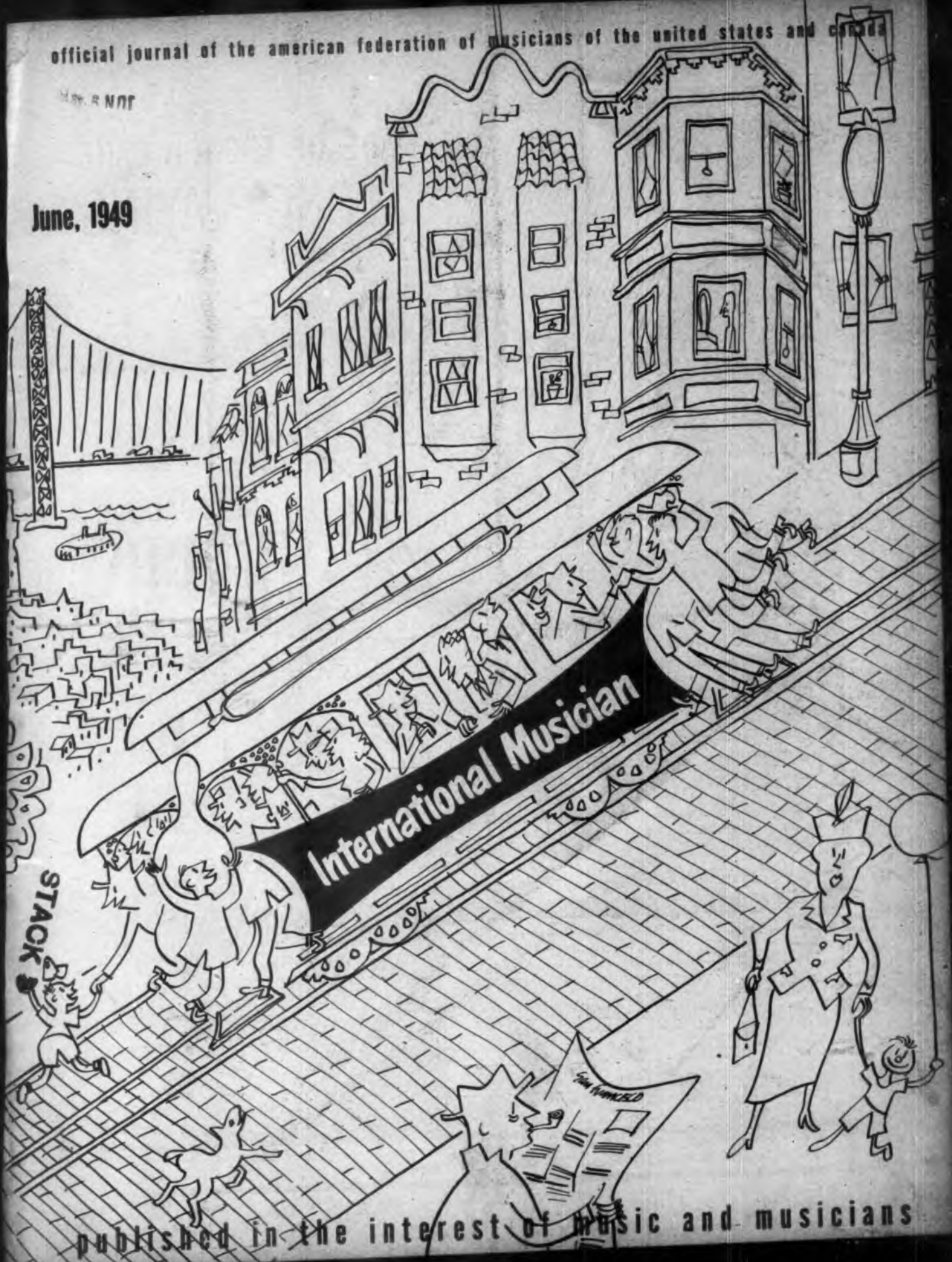


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Vol. 2 No. 7

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# THE OLD BAND...

**I**T'S mighty good to git back to the old town, shore,  
 Considerin' I've be'n away twenty year and more,  
 Sence I moved then to Kansas, of course I see a change,  
 A-comin' back, and notice things that's new to me and strange;  
 Especially at evenin' when yer new band fellers meet,  
 In fancy uniforms and all, and play out on the street—  
 . . . What's come of old Bill Lindsey and the Sax-horn fellers—say?  
 I want to hear the *old* band play.



What's come of Eastman, and Nat Snow? And where's War Barnett at?  
 And Nate and Bony Meek; Bill Hart; Sam Richa'son and that  
 Air brother of him played the drum as twicet as big as Jim;  
 And old Hi Kerns, the carpenter—say, what's become o' him?  
 I make no doubt yer *new band* now's a competenter band,  
 And plays their music more by note than what they play by hand,  
 And stylisher and grander tunes; but somehow—anyway  
 I want to hear the *old* band play.

Sich tunes as "John Brown's Body," and "Sweet Alice," don't you know;  
 And "The Camels is A-comin'," and "John Anderson, my Jo";  
 And a dozent others of 'em—"Number Nine" and "Number 'Leven"  
 Was favo-rites that fairly made a feller dream o' heaven.  
 And when the boys 'u'd saranade, I've laid so still in bed  
 I've even heerd the locus' blossoms droppin' on the shed  
 When "Lily Dale," er "Hazel Dell," had sobbed and died away—  
 I want to hear the *old* band play.



The *new* band maybe beats it, but the *old* band's what I said—  
 It allus 'peared to kind o' chord with somepin' in my head;  
 And, whilse I'm no musicianer, when my blame eyes is jes  
 Nigh drowned out, and Mem'ry squares her jaws and sort o' says  
 She won't ner never will fergit, I want to jes turn in  
 And take and light right out o' here and git back West ag'in—  
 And *stay* there, when I git there, where I never haf to say  
 I want to hear the *old* band play.

James Whitcomb Riley.

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# ...AND THE NEW

THE hills are waiting, bosom-wide, if you believe brochures,  
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The seaside beckons—let it beck!—I don't like what they serve  
In those resorts you line up for, to sample their hors-d'oeuvre.  
The ocean doesn't tempt at all, with strangers strewn about,  
And everybody parboiled till they're pink inside and out.  
Fact is—I wouldn't want to leave the city anyway—

I want to hear the *new* band play!



The Goldman Band, New York—Edwin Franko Goldman, Conductor

I don't know who's first drummer now nor who plays Sousaphone,  
I never care who plays the first or second on trombone,  
The cornets all merge into one—they all look good to me,  
Whether they're known as John or Joe or Sol or Pat or Lee,  
The glitter in the sunlight and the crowd disposed to cheer—  
The sprightly way the leader stands—it's good just to be here!  
The music, too—it *sings!* And so there's only this to say—

I want to hear the *new* band play!



Long Beach Municipal Band, Long Beach, California  
J. J. Richards, Conductor

I'd listen to the "Maiden's Prayer," but thanks be, I don't have to,  
I'd even stomach "Dying Poet," though sure I would be daft to,  
I'll take the "Warrior's Song"—yes, I'll take anything on clef  
If after that the band will play Bach and Prokofief.

The best of every age, I say, the best in every land  
Is none too good when leaders skim baton across the band!  
Give me your Copland, Strauss, Bartok or Thomson any day—

I want to hear the *new* band play!



Commonwealth Symphonic Band, Boston—Alfonso D'Avino, Conductor

The *old* band may do well enough to jerk tears or move laughter,  
But I can laugh at other things—and tears aren't what I'm after.  
And in late years I've somehow got myself accustomed to it—  
To hearing bands play every piece as if they really knew it.  
So give me up-to-date ensembles playing on the Mall.  
The moderns and the classics and romantics—give them all—  
Give me good music, which, in short's, another way to say—

I want to hear the *new* band play!

—Hope Stoddard.

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# Affairs of the Federation

## From the President's Office

### On Foreign Musicians

ON APRIL 28TH I sent a committee consisting of my first assistant, A. Rex Riccardi, Secretary-Treasurer Harry J. Steeper, and our attorney, Henry Kaiser, to Washington for a meeting with the Commissioner of Immigration, concerning the entrance of foreign musicians into the United States. The following letter from the Commissioner is self-explanatory and is very encouraging news for all locals and members:

United States Department of Justice  
Immigration and Naturalization Service  
Washington 25, D. C.

Office of the Commissioner

May 4, 1949

My Dear Mr. Petrillo:

I refer to the personal call at this office of Messrs. H. J. Steeper, Henry Kaiser and A. Rex Riccardi, representatives of your organization, and to the letter of January 19, 1949, addressed to this Service by the law firm of Poletti, Diamond, Freidin and Mackay, concerning the proper interpretation and application of the provisions of the Act of March 17, 1932, 8 U. S. C. 137b.

It is said that in some instances aliens have been admitted to the United States as professional singers who should more appropriately have been required to qualify under the above-mentioned provisions of law relating to instrumental musicians. It is represented that this is

particularly so where organizations such as the commonly known dance bands and orchestras are the media of musical entertainment.

After careful consideration of this question, this Service has reached the conclusion that although professional singers are specifically exempt from exclusion under the contract labor provisions of the Immigration Act of February 5, 1917, Congress, by enacting the provisions relating to instrumental musicians above-mentioned, disclosed an intention to include instrumental musicians within the bar of the contract labor provisions unless the individual is of distinguished merit and ability or a member of an organization of distinguished merit and his engagements within the United States are of a character requiring superior talent. On this basis the further conclusion has been reached that an alien is not admissible to the United States as a professional singer and hence exempt from the contract labor provisions of the immigration laws if also he engages in rendering instrumental music other than that of self-accompaniment.

Steps are being taken to make this conclusion known to all appropriate officers of this Service.

Inasmuch as aliens seeking admission to the United States are usually required first to obtain visas of American Consuls who are subject to the direction of the Department of State, the views of this Service are being made known to that department for the purpose of affording it

opportunity to issue such instructions as it may deem proper and necessary to consular officers in the premises.

A copy of this letter is being furnished the law firm of Poletti, Diamond, Freidin and Mackay as a response to their communication of January 19, 1949.

Sincerely,  
(s) WATSON B. MILLER,  
Commissioner.

THE AMERICAN NATIONAL RED CROSS  
National Headquarters  
Washington 13, D. C.

May 10, 1949

Mr. James C. Petrillo, President  
American Federation of Musicians  
570 Lexington Avenue  
New York, N. Y.

Dear Mr. Petrillo:

I am happy to inform you that the American people have generously oversubscribed the \$60,000,000 goal of the 1949 Red Cross Fund Campaign.

Your organization's unflagging support has been a great factor in the success of our appeal. Through such unselfish efforts as yours the Red Cross is enabled to carry out its many humanitarian missions in the year ahead.

In recognition of this splendid cooperation and with sincere gratitude, we are pleased to award the American Federation of Musicians this year's American Red Cross Certificate of Honor.

Sincerely yours,  
HOWARD BONHAM,  
Vice-President for Public Relations.



CITATION FOR THE FEDERATION

# The Battle Against Taft-Hartley

By JOSEPH D. KEENAN,  
Director,

## Labor's League for Political Education

THE TAFT-HARTLEY repeal battle came to a dramatic climax in the House of Representatives on May 3, exactly four months from the opening day of this Congress.

The reactionary coalition had submitted a hypocritical substitute bill which contained all the major features of the Taft-Hartley Act and a few worse ones in addition. Congressman Wood, of Georgia, in whose name the substitute bill was submitted, actually didn't even know what was in the bill. Even the conservative *Newsweek Magazine* exposed the fact that it had been written under the guiding hands of Republican leaders Joe Martin of Massachusetts and Charles Halleck of Indiana. Wood's name was just used as a front to pick up Southern votes. Working hand in glove with the Republicans to put over this deal were Dixiecrats Cox of Georgia, Howard Smith of Virginia, and Graham Barden of North Carolina.

Pro-Labor Representative Biemiller of Wisconsin dubbed this vicious substitute the Halleck-Wood Bill since it bore Wood's name and Halleck had very obviously been midwife at its birth. (Halleck is the Congressman who admits he got the Republican National Committee to pay Lobbyist Gerald Morgan \$7,500 for writing the House version of the T-H Act.)

In an eleventh hour move to rally conservatives' votes to stop the coalition, Democratic House leaders offered several compromises in what was called the Sims amendment. Unfortunately this compromise contained a national injunction feature which split labor's friends in Congress on the vote; so the bill lost.

Next came the vote on the Halleck-Wood Bill and it was carried and brought to a roll-call vote. The labor-liberal members of Congress failed to defeat the bill by only 14 votes, 217 to 203.

But that night while the anti-labor forces were having victory parties and congratulating themselves for having retained the Taft-Hartley Act in all but name, labor's friends were out mustering votes to recommit the bill back to committee so we could start all over again. When the vote to send the whole mess back to committee was tallied the next day, the victory wine had turned to vinegar, because labor had won by three votes, 212 to 209. Most of the votes which switched to labor came from Southern Demo-

crats . . . ten Democrats and one Republican in all.

AFL trade unionists who worked so hard in the last election should not be discouraged by this vote. Remember that the Taft-Hartley Act was passed by a 4 to 1 majority of 331 to 83. Two years ago we had only 71 Democrat friends in the House; but last month 181 Democrats voted against the Halleck-Wood Bill. Two years ago we had only 11 Republican friends . . . last month 22 were with us. That alone is great tribute to our effort in the 1948 election. Even more encouraging is the fact that only two out of the 172 LLPE-backed candidates elected in November went against us on this crucial vote.

This clear-cut vote on the Halleck-Wood Bill serves a useful purpose in indicating how many friends we have in Congress. Every effort will be made during this Congress to pass a satisfactory law repealing the Taft-Hartley Act, but this crucial vote on May 3 indicated that we must get set for the 1950 elections in earnest. If we can duplicate our success of 1948 in 1950, there will be no problem passing progressive legislation in 1951.

Success in 1950 will be no easy job. Already our well-financed opposition has quit singing the



### OUR RECIPROCAL POLICY PROVES ITS WORTH

Perhaps never before has an orchestra leaving the home shores for a tour in a foreign country received a warmer and more genial send-off than the Philadelphia Orchestra departing for its six-week tour of the British Isles on May 13th. It was on any account a notable occasion in that this is the first transatlantic concert series by an American symphony orchestra within twenty years. But for the Federation the farewell was doubly significant. It was, in short, one of our major symphony orchestras following through with a return visit in accordance with the reciprocal policy, established by the Federation, whereby foreign musical organizations of established cultural standing are welcomed on American tours.

Thus it was fitting that, among the hundreds of well-wishers, should

be President Petrillo, who drove to the dock in a car loaded with fifteen *bon voyage* baskets, sixteen boxes of roses for women members of the party and a basket of champagne for Conductor Eugene Ormandy.

It was fitting, too, that in a wireless message delivered to Conductor Ormandy at sea, President Petrillo expressed his good wishes to each member of the orchestra and his regret at not having been able to greet them individually while aboard.

Picture at left shows (l. to r.): Miss Helen Traubel, Miss Margaret Truman, Orville H. Bullitt, president of the Symphony Association, President Petrillo, and Mr. Ormandy, assembled on shipboard at the New York pier. At right: President Petrillo is shown with gifts.

blues and is girding for the next election. In spite of the fact that a large number of Southern Democrats take no part in the Dixie-GOP coalition, there is still a hard core of reactionaries on whom we must concentrate. We can beat these Dixiecrats only in the primary elections in the one-party South, but it can be done with a lot less votes than in the North. In the poll tax South, Howard Smith of Virginia needed only 11,131 votes to win while liberal Ray Madden of Indiana needed 78,898 votes to win in 1948.

Unfortunately the present ruling powers in the Republican Party are still attempting to purge any pro-labor member of their party. Republican Senator Morse of Oregon, with one of the best voting records on Capitol Hill, is due for the toughest fight of his life when he comes up for reelection in 1950. It is estimated that a

quarter of a million dollars has already been pledged by members of his own party to purge him in the primary. Needless to say, Senator Morse can't get a thin dime from the party. It will take everything the liberal-labor groups in Oregon have to renominate Senator Morse.

But that is why LLPE was formed. Every man on Capitol Hill who courageously supports *human causes* instead of the *dollar causes* of selfish interests finds himself faced with bitter and well-financed opposition in each election. But Labor has one advantage . . . we may not have the money, but we have the *human beings* to cast the votes. If we do our job and get all our members and friends qualified and at the polls, money doesn't mean a thing.

Of the 32 Senate seats up for election in 1950, 15 are occupied at present by staunch friends of

labor. To save every seat will not be easy. For example, Democrats Francis Myers of Pennsylvania and Brien McMahon of Connecticut are due for very tough fights, and all the money the Dixiecrats can spare will be poured into Florida to beat Senator Claude Pepper. We have a great challenge, but if we all do our part we will be equal to it.

Our League has been set up on a permanent basis in every part of the country. By close working teamwork of LLPE on the national, state and local levels, we can and will have in 1951 a Congress overwhelmingly dedicated to the broad human and progressive objectives for which the AFL has always stood. Each of us must give up three hours in 1950—one hour to register, one hour to vote in the primary election, and one hour to vote November 7, 1950.

## Cooperation With Student Musicians

There was a time when some people were able to stir up a few columns of publicity by crying that the American Federation of Musicians had dropped the boom on this or that unoffending school band—for absolutely no reason at all, of course.

Incidents of this kind have ceased since President Petrillo and representatives of musical edu-

### New Orleans Local Sponsors School Band Festival

cation signed a "Code of Ethics" nearly two years ago. The code defined the respective rights of amateurs and professionals to the satisfaction of both sides.

A truer picture of the relations between union and students than that drawn by the self-seeking lies in the many instances of warm cooperation between the organized professionals and school authorities. The A. F. of M. Recording and Transcription Fund, for instance, has financed innumerable music appreciation concerts in school auditoriums.

An even more striking example of friendship in the cause of music is the recent New Orleans Music Festival—a school band contest paid for and sponsored solely by Local 174 (with technical assistance and judging by the All American Drum and Bugle Corps and Band Association). The Festival drew twenty-four bands from Mississippi and Louisiana to the Crescent City for the three days of May 5th to 7th.

The major job of organization fell to Mendelson, who secured full support from leading citizens of New Orleans, youth organizations, radio stations, newspapers and other groups. Winstein carefully looked after the interests of Local 174, with a view both to making the affair a success and to safeguarding the union's financial stake.

The well-attended festival took place in the City Park Stadium. Winners in various categories received trophies and medals inscribed by the locals. The top bands will compete in the Chicago and Music Festival in August.

Mendelson points out that such festivals are not unusual, although it is not often that a Federation local participates so extensively. In New Orleans the local served as sponsor, but in other cities there are groups of sponsors or a single organization, such as a newspaper. Mendelson estimates the cost to the sponsor at from \$3,000 to \$5,000, although the sky can be the limit.

A key factor, as always in an affair of this kind, is hard work. An aggressive chairman who is a musician and an organizer must bear the load of arrangements, committee formation and a thousand and one details. Working with

him must be someone with experience in the techniques of band contests. There are also problems of a stadium, civic cooperation and publicity.

For a local that is able to promote such a contest the returns in good will are obvious. As President Petrillo stated:

"We of the American Federation of Musicians know that student musicians are the union members of tomorrow. By and large, the directors of high school activities are conscious that the health of American music lies in the cooperation of all musicians in the musical brotherhood. I congratulate all the sponsors of the Music Festival in that record of cooperation."

### William J. Kerngood



The Federation mourns the loss of William J. Kerngood who passed away on May 25th at the hospital at Port Jefferson, Long Island. Born in Baltimore, Maryland, in June, 1875, he went on the road as musical director at the age of seventeen. In the latter part of 1901 he took up residence in Washington, D. C., and served there as president of Local 161 during 1903, 1904, and part of 1905. Toward the end of the latter year he became the music director of the Dewey Theatre in New York and in 1910 became the president of the local in that city. After serving in this capacity for three years, President Weber in May, 1913, appointed him as his assistant. He was elected vice-president of the American Federation of Musicians at its Convention at Cincinnati, Ohio, in May, 1916, a post he relinquished after two years to become secretary of the Federation. This office he held from 1918 to 1936 when he retired and was made secretary emeritus. His wife, Lucia Cooper, whom he married in 1925, passed away several years ago. He is survived by a step-daughter, Mrs. Henrietta Guterman.

#### FOR THE INFORMATION OF ALL MEMBERS

All instrumental musicians, whether or not they supplement their playing by singing, must be members of the American Federation of Musicians. All services of members of the American Federation of Musicians must be contracted for on the official Federation form.

Under no circumstances may an American Guild of Variety Artists contract, or any other form, be used for such members.

All locals are advised to be on the alert for any raiding that the American Guild of Variety Artists might again attempt on our members. In many jurisdictions the American Guild of Variety Artists has had the colossal gall to force into their membership instrumental musicians who merely play a solo on an instrument in a cafe floor show, where they do no singing or dancing.

As far as we know, all members of the American Federation of Musicians who are only instrumentalists have resigned from the American Guild of Variety Artists.

If any raid of this nature is attempted in any jurisdiction, kindly advise me immediately.

JAMES C. PETRILLO,  
President.



# MARKETING LIVE MUSIC

MUSICIANS have been up against a falling market for most of the last twenty-five years. The war years were an exception, as they were in most lines. But by and large musicians have had a lot more musical services to sell than they could find buyers for. They have been well aware of the cause of this situation. But the general public, government bodies, and the business communities have not been so well informed about the facts of life in the live music field. There are signs, however, that the light is dawning.

In its May 7 issue, *Business Week*, one of the most authoritative journals in the field, said:

The market for live music is ebbing, but fast.

