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Affairs of the Federation

CONVENTION SPEAKER



Wayne L. Morse, U. S. Senator from Oregon, has had more experience in administering labor law than any other members of the present Congress.

From 1938 to 1942 he was Pacific Coast arbitrator for the Department of Labor, handling chiefly shipping and longshoring cases. He was chairman of the President's Emergency Board in 1941. From 1942 to January, 1945, he was a public member of the War Labor Board, and also its enforcement officer. Morse was professor of law and dean of the Law School at the University of Oregon from 1931 to February, 1944, when he resigned to run for the Senate, in which he took his seat in January, 1945. His career as a Senator has been notable—as witness the fact that he has occupied more column-inches on the front page of the *New York Times* than any first-term Senator in our history. He is a member of the Senate Committee on Labor and Education. As an expert on labor law and practice, he has consistently opposed efforts to undo the Wagner Act.

Senator Morse's address to the A. F. of M. Convention will deal with "Inalienable Rights vs. the Taft-Hartley Law."

Here is the chronicle of Morse's earlier years, as it appears in the sketch in the Congressional Record:

"I was born October 20, 1900, on a farm near Madison, Wisconsin. I attended the public schools in Madison and graduated from high school in 1919, and then entered the University of Wisconsin, from which I graduated in 1923, and then continued with graduate study and received my Master of Arts degree in 1924. I was appointed assistant professor at the University of Minnesota, at the same time attending law school. I received my law degree in 1928, and then received a teaching fellowship at Columbia University, from which I received the degree of Doctor of Jurisprudence."

TO THE SECRETARIES OF ALL LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS

Dear Sir and Brother:

From time to time some music supply houses circularize the locals of the Federation for the purpose of securing their membership lists. The Federation discourages the furnishing of these lists to outsiders as they are the property of the locals and should be used only for the business of the locals.

It has long been the policy of the Federation not to make its mailing list available for circularizing the members for business purposes. Business houses who desire to advertise their wares or facilities to musicians may do so in the *International Musician* at the regular advertising rates.

The officers of the Federation have always urged locals to disregard any requests for their membership lists for other than local or Federation purposes.

The matter has again been called to the attention of this office by various local secretaries who resent this method of doing business.

Fraternally yours,

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

SYMPHONY PLACEMENT BUREAU

With symphony orchestras mushrooming all over the country, the need for some sort of central agency for instrumentalists—a place where they may register themselves as available and where conductors may apply in looking for talent—has become increasingly apparent. To fill this need, the "Symphony Placement Bureau" has been created, its offices at 446 West 34th Street, New York City.

Here the many first-rate instrumentalists, well equipped to take up positions of artistic responsibility, may register their names and record such data (all kept confidential) as is pertinent. To this central agency, in turn, come conductors who are in search of instrumentalists to fill out their ranks.

George Morgulis, who has formulated this plan and brought it to actuality, is himself a member of the New York Philharmonic-Symphony Orchestra and concerned with the current conditions which have made it so difficult for orchestras to find suitable members and for instrumentalists to learn of suitable openings. The SPB, run like a club, asks an initial registration fee of \$2.00 and \$1.00 per year thereafter. Whenever a request comes from a symphony orchestra, all members of the SPB are immediately notified.

Here, then, is an organization to assist the orchestras themselves in procuring the players they need and want, and to help not only those who seek engagements, but also those who are now within the ranks of the nation's orchestras and are desirous of improving their positions

Columbia Music Festival

The Fourth Annual Festival of Contemporary American Music was held at Columbia University during the week from May 10th to 16th. The festival opened with three performances of "Evangeline," an opera in three acts by Otto Luening. This work, based on the poem of Longfellow, was commissioned through the Alice M. Ditson Fund. The opera had some charming music and able performers, but it was hampered by a weak libretto.

The concert on May 13th presented the Princeton University Chapel Choir and Carl Weinrich, organist, in works by Roger Sessions, Walter Piston, Hubert Lamb, Cecil Effinger, Richard Donovan, Paul Hindemith, and Roy Harris, whose "Mass for Men's Voices and Organ" was given its first performance.

The following night the Juilliard String Quartet played a new quartet by Lukas Foss, and "Quartet No. 1" by Harold Shaper. Beveridge Webster and Leonid Hambro presented Robert Palmer's "Sonata for Two Pianos." Lukas Foss's work showed freshness and imagination.

A program of an entirely different color took the stage Saturday evening when Alan Lomax brought together folk singers, players, and dancers in ballads, hoe-downs, spirituals, and blues. Brownie Maghee, North Carolina blues-guitarist, and Peter Seeger, topical ballad singer, demonstrated what's new in American folk music. There was a sincerity and spontaneity about this gathering, and a wide variety of folk

songs was sung by as wide a variety of singers. At the end of the program the audience didn't need its arm twisted to join in the music making, and a rousing good time was had on both sides of the footlights.

Dean Dixon, announced as winner of the Alice M. Ditson Award to an American conductor, led the CBS Symphony on Sunday afternoon in first performances of works by Wallingford Riegger, Quincy Porter and Robert Ward. The Riegger "Symphony No. 3" was unique and experimental, while the Quincy Porter "Concerto for Viola and Orchestra," with Paul Doktor as soloist, was marked by poetic lyricism. Robert Ward's "Symphony No. 2" was a straightforward, strong, and ingratiating piece of music. All three works met with enthusiastic reception and the festival ended on an encouraging note for future seasons.

Together with the nearly contemporaneous festival at Rochester, under the aegis of the Eastman School of Music, and with the annual presentations of new American music in the National Museum in Washington, the Columbia Festival offers a real opportunity for the presentation of new works. It is heartening to note that the hospitality thus extended to our contemporary composers gives the lie to the traditional term "academic," which would imply that university performances are confined to old and well-worn numbers. Happily, the trend in this country is in the other direction.

INTERNATIONAL MUSICIAN

Music Needs Decentralizing

LIVE MUSIC will go round better if it is spread out over the country. Too much concentration in metropolitan centers leads to the evils of monopoly. Big business management on a syndicate basis is not healthy for music. It involves plugging a few big-name performers and sure-fire works, at the expense of new performers and new compositions. The star system, which has been the bane of the theatre and concert world for a century, is aggrandized still further—with a resulting play-down of the teamwork of sound local craftsmen pulling together to produce a fine musical result.

Wrong-Way Spending

All the whoop-la for the big-name brands in New York and Hollywood does not improve the position of rank-and-file players—most of them men of high calibre—who are located in the metropolitan areas. Employment is a feast-or-famine business. Network and recording operations are concentrated in these areas; also at some seasons there is a plethora of musical events—there were 264 major concerts and recitals in New York City in April, calling for attention from the critics. But the peak-load demand does not hold up, and the incidence of unemployment is high among serious musicians in New York and Los Angeles during a large part of the year. The same condition is true for dance-band men. Metropolitan hiring has fallen off in the entertainment field.

A Mobile Profession

Nobody can say that musicians sit back and make no attempt to remedy this maldistribution of work. Many members of the profession have become itinerant, moving on to whatever short-time jobs they can find out through the country.

The International Musician has twenty thousand address changes a month—evidence of the mobile character of the profession. This is not a healthy state of affairs. It means a disruption of stable family life and living conditions. It means the added expense of frequent moving, and lack of job security.

All this is further evidence of a lack of balance between the center and the rim, in the musical field. This imbalance enfeebles both metropolitan music, making it exhibit the characteristic symptoms of giantism, and weakens local music by depriving it of the regularity and quality which it might have if the distribution alike of players and musical events were in better balance as between center and periphery.

Steps Toward a Solution

What's to be done about decentralizing? The American Federation of Musicians is making a healthy start by spending a million and a quarter—three-fourths of its 1948 Recording and Transcription Employment Fund—in the smaller towns and cities, rather than focusing on the metropolitan centers, which in its informed view do not need more free music to meet the public interest—though they still do not provide enough steady work for all the musicians needed at the peak of demand.

What is wanted is to establish stable, regular, high quality music ventures, with virtually year-round operation, in the smaller towns and

in cities under 500,000, at the same time encouraging the revival of live instead of canned music.

Here civic backers of music and music teachers, private and public, can do yeoman service in reinforcing the performing musicians' efforts toward achieving decentralization and demechanization.

Music needs a sound economic and artistic footing throughout the country, and to this end the Federation and music educators can well work together. That they see eye to eye on decentralization is indicated by the statements below, which two leading music educators (both well-known composers) have prepared for *The International Musician*.

Many Live Music Centers Needed

The battle against the centralization of musical activities in one or two centers in the United States has gone on with varying degrees of success for as long as most of us can remember. Whether the battle is being won or lost is a debatable question.

Insofar as musical composition is concerned, history would seem to indicate that in the eighties and nineties there were several important centers from which new works emanated. Boston was most important, but Chicago, Cincinnati and New York City also gave their share of first performances.

In the early part of the twentieth century other centers gradually developed, and by the third decade a number of cities from coast to coast vied with one another for positions of importance as creative centers.

In recent years, however, there seems to be an increasing tendency to centralize attention upon New York City, which has assumed a position of international importance. This is due, I believe, in large part to the fact that such a preponderance of important radio programs originate in New York City. The premiere of a new symphony in any "provincial" city of the United States, no matter how important the work nor how brilliant the performance, cannot compete with a concert premiere which is broad-

cast from New York City over a major network—and at the present time the majority of such programs originate in the metropolis. This, I believe, places more importance upon a New York performance than is always justified and inversely tends to depreciate the important work of other musical centers. To this is added, of course, the advantage of critical coverage by the large metropolitan newspapers with their wider circulation.

This condition can be overcome, at least in part, if the centers of broadcasting of symphonic music can gradually be increased so that we may have important broadcasts from the great orchestras all over the country. The series of the Orchestras of the Nation broadcasts, sponsored by the N. B. C., is an excellent beginning in this direction and one which deserves the emulation of other networks. The musical vitality of our country depends upon the stimulation of the creative activity of numerous centers throughout the country, not upon the creation of one great center which must absorb and develop the entire creative talent of a large nation.

In Rochester we have established a center for American composition where annually more new orchestral works are performed than are performed even in New York City. It is my hope that such centers may eventually develop in every part of the country so that American creative talent may be adequately served.

HOWARD HANSON,
Director, Eastman School of Music.

Support Local Talent

All should deplore centralization and the fact that for some curious reason music has accepted from business the attitude of the syndicate . . . Why do our (New York) music critics become the only ones to pass judgment on young artists or new music? If we are going to advance music in the rest of the country we have to do something to stop the idea that all the wisdom in the world is concentrated in New York City. We are concerned with the attitude of the average American toward music . . . We should get the same spontaneous reaction to music in its higher forms that we have in popular music . . . The only way to do this is by education . . . Reading music should be part of the education of the average child . . . We should get the public to realize that musicians, performers and composers are their friends who help to interpret life and quicken the sense of life and so contribute to the picture of America . . . Leaders in the community must build up the idea of supporting local talent . . . performing groups in schools should not be allowed to disband but should continue their work, perhaps by an alliance with a local radio station. Artists should question committees and boards that make the musical decisions in the towns . . . We should have state festivals on a competitive basis from which a national competition might arise. We should have an exchange of music between schools and consider the possibility of government subsidy for symphonies and opera, such as was begun under W. P. A.

DOUGLAS MOORE,
Chairman, Music Department,
Columbia University.

International Musician

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Summer Opera Under Way

Rehearsals for the twenty-seventh season of the Cincinnati Summer Opera have already begun. The opera theatre is picturesquely located in Cincinnati's Zoological Gardens. There are about thirty-eight hundred seats, half of them covered by a high roof. The side enclosures are formed only by large shrubs and trees.

In this outdoor setting there have come together for rehearsals sixteen sopranos, five mezzos and contraltos, twelve tenors, ten baritones, seven basses, a chorus of thirty-eight from the Metropolitan, a ballet of sixteen headed by Arlove and Pricdeau as premiere dancers, and an orchestra made up of members of the Cincinnati Symphony.

Heading the imposing list of artists who will be presented during the first weeks—the season begins with a performance of "Der Rosenkavalier" June 27th and ends August 7th—are Rise Stevens, Ezio Pinza and John Charles Thomas. During the course of the summer seventeen different operas will be presented in thirty-six performances, among them "Boris Godunoff" and "Salome."

The Cincinnati Summer Opera, organized in 1921, is one of the oldest ventures of its kind in America and the only full season of summer grand opera we have. Since its founding, Local 1 of that city has been zealous in promoting it and in maintaining a high quality of repertory and performance.

Eight Weeks of Operetta

The Memphis Open Air Theatre, which will begin its eleventh year of operations on June 28th, plans an eight-week season with operettas every week night. The season will open with "The Great Waltz," co-starring Mack Harrell and Gail Manners, followed in order by "No, No, Nanette," "Rio Rita," "Bitter Sweet," "The Bat," "Merry Widow," "Roberta," and "Rose Marie."

A civic organization, the Memphis Open Air Theatre has Local 71 of that city to thank for the prominent part it has played in its founding and in every step in its development.

Prolific in Premieres

The Municipal Theatre in St. Louis's 1,400-acre Forest Park has one of the world's largest stages. Its amphitheater, fashioned from a natural hillside, has been expanded this year to seat 12,000. Pergolas running the length of the theatre on both sides are large enough to shelter comfortably 15,000 persons in the event of rain.

With such encouragement in the way of beauty and comfort, the Summer Municipal Opera productions got under way early this year, with the world premiere on June 3rd of the musical play, "Auld Lang Syne." Subsequent productions will be "Venus in Silk," June 14 to

20; "Rio Rita," June 21 to 27; "Hit the Deck," June 28 to July 4; "The Three Musketeers," July 5 to 11; the St. Louis premiere of "The White Eagle," July 12 to July 18; "Jubilee," July 19 to 25; "A Connecticut Yankee," July 26 to August 1; "Sunny," August 2 to 8; "Sari,"



Cincinnati Summer Opera Presents "Aida"

August 9 to 15. The season will close with the first Municipal Opera presentation of the recent Broadway hit, "Up in Central Park," which will run for two weeks, from August 16 to 29.

Municipal Opera is insured against potential loss by more than 1,000 citizens who annually subscribe over \$100,000 to a guarantee fund. But always their investment is returned, because box office proceeds more than cover expenses. The enterprise has always had the full cooperation of Local 2 of St. Louis. During the thirty years of the Municipal Opera's existence it has presented nine notable world premieres and eight American premieres.

Gold in Them Thar Hills!

Some eighty years ago, in the fastnesses of the Rocky Mountains, a hardy pioneer—one John Gregory—braved loneliness, harsh elements and one of the world's roughest terrains to dig for gold. He was successful, and the little plot of land on which Central City, Colorado, now stands became for a while the richest square mile on earth. And the shining metal which emerged from the mines of Colorado, unlike the Nibelungen find, had no curse attached to it. On the contrary, it seemed to bless. For the gold boom brought forth Central City, and Central City in turn brought forth one of the most fruitful operatic ventures in the history of our country.

To the beautiful opera house which citizens of Central City erected in 1878 came the greatest actors, among them Sarah Bernhardt and

Salvini, by stage-coach or even by mule's back, to Teller House, where a pavement of solid silver bricks was laid especially for President Grant's august entry. When, after a few years, the boom subsided and Central City became a ghost town, somehow the glory lived on, and in 1931 the University of Denver took over the Opera House. A year later the festivals started, and in 1935 Frank St. Leger became director, a post he has held ever since. Throughout this period the artistic standards have remained so high as to offer a stimulus to musical and dramatic enterprises throughout the West. This year the Central City Opera House Association is presenting, in its thirteenth Annual Play Festival, July 2nd through 24th, Mozart's "Cosi Fan Tutte" and Offenbach's "Tales of Hoffmann." Both operas will be in English. Emil Cooper will be the conductor. The orchestra is composed of local musicians obtained through a contract with Local 20, Denver. Here undoubtedly is an opera project of first rank. For here is a precision and a love of perfection not commonly associated with opera. Behind the whole venture is a long tradition of the spectacular and a sense of glamorous history.

Curtain Calls

Presented under the auspices of the Recreation Department of the City and County of San Francisco, operatic productions in Stern Grove of that city this summer will consist of "Robin Hood," June 27th; "La Traviata," July 11th; "Pagliacci," August 1st; "Hansel and Gretel," August 22nd, and "Pinafore," September 19th . . . "Festivals de Montréal" plans an open-air presentation of the opera "Faust" for some time in July, the date not yet definitely settled . . . Birmingham, Alabama, in its fourth summer of operatic productions, is presenting on June 29th to July 3rd "Fortune Teller," and on July 19th to 24th, "New Moon" . . . The current production at the Paper Mill Playhouse in Millburn, New Jersey, is "Rosalie." The Playhouse has been presenting musical shows throughout the year (with a brief intermission during the Lenten season) for the past nine years. John Charles Sacco is its musical director . . . The world premiere of Kurt Weill's folk opera, "Down in the Valley," will occur in July when it will be performed under the musical supervision of Dean Wilfred Bayn and the baton of Ernst Hoffmann at the University of Indiana . . . A National Opera Festival, featured as part of the Centennial celebration for the State of Wisconsin, will be held in Milwaukee on July 16th and 17th. Scenes from "Aida," "Faust," "Carmen," "Lucia," and "Martha" will be presented, as well as two acts from the "Chocolate Soldier," and all of "Cavalleria Rusticana."

Federation Loyalty

By LEO CLUESMANN

In the years since 1942, when the first recording ban went into effect, the Federation was subjected to the most bitter attacks in the press, inspired by employer interests. President Petrillo was maligned and vilified and it was intimated that he was acting contrary to the wishes of the members, notwithstanding the fact that the ban was the result of the insistent demand of our entire membership for relief from the competitive use of recordings by many persons who employed no live musicians, yet got the benefit of their services. In spite of all the attacks, which consisted mainly of untruths, the President and the Executive Board carried out the mandates of numerous conventions, and the Federation was finally sustained by the Supreme Court of the United States. Thousands of dollars were spent by the interests to break down the position of the Federation. When certain transcription companies forced the matter before a panel of the War Labor Board, it developed that the National Association of Broadcasters (the majority of whose members employed no musicians in their radio stations) had paid for the expensive exhibits introduced in evidence by the transcription companies. They had their friends in Congress pass the Lea Bill, which was referred to as the Anti-Petrillo Bill. This was the first time a law was ever passed which was aimed at one man. To illustrate how naive were some of the reasons for the passage of this bill, we mention a letter sent by a certain Senator of New Jersey in answer to another asking him to vote against the bill because it would affect musicians adversely. He said, "The law was only intended to curb Petrillo and that it would not affect the musicians." Such a silly statement could only be made as the result of ignorance or with downright intent to deceive. Then the Taft-Hartley Law was passed which was designed to curb all labor unions and had the effect of outlawing our Recording and Transcription Fund just at a time when it was beginning to prove its worth and receive favorable reaction from the public.

COUNTER-ATTACK SUCCEEDS

Throughout this entire period the attacks on President Petrillo and the Federation continued, and in January of this year President Petrillo was again haled before a Congressional Committee in Washington headed by Congressman Hartley, co-author of the Taft-Hartley Law, and for one whole day was questioned by the entire committee. He gave such a brilliant account of himself in presenting the cause of the Federation and its members that a decided change in public sentiment soon became evident. Since then an educational campaign has been undertaken presenting the side of the Federation to the public which is already showing results. During all this time attempts were made to bring discord into our ranks by stories that President Petrillo was not acting in the best interest of the mem-

bers and that he was a dictator. However, the rank and file of our membership knew the true situation, as evidenced by the thousands of letters received commending his stand.

PROPAGANDA BACKFIRES

The propagandists of the interests had evidently carefully read Hider's book, "Mein Kampf," which advises that "if a lie is big enough and repeated often enough it will be accepted as the truth by a gullible public." However, the distortions fed by the newspapers failed to have the desired effect. They only served to solidify our Federation. Always a unified organization, these attacks tended to strengthen the loyalty of the membership and failed to bring forth the hoped for defections. Substantial evidence of the confidence of the members in their officers was given at the first convention after the recording ban took effect. This was in Chicago in 1944, when the officers were all re-elected and several resolutions were adopted expressing full confidence in the President and the International Executive Board and concurring in all actions so far taken in the recording ban and also instructing the officers to continue to carry on in the same manner. One of the resolutions sponsored by all the colored delegates, in referring to the newspaper propaganda, stated "Its purpose was to discredit President Petrillo's acts with the hope of destroying the high morale of the members of our organization." This made it clear that our members recognized the purpose of this propaganda and indicated the unanimous feeling of the delegates who reflected the wishes of the members they represented.

MANDATE FROM THE CONVENTION

The Convention in Detroit last year, anticipating that legal barriers might be placed in the path of the Recording and Transcription Fund, by unanimous vote passed a motion vesting full power in the International Executive Board to decide whether a new agreement should be made or not. The motion contained these specific instructions:

The Record on Records



A limited number of copies of the pamphlet entitled "The Record on Records" are available to members who urgently want to supply them to interested persons. Write in your request to the President's Office.
570 Lexington Ave.,
New York 22, N. Y.

"If the International Executive Board at the time decides that the further making of recordings of any kind by Federation members is detrimental to the interests of the Federation, they may order Federation members to refrain from rendering services for any or all types of recording."

So on October 24, 1947, the members were again notified by order of the International Executive Board that no more recordings were to be made by them after December 31, 1947. The same loyal response was manifested as during the previous ban and despite articles in some newspapers and periodicals of supposed defections in the ranks, our members are displaying the same steadfastness as before. As a matter of fact, since then our membership has grown from 223,582 to 232,370 at the end of April. This should be ample evidence of the blasted hopes of those who would bring discord into our Federation.

SUPPORT FROM ABROAD

An interesting and heartening phase of the situation is the interest shown by organized musicians in other countries. Besides communications from the British Musicians' Union, President Petrillo in his report includes letters from organizations in Mexico City, Tampico and City of Madeira in Mexico; Havana, Cuba; Chile, South America, and Capetown, South Africa. They endorsed the stand of the A. F. of M. and indicated that they were confronted with the same problem.

THE CRUCIAL TEST

The action of the Convention and the attitude of our members should show conclusively that the recording ban is an expression of the will of the entire membership which wholeheartedly supports the officers of the Federation in the manner in which it has been conducted. The loyalty of our members to their organization might well serve as an inspiration to other labor organizations in these trying times when efforts to undermine them seem to be the order of the day. It is also a ray of hope to our fellow musicians in other lands who are likewise struggling to better their living conditions.

"In union there is strength" and loyalty is undoubtedly the most important element in that strength. President Petrillo in a letter to the locals on March 1, 1948, referred to the large amount of money that was being spent by the opposition for propaganda and stated that we would not match it dollar for dollar. He then mentioned that "our membership is our greatest asset and the forces of industry have nothing that can substitute for the loyalty of 225,000 musicians."

No more convincing proof of the loyalty of the membership could be shown than its attitude toward the efforts of the Federation to foster live music.

Popular Songs of Permanence

By SIGMUND SPAETH

The author of this article is a scholar and entertainer equally versed in the musical classics and the hits of Tin Pan Alley. He has edited a folio of Fifty-five Art Songs and written such serious books as Great Symphonies, A Guide to Great Orchestral Music and At Home With Music. But he is also known for his ebullient Barber Shop Ballads and his collection of such typically American nostalgic masterpieces as Read 'Em and Weep: The Songs You Forgot to Remember.

Dr. Spaeth (who long ago earned his Ph.D. degree at Princeton University) has now completed a monumental History of Popular Music in America, to be published by Random House in the Fall. This is the first completely serious and authoritative treatment ever given to that important subject. The bulky volume will discuss, analyze and appraise a huge number of popular songs and instrumental pieces, in chronological order, settling innumerable problems as to date and authorship, with biographical comments on significant composers and lyricists. The mere listing and indexing of popular songs through the years will be of unique extent and value, nowhere duplicated in print, and surpassed in coverage only by the files of the Library of Congress in Washington.

Sigmund Spaeth here offers our readers a few highlights resulting from his years of research and observation, climaxed by a most significant summary of the popular songs (excluding production numbers) that may safely be credited with permanence in the world's eternal response to music.—EDITOR.

