod of courtesy."

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GIUSEPPE CREATORE

Giuseppe Creatore, the noted bandmaster whose blazing eyes and sweeping gestures earned him the title of "Svengali of the Baton," died in New York on August 15th at the age of eighty-two.

Born in Naples, he studied at the Conservatory of Music there, and at seventeen, already a well-known trombonist, became conductor of the Naples Municipal Band.

In 1902 Mr. Creatore assembled a band of fifty-five instrumentalists and sailed for New York. His American premiere at Hammerstein's Roof Garden created a sensation, and he subsequently toured this country, Canada, and England. Creatore organized his own opera company in 1918, which flourished for five years.

From 1936 to 1940 he conducted a Works Progress Administration group, the New York City Symphonic Orchestra. Creatore's last public appearance here was as guest conductor of the Tri-Boro Pop Concert at Randalls Island in July, 1947.

DOMINIC D'ANDREA

Dominic D'Andrea, known professionally as Dan Dandrey, passed away on July 30th in Columbus, Ohio, at the age of seventy-two. Dandrey was known as "The One Man Band." He played drums, cymbals, and trombone, doubling on the harmonica. For a long time he did vaudeville work, and in later years was a familiar attraction in Columbus night clubs. He was a life member of Local 103, Columbus, the Eagles, and the Abbruzzi Club.

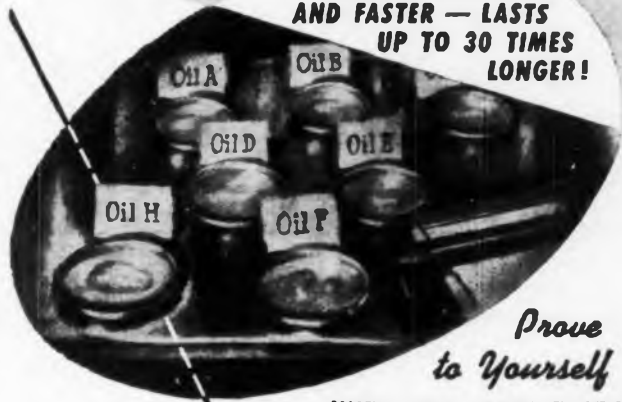
D. EDWARD TURNER

D. Edward Turner, President of Local 297, Wichita, Kansas, died on September 2, 1951. He joined the Local on February 17, 1917, and served as Secretary-Treasurer for the five years 1930-1934, and then as President from January 1, 1949, to the date of his death. He was delegate to AFM Conventions in 1932, 1933, 1934, 1935, 1937, 1939, 1949, 1950, and 1951.

Turner was a professional theater musician for many years and later for the last 25 years was instructor of clarinet and saxophone at the University of Wichita School of Music. Most of his theater playing was on piano but he was equally proficient on clarinet, saxophone, and bassoon. He was a charter member of the Wichita Symphony Orchestra, playing bassoon the first season and, for the past six years, clarinet.

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On Resolutions**

(Continued from page twelve)

laws with respect to applicants for membership in the Puerto Rican Local.

We have consulted with our attorneys with respect to this resolution and after due consideration, they suggest that in order to achieve the desired result, that is, establishing uniform eligibility, Section 17, of Article 3 should be eliminated.

This will place Puerto Rico on an equal basis with applicants in Canada and the United States.

The International Executive Board was prepared to make this explanation to the Puerto Rican delegates at the last Convention, but unfortunately, the Puerto Rican Local failed to send delegates this year. Hence, we are taking this means of advising you of our action.

Fraternally yours,  
**JAMES C. PETRILLO,**  
President.

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Paz, Fred  
**SANTA BARBARA:**  
Broggs, Don  
Carfield Enterprises, Inc.  
**SANTA MONICA:**  
Georgian Room, and H. D.  
McRae  
**SHERMAN OAKS:**  
Gibson, Lee  
Kraft, Otis  
**SOUTH GATE:**  
Silver Horn Cafe, and Mr. Silver  
**STOCKTON:**  
Sunset Macaroni Products, Fred  
Stagnaro