Radio, talking pictures, recordings and now television, have all helped to boost unemployment among musicians.

*Business Week* pegs this story on the good selling job done by Local 802 in wrapping up a deal with S. Klein for a series of eight band concerts in the park in Union Square opposite the big low-price Klein clothing stores, with the Local paying for four of them out of its share of the Recording Fund and Klein paying for the rest.

## The Market Rigged Against Live Music

This story has two morals. One, the recognition at long last by a hard-headed business organ that it is unfair competition, not from mechanized music itself, but from those who exploit it for profit, which has played hob with musicians' jobs.

Radio, with its close to half-billion annual take, pays nothing for its wave-lengths that supposedly belong to the public. It doesn't even pay the cost of regulating it through the FCC. Yet, with its enormous revenues, and half their air-time depending on music, radio networks in the U. S. employ far fewer live musicians than the publicly owned French National Radio, which keeps around eight hundred symphony players on its payroll; similarly, in Canada, the publicly operated CBC does better by live musicians.

As for juke-boxes, they take advantage of a joker slipped into the Copyright Act of 1909 by the Victor Talking Machine Company, now merged in RCA, which provides that coin-operated phonographs are immune from any royalty fees, either to the performer or composer, on the public performance of music for profit. The half-million juke-boxes gross annually an average \$1,000 apiece, and the musicians who made the records get nothing from this huge jackpot—except that on the sale of the records that go into the machine, a royalty of around one-half-cent each is paid. But the record company pays that, not the owner or operator of the juke-box, who plays a thirty-cent record around a hundred times (that's \$5 worth at five cents a play), then sells it for ten cents. A large number of musicians lost their jobs when juke-boxes came in.

The score on talking pictures is the same and more of it. Around 20,000 musicians were displaced from the pits of movie theatres. Only 355 are now employed full time under contract to make the musical sound track on film; and a few hundred more have part-time employment.

The story promises to be the same in the television field, unless the public will support the Federation in making some more equitable arrangement.

## Threat to the Public Interest

Now, at the end of one generation of unfair competition from exploiters of mechanized music, the public interest is threatened, for without the incentive of at least subsistence jobs, boys and girls are not pursuing their instrumental instruction—particularly in the stringed instruments—in sufficient numbers to insure a future supply of topflight players to man the symphonies, make the recordings and sound track on film—all very highly skilled branches of the music profession. Moreover, people are growing tired of mechanized amusement, and are calling for live talent once more. But the training ground is lacking. There's no vaudeville, and there are few opportunities to play in the orchestra pits of theatres. The dance bands offer some chance to learn showmanship. But the fact that our pattern of public amusement has been warped to stress mechanical music operates strongly against the use of small ensembles for home and neighborhood parties; and resorts, hotels, taverns, and restaurants have in many cases shifted to wired-in music or juke-boxes—and lately to television. Nobody pays much attention to this background music, but it's a cheap substitute for the real thing. On the principle that cheap currency drives out good, it has made hay for the proprietors—and made hay out of musicians' jobs. All this is an often-repeated story within the music profession. What's news is the frank recognition of the facts by a business journal.

## A Promoting and Selling Job Needed

The second moral from the *Business Week* story is that it's high time musicians took thought on how to do an intensive selling and promotion job on marketing live music services.

In sizing up the market, the Federation starts with one advantage. Most of the symphony, band, and other managers who handle music

services are in the union—a unique situation in the labor field. (Note that these "managers" are not the employers, however.) Hence, musicians can start their market analysis with a united front between managerial and professional workers in the music business. The problem is to cash in on this set-up.

## Priming the Pump

The Federation also starts with a big selling advantage, in that it has what is known in business circles as a give-away program; its Recording and Transcription Fund concerts constitute a truly disinterested public service, but at the same time they are giving communities a valuable consideration. Without putting the transactions on a quid pro quo basis, it should be possible to use the R. and T. funds to prime the pump—and widen the market demand for live musicians.

The Federation outlay from the Fund this year is just about equal to the amount of public subsidies for music given by state, county, and municipal bodies—around \$1,400,000 in each case. So the Federation has in effect already matched public money. What it has not yet tapped is the potential market for music in the business world. It's time a selling job should be done to the business and industrial community, on the advantages of live music as an aid to sales and production.

## Why Not Live Music in the Stores?

The business community is well aware that it is facing a buyer's market for the next few years. Gone are the days when the customers waited in line. Maybe the Chambers of Commerce can be persuaded that small instrumental combinations are good drawing cards to get the customers into the stores. (They would cost no more than radio time.) Strolling guitar and banjo players who put on an amusing act would be in demand; and if they could do a little story and ballad singing into the bargain, they'd be popular in the children's department.

Ideally, staff musicians working for a big store should be able to build up and conduct glee clubs and store bands. At least it's a thought. The music instrument makers would certainly favor this approach. In the course of trying out selling and promotion ideas, merchants in this country haven't so far used live music right in the store to any great extent; but that's nothing against the locals selling them a bill of goods on giving music a try.

## Vaudeville Revival?

Another market for live music should be the moving picture theatres. They have complained about falling attendance. The truth is there is a big untapped audience of about seventy million Americans who hardly ever go to the movies—at least that's the view of the film producers in England and Italy who are pulling this older adult group into the small specialized film houses

(Continued on page thirty-four)



# American Folk Music as

"FOLK MUSIC," wrote a fifth grader, "is where you don't know who wrote it, it is somebody with a gittar telling a story to a tune, and you can make up your own verses and play or dance to it."

This definition makes up in cogency what it lacks in elegance. Folk songs and dances are traditional; the songs are kept alive by oral transmission; the musical line is often subtly altered by reshaping it to additional stanzas, added by new singers who take over, or by interaction between a singer and his listeners who join in. Anybody who has heard Lead Belly or Josh White tack on an impromptu verse to his last number, to tell a night club audience there aren't going to be any more encores, will have his doubts about initial group authorship of balladry; but he will realize also that folk songs grow by accretion, like a coral reef.

Also in the case of American folk music, it should be noted that we are dealing with a living art. Indeed, invention is still going on. Woody Guthrie's "The Biggest Thing That Man Ever Made, Ever Made," about the Grand Coulees Dam, is as authentic an American number as any five-centuries-old English or Scotch ballad gathered back in the Southern hills by an expert collector.

Woody is the only ballad writer and singer ever to be hired by a United States government agency to practice his craft. Working for fifty dollars a week, he wrote around a hundred songs a month for the Bonneville Administration. He soon wrote himself out of a job. In fact, Woody never learned the art of conserving effort while on a public payroll. However, he's doing all right now for a mountain boy. He has eight albums on the market, and doesn't need to pay royalties to anybody, since he makes up his own verses and often his tunes—though he sometimes uses a good old time-tested folk tune, too, or some variation on it of his own contriving.

## What Is American?

Just what does *American* mean, in the field of folk music? It is even harder to characterize a whole people than it is to indict it; and American folk music is as varied and eclectic as might be expected from our composite origins. We are a musical melting pot. The Southern mountaineers from Georgia to the Ozarks have cooked up their own versions of the old English and Scotch ballads; notable American renderings of Irish ballads have been collected by a Chicago police captain. The Creoles of Louisiana have added French elements, and the vaqueros of the Southwest have brought in a Spanish flavor. From the Northwest come the songs of the "Wobblers" (I. W. W.), by no means the last in the long native tradition of radical protest, of nose-thumbing at respectability which is a recurring theme in our folk literature.

Our indigenous folk songs indeed loom large in the picture. The table of contents of *American Folk Songs and Ballads*, by two of the greatest collectors, John A. Lomax and his son Alan, shows the richness and variety of the various strains:

Working on the Railroad  
The Levee Camp  
Songs From Southern Chain Gangs  
Negro Bad Men  
White Desperadoes  
Songs From the Mountains  
Cocaine and Whisky  
The Blues  
Creole Negroes  
"Reels"  
Minstrel Types  
Breakdowns and Play Parties

Songs of Childhood  
Vaqueros of the Southwest  
Cowboy Songs  
Songs of the Overlanders  
The Miner  
The Shanty-Boy  
The Erie Canal  
The Great Lakes  
Sailors and Sea Fights  
Wars and Soldiers  
White Spirituals  
Negro Spirituals

Rather than any dry analysis and description of these types, perhaps one man's chance encounters in the last two decades with folk music and its devotees may serve to characterize the movement.

## Old World Ballads

A long afternoon and evening with John Powell in his high-beamed studio out of Charlottesville, in the lower reaches of the Blue Ridge Mountains, seen under a grey-blue haze in the middle distance . . . Powell talking of his long crusade to insure that the old English and Scotch ballads surviving in Virginia and the Southern Appalachians should be sung to the right modal settings necessary to establish the true feeling of the tonic, in melodic lines with the half-steps at other points than between the third and fourth and seventh and eighth in the scale . . . he played some of his settings, interspersing his notable *Nauchez on the Hill* and *Sonata Virginiesque*, with the grateful echoes of folk tunes coloring the subtle art of his compositions, and the direct sincerity of the folk musician still apparent in his concert-hall pianism . . . all this concert for a solo audience in a setting where one only had to look around to realize that Powell is the only American composer presented with a country place and a town house by the legislature of his native state . . . a Virginia grandee, but devoted to folk music of the colonial and frontier tradition—Another afternoon with Powell's friend and pupil, Annabel Scott Buchanan, talking of her *Folk Hymns of America*.

## The Sacred Harp

Humorous interlude: being asked to talk to a faculty meeting, which opened with prayer (as all faculty meetings should), at Ouachita College in Arkansas . . . subject: how they might improve the music on their chapel broadcasts. Simple answer: throw away the modern hymnbooks and get out the Old Sacred Harp Hymnal, still used at the now sparsely attended gospel-singing meets in the Ozarks . . . why shaped notes and square-singing (with the four choirs grouped in a hollow square) ever went out, is hard to fathom. Old people who can't read "reading" can read and sing all of the parts of the nearly six hundred hymns in the collection . . . this is polyphonic vocal music in the folk tradition.

Sitting one Sunday afternoon with George Pullen Jackson in the cafeteria on the Vanderbilt University campus in Nashville, and later in his quarters . . . hearing him tell how he collected the *White Spirituals of the Southern Uplands*,



Duke of Iron  
Calypso Singer



Laura Duncan

Lead Belly

Pete Seeger

Betty Sanders

Oscar Brand



# as Played, Sung, and Danced

as he called his book. Also, he growled about certain upstarts in New York who had stolen his patent on programming for the Old Original Harp Singers, a group which he organized and coached.

You should have heard those singers. They performed in September, 1939, for the International Musicological Society, at a dinner session in Fraunces Tavern, where Washington said farewell to his officers . . . the Harp Singers sang the old ayres and madrigals, Billings' fuguin' tunes—doing a New England singing school to the life; and finally some of the Sacred Harp hymns in strict polyphony . . . all unaccompanied, except for a pitch pipe.

## From the Mines and the Backwoods

At the congress of musicologists there were ballad singers from the Kentucky and Pennsylvania mines . . . Mother Jones, singing her home-made theme song: "They Told Me I Was a Red, When I Only Asked for Bread" . . . and some lively ballad-singers from the Jersey hills, performing with their "gittars" in a sedate assembly room of the New York Public Library—with a radio hookup. Edward Dent, sitting next, shook with silent laughter when the managing committee got the mike turned off just in time, as one of the grizzle-bearded, tobacco-chewing performers got going on a fine rowdy ballad . . . luckily the chairman was an expert in textual variants, and when he heard the opening line, knew what was coming . . . those lines would have proved memorable in FCC annals.

## The Macabre Note

No less than their broad comic touches, the old ballads have their tragic, even their grisly and macabre moments. At a colonial rout on a Western campus, in honor of Washington's bicentennial, a harpist played and sang the Ballad of Chevy Chase, with the famous stanza

For Witherington my heart is woe  
That ever he slayn should be;  
For when both his leggis were hewen in two,  
He kneeled and fought on his knee.

Again, Professor Margery Bailey of Stanford, singing in the firelight the beautiful but hair-raising ballad of the Twa Sisters . . . out of jealousy the older pushed the younger into the mill-race . . . long years after, an old harpist, coming upon the pitiful remnants

Made a harp from her breastbane,  
Strung with her golden hair . . .

He went to the castle to sing. When he had finished he stood the harp against the wall and it sang by itself . . . an eerie keening in the Aeolian mode, a faint, far-off, long-drawn-out echo, wailing down the wind, from a lost soul in torment:

Oh, woe to my sister, the false Ellen.

In similar vein were the witch songs in *Dark of the Moon*, a folk play with music by Walter Hendl, which ran for some time on Broadway. The heroine was Barbara Allen of the old ballad, which figured in the theme music. The gospel

Josh White

"shouts" in the church scenes were true to the hill tradition. Weirdness marked the high-pitched, banshee-like singing of the beautiful young witches when they tried to lure the witch-boy hero away from his human bride. All the wild foreboding and haunting strangeness of tales of demon-lovers were in this play.

## Convivial Singing

But our balladry has many different notes . . . To hear most of them, join Carl Sandburg, sitting up until five in the morning with college boys and younger faculty men, all singing, to his mandolute, numbers out of his *American Songbag* . . . everything from old ballads like

One morning, one morning, one morning in May  
I met a fair couple a-making their way,  
And one was a soldier, a young cavalier,  
The other a maiden, so sweet and so fair

to such broad ditties as

A portly Roman senator sat sipping his rock and rye  
When a classic Vestal virgin met his educated eye . . .  
which is hardly a folk song, though the author chose to remain anonymous . . . again, in the convivial line, forty faculty brothers at the University of Arizona, roaring out "Blow the Man Down," "Rolling Down to Rio," and "Shenandoah," which one heard also in an odd context, in O'Neill's *Mourning Becomes Electra*.

Then there was the full-fledged pageant of folk music, in Siegmeyer's *Sing Out, Sweet Land*, with Burl Ives, guitar in hand, giving out with "The Bluetailed Fly" and other back-country classics.

## In the Night Clubs

Beginning around 1941, the folk-singers moved in on the night clubs. Most of them started in the Village Vanguard. Richard Dyer-Bennett was master of ceremonies there for a while, singing in his high lyric tenor masterpieces from many languages. He had studied with the last of the great Swedish skalds. Australian-born, he could interpret "Waltzing Matilda" with an inimitable touch . . . Now, he gives memorable Town Hall concerts, and runs his summer school of minstrelsy at Aspen, Colorado . . . he's probably the most learned of the folk-song interpreters, but inventive, too . . . his sea chanties are in the right true vein. After him at the Vanguard have come the Calypso singers from Trinidad, with their shifting of the jazz accent to the second beat, and their ready topical improvisations, broadsheet ballad style, on any current topic or personality . . . One remembers

It was for love and love alone  
That made King Edward leave his throne  
and the witty

Marry a woman uglier than you.

At the Vanguard, too, was Lead Belly, with his tribute to Washington:

It's a buzwha town, it's a buzwha town

John Jacob Niles

Woody Guthrie

Richard Dyer-Bennett

Burl Ives

Two Gospel Keys

Frank Warner



and his ballad-sagas of Negro prison life and adventure . . . what a formidable presence, and what a unique style . . . and finally—and still at the Vanguard, for the tenth time—Josh White, the finest singer of “blues” ballads . . . an artist with a style as finished as any opera-singer’s, his diction, crystalline-clear . . . and Susie Reed, with her old Irish harp and her zither, singing Irish ballads and American alike, in a high girl-ish treble.

Over New York’s municipal station, WNYC, one hears from time to time Tom Scott in a varied program of folk music of the world; and Oscar Brand reviving many a forgotten American air. And finally, stemming out of a long experience as troop entertainers overseas, Betty Saunders, with her warm, vibrant soprano rendering the mountain songs of Virginia, as well as the songs of the sea and the waterfront . . . and Pete Seeger, with his five-stringed banjo, playing and singing faster than any patter-song expert in Gilbert and Sullivan . . . in fact, Pete can manage as rapid a delivery as Danny Kaye’s in his double-talk songs, and yet bring out every word sharp and clear, keeping to a tuneful delivery, at the same time racing his banjo at an unbelievable pace . . . a long gallery of notable performers, indeed, drawing on an inexhaustible mine of material.

Somewhat apart from the line of true folk singers comes the Park Avenue hillbilly, Dorothy Shay, with her saucy and slightly corrupt variations on the folk music style . . . words that compound synthetic Tennessee hill talk and 52nd Street naughty comedy. Her melodies are spiced-up versions of folk tunes; and the underlying accompaniments make humorous use of the old dance-and-song patterns. As for the rhythms, “A-feudin’, a-fussin’, and a-figh’in’,” “A Mountain Gal,” and “I’ve Been to Hollywood” are jazz embroidery on the folk patterns.

Dorothy Shay’s repertory has been less corrupted by the “city-slicker” touch than most synthetic folk music of the hillbilly type. But her career is symbolic. Folk music has “gone to town,” particularly since the beginning of World War II, when Americans felt very strongly the need of asserting their common heritage. And where better look for it than in the “people’s” music?

Luckily some sensitive and creative musicians, working in collaboration with the most devoted collectors, have concerned themselves with providing settings musically equal to the demands of the authentic folk verse.

## Animated Bibliography

Ruth Crawford Seeger and her husband Charles Seeger of the Pan-American Union acted as music editors for the definitive work by John A. and Alan Lomax, *Folk Song: U. S. A.*,\* in which for the first time an attempt (and a quite successful one) has been made to set up a canon for American folk song. The Seegers say, in a musical foreword:

The music editors want to make clear their belief that arrangement of folk song for piano use (or, for that matter, for any instruments not usually employed by oral tradition) is of the nature of translation—translation from a predominantly unwritten, rural art to a predominantly written, urban art.

Their settings (not accompaniments, except in the case of “Po’ La’zuz”) solve this problem in a way that should prove satisfactory alike to serious musicians and to folk singers. The overall effect of their settings, varied as they are, is one of fidelity to the spirit and “feel” of the folk originals. Many of the piano scores include the melody line. Guitar chords are indicated above the staff—for those who want them—and to aid pianists who play mainly by ear. Where choral arrangements prevailed for the original, three- or four-voice writing has been used.

Although folk singers often vary their tune, the book departs from this folk idiom, giving only a single written tune and setting for all stanzas. Most of the settings are fairly easy to play, though some more difficult accompaniments are included for the pleasure of competent pianists, and for the purpose of showing that traditional folk accompaniment itself is not always simple.

As for the choice of folk-song material, it is enough to say that the Lomaxes have worked with a sure touch, to include the most memorable, characteristic, and singable songs in our native tradition. (Foreign importations, including the traditional English and Scottish ballads, are not brought in here.) As editor, Alan Lomax does the finest job of “emceeing” that has ever been put into print in this country. If a recently arrived foreigner asked you for a revealing history of the common people, you could hand him this book.

Also, Lomax triumphs in the hardest ordeal a critic can face: the material about which he is talking is in front of the reader. Yet, when one plays and sings the songs after reading Lomax’s introductions to the sections, one feels that not only are his observations true, but they give those added “flashes of insight” which can come only from long familiarity and loving care for the materials. And what finer memorial could a son ask for a father than this book? Or what finer epitaph could a son write for his father than this:

When my father collected and published the songs of the cowboy and the other pioneers of the great West, he became their advocate . . . In the final analysis, it is our identification with the common man that has carried my father and myself on our ballad hunt across this continent—into work camps and honky-tonks, into a thousand small houses, into the little churches on back-country roads, and through the still horror of a score of penitentiaries. It is this enthusiasm that laid the basis for the Archives of American Folk Song in the Library of Congress, where we added the voice of the common man to the written record of America.

And Alan might have added, in the spirit of Wren’s boast about St. Paul’s, “If you want a monument, look around you.” For this great collection is a monument to John Lomax. But it is a living one; for it is a book which will give endless delight in the family circle, at convivial gatherings—wherever, in fact, two or three musicians are gathered together. And anyone looking for an animated version, not of the pageant but of the soul of American history, will find it here.

What the Seegers and the Lomaxes have done for adult folk songs, Ruth Crawford Seeger has

achieved single-handed in her *American Folk Songs for Children*.<sup>6</sup> Like *Alice in Wonderland* and a very few of the great children’s classics, this book will be loved by grown-ups, too.

And both these books in which the Seegers have had a hand will be a delight to scholars, alike those who work with music and those concerned with folk literature. For the notes giving sources for the tunes, and the booklists (both kited back into appendixes) constitute incidentally about as good a bibliography of folk music and folk verse as one can find. These books together are collectors’ guides. Anyone who wants to get together a working library of folk music will find his leads here.

For the concert singer, one might mention also John Powell’s *Five Virginia Folk Songs*.<sup>7</sup> In this collection Powell has chosen a group of songs that gives a cross-section of Virginian folk music. He has aimed to present them as a suite rather than as single unrelated selections. The songs are modal, and he has stayed faithfully within these modes in his harmonizations, steering clear of modulations and chromaticisms, which he considers out of character to the folk melodies. He presents the vocal line simply, and generally repeats it throughout the verses in unaltered form, varying the accompaniment for contrast and development. The settings are poetic and sensitive. Here we find a scholar-artist transmuting folk music into an admirable and finished work of art without destroying the essential folk beauty.

Another usable group is John Jacob Niles’ *Seven Kentucky Mountain Songs*.<sup>8</sup> These are songs collected by Niles from the regions of the Southern Appalachian mountains. He spent much time with the natives of this part of the country, joining in their singing bees and recording their music. The music he learned from them was of ancient origin, some of it dating back over two hundred years. It had gone through many changes in rhymes and refrains as it was orally transmitted during this time. The accompaniments are simple and straightforward, and the songs chosen cover a variety of folk expression.