THERE was a time when music dealers, figuratively or actually, had two shelves, one marked "Classical" and the other "Popular." Between them was a traditional abyss, a boundary line not to be crossed, a distinction not to be overcome. The customer was either a highbrow who "took classical" and resented everything else with intolerant superiority, or he was the average moron, easily satisfied by any cheap tune or banal words, regardless of musical or literary value.

The Test of Time

That legendary dividing line between the serious and the popular music of the world has been pretty well erased by this time. People have discovered that a classic can be honestly popular, like a Beethoven symphony or a Tchaikovsky Concerto, and simultaneously they have become aware of the lasting vitality of certain "popular" tunes and their lyrics, a quality of permanence which definitely puts them in the category of "classics."

Those words, "classical" and "classic," have frightened so many potential music-lovers that it would seem advisable to substitute the word "permanent" and agree once for all that a piece of popular music may prove just as timeless and undying as any symphonic or operatic masterpiece. Just how long it takes to establish such permanence is an open question. It has taken the American public more than a hundred years to discover Beethoven, but it decided the case of George Gershwin within his own lifetime, calmly ignoring the precious critics and going straight to the obvious facts.

It is about time that our musical scholars began to realize that America's popular music is



"Turkey in the Straw" (1834) is the more common title. Still the No. 1 hoe-me-down.

thus far a great deal more important than the product of our serious composers, chiefly because of its historical significance, but often also on purely artistic grounds. You cannot laugh off the fact that millions of people respond to a certain piece of music, that it reflects the manners and morals and habits of an entire generation and that the popular song serves as the most accurate index to the life and customs of the average American in every period of our history. When such human interest is intensified by expression through an unforgettable melody and a thoroughly sincere, apparently inevitable set of words, the credit becomes aesthetic as well as practical.

Our serious musicians have created some im-

portant compositions, but so far they have done little to express the spirit and nature of their country or to compete with the immortal inspirations of recognized genius or even to reach a representative audience of their fellow citizens. American music is known abroad through its popular songs and jazz, not its operas and symphonies. Our two outstanding composers, to the European listener, are Stephen Foster and George Gershwin. Would anybody like to argue the correctness of that appraisal?

Two Types of Composers

Assuming therefore that popular music may have permanence to the same extent as any serious masterpiece, an interesting problem is presented by the honest attempt to arrive at some representative list of such material from the past and present. Popular composers are of two kinds. First there are the naive, untrained "natural" musicians who turn out some horrible atrocities but occasionally hit the bull's-eye with something that must be accepted as pure inspiration. When that happens, as with any primitive art and with folk-music itself, the result is overwhelming. It is the sort of down-to-earth reality that a conscious artist seldom achieves.

On the other hand, there are the trained musicians, much of whose work is likely to be routine, technically well made but without any great human appeal. When such a musician occasionally arrives at the inexplicable rightness of the human equation, the result is likely to be even more impressive. For he knows music and presumably human nature as well. He instinctively finds the right expression for a thought or an emotion, but he adds to this a conscious craftsmanship which his less fortunate colleague does not possess. (It is usually supplied for him by an arranger.)

The popular music that can safely be credited with permanence is about equally divided between the two types. If one adds the actual folk-music, of which the product of Tin Pan Alley is an urban offspring, then the naively primitive but honestly effective materials are perhaps in the majority. But if one limits the investigation to the definite compositions of known creators, then the work of the technically trained, conscious musicians easily holds its own. In fact, this more sophisticated, artistic type of popular music has in recent years decidedly outstripped the simpler "natural" forms of expression.

A majority of the current hits apparently slated for permanence originated in stage shows or screen productions. They represent the artistic skill of such composers as Gershwin, Victor Herbert, Jerome Kern, Vincent Youmans, Cole Porter, Arthur Schwartz and Richard Rodgers, with lyrics supplied by experienced craftsmen like Harry B. Smith, Otto Harbach, Oscar Hammerstein II, Ira Gershwin, Lorenz Hart and Howard Dietz. The best of such permanent "production numbers" will be included in a comprehensive list soon to be published in this magazine.

This discussion of popular songs of permanence will therefore confine itself to numbers that have achieved an independent success, unrelated to any production of New York or Hollywood. The only exception is the classic *Home, Sweet Home*, which originally appeared in an opera called *Clari* or *The Maid of Milan*, but has always been considered popular material of the non-production type. (Robert Louis Stevenson called it "wallowing naked in the pathetic.")

There may be some surprises in the list at the end of this article. Some people still seem unaware that Stephen Foster, for instance, was a popular songwriter in the best sense and not at all a serious musician, even though endowed with undeniable genius. They forget that our National Anthem is an outstanding popular song, whose tune was fitted with more than thirty different texts, ranging from the frankly ribald to the deeply patriotic.

Love of Country, Home, and a Girl

Of all our popular music, that which expresses a national loyalty and honest patriotism surely has the best chance of attaining immortality. Merely political songs are more likely to prove ephemeral, although some of these have also shown a surprising vitality. (An old-timey called *Rosin the Beau*, dating from the 1830s, was used for several political campaigns, many years apart.) After the love of country, expressed also in definite war songs (which have not been any better of late than the wars themselves), comes the sentimental affection for home and family, often concentrating on a particular place (*Dixie*, *The Banks of the Wabash*, etc.), with all the ways of saying "I love you" in general, finally fixing upon the actual name of the beloved (*Bedelia*, *Daisy Bell*, *Sweet Adeline*, *Annie Rooney*, *Rosie O'Grady*, etc.).

All such sentimental songs are now loosely classed as "ballads," with the rest of the output emphasizing rhythm rather than melody or words and generally aiming at novelty, humor or a comment on current events. All three categories, the patriotic, the sentimental and the novel, offer plenty of popular songs that have either already established their permanence or may safely be credited with such significance in the course of time.

A Definite List

The list which follows presents in almost every case a definite statement of authorship, a definite date and at least a mention of the original publisher. The older numbers, now solidly in the "public domain" and free from copyright restrictions, may be found in a variety of collections, easily available for community singing or home consumption. All of the later material exists in sheet music form, often also in folios



Irving Berlin: steady producer of hits since "Alexander's Ragtime Band" in 1911.

issued by individual publishers. (As indicated before, there are no "production numbers".)

Yankee Doodle, although of unknown date and authorship, automatically heads the list as our first really popular song and perhaps the least likely to be forgotten. Four of the first five numbers are patriotic, and more than a dozen of the same type appear later. Many such old stand-bys as *Turkey in the Straw*, *The Old Oaken Bucket* and *Rocked in the Cradle of the Deep* have been honored by parodies, always a sure sign of permanent success.

We Won't Go Home Till Morning, also sung as *He's a Jolly Good Fellow*, goes back to the old French *Malbrouck*, dealing with the warlike Duke of Marlborough. The minstrel classic, *Lubly Fan* (better known as *Buffalo Gals*, with its title changed to suit the city of the moment) has reappeared as *Dance With a Dolly*, while Henry C. Work's *Kingdom Coming* is today a radio signature for Charlie McCarthy and the verse for a famous folk-song, *Skip to My Lou*, revived in a recent film (*Meet Me in St. Louis*).

George Root's *There's Music in the Air* inspired the chorus of Hawaii's *Aloha Oe*, whose verse is a literal transcription of *The Rock Beside the Sea* (1852). *Aura Lee* became *Army Blue* and *Annie Lisle* is the mother of innumerable school and college songs, including Cornell's *Far Above Cayuga's Waters*. Rudyard Kipling (in *Kim*) mentions *The Mulligan*

Guard as a favorite marching tune of the British soldiers in India. *A Hot Time in the Old Town Tonight* achieved historic importance when its happy-go-lucky music carried Teddy Roosevelt's Rough Riders up San Juan Hill.

For Convivial Occasions

In My Merry Oldsmobile still serves as a singing commercial on the air, while *Take Me Out to the Ball Game* is the accepted theme song of our national pastime. Millions have sung and will continue to sing the simple tune of *Good Morning to All* as *Happy Birthday to You*, with obvious variants adapted to Christmas and other festive occasions. *Sweet Adeline* and *Mandy Lee* represent the feminine ideals of barber shop harmonizers for all time, with *Ida*, *Margie*, *Dinah*, *Katy*, several *Nellies*, *Sals* and *Sues* not far behind. There are also such anonymous ladies of the quartet throne-room as *Dear Old Girl*, *Honey*, *Kentucky Babe* and the eminently desirable "girl just like the girl that married dear old Dad."

Gifted Nonsense

For pure nonsense, which has been a constant factor in popular song through the ages, we can settle on the syllabically stimulating *Yip-I-Addy-I-Ay* (in preference to the moth-eaten *Ta-ra-ra-boom-de-é*) and perhaps that perennial glorification of scrambled syntax, *Yes, We Have No Bananas*. There is a typically American and definitely humorous nonchalance in such songs as *Waltz Me Around Again*, *Willie*, *Cheyenne* and *Oh, You Beautiful Doll*, with unquestioned novelty also in *Dardanella* (the first published example of boogie-woogie in America), *Tammany*, *Hiauwatha*, *Bon Bon Buddy*, *Bill Bailey*, *Rufus Rastus Johnson Brown* and the classic of its type, *Oh! Susanna*.

They Got Rhythm

Rhythm is the outstanding feature of such irresistible songs as *Waiting for the Robert E. Lee*, *Dixie*, *The Darktown Strutters' Ball*, *Camp-town Races*, *Jingle Bells* and perhaps Berlin's *Ragtime Violin* and *Alexander's Ragtime Band*. Finally there are certain songs that consistently impress the listener as being simply good, true and beautiful, presenting the best features of real folk-music of the highest quality. Such a category would include much of the output of Stephen Foster, James Bland, Henry C. Work, George Root, Irving Berlin and Walter Donaldson, with a high rating for Paul Dresser's *Banks of the Wabash*, Neil Moret's *Chloe*, Banks Wintler's *White Wings*, W. C. Handy's *St. Louis Blues*, and Hoagy Carmichael's *Star Dust*.

Every reader of this article will be ready to suggest, perhaps resentfully, certain songs that should not have been omitted, but to most of these objections there are fairly obvious answers. The Cole and Johnson *Under the Bamboo Tree*, for instance, cannot be mentioned because it was

(Continued on page thirty-three)

Books of the Day

By HOPE STODDARD

A THING OR TWO ABOUT MUSIC, by Nicholas Slonimsky. 305 pages. Allen, Towne and Heath. \$3.00.

It is hardly fair to ask an editor-reviewer, whose greatest need is a ready source for anecdotes and remarks apropos, to give an unbiased commentary on a book which within ten minutes of its arrival in the editorial office has become an indispensable. We had been searching around for material on the Schillinger system. There (see page 211) was just the story to point up an article on that graphoman in notes. Equally successful was our research on Prokofiev's bassoon quartet, composers' favorite dishes, Liszt's progeny, premonitions of death among composers, early craft-unions of musicians (300 B. C.), and conductorless orchestras. After that we decided we were in no position to put together any review which was other than a shameless eulogy of the work in question.

Keeping a firm grip on our remaining critical faculties, we must however force out the remark that for readers insisting on narrative interest, this is *not* the book. The material is episodic, a collection of oddities, absurdities, paradoxes and anecdotes meant to be perused after the wherever-pages-fall-open method, a paragraph or so a day, until gradually the sense and nonsense of music as it has been experienced throughout history falls into some coherent outline. In short, a guffaw against grandiosity, a chuckle against conventionality.

THE MIGHTY FIVE, *The Cradle of Russian National Music*, by Victor Seroff; 280 pages. Allen, Towne and Heath, Inc. \$4.00.

For the scholarly treatment accorded the early careers of "The Five", each one discussed with a detachment and a thoroughness justifying the reader's arrival at a crystal-clear concept of man and musician we give our considered approval. But when that new note enters in, with page 124, chapter II, when the author in detailed, humorous narrative goes into the matter of the running of Borodin's household, mere approval no longer suffices. From then on, we are the fascinated and fervent companion of each enamored, bedeviled, exuberant and distraught Russian who happens to be a composer and be writing operas in the midst of a fracas and a ferment that would reduce Jove to a drivelling idiot before the cat could jump into the cream. In fact, we suggest that the description of the Borodin household be featured in Sunday supplements throughout the land, for its realization of a Russia that somehow has eluded U.N. reports and newspaper scare-heads. It took Borodin five years to finish his first symphony. We are amazed at the iron purpose he displayed, at the strength of a will that could fight through pounding plumbers, swabbing painters, unpacked trunks, visitors gobbling and gabbling at the family board, ripped-open

sewage pipes, rubbish heaps, insect pests and ailing servants.

In this latter half of the volume affairs—musical, social and love—are discussed with a vividness to widen eyes and raise goose-pimples, with a force to make the old Russian come alive and assume an unforgettable personality. To put it mildly—and with a firm hold still on one's vocabulary—the "Five" come out as somewhat more than digits on one's hand. We suggest as far more applicable the Russian designation of them—"The Heap"—a heap of living.

MY MANY LIVES, by Lotte Lehmann; 262 pages; Boosey and Hawkes, Inc. \$3.75.

For many persons otherwise devoted to music opera remains a closed room, an enigma, its effects too artificial for art, its material too ethereal for ordinary consumption. Lotte Lehmann, though she calls opera "a world of make-believe," contrives to make the various operas she discusses so real, so humanly plausible, that they become more nearly actuality than the strange fiction arising out of the world we live in. She does this by describing the thought processes, the motivations of the characters she herself has portrayed in the various operas. "Lohengrin," for instance, is fashioned completely around the personality of Elsa, "Tannhaeuser" around that of Elisabeth, "Die Meistersinger" around that of Eva, "Die Walküre" around that of Sieglinde. It is too faint praise to say she makes these individuals live. They walk right out of the book, become one with us. And in so possessing us, they make a whole tale fall naturally into place, the events as coordinate as if they had happened in our own lives.

Besides rendering this service to opera, Lotte Lehmann with creator's knack portrays the great conductors and directors she has known—Toscanini, Bruno Walter, Franz Schalk, Richard Strauss—in quick, sure strokes.

Her discussions of moot questions—opera in English, artistic neutrality in Nazidom, morals among artists, feminine psychology—are pertinent and never equivocal.

HANDEL'S MESSIAH, *A Touchstone of Taste*, by Robert Manson Myers. 338 pages. The Macmillan Company. \$5.00.

Handel's "Messiah" was first performed in Dublin on April 13, 1742. Its history of two hundred years is herewith recounted. An entire book devoted to a single composition—even if it be one of the greatest works of one of the world's greatest masters—would seem to necessitate a veering toward the academic or the esoteric. That this book does neither is attributable to the significance of "The Messiah" not alone as a masterpiece of music, but also as a focus for musical activity in England throughout the decades immediately preceding and following Handel's death, and in fact as the peculiar and

inevitable expression of English civilization through the 18th, 19th and 20th centuries. Fabulous tales of box-office stampedes, feminine fads, ritualistic performances, philanthropic enterprises and legal enactments built around this one composition make the book an eloquent commentary on the social and human values of music, on the power of a single work to slant a whole people's psychology.

COMPLETE TREATISE ON TRANSPOSITION, by Charles Lagourgue; 68 pages; 2nd Edition; H. C. L. Publishing Company. \$1.50.

With due warnings of the difficulties involved in gaining mastery of any such subject, and with a reminder that means are here taken to reduce these difficulties to a minimum, the author begins his treatise on transposition with instruction on recognition of keys, intervals and clefs. Building on this knowledge, he then defines transposition ("writing or playing a piece of music in a key different from the one in which it is written"), explains the disparity in pitch and notation among the family of "transposing instruments," and singles out each such instrument, dealing with its particular problems. Exercises are provided and examples given to consolidate the knowledge thus gained.

Now the author goes on to the "real difficulty," a "quick discrimination between the accidentals that should be modified and those that should remain the same," a point covered by two rules that "work perfectly and are without exception." Again explicit examples and practical exercises are given. With the chapter on "enharmony" and one on "problems of transposition" this very serviceable booklet comes to an end with the diligent reader's grasp of musical ideas strengthened and his progress in the particular field of transposition hastened.

WOLF TONE, by Lawrence Goldman. 215 pages. The M. S. Mill Company and William Morrow and Company, Publishers. \$2.75.

Here is a murder story that, despite its thriller-diller overloading, still manages to taste a bit like real life, with animated, if unpleasant, people living it. Built around the formation and development of a highly musical string quartet, it offers interest to those musicians who, though sensitive to values in their own field, remain happily unaware of inelegancies in the art of words.

METRONOME TECHNIQUES, by Frederick Franz. 52 pages. Printing office of the Yale University Press. \$1.00.

A curious book and a fairly useful one is this brief account of the history and use of the Metronome. Under the latter head come its serviceableness (1) as a tempo standard and (2) as a means toward acquiring skill. Interesting to note, in the former category, are the inflexibility of skating rink, and in some cases, dance tempos.

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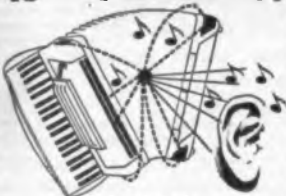
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(Continued on page thirty-nine)

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Symphonic Varieties

IT TAKES a real showman to program "pop" concerts. They draw on a wide range of music. There are reminiscences of the beer garden and the spas, of nights in Vienna and Paris at the sidewalk cafes. Again, as in Toronto, the setting and music recall the promenades of Brighton and Bath. Always bits from light opera and operetta turn up in profusion. There are carryovers from the ballet, and echoes from night club and concert jazz.

A symphony player in the "pops" thus needs to be a Jack-of-all-styles. And the promoter and his conductors need something of the expert touch of the old-line vaudeville manager, in compounding a variety of styles into a program which will run off like clockwork. When the result is successful, the symphonic varieties program will resemble a musical revue: it will have unity in its variety, and will combine the familiar with surprise.

CARNEGIE HALL POP CONCERTS

"Something old, something new, something borrowed, something blue" was the recipe followed by Daniel Rybb and Ernest Anderson in building the programs for this spring's Carnegie Hall "Pops."

Something Old. Mozart under Walter Hendl's baton more than held his own with the modern attractions, and Hendl showed his versatility in his fine unforced readings of Mendelssohn, Chopin, and Schubert.

The several programs of songs from musical comedy pulled large houses. The singers were for the most part stars from Broadway shows. They did better on Herbert-Friml-Romberg numbers than on the Youmans-Porter-Kern songs—Porter and Youmans at least calling for a wittier, night club style if they're to be sung away from the theatre.

Highlight of the Youmans-Porter-Kern concert was Robert Russell Bennett's conducting of his own orchestration of the "Symphonic Story of Jerome Kern." This is a gay, animated, free-wheeling fantasia based on Kern's famous melodies. Bennett took advantage of the long melodic line of "Ol' Man River" to build the finale into a true tone-poem. (It must be admitted that many show songs have such a skimpy melody-line that they make pretty thin symphonic fare.)

Traditional in the "pops" ritual are excerpts from Viennese operetta. Strauss and Lehar were done with the usual flair.

Something New. The Carnegie novelties for the spring season included premieres of Palestine music; the first American performance of "Fats" Waller's "London Suite," his last work, written just before his death; and (new to the "Pops") the presentation of the dance satires of Iva Kitchell.

Palestinian Night introduced us to a new kind of folk music that is as old as Zionism itself, recalling fragments of ageless chants of Oriental flavor. All of these qualities were summed up

in the music of Mr. Rosowsky whose "Ode for Mourning" was the highlight of the evening. His technical skill with shifting colors gave hope of a new symphonic form. With the exception of this work the emotional qualities ranged from soft, sad music to violent outbursts of passion, always with the continuo of the Jewish scale. Several Horas furnished the only bit of lightness to the evening. It would have been fun if one of them had been danced.

The "London Suite" of Fats Waller is a colorful and vivid piece of descriptive music, a sequence of six symphonic sketches: Piccadilly, with its gay street reveling; Soho, with exotic menus and Greenwich Village flavor; Limehouse, in which Chinese themes are heard; Bond Street, with its fashionable tone of the great world; Whitechapel, with its noisy squalor and



Ballet at the Toronto "Proms"

defiant low life; and Chelsea, with an arty middle-class aroma. The last three movements are the finest, and they're each of ideal radio length—around six minutes.

The evening devoted to Waller's music included a "Salute to Fats Waller" by all his old friends and admirers from stage, radio, and dance-band land. It was one of the most entertaining of the "pops" series. It was a little marred by bungled stage management, which made the first half of the evening like a "clambake," as the radio world describes a jumbled-up rehearsal. This bumbling suggests that "Pops" promoters might take a leaf out of the night club book and provide themselves with an expert master of ceremonies or some analogue to the music hall chairman of British tradition. At the least, they should take pains to have conductors who can fulfill this function. It wouldn't hurt to have something more than a cue rehearsal with the symphony when dancers and singers are to figure on the program. One realizes that financial limitations stand in the way of this ideally desirable procedure; but failing this, a resourceful stage manager or m.c. with a stop-watch is needed.

When George Kaufman said satire is what closes Saturday night, he had not seen Iva Kitchell ribbing the ballet. She got the biggest hand of the series—and the best boosts from the

critics. She hangs a thin scrim curtain between her and the symphony and does her stuff in front of this translucent background. She is by turns a complete "minxy-winx," an innocent Bacchanale, a cheap dancing chorine of the thirties, a young woman of fashion primping, a babe of eight doing a phony specialty for a phonier dancing master, and head ballerina of "ze Grande Ballet de Monte Russe" and way points, with an invisible corps de ballet getting in her way.

Iva Kitchell has a lot of the inventiveness and higher mischief, as well as the sheer head of steam of the older vaudevillians like Rosetta Duncan. But her style goes them one better. Iva has an expert command of practically every style of dancing which has blessed—or cursed—the choreographic scene since 1915, and she knows each style with her body. Her mugging is wonderfully varied and she gives the delicate razz to each of the styles in turn. Her satire is full of humor. Her missteps and slips are calculated and subtle; only a complete mistress of ballet technique could parody the whole grammar of the art so uproariously. She is particularly good at satirizing the ecstatic smile of self-admiration which is the traditional facial expression of classical dancers.

Something Borrowed was Ana Maria and her Ballet Espagnol, Latin American dancers who work in traditional Spanish styles. Costumes and decor, if anything, outshone the dancing. Ana Maria's solos were done with highly developed castanet-and-heel technique. The two pastoral ballets, including one by Martinez Sierra, danced by the ensemble, were decidedly rustic.

Something Blue was, of course, George Gershwin's music—one "Pops" concert which was repeated. There were all the old Gershwin stand-bys such as "An American in Paris," "Concerto in F," and the "Rhapsody in Blue"—for this performance played by Mario Braggiotti; and the usual selections from *Porgy and Bess* and *Of Thee I Sing*.

All in all, Carnegie "Pop" concerts covered a wide variety of the lighter music of our time. Programming was, on the whole, good; the orchestra played, now brilliantly, now indifferently, depending on the sort of act they were supporting.

WHERE 4,000 PROMENADE

Toronto, in keeping with the prevailing English custom, calls its spring-summer season of music the "Promenade Symphony Concerts." Back in 1932 Ernest Johnson, a Canadian violinist with the Toronto Symphony Orchestra—he was formerly with the Pittsburgh Orchestra—was appointed manager of a new summer symphony series inaugurated by Local 149, a project to create employment for musicians who had shortly before been deprived of their movie jobs. This enterprise was the seed of the present "Proms," which assumed the form, in 1934, of weekly concerts in the University of Toronto's hockey arena. The arena seats 7,000 with ease, although on several occasions 7,600 have been accommodated. The average attendance per concert during the past few seasons has been approximately 4,000.

From the start the roster of the orchestra has run to around 150 musicians. Ninety or one hundred play at each concert.

During the current season which started May 6, 1948, and will end August 26th, seventeen

concerts are being given. The first four presented all-Canadian artists and conductors with the exception of the American ballad singer, Susan Reed. For the opening concert Samuel Hersenhoren conducted, and the guest soloist was Canada's ten-year-old pianist, Patsy Parr, who has been astounding audiences since her sixth birthday, having appeared with the Toronto Symphony Orchestra and with the Rochester Civic Orchestra. The second concert, again under the baton of Mr. Hersenhoren, featured Miss Reed as soloist. At the third concert Rex Battle was conductor, and, at the fourth, Geoffrey Waddington with an evening of Gilbert and Sullivan excerpts.