**VENTURA:**  
Cheney, Al and Lee  
**WATSONVILLE:**  
Ward, Jeff W.  
**WINTERHAVEN:**  
Muller, J. M.  
**COLORADO**  
**DESVIE:**  
Frontier Night Club, Harry Gor-  
don, and Clinton Anderson,  
Owners  
**JULESBURG:**  
Lauzonis, Kenneth  
**CONNECTICUT**  
**BRIDGEPORT:**  
Eaton, Edward  
**EAST HAMPTON:**  
Hotel Cransaugut  
**EAST HAVEN:**  
Cannale, V. E.  
**EAST WINDSOR HILL:**  
Schaub's Restaurant, and Ed-  
ward Wineski  
**HARTFORD:**  
Dubinsky, Frank  
**NEW HAVEN:**  
Madison Entertainment Service  
Parkway Restaurant, and  
Messrs. Mondo and Rosen-  
blatt, Owners  
**NEW LONDON:**  
Andrews, Harold  
Biscione, Anthony, Jr.  
Johnson, Harry  
Marino, Mike  
Williams, Joseph  
**NIANTIC:**  
Crescent Beach Ballroom, Bud  
Russell, and Bob McQuillan  
**POOLONCK BRIDGE:**  
Johnson's Restaurant, and  
Samuel Johnson, Owner  
**STAMFORD:**  
Glenn Arco Country Club and  
Charlie Blue, Pres., Mr. Sou-  
mers, Sec.-Treas.  
**STONINGTON:**  
Hungar Restaurant and Club,  
and Herbert Pearson  
Whewell, Arthur  
**WESTPORT:**  
Goldman, Al and Marty  
**DELAWARE**  
**DOVER:**  
Apollo Club, and Bernard  
Foskins, Owner  
Veterans of Foreign Wars, Le-  
Roy Bench, Commander  
Williams, A. R.  
**GEORGETOWN:**  
Gravel Hill Inn, and Preston  
Hitchens, Proprietor  
**MILFORD:**  
Tomnitz, John  
**NEW CASTLE:**  
Lamon, Edward  
Murphy, Joseph  
**SMYRNA:**  
Kent County Democratic Club,  
and Solomon Thomas,  
Chairman  
**WILMINGTON:**  
Allen, Sylvester  
**FLORIDA**  
**CLEARWATER:**  
Barlow, Yvonne  
**CLEARWATER BEACH:**  
Normandy Restaurant, and Fay  
Hosse  
**DAYTONA BEACH:**  
Bethune, Albert  
**FLORENCE VILLA:**  
Dan Larimore Lodge No. 1097,  
Garfield Richardson  
**FORT MEYERS:**  
McIntee, Pat  
**JACKSONVILLE:**  
Jackson, Orr  
Newberry, Earl, and Associated  
Artists, Inc.  
**KEY WEST:**  
Regan, Margo  
Weavers Cafe, Joseph Bucka and  
Joseph Stabinski  
**MIAMI:**  
Brooks, Sam  
Donaldson, Bill  
Prior, Bill (W. H. P. Corp.)  
Ritter, Claude D.  
Smart, Paul D.  
Talavera, Ramon  
36 Club, Tony Abouyou, Em-  
ployer  
**MIAMI BEACH:**  
Amron, Jack, Terrace Restaurant  
Caldwell, Max  
Cher Parce, Mickey Grasso, and  
Irving Riskin  
Caro's Restaurant, and Maurice  
(Red) Pollock and Sandy  
Scott, Owners  
Edwards Hotel, and Julius  
Nathan, Manager  
Fleetwood Hotel, Ben Harrison,  
Julius J. Perlmuter, M. Mor-  
rison, and Harry Katz  
Friedlander, Jack  
Governor Hotel, Herbert Muller,  
and Irene Prinz  
Haddon Hall Hotel  
Island Club, and Sam Cohen,  
Owner-Manager  
Leshnick, Max  
Macomba Club  
Macomba Restaurant, and Jack  
Friedlander, Irving Miller,  
Max Leshnick, and Michael  
Rosenberg, Employers  
Miller, Irving  
Promontory Hotel, and Bernie  
Fraswell  
Straus, George  
Wells, Charles  
**ORLANDO:**  
Club Cabana, and Elmer and  
Jake Gauthier, Owners  
Club Sarracco, Roy Baisten  
Fryor, D. S.  
Longwood Hotel, and  
Maximilian Shepard  
**PALM BEACH:**  
Leon and Eddie's Nite Club,  
Leon and Eddie's, Inc., John  
Widmeyer, Pres., and Sulney  
Orlin, Secretary  
**PANAMA CITY:**  
Linnis, Dr. F. R.  
**PASS AGRILLE:**  
Sakon Hotel, Ralph Dellevie  
**PENSACOLA:**  
Hudges, Earl, of the Top Hat  
Troupe Club  
Keeling, Alex (also known as A.  
Scott), and National Orches-  
tra Syndicate and American  
Booking Company  
**STARKE:**  
Camp Blanding Recreation  
Center  
Goldman, Henry  
**STUART:**  
Sutton, G. W.  
**TALLAHASSEE:**  
Gaines Patio, and Henry Gaines,  
Owner  
Two Spot Club, Caleb E.  
Hannah  
**TAMPA:**  
Brown, Russ  
Carousel Club, and Abe Burkow,  
and Norman Karn, Employers  
Rich, Don and Jean  
Williams, Herman  
**VENICE:**  
Clarke, John, Pines Hotel Corp.  
Pines Hotel Corp., and John  
Clarke  
Sparks Circus, and James Edgar,  
Manager (operated by Florida  
Circus Corp.)  
**WEST PALM BEACH:**  
Larocco, Harry L.  
Parrish, Lillian I.  
**GEORGIA**  
**ATLANTA:**  
Greater Atlanta Moonlight  
Opera Co., Howard C.  
Jacoby, Manager  
Montgomery, J. Neal  
Spencer, Petry  
**AUGUSTA:**  
Bill and Harry's Cabaret, Fred  
W. Taylor, Manager, and  
G. W. (Bill) Prince  
J. W. Neely, Jr.  
Kirkland, Fred  
Minnick Attractions, Joe Min-  
nick  
**HINESVILLE:**  
Plantation Club, S. C. Klass  
and F. W. Taylor  
**MACON:**  
Capitol Theatre  
Lee, W. C.  
Swaebe, Leslie  
**SAVANNAH:**  
Goodman, Hyman  
Model Shows, Inc., and David  
Endy, Owner, Charles Barnes,  
Manager  
Thompson, Lawrence A., Jr.  
**THOMASVILLE:**  
Club Thomas, and Terry  
Macey, Operator  
**VIDALIA:**  
Pal Amusements Co.  
**WAYCROSS:**  
Cooper, Sherman and Dennis  
**IDAHO**  
**SUN VALLEY:**  
French, Don, and Don French  
Lounge, Boise, Idaho, and  
Clatsop Place

**COEUR D'ALENE:**  
Grandall, Earl  
Lachman, Jesse  
**LEWISTON:**  
444 Club, and Sam Canner,  
Owner  
Rosenberg, Mrs. R. M.  
Van Villo, and Fred W. Ka-  
lo  
**POCATELLO:**  
East Frontier Club, Rubin  
Reis, Stan Hitzka and  
Bob Cannon  
Pulso, Dan  
Reynolds, Bud  
**ILLINOIS**  
**BELLEVILLE:**  
Davis, L. M.  
**BLOOMINGTON:**  
McKinstry, James R.  
Thompson, Earl  
**CALUMET CITY:**  
Mottish, John  
**CHAMPAIGN:**  
Robinson, Beattie  
**CHICAGO:**  
Adams, Delmore and Eugene  
Birkham, Ray Marsh of the Dan  
Rice 4-3000 Circus  
Chicago Casino, and Harry  
Weiss, Owner  
Cole, Elvie, General Manager,  
and Chicago Artists Bureau  
Colosimo's Theatre Restaurant,  
Inc., Mrs. Ann Hughes,  
Owner  
Daniels, Jimmy  
Donaldson, Bill  
Evans, Jess  
Fine, Jack, Owner "Play Girls  
of 1918," "Victory Follies"  
Glen, Charlie  
Hale, Walter, Promoter  
Mackie, Robert, of Savoy Ball  
room  
Metric Record Co.  
Mason, Leroy  
Mays, Chester  
Mikes Weinstein Theatrical  
Agency  
Monte Carlo Lounge, Mrs. Ann  
Hughes, Owner  
Moore, H. B.  
Music Bowl, and Jack Peretz  
and Louis Cappinola, Em-  
ployers  
Music Bowl (formerly China  
Doll), and A. D. Blumenthal  
O'Connor, Pat L., Pat L.  
O'Connor, Inc.  
Stoner, Harlan T.  
Teichner, Charles A., of T. N.  
T., Productions  
Whiteside, J. Preston  
**EAST ST. LOUIS:**  
Davis, C. M.  
Playdium, and Stuart Tambor,  
Employer, and Johnny Per-  
kins, Owner  
**KANKAKEE:**  
Havener, Mrs. Theresa, Propri-  
etor, Dreamland  
**LA GRANGE:**  
Hart Van Recording Co., and  
H. L. Hartman  
**MOLINE:**  
Antler's Inn, and Francis  
Weaver, Owner  
Jul's Danish Farm, and  
Morgan Jul  
**MT. VERNON:**  
Plantation Club, Archie M.  
Haines, Owner  
**PEORIA:**  
Candlelight Room and Fred  
Romane  
Davis, Oscar  
Humane Animal Association  
Rutledge, R. M.  
Stinson, Eugene  
Streeter, Paul  
Thompson, Earl  
Wagner, Leo  
**PRAIRIE VIEW:**  
Green Duck Tavern, and Mr.  
and Mrs. Suller  
**ROCKFORD:**  
Palmer House, Mr. Hall, Owner  
Trocadere Theatre Lounge  
White Swan Corp.  
**ROCK ISLAND:**  
Barnes, Al  
**SPRINGFIELD:**  
Shrum, Cal  
Terra Plaza, and Finer Bar Jo,  
Employer  
**WASHINGTON:**  
Thompson, Earl  
**ZEIGLER:**  
Zeigler Nite Club, and Dwight  
Alsup, and Jason Wilkas,