Unluckily, no one has yet done for folk dances the job which the Seegers have done for our folk songs of native origin, and which musicians like Powell and Niles have done for the traditional old-world ballads. There is needed a definitive anthology of our best folk dance tunes, arranged not only for piano, with guitar chords indicated; but supplied also with optional parts for the various instrumental combinations commonly employed for square dances, and for folk song festivals. We need this done with the same sense of scholar-artistry that Powell and the Seegers have employed; and it would help if the supporting material indicated the right rigmaroles for “calling” these dances, too.

All in all, our folk music presents a mine of inexhaustible richness. Our serious composers have begun to accord it the same interest that Smetana, Dvorak, Vaughan Williams, and Bartok have shown for the analagous materials in their national traditions. For the performing musician, folk music offers a new resource: he can use it to democratize the studio-recital tradition, and bring music back into a truly social, communal setting. (Don’t confuse that *al* ending with *-ist*.)

—S. S. S.

\*Doubleday, New York, 1948. \$4.00.

\*\*J. Fischer, New York, 1938.

†G. Schirmer, New York, 1929.

# The Virtuoso:

Animated keyboard cartooning of musical expression marks by the famous German caricaturist, Wilhelm Busch.



Silentium.



Introduzione.



Scherza.



Adagio.



Adagio con sentimento.



Piano.



Sforzando.



Maestoso.



Capriccioso.



Passagio chromatico.



Fuga del diavolo.



Forza viva.



Fortissimo vivacissimo.



Finale furioso.



Bravo, bravissimo!



## Honor to Koussevitzky

WITH A PLEDGE not to take leave of his composer friends or his "student-children" at Tanglewood, Dr. Serge Koussevitzky ended his moving address at the dinner sponsored by the League of Composers in his honor on May 10 at the Waldorf-Astoria. The occasion was Dr. Koussevitzky's silver anniversary as leader of the Boston Symphony Orchestra and his retirement from that leadership. The keynote of the program was the significance of the composer as the creative fountainhead of all musical life and the inadequate recognition he receives from society. As an example of this, Dr. Koussevitzky quoted Alban Berg's tragic statement made to him in 1932 in Vienna—"We are starving today even as we did in the time of Mozart."

Mindful of the veteran conductor's heroic efforts to provide some remedy for this disheartening state of affairs, composers as far apart in musical approach and geographic location as Jan Sibelius, Richard Strauss, Benjamin Britten and Carlos Chavez sent tributes.

The musical fare of the evening brought two novelties, the *Fantasia for Strings* by Peter Mennin and three excerpts from the Marc Blitzstein opera, *The Little Foxes*, scheduled for Broadway production this fall. The Mennin work, performed by the Tanglewood Alumni String Orchestra under Eleazar de Carvalho, is in two movements, a quietly canonic Canzone composed two seasons ago at Tanglewood and a more rhythmic Toccata recently completed. Together they form a neo-preclassic composition of great charm and purity.

The scenes from *The Little Foxes*, performed by Shannon Bolin, Virginia Card and David Thomas, with Blitzstein at the piano, were difficult to integrate because of the great variety of stylistic tendencies which succeeded each other with kaleidoscopic speed. Perhaps in the larger context of the complete opera we shall find that they fall into place and all contribute to a coherent characterization.

The String Orchestra, which also performed David Diamond's familiar *Rounds* under Leonard Bernstein's direction, shared the stage with the Tanglewood Alumni Chorus, Hugh Ross conducting. The choral section of the program included Randall Thompson's *Alleluia*, the traditional opening of every Tanglewood season, and *Mary Hynes* by Samuel Barber.

The celebration reached its climax with Handel's Concerto Grosso No. 12 conducted by the guest of honor. At the end came the traditional Koussevitzky retard. This time it suggested the breadth and nobility of the chapter in American music history whose close it symbolized.

# Speaking of Music:

## Composers' Forum

ASHLEY PETTIS, the director, and the Music Division, New York Public Library, the sponsors, deserve our warmest gratitude for the series of Composers' Forums held monthly at the McMillan Academic Theatre, Columbia University. The eighth and final program of the season just ended was one of unusual interest since it served to acquaint us with the amazingly mature and broad-visioned talent of Leon Kirchner, and brought us some new and appealing works of that creator of the lovely miniature, Ned Rorem.

Kirchner's contribution consisted of a *Duo for Violin and Piano* (1947) and a *Sonata for Piano* (1948). The composer, who is an exception among his confreres in that he is also a very accomplished pianist, performed both compositions and was joined by Broadus Erle, first violinist of the New Music Quartet, who gave a rapt, self-obliterating rendition of the Duo.

This is not tidy music. It has a tendency to sprawl. So have some of the noblest works of the great composers of the past. One thinks of the late Beethoven, of Béla Bartók—they too overflowed the shackles of the neat and tidy because they had too much to say. And it is to their tradition, one in which the narrower technical aspect of music is forced into the service of a dramatic expression, a metaphysical insight, that one must relate the music of Leon Kirchner. This is not to say that he is a Beethoven or a Bartók but merely to report that he is one of those rare personalities who are capable of absorbing the full sense of their message and that he has gone on in the realization of his own impressive self in the realm of their discipleship. And if there are unashamed references to Bartók—echoes of *The Night's Music* are plainly to be discerned in the slow movement of the piano sonata—it must be recognized that they are not mechanical quotations but a lesson learned so well that it is now his own.

It is especially gratifying to note the musical growth apparent in the year which separates the Sonata from the Duo. One awaits the String Quartet (1949) eagerly, convinced that the emergence of Kirchner is one of the important events of the year.

Ned Rorem's *Penny Arcade* (1948), styled by the composer "a cyclical melodrama for voice and piano," belongs to an entirely different esthetic, the contemporary French school which so often hides its deeper import behind a brittle and cynical facade. The text by Harold Norse deals with freak shows and fortune telling, flea circus and rifle range, and the music mirrors its apparent glibness and abandon. But behind the jest lurks "the third duck from the right" who laments "I don't want to rise and be shot again. I'm tired of all these hunting men," and we discover, as we so often do in Poulenc, that the wise-crack is but the mask for the pain of a

too-deep human understanding, all the more poignant because of its bravado.

Nell Tangeman negotiated the capricious vocal line very successfully and her interpretation was up to her own standard of penetrating insight. A slight but well-groomed *Mountain Song* (1948) was performed by Seymour Barab with properly lush cantilena. Another Rorem work of French orientation was the *Piano Sonata for Four Hands*, executed by Eugene Istomin and Byron Hardin with full understanding of the specifically Gallic element in the composer's "swing" style. The first movement enchanted, but the second was slightly tedious—the sudden introduction of "hot" material into a "sweet" passage can be effective only so often. Yet one was thankful for the opportunity to hear so charming a dessert.

John Tasker Howard was moderator for the forum period which brought concise, often monosyllabic response from Kirchner and less reserved, frequently humorous remarks from Rorem.

## Fleisher Scores Over CBC

AN ORCHESTRAL program of the Toronto Symphony Orchestra over CBC May 18th included two works borrowed for the occasion from the Edwin A. Fleisher Music Collection in the Free Library of Philadelphia—Felix Mendelssohn's *Symphony for Strings*, No. 9 (unpublished), and Arthur Cohn's *Dirge*.

The American composer, Arthur Cohn, has been associated with the Fleisher Collection since the middle thirties. At present in charge of the collection, he helped to organize and supervise a music-copying project carried out in cooperation with the United States Government from 1934 to 1943.

THE INTERNATIONAL MUSICIAN counts itself fortunate in having persuaded Arthur Cohn to write the article in its repertory series on *American Symphonic Works*, which will appear in an early issue.

The Fleisher Collection was originally established for local reference use in Philadelphia. However, so many requests were received from other cities that, in 1937, Mr. Fleisher suggested that the Deed of Gift be modified so that otherwise unobtainable music could be loaned to recognized orchestras.

The third work on the CBC program was Ernest Bloch's *Concerto Grosso* for Strings and Piano, to be performed with Leo Barkin at the piano. Although the *Concerto Grosso* is not among those works inspired by Hebrew folklore, for which Bloch is probably best known, it is, nevertheless, one of his most frequently played orchestral pieces.

# Prospect and Retrospect

## Red Mill at Paper Mill

**T**HE RED MILL," that perfect operetta with perfect accoutrements — Holland-stranded G. I.'s, ghost-ridden windmill, elopement, bluff burgomaster, Parisian adventuress, unexpected legacy and mistaken identity — came off just the right piece for late-spring presentation at the Paper Mill at Millburn, New Jersey. Plot and settings, though, might be considered only as subsidiary to the songs which ripple and zing and trill as fresh as the night air that stirs trees outside this playhouse tucked in the Jersey hills. "Every day is lady's day with me," sung by John Elliott (as the Governor of Zeeland) strutting in his scarlet uniform, was a show-stopper, as was also the laugh-catcher, "You never can tell about a woman," sung by the portly Burgomaster (Gean Greenwell) and the florid Innkeeper (Melvin Dacus). Peter Birch and Clarence Nordstrom, the two G. I.'s, were worthy successors as a comedy team, to Messrs. Montgomery and Stone who made the roles famous way back in 1906, when this operetta flared up as one of the most successful of Herbert's career.

With all due regard to professional excellence, however, we still hold to our opinion that the chief charm of the Paper Mill performances is an element unobtainable on Broadway—the complete understanding existing between audience and stage-folk. First night slips ("Well you muffed that one, all right," Nordstrom told Birch as one quip missed fire) brought as big a laugh as the most well-turned patter song. It was all in the family, so to speak.

## Dead End?

**T**HE LAST official concert of the International Society for Contemporary Music season, held at the Museum of Modern Art on May 17, was an occasion for serious esthetic heart-searching. The three compositions presented, all more than competently performed by the Juilliard String Quartet, served each in its peculiar way to catalyze the question—what are the aims of modern music and what further horizons can it open for us?

Anton von Webern's *Five Movements for String Quartet*, Opus 5 (substituted for the Schoenberg *Ode to Napoleon* because of the illness of Mack Harrell), proved surprisingly tame when reheard after a lapse of several years. Once almost unbearable in its expressionist intensity, its emotional content seems insignificant today, when the glissando and ponticello "effects" have become a commonplace of the contemporary idiom. The shock effect has evaporated, our nerves have grown tougher and it will take higher voltage to startle us, or a more universal and timeless message to keep us permanently spellbound.

The "first performance" of the evening was

the String Quartet (1947) of Claus Adam. A craftsmanlike and very listenable example of the atonal school, it still proved moderately attractive rather than thoroughly engrossing. One was always more aware of the technique than the content. And one wondered whether the same thing had happened to the listening generations before us when a style once avant-garde had just succeeded in becoming classic. Will the perspective of added years enable us to isolate something personal in a work such as this?

The program concluded with Schoenberg's Fourth String Quartet, Opus 37 (1936)—a work which reveals the twelve-tone prophet at his most relaxed. Absent is the sense of instability and frustration characteristic of most of Schoenberg's production. When subtracted they leave a not-too-impressive piece of "chamber music" in the traditional sense of the word. And this in spite of the use of the once so revolutionary Schoenbergian "row."

Have we again reached a point where there is no sanction for music except the old criteria of truth and beauty and humanity? The evening certainly posed more problems than it could solve.

## Folk Opera in Philadelphia

**D**OWN IN the Valley," given its Philadelphia premiere on May 7th by the Chamber Opera Society of that city, is to this reviewer's mind a most heartening addition to American operatic repertoire. It is this because of its content: a poignant, unpretentious tale of young love woven about our folk songs and our folk customs. It is this also because it will most certainly stimulate other works of a



The Pastor Exhorts His Flock in "Down in the Valley"

like nature. We cannot imagine any composer attending that performance who would not perceive in this quite simple and unforced merging of American song, dance and drama a medium urgently calling for further utilization.

## The Plot Eternal

The plot in its triangular lines is of course universal rather than national. For love of his sweetheart and to prevent her from being molested by a man she does not love, Brack Weaver (this role was taken by Morris Kline in the Philadelphia performance) slays Thomas Bouche (Emil Markow). He escapes from jail the evening before his hanging to see her once more and to find out for sure if she loves him. As they sing of their love, a series of memory-flashes project on the stage the events of their courtship—the scene in the church (here Herbert Hawk as the preacher quickens to revivalist pitch with his deep, warm voice), the walk home, the young people's dance at the cafe, the fight, the murder. A narrator (Dorsey Anderson) creates—much in the manner of the leader of the Greek chorus—other scenes not actually shown on the stage, and weaves a mood about what is shown. At the end Brack Weaver gives himself up and is returned to jail.

What makes for that heart-catching combination of the ideal and the familiar is the colloquial lines of the speaking parts—"I won't have you mournin' for a murderer!" . . . "Can I be seen' you home?" . . . "All I say is, you ain't going to the dance with nobody else!"—the folk songs and spirituals that form a large part of the musical content, and the sparseness and hurtfulness of the love motif—"You are the guardian of my heart until my dying day."

## Audience as Actors

And then the way the floor of the auditorium became the stage as well—Brack running down the aisle to meet his girl, she searching him out from among those masses of faces. And the fact much of the lovers' conversation is carried on, not on the stage, but below on a level with the audience somehow allows the audience entrance into the very heart of the drama.

Jeannette Anderson as Jennie Parsons, the young girl in love, was in voice, in acting, in every quick eager movement of her body, just as we think a young girl in love ought to be. Joseph Levine, the director, provided eloquent musical commentary.

In was Mr. Levine, incidentally, who founded (in 1948) this Chamber Opera Society which is a cooperative enterprise.

## International Musician

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## Composer-Critic

At a program of choral and piano music arranged by Virgil Thomson for the Columbia series, one of the more arresting new works was a selection of four piano sonatas by John Cage, from a long work, *Sonatas and Interludes*. As played by Maro Ajemian, these had force and arresting vigor, and showed full musical awareness combined with strong feeling under control. Cage also emerged as the best new critic of the season. His dispatches on the week-long festival of contemporary music in Sicily gave a reader the illusion of listening in through Cage's ears—and it's not often a critic can turn this trick. Cage also gave a good lacing to the Dodecaphonic Society's musical posturing and gesturing in Italy; and since he's a modern himself, and no stranger to the twelve-toned scale, his strictures came with all the more force.

## American Innings

AMERICAN music fared quite well in the season just past, and it deserved to. One of the pleasantest new works was Randall Thompson's Symphony No. 3 in A Minor, given a brilliant reading by the Cincinnati Symphony Conductor Thor Johnson, on the CBS orchestral concert in McMillin Theatre at Columbia University on May 15. As winner of the 1949 Alice M. Ditson award to an American conductor for distinguished services to American music, Thor Johnson displayed great brilliance throughout

the concert; but he outdid himself on the Thompson work.

Randall Thompson has not tried, in composing this symphony, to do anything strikingly novel; but he has turned out a most tuneful work, extraordinarily pleasing to an American ear. It is as full of reminiscences of our national scene and our characteristic musical tone as were Smetana's symphonies of the Czech temper, and Bartok's of the Hungarian. Thompson's third movement, in particular, with its opening theme stated by the horn, and fully developed later with all the forces, is richly melodic, a truly artistic transformation of our folk hymns and songs. It echoes them all in essence, without drawing on any one in particular. This work will surely be much played in symphonic halls.

It was pleasant to hear once more Daniel Gregory Mason's lively and humorous *Chanticleer Overture*. Hindemith's silver-wedding tribute to his wife, a concerto for woodwinds, was amusing enough, with the clarinet discoursing Mendelssohn's "Wedding March" all through the rondo movement, but it was not much more than a *piece d'occasion*.

The season just past was marked also by the steady advance of modern French music in American favor. Poulenc came and conquered. The Juilliard Festival of French Music showed that the famous "six" stand up well. Their leader, Darius Milhaud, has settled down for half the year at Mills College in Oakland, spending the other half of his time in France.

As usual, among the living masters, Stravinsky, Russian-born but essentially a Gallicized

cosmopolitan, had many innings in the concert field. The performances of his *Oedipus* at Juilliard, and the premiere of his new *Mass in C* were among the notable events of the season.

None of this is to say that the steady, solid diet of German music was neglected. Bruno Walter's Beethoven cycle with the Philharmonic at Carnegie Hall was a fine workmanlike job; and the New Friends of Music at Town Hall continued to cater to the "old-home-week-in-Vienna" market with Lieder and chamber music as usual—bringing in a little Schoenberg for the modern touch.

Perhaps the most astonishing attendance record was hung up by the Juilliard group's performances of Bela Bartok's Six Quartets. Both concerts at Times Hall were sellouts. Your reporter had the astounding experience of having to take standing room at a chamber music concert after driving down in a snowstorm. Bartok's steady march toward posthumous fame indeed received a great impetus this year: the critics agree that his quartets represent the most notable advance, alike in technical innovation and in sheer musical appeal, since Beethoven's.

## A Varese Revival

In the chamber music program in the Columbia series, the most arresting work was Eugene Varèse's *Intégrales*, scored for a woodwind, brass, and percussion combination. It's a quarter-century old, but of all the "modern" works on the program, it seemed the most alive, the most astringent, and the most expressive of real musical ideas.

# Books of the Day

BRAHMS, by Ralph Hill. 143 pages. A. W. Wyn, Inc., New York.

This balanced and speculative biography of Brahms does not side-step either the Brahms-Wagner controversy nor the Brahms-Clara friendship, moot points in any discussion of the composer's life. Clear but not harsh light is cast on both, to the end of lessening many unpleasant aspects and multiplying the human Brahms' character is portrayed through the connotations.

words of his contemporaries, who do very well by him.

THE ART OF JUDGING MUSIC, by Virgil Thomson. 336 pages. Alfred A. Knopf. \$4.25.

It is always a deep satisfaction as well as a happy surprise to discover a music critic who can write. And Virgil Thomson can. That he also has something to say—coherent and disarmingly candid—about practically every composer, soloist, conductor and orchestra functioning in the musical scene today is further incentive to reading this book comprised of comments of his appearing between 1944 and 1947 in his column in the New York Herald Tribune.

—H. S.

AMERICAN FOLK SONGS FOR CHILDREN, Ruth Crawford Seeger. Doubleday, New York, 1948. \$4.00.

A collection of unusual value and charm has been made by Ruth Crawford Seeger, who has

brought together a colorful and delightful group of folk songs that can be enjoyed by young and old alike. Many of the songs are time-honored and familiar. Others have been re-introduced, and have a welcome freshness.

As a parent, Ruth Crawford Seeger has experienced this music along with her children. It has been an active and creative part of their family life. In her chapter on "Using the Songs at Home" she explains how this is brought about, and how naturally children take to the songs, often improvising their own. As an educator, she worked with parents, teachers, and children over a period of years, finding the songs best suited for this collection.

The tunes and words of these songs are traditional. The state in which the song was collected is indicated, and many of the songs are known in more than one state. There are ballads, work songs, love songs, prison songs, dance songs, hollers, chants, spirituals, and blues. The songs cover every subject from ball-playing to shoes, and from steam shovels to galloping.

Three quarters of the songs are for special rhythmic activity. They include singing games, play party songs, square dance tunes, work songs, patting or jiggling songs. They lend themselves to improvisation, and are adaptable to new situations and needs. As the collector says, the songs are "always ready to grow."

The tunes can be used without accompaniment, especially in the case of singing games, play

party songs, and lullabies. Simple piano accompaniments have been included, and chord letters have been placed above each staff line for players of traditional folk instruments, and also for pianists who want to make their own accompaniments.

The first part of the book is of particular value to parents and teachers. In a series of chapters, Ruth Crawford Seeger explains the reasons for bringing American folk music to children, how to sing the songs, improvise on the words, and how to accompany them. In general she has shown how folk music can belong not only to children but continue as a part of their lives as they grow to adulthood. The book is charmingly illustrated.

—D. C.

## Frank D. Pendleton

As this issue goes to press, word comes to us of the passing of Frank D. Pendleton, for many years secretary of Local 47, Los Angeles—the office he held at the time of his death—for a period of years its president, and delegate to many National Conventions. His kindly presence will be greatly missed by the delegates assembled this year at San Francisco and by his many friends in Local 47.



# With the Dance Bands

**S**UMMER HAD finally ceased icumen. It had cum. And brought with it a life-saving throng of dancers and listeners, all of whom seemed to head for the nearest resort. The hot months also ushered in the fad for a new kind of corn . . . the slick hick ditty: i.e. "All Right, Louis, etc." Pianist Count Basie claimed he would willingly don the paper hat and/or sombrero if it "meant getting a little more of that loot."

Stan Kenton was back home. Whether he would chose psychiatry or progressivism was moot at press time. David Rose had begun a tour, using thirty-five pieces, *a la* Gordon Jenkins and Phil Spitalny. Everyone booted Artie Shaw's attempt to introduce Broadway bistro patrons to Hindemith . . . everyone, that is, save the bistro's ops (Bop City, NYC), whose eyes mirrored the beaucoup boxoffice resulting from Shaw's experiment.

All of which proved again that nobody knew the answer. Except maybe Vaughn Monroe, and even Basie couldn't imitate him.

East. Woodcliffe orchestra, now playing at the Lincoln Inn, Dunkirk, N. Y., celebrated its twenty-fifth anniversary. Three of the five original members still with the unit . . . Steel Pier, Atlantic City, N. J., pacted these bands for the summer: Ray McKinley, June 26; Frankie Masters, July 3; Larry Clinton, July 10; Tex Beneke, July 17; Sammy Kaye, July 24; Three Suns and Louis Prima, July 31; Vaughn Monroe, August 7; Gene Krupa, August 14; Carmen Cavallaro, August 21; Tommy Dorsey, August 29, and Tony Pastor, September 5 . . . Ritz Theatre, Newburgh, N. Y., using stage shows again, as of this month . . . Lake Compounce, Conn., playing names on Sundays.