---PLUS A FAIR COMPANION

Unquestionably the first city in the United States to establish "pops" concerts was Boston, since its "pops" series, begun in 1885 as a supplement to the Boston Symphony Orchestra, set a precedent in this field. This year May 4th was the opening date, with Arthur Fiedler in the podium as usual. The seats in Symphony Hall were removed so that the audience could sit at tables and take refreshments as it listens. As they put it up Boston way in their "pops" prospectus, "Beer or a cigarette and a fair companion call for the more heady sort of music . . . a waltz or an



Arthur Fiedler

overture with a sparkle such as the more exalted works could never have achieved." So, for sparkle, there are evenings of Strauss (Johann), Rodgers, college melodies, folk tunes and marches. For sparkle, too, there is the extensive and delectable "Pops Wine List" set forth at length in the program notes.

ICE AND SPICE

In St. Paul a working arrangement has developed between the St. Paul Figure Skaters Club, the St. Paul Civic Opera Company and Local 30 of that city, to produce evenings of combined figure skating and musical entertainment. Concerts this year will be given from July 17th through September 4th, and each is built around a theme beloved of "pops" enthusiasts: "Vienna," "Romberg - Gershwin," "Latin-Americas," "Victor Herbert." Rousing choral numbers by the St. Paul Civic Opera Chorus usually form part of the program. Skaters skate to music played by the symphony orchestra. During intermission about fifteen minutes are given over to community singing—one of the most popular aspects of the evening. Outstanding ice ballets are performed during the second half of the program, and the grand finale is the ballet music by the symphony sung by the Civic Opera Chorus.

On the main floor, with the tables seating, each, eight or ten persons, orders are taken throughout the evening for hot dogs, beer, pop, pop corn and candy.

Conductors through the years have been Leo Kopp, Guy Frazer Harrison, Emanuel Balaban, Clifford Reckow, Vern Rooney and Joseph Wagner. Mr. Wagner conducted for the first time

in 1947. Since then he has become permanent conductor for the Duluth Symphony. He will open this year's series and conduct for four weeks, after which Leo Kopp, regular conductor for the Civic Opera productions, will take over for the remaining four weeks.

---AND THEN TO DANCE

The summer activities of the Buffalo Civic Orchestra include ten open-air "pop" concerts during July and August at the Albright Art Gallery in Delaware Park of that city. The concerts—under the auspices of the Parks Depart-



Conductor Leo Kopp and Max Schellner discuss St. Paul "Pops" with Manager E. A. Furnl.

ment—are followed by street dancing in front of the Gallery. Jan Wolanek is the conductor of the series.

Regional Differences in Musical Taste

Dance-band music runs church music a close second in American popular taste, while a third of American families have one or more members who like classical music. In the West the classical fans run as high as 45%; in the South, only 22.1%.

These preferences—and others shown on the picture chart—were discovered by interviewers for the American Music Conference, a non-profit organization of the music industry, which has just published a "National Survey of Public Interest in Music."

The 4,537 families chosen for interview make up a "Miniature America"—a typical cross-section. The spokesman for each of these families was asked by an interviewer this question, among others: "Does anyone in your family like one or more of the kinds of music listed here?" If members of the family liked three different kinds—say church music, dance-band, and hillbilly—the interviewer checked all three.

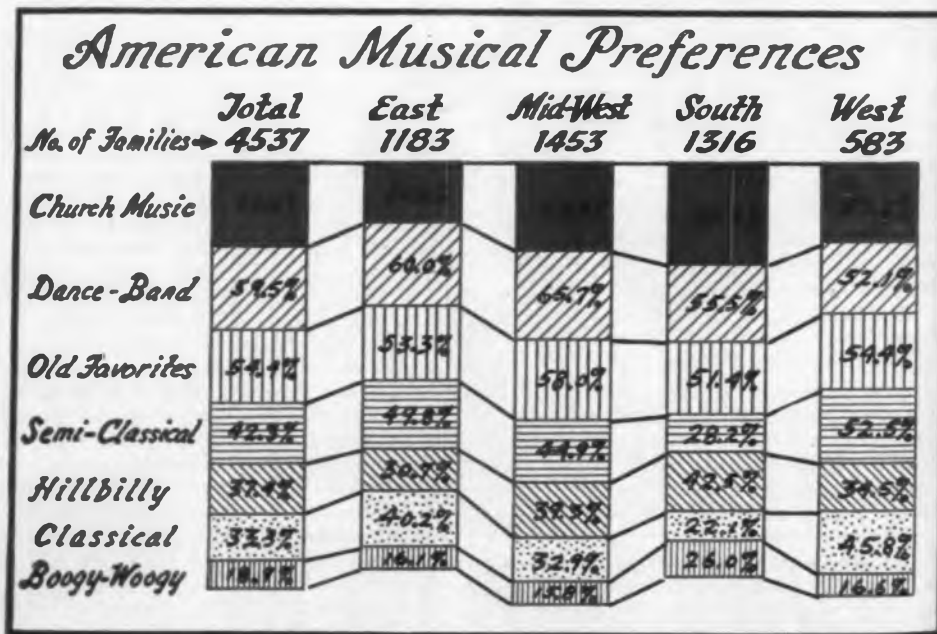
That's why the percentages in each column add up to more than 100%. In fact, the average family seems to have averaged about three preferences. Hence the percentage figure (for each type of music in each region) simply shows what proportion of households have members who like that particular type of music—not necessarily to the exclusion of other kinds.

It is interesting to note that church music, hillbilly, and boogie-woogy all go biggest in the South, while classical and semi-classical numbers

fare worse there than in other regions. The West has more devotees of classical and semi-classical music than any other area.

For anyone professionally interested in music, it is valuable to know these regional differences in taste. No discriminating person will believe

a mere counting of noses is any way to arrive at decisions as to musical excellence. But existing musical preferences are hard facts to be reckoned with in winning wider acceptance for music that is destined to be a permanent addition to the American repertory.



With the Dance Bands

It is becoming more and more evident that touring abroad is not quite the financial and social success it was in the days when Coleman Hawkins, Benny Carter and Bill Coleman made the exodus. Though musicians are not quite emigres of the Thomas Wolfe school, a combination of mal de mer and overdoses of Mother Sill's, plus bad financing, food rationing and currency regulations is dulling the attraction of Continental excursions as artistic tourneys.

Tough Going Abroad. Chubby Jackson reports the Swedes very receptive. In definite contrast to U. S. audiences and promoters, he says. Yet Dizzy Gillespie claims "never again," after his manager, Billy Shaw, had to bean one booker with a candlestick . . . and monetary reinforcement had to be sent Gillespie's troupe from New York. Dizzy was booed in Belgium and shorted financially, so he says, in Sweden.

England's Ministry of Labor is reportedly making it plenty tough for U. S. bands to tour the Isle. Spike Jones' July bookings were cancelled a few months ago, and Gillespie's anticipated tour of Britain was nipped in the bud only days before Dizzy was due . . . in spite of the fact that English musicians banded together to demand that Diz be allowed to appear. Duke Ellington, Cab Calloway and Tommy Dorsey are to tour the Isles sans their orchestras.

Can't Take It With You. France hasn't helped any by limiting the amount of money that can be taken out of the country. Musicians are allowed to export a certain, very minor, per cent of their income . . . and there isn't enough saleable perfume to exhaust their remaining supply of shekels.

No, it isn't at all like the days when Hawk and Carter were treated like kings, played in foreign networks' studio bands, demonstrated instruments, made great records, and were, generally, a novelty. Perhaps the super-abundance of horn-playing GIs did it. Maybe our musical stock "over there" isn't as high as we think. Could be that we aren't minor league eighth note gods in the eyes of Europeans any more, constantly becoming more aware as they are of the intricacies of "modern music."

At any rate, neither the remuneration nor the kicks are forthcoming in as great an abundance as was forecast by the weissenheimers in the business. Seems the "horn of plenty" has plenty, thanks just the same.

REGIONAL ROUNDUP

West Coast. Standard Transcriptions has entered Mexico, setting up recording dates with Mexican sidemen and conductors, reportedly with full consent of Mexico's musicians union

. . . Columbia Records has set up a new pressing and recording plant in Mexico City for handling Latin American tunes only . . . Jimmy Dorsey's reorganized band, playing at brother Tommy's Casino Gardens in Santa Monica, boasts such stars as Ray Bauduc, Nappy Lamare, and Brad Gowans . . . Dave Barbour and Peggy Lee take off for an eastern theatre tour this month . . . Seattle and Tacoma hotels are hiring jazz bands! The Rainy City Jazz Band, a King Oliver-styled unit, has been playing in Tacoma's Winthrop Hotel . . . Stan Kenton appears at the Hollywood Bowl, in concert, June 12, under the aegis of disk jockey Gene Norman, who says he'll eventually present televised jazz concerts . . . Spike Jones will disband at the end of this month for the summer, reforming this fall . . . 16mm. movie firms are scrambling in L. A. for the video market, with Rudy Vallee recording the first sound-track for such films . . . Hollywood's Cinegrill is vying with Chicago's Sherman Hotel for the first television dance remote . . . Leader Mark Warnow is recovering in L. A. from a recent illness.

Midwest. Ex-Harry James' vocalist, Buddy DiVito debuted an 11-piece band at Chicago's Sky Club last month . . . Some local bands (Bill Russo's especially) are trying to break into the business the hard way: via the concert stage, not the dance hall . . . Cab Calloway, having broken up his big band, debuted at Chicago's Rag Doll with his small combo, the Cab Jivers, early this month . . . Ex-disk jockey Fred Niles (Chicago's WAAF) has joined Kling Studio's television staff. Firm plans to make 16mm. soundies for small video stations when and if musicians are available for same . . . Latin Quarter, Randolph street club, changed hands last month. New owners are mulling a two-band policy, all jazz . . . George Olsen returns to the Windy City's Edgewater Beach Hotel June 11 through August 5 . . . Aragon ballroom deserts its mickey policy by importing Charlie Spivak for two weeks beginning July 28.

East. NBC is justifiably proud of its newest television studio, 8-G, in Radio City, filled with the most impressive array of cameras and other gadgets yet . . . Juilliard, always deemed a hotbed of longhairs, has broken out with an 18-piece jazz band fronted by Frankie York. Should be at least a technically astounding assemblage . . . The Joe Mooney quartet is currently working Midwest locations . . . Boyd Raeburn's reorganized band isn't quite as sensational as the early L. A. group, which was sparked by George Handy and Eddie Finckel. To say concessions have been made would constitute an

understatement. The cry "play pretty for the people" has been heeded by Boyd . . . Blue Barron and the Three Suns into the Astor Roof August 9 for four weeks . . . Stan Kenton is thinking more than twice about a trek to Europe. He's finding out through contacts abroad that such a tour would be paved with good intentions, period . . . The sudden revival of Dixieland jazz has almost petered out. Kid Ory's concert tour (east to west) didn't draw too well. Louis Armstrong has been relegated lately to the more unimpressive spots (Riptide, in Calumet City, Ind., for example). Muggsy Spanier's unit disbanded, and the group which Miff Mole and Tony Parenti were to head hasn't as yet materialized. More and more of the old guard are returning to jobs as sidemen at Nick's, in the Village (home base for Dixie men), and business at Condon's must be off because Eddie hied himself off to Chicago with Bud Freeman, Zitty Singleton and Bobby Hackett to play there at the Blue Note until the middle of this month. Even Dave Tough has had his drums forwarded to NYC from Chicago. Everyone with a two-beat mind is sticking fairly close to home.

Miscellany: Chicago musicians are watching for the opening of a new tele station under Warner Brothers' ownership. It's now awaiting a license grant by the FCC . . . NBC in NYC has merged AM and tele facilities, using house bands for duties on both video and straight broadcasting . . . University of Chicago scientists have perfected a new three-dimensional sound-recording device that may knock into a you-know-what all previous modes of recording . . . Ted Weems won't abandon his band to enter the booking business . . . Meyer Davis got the nod to provide music at the Republican national convention in Philadelphia, starting June 21. Davis will front a 75-piece orchestra . . . Otto Cesana's "American Suite," first performed by the Boston Symphony, was enthusiastically received (as noted in our April issue—Editor) . . . Les Paul will not lose the use of his injured arm.

Eddie James' band summers at the Green Shingle Outdoor Garden (Chicago), beginning early this month . . . Bill Pannell ork out of Fresno's (Calif.) Hotel Californian June 19 . . . Tommy Reed unit holds at Peacock Theatre Restaurant, Jacksonville, Fla., indefinitely.

Chuck Selby currently at Deshler-Wallick Hotel, Columbus, Ohio, through June 26 . . . Buddy Waples' band into Atlanta's Ansley hotel June 16 for the season. Date is Waples' fourth at the hostel . . . Ed de Luna ork set at Roadside Rest, Oceanside, L. I., for the hot months.

Johnny Long one-nites and works locations through this month, July and August . . . Ralph Specia band to work the Hudson River Day Line excursion jaunts this summer, their fifth season on the water . . . Frankie Schenk aggregation holding at the Brass Rail, Savannah Beach, Ga., indefinitely.

—T. H.

Wind Instrument



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A human hair looks like this in a Jones and Lamson comparator, used to check accuracy of mouthpiece shapes and small parts.

Anyone who plays a wind instrument can now test his intonation by eye, instead of by ear alone. A new pitch-testing device, depending on electronic tubes like those in a radio, will show by oscillations on a dial whether a tone blown into it is sharp or flat, and just how much. The tone-gauger is kept tuned to the A-440 sounded constantly over the air by the National Bureau of Standards, so there's no arguing with its accuracy. Its indicators turn to the left if a sounded note is flat, to the right if it's sharp.

Artificial Ear. This new device is called a Stroboconn, a name compounded from the Greek *strobos*—a turning or twisting—and Conn, the Elkhart, Indiana, instrument company which is now making these electronic tone-testers for orchestras, bands, piano-tuners, and music teachers. Developed as a research device to check on the accuracy of pitch of new instruments coming off the assembly line, the Stroboconn was perfected during the war to test the "tuning" of airplane motors. If the motor was not running evenly, with the right number of revolutions per minute, it registered off pitch on the dial.

In effect, the Stroboconn is an artificial ear that records pitch variations for the eye to detect. It can make discriminations from five to ten times as fine as those possible for the best-trained human ear. Even a person blessed with absolute pitch (so-called) cannot cut it as fine as a Stroboconn. He can detect a flattening of a tenth of a semitone; the electronic ear can catch a difference of one one-hundredth.

Visitors to the factory are intrigued with the operation of these electronic intonation testers. Musicians like to test their own intonation in front of one of them. Several years ago two trumpeters from the same symphony orchestra played scales before the Stroboconn. One of them played a B-flat which was about 8/100 of a semitone flat. The other one slapped his partner on the back and said, "See, I've been telling you for ten years you play that B-flat flat!"

Picturing Tones. The Stroboconn is only one of a dozen new developments to come out of the Conn sound-research laboratory. Their acoustical engineers can now picture in line and wave-form on graph paper the sound emitted by any wind instrument—trumpet, cornet, flute, oboe, clarinet, saxophone, organ pipe, or the human voice.

Once given the picture, which analyzes the fundamental tone and the overtones which together make up the characteristic total sound, as further shaped by the resonance chambers of the particular instrument, these modern wizards can build an electronic filter which will reproduce the original tone.

They have even put their various filters together to make an electronic organ which will shortly be on the market. It has no reeds, pipes, or mechanical parts; its whole register—which can be as varied as they want to make it—will depend on the effects of oscillations of electrons "inside the various tubes, registering electrically on the vibrating plates of bass and treble loud-



Assembly-line production at Conn's, with standardized parts, speeds output, facilitates repair work: is now restoring to pre-war levels supply of trumpets, trombones, tubas, larger-bore French horns, bassoons and oboes.

Research at Conn's

speakers. But the engineers regard this electronic organ as a mere by-product. Their main concern is to facilitate the making of finer wind instruments. Since they can make any kind of fliter by theoretical figuring, it is possible that they may find ways to improve the shape and mechanism of wind instruments, to make them do their work better. In fact, some acoustical experts, who have heard Conn's engineers read papers before scientific societies, think that the company's researchers have gone a long way toward taking the hit-or-miss factor out of instrument manufacture.

Precision Manufacture. Certainly Conn has made great advances toward eliminating guesswork as to the quality of metals and materials used in making brass and woodwind instruments. Flaws or impurities in the metal will mar the tone of any brass or silver instrument. To detect any such shortcomings, an Arl-Dietert spectograph is used, which can spot impurities in as small proportion as one part in a million. A Westinghouse X-ray machine looks through key castings and soldered joints to locate any flaws before instruments go to the shipping room.

To achieve fine instruments, a high degree of precision is required in shaping and fitting the parts. Conn uses a Jones and Lamson comparator, which when rolled over the surfaces of mouthpiece cups and throats will make sure that they conform within a hundred thousandth of an inch to the shape and curvature required.

When it comes to saxophone, clarinet, and oboe valve manufacture, a Pratt-Whitney super-micrometer checks the accuracy of the gauges to ten one-millionths of an inch—about 1/150th the diameter of a human hair.

Mounting Saxophone Keys. A saxophone is after all no better than its keys. In a total of 535 parts, an alto sax has thirty-five keys, which by themselves involve 1,100 separate manufacturing operations. Each steps calls for high precision. Then comes the problem of assembling the whole instrument. For this final step, new methods of mounting saxophone keys on bodies have been recently installed. After the body has been made and the sockets finished, steel fixtures are fastened to the sockets. These fixtures are jigs for holding knobs and lining up key hinges. When knobs and key hinges are accurately located with reference to the holes they are to open and close, the knobs are soldered to the body. This method insures better alignment of keys and hinges than the conven-

tional method of first soldering the knobs to the body and then trying to line up the key hinges in the drilled knobs so they work freely. Knobs of uneven height and other troublesome variations are eliminated by the new method.

STANDARDIZATION SPEEDS REPAIRS

Wind instrument players will ask how all this precision fitting and research bears on their own problems as instrument owners. First, standardization facilitates replacement of worn parts and speeds up repairs.

The Conn Company has found it possible to train repairmen much faster because of its previous efforts at standardizing parts and assembly-line processes. They inaugurated a non-profit Musical Instrument Repair School in 1945, open to GIs and others. By drawing on the expert craft and teaching skills of specialists in the factory, the school gives in a thirty-week interval on-the-job instruction imparting tricks and skills of the repairman's trade which would under ordinary conditions require half a lifetime to learn.

Assembly-line Production. Although standardization of parts and operations makes assembly-line production possible, the Conn Company's heavy load of war work caused output of instruments to fall practically to zero. Reconversion is now complete, with an additional twenty-five thousand square feet of floor space acquired during the war. Rapid progress has been made in restoring belt-line production.

Although output of instruments has now reached a high level, it has not been possible until recently to put into production many of the instruments most in demand by the finest professionals. Among these are the larger-bore trumpets and trombones, euphoniums and bass tubas, the larger-bore French horns, full Boehm system clarinets, alto and bass clarinets, bassoons and full Conservatory system oboes. To meet some of the most urgent needs a few of these instruments have been put through in limited numbers and have been made to a large extent by "bench methods." This is a costly and slow method and output is necessarily limited. Today, however, most of these instruments have been reinstated and are going through in the regular production fashion. Conn will be in a position before many months to meet these demands in adequate quantities.

Supply Situation. Materials generally are now in plentiful supply. The most critical are nickel

(Continued on page thirty-one)



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Who is Schillinger? What is He?

A recent news article stated that the entire music catalogue of Joseph Schillinger, composer, arranger, author and teacher, had been purchased by Leeds Music for the sum of \$25,000. Another sign of the growing interest in Schillinger and his work is the news that the two volumes dealing with the Schillinger System of Musical Composition, published by Carl Fischer, are now in their third printing, which means that already close to 4,000 copies have been sold. This is particularly impressive in light of the fact that the first printing was in 1946, and that thirty dollars is the price for the set of two volumes.

Schillinger Teaching Centers

Still another evidence of the interest in the Schillinger System is the growth of Schillinger classes, both private and in leading educational institutions throughout the country. Over one hundred schools have scheduled lectures; among those which offer courses in the Schillinger method are New York University; Schillinger House, and Conn Music School, in Boston; Hartford School of Music, Connecticut; Chicago Musical College, Hamilton School of Music in Philadelphia, and Converse College in South Carolina. New teachers of the system are being added to the ranks, after a rigorous training and authorization by the Schillinger Institute, and these teachers are in demand to fill positions in schools where the Schillinger System has recently taken root.

As the system gains greater hold, more and more musicians are coming in contact with it, and repeatedly one hears the questions—"Who is Schillinger?" and "What is the Schillinger System?"

The Man

Joseph Schillinger, who was born in Russia in 1895, came to this country in 1928, after having held many important musical posts in his native country. In New York he became a teacher and lecturer at the New School for Social Research, at New York University, and at Teachers College, Columbia. He was also deeply interested in mathematics and science. During his lifetime his work attracted the attention of many musicians, and after his death, in 1943, the Schillinger System was compiled from correspondence lessons into the two volumes that set forth his theories.

The System: Something Truly New

Schillinger's system offers a comprehensive, organized study of all phases of music. Whereas

it analyzes all types of music that have ever been written, it makes a complete departure from the whole music tradition of the Western world. Any combination of numbers from one to twelve can be used as a constructed scale group—without any reference whatever to the traditional Western scales from Pythagoras to Schoenberg. Similarly chords can be built on any number combination, without primary concern for consonance or dissonance, although the system takes account of these in deciding how far a composer or arranger can go and still have his music sufficiently within the familiar pattern to be acceptable to the listening public.

The system in effect makes use of scientific method to set up a few basic rules, and shows, in a concrete way, how these rules can be applied to all musical problems. Starting with a fundamental theory of rhythm, and making use of graphs, Schillinger has demonstrated how all possible types of rhythm can be evolved.

The Basic Idea

Here, in a simplified form based on Schillinger's graphic system, is an illustration of three against two. Each time a new note is sounded you get a change in the rhythmical pattern. Considering each square as an eighth-note duration, the following rhythmic patterns are created from the time that two notes are sounded together until they are again sounded simultaneously:

Perpendiculars are dropped with the entrance of each new tone; you then count the number of squares between the dropped verticals, restate these in numbers, and thus arrive at a new rhythmical pattern, created by this particular three against two.

Anybody familiar with the rudiments of orchestration will see at a glance how this graph could be used as a foundation for an arrangement: each of the five rhythmic figures could

be used for a section of the orchestra. This device once mastered could be as handy for a harried orchestrator as a slide rule is for an engineer. It is already as useful to movie, radio, and theatre orchestrators as figured basses were to Purcell.

System Gives Wide Coverage

The system of which this is one rudimentary illustration is elaborated to cover the whole compass of music. By mathematical method also, Schillinger uses the twelve tones of our musical system so that every conceivable scale, chord combination, etc., can be arrived at without reference to systems of the past. And from these basic theories he applies his method to problems of harmony, counterpoint, and on through to those of composition and orchestration. In this way a student is shown how to master the craft of music—he can analyze what has gone before and apply his knowledge to the complicated problems of present-day music. The Schillinger System, in short, gives a unique, logical, and practical set of techniques.

No Royal Road to Learning

Though the basic concepts of the Schillinger System can be readily grasped, it is no study that can be poured into a nutshell. At New York University the Schillinger classes cover a period of nine semesters, or three years. At the Chicago Musical College the course takes four years to complete. As Rudolf Schramm, Coordinator of Instruction in the Schillinger System at the New York University explains: "The approach is so different from all former approaches to music that it is impossible to start except on the bottom rung of the Schillinger ladder, for here is a method which for the first time organizes the material of musical composition properly and gives a few basic rules which cover the entire problem of composing."

Applies to Movie Background Music

The practical applications of this method are demonstrated in many branches of music. Arrangers and orchestrators have found it saves them much time, because the techniques they have learned can be applied to the specific problems they meet.