**INDIANA**

**ANDERSON:**  
Lavane, Bob and George  
Levit's Supper Club, and Roy  
D. Levitt, Proprietor

**BEECH GROVE:**  
Mills, Bud

**EAST CHICAGO:**  
Barnes, Tony Jim

**ELWOOD:**  
Vankee Club, and Charles  
Sullivan, Manager

**EVANSVILLE:**  
Adams, Jack G.

**FORT WAYNE:**  
Brunncl, Finnett

**GREENSBURG:**  
Club 46, Charles Holzhouse,  
Owner and Operator

**INDIANAPOLIS:**  
Bentlow, William, and his All-  
American Brownskin Models  
Duckerson, Matthew  
Donaldson, Bill  
Entertainment Enterprises, Inc.,  
and Frederick G. Schatz  
Harris, Rupert  
Rolley Rondo Skating Rink,  
and Perry Flick, Operator  
William C. Powell Agency

**LAFAYETTE:**  
Club 52, Charles Gibson, Prop.

**MUNCIE:**  
Bartley, Joseph

**NEWCASTLE:**  
Harding, Stanley W.

**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.

**SOUTH BEND:**  
Children, Art (also known as  
Bob Cagney)

**SPENCERVILLE:**  
Kelly, George M. (Marquis)

**SYRACUSE:**  
Waco Amusement Enterprises

**IOWA**

**CLARION:**  
Miller, J. L.

**DES MOINES:**  
Early Ballroom, and Curtia  
Larby, Operator

**DES MOINES:**  
Brookins, Tommy

**HARLAN:**  
Gibson, C. Rex

**SHENANDOAH:**  
Aspinwall, Hugh M. (Chick  
Marion)

**SPENCER:**  
Free, Ned

**WOODBINE:**  
Fanzland, J. W. (Red) Brum-  
mer, Manager

**KANSAS**

**BREWSTER:**  
Whirlwind Ballroom, G. M.  
Dunkel, Operator

**COFFEYVILLE:**  
Ted Blake

**DOIDGE CITY:**  
Graham, Lyle

**KANSAS CITY:**  
White, J. Cordell

**LOGAN:**  
Graham, Lyle

**MANHATTAN:**  
Stuart, Ray

**NEWTON:**  
VFW Whusell-Finnell Post 971

**PRATT:**  
Clements, C. J.  
Wishy, L. W.

**RUSSELL:**  
Russell Post 6240, VFW, Gus  
Zeschler, Dance Manager

**SALINA:**  
Kern, John

**TOPEKA:**  
Mid-West Sportsman Association

**WICHITA:**  
Holiday, Art

**KENTUCKY**

**BOWLING GREEN:**  
Bountree, Upton  
Taylor, Roy D.

**LXINGTON:**  
Harper, A. C.

**LOUISVILLE:**  
King Victor  
Imperial Hotel, Jack Woolman,  
Owner  
Spaulding, Preston

**OWENSBORO:**  
Cristall, Joe, Owner, Club 71

**PADUCAH:**  
Mebely Show Lounge, and Bea  
Mack  
Vickers, Jimmie

**LOUISIANA**

**ALEXANDRIA:**  
Saron, George  
Smith, Mrs. Lawrence, Proprie-  
tor Club Plantation  
Stars and Bars Club (also known  
as Brass Hats Club), A. R.  
Conley, Owner, Jack Tyson,  
Manager

**BATON ROUGE:**  
Club Tropicana and Camille  
John  
Cuba Lounge, C. D. Rogers

**CROWLEY:**  
Young Men's Progressive Club,  
and J. L. Buchanan, Employer

**GONZALES:**  
Cedar Grove Club, and Norman  
Bolster

**LAFAYETTE:**  
Hudock Caravan  
LeBlanc Corporation of  
Louisiana  
Victor, Toby

**MONROE:**  
Club DeLicia, Robert Hill  
Keith, Jessie  
Thompson, Son

**NATCHITOCHE:**  
Barton, Mrs. Pearl Jones

**NEW ORLEANS:**  
Barker, Rand  
Callison, Gino  
Dog House, and Grace Mar-  
tinez, Owner  
Gilbert, Julie  
Hurricane, The, Percy Stovall  
LeBlanc, Dudley J.

**OPLEAS:**  
Cedar Lane Club, and Milt  
Delmas, Employer

**SHREVEPORT:**  
Reeves, Harry A.  
Stewart, Willie

**MAINE**

**FORT FAIRFIELD:**  
Paul's Arena, Gibby Seaborne

**SACO:**  
Gordon, Nick

**MARYLAND**

**BALTIMORE:**  
Byrd, Olive J.  
Cox, M. L.  
Gay 90's Club, Lou Belmont,  
Proprietor, Henry Epstein,  
Owner  
Greber, Ben  
LeBlanc Corporation of  
Maryland  
New Broadway Hotel, Charles  
Larner, Manager  
Perkins, Richard, of Associated  
Enterprises  
Wess, Harry

**CHESAPEAKE BEACH:**  
Chesapeake Beach Park Ball-  
room, and Alfred Walters,  
Employer

**CUMBERLAND:**  
Wanzick, Louis

**EASTON:**  
Hannah, John

**FENWICK:**  
Bepko, Albert

**FREDERICK:**  
Rittenhouse, Rev. H. B.

**HAGERSTOWN:**  
Bauer, Harry A.  
Glass, David

**OCEAN CITY:**  
Belmont, Lou, Gay Nineties  
Club, and Henry Epstein  
Gay Nineties Club, Lou Bel-  
mont, Prop., Henry Epstein,  
Owner

**SALISBURY:**  
Twin Lantern, Elmer B.  
Dashiell, Operator

**TURNERS STATION:**  
Thomas, Dr. Joseph H., Edge-  
water Beach

**MASSACHUSETTS**

**AMHERST:**  
Murphy, Charles  
Russell, William

**BILLERICA:**  
One-Of-One Club, Nick Ladouli,  
Proprietor

**BLACKSTONE:**  
Stetson, Joseph

**BOSTON:**  
Bay State News Service, Bay  
State Amusement Co., Bay  
State Distributors, and James  
H. McNamee, President  
Brookman, James J.  
Crawford House Theatrical  
Lounge  
E. M. Loew's Theatres  
L. J. B. Productions, and Lou  
Brudnick  
Regency Corp., and Joseph R.  
Weiner  
Reinick, William

Sunbrook, Larry, and his Rodeo  
Show  
Waldron, Billy  
Walker, Julian  
Younger Citizen Coordinating  
Committee, and George  
Mouzon