Mary Kaye trio inked by Columbia discery . . . Levine clan, new owners of Philly's Click, will augment name bands with stage presentations . . . Eddie Cole combo (he's Nat's brother) opens June 28 at the Martinique Cafe, Wildwood, N. J. . . . Earle Theatre, Atlantic City,

gets off its hiatus July 1 to spot Illinois Jacquet's band on stage for a week . . . Thirteen orks cut a new series of "Here's to Veterans" ETs for the VA. Trancs are preemed nationally this month.

Trombonist J. J. Johnson formed his own crew . . . Jimmy Dorsey ork signed a five-year contract to etch for Columbia . . . Robbins pubbery to release a tome titled "Inside Jazz," penned by Louis Armstrong, plus "Meet Mr. Ellington," authored by the Duke . . . Olympia Ballroom, Philadelphia, shuttered this month . . . Paul Whiteman treks abroad for two months this October. Tour includes Holland, Switzerland, and maybe England . . . Quaker City's Robin Hood Dell will present Duke Ellington in concert July 5.

Former Hotel Pierre (NYC) maestro Van Smith took a ten-piece band on the SS Nieuw Amsterdam, to cruise tropic waters for two months . . . Pianist Dodo Marmarosa rejoined his old boss, Johnny (Scat) Davis . . . RCA victor inked Larry Clinton's ork and Johnny Moore's Three Blazers . . . Howard Johnson and Don Carlos to build a 5,000-capacity terpery in Dedham, Mass., this summer. Ballroom will tie in with MCA, operate all year . . . Guy Lombardo poured \$70,000 into his new Freeport, L. I., eatery, which opened this month.

**MANHATTAN:** Capitol and Strand flick palaces denied rumors they would drop stage shows. Cap is booked through September; Strand into August. Trade talk had both cinemas throwing in the footlights around July 1 . . . Cafe Rouge (Hotel Statler) also nixed pessimism by setting Ray Anthony at the room June 27 for five weeks; Henry Busse follows on August 1 for six weeks, with Jimmy Dorsey set for Sept., and Vaughn Monroe in October . . . Dizzy Gillespie opened June 16 at Bop City for six weeks . . . Majestic Theatre, Brooklyn, closed for the season . . . Clinton Theatre dropped flesh policy . . . Eddy Duchin into the Waldorf's

Wedgwood Room, in September, for twenty-five weeks. Duchin holds at the hotel's roof through July 5, then vacations . . . Guy Lombardo opens his twentieth winter season at the Roosevelt Grill in September . . . Park Plaza Theatre, Bronx, adopted a two-day name stage policy . . . Jimmy Dorsey set for the Paramount Theatre in mid-July.

**South.** Square dancing sweeping Fort Worth (as it is L. A.). Ballrooms are being rented one night a week for the shindigs . . . Ex-op Frank Duprey, and maestro Hal Wasson now own the Riviera Dinner Club, Corpus Christi, Texas. On six-night basis, club will spot Wasson's Dixie unit . . . Spike Jones picked for Texas' state fair, Oct. 9-23, at Dallas. Likewise Spike was inked for Indiana's state fair, Indianapolis, Sept. 1-3, for \$25,000 against 60 per cent.

Joe Glaser opening a branch in Houston . . . Louis Jordan set for a Southern swing, Sept. 28-Nov. 2. Tour includes thirty-two dates, on seven-day-a-week basis, with total guarantee for the jump near \$65,000 . . . Nat (King) Cole's current Southern one-nighters end July 5, in San Antonio . . . W. W. Satterwhite leasing the Skyliner nitery, Fort Worth, with name policy in force. Same op also runs the Rocket Club, spotting Sandy Sandifer's ork.

**Midwest.** Four Detroit niteries changed hands. Palm Beach Cafe, under new four-way ownership, will feature Don Pablo and Bunny Paul orks; State Show Bar will spot comic-type names; Band Box (or Sky Lark . . . name indefinite) hasn't set plan; Town Pump will operate as in the past . . . State Theatre, Cincinnati, cut stage attractions to three or four days weekly . . . Chippewa Hotel, Mackinac Island, Mich., will spot three units in three rooms this summer . . . Cootie Williams' recording pact renewed by Mercury.

George Winslow into the Casino, Quincy, Ill., June 10 . . . Delavan Gardens, Delavan, Wis., will use semi-names this season. Lee Angelo ork opened June 10 for two weeks . . . O'Brien

## ALONG TIN PAN ALLEY

A MILLION MILES AWAY.....	Paxton
A WONDERFUL GUY.....	Chappell
AGAIN.....	Robbins
ARE YOU KISSING SOMEONE ELSE.....	Cavaller
BEYOND THE PURPLE HILLS.....	Gulmine
BOP GOES MY HEART.....	J. J. Robbins
CARAVAN.....	American Academy
COKE ROCA.....	United
DREAMED WITH A PENNY.....	George Simon
FIVE FOOT TWO, EYES OF BLUE.....	Felst
FOREVER AND EVER.....	Robbins
HAVE A LITTLE SYMPATHY.....	Bregman-Vocco-Conn
I DON'T SEE ME IN YOUR EYES.....	Laurel
I GOT A BAL IN GALVESTON.....	Republic

I GOT LUCKY IN THE RAIN.....	Sam Fox
JOHNNY GET YOUR GIRL.....	Bourse
JUST REMINISCING.....	Enore
LITTLE OLD CHURCH NEAR LEICESTER SQUARE.....	Oxford
MISSISSIPPI FLYER.....	Mellin
MY HEART BEATS FASTER.....	Miller
MY ONE AND ONLY HIGHLAND FLING.....	Warren
ONCE AND FOR ALWAYS.....	Durke-Van Housen
SO IN LOVE.....	T. B. Harms
SUNFLOWER.....	Famous
WHILE WE'RE YOUNG.....	Sagent
YOU WAS.....	Crystal
YOU BROKE YOUR PROMISE.....	Pic
YOU'RE HEARTLESS.....	Mills

and Evans duo held over at El Roa Inn, Maroa, Ill. . . . Ace Brigode, former leader, now operates the Starlight Ballroom, Chippewa Lake Park, Cleveland . . . Charles Hogan, booking for three major theatres (Oriental, Chicago; Riverside, Milwaukee, and Circle, Indianapolis), will book only those bands carrying a name act or star attraction. Hogan claims band and leader alone aren't big enough draw . . . Jimmy Featherstone band hits the resorts during the warm spell.

**CHICAGO:** Ellington drummer Sonny Greer writing a book on the Duke's band . . . Blue Note (Loop) set Woody Herman for two weeks starting Sept. 5, with Ellington due in Oct. . . . Teddy Phillips opened at the Aragon June 13, with Dick Jurgens following, July 12, for four weeks. The Trianon welcomed Orrin Tucker June 21; Griff Williams set to follow on August 1 . . . Martinique opened its new outdoor ballroom this month. Spot, which cost op Tony De Santis more than \$25,000, will spend about \$3,500 weekly for a parade of names (one per week) during its fourteen-week season . . . Freddy Martin began three weeks at the Edgewater Beach, June 10 . . . Louis Jordan into the Oriental Theatre July 21 . . . Charlie Ventura set for the Silhouette (north side) June 28-July 26, with Herbie Fields following.

Trombonist George Brunis playing the summer at the Sky Club, opening June 15 . . . Claude Thornhill in for three weeks at the Edgewater Beach, July 1 . . . Frankie Masters has been held at the Stevens Hotel through Sept. 23 . . . Cornetist Doc Evans signed for five years with Joe Glaser's agency . . . Dave Barbour ork in for a week at the Chicago Theatre, June 24 . . . Russ Bothie band now in its second year at the Milford Ballroom.

**West.** Palomar Theatre, Seattle, adopted three-a-day vaude policy . . . Skitch Henderson and Lawrence Welk shot two-reel shorts for 20th Century-Fox . . . Charlie Barnet to play three-day weekends at Balboa Beach Ballroom through August . . . Spokane preemed Natatorium Park last month. Resort will use names, with Johnny Young ork spotted between stars . . . San Francisco's House of Harris, leading nitery, shuttered, blaming cabaret tax. Op Tommy Harris claimed 422 U. S. night clubs folded in 1948, due mostly to the federal tariff. S. F.'s Bal Tabarin was one.

Les Brown ork touring U. S. on one-night dates through Sept. 12 . . . Paris Inn, San Diego, is no more—or at least was no more at press time. Plans called for remodeling and reopening . . . Jerry Jones continues to book only top names into his Salt Lake City Randevu Ballroom . . . Trumpeter Wingy Manone wants to embark on a concert-lecture tour, crusading for "The True Jazz," using portable organ, tuba, banjo, bass drum ("played Salvation Army style"), mandolin, piccolo, and a curved-model soprano sax . . . Great Merciful Heavens! San Francisco's sedate Sir Francis Drake hotel hired Jack Sheedy's Dixieland band for a series of Sabbath eves . . . Jazz impresario Norman Granz plans another movie short, this to use "Jazz at the Philharmonic" sidemen.

**HOLLYWOOD:** Pianist Fred Skinner holds at Club Indigo, North Hollywood . . . Ex-Duchin penner Bill Heathcock building band for a month's stanza at the Grove, starting Oct. 4 . . . Skitch Henderson's "Salute to Cole Porter" revue into the Ambassador's Grove Dec. 13, for six weeks . . . Cotton Club folded . . . Palladium snubbing bop for sweet, also lengthening engagements to build drawing power. Russ Morgan

starts policy, having opened May 31 for eight weeks . . . Cap's Paul Weston opened his own pubbery, Hanover Music . . . Forum Theatre to book names . . . Empire Room shuttered . . . Spade Cooley expanded his band to eighteen pieces.

Red Nichols crew spotted in new flick: "Quick-sand" . . . Tenor saxophonist Herb Haymer killed in auto crash . . . Million Dollar Theatre set King Cole Trio, July 12; Woody Herman, July 26, and Lionel Hampton, August 2. **Canada.** Bellevue Cafe Casino, Montreal, seats 800, will work on \$3,000 weekly entertainment budget . . . Gayety Theatre, Montreal, won't fold for the hot months . . . Four Dons now working the Village Grove, Montreal . . . Lionel Hampton to play Exhibition Gardens, Vancouver, in July or August.

**Miscellaneous Dates.** Tex Beneke, Surf Club, Virginia Beach, Va., July 4-10 . . . Bob Berkey, Dutch Mill, Delavan, Wis., June 28-30 . . . Billy Bishop, Rice Hotel, Houston, holds through July 11 . . . Jack Fina, Ambassador Hotel, L. A., until July 4 . . . Chuck Foster, Biltmore Hotel, L. A., through July 20 . . . Dizzy Gillespie, Bop City, NYC, until July 27 . . . Glen Gray, Cavalier Club, Virginia Beach, Va., July 15-21 . . . Carlton Hayes, El Rancho, Las Vegas, until July 5 . . . Buddy Johnson, Apollo Theatre, NYC, July 1-7 . . . Guy Lombardo, Waldorf-Astoria, NYC, July 7-Aug. 3 . . . Benny Strong, Claridge Hotel, Memphis, July 1-7 . . . Orrin Tucker, Elitch's Gardens, Denver, August 3; Cavalier, Virginia Beach, Va., Aug. 26-Sept. 5 . . . Ted Weems, Claridge Hotel, Memphis, July 29 . . . Lawrence Welk, Elitch's, Denver, Aug. 20.

—TED HALLOCK.

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centered tone  
more comfortable embouchure  
and wonderful  
flexibility*



# Building the Erie Symphony

By Fritz Mahler

ONE OF the most encouraging indications of the development of symphonic music in this country seems to me the sincere and growing interest which one encounters in the smaller communities. Building an orchestra gives one a feeling of being a musical pioneer, with all the satisfaction, joy, and heartaches connected with such ventures. One is richly compensated, however, whatever the trials, by seeing the growth of genuine musical understanding.

Two years ago when I was called to reorganize the Erie Philharmonic Orchestra, I considered it of vital importance to form an orchestra composed of the best musicians of the city and community. At the same time it had to be so good that it would be able to play both classic and modern repertoire to the satisfaction of the local music lovers, whose musical appreciation and knowledge should never be underestimated.

Since there were not a sufficient number of musicians of symphonic caliber in that locality, I was faced with the problem of attracting enough players for a complete orchestra. This problem was aggravated by the fact that the Philharmonic Society didn't have enough money to pay a weekly salary to orchestra members, who were paid only for individual rehearsals and concerts. It was therefore necessary to organize a plan for building the orchestra. The success of such a plan seemed to depend on the systematic and exhaustive investigation of every possibility.

My first step was to write to the A. F. of M. locals in New York, Philadelphia, Pittsburg, Cleveland, and Buffalo, asking them to post a notice on their bulletin boards. Then I established contact with employment agencies at various large music schools. I also had the cooperation of a musicians' agency in New York. Applicants from these sources were interviewed and auditioned.

## Positions Secured in Advance

The second step was to find adequate positions for these men in the educational, commercial, and business fields in Erie and the community. A committee of local citizens was formed to interview prospective employers of the musicians we hoped to import. After a number of possibilities were lined up, the musicians were invited to come to Erie at our expense. They were introduced to the prospective employers, and when positions had been found for them the committee assisted them also in finding living quarters. Contacts were established with schools and colleges in Erie and the surrounding territory, and a number of musicians were placed in teaching positions.

These efforts were continued systematically during the two seasons until at present we have sixty excellent musicians. The first trumpet player (a woman) comes from Chicago. Half



FRITZ MAHLER was conductor of the Danish Symphony Orchestra in Copenhagen from 1930 to 1935, and guest conductor of many outstanding orchestras in Europe. In this country since 1936, Mr. Mahler was musical director of the Philadelphia La Scala Opera Company, the Wagner Opera Company, guest conductor of the CBS and WOR Symphonies and the Toronto Philharmonic Orchestra. He is at present musical director of the Erie Philharmonic Orchestra, teacher of Advanced Conducting and Musical Director of the Opera Workshop of the Juilliard Summer School in New York.

of the first violin, viola, and cello sections are from New York. A double-bass player (also a woman) is from Washington, D. C., and one player even comes from Toronto, Canada. More than one-third of our orchestra members are women, and may it be said in their favor that they are very fine members of the orchestra—technically proficient and reliable.

The financial support of the orchestra is just as important as the artistic excellence of its performances. However, it should be obvious that secure financial support can be obtained only after the artistic excellence of an orchestra has been proven.

The income of an orchestra consists of ticket sales and special gifts from business corporations and individuals. Additional revenue can be raised through various other activities. For instance, we had a hundred-dollar-a-plate dinner, which netted ten thousand dollars. Our annual Philharmonic Ball, at which the orchestra played Strauss waltzes, and the many ads in our concert program being in a considerable amount.

As a result of the tireless activity of various individuals and groups in the Philharmonic Society, the present season has been financially so successful that we actually broke even. The deficit incurred during the first season is being carried over, and we hope to eliminate it completely in the near future.

The major function of an orchestra is, of course, to bring music to the people, and the main problem is to create interest and enthusiasm in the musical audience. It is my considered opinion that the popular notion that smaller

communities demand standardized symphonic music—the so-called "Old War Horses"—is a fallacy. The Erie Philharmonic, during the last

New works introduced for the first time in this country were Prokofiev's "Symphonic Suite 1941"; Alban Berg's "Seven Early Songs"; Kodaly's "Theatre Overture"; William Walton's "Music for Children"; Weinberger's Overture to the opera "The Beloved Voice"; and the world premiere of Robert Ward's "Concert Music."

Other contemporary music performed included Prokofiev's Cantata, "Alexander Nevsky"; excerpts from Schoenberg's "Gurre Lieder" (which had not been performed in America since 1933); Gustav Mahler's Second Symphony; Peter Mennin's "Folk Overture"; Robert Russell Bennett's "Overture to an Imaginary Drama"; and Villa-Lobos' "The Little Train."

The repertoire of great symphonic music was not neglected. Among the masterpieces included were two performances of the Beethoven Ninth Symphony, which was done with the fine cooperation of local choral groups. These also joined with the orchestra for the performance of the Mahler "Second Symphony" and Prokofiev's "Alexander Nevsky."

A number of distinguished guest artists were invited to perform with the Erie Philharmonic, among them Heifetz, Piatigorsky, Helen Traubel, and Enesco.

## As the Twig Is Bent—

One of the main concerns of the Philharmonic is the musical education of the young people of high school age. We have a two-fold purpose—to perform for them in "concerts for young people," sponsored by the Junior League, and with them through joint performances with the local school choruses. The Erie Youth Orchestra has been formed, consisting mainly of talented students of high school age with the express purpose of providing a training ground for future members of the Philharmonic. A number of these young players have already graduated into the Philharmonic.

The newest venture in creating interest among young people is the formation of the Philharmonic Youth Club, which meets once a month in order to listen to chamber music played by members of the Philharmonic, and to explanatory talks on symphonic compositions.

The Philharmonic, in cooperation with the Erie Music Teachers' Association, sponsors also an annual contest for young pianists, violinists, and singers, the prize being an appearance with the orchestra.

All these activities show that there can be a lively interest in music in the smaller American cities. Though musicians in the past have looked to the major cities for their professional activities, they might be well advised to consider the possibilities that are waiting for them in the smaller communities.

# American Violin Music



by Sol Babitz

Our distinguished contributor here undertakes a critical survey of the American violin repertory as it has emerged in the present century. The result is no mere dry catalogue but a careful evaluation of violin literature by Americans.

**B**EFORE beginning a fairly comprehensive study of American violin music it is necessary to define terms and establish the scope of the subject. I shall take the words of the title of this article and define each one, *American*, *violin* and *music* as it will apply here.

## What Is American?

To mention music written only by composers born in this country is to exclude important works by foreign-born composers living by choice in this country, who have found here not only residence but inspiration. The give and take between native and imported ideas is an important ingredient in all American music from the earliest settlers until today. I therefore include music written in this country by native or foreign-born composers, with emphasis on the native product.

## What Is a Composition for the Violin?

In this category I include works for violin alone; for violin and piano, and for violin with group accompaniment (symphony or chamber orchestra). Violin as part of a duo, trio, etc., is excluded as belonging properly in the field of chamber music. Violin and piano sonatas, of course, are chamber music; but one must make an arbitrary division here, a division which contains an element of logic, inasmuch as the violin maintains its individual sound against keyboard, while it loses it against another violin, clarinet or other sustained instrument.

## What Is Music?

Here again an arbitrary distinction must be made, and only *serious* compositions considered. Serious compositions are those written especially for the violin from primarily musical considerations. This excludes most arrangements, "salon" and "student" pieces written primarily to exploit a ready market which avidly seeks music the chief virtue of which is that it is easy to play or easy to listen to while eating dinner. It is a sad commentary on the state of our musical culture that the exclusion of trash automatically excludes nine-tenths of the music published in America.

Accused of publishing trash, the publisher usually replies that the money he earns from the trash enables him to cover the loss entailed

through his publishing serious sonatas and "ugly" modern music. The weak point in this argument is that he often does not accept for publication the worthy manuscripts submitted. Thus the composers are finding ways and means to reach the performer without the aid of commercial publishers who are thus deprived of the opportunity to publish good music which will make money eventually.

With the tremendous increase in the quantity of serious music written composers have created their own outlets with such groups as the Society for the Publication of American Music, New Music, and so on. An even more important development is the increasing use of manuscript reproduction *via* photostat and blue-print process. Today most of the important new works for the violin can be obtained *only in this medium*. For this reason, a list including only published music is of limited value. I have therefore added two other lists of unpublished works which may be obtained from the composers or an agency at the cost of reproduction, a cost usually not in excess of that of published music.

Not all serious music is good music, and quite often this type is as short-lived as commercial music. Nevertheless it is necessary that new music have the opportunity of being accepted or rejected by the composer's contemporaries. A wide use of the manuscript reproduction process guarantees the composer this opportunity and renders him independent of the publishers' usually short-sighted requirements.

Manuscript distribution can also be of great help to the publisher in weeding out the good from the bad, inasmuch as repeat performances of an unpublished work are a good sign that it might be of permanent value. Repeat performances are the test because many performers will eagerly seek the prestige of the first performance of a work and then lose all interest in it. When a work which has lost the glamor of "first performance" is nevertheless repeated, that is a sign that it has other attractions. Composers who feel that their works are not given a fair chance after its initial performance should organize a "Society for the Second Performance of New Music."

## Historical Survey

The earliest American music of which we have record was the vocal church music of the colonists. Instrumental music made slow headway and was usually in the hands of touring Europeans, many of whom settled here and established the nuclei of the early opera orchestras. Sonneck's *Bibliography of Early Secular Music* mentions the violin only twice, neither time as a solo instrument. Foreign musicians like Van Hagen and James Hewitt introduced chamber music in the early nineteenth century. The first violin music to be published in this country probably is to be found as part of the early *Instructor* by H. B. Victor (1778).

The predominant cultural-musical influence in eighteenth century America was English, while in the nineteenth century it became German, particularly after the German influx which followed the 1848 revolution. As a result of this influence most Americans who went abroad in the nineteenth century went to Germany and came back more than ever immersed in German Romanticism. It is not surprising that the influence of the German violin school of David, Hermann, and others such, was stronger than that of the French or Belgian schools; and an interesting survival of this situation is the caricature of the typical violin teacher as a man with a strong German accent.