To illustrate one of these problems, Schillinger discusses the application of his system to a complex rhythmical pattern. By his methods of analysis it is easily broken down into fundamental rhythmical patterns which can be varied indefinitely by shuffling the order, and timing and spacing the re-entries for each unitary rhythm. Here is the author's account of the result:

"In musical backgrounds for motion picture photoplays, when the scene develops in a definite locality, associated with definite rhythmic forms of expression, it may be
(Continued on page thirty-five)

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THE VIOLIN

Views and Reviews

By SOL BABITZ

Fingered Octaves for Use:

Fingered octaves, or extended octaves, as they should be more properly called, are still for the most part an unknown quantity to most violinists. As the fingered octave scales appear in most books they present such unusual difficulties of stretching, shifting and intonation that violinists can not be particularly blamed for ignoring them. In my book, "Principles of Extensions in Violin Fingering," I point out that if fingered octaves were considered and used as extended octaves they would immediately become an important part of the average violinist's equipment.

Ordinary octaves where 1-4 to 1-4 slides prevail present the objectionable feature of too many shifts and too many audible slides.

Conventional fingered octaves while curing this create the new problem of large shifts and difficult stretching. The following fingered octave is much more difficult than the simplified lower fingering:



The answer to this problem lies in combining the best factors of both methods in a workable compromise. The following scale is the solution:



The practical application of this combined fingering is even more interesting than the scale. The following examples are typical of the ease which is attained with this method:



Music Received:

How to Play the Violin, the Visual Method by Carl Gordon; N. Stalker, Burbank, Calif. Book One, \$1.50; Book Two, \$1.00.

Based on the principles of visual education as used in the training of the armed forces, this original method, with the aid of over one hundred photographs, presents the principles of violin playing with an almost motion-picture-like continuity. It is worth trying.

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Indianapolis Symphony



Carolyn Clarke Panasevich, hornist,
Kansas City Philharmonic

Women's Activities... in

A RECENT questionnaire on women instrumentalists brought forth the information that seventeen of the major symphony orchestras in the United States boast one or more women members: the New Orleans Symphony, seventeen, the Baltimore, fifteen; the St. Louis and the Kansas City, each fourteen; the Los Angeles Philharmonic includes ten, the Pittsburgh Symphony, eight. The Chicago and the Minneapolis orchestras, as well as the Rochester Philharmonic, count each seven women among their players. Five women members help make up the memberships each of the Detroit and the Philadelphia orchestras. The Cincinnati has four, the Cleveland, three, and the Boston and New York, one each.

But perhaps even more significant is the record of the instruments these young ladies play. Of course the violins and the harps—instruments long associated with feminine endeavor—outnumber the others. That is, of the 155 instrumentalists in these major groups, sixty-six are

violinists and twenty-one harpists. Refreshing, however, are the indications of a widening choice of instruments among women. Of the sixty-eight non-violinists among the 155 instrumentalists under consideration, there are twenty-one cellos, twelve violas, seven string basses, seven flutes, five bassoons, four oboes, four piccolos, three French horns, one English horn, two trombones and two percussion.

Outside the major symphony field, in the some two hundred orchestras of symphonic calibre, yet not of major status, women hold an even more considerable place. The Duluth Symphony Orchestra, for instance, fairly typical in point of membership, has a concert-mistress in the first violin desk, and nine other violinists, besides five violas, four cellos, two basses, one flute, one oboe, one clarinet, two bassoons, two horns, one trumpet and one percussion—thirty women players in all. Of the sixty-three members of the Little Falls (Massachusetts) Orchestra, twenty-two are women, including the con-

certmaster, all three flutists, a bassoonist and a tympanist.

Then there are orchestras—not many, indeed, but of high quality—which are made up entirely of women. The Montreal Women's Symphony Orchestra, the first Canadian symphony orchestra to play in Carnegie Hall (this was last October) is not only composed entirely of women—and it has ninety members—but is conducted by a woman, Ethel Stark. The Chicago Women's Symphony Orchestra, founded in 1925—it also has ninety members—presents concerts each season in its home city and on tour. At Long Beach, California, an all-woman orchestra is maintained by municipal tax. It has a hundred members and is conducted by Eva Anderson. Then there is Phil Spitalny's "All-Girl" Orchestra, noteworthy for the high degree of skill displayed by its members, the unity of effect which it achieves.

It has not been easy for women to achieve such considerable representation in our large symphonic organizations. Before the turn of the

Montreal Women's Symphony Orchestra, Ethel Stark, conductor.

Edna Phillips, former harpist, Philadelphia Orchestra.





Peggy Hardin, flutist,
Chicago Symphony



Ruth H. Peacock, oboist,
Indianapolis Symphony



Marlon Bauer, composer,
pianist, writer, lecturer.



Dorothy Ziegler, trombonist,
St. Louis Symphony

...in the Field of Music

century it was scarcely considered proper for women to take their places beside men in our orchestras. In fact, public performance by women had the same slightly indecorous flavor as women appearing in polling places, or taking long trips alone, or transacting business with men. Only in the last twenty-five years have such prejudices been to some extent overcome. Of course all through the ages there have been Maud Powells and Clara Schumanns and Teresa Carrenos, who by the very vibrancy of their personalities have triumphed over fixed prejudice, but even these appeared only as soloists, never "competed" side by side with men. It has taken the last decade, with its war-time shortage of "man power," its increase in labor-saving devices (most of them women-slanted), and its lessened emphasis on population-expansion, to bring to articulateness the concept of women as individuals engaged in money-making pursuits with the same purposefulness, and for the same reasons as men—namely to develop themselves, to earn their livings, to support their

dependents and to achieve recognition in their chosen fields.

But the women players themselves—what do they have to say? Most often expressed is the opinion that both in applying for and holding an orchestral position, women must be better players than their men competitors, not merely just as good.

Also the need for absolute decorum is stressed, as well as a non-belligerent, constructive attitude. Others underlined "a businesslike approach" . . . "broadmindedness and diplomacy" . . . "a striving to be as competent and as dependable as men." Some instrumentalists comment on special problems arising when the orchestra is on tour, with its implications of close quarters, continual rush and inconvenience. Others consider the black uniforms many orchestras decree for women unbecoming and uncomfortable and suggest that orchestra leaders may be trying to hide them among the multitude of men. Still others report that evidences of jealousy are confined to "a few old-time professionals who just can't get

used to the idea of women in symphony orchestras."

So though the problems may be of widely different aspects, there is no doubt that problems there certainly are peculiar to the female contingency. The American Federation of Musicians, which has always stood for equal opportunities for men and women, is proud of the talent and enterprise of the women in its ranks, who are overcoming prejudice and inertia through sheer musical ability.

Women musicians in America have distinguished themselves as composers as well as instrumentalists. Among the eminent American women composers may be numbered Marion Bauer, Mrs. H. H. A. Beach, Evelyn Berckman, Carrie Jacobs Bond, Gena Branscombe, Mabel W. Daniels, Fay Foster, Eleanor Everest Freer, Margaret Ruthven Lang, Mana-Zucca, Mary Carr Moore, Francis McCollin, Lily Strickland and Frances Terry. —Hope Stoddard.

Wanda Landowska, virtuoso on the harpsichord.

Raya Garbousova, eminent violoncellist.



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Over Federation Field

By CHAUNCEY A. WEAVER



From music-loving, music-fostering, music-playing Local 47 of Los Angeles comes a paean of appreciation from the pen of Kelly Shugart in testimonial to the successful crusading which President James C. Petrillo has been doing for the cause in support of which his fame has spread both far and wide. We are happy to introduce Over Federation Field page for the buoyant month of June with its presentation. It reads as follows:

"Honoring James C. Petrillo, National President of the American Federation of Musicians, the Los Angeles Musicians Association (Local 47, A. F. of M.) of thirteen thousand and five hundred members in its general meeting this week unanimously voted to present him with a gold engraved honorary membership card.

"The musicians made their decision after listening to electrical transcriptions on Petrillo's statements before the Education and Labor Committee of the House of Representatives.

"Sam Rowland, member of Local 47, in making the motion to honor Petrillo, said—

"Mr. Petrillo's ability to withstand disconnected, disconcerting questions, even undeserved heckling, is proof of his enormous ability to think clearly, speak convincingly, and what is more important, to prove his belief in our cause! You have heard, on these transcriptions, obviously only a small portion of his ability to maintain respect on the part of his questioners by turning sharp and barbed questions, and even misleading leading questions,

into a jovial answer. You have heard what I choose to call—GREATNESS!"

"Local 47 in the past has tendered silver cards to such luminaries as Bing Crosby, Frank Sinatra, Paul Whiteman, Jascha Heifetz and Arturo Toscanini. President Petrillo richly deserves the honor which we have it in mind to bestow."

We wish to congratulate Local 47 on the timeliness of its action; on the sense of gratitude which inspired it, in which sentiment we know that the united membership of the American Federation of Musicians will accord its heartiest acclaim.

*What is so rare as a day in June,
When union brothers and sisters meet;
And knowing themselves in perfect
time,
Find their joy is once more complete.*

*They take up issues—both real and
woe;
With honest zeal to their task they go;
They toil from morn until setting sun,
And trust the response will be—Well
done!*

Says the Minneapolis (Local 73) Fanfare:

There is still a law on Massachusetts statute books which says that "If any Rhode Islander dares to cross into Massachusetts, he shall immediately be subject to hanging." In the light of such ominous revelation we can simply admonish Vincent Castronovo, for example, to stick close to Providence.

For those who love to ponder the idiosyncrasies of genius the following should have a place in their



Members of Local 771, Tucson, meet to celebrate the opening of their new ultra-modern building, erected at the cost of \$75,000 and containing, besides the auditorium, three private teaching rooms, four rest rooms, offices and club room.

INTERNATIONAL MUSICIAN

scrap-book: "Conductor Arturo Toscanini dislikes floral tributes. One night after a concert he was presented with a huge bouquet of flowers. He refused to accept them. "But why?" a friend asked; "they are beautiful." "Flowers," said Toscanini tersely, "are for prima donnas and corpses. I am neither."

By grapevine telegraph we learn that the thirty-second semi-annual meeting of the State Conference of Illinois Musicians, at Mt. Vernon, was a bright and shining success. Eighteen locals were represented by thirty-four delegates. Mt. Vernon, local host, arranged for a dance on the previous evening, an enjoyable festivity, at which animated feet kept time with inspirational music until five minutes past 1 A. M. There was a banquet Sunday noon, at which time President R. G. Soderstrom, of the Illinois Federation of Labor, delivered a stirring and eloquent address. Harry J. Steeper, assistant to President Petrillo, brought official greetings from national headquarters and gave illuminating touches to many issues now pending. The Taft-Hartley bill, and Social Security and Withholding Tax measures were thoroughly dissected. President Percy G. Snow and Secretary George W. Pritchard, hardy perennials, took care of their work in their usual expeditious manner. It was a successful state conference and the delegates adjourned in happy mood to meet again in September—probably in Springfield.

Vice-President Irwin L. Stockstill, of Local 284 of Waukegan, was recently compelled to undergo a major operation in hospital. We hope to see him at the Asbury Park convention—to which he was duly elected as a delegate.

The shadows of deep bereavement recently fell upon Local 802, New York, in the sudden passing of Emil G. Balzer, treasurer of the organization. He was seventy-one years of age. He had been a union member since 1896. He entered the office of treasurer in 1946. He was a fine pianist. The *Allegro*, official organ of the Local, pays fine tribute to his personal character and loyalty. Mr. Jack Stein has been named to the Balzer successorship. Stein says of his predecessor—

"My association with Emil Balzer was very close and in his death I lost a personal friend. For the past twenty years Brother Balzer and I worked together to further the welfare of our organization, and it will be my ambition to carry on in the traditions of loyalty and devotion to our union which Brother Balzer exemplified with such integrity."

The necrology list of the current period includes the name of President Lawrence J. McGovern of Local 85, Schenectady, N. Y., whose death was sudden and a great shock to all who knew him. He was an employee in the office of the City Corporation, a good musician, and enjoyed the esteem of all who knew him.

Local 60, Pittsburgh, is getting ready to move into a new home. We have been officially familiar with "610 Penn Ave." for such an extended period it will be difficult to

get accustomed to the new location. However, we shall do our best to keep in respectful touch with this active organization.

The fame of Russ D. Henegar, of the Sioux Falls Municipal Band, (S. D.), seems to be spreading both far and wide, including the deep down South. He was recently called to St. Petersburg, Florida, to serve as one of seven bandmaster judges for the State High School band contest, in which convocation some fifty bands participated. Henegar reports that nearly all the bands were very far advanced in playing, as well as in field work; also that Florida has a superior school band program; also, a high-grade State Association of Bandmasters. Those who have contacted the Southland musically can easily endorse the sentiments of Bandmaster Henegar.

Is the A. F. of M. growing? We have before us a recent issue of *Musicland*, official organ of Local 76, Seattle, which carries the names of seventy-two new members. We congratulate them upon their daily opportunity to look out upon Mt. Rainier.

The scythe of the Grim Reaper never ceases its timely swing. The writer is moved to pay tribute to a valued friend with whom he played in Des Moines bands for many years. Wilbur M. Lewis, long-time member of Local 75, passed away on Wednesday, May 5, 1948, at the age of seventy-nine years. Wilbur was a fine bass player. We played together in the T. Fred Henry Band and in the Iowa State Band for extended periods in long past years. He was faithful and capable and had a host of friends. And now the personnel of the two band organizations mentioned has almost completely passed within the impenetrable shadows—only two of us being left, so far as we are able to determine. To our long-time friend Wilbur, *Hail and farewell!*

Speaking of the American Bandmasters Association, perhaps a naming of the official roster will be interesting to band players in particular: President, Col. H. C. Bronson, Hague, Va.; Vice-President, John J. Richards, director, Long Beach Municipal Band; Secretary-Treasurer, Glenn Cliffe Balnum, University, Evanston, Ill.; Honorary Life Presidents, John Phillip Sousa (1854-1932); Dr. Edwin Franko Goldman, New York. Past Presidents, Dr. Charles O'Neill, Herbert L. Clarke (1867-1945); Dr. Frank Simon, Dr. Albert Austin Harding, Karl L. King, Dr. Peter Buys, Capt. R. B. Hayward, Henry Fillmore, Glenn Cliffe Balnum. Directors, Dr. Albert A. Harding, John J. Heney, Russ D. Henegar, Col. Earl L. Irons, and Carleton L. Stewart. Each one a bright particular star in the American Bandmaster Pantheon!

Greetings to all delegates to the fifty-first annual convention of the American Federation of Musicians. Best wishes to those back home who have helped to create and maintain an organization which the late Samuel Gompers once declared one of the four strongest and best-managed units in the great American labor movement!

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Minutes of Special Meeting

OF THE

International Executive Board
Of the American Federation of Musicians

April 3rd - 6th, 1948, Inclusive

Palmer House
Chicago, Illinois
April 3, 1948

The meeting is called to order by President Petrillo at 2:00 P. M.
Present: Bagley, Cluesmann, Gamble, Parks, Hild, Kenin, Clancy, Murdoch, Honorary Executive Officer Weaver.

the Federation invest to the extent of \$200,000.00. On motion made and passed the Treasurer is authorized to purchase \$100,000.00 worth of the new issue of United States Government Bonds from the General Fund and \$100,000.00 worth from the Theatre Defense Fund.

The Board discusses matters in connection with the Research Department.

Matters in connection with the Recording and Transcription Fund are further discussed.

Resolution No. 46 (which follows), which was referred to the Board by the 1947 Convention, is now considered.

Whereas, The legitimate allocations of the Recording and Transcription Fund to small locals is insufficient to promote monthly projects to all classes of listeners,

Therefore, Be It Resolved, That such allocation of monies be allowed to accumulate where necessary to achieve above-mentioned purpose, and

Be It Further Resolved, That the committee in charge of such Fund stipulate a reasonable minimum amount to be held in reserve for local's use.

On motion made and passed the Board decides that the resolution be not concurred in.

The following bills are presented:
Van Arkel and Kaiser, expenses, January, 1948, \$356.91; February, 1948, \$31.40; March, 1948, \$28.70.

Padway, Woll, Thatcher, Glenn, and Wilson, expenses, January, 1948, \$98.91; February, 1948, \$103.00; March, 1948, \$10.00.

Canadian Representative Murdoch, expenses, December, 1947, \$141.92; January, 1948, \$86.31.

S. Stephenson Smith, expenses, February 1 to March 9, 1948, \$280.20.

Hal Leyshon & Associates, Inc., salary and expenses, February to March, 1948, \$3,078.06.

On motion made and passed payment of these bills is ratified.

The Secretary reports that the owners of the Quinby Building, in which the Secretary's office and printing plant are located, are desirous of selling the building. While they have a prospective buyer, they decided to give the Federation the first opportunity of purchase. The figures are presented indicating the income and expense. The matter is discussed. On motion made and passed it is decided not to purchase the building.

The arrangements for the annual Convention in June are discussed. The following resolution is presented:

Whereas, The fiftieth Convention of the A. F. of M. empowered the International Executive Board to

President Petrillo reports on the negotiations in connection with radio and television. There is a general discussion of the subject.

Executive Officer Murdoch reports on the Canadian situation in respect to these industries.

Theodore Cain, representing the Society of Independent Motion Picture Producers, appears and requests that the International Executive Board relax certain conditions of the contract between the Federation and the corporation due to circumstances which have developed in the conduct of the business of the corporation. Mr. Cain retires. The matter is discussed. On motion made and passed it is decided that the Federation must insist that the provisions of the contract between the Society of Independent Motion Picture Producers and the A. F. of M. must be carried out.

The Recording and Transcription Fund is discussed. J. Wharton Gootee, supervisor of the Fund, reports that there is \$3,047,949.18 in the Fund which is available for the employment of musicians at future functions to be given by the Federation. The matter of allocating the funds to provide for two years' operations is discussed. Other aspects are also considered. Final action is postponed until later in the meeting.

President Petrillo reports that he had approved two Recording and Transcription Fund projects to take place before the adoption of the 1948 plan by the Board. They were worthy projects in the jurisdictions of Locals 76, Seattle, Wash., and 610, Wisconsin Rapids, Wis., and in line with the proposed plan. On motion made and passed the action of the President is ratified.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:00 P. M.

Palmer House
Chicago, Illinois
April 4, 1948

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

All present.

Treasurer Gamble reports that the government is issuing a new series of bonds and suggests that as there are sufficient funds available

determine the place where the fifty-first Convention should be held;

Whereas, After due consideration, the International Executive Board has designated Asbury Park, N. J., as the place where such fifty-first Convention shall be held;

Whereas, It has been determined that accommodations cannot be obtained in Asbury Park, N. J., for the week commencing with the second Monday in June, 1948, but can be obtained for the week commencing with the first Monday in June, 1948; and

Whereas, In the opinion of the Board an emergency therefore exists and the existing laws are inadequate and make no provision for such a situation; it is therefore

Resolved, That the President of the A. F. of M. is requested to issue an executive order pursuant to the By-Laws of the Federation providing that for the year 1948 the annual Convention shall be held commencing on the first Monday in June.

On motion made and passed the resolution is adopted.

A telegram is read from Secretary Ragone of Local 74, Galveston, Texas, in reference to a member who suffered property damage through the explosion which took place in Texas City, Texas, some time ago. At the time Executive Officer Parks was sent to the area to ascertain if any Federation members were in need of immediate relief. Apparently there was no such need at that time. On motion made and passed it is decided that the Board has no right to use the funds of the Federation to reimburse a member for personal property damaged under such circumstances.

A letter is read from Alfred Manning of Local 161, Washington, D. C., requesting information as to his right to file charges against certain officers of the local. The Secretary is instructed to advise him that the entire matter was disposed of by the local through its acceptance of reports at various of its meetings.

A letter is read from Secretary Kohler of Local 8, Milwaukee, Wis., in reference to the Union Industries Show to take place in Milwaukee from May 12th to 16th. Information is requested regarding the participation of the A. F. of M. in this enterprise. The Secretary is instructed to advise the local that the extent of the participation is entirely within the discretion of the local.

On motion made and passed the Board reaffirms its approval of the purchase of recordings covering the appearance of President Petrillo before the Congressional Committee in Washington, D. C. These recordings were to be sent to all locals and other persons interested in hearing the testimony as recorded.

The matter of holding the 1949 Convention in Banff, Alta., Canada, is discussed.

A telegram addressed to President Petrillo from Honorary President Weber is read. He regrets his inability to be present due to his state of health and extends his kindest regards to the members of the

Board and best wishes for the success of the Federation.

The Secretary submits the following proposed change in the Constitution providing for a greater number of musicians in organizing a new local:

Article III, Section 1,
Paragraph 1—Constitution

Fifty musical instrumental performers, non-members of the A. F. of M., may form a local union in any territory which is not included in the original jurisdiction of a local already organized, provided that when the membership of any local becomes less than 50 bona fide members in good standing, the charter of such local shall automatically lapse and the members in good standing of said lapsed local shall have the right to join the local to whom the jurisdiction has been reallocated upon payment of the difference between the Initiation Fee paid to the lapsed local and that of the local with which he seeks affiliation, provided the application fee of the lapsed local is less and the application for such membership is made within 60 days. The number of members required before a charter shall lapse does not apply to locals chartered previous to May 1, 1948. In those cases the minimum of 15 still applies. The International Executive Board may grant a charter to a local consisting of less than 50 members if it finds it in the best interests of the Federation.

On motion made and passed it is decided that the Executive Board recommend to the next Convention that this proposal be adopted.

The operation of the Symphony Placement Bureau which has for its purpose the registration of prospective symphony players is explained to the Board.

Other matters of interest to the Federation are discussed.

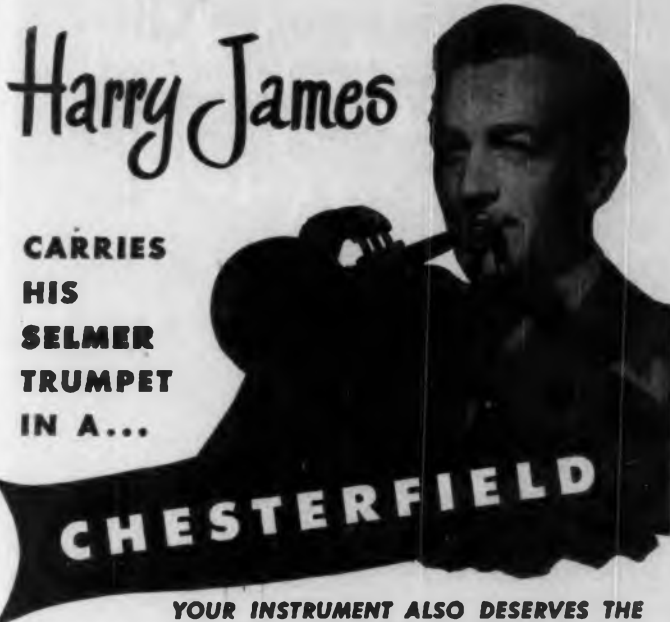
The session adjourns at 6:00 P. M.

The Board reconvenes at 8:30 P. M.

The question of the right of a local to levy an assessment for a building fund and suspending a member for non-payment thereof when he offers his dues is considered by the Board. It is decided to advise the member to pay the assessment and appeal the matter to the International Executive Board.

Cases wherein a musician serves notice of cancellation of his management contract on the booking agencies where the matter of his right to cancel is in dispute are considered. The matter is laid over for further consideration.

At the meeting of the International Executive Board in New York on January 27, 1948, it was decided that when claims are filed against employers for engagements booked by agencies, the agency shall not be automatically joined as a defendant. It was also decided that where claims are filed against agencies, such claims shall be based on the negligence of the agency. On motion made and passed the Board now decides that this procedure shall also apply to cases filed before



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January 27, 1948, and not yet decided.

The question is raised whether the Board will consider a claim of an estate against a member in which case the claim would have been considered on behalf of the original claimant before his death. It is decided to accept the claim and then decide on the matter of procedure.

The question of accepting a claim of Meyer Davis Music against a member of the Federation for commissions for an engagement which took place in 1941 is considered. The Board decides to accept the claim and will then decide as to whether there was negligence in presenting same.

Case 1164, 1946-47: Appeal of Log Cabin Farms, Inc., Armonk, N. Y., from an action of Local 38, White Plains-Port Chester, N. Y., in rendering judgment against them in favor of member Chris Cross (Cannavaro) covering salary underpayment in the sum of \$8,289.00 and request for return of \$3,200.00 deposit, is considered. The case is discussed and referred to a committee consisting of Executive Officers Parks, Hild and Kenin to study the case further and report back to the Board.