**CAMBRIDGE:**  
Salvato, Joseph

**KILL RIVER:**  
Royal Restaurant (known as the  
River), William Andrade,  
Proprietor

**HITCHBURG:**  
Bulduc, Henry

**HAVERTHILL:**  
Ayas, Joe

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

**LOWELL:**  
Corney, John F., Amusement  
Company  
Francis X. Crowe

**MONSON:**  
Canegallo, Leo

**NEW BEDFORD:**  
The Derby, and Henry Corcoran,  
Operator

**NEWTON:**  
Duffault, Dorothy (Mimi  
Chevalier)

**SALEM:**  
Larkin Attractions, and George  
Larkin

**SHREWSBURY:**  
Veterans Council

**SPRINGFIELD:**  
Hayles, Marjory Fielding and  
her School of the Dance

**WAYLAND:**  
Steele, Chauncey Dewey

**WILMINGTON:**  
Blue Terrace Ballroom, and An-  
thony DeTutto

**MICHIGAN**

**ANN ARBOR:**  
McLaughlin, Max

**BATTLE CREEK:**  
Smith, David

**BAY CITY:**  
Walther, Dr. Howard

**DETROIT:**  
Adler, Carter  
Bell Aire (formerly Lee 'N Ed-  
die'), and Al Wellman,  
Ralph Wellman, Philip Flax,  
Sam and Louis Bernstein,  
Owners  
Gubb, Allen  
Higgins, Edgar M.  
Claybrook, Adolphus  
Conners Lounge, and Joe Pallaz-  
zoni, Operator  
Daniels, James M.  
Dustin Steamship Company, N.  
M. Constant  
Gosen, Goldman  
Hoffman, Sam  
Johnson, Ivory  
Thomas, Matthew B.  
Kosman, Hyman  
Almendo, Nona  
Payne, Edgar  
Papadimas, Babu  
Pyle, Howard D., and Savoy  
Promotions

**ESSEXVILLE:**  
House of Fogarty, and John  
F. Fogarty, Owner

**FERNDALE:**  
Club Plantation, and Doc  
Washington

**FLINT:**  
Barnes, Jimmy

**GRAND RAPIDS:**  
Club Chez-Ami, Anthony  
Sallice, Proprietor  
Powers Theatre

**KAWKAWLIN:**  
Old Mill Dance Hall, Ernest  
Fortin, Owner

**MIO:**  
Walker Hotel, and George  
Walker, Proprietor

**PONTIAC:**  
Bob's Picnic Park, and Robert  
Amos, Owner and Operator  
Henry's Restaurant, and Charles  
Henry  
Sandy Beach Inn

**SISTER LAKES:**  
Rendezvous Bowl, and Rendez-  
vous Inn (or Club), Gordon  
I. "Buz" Miller

**TRAVERSE CITY:**  
Lawson, Al

**UTICA:**  
Spring Hill Farms, and Andrew  
Sneed

**MINNESOTA**

**DETROIT LAKES:**  
Johnson, Allan V.

**EASTON:**  
Hannah, John

**MANKATO:**  
Raukseller, and Carl A.  
Becker

**MINNEAPOLIS:**  
Howard's Steak House, and  
Leroy Howard  
Northwest Vaudeville Attrac-  
tions, and C. A. McEvoy

**PIPESTONE:**  
Cowan, Marvin  
Stolzmann, Mr.

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

**ROCHESTER:**  
Co. R. State Guard, and  
Alvin Costello

**SLAYTON:**  
E. E. Iverson  
Iverson Manufacturing Co., Bud  
Iverson

**WINONA:**  
Interstate Orchestra Service, and  
L. Porter Jung

**MISSISSIPPI**

**BILOXI:**  
Joyce, Harry, Owner Pilot  
House Night Club  
Thompson, Bob

**GREENVILLE:**  
Pillard, Fenord

**GULFPORT:**  
Plantation Manor, and Herman  
Burger

**HATTIESBURG:**  
Larry Gray's (The Pines), and  
Howard Homer Gray (Larry  
Gray)

**JACKSON:**  
Carpenter, Bob  
Smith, G. C., Operator, Rob-  
bins Bros. Circus (Pine Bluff,  
Ark.)

**MERIDIAN:**  
Bishop, James E.

**NATCHEZ:**  
Colonial Club, and Ollie  
Koorer

**VICKSBURG:**  
Blue Room Nite Club, and  
Tom Wince

**MISSOURI**

**BOONEVILLE:**  
Bowden, Russ  
Williams, Bill

**CHILLICOTHE:**  
Hawes, H. H.

**FORT LEONARD WOOD:**  
Lawson, Sgt. Harry A.

**INDEPENDENCE:**  
Casino Drive Inn, J. W. John-  
son, Owner

**JOPLIN:**  
Gladys Heidelberg Inn, Scott  
Field, Manager  
Silver Dollar, Dick Mills, Man-  
ager-Owner

**KANSAS CITY:**  
Antonello, John  
Babbitt, William (Bill) H.  
Cannon, L. R.  
Esquire Productions, and Ken-  
neth Yates, and Bobby Hen-  
shaw  
Main Street Theatre  
Red's Supper Club, and  
Herbert "Red" Drye.  
Zelma Rode Club, Emmett J.  
Scott, Prop., Bill Christian,  
Manager

**MACON:**  
Macon County Fair Association,  
Mildred Sanford, Employer

**NORTH KANSAS CITY:**  
Schult-Kraker Theatrical  
Agency

**POPLAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
Barnholz, Mac  
Barrell Bar, and Mel Shapiro,  
Proprietor  
Reaumont Cocktail Lounge, Ella  
Ford, Owner  
Brown Bomber Bar, James  
Caruth and Fred Guinyard,  
Owners  
Caruth, James, Operator Club  
Rhinowogue, Cafe Society,  
Brown Bomber Bar  
Caruth, James, Cafe Society  
El Agostino, Sam  
499 Club, and George Graff  
Markham, Doyle, and Tune  
Town Ballroom  
Sun Amusement Co., Sun  
Theatre  
Sun Theatre, and Sam Nieberg

**MONTANA**

**BUTTE:**  
Webb, Ric

**CONRAD:**  
Little America Tavern, and John  
R. McLean

**NEBRASKA**

**ALEXANDRIA:**  
Alexandria Volunteer Fire Dept.,  
and Charles D. Davis

**KEARNEY:**  
Field, H. E.

**MCCOOK:**  
Gayway Ballroom, and Jim  
Corcoran  
Junior Chamber of Commerce,  
Richard Gruver, President

**OMAHA:**  
Louie's Market, and Louis  
Paperny

**PENDER:**  
Pender Post No. 55, American  
Legion, and John F. Kai,  
Dance Manager

**LODGEPOLE:**  
American Legion, and Robert  
Sprengel, Chairman

**NEVADA**

**LAKE TAHOE:**  
Tahoe Biltmore Hotel, Nate  
Blumenfeld

**LAS VEGAS:**  
Gordon, Ruth  
Lawrence, Ruby  
Lawrence, Robert D.  
Ray's Cafe  
Stoney, Milo E.  
Warner, A. H.

**LOVELOCK:**  
Fischer, Harry

**RENO:**  
Blackman, Mrs. Mary  
Towmey, Don

**NEW HAMPSHIRE**

**FABIAN:**  
Zaka (Zuckers), James

**JACKSON:**  
Shearr, Eddy  
Shearr, James

**NEW JERSEY**

**ABSECON:**  
Hart, Charles, President, and  
Eastern Mardi Gras, Inc.

**ASBURY PARK:**  
Gilmore, James E.  
Richardson, Harry

**ATLANTIC CITY:**  
Bobbins, Abe  
Casper, Joe  
Cheatham, Shelby  
Delaware Inn, and Nathaniel C.  
Spencer, Proprietor  
Goodleman, Charles  
Lockman, Harvey  
Morocco Restaurant, G. Fassa,  
and G. Dantzier, Operators  
Pilgrim, Jacques