## Meager Output

From the scarcity of violin works by American composers in the nineteenth century we may conclude that the violin was an underdog instrument, neglected in favor of the piano by most of the leading composers right up to Macdowell and Charles Griffes. Elson's history, while devoting sections to piano, choral, orchestral and other music, has no section on violin music. The most important American contri-



HENRY COWELL

butions in the violin field in the nineteenth century were the outstanding collections of jigs, reels, waltzes and other dances, which included many fine original specimens of the "fiddler's" art. While this art unfortunately is disappearing, it has been revived in a new form in the present-day "hill-billy" and "hot fiddle" styles.

There is no reason for us to be ashamed of these outpourings of original music. It is making its imprint on serious music and will doubtless help influence its future course.

# In the Twentieth Century

Composers who wrote for the violin in the nineteenth century include Homer Newton Bartlett (1845-1920); W. J. McCoy (1848-1926); Adolph M. Foerster (1854-1927); Louis Adolphe Coerne (1870-1922); Franz Carl Bornschein (1879-); Paul F. T. Miersch (1868-).

Ole Bull and Henri Vieuxtemps wrote elaborate fantasies on such American themes as "Yankee Doodle" for their American tours. Though not American compositions, they are interesting as early examples of American influence.

The comparatively backward state of American violin playing in the last century is discernible in the native violin methods. I have seen books of about 1850 which show the bow held with the thumb about two and a half inches from the frog. This grip, while useful for some earlier music, had been abandoned in Europe about thirty years earlier. A survival of early American technical inadequacy is the present system of "grading" used only by American publishers.

## Folk Sources

While folk themes have always supplied strong material for the composer, this material alone is not enough; it must be integrated in a composing method which is a development of a tradition of composing. Lacking an American tradition of composing, the American musician was at first quite helpless in the presence of a vast reservoir of folk material such as Indian, Negro and Frontier, and had to turn instead to Europe to acquire a composing tradition. The first healthy signs of independence from the European sources were apparent in the use of native material. The Wa Wan Press, organized by composers at the beginning of this century to publish music in an American idiom, usually Indian, was a milestone in American development. It is significant that the Wa Wan had to be created simply because American publishers were afraid of the new idea, with its strong and weak aspects.

The weaknesses of the new idea were apparent to some; Macdowell said, "I do not believe in 'lifting' a Navajo theme, refurbishing it into some kind of a musical composition and calling it American music. Our problem is not so simple as all that." Indian themes while inoffensive in themselves usually lead to music that is saccharine or banal. The folk background of a composer is not determined by geographic proximity but by actual environment and familiarity. Folk sources must not be sought; they must rather seek out the composer.

It is interesting that a violinist, Antony Philip Heinrich (1781-1861), is credited with being the first to recognize the need for an American music, and used Indian themes long before others thought of it!

Most of the recognized American composers, even until the twenties of this century, were generally "safe and sane." Nevertheless, even in

the most slavish imitations of European styles there was always present a certain individual quality, which is difficult to describe but which in a sense reflected sometimes the pastoral and sometimes the bombastic elements of the new country. The few violin works of the last century are difficult or impossible to obtain, and one can sum up that period in the words of John Tasker Howard: "It seems wiser today to admit that . . . (this) music has not had immortality for the good reason that it did not deserve it."



CHARLES IVES

## Charles Ives and the Twentieth Century

Before discussing the twentieth century in American violin music it is necessary to clear up the matter of Charles Ives, born in 1874 in Danbury, Connecticut. His four amazing violin sonatas are becoming known only in recent years; as a matter of fact, they are, except for the relatively unimportant Fourth Sonata, still unpublished. For this reason Ives should in theory be discussed at the end of this article along with the "brand new" music which is still unknown. However, the music of Ives has been known to composers and a few performers for about twenty years and has already exerted a profound influence. Composed mostly before 1909, his sonatas are unquestionably the most important violin sonatas written not only in America but anywhere. They were never pushed by their composer (his occupation was—and is—the insurance business); but they remained unknown also because of the forbidding piano parts, the difficulties of which at first look insurmountable to the performer.

Thematically and structurally these compositions are quite as "American" as music can be. But Ives has the ability to play two different American tunes simultaneously in such a way

that they sound much more American than they do singly. At the same time they take on the Ives character. In these sonatas are to be found fiddlers' tunes, gospel hymns, folk songs, rag-time, all worked out in a fascinating contrapuntal and rhythmic complexity, alternating with disarming simplicity. They become more engrossing with each hearing.

Much has been written about Ives' innovations and his discovery of effects which anticipated the European innovators. Here I can only urge the violinist in search of American music to expend the necessary energy and application needed to perform this music in which he will find what Lawrence Morton called "the moving pages in American music."

## After Ives

American composers are inclined to longevity, and as a result we have examples of some of our "early" composers like George Chadwick (1854-1931) and Arthur Foote (1853-1937), veritable Haydns of American music history, living right into the periods of our "latest" tendencies. Listing our elder and younger contemporaries of note in violin literature, it is necessary to make divisions not according to date of birth but according to the youth of their outlook.

"Modernism" became a forbidding word only in the recent decades. At the beginning of the century, modernism meant Richard Strauss, Debussy, Sibelius, music which sounded strange at first, but soon was assimilated and was considered tame. America offered echoes of European modernism: Griffes, and Loeffler of the impressionists; and later Ornstein, whose too-daring experiments in a conservative environment left him suspended in mid-air.

The transition to modernism in America was manifested by a growing awareness of the newest tendencies in Europe and repeated efforts to gear them to the slower tempo of American development.

The nineteenth century American composer usually made his bid for fame with a large noisy orchestral or choral work. To win acceptance he had to show that he could write in large mediums as proof that he was an educated musician. Too often the loud orchestration was a device to conceal a poverty of ideas.

Nowadays the young composer usually begins on a modest scale with a sonata or trio, and, having proven his mettle, goes on to the larger forms.

The great noise of the earlier music was usually accompanied by a degeneration of form, with tone poems, suites and "sketches" the hallmark of modernity.

Today the new composer usually presents his ideas in the framework of a symphony or sonata, accepting the implied responsibilities. These changes in the approach of the old and new composers have resulted in a remarkable increase in the number of serious chamber works for the violin, for which present-day performers should be grateful.

Among the more important composers of the first quarter of this century, only a handful wrote anything for the violin. Daniel Gregory Mason (1873), a pupil of Paine (but not of the Boston School because of further work with Goetschius and D'Indy) wrote a sonata, as did Mrs. H. H. A. Beach (1867-1944) of the Boston School, the outstanding woman composer of her day. Other composers of this period were Rosseter G. Cole (1866-); Frederick Ayres (1876-1926), and Charle Wakefield Cadman (1881-1946).

#### From Powell to Riegger

John Powell (1882-) was one of the first to incorporate Negro themes in a violin work. Emerson Whithorne (1884-) is one of the elder romantics with a decided flair for modern effects. John Alden Carpenter (1876-) is a so-called amateur who has written some skillful early examples in an American idiom. Marion Bauer (1887-) is one of the earlier experimenters and an eloquent champion of new ideas. Ernest Schelling's (1876-1939) concerto was played by Fritz Kreisler, and David Stanley Smith's (1877-) sonata was one of the first works to be published by the Society for the Publication of American Music. Mortimer Wilson (1876-1932), a skillful student of Reger, has two sonatas to his credit. Wallingford Riegger (1885-) who began conservatively, has become an uncompromising atonalist.

Ernst Bloch (1880-) came to this country in 1916 and since then through teaching and composing has exerted some influence on American composing. His contributions to the violin literature combine strong Hebrew elements with a contemporary feeling derived from the impressionists.

Later contributors to the violin literature are Howard Hanson (1896-), Leo Sowerby (1895-), Douglas Moore (1893-), and Bernard Wagenaar (1894-).

#### Newer Tendencies

Walter Piston (1894-) may be described as of the "new academy." He has won great respect for expressive, well-written music. Roger Sessions' (1896-) has been developing in the direction of atonality. His violin concerto makes more enemies than friends wherever it is performed; time will tell who is right. Roy Harris' (1898-) music has brought him more fame than has come to his contemporaries. He has a vital and recognizably American musical personality.

Virgil Thomson (1896-) writes good straightforward music which is pleasant to hear. He usually hides his light under a barrel of simplicity.

Adolph Weiss (1891-), although a Schoenbergian, has written a rather lyric violin sonata. Louis Gruenberg (1884-), who once flavored his romanticism with jazz effects, has now discarded the jazz. George Antheil (1900-) is a chameleon who can write glibly in any style. His recent concerto has violinistic brilliance. Robert Russell Bennett (1894-) has written entertainingly for the violin. Otto Luening (1900-) and Quincy Porter (1897-) have both won Guggenheim fellowships.

Henry Cowell's (1897-) influence extends beyond his pioneering experiments in composing and piano sounds. As editor of *New Music* he

has been an able guide and encourager of important experiments. His recent violin sonata dedicated to Joseph Szigeti has an Irish flair and much unassuming charm.

#### Copland a Major Figure

Aaron Copland (1900-) studied with Goldmark and then with Boulanger in Paris. After going through a jazz apprenticeship he developed a style of impressive clarity and vitality. The excellence of his still developing personal expression renders meaningless the criticism that he is too bare and austere. His recent violin sonata may be ranked in importance with those of Charles Ives, to whom he bears some surface resemblance. They both share a certain American quality inherent in our old popular music, and in fiddler tunes. Certain resemblances, such as the wavering between the major and minor third, stem from the "blue" note of the Negro chant on the one hand and the European revolt against either-major-or-minor on the other.

William Grant Still (1895-) has been successful in combining Negro and classical elements in his composing style.

Among the younger composers is the gifted Samuel Barber (1910-), whose violin concerto is frequently played and well received. William Schuman (1910-) is making a meteoric career in composing and education.

#### The Youngest Composers

Irving Fine (1914-) is a very gifted newcomer with a well-made sonata to his credit. Lukas Foss, born in Germany in 1922, could imitate his teacher, Hindemith, as a child. Much is expected of this talented young man.

Alexei Haieff, born in Russia in 1914, writes in a sophisticated personal idiom, an outgrowth of his earlier Stravinskian style. Gail Kubik (1914-) won the 1941 Heifetz award for a new violin concerto. David Diamond (1915-) habitually wins prizes. His carefully modeled phrases are ascetic but arresting, and he has already contributed liberally to the violin literature. Harold Shapero (1920-) is perhaps the most talented of the "youngest" composers. Having worked with Krenek, Piston, Hindemith, Boulanger and Copland, he seems to have been most influenced by the latter two. His adroitly written violin sonata is an exciting experience for audience and performer alike.

#### The Outlook Is Good

When a young American composer tried to break away from traditional paths about twenty-five years ago, he had to turn to Europe to get new ideas from men like Schoenberg and Stravinsky, because the leading composers in America at that time had little new to offer. The young men of today, on the other hand, can turn to excellent American examples, men like Ives, Copland, Sessions, and Piston. In addition, Europe has come to America in the persons of important European composers.

Young composers such as those mentioned above with their vital, rhythmically alive ideas help one to realize that we are actually only at the threshold of an American music of world significance. The potentialities are great and the audience is receptive.

## Books of the Day

MUSICAL U. S. A. Edited by Quaintance Eaton, with more than 100 illustrations. 206 pages. Allen, Towne and Heath. \$4.50.

The editor of this volume of music in America has gone to some pains to choose articles which describe the cities each as an entity, its musical development discussed without relation to the country as a whole. The result is the gaining of a geographical (rather than a historical) sense of music in America, obtainable so far as we know through no other source. Each article—and such noteworthy writers as Herbert F. Peyser, Cyrus Durgin, Robert A. Gerson, Cecil Smith, George Kent Bellows, Mary Leighton, Norman Houk, Thomas B. Sherman, Harry Brunswick Loeb, John Rosenfield, Alexander Fried, Albert Goldberg and Hazel Gertrude Kinsella have authored them—is a full, lucid and explicit commentary. Here it comes out at last, in the vastly varied divergent origins, problems, plans and accomplishments of, say, Boston, San Francisco and Dallas, how individualistic each portion of our United States is, how personal is the progress of each of its sections.

The photographs—and the volume is richly provided with them—bear out this community feeling, even to the architecture displayed, say, in Charleston's Dock Street Theatre, as contrasted with the Casino in Fair Park, Dallas, the Pence Opera House of Minneapolis, or the Music Shed at the Berkshires. Early Americana is thus presented in three dimensions. If the narrative verges a bit on the statistical at times, it is always with a highlighting of the individuals making up that orchestra or that board or that audience, of the hands proffering the where-withal for the founding of that symphony or the organizing of this opera company, of the voices speaking from stage and platform and press, pleading for greater appreciation of music.

THE HUMAN SIDE OF MUSIC, by Charles W. Hughes. 341 pages. Philosophical Library. \$3.75.

As far as this author is concerned there never was any such thing as a paper shortage; the reader's time is unlimited, and an author has a right to think out loud and get it published. If the book, with its perorations on the state of culture at present and through the ages were condensed by half we would get, without the necessity for wading through a mass of extraneous material, some very good pointers on music as a business, on audiences' reaction to and effect on music and on the mechanism of music composition.

INSIDE BE-BOP, by Leonard Feather. 103 pages. J. J. Robbins and Sons, Inc.

Leonard Feather, an unquestioned authority on jazz and all its ramifications, here gives a resume of the be-bop situation, with just the staccato bump and the lurid leaps required for the subject. Of the three divisions of the volume—when it began (its originators are discussed with unrestrained enthusiasm), how it goes (here an illuminating setting of its characteristics) and who are its present protagonists with an alphabetical listing of the big names in bop—the middle section contains the real meat. Here at last one can find out what be-bop really is.



# Technique of Percussion

By GEORGE LAWRENCE STONE

**W**ILLIAM F. LUDWIG has been arguing good-naturedly with me over something or other ever since we first met, years ago. We still have differences of opinion. In fact, if we ever fully agreed on a given subject, I would suspect that one of us was losing his grip. And still I love the guy. Now he comes up with this one:

"Dear Larry: (this he calls me!) "In a recent *International Musician* you tell about our old friend Gus Moeller, who wanted to know how much noise a drum or a few drums could produce. I am both shocked and surprised at two such fine musicians and expert *rudimenters* referring to the tone of a drum as 'noise.' It is *tone volume*, Larry, not 'noise.' Look it up, and let it be a lesson to you, that a drum has *tone volume* to a degree in proportion to its size and numbers used. NOT NOISE!

"I enjoy your column very much but wonder why you don't write more about tympani, especially in view of the forming, in recent years, of so many large orchestras and the consequent ever-growing popularity of these, the aristocrats of the percussion section. It seems as if many fine expert drummers will spend countless hours in practicing on a xylophone but will shy off when the subject of tympani is brought up. It occurs to me that you could do a service to such as these by more frequent references to the kettles and their importance in the orchestra and band.

"I think many of your readers would like to hear about some of your own experiences in symphony and grand opera. Do you remember when you played Pittsburgh with the Boston Opera Orchestra in 1910 when the writer was in the Pittsburgh Symphony using hand-tuned drums and promising that some day he would build pedal tympani? You may know that hundreds of sets have been built since to keep up with the tremendous growth of symphony orchestras in this country. Here are the facts: in 1910 there were eleven symphony orchestras in the United States and now there are 510 of which we know, to say nothing of the hundreds upon hundreds of school orchestras and bands that play music in which tympani are a necessity.

"As for your story about the \$2.00 dance job; well, if anyone talks about what happened long ago and continues to do so, it is positive proof that he is old and living in the past! Saying which, let me tell you of the one that happened to me in 1898. With a cornetist, I left a dance job one morning in Chicago at four o'clock. While waiting at the corner of Archer and 31st Street, back of the stockyards, along came a stickup man whom we recognized as a member of the dance committee that had paid us off not thirty minutes before. We each had received \$4.00 for the job (8.00 to 4.00 A. M.), which he took. He also took the cornet. He paid no attention to the drums, which was lucky for me. The horn was recovered about a week later in a pawnshop for \$3.00.

"Keep up the good work, Larry, but please—nothing more about 'noise' from a drum. Cordially, (signed) Bill."

First of all, I will have to absolve Gus from any participation in the alleged shocking and surprising misuse of the king's English, for a careful perusal of his correspondence fails to reveal his use of that now-to-be-tabooed word, " . . . . ". Thus the blame must be placed in my lap alone. So I will have to stand reproved and from now on resolve to look up my words more carefully before throwing them around with such abandon. However, even although *tone volume* or *sound*, or even *audibility potential* (my, my!) may be more soothing to the ear of the *aesthete*

(my, my! again), in my lowbrow way I still love the " . . . . " that comes from a drum!

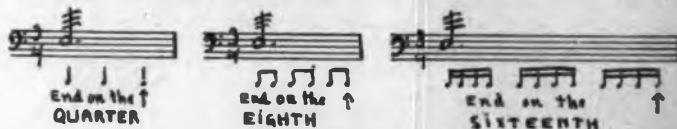
Now to get down to business. Your point about the importance of tympani is well taken, Bill, and I feel as you do that many a fine drummer misses a bet by not looking ahead and preparing himself to be an all-round percussionist. Further, as you state, the need is by no means limited to symphonic music. Tympani, together with musicians to play them, are needed today more than ever before in stage band presentation, special arrangements, in the theatre pit, in orchestral and band concert playing, and, where a golden opportunity now exists, in the radio station.

To date this column has been mainly devoted to drumming, for the bulk of reaction received has come from those whose interest apparently centers on drum subjects. However, future comment and questions will serve to guide me in writing on what will be of interest (I hope) to the greatest number.

Yes, Bill, I remember our first meeting in 1910 very well, and your brother Theobald, and the little shop in the Omaha Building in Chicago, where you first started in business. I remember, too, the set of tympani we carried on the road with the Boston Opera Company at that time. They were machine-tuned all right, but what a difference between those and the streamliners we have today—as much difference as between Jack Benny's old Maxwell and a present-day Cadillac.

## RELEASE OF THE ROLL

Frank Lowell, New Haven, Connecticut, writes that some of the local boys are hot and bothered about how to end a dotted half note in  $\frac{3}{4}$  measure. Boiled down, his question is: Should this roll be ended on the quarter, the eighth, or the sixteenth?



There is no single rule which will apply to all cases. Where to end such a roll is contingent upon many factors, including the character of the music, tempo of the movement and type of drum and sticks used.

The roll is the drummer's method of producing a *long tone*, and frequently it must be matched to the long tones of other players. Thus, the drummer's release of his long tones becomes subject to the same variation in interpretation as that of these other players.

In very fast  $\frac{3}{4}$  you might (I say *you might*) end your dotted half-note roll on the quarter (see examples above). At a slower tempo, on the eighth. At still slower tempo (especially if the tones from the other instruments to which your rolls are being matched are played *legato*), possibly on the sixteenth.

The above are exact mathematical measurements of roll-duration and are given solely for the purpose of analysis. If a drummer were to follow them literally at all times, his playing would become mechanical. From such measurements, however, plus study and experience, he may in time be expected to learn the proper amount of, let us say, deviation from set rules to coordinate his drumming to the playing of the others.

While on the subject of *release*, let me say that while some drummers end a roll which is not tied over to the following note by striking a light tap (very light—sometimes barely distinguishable), others do so by simply lifting the sticks from the drumhead. By the first method a roll may be ended with exactitude wherever desired. There may be less exactitude to the second method but, often, more musicianship. The first method works well as long as its ending note is struck lightly, is even *sometimes barely distinguishable*. The trouble here is that some drummers carelessly slam such ending notes down onto the drumhead with all the force of an artificial accent and thereby err grievously, for the termination of an untied roll/long tone by an uncalled-for *thump* is one of the most unmusical effects a drummer can produce.

Sorry I couldn't give more of a *yes or no* answer, Frank, but the many ramifications to this problem prevent it.

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# Percussion in Our Orchestras

WHEN THE cymbal player suddenly stands up, holds out two shining discs and lets go with a gigantic *wham*, then sits down and for the rest of the evening looks as though he were quietly working out a game of chess, don't decide, "That's a pipe job. Wish I could earn my living *that way!*" Because if you were a cymbal player and let your hands slip as easily into a false move as your mind slips into this false conclusion, you would keep your job just about one week. The truth is, never was profession more exacting. Never was a higher premium placed on poise, on control of the nerves, on split-second timing, on an inviolable sense of rhythm. One *wham* an evening perhaps. But if that *wham* comes one hair-breadth too late or too early, a concert is ruined, a reputation lost.



Also, as tympanist Saul Goodman of the New York Philharmonic Symphony Orchestra pointed out to this writer in a consultation on percussion, to be a percussionist requires more than that inviolable sense of rhythm. It requires a highly developed sense of tone color. Though a drummer here and there may be satisfied if he manages only to come in on time, the true percussionist lives in a world of sound values and tonal shadings which the average person could scarcely even comprehend. Then, too, the true percussionist revels in dynamic power—in the burst of sound, in the enveloping thunder.

The very word, "percussion"—"the sharp striking of one body against another, violent collision, especially such as causes a shock"—indicates the essential character of this section of the orchestra. Percussive instruments serve to bring the senses to focus, to startle, to arouse, to incite, even. Thus parade bands, patriotic assemblies, political rallies are strong on percussion. Not that the percussive instruments cannot be charming, too. Tchaikovsky's *Nutcracker Suite*, in the "Dance of the Sugar-Plum Fairy," for instance, gets its quality of childish innocence and delight through use of the celeste. And percussive instruments can be lugubrious—as witness the rattling bones (xylophone) in Saint Saëns' *Danse Macabre*—exotic as is the triangle in Mozart's *Abduction from the Seraglio* or funeral as are the gongs sounding out in Gossec's *Marche funebre*.