Application for reopening of Case 1201, 1946-47: Claim of member Lucille Vincent (Ricciardello) against The Skipper Restaurant, Fairhaven, Mass., and the Ford Theatrical Agency, Boston, Mass., Bookers' License No. 2684, and George A. Libby Management, New York, N. Y. (non-licensed), for \$175.00 alleged balance salary due, is considered. On motion made and passed the reopening is granted.

The Board has a general discussion of the radio and television situation.

Other matters of interest to the Federation are discussed.

The session adjourns at 12:15 A. M.

Palmer House
Chicago, Illinois
April 5, 1948

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

All present.

The question of formulating a new contract in place of Form B is considered. The matter is thoroughly discussed with Counsel Milton Diamond. On motion made and passed it is decided that a committee consisting of Executive Officers Kenin, Hild, Clancy, Murdoch and Parks will meet with Counsel Diamond in New York on June 1st in order to have a new form to be submitted to the Board at its meeting before the Convention.

Various phases of the recording situation are discussed with counsel.

A bill is submitted by Poletti, Diamond, Radin, Freidin, Mackay and Roosevelt for services in connection with the hearings before the Committee on Education and Labor of the House of Representatives in

Washington, D. C.: For the services of Milton Diamond and two associates, from January 12-23, 1948, \$5,500.00.

On motion made and passed the bill is ordered paid.

Other matters concerning the Federation are discussed.

The session adjourns at 5:30 P. M.

The Board reconvenes at 8:30 P. M. Vice-President Bagley in the chair.

All present except President Petrillo, who is excused.

Case 1164, 1946-47, is again considered. The case is discussed. On motion made and passed it is decided to refer the matter to the President's office to ascertain the amount owed to the musicians, and any other pertinent facts.

The application for reinstatement of Peter Conforti in Local 349, Manchester, N. H., is considered. The matter is discussed. On motion made and passed it is decided to assess a National Reinstatement Fee of \$250.00, payment of \$150.00 of which will be held in abeyance pending his future deportment as a member. It is further decided that Conforti is ineligible to be a delegate to Conventions of the A. F. of M. for five consecutive years.

It is ordered that charges be preferred against James Quimby of Local 374, Concord, N. H., for his alleged actions at the last Convention in violation of Article II of the Constitution of the Federation.

Case 140, 1947-48: Claim of Nidorf-Peppe, Inc., Bookers' License No. 3717, against member Randy Brooks of Local 802, New York, N. Y., for \$11,906.32 alleged commissions, etc., due, is considered. After consideration, it is on motion made and passed decided to allow the claim in the amount of \$3,799.95.

Case 213, 1947-48: Claim of John C. Mullins against the Gale Agency, Inc., New York, N. Y., Bookers' License No. 4017, and James Evans, New York, N. Y., Bookers' License No. 466, for \$440.12 alleged expenses sustained through breach of Cavalcade of Jazz contract, is considered. After discussion, it is on motion made and passed decided to allow the claim in the amount of \$340.12 against James Evans.

Case 232, 1947-48: Charges preferred by Lorin H. Kiely, promoter, against member Tex Justus of Local 35, Evansville, Ind., for alleged breach of contract, and claim for \$138.00 expenses sustained, is considered. The Executive Board had found Justus guilty of the charges preferred and imposed a fine of \$50.00. It also allowed Kiely's claim in the sum of \$138.00. The local having requested a reopening of the case in order to present new evidence, payment of the amount due was held in abeyance pending the disposition of the matter at this meeting. The matter is discussed. On motion made and passed it is decided not to allow a reopening.

Case 455, 1947-48: Charges preferred by member Joe Rossi against former member Kermit Brigham of
(Continued on page forty-one)

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Research at Conn's

(Continued from page nineteen)

rod for key hinges, nickel for tubing for flutes and trombone slides and soft nickel sheet for French horns. Brass of all kinds is fairly plentiful. But the recent move toward rearmament threatens to disrupt these conditions. Copper, the principal metal used to make brass, is becoming tighter already.

Wood For Clarinets. Of one material, however, Conn is sure to have an adequate supply for several years, regardless of what happens; that is grenadilla wood, used in clarinets and oboes. In 1941 and 1942, when American ships were carrying great quantities of tanks and trucks and other war material to Russia, these ships had to go around the southern tip of Africa and empty their cargo. The empty ships then made the return trip by the same route back to the United States. Many of them stopped at Madagascar and Mozambique and took on loads of grenadilla wood logs as ballast for the return trip. At that time Conn placed an open order with the largest importer of rare woods in New York and received great quantities of these logs. For years to come this supply of grenadilla wood will fill all Conn needs for clarinet and oboe bodies. **Craft Skills.** Standardization and mass production methods in instrument manufacture can effect large economies. But no precision machinery can replace the high-grade craftsmanship of skilled instrument makers. Ninety per cent of the output for precision instruments remains as labor cost. Long and arduous apprenticeship is required for the more difficult jobs in an instrument making plant. Here are samples: Springer (woodwind keys), thirty-six months; valve piston maker, forty-two months; mounter (brass or woodwind), forty-eight months; buffer and polisher (special), sixty months; trombone mounter, seventy-two months; tool and die-maker, ninety-six months.

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By GEORGE LAWRENCE STONE



George L. Stone

The Gene Krupa-Slingerland swing drum contest still remains the most interesting news to aspiring teen-age drummers. The six contestants who will appear in the final contest at Chicago some time this midsummer—to be judged by Krupa himself—will in the meantime have emerged victors of first, a *local*; second, a *regional*, and third, a *semi-final* contest in their respective local areas. Substantial prizes are to be awarded, with entree to some top-flight band for the Number One Boy. Judging from the calibre of such contestants as I have seen and heard about to date, the lucky winner may be expected to be outstanding.

JOE, ET AL

Some of the drummers of Local 171, Springfield, Massachusetts, have been thumbing the pages of their union books in an endeavor to find the *Joe Marsh* whose name appeared in the question about the *tum-tam* in my March column. Stop looking, boys. The name is *Joe Raiche* and should have so appeared. Joe, a talented performer upon the percussion instruments, received his training at the hands of Springfield's (and Holyoke's) most capable Joseph Sefchik. Raiche has appeared before the public in solo and ensemble playing since the tender age of three, and has a huge, well-filled scrap-book to prove it. My error, Joe.

Arthur C. David, a friend of long standing, writes from Great Falls, Montana, to say he got a big kick out of the story about the evolution of the dance drummer's bass drum. "I went through it all," he writes, "with the single-head bass drum, bells and all-wooden foot-pedal, too." Arthur dropped in (from Montana, no less) to see me one day last September and to tell me that, although no spring chicken, he still plays for dances—mostly old-time dances.

Another reaction to the bass drum article came from one of my ex-G. I. pupils, who told me that in Paris, during the war, he saw a drummer carrying his outfit on a bicycle. The bass drum, around 16 by 26, was fastened to the handlebars in front and the rest of the outfit in back. A while later I got to wondering how the cyclist could see the road ahead, but my informant is a temperate man and has the reputation of being an honest one. Well, anyway, he was looking me right in the eye when he told it.

SIGHT-READING

Sight-reading rests in the ability to read note groups quickly and accurately and, at the same time, to select the stickwork best suited to their execution. When properly developed, reading a drum part is as simple as reading a newspaper.

One of the elements of sight-reading is *eye fixation*. The eyes take in note groups only when they pause and *fix* in their travel across the page. The speed of a drummer's eye-travel determines the speed of his performance. Thus, while a beginner may see, perhaps, but *one* note group at each such pause, an expert—his eye span widened and skilled through practice—will take in *several* groups.

A highly skilled word-reader, investigation shows, reads more than 1,400 words a minute and retains what he reads. (At this rate you, the reader, should be able to take in and remember this article on *sight-reading* in twenty seconds. Try it and see how good you are.)

It would be interesting to compare the performance of a word-reader skimming a clear-cut printed page with that of a drummer confronted with a smudged, moth-eaten manuscript part that came over in the ark, full of penciled cuts, cues and erasures, *presto molto*, *much more molto* and *watch the leader for sudden stops!* Or that of a violinist speeding through a *ms.* of, say, *Stravinsky*, and being obliged not only to read the notes but also to *make the tones* as he does this. Or that of a pianist

reading a flock of notes and stuff scored on two staves with different clefs, *transpose it down half a step per se, the diva ain't in good voice tonight!* I'm not the one to cry down the accomplishments of the other fellow, but I truly believe that the sight-reading standards set up by a professional musician in his every-day playing would be hard for others to meet.

The chief difficulty in rapid sight-reading by the drummer is due to the impatience of the average novice. He endeavors to force his eyes and mind to wade through intricate figures at top speed before he has fully learned to recognize their components—before he has thoroughly mastered his note-arithmetic; his main difficulty here being due to the fact that he hasn't yet found time to memorize the relative values of *rests* as thoroughly as those of *notes*.

Rapid sight-reading must be developed through slow, concentrated study in the beginning and carefully retarded progress thereafter. The novice will do well to begin by sight-reading *one measure*, or even *one note group* at each eye fixation, and to assimilate that *one* before going on. Soon, with practice, he will be taking in *two*; later, *three*, and so on. Even at this point he is not an expert. Patience is paramount and forcing (a standard technique later) must here be avoided lest both reading and execution suffer in the rush.

WETTLING

In a recent letter to George Wetling I added the postscript: "Hope you're busy." Back came the answer: "... I'm still on the staff here at the American Broadcasting Company (WJZ) and do some jazz concerts now and then at Carnegie Hall. You'll hear me in the *Treasury Agent* program, also *The Clock*, *Lee Sweetland Show*, *Museum of Modern Music*, with Hank D'Amico's Band, *The Candid Microphone* and *Let's Listen to Music*. I also play with the A. B. C. Symphony when it is on the air during the summer months. The rest of the time I have to myself." George is one of those rare individuals who can fit into anything from a jam session to a symphony concert. I make it a point to listen in to him whenever I can.

Boston's Harry Myhr, who recently sojourned to Hollywood and from there joined the Katherine Dunham show, paid me a visit while this show was in town. Harry received his training from many sources, but particularly from Carl Gardner. In the show Harry plays in the pit, while on-stage there are three West Indian hand-drummers. "When we four get going," observed Harry, "there are a lot of notes flying around."

QUESTIONS

Answering J. Riley Brown, *Williamsport, Pennsylvania*: The ancient drummer played his marching drumbeats at the cadence of 110 steps to the minute and, in the ancient style, we do the same today (112 is our nearest metronomic mark). The Government standard marching cadence today is set at 120, and this is the tempo at which you should play the various marching beats you mention. The American Legion contest cadence is 128 to 132, while many school bands and drum corps step it up anywhere from 132 to 144. If a drumbeat is not too involved a fair performer can play it at 128 or over, but the lilt and rhythm are apt to be lost at such speeds, even though the drummer may be able to cram in the rudiments involved. The beauty of the average drumbeat lies not so much in its speed of execution as in its precision. To my mind the place to show off speed is in the *opening and closing* (slow to fast) of the rudiments themselves.

Popular Songs of Permanence

(Continued from page eleven)

technically a "production number," and this applies also to some of the great Chauncey Olcott favorites (*My Wild Irish Rose*, *When Irish Eyes Are Smiling*, etc.) and to the Bayes-Norworth *Shine On*, *Harvest Moon* and other hits.

The undeniably permanent *Parade of the Wooden Soldiers* was essentially an instrumental piece, likewise made famous through a Chauve-Souris production. Also originally instrumental was that excellent tune, *Down South* (flagrantly imitated by Joe Howard's *Good-bye, My Lady Love*), to which some conventional words were later added. There are many numbers also, like *The Lost Chord*, *The Rosary*, *Sylvia*, *At Dawning* and *Mah Lindy Lou*, which must fairly be considered as "art songs," in spite of their popularity.

Of rather obscure background is Caroline Norton's *Juanita*, set to an old Spanish melody. The Percy Montrose (or Montrose) to whom the familiar *Clementine* is credited may well be a mythical character, although the date of the song seems established as 1885. George Norton's *Round Her Neck She Wore a Yellow Ribbon* goes back to an English dialect song, *All Round My Hat*, written before 1840. Similarly the ever popular *Old Gray Mare* finds its direct ancestor in a song about a "wild hoss" that "came out of the wilderness," recently enshrined as a "mystery tune" on the radio. Nobody knows who wrote *Good-night, Ladies*, or when, and its refrain of "Merrily we roll along" has the same tune as *Mary Had a Little Lamb* (wrongly credited to Lowell Mason, who wrote a different setting of the same words). A versatile "mystery tune" is that of *Bye, Baby Bunting*,

which is sung to various words, particularly by children.

At the close of the appended list of permanently popular songs the author has timidly placed the current hit, *Now Is the Hour*, feeling that its basically simple melody, with words that apply to almost any moment of farewell, should give it a long life. As other candidates from the present decade he might have added the Burke-VanHeusen *Swinging on a Star*, although it started in a movie, and possibly the most popular all-round song of the second World War, *Roll Out the Barrel*. But these are mere conjectures. We have more than enough popular music whose permanent appeal is already beyond question. The list which follows could easily have been doubled without any serious errors, and this bid might be redoubled and made with overtricks if our best show numbers were included.

American Songs of Permanent Popularity

Title	Author and Composer	Publisher	Date
1. Yankee Doodle	Unknown	B. Carr and others	1795 ¹
2. Hall Columbia (President's March)	Joseph Hopkinson - Philip Phile	P. A. Von Hagen, Jr., etc.	1798 ²
3. The Star Spangled Banner	Francis Scott Key - John Stafford Smith (?)	J. Carr, etc.	1814
4. Home, Sweet Home	John Howard Payne - Sir Henry Bishop	George Bacon, etc.	1823
5. America	Samuel Francis Smith - Henry Carey (?)	C. Bradlee, etc.	1831
6. Zip Coon (Turkey in the Straw)	Bob Farrell (?) - G. W. Dixon (?)	Thomas Birch, etc.	1834
7. The Old Oaken Bucket	Samuel Woodworth - Geo. Kiallmark	C. Bradlee, etc.	1834
8. Annie Laurie	Wm. Douglas - Lady John Scott	Various	1838
9. Rocked in the Cradle of the Deep	Emma Willard - Joseph P. Knight	C. E. Horn, etc.	1840
10. We Won't Go Home Till Morning	(Arr. Wm. Clifton)	Thomas Birch	1842
11. Columbia, the Gem of the Ocean	Thos. A. Beckett (David Shaw?)	G. Willig, etc.	1843
12. The Long Ago (Long, Long Ago)	Thos. Haynes Bayley	Various	1843
13. Old Dan Tucker	Daniel Decatur Emmett (?)	Atwill, etc.	1843
14. The Blue Juniata	Mrs. M. D. Sullivan	Oliver Ditson	1844
15. Lully Fan (Buffalo Gals)	Cool White	Wm. Hall and Son	1844
16. Ben Bolt	Thos. Dunn English - Nelson Kneass	W. C. Peters	1848
17. Oh! Susanna	Stephen Collins Foster	W. C. Peters	1848
18. Old Uncle Ned	Stephen Collins Foster	W. E. Millet	1848
19. Nelly Was a Lady	Stephen Collins Foster	Firth, Pond and Co.	1849
20. De Campdown Races	Stephen Collins Foster	F. D. Benteen	1850
21. Old Folks at Home	Stephen Collins Foster	Firth, Pond and Co.	1851
22. Massa's in de Cold, Cold Ground	Stephen Collins Foster	Firth, Pond and Co.	1852
23. My Old Kentucky Home	Stephen Collins Foster	Firth, Pond and Co.	1853
24. Old Dog Tray	Stephen Collins Foster	Firth, Pond and Co.	1853
25. Jeanie with the Light Brown Hair	Stephen Collins Foster	Firth, Pond and Co.	1854
26. There's Music in the Air	Fanny Crosby - Geo. F. Root	Wm. Hall and Son	1854
27. Listen to the Mocking Bird	Alice Hawthorne (Septimus Winner)	Winner and Shuster	1855
28. Darling Nelly Gray	Benjamin R. Hanby	Oliver Ditson and Co.	1856
29. When I Saw Sweet Nellie Home	Frances Kyle - J. Fletcher	J. S. Paine	1856
30. Stars of the Summer Night	H. W. Longfellow - I. B. Woodbury	J. F. Huntington	1856
31. Jingle Bells	J. S. Pierpont	Oliver Ditson and Co.	1857
32. Annie Lisle	H. S. Thompson	Oliver Ditson and Co.	1860
33. Dixie's Land (Dixie)	Daniel Decatur Emmett	Firth, Pond and Co.	1860
34. Old Black Joe	Stephen Collins Foster	Firth, Pond and Co.	1860
35. Aura Lee (Army Blue)	W. W. Fosdick - Geo. R. Poulton	John Church, Jr.	1861
36. Maryland, My Maryland	Jas. Ryder Randall - German Trad.	A. E. Blackmar	1862
37. Battle Hymn of the Republic	Julia Ward Howe - Wm. Steffe	Oliver Ditson	1862
38. Kingdom Coming (Year of Jubilo)	Henry C. Work	Root and Cady	1862
39. The Battle Cry of Freedom	George Frederic Root	Root and Cady	1863
40. When Johnny Comes Marching Home	Patrick S. Gilmore	H. Tolman and Co.	1863
41. Beautiful Dreamer	Stephen Collins Foster	Wm. A. Pond and Co.	1864
42. Tenting on the Old Camp Ground	Walter Kittredge	Oliver Ditson and Co.	1864
43. Tramp! Tramp! Tramp!	George F. Root	Root and Cady	1864
44. When You and I Were Young, Maggie	Geo. W. Johnson - J. A. Butterfield	J. A. Butterfield	1866
45. The Man On The Flying Trapeze	Geo. Leybourne - Alfred Lee	C. H. Ditson and Co.	1868
46. The Little Brown Jug	R. A. Eastburn (J. E. Winner)	J. E. Winner	1869
47. Sweet Genevieve	George Cooper - Henry Tucker	Wm. A. Pond and Co.	1869
48. Reuben And Rachel	Harry Birch - William Gooch	White, Smith and Perry	1871
49. The Mulligan Guard	Edward Harrigan - David Braham	Wm. A. Pond and Co.	1873
50. Home On The Range	Brewster Higley - Dan Kelly	Various	1873
51. Silver Threads Among The Gold	Eben E. Rexford - Hart Pease Danks	C. W. Harris	1873
52. Grandfather's Clock	Henry Clay Work	C. M. Cady	1876
53. I'll Take You Home Again, Kathleen	Thos. P. Westendorf	John Church and Co.	1876
54. In The Gloaming	Meta Orred - Annie F. Harrison	English	1877
55. Carry Me Back To Old Virginny	James A. Bland	John F. Perry and Co.	1878

¹ Current since 1755 (?)

² Words; music 1793

	Title	Author and Composer	Publisher	Date
56.	In The Evening By The Moonlight	James A. Bland	Benj. W. Hitchcock	1880
57.	Bring Back My Bonnie To Me	H. J. Fulmer	T. B. Harms and Co.	1882
58.	Sailing, Sailing	Godfrey Marks	Leo Felst, etc.	1883
59.	There is A Tavern In The Town	William H. Hills	Shapiro, Bernstein and Co.	1883
60.	Love's Old Sweet Song	G. Clifton Bingham - J. L. Molloy	Various	1884
61.	White Wings	Banks Winter	Willis Woodward and Co.	1884
62.	Rock-A-Bye, Baby	Effie I. Canning	Chas. D. Blake and Co.	1887
63.	Drill, Ye Tarriers, Drill	Thomas Casey	Frank Harding	1888
64.	Little Annie Rooney	Michael Nolan	White, Smith Music Pub. Co.	1890
65.	Everybody Works But Father (adapted)	Jean Haves	English	1891
66.	Daisy Bell	Harry Dacre	T. B. Harms and Co.	1892
67.	Good Morning To All (Happy Birthday To You)	Patty and Mildred Hill	Clayton F. Summy	1893
68.	Sweet Marie	Cy Warman - Raymon Moore	Manhattan Music Pub. Co.	1893
69.	The Sidewalks Of New York	Chas. B. Lawlor - Jas. Blake	Howley, Haviland Co.	1894
70.	America, The Beautiful	Katherine Lee Bates - Samuel A. Ward	Various	1895
71.	The Band Played On	John F. Palmer - Chas. B. Ward	York Music Co.	1895
72.	The Sunshine Of Paradise Alley	Walter Ford - John W. Bratton	M. Witmark and Sons	1895
73.	A Hot Time In The Old Town Tonight	Joe Hayden - Theodore A. Metz	Willis, Woodward (E. B. Marks)	1896
74.	Kentucky Babe	Richard Henry Buck - Adam Geibel	White, Smith Music Pub. Co.	1896
75.	Sweet Rosie O'Grady	Maude Nugent	Jos. W. Stern and Co. (E. B. Marks)	1896
76.	Asleep In The Deep	Arthur J. Lamb - H. W. Petrie	F. A. Mills	1897
77.	At A Georgia Camp Meeting	Kerry Mills	F. A. Mills	1897
78.	A Steal Song	Richard Hovey - Frederic Field Bullard	Oliver Ditson and Co.	1898
79.	When You Were Sweet Sixteen	James Thornton	M. Witmark and Sons	1898
80.	Mandy Lee	Thurland Chattaway	Howley, Haviland and Co.	1899
81.	On The Banks Of The Wabash	Paul Dresser	Howley, Haviland and Co.	1899
82.	The Story Of The Rose	"Alice" - Andrew Mack	J. W. Stern (Edward B. Marks)	1899
83.	Strike Up The Band	Andrew B. Sterling - Chas. B. Ward	H. von Tilzer	1900
84.	Good-Bye, Dolly Gray	Paul Barnes - Will D. Cobb	Howley, Haviland and Co.	1900
85.	Down Where The Cotton Blossoms Grow	A. B. Sterling - Harry von Tilzer	Shapiro, Bernstein and von Tilzer	1901
86.	Just A Wearyin' For You	Frank Stanton - Carrie Jacobs Bond	Mrs. Bond	1901
87.	My Castle On The Nile	J. W. Johnson - Bob Cole - J. R. Johnson	J. W. Stern (E. B. Marks)	1901
88.	Bill Bailey, Won't You Please Come Home?	Hughie Cannon	Howley, Haviland and Dresser	1902
89.	In The Good Old Summer Time	Ren Shields - George Evans	Howley, Haviland and Dresser	1902
90.	Oh, Didn't He Ramble?	Will Handy	Jos. W. Stern and Co. (Marks)	1902
91.	On A Sunday Afternoon	A. B. Sterling - Harry von Tilzer	H. von Tilzer Pub. Co.	1902
92.	Bedella	William Jerome - Jean Schwartz	Shapiro, Bernstein and Co.	1903
93.	Dear Old Girl	Richard H. Buck - Theodore F. Morse	Howley, Haviland and Dresser	1903
94.	Hiawatha	James O'Dea - Neil Moret	Whitney-Warner Pub. Co.	1903
95.	Ida, Sweet As Apple Cider	Eddie Leonard	Jos. W. Stern and Co. (Marks)	1903
96.	Sweet Adeline	Richard Gerard - Harry Armstrong	M. Witmark and Sons	1903
97.	Blue Bell	Edward Madden - Theo. F. Morse	F. B. Haviland Pub. Co.	1904
98.	Good-Bye, Little Girl, Good-Bye	Will D. Cobb - Gus Edwards	M. Witmark and Sons	1904
99.	Dearie	Clare Kummer	Jos. W. Stern and Co. (E. B. Marks)	1905
100.	My Gal Sal	Paul Dresser	The Paul Dresser Publishing Co.	1905
101.	In My Merry Oldsmobile	Vincent P. Bryan - Gus Edwards	M. Witmark and Sons	1905
102.	In The Shade Of The Old Apple Tree	Harry H. Williams - Egbert Van Alstyne	Shapiro, Remick and Co.	1905
103.	Tammany	Vincent P. Bryan - Gus Edwards	M. Witmark and Sons	1905
104.	Rufus Rastus Johnson Brown	A. B. Sterling - H. von Tilzer	Von Tilzer Pub. Co.	1905
105.	Wait Till The Sun Shines, Nellie	A. B. Sterling - H. von Tilzer	Von Tilzer Pub. Co.	1905
106.	When The Bell In The Lighthouse Rings	A. J. Lamb - Alfred Solman	J. W. Stern and Co. (Marks)	1905
107.	Anchors Aweigh	A. H. Miles - R. Lovell - Chas. A. Zimmerman	Ida M. Zimmerman	1906
108.	Cheyenne	Harry H. Williams - Egbert Van Alstyne	Jerome H. Remick and Co.	1906
109.	Chinatown, My Chinatown	Wm. Jerome - Jean Schwartz	Jerome H. Remick and Co.	1906
110.	I Love A Lassie	Harry Lauder - Gerald Grafton	Harms, Inc.	1906
111.	I Love You Truly	Carrie Jacobs Bond	Carrie Jacobs Bond and Son	1906
112.	Love Me and the World is Mine	Dave Reed, Jr. - Ernest R. Ball	M. Witmark and Sons	1906
113.	Waltz Me Around Again, Willie	Will D. Cobb - Ren Shields	F. A. Mills	1906
114.	Bon Bon Buddy	Alex Rogers - Will Marion Cook	Gotham-Attucks Music Co.	1907
115.	The Glow-Worm	Lilla Cayley Robinson - Paul Lincke	Jos. W. Stern and Co. (Marks)	1907
116.	Honey Boy	Jack Norworth - Albert von Tilzer	Broadway Music Corp.	1907
117.	Red Wing	Thurland Chattaway - Kerry Mills	F. A. Mills	1907
118.	School Days	Will D. Cobb - Gus Edwards	Gus Edwards Pub. Co. (Mills Music)	1907
119.	Sunbonnet Sue	Will D. Cobb - Gus Edwards	Gus Edwards Pub. Co. (Mills Music)	1908
120.	Take Me Out to the Ball Game	Jack Norworth - A. von Tilzer	York Music Co.	1908
121.	Yip-I-Addy-I-Ay	Will D. Cobb - J. Flynn	Shapiro, Bernstein and Co.	1908
122.	Casey Jones	T. Lawrence Seibert - Eddie Newton	Shapiro, Bernstein and Co.	1909
123.	By the Light of the Silvery Moon	Edward Madden - Gus Edwards	Remick and Co.	1909
124.	Has Anybody Here Seen Kelly?	C. W. Murphy, Will Letters (W. J. McKenna)	T. B. Harms	1909
125.	Meet Me Tonight in Dreamland	Beth Slater Whitson - Leo Friedman	Will Rossiter	1909
126.	Put on Your Old Gray Bonnet	Stanley Murphy - Percy Wenrich	Jerome Remick and Co.	1909
127.	Down by the Old Mill Stream	Tell Taylor	Tell Taylor Music Publisher	1910
128.	Let Me Call You Sweetheart	Beth Slater Whitson - Leo Friedman	Harold Rossiter	1910
129.	On Mobile Bay	Earle C. Jones - C. N. Daniels (Neil Moret)	Jerome H. Remick	1910
130.	A Perfect Day	Carrie Jacobs Bond	Carrie Jacobs Bond and Son	1910
131.	Some of These Days	Shelton Brooks	Will Rossiter	1910
132.	What's the Matter with Father?	Williams - Van Alstyne	Jerome H. Remick and Co.	1910
133.	Alexander's Ragtime Band	Irving Berlin	Ted Snyder Co.	1911
134.	I Want a Girl	Wm. Dillon - Harry von Tilzer	Harry von Tilzer Music Pub. Co.	1911
135.	Oh, You Beautiful Doll	A. Seymour Brown - Nat Ayer	Jerome H. Remick and Co.	1911
136.	Ragtime Violin	Irving Berlin	Ted Snyder Co.	1911
137.	Roamin' in the Gloamin'	Harry Lauder	T. B. Harms (Francis, Day and Hunter)	1911
138.	Till The Sands of the Desert Grow Cold	Geo. Graff, Jr. - Ernest R. Ball	M. Witmark and Sons	1911
139.	Moonlight Bay	Edward Madden - Percy Wenrich	Jerome H. Remick and Co.	1911
140.	It's a Long Way to Tipperary	Jack Judge - Harry H. Williams	Chappell and Co.	1912
141.	My Melancholy Baby	Geo. A. Norton - Ernie Burnett	Joe Morris Music Co.	1912
142.	Waiting for the Robert E. Lee	L. Wolfe Gilbert - Lewis F. Muir	F. A. Mills	1912
143.	Marchata	Victor Schertzinger	John Franklin Music Co.	1912
144.	There's A Long, Long Trail	Stoddard King - Zo Elliott	M. Witmark and Sons	1912
145.	There's A Girl In The Heart of Maryland	Ballard Mac Donald - Harry Carroll	Shapiro, Bernstein and Co.	1912