**BLOOMFIELD:**  
Thompson, Pult

**CAMDEN:**  
Embassy Ballroom, and George  
E. Chigs (Geo. DeGerolamo),  
Operator

**CAPE MAY:**  
Anderson, Charles, Operator

**CLIFTON:**  
August E. Buchner

**EAST ORANGE:**  
Jutchins, William

**EAST RUTHERFORD:**  
Club 199, and Angelo Pucci,  
Owner

**HOBOKEN:**  
Red Rose Inn, and Thomas  
Monto, Employer

**JERSEY CITY:**  
Bonito, Benjamin  
Buroc, Ferruccio

**LAKE HOPATCONG:**  
Mad House, Oscar Dunham,  
Owner

**LAKEWOOD:**  
Seldin, S. H.

**LONG BRANCH:**  
Hoover, Clifford  
Kiday, Marvin  
Rappaport, A., Owner The Blue  
Room  
Haight, Wilbur

**MANAHAWKIN:**  
Jimmy's Tavern, and  
Jimmy Mascola, Owner

**MONTECLAIR:**  
Cos-Hay Corporation, and Thos.  
Haynes, and James Costello

**MORRISTOWN:**  
Richard's Tavern, and Raymond  
E. Richard, Proprietor

**NEWARK:**  
Kealle, Jeanette  
Coleman, Melvin  
Graham, Alfred  
Hall, Emory  
Hays, Clarence  
Harris, Earl  
Johnson, Robert  
Jones, Carl W.  
Levine, Joseph  
Lloyd's Manor, and Smokey Mc-  
Allister

Mariano, Tom  
New Holiday Inn, and Walter  
F. Lewis  
"Parade," Daniel Straver  
Prestwood, William  
Red Mirror, and Nicholas  
Grande, Proprietor  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy  
Zaracardi, Jack, Galanti A. A.

**NEW BRUNSWICK:**  
Jack Ellel

**NORTH ARLINGTON:**  
Petrucci, Andrew

**NORTH BERGEN:**  
1220 Club, and Kay Sweeney,  
Secretary-Treasurer

**PATERSON:**  
Gerard, Mickey  
Grand Enterprises  
Hartz, Sam  
Piant, Joseph  
Riverside Casino  
Ventimiglia, Joseph

**PLAINFIELD:**  
McGowan, Daniel  
Nathanson, Joe

**SOMERVILLE:**  
Harrison, Bob

**SUMMIT:**  
Abrams, Mitchell

**TRENTON:**  
Crossing Inn, and John Wyrick,  
Employer

**VAUX HALL:**  
Carillo, Manuel R.

**VINELAND:**  
Gonos, David

**WEST NEW YORK:**  
S'Nan Birth Organization, and  
Sam Naitz, Employer, Harry  
Bostein, President

**WILLIAMSTOWN:**  
Talk of the Town Cafe, and  
Rosco Pippo, Manager

**NEW MEXICO**

**ALBUQUERQUE:**  
Holiday, Finn  
Laloma, Inc., and Margaret  
Ricordi, Employer  
Mary Green Attractions, May  
Green and David Lane, Pro-  
moters

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

**REYNOSA:**  
Monte Carlo Gardens, Monte  
Carlo Inn, Ruben Gonzales

**ROSWELL:**  
Russell, L. D.  
Davis, Bar, and Denny  
We, Davis, Owner

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

**NEW YORK**

**ALBANY:**  
Bar Harbor, Rocky Russo,  
Proprietor  
400 Casino, and Herman  
Halpern, Proprietor  
O'Meera Attractions, Jack  
Richard's Bar-B-Que, David  
Richards

**ALDIE CREEK:**  
Burke's Manor, and Harold A.  
Burke

**AUSALE CHASM:**  
Antler, Nat  
Young, Joshua F.

**BOLTON LANDING:**  
Village Inn, and Dominic  
Galea, Owner

**BRONX:**  
Alpha Inn, Pete Mancuso, Pro-  
prietor and Carl Ranford,  
Manager  
Atman, Martin  
Club DelMar, Charles Marz  
Ino and Vincent Delosta  
Employers  
Jugarden, Jacques I.,  
Metro Anglers Social Club, and  
Aaron Murray  
Miller, Joe  
Perry Records, and Sam  
Richman  
Santoro, E. J.

**BROOKLYN:**  
Singular, Carlton (Carl Parker)  
Williams, J. W.  
Aurelia Court, Inc.  
Ferdinand's Restaurant, and  
Mr. Ferdinand  
Globe Promoters of Hucklebuck  
Rescue, Harry Dixon and  
Elmo Ober  
Hall, Edwin C.  
Johnston, Clifford  
Kingsborough Athletic Club,  
George Chandler  
Morris, Philip  
Ocean Grotto Restaurant, and  
Albert Santarpio, Proprietor  
Reade, Michael  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe





**SARASOTA:**  
"400" Club

**TAMPA:**  
Grand Oregon, Oscar Leon, Manager

**GEORGIA**

**MACON:**  
Jay A. Wingate  
Lower, Al  
Weather, Jim

**SAVANNAH:**  
Sportsmen's Club, Ben J. Alexander

**IDAHO**

**BOISE:**  
Simmons, Mr. and Mrs. James L. (Known as Chico and Connie)

**TWIN FALLS:**  
Radio Rendezvous

**ILLINOIS**

**CAIRO:**  
The Spot, Al Dennis, Prop.

**CHICAGO:**  
Kryl, Bohumir, and his Symphony Orchestra  
Samczyk, Casimir, Orchestra

**CHICAGO HEIGHTS:**  
Polish Falcons Hall, Next 142

**GALSBURG:**  
Carson's Orchestra  
Meeker's Orchestra  
Townsend Club No. 2

**JACKSONVILLE:**  
Chapel Tavern, in the Illinois Hotel

**LOSTANT:**  
Rendezvous Club, and Murry Funk, Manager

**MARISNA:**  
Trefelnbach Brothers Orchestra

**OLIVE BRANCH:**  
41 Club, and Harold Babb

**ONEIDA:**  
Rosa Amvet Hall

**QUINCY:**  
Kent, Porter

**STERLING:**  
Bowman, John E.  
Sigman, Arlie

**INDIANA**

**ANDERSON:**  
Adams Tavern, John Adams  
Owner  
Rompy Grill

**MUNCIE:**  
Delaware County Fair  
Muncie Fair Association

**IOWA**

**BOONE:**  
Miner's Hall

**CEDAR FALLS:**  
Armory Ballroom  
Women's Club

**COUNCIL BLUFFS:**  
Smoky Mountain Rangers

**DIKE:**  
Memorial Hall

**DUBUQUE:**  
Holy Trinity School

**FILLMORE:**  
Fillmore School Hall

**IOWA CITY:**  
Fraternal Order of Eagles  
Aerie 695

**KEOKUK:**  
Kent, Porter

**KEY WEST:**  
Roy Hanten Orchestra

**PEOSTA:**  
Peosta Hall

**WEBSTER CITY:**  
Loyal Order of Moose Lodge  
735, J. E. Black

**ZWINGLE:**  
Zwingle Hall

**KANSAS**

**EL DORADO:**  
Luz Mor Club

**EUREKA:**  
Memorial Hall

**GARDEN PLAIN:**  
Harry Gard Orchestra

**TOPKA:**  
Boley, Don, Orchestra  
Howens, Red, Orchestra  
Vinewood Dance Pavilion

**WICHITA:**  
Campbell, Pauline M. (Polly)  
Carey, Harold, Combo  
Cowboy Inn  
Eagles Lodge  
Flamingo Club  
KFBI Ranch Boys  
KFBI Ark Valley Boys  
KWBB Western Swing Band