In the smaller orchestras one man—and many folks consider watching him worth the price of their ticket—

leaps from cymbals to chimes, to triangle, to gong. In orchestras of medium proportions there is usually a regular tympanist, plus a regular percussion man. The larger symphony orchestras have three or four members of the percussion section who, aside from the kettle-drummer who "stays put," are able in moments of stress to give their attention to any of the large variety of instruments. It is to be understood, though, each member is considered a specialist on one instrument, say, on the cymbals or the xylophone, and, except in emergencies, reserves its use to himself. In many orchestras when the score calls for extra percussion an extra man is engaged. When budget considerations make this impossible, as in the smaller orchestras, a note here and there just has to be skipped.

Probably because our age is one of starts and shocks, as well as one of inventions, modern scores are rich in percussive effects. These, in fact, can be bought ready made. Unlike Beethoven, who created a storm in his "Pastoral" out of the usual orchestral ingredients, Grofé in his *Grand Canyon Suite* actually uses a wind machine to simulate the effects of a storm. George Antheil uses an airplane propeller to indicate the actual sound of that contrivance. Ibert in his *Diagrisme* indicates the whistling of a music hall audience by a siren. Eric Satie, when he wants to give the effect of a typewriter, uses a typewriter. And Respighi in his *Pines of Rome* duplicates the song of a nightingale by having the phonograph cates the song of a nightingale by having the phonograph record, be it noted, is customarily "played" by one of the men in the percussion section. Also it is the percussion section which achieves, in Honegger's "Pacific 231," the illusion of the sound of a train moving.

Percussion means *drums* to most people. Kettle drums (so named from their shape) do dominate the section. Many of our major symphony orchestras are equipped with four, though some get along with three or even two. Each instrument is confined to a range of about a perfect fifth. Their composite range is about:



Quick shifts in pitch—brought about either by hand or by mechanical device—are a requisite in such works as Richard Strauss' "Salome's Dance" and in D'Indy's *Summer Day on the Mountain*, as well as in such modern American works as Copland's *Billy the Kid*, William Schuman's *Third Symphony*, Sam Barber's *First Symphony* and his *Stop Watch and an Ordnance Map*.

The Kettle drums—tympani is the other word for them—are used generally in *forte* passages to reinforce



Cleveland: Cloyd Duff, tympani; Emil Sholle and Harry Miller, percussion



Denver Symphony: Walter Light, Jr. and Sr.



Saul Goodman, tympanist, New York Philharmonic

Cincinnati Symphony: Fred W. Noak, George Carey, Harold Thompson, Otto Braach, Ernest Lorenz

Kansas City Philharmonic: Ben Udolowitz, tympanist

Roman Szulc, 1st tympanist, Boston Symphony





E. Stokes  
H. Davy

Detroit Symphony:  
Charles F. Cooper,  
percussion

New York Philharmonic:  
Arthur Layfield, Sam  
Borodkin, Saul Goodman



Oklahoma Symphony Orchestra: Robert  
Rigabeo, Mertina Rudle, David Guild,  
C. A. Astle, Arthur Johnson and Coe Rhea

Philadelphia Orchestra: Leonard Schulm  
xylophone; Fred D. Hinger, snare; Jan  
Valerio, bass drum; David Grupp, tym

the wind instruments, especially the trumpets. At the end of his Fourth Symphony Beethoven gets a mysterious *pianissimo* effect through their use. And music



lovers have become conditioned to their conveying, for instance in the Scherzo of Beethoven's Ninth, a whole range of joyous and triumphant emotions.

A versatile member of the drum family is the snare or side drum—that small cylindrical object with two heads (the "batter" head and the snare-head) stretched over a shell of metal. It is body and bone to Ravel's *Bolero*—and for that matter to most compositions in which the rhythm is preeminent. Single notes on it are not effective. It is utilized mostly for its roll which produces a tremolo, its "flam":  and its "drag": 

The tenor drum is larger than the snare drum and has a wooden shell deeper in relation to its diameter than that of the snare drum.

The bass drum, that largest member of the drum family—it measures from two to three feet in diameter—has thicker heads (stretched less tightly) than the two smaller drums. A soft-headed stick produces on it sounds thunderous or quietly awe-inspiring. Beethoven used it in the finale of his Ninth Symphony; Haydn scored it in his *Military Symphony*; Mozart used it in his *Il Seraglio*, and Berlioz in his *Symphony Fantastique*.

Drums set the beat in the percussion section. The group which provides melody is called the "tuneful percussion." Most of these instruments possess bars which are graduated in size and arranged in scale progression like the keys of the piano.

The glockenspiel (this translates "bell-play") has a chromatic range and sounds like "A," although it is written like "B":



The rectangular steel plates are arranged like a piano keyboard and are struck with hammers varying from wood to soft rubber. The player reads notes on the treble clef written two octaves below what he actually plays. Composers, a word of warning! Use the glockenspiel sparingly since it has a tone as penetrating as an icy wind. Wagner stepped up the "Dance of the Apprentices" (from *The Mastersingers*) with its use and Tchaikovsky gave the "Chinese Dance" in his *Nutcracker Suite* just the right lift through its medium.

The celesta is a sort of keyboard glockenspiel, since it

has a simplified pianoforte action. This instrument is best adapted to arpeggios and light graceful chordal effects. Since its tones cannot be sustained any length of time, whatever melodies are assigned it should contain no notes of great length. And, since its tones are of ethereal fragility, accompaniments should be thinly scored.

Pitched an octave below the glockenspiel and considerably larger than it, the xylophone has bars of wood instead of steel. The player, a hammer in each hand, stands while performing. Its tone is dry and wooden. That rattling of bones in Saint Saëns' *Dance Macabre* pretty well describes it.



A variant on the xylophone, the marimba, consists in a series of bars of wood cut to sound various notes, each bar equipped with a metal resonator tuned to it. Its top F is one octave lower than the top F on the xylophone. Percy Grainger has made use of it in two compositions.

Of definite pitch also are the chimes, a set of metal tubes—eighteen is the usual number—suspended from a metal frame, tuned chromatically and struck with a hammer. They simulate the sound of church bells admirably. Tchaikovsky uses them in his *1812 Overture*, Mahler in his *Symphony No. 2*, and Sibelius in the fourth movement of his *Symphony No. 4*.



As for the instruments outside the realm of definite pitch, probably most dramatic of all are the cymbals, those two brass plates (with leather handles) made slightly convex so that the edges will touch when they are struck together. There are five "effects" depending on the technique involved: a clashing together with a sideways movement; a single cymbal struck with a hard snare-drum stick or a soft tympani stick; the clashing of the two cymbals together again and again as fast as possible; the performance on a single suspended cymbal of a roll with two hard snare-drum sticks or two soft tympani sticks; and the clashing of a free cymbal against one fastened to the shell of the bass drum, this last a maneuver to allow the drummer to sound his drum and the cymbals simultaneously.



The tambourine, a small single-headed drum in the shell of which are inserted "jingles," is played (1) by striking the head with the knuckles (the jingles set off



Max Polster, 2nd tympanist and percussion, Boston Symphony



Charles Smith, percussion, Boston Symphony



Vancouver Symphony Orchestra  
Victor Luff, 1st percussionist

Montreal Les Concerts Symphoniques:  
L. Decair, A. Garlpy, A. Pelletier

New Orleans Symphony Orchestra:  
Wm. C. Hall, Al Skelly, Paul Cazaubon

Chicago Symphony: Lionel Sayers, Thos.  
Glenncke, Allen Graham, Edw. Metzenger

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automatically); (2) by shaking the whole shell, thus obtaining a "roll" of the jingles; or (3) by rubbing the thumb on the head, thus giving a tremolo to the jingles. An instrument of ancient lineage, this was used in almost its present form by the early Romans.

That small steel bar bent in the shape of a triangle—hence the name—and struck with a beater of the same material, was first used in Gluck's *Iphigenie en Tauride* and in Mozart's *Abduction from the Seraglio*. Beethoven employed it for the finale of his Ninth Symphony for the "Turkish" variations on the theme. Liszt's Piano Concerto No. 1 in E-flat is often called *The Triangle Concerto*, so lavish was his scoring for this instrument. Curious, but the triangle has the power of blending with whatever harmonies are played around it.

With the gongs (also known as the tam-tams) we come to a typical "mood" instrument. This platter-shaped affair—the center is set in vibration by a mallet or drumstick—has a dark, rich mysterious sound. Fittingly, it came from the Far East.

So here are the usual run of orchestral percussive instruments. Space prevents our more than mentioning the anvil, castanets, rattle, thunder machine, guiro (a serrated gourd scraped with dry seeds—Prokofiev used it in *Alexander Nevsky*), chains and any number of other sound machines modern inventiveness has thought up.

Varied as the instruments seem, proper execution on them requires qualities of character unvarying and dependable, that is, utter precision, perfect sense of rhythm, muscular and nerve control, timbre awareness. As Berlioz stated, "The drummer ought to be an excellent musician and endowed with an ear of extreme delicacy. That is why good drummers are so rare." Incidentally Berlioz gave practical proof of his respect for the drummer by using all of sixteen tympani with sixteen drummers beating them in his *Requiem*. It would have made him very happy, we are sure, could he have heard a modern percussion section executing Ravel's *Bolero*, Stravinsky's *Histoire du Soldat*, or Varèse's *Ionisation*. —H.S.

## Curtain Calls

Milwaukee will enjoy a second festival by the National Association for Opera on August 5th and 6th.

Operas chosen for presentation at Lake Chautauqua, New York, this summer will be "The Pirates of Penzance," "The Tales of Hoffmann," "Orpheus," "The Barber of Seville," "Mignon," and "Don Giovanni."

Cincinnati is preparing another spectacular season of summer opera at the "Zoo."

The Philadelphia La Scala Opera Company performed Giordano's "Fedora" on May 12th under the direction of Giuseppe Bamboschek. This opera had not been heard in that city since 1923.

Six new works, including two short operas, were given premieres at the nineteenth Festival of American Music of the Eastman School of Music, University of Rochester, May 5-12, under the baton of Dr. Howard Hanson. The operas were "Don't We All," a bouffla by Burrill Phillips, and "In the Name of Culture," a farce by Alberto Bimboni. Mr. Bimboni went to Rochester to conduct the premiere of his work.

Opera in English has found new favor in Fort Worth, Texas, through the success of "The Bartered Bride" presentation by the Fort Worth Civic Opera Association. This comic opera, which closed the spring season, was hugely enjoyed by its audience, many members of which traveled miles to hear it.

Kurt Weill's "Down in the Valley" has been performed by more than seventy-five organizations since its premiere July 15, 1948.

INTERNATIONAL MUSICIAN

# Symphonic Sidelights

The Minneapolis Symphony is the orchestral group engaged for the Goethe Music Festival at Aspen, Colorado, the first two weeks of July. Instrumental soloists will be Erica Morini, Dorothy Maynor, Artur Rubinstein, Nathan Milstein and Gregor Piatigorsky. Dimitri Mitropoulos will conduct. This festival will commemorate the 200th anniversary of the birth of Goethe.

Replete with baton twirlers, contests (band, choral, vocal, solo, instrumental), parades, accordions, and massed ensembles, the 20th Annual Chicagoland Music Festival gets off to a start early in August.



Arthur Fiedler

Dimitri Mitropoulos directed the San Francisco Symphony Orchestra in its concert of May 7th when soloist Joseph Szigeti played three full concertos on one program: the Tardini, the Berg, and the Brahms.

This season marks the twentieth anniversary of Arthur Fiedler as conductor of the Boston Pops Orchestra.

The Philadelphia Orchestra is presently making a six-week tour to the British Isles—the first transatlantic concert series by an American symphony orchestra within two decades. On May 24th they presented a command performance for their majesties, the King and Queen.

When seventy-four-year-old Serge Koussevitzky made his final bow to the Boston Symphony Orchestra, the capacity audience of more than 2,600 persons and some 200 singers on stage applauded him for eight minutes. Later at a banquet tendered him as a public testimonial, he was showered with gifts and tributes. Also presented to him at this banquet was a check for \$159,000 realized from contributions from all over the country, and set aside at his request as a fund for the orchestra.

The Robin Hood Dell series in Philadelphia is scheduled to open June 27th, with the Philadelphia Orchestra as usual on the platform. Soloists will be engaged for the Monday and Thursday concerts. The Tuesday concerts will be purely orchestral.

The conductors of Texas' three major symphony orchestras, Max Reiter (San Antonio), Walter Hendl (Dallas), and Efrem Kurtz (Houston) will comprise the panel of judges for the 1949-50 Texas Composers Contest. The judges will decide which compositions, if any, are deserving of public performance, and those so selected will be performed under a subscription concert of the Houston Orchestra in the spring of 1950.

The Chicago Symphony Orchestra will open the fourteenth season at Ravinia Park June 28th, for twenty-four concerts under the direction of guest conductors Fritz Busch, William Steinberg, Fritz Reiner, Adrian Boult, Dimitri Mitropoulos and Pierre Monteux.

The Spokane Philharmonic Orchestra, in addition to the Recording and Transcription Fund concert which it presented at the close of this season (see page 31) played a series of concerts under the direction of its conductor, Harold Paul Whelan. For the 1949-50 season the orchestra plans to present guest soloists Frances Yeend, soprano; Otto Huttenbach, cellist; Eugene List, pianist; and Rita Lorraine, violinist. The organization of a junior symphony has also been announced by the conductor, to serve as a training ground for future Philharmonic personnel and to provide musical experience for talented young musicians.

At the Berkshire Festival July 16th-August 14th, Serge Koussevitzky will conduct all but three of the concerts.

(Continued on page thirty)



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## Over Federation Field

By CHAUNCEY A. WEAVER

*For March the violets come;  
For April, daffodilles;  
May and June the roses bloom,  
In July, the lilies.*

*In August comes the golden-rod,  
Asters in September;  
In October leaves grow red,  
And fall off in November.*

*Then the flowers go to sleep,  
In their warm earth houses;  
Every one through all the long  
Winter snow time drowns.*

*But when Spring comes, up they start;  
Stretch their hands a minute—  
"Time to do some Summer work;  
Violets, you begin it."  
—From Gems of Poetry.*

What is the meaning of the term "democracy"? If the question were propounded to one hundred intelligent individuals the chances are that there would be an astonishing variety of definitions. The New York Times recently offered the following:

"Democracy is a political system based on equality of political, social and economic opportunity in which the government is chosen freely by the voters and may be removed by them through non-violent means."

President Richard McCann of Local 802 expresses the opinion that: "It is an excellent definition, particularly in contrast to the recent statements of Communist leaders throughout the world in which they repudiated their own native lands on behalf of the Soviet Union."

President McCann then adds the observation:

"Here in our own land the two Communist gauleiters, William Z. Foster and Eugene Dennis, have informed America their sympathies are the sympathies of their followers, and in case of war between Russia and the United States they would be with the Soviet fatherland."

And the official head of the New York musicians' union closes his remarks with the following clean-cut paragraph:

"It is a tragedy that the Russian people must be mangled by this dictatorship; and it is a tragedy that there are Americans who are so blind that not only do they adore the Kremlin shrine, but they would impose the Kremlin's rule on our land as it has already been imposed on half of Europe."

When the startling news was broadcast on April 13th that Seattle had been smitten with a devastating earthquake, we air-mailed President Harry L. Reed of Local 76 to determine what damage had been sustained by the organization and its membership. Prompt air-mail response came from President Reed. I am sure that *International Musician* readers will read with interest the reply received:

Dear Brother Chauncey:

I appreciate your air-mail letter of yesterday and your concern for the welfare of Local 76 and its members. While it is true that this latest shock was of greater intensity than ever before experienced in the Pacific Northwest, it did not approach the catastrophic proportions which were first intimated by commentators and reporters. There were fourteen injuries listed in Seattle, and all of a minor character, none from collapsing buildings, falling walls or debris. One death was considered attributable to the quake in the case of a man 79 years of age who suffered a fatal heart attack.

Any news photos which may have given the impression of a serious disaster were taken in the old business district, in a section of the city consisting mainly of buildings which were erected before the era of steel construction. The greater part of this area was also constructed on "filled land." None of the modern buildings suffered any damage beyond cracked plaster and a few broken windows. Seattle's total damage has been estimated at about \$1,800,000, while Olympia, state capital, is expected to run to two million dollars; rather high in proportion when it is considered that Seattle is more than ten times its size. Our twelfth Annual Northwest Conference is scheduled for Olympia, April 24, 25, 26, and I have heard nothing to indicate that we must make other arrangements; so "No news must be good news!"

Thanks again for your inquiry and I sincerely hope that you will gather enough strength in the next month to "hurdle that retinue of nurses and the barricade of physicians" so that you can definitely put San Francisco on your "calling list" for the week of June 6th.

Sincerely and fraternally yours,

HARRY L. REED,  
President.

Thanks to President Reed and congratulations to all concerned.

We are in receipt of what might be termed "A De Luxe Scrapbook" from Harry Currie, bandmaster at Louisville, Kentucky, the dominant feature of which is the "Sousa Memorial Concert" held on November 13th last, which was probably the most notable musical event in the history of that well-known Blue Grass city.

Our space limits prevent a complete review of the whirlwind of details. The occasion was advertised with an expenditure of printers' ink—probably without parallel on any similar occasion.

In the story of the event it is made plain that the occasion was inspired by official announcement that the American Federation of Musicians endorsed the entertainment—in conjunction with Local 11,

INTERNATIONAL MUSICIAN

Louisville, and the Shackleton Piano Company.

The stellar cornet virtuoso, Leonard B. Smith, was a deeply appreciated program attraction.

The program was high-class and brilliantly presented.

We wish all of our readers might have opportunity to examine the scrap-book which the advertising artificer, Harry Currie, has prepared for historical embalming of this notable artistic event and which made musical history on November 13th last.

Wallace Philley, the Hoosier columnist, uses the following lines from Goldsmith's "Deserted Village"—"And those who came to scoff, remained to pray." After a visit to President Petrillo's Chicago headquarters, he pens the following concerning recent happenings under A. F. of M. auspices—a chapter in current Federation history that should be stressed and memorized by the membership at large:

I think of these quoted lines every time I visit the headquarters of the Chicago local of the American Federation of Musicians and see the walls plastered with framed copies of cartoons depicting President Petrillo as a Terrible Tempered Mr. Bangs.

Lacking only thirteen months of being a charter member of the Chicago local, the writer of this column may be reasonably supposed to be somewhat acquainted with the problems which have confronted the professional musician over the last forty or more years.

With the advent of recorded music with its gradual displacement of the "live" musician through the multiplication of each recording, it became evident that something drastic had to be done if the profession was to survive.

Accordingly a ban was placed on recordings until the recording companies agreed to pay a small royalty on each record. This was outlawed by the Taft-Hartley law but a new arrangement has been O. K'd by the U. S. attorney general whereby the A. F. of M. may now use this fund to pay its members to supply music free to worthy causes.

Some idea of the magnitude of the recording business may be gained from the following:

The collection is one-quarter of a cent on the cheaper records, which means that 400 records had to be made before the return amounted to one dollar. At that rate in one year the fund available to employ idle musicians amounted to over two million dollars. This money is being used to supply music to schools, hospitals with thousands of war casualties, and public park concerts which for the most part had been discontinued. (In smaller communities the old town band is practically extinct but is now coming into its own again providing something for the high school bandman to look forward to after graduating instead of selling his instrument or hanging it on the wall like the late Uncle Ned).

## Soloists' Symposium

Andrés Segovia was soloist when the La Scala Orchestra of Milan presented Mario Castelnuovo-Tedesco's Concerto for Guitar and Orchestra on May 7th. Jascha Horenstein conducted.

On June 1st Robert Leech Bedell sailed for Europe where, during a four-months' tour, he will play, in

Not the least of the benefits of the music project is the assistance given all organizations which are out to combat juvenile delinquency by supplying free music for dances, properly supervised. So many letters have poured in from these groups thanking the Federation for making this music available that the press, which had been poisoned by the propaganda of the recording companies, has already quieted down in the face of public sentiment favoring these free music projects.

The Valparaiso local, which has several Chesterton members, used up a fund last year of nearly \$700 playing various school dances, and will have a like sum available to these good causes this year. Some of which will be available for this community.

Hence the quote from Mr. Goldsmith at the head of this column.

Here's the Tuning Fork Pitch—not the old-fashioned utensil which is manipulated with a "ping" and then held up to the ear. We refer to the official organ of Local 586, of Phoenix, Arizona. It is an eight-page publication, good type, well edited and replete with copy well worth the reading and meditation of the large and growing membership of that jurisdiction. The official staff is composed of the following go-getters: President, James H. Hart; vice-president, Orley Iles; secretary, Ralph Constable; treasurer, F. H. Rodrick; trustees, Schofield Schwartz, Cecil Armstrong, and Joe Aronson; sergeant-at-arms, Charles "Bud" Fisher. We appreciate the thoughtfulness which has added our name to the circulation list.

The Houston Musician reports that that city has opened a hostelry which is undoubtedly "the finest and most modern hotel in the world"—representing an investment of around thirty million dollars." With such an attractive drawing-card perhaps our friend Stokes will bring a national convention down there some cool June.

Forty-six years ago last March, Local 284, Waukegan, Illinois, came into existence, with something like thirty members. Today the organization has a membership of three hundred and sixty-seven. President Percy Snow and wife went South during the winter months for their health and found it. We hope they will bring it to San Francisco with them. Doubtless the youthful Secretary George W. Pritchard and wife—likewise. Furthermore, it would not be surprising to see Irwin Stockstill in the company, who has recently been appointed member of the Waukegan Band Commission by the Mayor of the city.

both public and private concerts, on the greatest organs in Europe.