* Words: music 1888

Date	Title	Author and Composer	Publisher	Date
1880	146. The Trail Of The Lonesome Pine	Mac Donald - Carroll	Shapiro, Bernstein and Co.	1913
1882	147. By The Beautiful Sea	Harold R. Atteridge - Harry Carroll	Shapiro, Bernstein and Co.	1914
1883	148. I Want To Go Back To Michigan	Irving Berlin	Waterson, Berlin and Snyder Co.	1914
1883	149. A Little Bit Of Heaven	J. Keirn Brennan - Ernest R. Ball	M. Witmark and Sons	1914
1884	150. Missouri Waltz	J. R. Shannon - F. K. Logan, J. V. Eppell	F. A. Forster	1914
1884	151. St. Louis Blues	W. C. Handy	Handy Bros. Music Co.	1914
1887	152. Keep The Home Fires Burning	Lena G. Ford - Ivor Novello	Chappell and Co.	1914
1888	153. When You Wore A Tulip	Jack Mahoney - Percy Wenrich	Leo Feist, Inc.	1914
1890	154. Memories	Gus Kahn - Egbert Van Alstyne	Jerome H. Remick and Co.	1915
1891	155. On The Beach At Waikiki	G. H. Stover - Henry Kallimal	Bergstrom Music Co.	1915
1892	156. Pack Up Your Troubles In Your Old Kit-Bag	Geo. Asaf - Felix Powell	Chappell and Co.	1915
1893	157. Song Of The Islands	Charles E. King	Bergstrom Music Co.	1915
1893	158. Li' Liza Jane	Countess Ada De Lachau	Sherman, Clay and Co.	1916
1894	159. The Bells Of St. Mary's	Douglas Furber - A. Emmett Adams	Chappell and Co.	1917
1895	160. The Darktown Strutters' Ball	Shelton Brooks	Will Rossiter (Leo Feist)	1917
1895	161. For Me And My Gal	Edgar Leslie, E. Ray Goetz - Geo. W. Meyer	Waterson, Berlin and Snyder Co.	1917
1895	162. Over There	George M. Cohan	Leo Feist, Inc.	1917
1896	163. Smiles	J. Will Callahan - Lee S. Roberts	Lee S. Roberts (Remick)	1917
1896	164. Beautiful Ohio	Ballard Mac Donald - Mary Earl (R. King)	Shapiro, Bernstein and Co.	1918
1896	165. Hinky Dinky Parlez Vous	Lieut. Gitz-Rice (?)	Various	1918
1897	166. K-k-k-Katy	Geoffrey O'Hara	Leo Feist, Inc.	1918
1897	167. Till We Meet Again	R. B. Egan - R. A. Whiting	Jerome H. Remick and Co.	1918
1898	168. Dardanella	Fred Fisher - Felix Bernard, John S. Black	McCarthy and Fisher, Inc.	1919
1898	169. Let The Rest Of The World Go By	J. K. Brennan - E. R. Ball	M. Witmark and Sons	1919
1899	170. The Japanese Sandman	Raymond B. Egan - Richard A. Whiting	Jerome H. Remick and Co.	1920
1899	171. Margie	Benny Davis - Con Conrad, J. R. Robinson	Waterson, Berlin and Snyder	1920
1899	172. Whispering	Malvin and John Schonberger, V. Rose	Sherman, Clay and Co.	1920
1900	173. Ain't We Got Fun?	Richard A. Whiting	Jerome Remick and Co.	1921
1900	174. I Ain't Nobody's Darling	Elmer Hughes - Robert A. King	Skidmore Music Co.	1921
1901	175. Peggy O'Neil	Harry Pease, E. G. Nelson, Gilbert Dodge	Leo Feist, Inc.	1921
1901	176. Wabash Blues	Dave Ringle - Fred Meinken	Leo Feist, Inc.	1921
1901	177. It Ain't Gonna Rain No More	Wendell Hall	Forster Music Publisher	1923
1902	178. Swingin' Down The Lane	Gus Kahn - Isham Jones	Leo Feist, Inc.	1923
1902	179. Yes, We Have No Bananas	Frank Silver, Irving Cohn	Shapiro, Bernstein and Co.	1923
1902	180. The Prisoner's Song	Guy Massey	Shapiro, Bernstein and Co.	1924
1902	181. I'll See You In My Dreams	Gus Kahn - Isham Jones	Leo Feist, Inc.	1924
1903	182. Dinah	Sam M. Lewis, Joe Young - Harry Akst	Henry Waterson, Inc.	1925
1903	183. Moonlight And Roses	Edwin H. Lemare, Ben Black, Neil Moret	Villa Moret	1925
1903	184. When Day Is Done	B. G. De Sylva - Robert Katscher	Harms, Inc.	1926
1903	185. Blue Skies	Irving Berlin	Irving Berlin, Inc.	1927
1903	186. Chloe	Gus Kahn - Neil Moret	Villa Moret, Inc.	1927
1904	187. Just A Memory	B. G. De Sylva, Lew Brown - Ray Henderson	Harms, Inc.	1927
1904	188. My Blue Heaven	George Whiting - Walter Donaldson	Leo Feist, Inc.	1927
1905	189. Star Dust	Mitchell Parish - Hoagy Carmichael	Mills Music, Inc.	1929
1905	190. Time On My Hands	Harold Adamson, Mack Gordon - V. Youmans	Vincent Youmans, Inc.	1930
1905	191. When The Moon Comes Over The Mountain	Kate Smith, Harry Woods, H. Johnson	Robbins Music Corp.	1931
1905	192. Where The Blues Of The Night Meets The Gold Of The Day	Roy Turk, Bing Crosby, Fred E. Ahlert	De Sylva, Brown and Henderson	1931
1905	193. How Deep Is The Ocean?	Irving Berlin	Irving Berlin, Inc.	1932
1905	194. The Last Round-Up	Billy Hill	Shapiro, Bernstein and Co.	1933
1905	195. Stormy Weather	Ted Koehler - Harold Arlen	Mills Music, Inc.	1933
1906	196. Deep Purple	Mitchell Parish - Peter DeRose	Robbins Music Corp.	1935
1906	197. God Bless America	Irving Berlin	Irving Berlin, Inc.	1939
1906	198. The Last Time I Saw Paris	Oscar Hammerstein II - Jerome Kern	Chappell and Co.	1940
1906	199. White Christmas	Irving Berlin	Irving Berlin, Inc.	1942
1906	200. Now Is The Hour	Dorothy Stewart	Leeds Music Corp.	1948

Who Is Schillinger? What Is He?

(Continued from page twenty-one)

desirable to extend this homogeneous rhythmic character to ten or fifteen minutes. In the case of a 'Cuban' scene, rumba rhythms are considered characteristic of the locality. The audience is distracted from action on the screen by the musical background when a definite dance composition is played repeatedly. This annoys the audience and never helps to bring out the dramatic plot. On the contrary, it produces conflicts with the plot. A neutral background, being homogeneous and yet continuously varied, will serve the purpose much better."

Composers, unhampered by restrictions and limitations encountered in the writings of past eras, can also make use of the Schillinger system to discover new materials of their own.

Judging by the impact of his thinking on the

profession, Schillinger has done as notable a feat of pioneering in musical theory as Helmholtz did on the physics of sound in its bearing on physiological aesthetics; while the system opens up vistas on the relations of mathematics to music comparable to Spengler's brilliant glimpses into the fundamental analogies in the style-patterns of all the arts and sciences in a given period. That the Schillinger system is a powerful tool for musical analysis must be admitted by all who have given his work a careful examination.

Still Room for the Unpredictable

There will be those who will consider that since music is, in Plato's sense, pure feeling extended in time, the Schillinger system cannot be taken as the one exclusive answer to a composer's problems in creation. A great addition to craft technique it certainly is. But for the purely imaginative side of creative work, many will

feel that Marlowe's counsel to poets holds also for composers:

Yet should there hover in their restless heads
One thought, one grace, one wonder at the least,
Which into words no virtue can digest.

A Teacher Is Known By His Students

While more people can come to understand the processes of composition, talent and inspiration are still necessary to make effective use of Schillinger's methods. Results of his system can be seen in the achievements of a number of his pupils who have had outstanding success in many branches of music writing. Among these are Ted Royal Dewar, Vladimir Dukelsky, Leith Stevens, Norman Cloutier, Rudolph Schramm, Nathan C. Van Cleave, Lyn Murray and Will Bradley. We can watch for the names of many others, because the system, geared to meet present-day needs in music, has definitely "caught on."
—Dorothy Cadzow.

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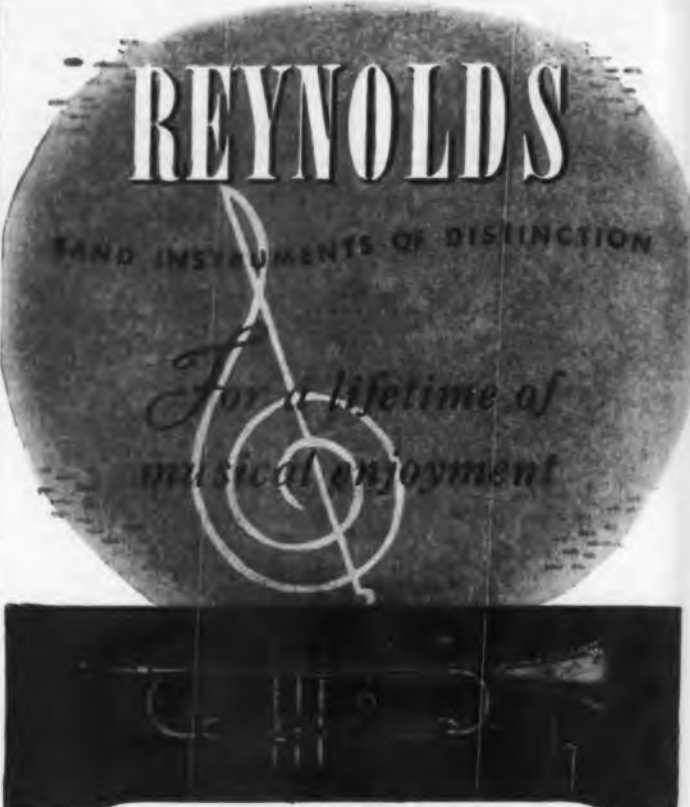
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Board Minutes

(Continued from page thirty)

Local 501, Walla Walla, Wash., and members Jess A. Jessup and Dan H. Kase of Local 6, San Francisco, Calif., and Roy Melvin of Local 839, Jackson, Tenn., for alleged violation of the laws of the A. F. of M. in leaving without tendering proper notice, is considered. After consideration it is on motion made and passed decided that the charges be dismissed

Case 478, 1947-48: Charges preferred by Local 24, Akron, Ohio, against member Sammy Kaye of Local 802, New York, N. Y., for alleged violation of Article X, Section 56 of the A. F. of M. By-Laws, in the former local's jurisdiction, is considered. After consideration, it is on motion made and passed decided that Sammy Kaye be found guilty as charged and that a reprimand be administered.

Case 481, 1947-48: Appeal of member David Freed of Local 802, New York, N. Y., from an action of that local in rejecting his Resolution regarding the establishment of an Employment Quota System, is considered. After discussion it is on motion made and passed decided to refer the matter to Vice-President Bagley in order to digest the Constitution and By-Laws of Local 802 applicable to the case so that he may report back to the Board at its next meeting.

A letter addressed to the Board from David Freed in which he asks a clarification of its decision in Case 565, 1947-48. Is read. The Secretary is instructed to advise Brother Freed that it is not the policy of the Board to render opinions with its decisions and that its decision applies only to this particular case.

Case 742, 1947-48: Appeal of member Jack Farowitz (Farrow) of Local 802, New York, N. Y., from an action of that local in rejecting his resolution which provided that all membership meetings be held on the Exchange Floor, is considered. After a discussion, it is on motion made and passed decided to deny the appeal.

Case 743, 1947-48: Appeal of member Malcolm Gersman of Local 802, New York, N. Y., from an action of that local in rejecting his resolution calling for the election of a special committee, is considered. After a discussion, it is on motion made and passed decided to deny the appeal.

Case 744, 1947-48: Appeal of member George Kushner of Local 802, New York, N. Y., from an action of that local in rejecting his resolution calling for a committee to survey past efforts to reduce the influx of new members, is considered. After a discussion, it is on motion made and passed decided to deny the appeal.

The matter of members' release from management contracts of booking agencies is discussed. It sometimes occurs that the member may be entitled to an immediate release which is disputed by the agent and then must be submitted to the

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Board, which may result in considerable delay and work a hardship if the member is entitled to release. In order to expedite the procedure, it is on motion made and passed decided to refer such cases to a sub-committee consisting of the President, Secretary and Treasurer.

The Educational Committee makes its report and recommendations which are approved. On motion made and passed it is decided that the Research Department be authorized to purchase a Vari-Typer No. A-20 at a cost of \$913.63 and a Marchand Calculating Machine at a cost of \$750.00.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:45 P. M.

Palmer House
Chicago, Illinois
April 6, 1948

The Board reconvenes at 12 noon. President Petrillo in the chair. All present.

President Petrillo reports that numerous letters have been received from charitable and other organizations requesting permission to make records for their own particular purpose. Several of these letters are read. After consideration of the matter, on motion made and passed it is decided to refer the matter to the President in order that he may discuss the subject with counsel.

The subject of television is discussed. The President reports on the negotiations.

Joseph D. Keenan of the Labor's League for Political Education of the A. F. of L. is admitted. He explains the purpose of the organization and the manner in which contributions are to be solicited. He reads the following letter in further explanation:

"The administrative Committee of Labor's League for Political Education adopted the Constitution and By-Laws of the League at its meeting on Tuesday, March 9, 1948, and decided on the method of securing voluntary contributions for financing purposes.

"In line with the above action, we would like to secure the list of your local unions, the name and address of the most influential person in each local to whom we may address the enclosed letter, designating him as collector for contributions and the number of members in each local. We need this information, as we have contracted with a local firm to do the writing of the letter, bundling of receipt books and mailing.

"We also need your signature and that of the person whom you designate as Deputy Treasurer, written at least three times on a sheet of paper for a sample so that these signatures may be affixed to the letter.

"There has been quite a delay in setting up the machinery. If the enclosed letter meets with your approval, we would appreciate receiving the above information as soon as possible."

On motion made and passed it is decided that the President and Treasurer be directed and author-

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ized to comply with the request in
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ation.

The Recording and Transcription
Fund is again considered. There is
further discussion. On motion made
and passed the following plan is
adopted, effective immediately:

1. The money is to be distributed
on a pro rata per capita member-
ship basis as of January 1, 1947,
such membership compiled on
the International Treasurer's of-
fice per capita tax payment rec-
ords.
2. Each local to receive \$9.40 per
member for the first 5,000 mem-
bers. For each additional mem-
ber they will receive \$1.78 per
member, thus requiring a total
expenditure of \$1,736,721.62 for
employment. This expenditure
to be based on the price list in
effect in 1947.
3. The amount allocated to each
local union must be expended by
January 31, 1949, as it is not ac-
cumulative, and if not expended,
will revert back into the Record-
ing and Transcription Fund.
4. It is understood that the local
union is the employer and as
such will be responsible for
carrying out the provisions of
the law in the payment of Social
Security tax, Withholding tax
and State Unemployment tax.
However, the Federation will
pay in connection with the Re-
cording and Transcription Fund
program, in addition to the local
union's allocation, all State and
Federal taxes in accordance with
the rulings handed down by the
respective States and the Fed-
eral Government, as they apply
to the operation of the Recording
and Transcription Fund pro-
gram, excluding State and Fed-
eral income taxes.

In addition, where locals are re-
quired to carry Workmen's Compen-
sation Industrial Insurance, the
Federation will pay the difference
between what they ordinarily would
have to pay for their regular em-
ployees, and the amount it costs
them due to their employing mem-
bers on the above-named program.

It will be necessary for local
unions to adhere to and comply
with the Operational Plan and Pro-
cedures as set out on a form to be
furnished them. All projects must
be submitted to the President's of-
fice for approval.

The proposal of Hal Leyshon &
Associates, Inc., to open the 1948
program of the Recording and
Transcription Fund by a major con-
cert in Washington, D. C., is con-
sidered. The Board considers the
matter favorably and recommends
that the possibilities be explored.

Other matters of interest to the
Federation are discussed.

The meeting adjourns at 4:45
P. M.

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MIAMI BEACH:
Amron, Jack, Terrace Rest.
Coral Reef Hotel
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Leshnick, Max
Macomba Club
Miller, Irving
Mocamba Restaurant, Jack Friedlander, Irving Miller, Max Leshnick and Michael Rosenberg, Employers.
Shaughis Restaurant, and Max Caldwell, Employer.
Straus, George
Weills, Charles
White House Hotel,
Leo Radoff, Mgr.-Dir.
Wit's End Club, R. R. Reid, Manager; Charles Leveson, Owner.

ORLANDO:
Longwood Hotel, Maximilian Shepard, Owner.
Sunbrook, Larry
Sunshine Club and D. S. Fryer
PALM BEACH:
Monaco's Restaurant and Frank Monaco
PANAMA CITY:
Daniels, Dr. E. R.
PENSACOLA:
Hodges, Earl, of Top Hat Dance Club.
Keeling, Alec, of National Orch. Syndicate.
National Orchestra Syndicate
RIVIERA BEACH:
Rowe, Phil
Woodruff, Charlie
STARBUCK:
Camp Blandring Rec. Center
Goldman, Henry
TAMPA:
Junior Woman's Club
Pegram, Sandra
Williams, Herman

ORLANDO:
Cotton Club, Benny Curry and Onis Wisnarski.
Miller, Warren
Tricoli, Joseph, Oper., Playland.
Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).
SAN FRANCISCO:
Bramy, Al
Brown, Willie H.
Fox, Eddie
Peters & Chase Co.
Shelton, Earl.
Earl Shelton Productions.
Tanner, Joe
The Civic Light Opera Committee of San Francisco
Francis C. Moore, Chairman.
Waldo, Joseph
SANTA ANA:
Then's Place, and Theo. Osborn
SHERMAN OAKS:
Redwood Village, Ozzie Kraft and Lee Gilson, Owners.
TWIN PEAKS:
Alpine Club, and J. W. Dewey, Employer, Lake Arrowhead.

GEORGIA

ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.
Herren, Chas., Herren's Evergreen Farms Supper Club.
AUGUSTA:
Kirksland, Fred
J. W. Neely, Jr.
Macon:
Lee, W. C.
SAVANNAH:
Club Royale, and Al Remick, Owner.
Thompson, Lawrence A., Jr.
VIDALIA:
Pal Amusement Co.

ILLINOIS

BLOOMINGTON:
James R. McKinney
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468.
Children's Health & Aid Soc.
Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner.
Davis, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner, "Play Girls of 1938".
Fine, Jack, Owner, "Victory Follies".
Glen, Charlie
Gluckman, E. M.
Broadway on Parade.
Hale, Walter, Promoter
Markee, Vince
Mason, Leroy
Mays, Chester
Miller, R. H.
Monte Carlo Lounge, Mrs. Ann Hughes, Owner.
Moore, H. B.
Novak, Sarge
Rose, Sam
Stoner, Harlan T.
Taffan, Mathew,
Platinum Blonde Revue
Taffan, Mathew,
"Temptations of 1941".
Teicher, Chas. A., of T.N.T. Productions.
Tony's Lounge, Anton Brazos, Prop.