**Mills, Alvino, Orchestra**  
**Peckham, Lucia, Orchestra**  
**Polar Bear**

**Schulze, Frank J.**  
**Stein, M. Loreen**  
Sullivan Independent Theatres,  
Civic, Crawford, Crest,  
Eighty-One Drive-In, Fifty-Four Drive-In, Tower, West Theatres

**KENTUCKY**

**ASHLAND:**  
Amvets Post No. 11, and Carl (Red) Collins, Manager

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

**LOUISIANA**

**NEW ORLEANS:**  
Opera House Bar  
Five O'Clock Club  
Frite, Frank  
414 Bar and Lounge, and Al Brenahan, Prop.  
Fun Bar  
Gunga Den, Larry LaMarca, Prop.  
Happy Landing Club  
Moulin Rouge, and Elmo Judon, Proprietor  
Treasure Chest Lounge  
Wright, Joe, Joe Wright's Lounge

**SHREVEPORT:**  
Capitol Theatre  
Maestric Theatre  
Strand Theatre

**MAINE**

**NORTH KENNEBUNKPORT:**  
Log Cabin Ballroom, Roy Tabbits, Proprietor

**MARYLAND**

**BALTIMORE:**  
Blue Room, of the Mayfair Hotel  
Knowles, Nolan F. (Aetna Music Corp.)  
State Theatre  
Summit

**EASTON:**  
Starr, Lou and his Orchestra

**HAGERSTOWN:**  
Audubon Club, M. I. Patterson, Manager  
Hanes, Reynolds S.  
Rabasco, C. A., and Baldwin Cafe

**MASSACHUSETTS**

**BELLINGHAM:**  
Silver Lake Cafe

**FALL RIVER:**  
Durlife Theatre  
Latin Quarter, and Henry Gaudreau

**GARDNER:**  
Florence Rangers Band  
Heywood-Wakefield Band

**LYNN:**  
Pickfair Cafe, Rinaldo Cheverini, Prop.

**METHUEN:**  
Central Cafe, and Messrs. Yana-konis, Driscoll and Gagnon, Owners and Managers

**NEW BEDFORD:**  
Polka, The, and Louis Garston, Owner

**SPENCER:**  
Spencer Fair, and Bernard Reardon

**WEST WARREN:**  
Quabog Hotel, Viola Dudek, Operator

**WEST YARMOUTH:**  
Silver Sea Horse, and Joe Gobin, Operator

**WORCESTER:**  
Gedymian, Walter  
Theatre-in-the-Round, and Alan Gray Holmes

**MICHIGAN**

**ESCANABA:**  
Welcome Hotel, George Brodd, Prop.

**HOUGHTON LAKE:**  
Johnson Cocktail Lounge  
Johnson's Rustic Dance Palace

**INTERLOCHEN:**  
National Music Camp

**ISHPEMING:**  
Congress Bar, and Guido Bonetti, Proprietor

**MARQUETTE:**  
Johnston, Martin M.

**MIDLAND:**  
Eagles Club

**NEGAUNEE:**  
Bianchi Bros. Orchestra, and Peter Bianchi

**PORT HURON:**  
Lakeport Dance Hall

**MINNESOTA**

**DEER RIVER:**  
Hi-Har Club

**MINNEAPOLIS:**  
Milkes, C. C.  
Twin City Amusement Co., and Frank W. Patterson  
Stone, David

**PERHAM:**  
Paul's Tavern

**ST. PAUL:**  
Berk, Jay  
Twin City Amusement Co., and Frank W. Patterson

**MISSISSIPPI**

**JACKSON:**  
Patio Club, and Jimmy Skinner, Operator

**MISSOURI**

**KANSAS CITY:**  
El Captain Tavern, Marvin King, Owner  
Gay Fad Club, and Johnny Young, Owner and Proprietor  
Green, Charles A.  
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson

**POPULAR BLUFF:**  
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

**ST. JOSEPH:**  
Rock Island Hall

**MONTANA**

**GREAT FALLS:**  
Civic Center Theatre, and Clarence Golder

**HAVRE:**  
Havre Theatre, Emil Don Tigny

**SHELBY:**  
Alibi Club, and Alan Turk

**NEBRASKA**

**HASTINGS:**  
Brick Pile

**LINCOLN:**  
Dance-Mor

**OMAHA:**  
Baker Advertising Company  
Kenson Legion Post Club  
Eagles Club  
Lugan School of Music, Dr. Noel Logan, Director  
VFW Club  
Whitney, John B.

**NEVADA**

**ELY:**  
Little Casino Bar, and Frank Pasi

**NEW HAMPSHIRE**

**BOSCAWEN:**  
Colby's Orchestra, Myron Colby, Leader

**PITTSFIELD:**  
Pittsfield Community Band,  
George Freese, Leader

**WARREN:**  
Flanders' Orchestra, Hugh Flanders, Leader

**NEW JERSEY**

**ATLANTIC CITY:**  
Mossman Cafe  
Surf Bar

**BAYONNE:**  
Sklar's Hall

**CAMDEN:**  
Polish American Citizens Club  
St. Lucius Choir of St. Joseph's Parish

**CAPE MAY:**  
Congress Hall, and Joseph Usher, Proprietor

**CLIFTON:**  
Roeckmann, Jacob

**DENVILLE:**  
Young, Buddy, Orchestra

**EATONTOWN:**  
Phil's Turf Club

**ELIZABETH:**  
Coral Lounge, Mrs. Agresta,  
Owner  
Polish-American Club  
Polish Falcons of America, Next 126

**HACKETTSTOWN:**  
Hackettstown Fireman's Band

**JERSEY CITY:**  
Band Box Agency, Vince Giacinto, Director

**LODI:**  
Peter J's

**MAPLEWOOD:**  
Maplewood Theatre

**MONTCLAIR:**  
Montclair Theatre

**MORRISTOWN:**  
Community Theatre  
Jersey Theatre

**Palace Theatre**  
**Park Theatre**

**NETCONG:**  
Keenan's Restaurant, and Frank Keenan, Prop.

**NEWARK:**  
17 Club

**OAK RIDGE:**  
Van Brunt, Stanley, Orchestra

**PASSAIC:**  
Blue Room, and Mr. Jaffe  
Bonnie Mills Band

**ROCHELLE PARK:**  
Swiss Chalef

**NEW MEXICO**

**CARLSBAD:**  
Lobby Club

**ROSWELL:**  
Scott's Night Club and M. C. Scott  
Yucca Club

**RUIDOSO:**  
Lasso Bar

**NEW YORK**

**BRIARCLIFF MANOR:**  
Briar Oaks Restaurant,  
Thomas O'Brien

**BRONX:**  
Albina Inn, Inc. Mancuso Proprietor and Carl Randford, Manager  
Revolving Bar, and Mr. Alexander, Prop.

**BROOKLYN:**  
All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie

**SCHUENECTADY:**  
Polish Community Home (PNA Hall)

**SYRACUSE:**  
Albion Roller Rink, and Gene Miller

**UTICA:**  
Russell Ross Trio, and Salvatore Coriale, leader, Frank Ficarra, Angelo Ficarra  
Scharf, Roger, and his Orchestra  
Ventura's Restaurant, and Rufus Ventura