Mary Bothwell, the Canadian soprano, will be guest soloist at the Toronto Proms concerts in the University Stadium the evening of July 7th, with Sir Adrian Boult conducting the Toronto Symphony Orchestra.

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## Symphonic Sidelights

(Continued from twenty-seven)

A new plan for raising money, evolved by the Women's Association of the Wichita Symphony Society, proved highly successful. On May 26th a "Symphony of Fun," held at Wichita's "Blue Moon" night club, consisted of a full-hour "pop" concert by members of the orchestra, followed by an auction of several costly items and dancing to the music of Vern Nydegger and his orchestra. Approximately 4,000 persons attended and the evening's net profit was \$13,240.

The New York Philharmonic-Symphony has already announced plans for its 1949-50 season. Leopold Stokowski and Dimitri Mitropoulos are to share conductorial duties between them, each directing ten weeks of the twenty-eight-week subscription season. Three guest conductors will be engaged.

Fritz Mahler has been engaged for his third season as Musical Director of the Erie Philharmonic.

## The Closing Chord

William J. Styles, band master and orchestra leader, passed away on March 21st at the age of eighty-eight. A member of Local 402, Yonkers, New York, and at his death one of the oldest members of Local 902, he was orchestra leader at the old Warburton Theatre and bandmaster during the flourishing days at the Empire City Race Track. At one time he was cornet soloist for the famous Pryor's band.

Robert Emmet O'Brien, a violinist and orchestra leader. A lifelong resident of Phillipsburg, he played at dances and other social functions in the vicinity, and in his younger days played with Arthur B. Smith's orchestra in the pit of the old Orpheum Theatre of Easton.

George A. Keene, who organized Local 634, Keene, New Hampshire, and was a member also of Local 809, Middletown, New York, and Local 302, Haverhill, Massachusetts, passed away April 9th. He was the first secretary of the New York State Conference of Musicians, and was secretary as well of Local 809 for over fifteen years. He would have been seventy-five years of age May 14, 1949.

Henry Svedrofsky, who for twenty-four years was concert master and assistant of the Los Angeles Philharmonic Orchestra, passed away on February 21, 1949, in that city. He had been a member of Local 47 for almost thirty years.

Gano Scott, president of Local 385, Fort Smith, Arkansas, passed away on January 10th at the age of seventy-five. Born in Mulberry, Arkansas, he played the cornet in local bands and organized several bands in Oklahoma towns. He became president of Local 385 in 1920.

Michele Rinaldi, who shortly before his death was elected a member of the Board of Directors of Local 661, Atlantic City, for the thirty-eighth term, passed away on January 29th after a brief illness. His musical career, begun in Venice, Italy, when at the age of fifteen he appeared as trumpet soloist of the Municipal Band there, was continued in America where he played in theatre orchestras and, during the summer seasons, with the Ocean City Orchestra.

C. E. Hentrich, who organized Local 391, Ottawa, Illinois, and was its president for many years, passed away on February 23rd. During his active career he was noted throughout the state as one of the most accomplished band leaders of his generation. Only in recent years did Brother Hentrich give up active participation in the Hentrich Military Band, which had furnished Ottawa's summer music over a course of fifty-one years.

Nicholas M. DiMarco, from 1938 to 1942 president of Local 18, Duluth, Minnesota, and a member of the Symphony Orchestra of that city, passed away on May 1st, at the age of seventy-one. One of the pioneer members of that local, he was born in Italy, but had resided in Duluth for sixty-two years.

Local 379, Easton, Pennsylvania, mourns the passing of one of its oldest and most faithful members,

Herman Brunner, secretary of Local 184, Everett, Washington, and a member of that local for seventeen years, passed away on April 27th. Born in Peoria, Illinois, December 24th, 1874, he played in pit orchestras in the old vaudeville days; his instruments, trumpet, trombone, and drums. He taught as well as played these instruments. He was also a composer of band music.

INTERNATIONAL MUSICIAN

# Musical Activities in Spokane Washington

By Dorothy Cadzow

THE SPOKANE Philharmonic Orchestra on May 8th gave a free public concert, courtesy of the A. F. of M. Recording and Transcription Fund. This concert marked the climax of the Greater Spokane Music Festival, crowning event of a busy musical year in the Inland Empire. The Festival was a sizable undertaking.

Nearly eight hundred individuals were adjudicated, and in addition over fifteen hundred people took part in the groups—vocal, instrumental, dance, and drama—which were presented at the evening meetings.

Many different divisions were represented in the Festival, among them being piano, voice, strings, wind and percussion instruments, small instrumental ensembles, choral groups, and collegiate organizations. The dance division included individuals and groups in all types of dancing, and the drama division specified a one-act play, or single act of a larger production.

## Competitions and Awards

Radio Station KHQ sponsored an Original Composition Contest in conjunction with the Festival, offering \$500.00 in prizes. The winning composition in the orchestral division was played by the Spokane Philharmonic Orchestra in the final concert of the Festival. Besides three prizes for larger works, awards were also made for vocal and instrumental solos.

The Young Artists Concerto-Aria Competition was a special division of the Festival, with the purpose of discovering the leading serious artists of non-professional standing. Winners in this category were given the opportunity to perform with the Spokane Philharmonic Orchestra in the final Festival Concert.

Prizes and awards totaling \$1,500 were presented to Festival winners. In making these

awards emphasis was placed on high musical attainment, both in the field of performance and in composition. Special consideration was given to graduating high school seniors, and to the types of musical study where special encouragement is needed (notably the strings!). One of the awards entitles the winner to an all-expense trip to take part in the Chicagoland Music Festival. Last year Phil Crosbie, winner of this award, won first place in the Festival in Chicago.

## Contest Adjudicators

Public adjudication has become the outstanding principle of the Spokane Music Festival. Competent specialists are invited to be the adjudicators, and their comments are of value not only to the individuals, but to the other members of the class, to the teachers present, and to parents and the large group of interested people who attend the sessions. As far as is known, this type of adjudication was applied for the first time to the field of dance in the 1948 Festival, and for the first time this year in the dramatic division.

Those who were brought to Spokane as adjudicators included Filmer E. Hubble, distinguished Canadian musician from Winnipeg; Louis Persinger, head of the violin department at the Juilliard School of Music; Eugene Fulton, teacher of voice and director of the Fulton Studio of Music in San Francisco; Mary Ann Wells, conductor of her own school of dancing in Seattle, and D. Fuhrmeister, director of the Tacoma Little Theatre. Judges for the KHQ Original Composition Contest were Alexander Schreiner, organist from Salt Lake City; Milton Rettenberg, music editor, Broadcast Music, Inc., New York; Halsey Stevens, of the Composition Department, University of Southern California.

## Old-Style Chamber Music

This year Spokane music lovers had an opportunity to see and hear a rare collection of eighteenth century instruments belonging to the Huttenbach family. Included in the collection were twelve different styles of the viola da gamba. Several concerts featuring eighteenth century instruments and music were given during the season by the Huttenbauchs and Margaret Saunders Ott, pianist. Otto Huttenbach, a well-known cellist, played the viola da gamba; his wife, Trude, the viola d'amore and violin, and his son, Henry, the recorder. Margaret Saunders Ott accompanied at the piano. Two of these concerts were given for the financial benefit of the Spokane Philharmonic.

## Competition in Concerts

There are two concert series presented in Spokane each year, one sponsored by Community Concerts, and the other, locally managed by Roy Goodman, known as the Roy Goodman Greater Artist Series. Organizations such as the Mendelssohn Club, and the Early Birds, have also brought in guest artists on a number of occasions.







## Samaroff Tradition Lives On

Lectures for laymen, patterned on the late Olga Samaroff's "Layman's Music Course," have been presented in Spokane by Margaret Saunders Ott, who was formerly a student of Madame Samaroff, and one of her assistants. The Samaroff tradition of student recitals and the furthering of the cause of new music are also being carried on by Mrs. Ott. One of her ten-year-old pupils, Janet Goodman, recently made a recording of Virgil Thomson's Piano Sonata No. 3, which she performed admirably. The recording was sent to Virgil Thomson, who was delighted with it, and sent back the following letter: "Your reading of the piece is both intelligent and thoroughly musical. I like your tempo better than mine."

## They Came from Spokane

Spokane's musical celebrities include Bing Crosby and Patrice Munsel. Richard Gregor, pianist, is currently touring with the Columbia Concert Trio, and Helen Bacchus, violinist, is a member of the Bary Quintet. There are many others who are achieving distinction in music. From the standpoint of performance, appreciation, and musical growth, Spokane measures up favorably in the artistic life of the country.

## Spokane Symphony Budget:

INSTRUMENTS <small>(Saxophone, Flange)</small>	SOLOISTS <small>(Stage Services, Travel)</small>	ADVERTISING <small>(Printing, Music)</small>	DIRECTOR	REHEARSAL HALL <small>(Fuel, Theater - Rent)</small>	ORCHESTRA <small>(40 Musicians - 4 Conductors)</small>
2.9%	6.8%	8%	10%	12.4%	59.1%
					
\$725.00	\$1,700.00	\$2,200.00	\$2,500.00	\$3,100.00	\$14,775.00

Here is the way one new-fledged symphony orchestra allocates its funds among the various activities, promotional and operative, that make up the complex and exacting business of running a modern orchestra. Three-fifths of the outlay goes for musicians' fees; a tenth for the conductor. It would be interesting to know how the Spokane breakdown compares with the division of the budget in the case of other symphony operations, new and old.

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**Composers' Corner**

The music of five women composers was presented in a concert of chamber music at the Philadelphia Art Alliance on April 22nd. Of the five, four are present-day contemporaries from four different countries—United States, Canada, Poland, and Australia. The fifth work was written by a French composer, Lili Boulanger, who died in 1918.

Compositions heard on the program included a string quartet in three movements by the Canadian composer, Barbara Pentland; a piano sonata by Louise Talma of New York, played by the composer; the song cycle "Clairieres Dans le Ciel," settings of thirteen poems by Francis James, composed by Lili Boulanger; a sonata for violin and piano by Grazyna Bacewicz of Poland, and a Concertino da Camera by the Australian composer, Peggy Glanville-Hicks.

A concert of music by the noted Canadian composer, Healey Willan, was presented on a CBC Wednesday night program, May 11th. The three works heard were the "Coronation March"; the Fugue for Strings from the historical pageant, *Brebeuf and His Brethren*; and the Symphony No. 1 in D Minor. They were performed by a CBC orchestra in Toronto under the direction of Geoffrey Waddington.

The "Coronation March" and the Symphony No. 1 are two of Dr. Willan's best known works. He is the composer of over three hundred compositions, including two symphonies, a piano concerto, chamber music, choral music in many forms, and a variety of instrumental pieces. His full-length opera, *Deirdre of the Sorrows*, was commissioned by the CBC and first performed for a network broadcast in 1946.

George Kleinsinger's *I Hear America Singing*, a cantata based on poems by Walt Whitman, was presented by the Springfield (Ohio) Symphony Orchestra at its concert of May 1st.

American music was featured at the May Festival held at the School of Music of the University of Louisville. The Louisville Philharmonic Orchestra presented the orchestral works.

Prize-winning work in the Houston Symphony's second Texas composer's contest was *A Little Symphony for Strings* by Sidney Jewell Palmer.

Paul Hindemith's Concerto for Flute, Oboe, Clarinet, Bassoon, Harp and Orchestra was given its premiere by the CBS Symphony Orchestra.

Thor Johnson conducting, on May 15th. The same program included the first New York performance of Bernard Rogers' Symphony No. 4.

William Schuman's *Symphony for Strings* was featured at the American Music Festival in Cannes, France. The orchestra, under the baton of Jascha Horenstein, also played on the same program Samuel Barber's *Capricorn Concerto*, and Roy Harris' *Third Symphony*.

Virgil Thomson's *Louisiana Story* has been awarded the 1949 Pulitzer Prize for Music.

Kurt Weill was recipient of the David Bispham Memorial Award of the American Opera Society for his American folk opera, *Down in the Valley*.

The song, "California" by Virginia Ballaseyus, was presented at the Fresno Raisin Bowl during the Fresno (California) Centennial celebration.

An unusual composition that aroused considerable interest this season is Richard Franko Goldman's "Duo for Tubas." It is unique not only because it is the one composition written for this combination, but also because it is built on a twelve-tone row. The result was highly successful, and met with the approval of both audience and critics when the work was given its premiere performance on a concert of the National Association for American Composers' and Conductors, at Times Hall, February 27th. Performers of the work were William H. Rose and Herbert Wekselblatt. The "Duo for Tubas," written in three short movements, is to be published this fall by Mercury Music Corporation.

A composition by the Canadian composer, Kenneth Peacock, has been featured by a fellow countryman, the brilliant young pianist, John Knight, who has introduced the piece to audiences in Canada and the United States. In his debut performance at Times Hall on February 20th, John Knight played *Bridal Suite* for an appreciative audience. He performed it again at a concert given in Toronto early in April. *Bridal Suite*, a group of four pieces with the titles "Something Old," "Something New," "Something Borrowed," "Something Blue," presents an array of musical styles in a skillful and amusing manner. The composition has recently been published in Canada.

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# On Records and Recording

## FOLK MUSIC

**CUMBERLAND MOUNTAIN BEAR CHASE** (Charter) Pete Seeger with his Five-String Banjo.

Pete's singing and narration of "The Cumberland Mountain Bear Chase" is just about perfect. It is the most closely knit performance of word and music I have ever heard.

1. **KEEP MY SKILLET GOOD AND GREASY**

2. **"T" FOR TEXAS** (Charter) Pete Seeger with his Five-String Banjo.

This is the "first" side. Accompaniments are flawless and clear as crystal. His clean diction, beautiful phrasing and uncanny sense of timing all add up to "tops." Pete may or may not like this, but his approach to singing is definitely "long-hair."

**THE FIRESHIP** (Charter) Betty Sanders with her Guitar.

An old English sailor song sung in true spirit.

**JOHNNY I HARDLY KNEW YOU** (Charter) Betty Sanders with her Guitar and Recorder.

The famous melody, "When Johnny Comes Marching Home," once a drinking song called "Johnny Fill Up the Bowl." In its native Ireland it underwent many topical parodies. One of the most poignant of these is "Johnny I Hardly Knew You," which dates from the 18th century when Ireland's youth was drafted wholesale to fight England's wars throughout the globe. It was recently rediscovered by Betty Sanders, who has made a truly beautiful recording of it. Betty sings simply and clearly in a purely beguiling style of her own. The recorder, by the way, is played by Pete Seeger.

### Notes on Charter Records

During the war a Coast Guard war correspondent, Mario (Boots) Casetta, met on Saipan two of America's finest singers of folk songs, Pete Seeger and Betty Sanders. He talked with them of the possibility of some day recording the wealth of songs they knew. After the war the young veteran realized this ambition. Long identified in the folk music movement himself, he was instrumental in forming a small company on the West Coast called *Charter Records*. He recorded the unusual, the kind of songs the big companies pass by. Today, because of Charter Records, such songs as the account of a famous union organizer, "The Death of Harry Simms," and "The Winnsboro Cotton Mill Blues" are on record. And Betty Sanders singing the saucy sailor song, "The Fireship," and "Johnny I Hardly Knew You."

**THE HUCKLE BUCK** (Columbia) Frank Sinatra. The Ken Lane Quintet with Orchestra under the direction of Axel Stordahl.

It doesn't quite ring the bell.

## FOR THE CHILDREN

**THE LITTLE GINGERBREAD MAN** and **THREE LITTLE PIGS** (MGM—two sides each) Produced by Betty Martin. Narrated by Dwight Weist. Music and orchestration by Dorothy Cadzow.

Betty Martin, 1947 Music Educators' choice for the best children's record-singer, here turns producer and does a real craftsman's job in adapting, staging, and timing these two sure-fire classics. Weist does more than tell the stories: he makes them happen. His speaking voice, with the possible exceptions of FDR's and Bernard Shaw's, the finest of this generation, is good for the whole stageful of characters. Cadzow's background music points up the humor, supplies the bridges, and heightens the dramatic effects, at the same time achieving the miracle of being good "pure" music, with gay melodic lines orchestrated with charm and style. Grownups will like these records, too, which is lucky, since the children will play them till they wear out; and unbreakable Metro-lite takes a lot of punishment. These should bring Martin the 1949 Parents' magazine accolade; she got it in 1947 for her *Mother Goose* album.

**THERE WERE THREE INDIANS** (MGM) Produced by Betty Martin. Story by Margaret Wise Brown. Narrated by Dwight Weist. Indian singer: Ish-Ti-Opi.

A highly poetic and moving story of three Indians who come out of their 150-year sleep on a high mountain to look at the noisy and smelly city-culture, see the airplanes which have replaced the wild geese and walk the asphalt which has ousted the prairie grass. They soon go back to their mountain. Authentic and tuneful Choctaw singing by Ish-Ti-Opi points up the tragedy of these vanished tribesmen. The wild, high keening notes of his voice assert a fine vigorous pride in an older way of life. Weist does a superb job with the poetic prose; the message—that we should husband our remaining resources—is integrated unobtrusively with the story. This whole record is a work of art, and should interest anthropologists and ethnologists, as well as the children for whom it's meant.

## FOR BABES, NOT BABIES

**I FOUND A MILLION DOLLAR BABY** (Capitol) The Sportsmen.

Nothing startling, but on the cute side.

**BABY, IT'S COLD OUTSIDE** (Capitol) Margaret Whiting and Johnny Mercer with Paul Weston and His Orchestra.

Margaret and Johnny perform with the greatest of ease.

## SHOW MUSIC

**SOUTH PACIFIC** (Columbia Set MM-850) Rodgers-Hammerstein-11. Orchestration by Robert Russell Bennett. Mary Martin and Ezio Pinza and other members of the original Broadway cast.

There aren't enough adjectives to describe this album. It's a superlative job. The best if there is a best is, "There's Nothing Like a Dame." "Bloody Mary" is fine too. Martin and Pinza score equally in "A Wonderful Guy" and "Some Enchanted Evening."



MARY MARTIN and EZIO PINZA

## EXOTIC MUSIC

**THE SECRET MUSIC OF CHINA** (Columbia Set C-172) Orchestra, Chorus and Cast under the direction of Alexander Laszlo.

Each of the eight sides present a tone picture of China in its immensities—colors, horrors, joys, sorrows and loveliness.

"Rape of Nanking": brasses proclaim the horror of the Chinese women at the arrival of the Japanese December 13, 1937.

"Ghosts of the Great Wall" is most descriptive of all, because of its eerie subject, and good work by the man who reads Chin, the cruel emperor of China. The sound man deserves a plug here too.

"Pigeon Serenade" tells of an old farmer who carves flutes of gourd and bamboo, ties them to the feet of his pigeons. The sound of the music from the pigeons in flight delights the children.

"Cricket Fight": Bets are made on the two tiny creatures who fight to the death.

"Yellow River" music is most descriptive of China in all its Oriental splendor; however,

the full enjoyment of this side is spoiled by mechanical defects.

"Jade Lady" has the power to bestow children upon barren women. She is housed in a temple from which there are sounds of a phoenix-flute, a Yang-Ching, or Chinese harpsichord, a Pi-Pa or guitar, a Ku drum, and gongs.

"On a Flower Boat." The woodwinds are the predominant instruments on this record side. Lovely women's chorus, and nice solo by one of the women. Surface noise.

"Lantern Street." Rhythmical flutes and bells furnish background to a story about coolies on their run up Lantern Street.

## POPULAR RECORDS

**I NEVER HEARD YOU SAY** (Capitol) Margaret Whiting and Johnny Mercer with Paul Weston's orchestra.

A good companion to "It's Cold Outside."

**I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR** (Columbia) Dinah Shore with orchestra under the direction of Harry Zimmerman.

Could anyone sing this better—? Differently maybe.

**KISS ME SWEET** (Columbia) Dinah Shore with Harry Zimmerman's orchestra.

Good, too. Accompaniment grand.

**SINGIN' IN THE RAIN** (Columbia) Duke Ellington and his Orchestra.

Fine treatment of this old song. Arrangement is wonderful.

**DON'T GET AROUND MUCH ANY MORE** (Columbia) Duke Ellington and his Orchestra.

This song never missed when it was new, and with the Duke's polish it's deluxe.

**IT HAPPENS EVERY SPRING** (Columbia) Frank Sinatra.

Sinatra fans will go for this. It's one of the best "Springs" so far.

**YOU'RE GETTING TO BE A HABIT WITH ME** (Capitol) Mel Tormé with Orchestra conducted by Sonny Burke.

Mel Tormé really "kills" this. Orchestra never lets him down, either.

**THERE ISN'T ANY SPECIAL REASON** (Capitol) Mel Tormé with Sonny Burke and his Orchestra.

One shade softer and slower on Mel's part and there just wouldn't be "Any Special Reason."

**FINE AND DANDY** (Capitol) Rodgers-Hart. Eddie Le Mar and his Orch.

Another old number with new trimmings.

**THE LADY IS A TRAMP** (Capitol) Rodgers-Hart with Eddie Le Mar and his Orch.

In spite of a record full of "wows" this comes off.

**RIDERS IN THE SKY** (Capitol) Peggy Lee with the Jud Colon Singers and Dave Barbour's orchestra.

Of several versions out lately, this is the best.

**TULSA** (Columbia) Frankie Carle and his Orchestra with Marjorie Hughes and The Sunrise Serenaders.

Be sure and buy this record for Frankie's piano alone. Nice work by Marjorie Hughes and The Serenaders.