EAST ST. LOUIS:
Davis, C. M.
EFFINGHAM:
Behl, Dan
KANKAKEE:
Havener, Mrs. Theresa, Prop.-Dreamland.
LA GRANGE:
Haege, Robert
Klan Club,
LaGrange High School.
Viner, Joseph W.
MOLINE:
Antler's Inn, and Francis Weaver, Owner.
MT. VERNON:
Plantation Club, Archie M. Haines, Owner.
PEORIA:
Brydon, Ray Marsh
Humane Animal Assn.
Rutledge, R. M.
Paul Streeter
POLO:
Clem, Howard A.
QUINCY:
Hammond, W.
ROCKFORD:
Palmer House, Mr. Hall, Owner.
Trocodile Theatre Lounge
White Swan Corporation
SPRINGFIELD:
Stewart, Leon H., Manager,
Club Congo.
WASHINGTON-BLOOMINGTON:
Mackinaw Dells Park and Earl Thompson, Owner.

INDIANA

ANDERSON:
Lanane, Bob
Lanane, George
AUBURN:
Moore Lodge No. 566
ELWOOD:
Yunker Club, and Charles Sullivan, Mgr.
EVANSVILLE:
Adams, Jack C.
Fox, Ben
GREENSBURG:
Club 46, Chas. Holzhouse, Owner and Operator.
INDIANAPOLIS:
Beabow, William and His All-American Brownskin Models.
Richardson, Vaughn,
Fine Ridge Follies.
Wm. C. Powell Agency,
Bookers' License No. 4150.
NEWCASTLE:
Harding, Stanley W.
MARION:
Horine, W. S.
Idle Hour Recreation Club
RICHMOND:
Newcomer, Charles
SYRACUSE:
Waco Amusement Enterprises

IOWA

BRYANT:
Voss, A. J., Manager,
Rainbow Gardens.
CLARION:
Miller, J. L.
HARLAN:
Gibson, C. Rex
WHEATLAND:
Griebel, Ray, Mgr., Alca Park

KANSAS

DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PRATT:
Clements, C. J.
Wisby, L. W.
TOPEKA:
Mid-West Sportsmen, Assn.

KENTUCKY

LEXINGTON:
Harper, A. C.
Hine, Geo. H.
LOUISVILLE:
Greenwell, Allen V., Prop.,
Greenwell's Nite Club
Iroquois Gardens, and Messrs.
McDonald & Pope, Owners.
Shelton, Fred
OWENSBORO:
Cristall, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie,
Bookers' License 2611

LOUISIANA

ALEXANDRIA:
Green, Al, Owner and Oper.,
Riverside Bar.
Smith, Mrs. Lawrence, Prop.,
Club Plantation.
Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner; Jack Tyson, Manager.
Weil, R. L.
LAKE CHARLES:
Veltin, Tony, Mgr., Palmi Club
MONROE:
Keith, Jessie
NEW ORLEANS:
Dog House, and Grace Martinez, Owner.
Gilbert, Julie
The Hurricane and Percy Stovall.
Hyland, Chauncey A.
OPELOUSAS:
Cedar Lane Club, Milt Delmas, Employer.
SHREVEPORT:
Reeves, Harry A.
Riley, Billy
Stewart, Willie

MAINE

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

MARYLAND

BALTIMORE:
Acta Music Corp.
Byrd, Olive J.
Cox, M. L., and Byrd, Olive J.
Epstein, Henry
Green, Jerry
Rio Restaurant and Harry Weiss, Manager.
Stage Door Casino
White, David,
Nation Wide Theatrical Agy.
BRADSHAW:
English Supper Club, Ed. De Waters, Prop.
CUMBERLAND:
Alibi Club, and Louis Waingold, Manager.
FENWICK:
Seaside Inn, Albert Respech, Owner
FREDERICK:
Rev. H. B. Rittenhouse
OCEAN CITY:
Gay Nineties Club, Lou Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).
SALISBURY:
Twins Lancers,
Elmer B. Dashiell, Oper.
TURNERS STATION:
Thomas, Dr. Joseph H.
Edgewater Beach.

MASSACHUSETTS

BILLERICA:
One O One Club, Nick Ladoulis, Proprietor.

BOSTON:

Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president.
Crawford House Theatrical Lounge
Grace, Max L.
McIlvaine, James H.
Mouzon, George
Snyder, Samuel, Boston Amusement Co.
Sullivan, J. Arnold,
Bookers' License 150.
Sunbrook, Larry and his Rodeo Show.
Walker, Julian
Younger Citizens Coordinating Committee
CAMBRIDGE:
Montgomery, A. Frank, Jr.
Salvato, Joseph
FITCHBURG:
Baldac, Henry
HOLYOKE:
Levy, Bernard W.,
Holyoke Theatre.
LOWELL:
Crowe, Francis X.
MONSON:
Monson House and Leo Casagallo, Employer.
NEW BEDFORD:
Rose, Manuel
NORTH WEYMOUTH:
Pearl, Morey
REVERE:
Della Porta, Joseph J.,
Rollaway Ballroom.
WILMINGTON:
Blue Terrace Ballroom and Anthony Del Torto

MICHIGAN

BAY CITY:
Walther, Dr. Howard
CERESCO:
Smith, R. W., and Mar-Creek Inn.
DETROIT:
Adler, Caesar, and Hoffman Sam, Oper., Frontier Ranch
Amnor Record Company
Bel Aire (formerly Lee 'n' Eddie), and Al Williams
Ralph Wellman, Philip Flinn Sam and Louis Bernard Owners.
Bibb, Allen
Bologna, Sam, Imperial Club
Briggs, Edgar M.
Daniels, James M.
Frolics Lounge
Green, Goldman
Hoffman, Sam, Operator, Frontier Ranch.
Johnson, Ivory
Kotman, Hyman
San Diego Club,
Nono Minando.
Savoy Promotions, and Horner G. Pyle.
Schreiber, Raymond, Owner and Oper., Colonial Theatre.
Victory Supper Club, M. Jack Owaer.

FLINT:
Carpenter, E. M., Mgr., Terrace Gardens.
GRAND RAPIDS:
Huban, Jack
JACKSON:
Paul Bacon Sports Ent., Inc.
Rollatorium Roller Rink
LANSING:
Norris, Elmer, Jr.,
Palomar Ballroom.
Tholen, Garry
MARQUETTE:
Loma Farms, Mrs. Carl Tiedt
SISTER LAKES:
Rendezvous Bowl and Garden J. Miller, Owner.
TRAVERSE CITY:
O-A-Ka Beach Pavilion,
Al Lawson.

MINNESOTA

ALEXANDRIA:
Crest Club, Frank Gasmot
BEMIDJI:
Foster, Floyd, Owner,
Meyer Mixers' Tavern.
GAYLORD:
Green, O. M.
RED WING:
Red Wing Grill, Robert A. Nybo, Operator.
ST. CLOUD:
Ganz, Mike
ST. PAUL:
Fox, S. M.
SPRINGFIELD:
Green, O. M.
MISSISSIPPI
BILOXI:
Joyce, Harry, Owner,
Pilot House Night Club

INTERNATIONAL MUSICIANS

GREENVILLE:
Pollard, Flenord
JACKSON:
Perry, T. G.

MISSOURI

CAPE GIRARDEAU:
Gilkinson, Lorene
Moonglow Club
(HILICOTHE):
Hawes, H. H., Manager,
Windmoor Gardens.
KANSAS CITY:
Cox, Mrs. Evelyn
Esquire Productions, Kenneth
Yates, Bobby Heathshaw,
Heathshaw, Bobby
Thudum, H. C., Asst. Mgr.,
Orpheum Theatre.
LEBANON:
Kay, Frank
POPULAR BLUFFS:
Brown, Merle
ST. LOUIS:
Caruth, James, Oper., Club
Rhumbogies, Cafe Society,
Brown Bomber Bar.
D'Agostino, Sam
Markham, Doyle J.

MONTANA

FOURTH:
Allison, J.

NEBRASKA

COLUMBUS:
Mott, Don
LEARNY:
Field, H. E., Mgr., 1733 Club
OMAHA:
Morocco Club
Florentine Cafe, and Vance
Sam Vecchio, Owners.
Reese, Charles

NEVADA

ELI:
Johnson, Mrs. Ruby
LAS VEGAS:
Gordon, Ruth
Holsinger, Ruby
Seacy, Milo E.
Warner, A. H.
PITMAN:
Foman Hotel, and Jimmy
Cronoco.
MINO:
Blackman, Mrs. Mary

NEW HAMPSHIRE

JACKSON:
Gray's Inn, Eddie Nelson,
Employer.

NEW JERSEY

ASBECON:
Hart, Charles, Pres., Eastern
Hardi Graz, Inc.
AUBURN PARK:
Richardson, Harry
White, William
ATLANTIC CITY:
Applegate's Tavern, and A. J.
Applegate, Employer.
Atlantic City Art League
Danzler, George, Operator,
Fassa's Morocco Restaurant.
Fassa, George, Operator,
Fassa's Morocco Restaurant.
Jones, J. Paul
Lackman, Harvey
Morocco Restaurant, Geo. Fassa
and Geo. Danzler, Opera.
HAMDEN:
Towers Ballroom, Pearson Lesay
and Victor Potamkin, Mgrs.
MAY:
Mayflower Casino,
Charles Anderson, Operator.
MUTTON:
Studio Bar, and August
E. Buchner, Prop.
ROHAM PARK:
Florham Park Country Club,
and Jack Bloom
AREWOOD:
Phil, Arthur, Mgr., Hotel Plaza
Selin, S. J.
LONG BRANCH:
Rappaport, A., Owner,
The Blue Room.
MONTCLAIR:
Cox-Hay Corporation and Mont-
clair Theatre, Thos. Haynes,
James Costello.
MOUNTAINSIDE:
The Chatterbox, Inc.,
Ray DiCarlo.
NEWARK:
Blue Mirror, Max Franks,
Owner.
Casablanca, and George Haber
(Tausk), Employer.
Coleman, Melvin
Hall, Emory
Harris, Earl

Jones, Carl W.
"Panda," Daniel Straver
Park Dubonnet Cafe, Inc.,
Joseph Levine, Pres.
Prestwood, William
Red Mirror, Nicholas Grande,
Prop.
Simmons, Charles
Tucker, Frank
NEW BRUNSWICK:
Ellik, Jack
NORTH ARLINGTON:
Petrucci, Andrew
PATERSON:
Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino
PLAINFIELD:
McGowan, Daniel
SEASIDE PARK:
Red Top Bar, William Stock,
Employer.
SOMERS POINT:
Dean, Mrs. Jeannette
Leigh, Station
SUMMIT:
Ahrons, Mitchell
TRENTON:
Laramore, J. Dory
UNION CITY:
Head, John F., Owner, and Mr.
Senti, Mgr., Back Stage Club.
Kay Sweeney Club
WEST NEW YORK:
B'nai B'rith Organization, and
Sam Nite, Employer; Harry
Boorstein, President.

NEW MEXICO

CLOVIS:
Denton, J. Earl, Owner,
Plaza Hotel.
SANTA FE:
Emil's Night Club, and
Emil Mignardo, Owner.

NEW YORK

ALBANY:
Admiral Farragut Garrison,
and James F. Sullivan,
Employer.
Bologhino, Dominick, Owner,
Trout Club.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Goblet, The
AUSALE CHASM:
Ausable Chasm Hotel, Louis
Rappaport, Owner
Hotel Ausable Chasm, and Nat
Antler and Eliot Steurer.
BONAVENTURE:
Class of 1941 of the
St. Bonaventure College.
BRONX:
Santoro, E. J.
BROOKLYN:
Aurelia Court, Inc.
Graymont, A. C.
Johnston, Clifford
Morris, Philip
Puma, James
Reade, Michael
Rostman, Gus, Hollywood Cafe
Steurer, Eliot
Villa Antique, Mr. P. Antico,
Prop.
BUFFALO:
McKay, Louis
Nelson, Art
Nelson, Mrs. Mildred
Rush, Charles E.
CAIRO:
The Hut
EASTCHESTER:
Starlight Terrace, Carl Del
Tulo and Vincent Formi-
cella, Props.
ELBRIDGE:
Ray's Bar-D and Raymond
C. Lemperio.
PERNDALE:
Pollack Hotel
FLEISCHMANN:
Cat's Meow, and Mrs. Irene
Churz, Prop.
GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer.
GLENS FALLS:
Halfway House, Ralph Gottlieb,
Employer; Joel Newman,
Owner.
Tiffany, Harry, Mgr.,
Twin Tree Inn.
GRAND ISLAND:
Williams, Ossian V.
GREENFIELD PARK:
Utopia Lodge
HOPEWELL JUNCTION:
Camp Lakeland, A. Cohen,
Manager.

HUDSON:
Goldstein, Benny
Gutto, Samuel
ITHACA:
Bond, Jack
JAMESTOWN:
Lindstrom & Meyew
LAKE HUNTINGTON:
Green Acres Hotel
LOCH SHELDRAKE:
Fifty-Two Club, Saul Rappin,
Owner.
Hotel Shlesinger, David Shle-
singer, Owner.
Mardenfeld, Isadore, Jr.,
Estate of
West End Hotel
MT. VERNON:
Raphin, Harry, Prop.,
Wagon Wheel Tavern.

NEW LEBANON:
Doonan, Eleanor
NEW YORK CITY:
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amusement Corp. of America
Balwin, C. Paul
Benrubi, M. E.
Booker, H. E., and All-Ameri-
can Entertainment Bureau.
Broadway Swing Publications,
L. Frankel, Owner.
Calman, Carl, and the Calman
Advertising Agency.
Campbell, Norman
Carestia, A.
Chiasarini & Co.
Cohen, Alexander, connected
with "Bright Lights".
Collectors' Items Recording Co.,
and Maurice Spivack and
Katherine Gregg.
Cotton Club
Crossen, Ken, and Ken Crossen
Associates
Currie, Robert W., formerly
held Booker's License 2595.
Davison, Jules
Denton Boys
Diener & Doraskind, Inc.
DuBois-Priedman Production
Corp.
Evans & Lee
Fetich, Stepin
Fine Plays, Inc.
Fotoshop, Inc.
Fur Dressing & Dyeing
Salesmen's Union.
Glyde Oil Products
Gray, Lew, and Magic
Record Co.
Grisman, Sam
Gross, Gerald, of United
Artists Management.
Hemlinway, Phil
Hirliman, George A., Hirliman
Florida Productions, Inc.
Kaye-Martia, Kaye-Martia
Productions.
King, Gene,
Former Booker's License 3444.
Koch, Fred G.
Korea, Aaron
La Fontaine, Leo
Leigh, Stockton
Leonard, John S.
Lyon, Allen
(also known as Arthur Lee)
Masconi, Charles
McCaffrey, Neill
McKenny, Torrey T.
Meserole, Ed. P.
Mottello, R.
Moody, Philip, and Youth
Monument to the Future
Organization.
Murray's
Neill, William
New York Civic Opera Com-
pany, Wm. Reutemann.
New York Ice Fantasy Co.,
Scott Chalfant, James Bliz-
zard and Henry Robinson,
Owners.
Prince, Hughie
Rappaport, Louis
Regan, Jack
Rogers, Harry, Owner,
"Frisco Follies".
Russell, Alfred
Schwartz, Mrs. Morris
Singer, John, former Booker's
License 3326.
Sondi, Mattie
South Seas, Inc.,
Abner J. Rubien.
Spotlite Club
Stein, Ben
Stein, Norman
Steve Murray's Mahogany Club
Strouse, Irving
Sunbrock, Larry, and His
Rodeo Show.
Superior 25 Club, Inc.
Thomson, Sava and Valenti, Inc.
United Artists Management
Wee & Leventhal, Inc.
Wildier Operating Co.
Wisotaky, S.

NIAGARA FALLS:
Pacari, Joseph
connected with Midway Park
ONONTA:
Shepard, Maximilian, Owner,
New Windsor Hotel.
ROCHESTER:
Lloyd, George
Valenti, Sam
SARATOGA SPRINGS:
Messrs. Stevens and Arthur L.
Clark.
SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Klub or Cow
Shed, and Magnus E. Ed-
wards, Manager.
Silverman, Harry
SOUTH FALLSBURG:
Majestic Hotel, Messrs. Cohen,
Kornfeld and Shore, Owners
and Operators.
Seldin, S. H., Oper.,
Grand View Hotel.

SUFFERN:
Armitage, Walter, Pres.,
Country Theatre.
SYRACUSE:
Casablancas, and Samuel J.
Genovese, Prop.
Feingold, Norman
Syracuse Musical Club
TANNERSVILLE:
Rips Inn, Basil Germano,
Owner.
TROY:
DeSina, Manuel
TUCKAHOE:
Birnbaum, Murray
Rodin, Walter
UTICA:
Burke's Log Cabin, Nick
Burke, Owner.
VALHALLA:
Twin Palms Restaurant,
John Maai, Prop.
WHITE PLAINS:
Brody, Mario
Reis, Lea Hechiria Corp.
YONKERS:
Babner, William

LONG ISLAND (New York)

BAYSIDE, LONG ISLAND:
Mirage Room, and Edw. S.
Friedland
FAR ROCKAWAY:
Town House Restaurant, and
Bernard Kurland, Proprietor.

NORTH CAROLINA

CAROLINA BEACH:
Economides, Chris
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. P.
DURHAM:
Gordon, Douglas
FAYETTEVILLE:
The Town Pump, Inc.
Fair Park Casino and
Irish Horseracing
Plantation Club, and Fred
Koury, Owner.
Weingarten, E., Sporting
Events, Inc.
KINSTON:
Courie, E. P.
Parker, David
RALEIGH:
Charles T. Norwood Post,
American Legion.
WALLACE:
Strawberry Festival, Inc.
WILLIAMSTON:
Grey, A. J.
WILSON:
McEachon, Sam
WINSTON-SALEM:
Payne, Miss L.

OHIO

ASHTABULA:
Blue Skies Cafe
AKRON:
Basford, Doyle
Millard, Jack, Mgr. and Lessee,
Merry-Go-Round.
Pullman Cafe, George Subrin,
Owner and Manager.
CANTON:
Holt, Jack
CINCINNATI:
Anderson, Albert,
Booker's License 2956.
Black, Floyd
Carpenter, Richard
Einhorn, Harry
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene

Overton, Harold
Reider, Sam
Smith, James R.
Sunbrock, Larry
Wonder Bar, James McPatridge,
Owner.
CLEVELAND:
Amata, Carl and Mary, Green
Lerby Cafe, 3314 E. 116th St.
Dison, Forrest
Euclid 55th Co.
Manuel Bros. Agency, Inc.,
Bookers License 3568.
Monaco's Restaurant, and
Frank Monaco.
Salanci, Frank J.
Tuistone, Velma
Willis, Elroy
COLUMBUS:
Askins, Lane
Bell, Edward
Bellinger, C. Robert
Carter, Ingram
Charles Blocc Post No. 157,
American Legion.
Mallory, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post No. 567, and Capasin
G. W. McDonald.
DELAWARE:
Bellinger, C. Robert
FINDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl,
Oper., Paradise Club.
PIQUA:
Lee Sedgewick, Operator.
PORTSMOUTH:
Smith, Phil
PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner.
TOLEDO:
Dutch Village,
A. J. Hand, Oper.
Huntley, Lucius
John Maai, Prop.
Nightingale, Homer
YOUNGSTOWN:
Einhorn, Harry
Reider, Sam
ZANESVILLE:
Venner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman
ENID:
Oxford Hotel Ballroom, and
Gene Norris, Employer.
MUSKOGEE:
Gutire, John A., Manager,
Rodeo Show, connected with
Grand National of Muskogee,
Oklahoma.
OKLAHOMA CITY:
Holiday Inn,
Louis Strauch, Owner
Louis' Tap Room,
Louis Strauch, Owner,
Southwestern Attractions
and M. K. Boldman and Jack
Swiger.
The 29 Club,
Louis Strauch, Owner.
TULSA:
Angel, Alfred
Doros, John
Goltry, Charles
Horn, O. B.
McHunt, Arthur
Moona Company, The
Shunatona, Chief Joe
Williams, Cargile (Jimmy)

OREGON

HERMISTON:
Rosenberg, Mrs. R. M.
PORTLAND:
Acme Club Lounge and A. W.
Denton, Manager.
SALEM:
Oregon Institute of Dancing,
Mr. Lope, Manager.

PENNSYLVANIA

ALIQUIPPA:
Guinn, Otis
BERWEN:
Main Line Civic Light Opera
Co., Nat Burras, Director.
BIRDSBORO:
Birdsboro Oriole Home Assn.
BRYN MAWR:
Foard, Mrs. H. J. M.
CHESTER:
Fisher, Samuel
Ili Top Cafe, Danny Thomas
and Jack Sugarman, Owners.
Pyle, Wm.
Reindollar, Harry
CLARION:
Birocco, J. E.
Smith, Richard
Rending, Albert A.
DEVON:
Jones, Martin

DONORA:
Bedford, C. D.
EASTON:
Calicchio, E. J. and Matino,
Michael, Mgr., Victory Ball-
room.
Green, Morris
Jacobson, Benjamin
Koury, Joseph, Owner,
The Y. M. I. D. Club
FAIRMONT PARK:
Riverside Inn
Samuel Ottenberg, Pres.
HARRISBURG:
Reeves, William T.
Waters, B. N.
KINGSTON:
Johns, Robert
MARSHALLTOWN:
Willard, Weldon D.
MEADVILLE:
Noil, Carl
MIDLAND:
Mason, Bill
NEW CASTLE:
Boudurant, Harry
PHILADELPHIA:
Associated Artists Bureau
Beany-the-Bums,
Benjamin Fogelman, Prop.
Bilcore Hotel, and Wm. Clore,
Operator.
Bryant, G. Hodges
Bubeck, Carl P.
Davis, Russell L., and Trianon
Ballroom
DuPre, Renee
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2620.
McShain, John
Philadelphia Gardens, Inc.
Philadelphia Lab. Co. and
Luis Colantunno, Mgr.
Raymond, Don G., of Creative
Entertainment Bureau, Book-
ers' License 3402.
Rothe, Otto
Stanley, Frank
PITTSBURGH:
Anania, Flores
Ficklin, Thomas
Matthews, Lee A., and New
Artist Service, Bookers' Li-
cense 2521.
Reight, C. H.
Sals, Joseph M., Owner,
El Chico Cafe.

POTTSTOWN:
Schmoyer, Mrs. Irma
READING:
Nally, Bernard
SLATINGTON:
Flick, Walter H.
STRAFFORD:
Poinsett, Walter
UPPER MERRY:
Wallace, Jerry
WASHINGTON:
Athens, Peter, Mgr.,
Washington Cocktail Lounge.
Lee, Edward
WILLIAMSPORT:
Circle Hotel and James Pinella
Pennella, James
WORTHINGTON:
Conwell, J. R.

RHODE ISLAND

PROVIDENCE:
Allen, George
Belanger, Lucian

SOUTH CAROLINA

GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr.,
The Pines
Jackson, Rufus
National Home Show
MOULTREYVILLE:
Wurthmann, Geo. W., Jr.
ROCK HILLS:
Rolax, Kid
SPARTANBURG:
Holcombe, H. C.

TENNESSEE

JOHNSON CITY:
Burton, Theodore J.
ENOKVILLE:
Henderson, John
MEMPHIS:
Silver Slipper, and Mr.
McDonald, Owner.
NASHVILLE:
Club Zanibar, and Billie and
Floyd Hayes

TEXAS

AMARILLO:
Cox, Milton
AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter

DALLAS:
Carnahan, R. H.
Lee, Don, and Linakie (Skippy Lynn), owners of Script & Score Productions and operators of "Sawdust and Swingtime."
May, Oscar P. and Harry H. Morgan, J. C.
OMAHA CHRISTI:
Kirk, Edwin
FORT WORTH:
Airfield Circuit
Bowers, J. W., also known as Bill Bauer or Gret Bourke.
Carnahan, Robert
Coo Cos Club
Famous Door and Joe Earl, Operator
Smith, J. F.
GALVESTON:
Evans, Bob
HENDERSON:
Wright, Robert
HOUSTON:
Jenson, Oscar
Revis, Boukida
World Amusements, Inc.
Thomas A. Wood, Pres.