**YORKTOWN HEIGHTS:**  
Mier's Restaurant

**ALBANY:**  
German-American Club

**ALLIANCE:**  
Lexington Grange Hall

**AUSTINBURG:**  
Jewel's Dance Hall

**CANTON:**  
Palace Theatre

**CINCINNATI:**  
Steamer Avalon

**COLUMBUS:**  
Fraternal Order of Eagles,  
Aerie 297

**CONNEAUT:**  
American Legion

**DAYTON:**  
The Ring, Maura Paul, Op.

**GENEVA:**  
Blue Bird Orchestra, and Larry Parks  
Municipal Building

**IRONTON:**  
American Legion, Post 59, and Mack Lilly, Commander  
Club Riviera  
Colonel Inn, and Dustin E. Corp.

**JEFFERSON:**  
Larko's Circle L Ranch

**PAINESVILLE:**  
Slim Luse and his Swinging Rangers

**LIMA:**  
Billger, Lucille

**MILON:**  
Andy's, Ralph Ackerman Mgr.

**NORTH LIMA:**  
Smith, Chuck, Orchestra

**PIERPONT:**  
Lake, Danny, Orchestra

**RAVENNA:**  
Ravenna Theatre

**RUSSEY'S POINT:**  
Indian Lake Roller Rink, and Harry Lawrence, Owner

**VAN WERT:**  
B. P. O. Ely  
Underwood, Don, and his Orchestra

**YOUNGSTOWN:**  
Shamrock Grille Night Club, and Joe Stuphar

**NEW YORK CITY:**  
Disc Company of America (Asch Recording)  
Embassy Club, and Martin Natalie, Vice-Pres., East 57th St., Amusement Corp.  
Manor Record Co., and Irving N. Berman  
Morales, Cruz  
Richman, William L.  
Tramer's Restaurant  
Willis, Stanley

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

**OLEAN:**  
Rollerland Rink

**PEEKSKILL:**  
Washington Tavern, and Barney D'Amato, Proprietor

**RAVENA:**  
VFW Ravenna Band

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

**SALAMANCA:**  
Lion Lake Grill  
State Restaurant

**OHIO**

**AKRON:**  
German-American Club

**ALLIANCE:**  
Lexington Grange Hall

**AUSTINBURG:**  
Jewel's Dance Hall

**CANTON:**  
Palace Theatre

**CINCINNATI:**  
Steamer Avalon

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Fraternal Order of Eagles,  
Aerie 297

**CONNEAUT:**  
American Legion

**DAYTON:**  
The Ring, Maura Paul, Op.

**GENEVA:**  
Blue Bird Orchestra, and Larry Parks  
Municipal Building

**IRONTON:**  
American Legion, Post 59, and Mack Lilly, Commander  
Club Riviera  
Colonel Inn, and Dustin E. Corp.

**JEFFERSON:**  
Larko's Circle L Ranch

**PAINESVILLE:**  
Slim Luse and his Swinging Rangers

**OKLAHOMA**

**OKLAHOMA CITY:**  
Bass, Al, Orchestra  
Ellis, Harry B., Orchestra  
Hughes, Jimmy, Orchestra  
Palladium Ballroom, and Irvin Parker  
Orwig, William, Booking Agent

**VINITA:**  
Rodeo Association

**OREGON**

**GRANTS PASS:**  
Fruit Dale Grange

**SAMS VALLEY:**  
Sams Valley Grange, Mr. Peffer, Grange Master

**PENNSYLVANIA**

**ANNVILLE:**  
Washington Band

**BEAVER FALLS:**  
White Township Inn

**BIG RUN:**  
Big Run Inn

**DUPONT:**  
Cannon Cafe

**EYONN:**  
Rogers Hall, and Stanley Rogers, Prop.

**FALLSTON:**  
Brady's Run Hotel  
Valley Hotel

**FORD CITY:**  
Atlantic City Inn

**FREDOM:**  
Sully's Inn

**JERSEY SHORE:**  
Riverside Ranch

**NEW BRIGHTON:**  
Brady's Run Hotel  
Broadway Tavern

**NEW CASTLE:**  
Gables Hotel, and Frank Giannarino

**OLD FORGE:**  
Club 17

**PHILADELPHIA:**  
Dupree, Hiram

**PITTSBURGH:**  
Club 22  
New Penn Inn, Louis, Alen and Jim Passarella, Props.

**READING:**  
Baer, Stephen S., Orchestra

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

**SCRANTON:**  
Yarrish's Cafe

**SELINGS-GROVE:**  
Doomless Fire Co.

**SHAMOKIN:**  
Shamokin Dam Fire Co.

**SUMMER HILL:**  
Summer Hill Picnic Grounds, and Paul De Wald, Superintendent

**WILKINSBURG:**  
Lunt, Grace

**RHODE ISLAND**

**NEWPORT:**  
Frank Simmons and his Orchestra

**WOONSOCKET:**  
Jacob, Valmore

**SOUTH CAROLINA**

**FOLLY BEACH:**  
Folly Pier

**SOUTH DAKOTA**

**SCOTLAND:**  
Scotland Commercial Club

**TENNESSEE**

**BRISTOL:**  
Knights of Templar

**CHATTANOOGA:**  
Albama Shrine

**HUMBOLDT:**  
Strawberry Festival Association

**NASHVILLE:**  
Stein, Abe

**TEXAS**

**BEEVILLE:**  
Beeville Country Club

**CORPUS CHRISTI:**  
Al Hardy and Band  
The Lighthouse  
Santikos, Jimmie

**FORT WORTH:**  
Crystal Springs Pavilion, H. H. Cunningham

**PORT ARTHUR:**  
DeGrace, Lenore

**SAN ANGELO:**  
Club Acapulco

**SAN ANTONIO:**  
La Rumba Club, Oscar Rodriguez, Operator

**VIRGINIA**

**BRISTOL:**  
Knights of Templar

**NEWPORT NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Super Club

**NORFOLK:**  
Pinella, Frank J., Clover Farm and Dairy Stores

**ROANOKE:**  
Krich, Adolph

**WASHINGTON**

**DAYTON:**  
Fraternal Order of Eagles

**LONGVIEW:**  
Longview-Kelso Drum and Bugle Corps, and L. C. Price, Leader

**SEATTLE:**  
Tuerto Club, C. Baster, Owner

**WEST VIRGINIA**

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

**FAIRMONT:**

Amvets. Post No. 1  
Club-D-Lite, and  
Jimmy DeBato  
Gay Spot, and Adda Davis and  
Howard Weekly  
West End Tavern, and  
A. B. Ullom

**KEYSTONE:**

Calloway, Franklin

**PARKERSBURG:**

Hilley, R. D.

**WISCONSIN****APPLETON:**

Koehne's Hall

**BEAVER DAM:**

Beaver Dam American Legion  
Band, Frederick A. Parfrey

**BELOIT:**

Beloit Recreation Band, and Don  
Cuthbert

**BLOOMINGTON:**

McLane, Jack, Orchestra

**BOSCOBEL:**

Miller, Earl  
Peckham, Harley  
Sid Earl Orchestra

**COTTAGE GROVE:**

Cottage Grove Town Hall, John  
Galvin, Operator

**CLUSTER:**

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

**DURAND:**

Weiss Orchestra

**EAU CLAIRE:**

Conley's Nite Club  
Wildwood Nite Club, and  
John Stone, Manager

**KENOSHA:**

Julius Bloxdorf Tavern  
Petrifying Springs Club House

**NORTH FREEDOM:**

American Legion Hall

**OREGON:**

Village Hall

**PARDEEVILLE:**

Fox River Valley Boys Orchestra

**BEWEY:**

High School  
Town Hall

**SOLDIER'S GROVE:**

Gorman, Ken, Band

**STOUGHTON:**

Stoughton Country Club, Dr.  
O. A. Gregerson, Pres.

**TREVOR:**

Stork Club, and Mr. Aide

**TWO RIVERS:**

Club 42, and Mr. Gauger, Mgr.  
Timms Hall and Tavern

**WESTFIELD:**

O'Neil Kermis and Ray,  
Orchestra

**WISCONSIN RAPIDS:**

Gross, Queenal and Louis

**WYOMING****LARAMIE:**

Stevens, Sammy

**DISTRICT OF COLUMBIA****WASHINGTON:**

Star Duet Club, Frank Moore,  
Proprietor  
Wells, Jack

**HAWAII****HONOLULU:**

49th State Recording Co.

**CANADA MANITOBA****BRANDON:**

Palladium Dance Hall

**WINNIPEG:**

Roseland Dance Gardens, and  
John F. McGee, Manager

**KINGSVILLE:**

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

**NIAGARA FALLS:**

Radio Station CHVC, Howard  
Bedford, President and  
Owner

**OTTAWA:**

Francis Theatre, and  
R. E. Majnard

**TORONTO:**

Mitford, Bert  
Echo Recording Co., and  
Clement Hamblough  
Three Hundred Club

**QUEBEC****BERTHIER:**

Chateau Berthelet

**MONTREAL:**

Village Barn, and O. Gaucher,  
L. Gagnon, and Paul Fournier

**SHERBROOKE:**

Sherbrooke Arena

**QUEBEC:**

Canadian and American Book-  
ing Agency  
L'Auberge Des Quatre Chemins,  
and Ailrien Asselin, Prop.

**MEXICO****MEXICO CITY:**

Marin, Pablo, and his Tipica  
Orchestra

**MISCELLANEOUS**

Kryl, Bohumir and his Symphony  
Orchestra

Marvin, Eddie

Wells, Jack

**ONTARIO****CUMBERLAND:**

Maple Leaf Hall

**CLASSIFIED****FOR SALE or EXCHANGE**

(Continued from page forty)

**FOR SALE**—Deagan 3 octave F-F marimba, model 385, wheels, collapsible, \$225.00; Deagan 3 1/2 octave F-C xylophone, model 870, wheels, \$150.00; Deagan 2 1/2 octave xylophone, model 836, case, \$75.00; Deagan 3 octave C-C xylophone, model 830, case, \$150.00; all are used. Dan Shilling, 1238 Elder Ave., New York, N. Y. Phone: 71 2-3612.

**FOR SALE**—Italian violin, Antonio Padua, Palermo, 1902; Edmund Bryant violin, Boston, 1919; guitar-mandolin, 5-string banjo, Eli Lennon, Hartford, 1892; Anthony Fiorillo, 171 Ward St., New Haven 11, Conn.

**FOR SALE**—(Used) concert accordion, Paul Soprani, 140 bass, 1 bass and 9 treble tone couplers; excellent tone and condition. Write John Dry, 29 Stockton St., Bloomfield, N. J. Phone: BL 2-1688-J.

**AT LIBERTY**

**AT LIBERTY**—Flutist, also plays piccolo; many years experience; wishes to join a concert orchestra or civic symphony, permanent or part time; prefer Philadelphia area. E. Kasl, 434 East Hancock St., Lansdale, Pa.

**AT LIBERTY**—Bassist, age 19, single, experienced, big band or combo, will travel, double brass bass. Tom Ries, 109 W. Pershing Blvd., Cheyenne, Wyoming.

**AT LIBERTY**—Electric guitarist, able accompanist-soloist; excellent ear, also arrange; seeks trio work in N. Y. area; will audition. Anthony Nizzo, 69-36 76th St., Middle Village, L. I.

**AT LIBERTY**—Society drummer, new equipment, single, will travel, draft exempt, 4 years experience; would like to join combo or trio. Paul Lewish, 478 Whalley Ave., New Haven, Conn.

**AT LIBERTY**—Corresponding arranger wishes to write for dance bands. Huey Jeffreys, 2935 Carr Ave., Memphis, Tenn. Phone: 36-0774.

**AT LIBERTY**—Two girl musicians: piano and sax, read or fake. Write to Scott, 999 Forbes St., East Hartford, Conn.

**AT LIBERTY**—Clarinet player, time 6:00-8:00 p.m., East reader, large repertoire; 802 card, wishes to join trio or combo or work weekends. Tony Migliore, 265 East 201st St., Bronx 58, N. Y. Phone: CY 8-4990.

**AT LIBERTY**—Drummer, all around experience, desires steady weekend work or club dates, vicinity of New York City, sober, reliable, have own car. Leo Segan, 93-20 20th St., Bellerose 28, L. I. Phone: HOLLIS 8-4482.

**AT LIBERTY**—Trumpet player, A-1, read, fake, experience; good tone; will go anywhere, prefer steady engagement; will take club dates; available immediately. Herbert Katz, 697 West End Ave., N. Y. C. Phone: AC 7-1757.

**AT LIBERTY**—Drummer-vocalist, age 29, desire connection with established band on location, prefer New York City and New Jersey only; read well, also comedy routine; fine equipment. Norman Rosen, 4517 43rd St., Sunnyside, L. I. Phone: RA 9-2924.

**AT LIBERTY**—Cupist and transposer, wishes full or part time work; own car, will travel. Sy Sedocin, 1376 Sunnyside St., Far Rockaway, N. Y. Phone: FA 7-0270.

**AT LIBERTY**—Alto, flute, clarinet arranger, draft exempt, age 28, 802 card, available any time, play commercial tenor. Phone: Lumber 1-0491, Edward Del Gardine, 136 Oak St., Paterson 3, N. J.

**AT LIBERTY**—Set trio, bass electric guitar and piano accordion; open for club dates or steady weekends. John Chernega, 1416 Nelson Ave., Bronx 52, N. Y. Phone: CY 3-0826.

**AT LIBERTY**—Experienced pianist and Hammond organist; draft exempt, seeks dinner music or solo position within 25 miles of Red Bank, N. J., part or full time. Fred A. Widdiford, Red Bank, N. J. Phone: Red Bank 6-1244-J.

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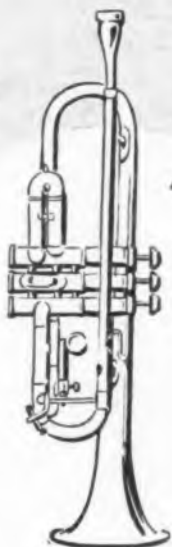
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