KILGORE:
Club Plantation
Mathews, Edna
LONGVIEW:
Ryan, A. L.
PALESTINE:
Earl, J. W.
PARIS:
Ron-Da-Voo, and Frederick J. Merkle, Employer.
SAN ANGELO:
Specialty Productions, and Nelson Scott and Wallace Kelton
SAN ANTONIO:
Moore, Alex
TYLER:
Giffilan, Max
Tyler Entertainment Co.
WACO:
Peacock Club,
E. C. Cramer and R. E. Cass
WICHITA FALLS:
Dibbles, C.
Whitely, Mike

VERMONT
BURLINGTON:
Thomas, Ray
VIRGINIA
ALEXANDRIA:
Dove, Julia M., Capital Amusement Attractions.
DANVILLE:
Fulfer, J. H.
LYNCHBURG:
Bailey, Clarence A.
NEWPORT NEWS:
Kay, Bert, Owner. "The Bar"
McClain, B.
NORFOLK:
Big Trzsek Diner, Percy Simon, Prop.
ROANOKE:
Harris, Stanley
SUFFOLK:
Clark, W. H.

WASHINGTON
MAPLE VALLEY:
Rustic Inn
TACOMA:
Dittbener, Charles
King, Jan
WEST VIRGINIA
BLUEFIELD:
Brooks, Lawson
Thompson, Charles G.
CHARLESTON:
Club Congo, Paul Daley, Owner.
Corey, LaBabe
Hargreave, Paul
White, Ernest B.
INSTITUTE:
Hawkins, Charles
MORGANTOWN:
Atomic Inn and Leonard Ninez
Lease, Tony, former manager, Morgantown Country Club.

WISCONSIN
BRADLEY:
Jim's Logging Camp,
James Gough.
EAGLE RIVER:
Denoyer, A. J.
GREEN BAY:
Franklin, Allen
Gale, Erwin
Fenley, Chas. W.
GREENVILLE:
Reed, Jimmie
HATFIELD:
The Chicago Inn, and Louis O. Runner, Owner and Operator.

HEAFFORD JUNCTION:
Kilinski, Phil, Prop., Phil's Lake Nakomis Resort.
HURLEY:
Show Boat, and D. Matrillo, Prop.
KESHENA:
American Legion Auxiliary
Long, Matilda
LA CROSSE:
Tooke, Thomas, and Little Dandy Tavern.
MILWAUKEE:
Weinberger, A. J.
NEOPIT:
American Legion,
Sam Dickenson, Vice-Com.
PLATTEVILLE:
Kelly, C. P.
RHINELANDER:
Kendall, Mr., Mgr.,
Hilly Wood Lodge.
Khouri, Tony
SHEBOYGAN:
Sicilia, N.
STURGEON BAY:
Larsheid, Mrs. Geo., Prop.
Carman Hotel

DISTRICT OF COLUMBIA
WASHINGTON:
Alvis, Ray C.
Arcadia Ballroom, Edw. F. Meserole, Owner and Oper.
Archer, Pat
Brown Derby
Cabana Club and Jack Staples
China Clipper, Sam Wong, Owner.
5 O'clock Club and Jack Staples, Owner
Fratone, James
Furedy, E. S., Mgr.,
Trans Luz Hour Glass
Huberman, John Price, President, Washington Aviation Country Club.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Kirch, Fred
McDonald, Earl H.
Moore, Frank, Owner,
Star Dust Inn.
O'Brien, John T.
Raybara, E.
Reich, Eddie
Rittenhouse, Rev. H. B.
Ross, Thomas N.
Smith, J. A.
Trans Luz Hour Glass,
E. S. Furedy, Mgr.

HAWAII
HONOLULU:
The Woodland, Alexander Asam, Proprietor.
CANADA
ALBERTA
CALGARY:
Port Brisbane Chapter of the Imperial Order Daughters of the Empire.
Simmons, Gordon A. (Bookers' License No. 4090)

BRITISH COLUMBIA
VANCOUVER:
H. Singer & Co. Enterprises, and H. Singer.
ONTARIO
BRANTFORD:
Newman, Charles
CHATHAM:
Taylor, Dan
GRAVENHURST:
Webb, James, and Summer Gardens
HAMILTON:
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)
HASTINGS:
Bassman, George, and Riverside Pavilion.

LONDON:
Merrick Bros. Circus (Circus Productions, Ltd.), M. R. Nutting, Pres.
Seven Dwarfs Inn
FORT ARTHUR:
Corrin, M.
SUDBURY:
Danceland Pavilion, and F. R. McLean, Prop.
TORONTO:
China Up Products, Ltd.,
Roly Young, Mgr.
Leslie, George
Local Union 1452, CIO Steel Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM

QUEBEC
MONTREAL:
Auger, Henry
Beriau, Maurice, and La Societe Artistique.
Clover Cafe, and Jack Horn, Operator.
Danis, Claude
Daoust, Hubert
Daoust, Raymond
DeSauteles, C. B.
Dioro, John
Emery, Marcel
Emond, Roger
Horn, Jack, Operator, Vienna Grill.
Luasser, Pierre
Soukres, Irving
Sunbrock, Larry
QUEBEC CITY:
Sourkes, Irving
VERDUN:
Senecal, Leo

MISCELLANEOUS
Alberts, Joe
Al-Dean Circus, P. D. Freeland
Arwood, Ross
Aulger, J. H.,
Aulger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bigley, Mel. O.
Blake, Milton (also known as Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as Milton Blake and Tom Kent).
Boeserman, Herbert (Tiny)
Braunstein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co."
Brugler, Harold
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Buffalo Ranch Wild West Circus,
Ari Mix, R. C. (Bob) Grooms, Owners and Managers.
Burns, L. L., and Partners
Carroll, Sam
Conway, Stewart
Cornish, D. H.
Cormons, Jimmy
DeShon, Mr.
Eckhart, Robert
Farrance, B. P.
Feehan, Gordon P.
Feria, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzkee, Daniel
Fox, Jess
Fox, Sam M.
Freeland, P. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Pollicia Gay Parce
Freich, Joe C.
George, Wally
Grego, Pete
Gutrie, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Horan, Irish
International Magicians, Producers of "Magic in the Air"
Johnson, Sandy
Johnston, Clifford
Kelton, Wallace

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada
MASSACHUSETTS
BOSTON:
E. M. Loew's Theatres
HOLYOKE:
Holyoke Theatre, B. W. Levy
MICHIGAN
DETROIT:
Colonial Theatre, Raymond Schreiber, Owner and Oper.
GRAND RAPIDS:
Powers Theatre
MISSOURI
KANSAS CITY:
Missin Street Theatre
NEW JERSEY
MONTCLAIR:
Montclair Theatre and Cos-Hay Corp., Thomas Haynes, James Costello.

OHIO
CLEVELAND:
Metropolitan Theatre
Emanuel Stutz, Oper.
TENNESSEE
KNOXVILLE:
Bijou Theatre
VIRGINIA
BUENA VISTA:
Rockbridge Theatre
Kent, Tom (also known as Manuel Blanke and Milton Blake).
Keys, Ray
Kimball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Levin, Harry
Mage, Floyd
Matthews, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Horse Follics of 1946.
Meeks, D. C.
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Ralph Poonosa, Managers.
Miller, George E., Jr., former Bookers' License 1129.
Miquelon, V.
Mosher, Woody (Paul Woody)
New York Ice Fantasy Co., Scott Chalfant, James Blitzer and Henry Robinson, Owner
Ouellette, Louis
Patterson, Chas.
Platinum Blond Revue
Richardson, Vaughan,
Pine Ridge Follics
Roberts, Harry E. (also known as Hap Roberts or Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Ross, Hal J.
Ross, Hal J., Enterprises
Sargent, Selwya G.
Scott, Nelson
Singer, Leo, Singer's Midgets
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Straus, George
Sunbrock, Larry, and His Rodeo Show.
Tafan, Matthew
Temptations of 1941
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Williams, Cargile
Williams, Frederick
Wilson, Ray
Woody, Paul (Woody Mosher)

Kaye, John and his Orchestra,
Jersey City, N. Y.
La Motte, Henry and His Orchestra,
Butler, Pa.
Kryl, Bohumir, and his Symphony Orchestra.
Lee, Duke Doyle, and his Orchestra, "The Brown Bombers",
Poplar Bluff, Mo.
Marin, Pablo, and his Tipica Orchestra, Mexico City, Mexico.
Nevechtols, Ed., Orchestra,
Monroe, Wis.
O'Neil, Kermit and Ray, Orchestra,
Westfield, Wis.
Samczay, Casimir, Orchestra,
Chicago, Ill.
Startt, Lou and His Orchestra,
Easton, Md.
Van Brundi, Stanley, Orchestra,
Osbridge, N. J.
Weltz Orchestra,
Kitchener, Ont., Canada
Young, Buddy, Orchestra,
Denville, N. J.

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

ALASKA
FORT RICHARDSON:
Burch-Johnson Lytle Company
ARIZONA
DOUGLAS:
Top Hat
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell Haradage, Proprietor.
LITTLE ROCK:
Arkansas Livestock & Rodeo Assn., Senator Clyde Byrd, Sec.

CALIFORNIA
BIG BEAR LAKE:
Cressman, Harry E.
CONCORD:
Rendezvous Bend
LONG BEACH:
Majestic Ballroom, and Harry Schooler, Joe Zucca and Frank Zucca.
SAN BERNARDINO:
Sierra Park Ballroom,
Clark Rogers, Mgr.
SAN LUIS OBISPO:
Seaton, Don
SANTA ROSA:
Austin's Resort, Lake County

COLORADO
DENVER:
Yucca Club, and Al Beard, Manager.
CONNECTICUT
HARTFORD:
Kirk's Tavern,
Frank S. DeLuco, Prop.
NEW HAVEN:
Wonder Bar
TORRINGTON:
Vinnie's Restaurant and Vinnie DiLullo, Proprietor.

FLORIDA
JACKSONVILLE:
Florida Hotel
KEY WEST:
Delmonico Bar, and Arturo Boza
MIAMI:
Broadmoor Hotel
Columbus Hotel
MIAMI BEACH:
Coronado Hotel
SARASOTA:
Bobby Jones Golf Club
"400" Club
Lido Beach Casino
Sarasota Municipal Auditorium
Sarasota Municipal Trailer Park
TAMPA:
Grand Oregon, Oscar Leon Mgr.

ILLINOIS
EUREKA:
Haecker, George
MATTOON:
U. S. Grant Hotel
STERLING:
Bowman, John E.
Sigman, Arlie
INDIANA
SOUTH BEND:
St. Casimir Ballroom

IOWA
BOONE:
Mimer's Hall
DUBUQUE:
Julien Dubuque Hotel
KANSAS
WICHITA:
Green Tree Inn, and Frank J. Schulze and Homer R. Mooley, owners.
Monterey Cafe, and Frank Schulze and Homer R. Mooley, Owners.
Shadowland Dance Club
Swingland Cafe, and A. R. (Bob) Brunch, owner.
21 Club and A. R. (Bob) Brunch, owner.
KENTUCKY
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.
BROADSTOWN:
Masonic Hall

LOUISIANA
NEW ORLEANS:
Club Rocket
Happy Landing Club
MARYLAND
HAGERSTOWN:
Auldubon Club, M. I. Patterson, Manager.
Rabasco, C. A., and Baldwin Cafe.
MASSACHUSETTS
METHUEN:
Central Cafe, and Messrs. L. Konis, Driscoll & Gagnon, Owners and Managers.
WORCESTER:
Gedymyn, Walter

MICHIGAN
FLINT:
Central High School Aud.
INTERLOCHEN:
National Music Camp
MARQUETTE:
Johnston, Martin M.
MINNESOTA
BUHL:
Servicemen's Club
DEER RIVER:
Hi-Hat Club
GRAND RAPIDS:
Club Alamo
MINNEAPOLIS:
Frederick Lee Co., and In Redman & Sev Widman, Operators.
Twin City Amusement Co. and Frank W. Patterson
ST. PAUL:
Berk, Jay
Twin City Amusement Co. and Frank W. Patterson

MISSISSIPPI
MERIDIAN:
Woodland Inn
MISSOURI
ST. JOSEPH:
Rock Island Hall
NEBRASKA
OMAHA:
Whitney, John B.
Baker Advertising Company
NEW JERSEY
ATLANTIC CITY:
Hotel Lafayette
Terminal Bar
BAVONNE:
Chester's Bar & Grill
CLIFTON:
Boeckmann, Jacob
ELIZABETH:
Polish Falcons of America
Nest 126.
JERSEY CITY:
Band Box Agency, Vian Giacomo, Director
Ubranian National Home
NORTH HACKENSACK:
The Suburban
PLAINFIELD:
Polish National Home

NEW YORK
BUFFALO:
Hall, Art
Williams, Buddy
Williams, Ossian
CERES:
Coliseum
INTERNATIONAL MUSIC

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST
Florence Rangers Band, Gardner, Mass.
Heywood-Wahfeld, Band, Gardner, Mass.
Wuerl's Concert Band, Chas. M. Faulhaber, Director, Sheboygan, Wis.

ORCHESTRAS
Baer, Stephen S., Orchestra, Reading, Pa.
Bianchi, Al, Orchestra, Oakridge, N. J.
Capps, Roy, Orchestra, Sacramento, Calif.
Cargyle, Lee, and His Orchestra, Mobile, Ala.
Cokeman, Joe, and His Orchestra, Galveston, Texas.

Craig, Max and His Orchestra, Butler, Pa.
De Paulis, Joe and His Orchestra, Butler, Pa.
Downs, Red, Orchestra, Topeka, Kan.
Fox River Valley Boys Orch., Pardecville, Wis.
Glen, Coke and His Orchestra, Butler, Pa.
Jones, Stevie, and his Orchestra, Catskill, N. Y.

CHEEKWAGA:
Auf Wiederseh Restaurant
COLLEGE POINT:
Muebler's Hall

THACA:
Elks Lodge No. 636

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

MECHANICVILLE:
Colt, Harold

MORAWK:
Hurdic, Leslie, and
Vincyards Dance Hall.

MT. VERNON:
Studio Club

NEW YORK CITY:
Bohemian National Hall
Sammy's Bowery Follies, Sam
Fuchs, Owner.

OLEAN:
Rollerband Rink

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

STRACUSE:
Club Royale

YONKERS:
Polish Community Center

NORTH CAROLINA

ASHEVILLE:
Prope, Fitzhough Lee

KINSTON:
Parker, David

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

OHIO

CONNEAUT:
MacDowell Music Club

WONTON:
Club Riviera

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

OKLAHOMA

WAGO:
A. G. Kelly-Miller Bros. Circus,
Obert Miller, General Man.

OKLAHOMA CITY:
Orwig, William, Booking Agent

VINITA:
Bodco Association

PENNSYLVANIA

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

HAVER FALLS:
Manor Club

BUTLER:
Paganilli, Deano
Stakevich, William

CHICORA:
Chicora High School

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

ETON:
Rogers Hall, and Stanley
Rogers, Proprietor.

LYNDORA:
Ukrainian Hall

PHILADELPHIA:
Morgan, R. Duke

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

ROULETTE:
Brewer, Edgar, Roulette House

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

SOUTH CAROLINA

CHARLESTON:
Eisenmann, James F. (Bank)

TENNESSEE

BRISTOL:
Knights of Templar

TEXAS

PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
San Antonio Civic Opera Co.,
and Mrs. Krams-Beck, Pres.

VIRGINIA

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Off Beat Club
Victory Supper Club

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

ROANOKE:
Kriech, Adolph

WEST VIRGINIA

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

KEYSTONE:
Calloway, Franklin

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

FOLLANSBEE:
Follansbee Community Center

PARKERSBURG:
Silver Grille, R. D. Hiley,
Owner.

WELLSBURG:
Loyal Order of Moose, No. 1564

WISCONSIN

BARABO:
Devils Lake Chateau, James
Husted, Manager.

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

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

KENOSHA:
Petrifying Springs Club House

LOUISBURG:
Dresson's Hall

MANITOWOC:
Pekel's Colonial Inn

OREGON:
Village Hall

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

RICE LAKE:
Victor Sokop Dance Pavilion

TRUESDELL:
Blasdorf, Julius, Tavern

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

DISTRICT OF COLUMBIA

WASHINGTON:
Star Dust Club,
Frank Mook, Prop.

CANADA ALBERTA

EDMONTON:
Lake View Dance Pavilion,
Cooking Lake.

BRITISH COLUMBIA

VICTORIA:
Lantern Inn

MANITOBA

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

ONTARIO

HAMILTON:
Hamilton Arena,
Percy Thompson, Mgr.

HAWKESBURY:
Century Inn, and Mr. Descham-
bault, Manager.

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

PORT STANLEY:
Melody Ranch Dance Floor

TORONTO:
Echo Recording Co., and
Clement Hambourg.

WAINFLEET:
Long Beach Dance Pavilion

QUEBEC

ATLANTIC:
Lakeshore Inn

MONTREAL:
Harry Feldman

MISCELLANEOUS

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

THEATRES AND THEATRE HOUSES

INDIANA

INDIANAPOLIS:
Circle Theatre

LOUISIANA

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
State Theatre

MASSACHUSETTS

FALL RIVER:
Durfee Theatre

MICHIGAN

DETROIT:
Shubert Lafayette Theatre

MISSOURI

ST. LOUIS:
Fox Theatre

NEW YORK

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

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

TENNESSEE

MEMPHIS:
Warner Theatre

CANADA MANITOBA

WINNIPEG:
Odeon Theatre

FOR SALE or EXCHANGE

FOR SALE—Library, 30,000 titles, classic, modern, vocal, instrumental, concert, dance, American, foreign, solos, scores, piano teaching material, violin teaching material, novelties, collectors' items, arrangements used on network radio shows. Send your list to W. C. Dellers, 7215 Oak Ave., River Forest, Ill.

FOR SALE—Selling out, reasonable, a number of good studio violins suitable for professionals; instruments are by known makers; perfect playing condition; should make excellent mate to a concert instrument; list upon request. Berger, 165 East Ohio, Chicago, Ill.

FOR SALE—Selmer baritone saxophone, gold-lacquered, excellent playing condition, \$400.00. For information write John M. Taylor, Jr., 221 Club Drive, San Antonio 1, Texas.

FOR SALE—Hammond DR-20 speaker with re-verbator for Hammond organ; A-1 condition, slightly used; price \$325.00. Write Tony Little, 1023 Warrington Ave., Pittsburgh 10, Pa.

FOR SALE—Tenor dance band library, \$50.00; 3 tenors, 3 trumpets, 3 rhythms; many copies; send \$3.00 for one complete arrangement playable one trumpet; and list. Al Sweet, 443 South Mariposa, Los Angeles 5, Calif.

FOR SALE—Accordion, Excelsior, custom built, model A, black, full size; excellent condition; original purchaser; reasonable. Springer, 104 Lowell Ave., Wantagh, N. Y. Wantagh 2441-W.

FOR SALE—Accordions; \$995.00 Excelsior OB 120-bass, 11 changes, used three months, sacrifice \$450.00; also used 80- and 120-bass accordions, \$125.00 each; cases included. Conrad Tibaldo, 27 Perkins St., New Haven, Conn.

FOR SALE—Good Conn Ebonite clarinet and case; recently overhauled by factory, fine tone and appearance, \$75.00; Meredith cornet, open tone, medium bore, short type, just reconditioned at factory, silver, gold bell, like new, old case, \$60.00; Baccini and Day fine tenor banjo and case; make offer; cost \$175.00, new condition; all guaranteed to please every way. C. H. Curriden, Jr., Oak and Chestnut Roads, Oxford, Ohio.

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

FOR SALE—Fine violin, very beautiful instrument; powerful, brilliant tone; excellent for solo or concert work; too dynamic for quartette; \$750.00; guaranteed to please; label reads "Gio Paolo Maggini, Brescia," no date. C. H. Curriden, Jr., Oak and Chestnut Roads, Oxford, Ohio.

FOR SALE—Cabart oboe with beautiful case, late model, fine condition, good tone, intonation, \$265.00. Maurice Wolohan, 1340 Taylor St., San Francisco, Calif.

FOR SALE—16 1/2-inch viola, Alphonsus Vavra, Prague, 1931; excellent condition, beautiful tone. Leonard Davis, 2104 Aqueduct Ave. E., New York 53. Phone SE 3-4787.

FOR SALE—Lyon & Healy harp, No. 20; complete Chicago renovation two years ago, little used since; case like new; will sacrifice for immediate cash. Write Harpist, 25 East Anapamu, Santa Barbara, Calif.

FOR SALE—Tom-tom, 16-inch double head Slingerland, white with stand; sacrifice, \$35.00; guitar, six-string Bauer make, in excellent condition; sacrifice, \$40.00. Nat Radel, 819 South Stanley Ave., Los Angeles 36, Calif.

FOR SALE—Electric chromium tenor guitar with tone controls, and Hawaiian guitar, including amplifier; reasonable. Phone Lexington 2-8048 after 7 P. M., or Saturday and Sunday mornings. Rita Barry, Lexington Residence Club, Room 8-E-5, 120 East 31st St., New York 16, N. Y.

FOR SALE—Hammond Novachord, excellent condition; Model A Hammond Organ, D-20 speaker; also specially built paddle-wheel for A-20 speaker. Ken Thompson, 26 Englewood Ave., Waterbury 42, Conn.

FOR SALE—Selmer (Paris) Eb alto saxophone in perfect condition, serial No. 24364, just completely overhauled, with case, \$300.00; three-day trial. Bob Malitz, 699 Jefferson Place, Bronx 96, N. Y. LUdlog 9-8666.

FOR SALE—Selmer balanced action Eb alto saxophone, serial No. 22360, with combination case; slightly used since overhauled, \$300.00. Arthur P. Gallo, 1475 Metcalf Ave., Bronx 60, N. Y.

FOR SALE—Imperial Deagan No. 55 vibra-harp. F to F, with cases; A-1 condition; \$500.00. L. C. Kelley, 3726 West 4th St., Sioux City, Iowa.

FOR SALE—Collection of 600 Pryor, Sousa, etc., band records at 50 cents each. For lists, send to E. M. Braach, 2707 S. June St., Arlington, Va.

FOR SALE—German pedal tympani belonging to the late Oscar Schwarz, Philadelphia Symphony, \$650.00. Irving A. Block, 540 West 122nd St., New York 27, N. Y.

FOR SALE—Italian bass of the late Umberto Buldrini, principal, Metropolitan Opera House; made in 1730 by Montagnana pupil; \$500.00; Andrew Hyde violin made in 1892. Anthony Fiorillo, 171 Ward St., New Haven, Conn.

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FOR SALE—Rare violin, "Antonius Hieronime Amati Fr.; Amati Fecit Cremonae Anno, 1672." For information contact Joseph S. Soriano, 271 Fairmont Ave., Newark 3, N. J. MA 2-7875.

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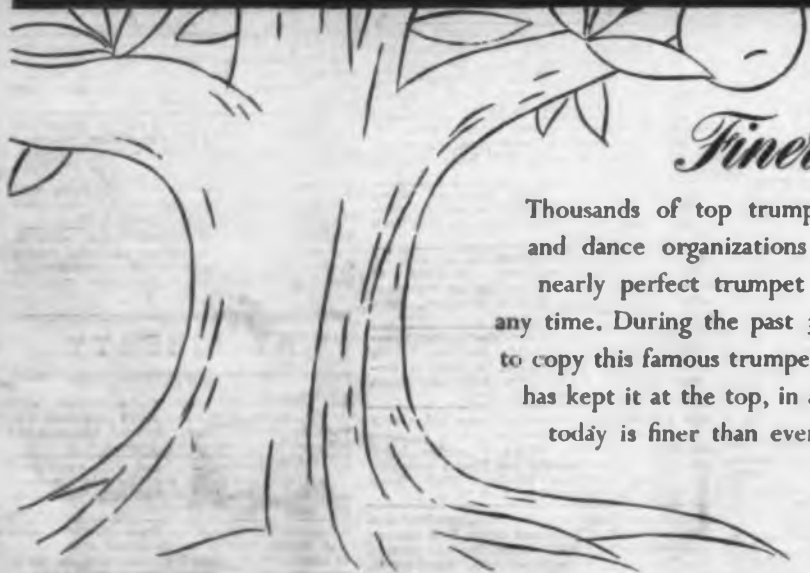
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