## Cesana To Do IM Column On Arranging

Otto Cesana, well known composer, arranger and teacher, will present to our readers a series of articles on modern harmony, dance arranging, counterpoint, musical form and symphonic orchestration.

Long a leading teacher, Cesana has also had a great deal of experience as a practical composer and arranger, having functioned in that capacity in the Hollywood motion picture studios, with the various networks, and at the Radio City Music Hall.

Some eight years ago he gave a concert at New York's Town Hall with his own band. The purpose of the concert, for which he wrote the entire program of original works, was to show the possibilities of the American dance orchestra. After the concert he concluded that while the future for jazz concerts, with dance bands and smaller groups was inevitable, sooner or later the symphonic orchestra which includes all the reeds, French horns, brass and strings, would be the standard medium of American music expression.

## Curtain Calls

Citizens of Spartanburg, South Carolina, enjoyed a performance of the opera Gounod based on Moliere's "Le Medicin Malgré Lui," when it was given there early in May under the title "The Frantic Physician."

"A Drumlin Legend" by Ernest Bacon was presented early in May as a part of the Columbia University Festival of Contemporary American Music.

The Lemonade Opera opened its third summer season on June 7th at the Greenwich Mews Playhouse in New York with Haydn's "The Man in the Moon."

Igor Stravinsky's "The Rake's Progress" may receive its world premiere at one of the summer festivals held in Central City, Colorado, this summer.

The spring season of the New York City Opera Company drew 85,000 persons in thirty-three performances.

The Toronto "Prom" concert series was opened early in May by Frieder Weissmann. Heinz Unger is currently conducting the orchestra and later Sir Adrian Boult will conduct two programs.

Stanley Chapple will be on the podium when the fifteenth season of the St. Louis Little Symphony opens June 17th.

A program of symphonic music by Jewish composers was conducted by Lazar Weiner in Montreal on May 25th.

William Haaker has been engaged to form two new orchestras in Virginia: the Virginia Symphony and the Richmond Symphony.

Thor Johnson, conductor of the Cincinnati Symphony Orchestra, has been named the recipient of the 1949 Alice M. Ditson Award of \$1,000. This award is presented annually by

Cesana has for some time been devoting himself entirely to the development of native idiomatic material. He has extended this material into works of symphonic proportions ranging from single pieces to suites, symphonies and concertos for various instruments including piano, clarinet, trumpet, and trombone. Cesana believes that America will produce the next important music and will become the next music center of the world as were previously Russia, France, Germany and Italy. Since the making of music will be just as important as its performance, he feels that every musician owes it to himself to master the theory of music so that should he have the inclination to compose he will also have the necessary technique with which to express himself.

The first series of articles which will start with the July issue will deal with Cesana's "Course in Modern Harmony." All the current harmonic problems of both the arranger and the composer will be dealt with in detail.

## Marketing Live Music

(Continued from page nine)

in the metropolitan areas. A good many of the seventy million, especially those people over fifty, used to be inveterate patrons of vaudeville; and if the theatre managers have the wit to bring in a good live music act with a little comedy mixed in they may recapture some of this audience.

### Folk Music and Dancing

Federation members might also consider some of the other untapped markets for live music. Except in certain centers like Long Beach, California, St. Petersburg, Florida, and the Chautauqua Institution, middle-aged people in the United States don't look for much active entertainment outside the home. Some of the live-wire managers in the music field might well promote square dances and folk-song meets in halls at the edge of the cities, or in church and grange halls. For these, a five- or seven-piece combination would make a good start, along with a good m. c. who can call the dances and lead the singing.

Music is a social art which thrives on audience participation, and instrumental musicians cannot afford to overlook the flourishing folk music movement which may very well develop a sizable demand for their services.

—The Editors.

Columbia University to an American conductor for distinguished services in the field of American music.

It is unlikely that the New York Philharmonic-Symphony will appoint anyone to the post of assistant conductor. The former assistant conductor, Walter Hendl, is to take up his duties as conductor of the Dallas Symphony in the Fall.

Alfredo Salmaggi reports a paid attendance of 50,988 in the course of six operatic performances he presented during the season at the Brooklyn Academy of Music.

# Report of Delegates to the AFL Convention

THE SIXTY-SEVENTH convention of the American Federation of Labor was held in the Hall of Mirrors, Netherland Plaza Hotel, Cincinnati, Ohio, November 15th to 22nd inclusive, 1948. The sessions were materially shortened so that delegates could go home for Thanksgiving Day.

The convention was composed of the following:

Number of Unions	Name	Number of Delegates	Number of Votes
96	National and International Unions	375	68,715
4	Departments	4	4
38	State Bodies	38	38
140	Central Labor Unions	140	140
79	Local Trade and Federal Labor Unions	77	560
2	Fraternal Organizations	3	3
359		637	69,460

Our delegates served on committees as follows:

Committee	Delegate
Rules and Order of Business	Frank B. Field
Laws	Joseph N. Weber
Organizations	Vincent Castronovo
Adjustment	Charles L. Bagley
Local and Federated Bodies	Roy W. Singer
Education	James C. Petrillo
Legislation	Stanley Ballard

Approximately 142 resolutions were disposed of, together with many matters submitted by the Executive Council. Space to discuss them is lacking and therefore this report will be confined to occurrences and resolutions of immediate interest to the American Federation of Musicians.

In the report of the Executive Council we find these statements:

## Legal Activities of the General Counsel

The report of the Executive Council on the work of the General Counsel demonstrates conclusively the need to repeal the Taft-Hartley Act in order that trade unions may be able to promote the progress of wage earners in keeping with general progress of our economy. This Act by outlawing such essential and traditional union practices as the strike against using non-union products and the requirement that workers must join the union prior to employment, and by reviving the use of injunctions in labor disputes, has so enmeshed unions in litigation as to hamper normal union activity and become a heavy drain on union funds. In addition, administrative interpretations by the N. L. R. B. and its General Counsel—sometimes contradictory—make it difficult for unions to know in advance the intent of the law or even whether the states or federal law takes precedence.

The ambiguities in interpretation added to cumbersome drafting of the law itself increase the difficulties of those upon whom compliance with the provisions of the law is obligatory.

Two most pernicious results of Taft-Hartley are limitations on the right of workers to promote their political interests through their unions as has been our custom since the formation of the A. F. of L. and the recrudescence of the unions of injunctions to defeat union activity. Although only government agents may ask for injunctions, already the use of this weapon against unions has shown the former facility to expand its application into a most effective deterrent of workers' efforts to establish their rights and maintain

long established practices. It has been used to defeat a strike of agricultural workers who are denied the benefit of other provisions of the law and to railway workers whose relations come under a separate statute.

We note with approval the various steps taken by our A. F. of L. General Counsel to establish the rights of wage earners organized in trade unions both in state and federal courts. Only by judicial decision declaring anti-union state laws unconstitutional or by their repeal as in the case of Louisiana, can Labor regain the right to promote its welfare.

Attention is also directed to other obnoxious and unwarrantable legislation designed to limit, restrict and intimidate organized labor in the exercise of proper and necessary functions—the Hobbs Act and the Lea Act. As pointed out, both of these laws should be repealed.

The Hobbs Act on its face purports to prohibit only such acts as robbery and extortion in interstate commerce. Its provisions, however, are so vague and general in their scope that labor organizations must act at their peril and under the constant threat that some incident in connection with their legitimate activities might be construed as a violation of this statute. The penalties are extremely severe, providing a maximum prison sentence of twenty years and a maximum fine of \$10,000. This statute is unnecessary since there are adequate state laws specifically directed against robbery and extortion.

The Lea Act discriminates against labor organizations whose members are employed in the broadcasting industry. It unduly interferes with attempts, by any of these organizations, to improve the employment opportunities and working conditions of their membership. It prohibits, under pain of imprisonment and fine, efforts to preserve jobs against less expensive competition of others and to resist the distinctive competition of mechanical devices in the form of records which musicians themselves produce. It is a direct assault on free trade unionism.

And in an address made by General Counsel Albert Woll, we find him saying:

## The Lea Act

In its report to you at the last convention the Executive Council called attention to three cases then in the process of court litigation. One case involved a criminal prosecution instituted by the government against the President of the American Federation of Musicians, James C. Petrillo, as a result of his attempt to test the legality of certain provisions of the Lea Act, restricting labor in the field of radio broadcasting. At the time of the 1947 report the Supreme Court of the United States had refused to pass upon the principal constitutional issues raised and had returned the case to the District Court for trial. Since then this trial was held and resulted in a finding by the District Judge that the President of the American Federation of Musicians had not violated the law.

The courageous effort by the President of the American Federation of Musicians, who did not hesitate to place himself within the shadow of prison walls when the interests of the Musicians' Union were threatened, requires that we examine and weigh this Lea Act. Upon examination, we find that it, too, in its sphere of application—the broadcasting industry—constitutes a direct assault on free trade unionism. It proscribes specific union activities which are addressed to the legitimate end of enhancing the professional musician's employment opportunities. It does this by restricting direct attempts to increase employment, by interfering with efforts to preserve jobs against less expensive competition of amateurs and others and by prohibiting employee resistance to the destructive competition of mechanical devices which the employee himself makes. This piece of legislation, which throws the sovereign power of our national government in support of the owners of a single favored industry, in opposition to the welfare of the working men and women in that industry, confounds common justice and deserves condemnation.

On the first day of the convention President William Green addressed the delegates in the following words:

**PRESIDENT GREEN:** The Chair deems it fitting and appropriate at this moment to supplement what I said in my address this morning by stating that it is the purpose and policy of the American Federation of Labor to include in its legislative program a demand upon the 81st Congress to repeal the notorious Lea Bill and Hobbs Bill. Both of these bills are highly objectionable.

I am not sure that all of the members of our great movement are acquainted with the vicious provisions of this highly objectionable legislation, but perhaps you will understand it when I say that the Lea Bill applies in the radio industry in about the same manner as the Taft-Hartley law applies generally in industry. The Lea Bill in the radio industry is considered just as objectionable by all connected with it as the Taft-Hartley Bill is to all of us.

It makes it well nigh impossible for these splendid organizations established in the growing, expanding radio industry to function as trade unions. Of course, these people subject to the provisions of this reprehensible statute understand it much better than those employed in the production industries.

But I want you to take that message home with you to those you represent that we are including in our legislative program a demand upon the 81st Congress to repeal these statutes. I will repeat them again—the notorious Lea Bill and the Hobbs Bill. We are going to include in our legislative program a demand upon the 81st Congress that these bills be repealed when Congress convenes in Washington. Please join with us in helping us to bring about the repeal of these highly objectionable measures.

Thank you very much.

## Labor Unity

The convention of the American Federation of Musicians held in Asbury Park, N. J., in June of 1948 adopted Resolution No. 40, the resolve of which reads as follows:

"RESOLVED, That a National Labor Board be created of representatives of all labor groups to plan and work toward the objective of a united labor movement" and your delegates were instructed to introduce such resolution in the convention of the American Federation of Labor. The instructions were faithfully carried out, and the resolution became Resolution No. 79 at the Cincinnati convention.

We found that two other resolutions in identical language had been presented: Resolution No. 4 from the International Typographical Union, and Resolution No. 31, by Delegate Reuben G. Soderstrom, president of the Illinois State Federation of Labor. All these proposals were referred to the Committee on Resolutions and were reported to the convention by that committee on November 20th with the result shown by the following excerpt from the proceedings:

## Labor Unity

### Resolutions Nos. 4, 31, and 79

Your committee received three resolutions dealing with Labor Unity, Resolutions Nos. 4, 31 and 79.

The necessity for greater unity between the groups of organized labor has never been more necessary than today. Unity of purpose and of action has always been one of the ideals of the American Federation of Labor. The fact that unity does not exist is no evidence that it cannot be brought into existence.

Since this convention has already expressed itself definitely and clearly, adequately and

forcibly on this subject, further comment and direction is quite unnecessary. However, your committee strongly approves and heartily endorses the proposal for unity between the organized trade union groups in our country, issues having formerly divided the organized labor movement have largely, if not completely, disappeared. Whatever differences may remain are overshadowed by the far more fundamental and serious problem and tasks confronting all of Labor: indeed the problems of today are world-wide and in which the workers of our land must play an important part if we are to safeguard and operate throughout the world the spirit and doctrine of freedom, justice and democracy.

Your committee, supplemental to declarations and directions already approved, recommends that the Executive Council constantly apply its efforts, through conferences with representatives of other organized groups of labor, to the end that unity be achieved in the American trade union movement, in spirit and in substance and at the earliest possible opportunity.

ASSISTANT COMMITTEE SECRETARY  
SODERSTROM: I move adoption of the committee's report.

The motion was seconded and unanimously carried.

#### A Notable Action

On Wednesday, November 17th, the convention adjourned and the delegates were immediately afterward called into session as *Labor's League for Political Education*.

This was the organization which in concert with other groups accomplished the defeat of so many enemies of labor at the election November 2, 1948.

It was decided unanimously to continue the organization, and the methods of financing it were arranged. This means that labor is definitely in politics for self-protection from now on and will plan for the elections which are to come. Let labor baiters read about this and meditate, lest experience in the future be their undoing.

#### Orators

Among notable speakers appearing were Hon.

Alben W. Barkley, Vice-President-elect of the United States; Secretary of Labor Maurice Tobin, and Senators-elect Hubert Humphrey (Minnesota), and Russell Long (Louisiana).

#### Election of Officers

All the officers of the Federation were re-elected, including our own Joseph N. Weber as third vice-president.

#### Courtesies

Executive Officer Oscar F. Hild (also president of Local No. 1) and his local officers dispensed a hospitality seldom encountered. They made many hours pleasant for us and contributed much to our well-being. To them the entire delegation returns sincere thanks.

Respectfully submitted,

C. L. BAGLEY.

## New Recording and Transcription Companies Sign

*Supplementary list of recording and transcription companies that have signed contracts since the last publication of the International Musician. Members should add this to the previously published lists.*

A-1 Record Corporation, 1650 Broadway, New York, N. Y.  
Arcadia Records & Transcriptions, Inc., 6432 Cass Ave., Detroit, Mich.  
Admiral Records, 101 Sheridan St., Boston, Mass.  
Almida Trading Co., Inc., 565 Fifth Avenue, New York, N. Y.  
Associated Broadcasting Co., 817 East 92nd St., Chicago, Ill.  
Andrew Records, 250 West 57th St., New York, N. Y.  
A Natural Hit Record Co., 508 Gladys Ave., Los Angeles, Calif.  
American Recording Artists, Inc., 6533 Hollywood Blvd., Hollywood, Calif.  
Alcara Music Studios, 1 East Fordham Road, Bronx, N. Y.  
ARC Records, 161 East 33rd St., New York, N. Y.  
Baikun Record Company, 1425 West 18th St., Chicago, Ill.  
Emile Buzaid, 3000 Central Ave., Cheyenne, Wyo.  
Bell Record Company, Ltd., 315 Rotal Hawaiian Ave., Honolulu, Hawaii.  
Bullet Recording & Transcription Co., P. O. Box 1002, Nashville, Tenn.  
Jerry Cimera, 819 Home Ave., Oak Park, Ill.  
Crystallite Music Co., Inc., 1521 West Anaheim St., Long Beach, Calif.  
Canterbury Publications, 344 South Serrano Ave., Los Angeles, Calif.  
Carval Recording Co., 135 West Wells St., Milwaukee, Wis.  
Cansnet Record Company, 1344 Arapahoe, Los Angeles, Calif.  
Charles Civillatti, 1640 North Orange Ave., Orlando, Fla.  
Continental Nameplate & Engraving Co., P. O. Box 3398, Station C, Columbus, Ohio.  
Currell & Aprille Recording Co., 7712 14th Ave., Brooklyn, N. Y.  
John Currie Music Publisher, 125 North St., San Antonio, Texas.  
Donett Hit Record Co., 221 Shepler St., Toledo, Ohio.  
Peter Dorraine, Inc., 66-33 Burns St., Forest Hills, N. Y.  
Dlec Jockey Records, 2414 South 10th St., Sheboygan, Wis.  
Gerald Dolin, 6234 Auckland Ave., North Hollywood, Calif.  
Down Beat Recording Co., 524 East Fifth St., Los Angeles, Calif.  
Empire Record Corp., 2060 Fifth Avenue, New York, N. Y.  
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Guzzi Bros. & Co., 2794 Valentine Ave., Bronx, N. Y.  
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Grimes Music Publishers, 250 South Broad St., Philadelphia, Pa.  
Richard G. Hagopian Co., 121 Beacon St., Somerville, Mass.  
Harmonia Records Corp., 1328 Broadway, New York, N. Y.  
Howell Recording Studio, 2703 Delaware Ave., Buffalo, N. Y.  
Hucksters Recording Co., 5434 Franklin Ave., Hollywood, Calif.  
Hertz Recording Studios, 601 Broad St., Newark, N. J.  
Hobart Recording Co., 515 North Hobart Blvd., Los Angeles, Calif.  
Hamilton Records, 267 95th St., Brooklyn, N. Y.  
Hit Records (Chase Rodriguez), 14 West 68th St., New York, N. Y.  
Hoffman Record Co., Room 608, Godchaux Bldg., New Orleans, La.  
Jewel Record Co., 1111 North El Centro, Hollywood, Calif.  
Jupiter Records, Box 226, Hollywood Station, Los Angeles 28, Calif.  
Island Recorder Company, 2339 Franklin Ave., Toledo, Ohio.  
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John Keating, Second & Pine Building, Seattle, Wash.

Kappa Records, Inc., 1028 North Western Ave., Hollywood, Calif.  
Kaye Recordings, P. O. Box 89, Chambersburg, Pa.  
K.B.M. Publishers, Inc., 5511 Euclid Ave., Cleveland, Ohio.  
Carl Lampi, 2570 Superior Ave., Cleveland, Ohio.  
Latin-American Records, 15414 Wyoming, Detroit, Mich.  
Fred Levy, 45 South Seventh St., Minneapolis, Minn.  
Laurel Records, 131 40th St., Manhattan Beach, Calif.  
Norman B. Lee, 72 Hanna St., East, Windsor, Ont., Canada.  
The London Free Press Printing Co., 442 Richmond St., London, Ont., Canada.  
Mastertone Record Co., 4812 Sunset Blvd., Los Angeles, Calif.  
Marathon Records, 439 Cavalier Ave., San Antonio, Texas.  
Manhattan Recording Corp., 261 West 125th St., New York, N. Y.  
C. P. MacGregor, 729 South Western Ave., Hollywood, Calif.  
Micor Publishing Co., 858 Washington Ave., Albany, N. Y.  
Music, Inc., 811 South Boston, Tulsa, Okla.  
Musicana Records, Ltd., 492 Hill St., London, Ont., Canada.  
Naylor Music Co., 146 Bay 13th St., Brooklyn, N. Y.  
Noia Studios, Inc., 1657 Broadway, New York, N. Y.  
New York Record Company, 1 Sheridan Square, New York, N. Y.  
New Orleans Record Shop, 439 Baronne St., New Orleans, La.  
Opera Recording Co., 6166 South Michigan Ave., Chicago, Ill.  
Herbert C. O'Brien, 616 Michigan St., Grand Rapids, Mich.  
Oliver Record Co., 4926 East 12th St., Oakland, Calif.  
Opus Records, 46 West Eighth St., New York, N. Y.  
Petite Recording Co., 2538 Taylor Ave., Oakland, Calif.  
Peak Records, Inc., 11 West 42nd St., New York, N. Y.  
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Plymouth Recording Co., 11919 South Central Ave., Los Angeles, Calif.  
Paulric Artists Bureau, Inc., 509 Fifth Avenue, New York, N. Y.  
Range Records, 3026 Palomino Lane, Las Vegas, Nevada.  
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Robin Records, Inc., 533 Board of Trade Bldg., Kansas City, Mo.  
Root Records, Inc., 1580 Broadway, New York, N. Y.  
Royal Canadian Recordings, Windsor, Ont., Canada.  
Spinnet Records, 744 South Orange Grove, Los Angeles, Calif.  
Superb Record Co., 614 North Plymouth St., Los Angeles, Calif.  
Selective Record Company, 1475 1/2 West Washington Blvd., Los Angeles, Calif.  
Sunnyside Records, 4500 Sheridan Road, Chicago, Ill.  
Select Records, 1922 Hillsboro Road, Nashville, Tenn.  
Slate Enterprises, Inc., 973 Broad St., Newark, N. J.  
Staff Record Co., 608 East Vernor Highway, Detroit, Mich.  
Susong Company, 610 South Kenmore Ave., Los Angeles, Calif.  
Scoop Record Co., 1111 North El Centro, Los Angeles, Calif.  
Silver Records, Inc., 425 Vine St., Evansville, Ind.  
8000 Sunset Corp., Hollywood 28, Calif.  
S & L Company, 10966 Fairbanks Way, Culver City, Calif.  
Songcraft, Inc., 1650 Broadway, New York, N. Y.  
Talent Packages, Inc., 55 West 42nd St., New York, N. Y.  
Tel-A-Vix Recording Studios, 216 Tremont St., Boston, Mass.  
Tops Music Enterprises, 4418-24 South Hoover St., Los Angeles, Calif.  
Town & Country Record Co., Inc., 702 Lucas Ave., St. Louis, Mo.  
Tripoll Records, Inc., P. O. Box 277, Masury, Ohio.  
The Turntable, P. O. Box 622, Hollywood Station, Hollywood, Calif.  
Tycoon Records, 547 East 168th St., Bronx, N. Y.  
Universal Recording Co., Inc., 147 West 46th St., New York, N. Y.  
Villa Records Corp., 2488 Grand Concourse, Bronx, N. Y.  
Vita-Tone Record Co., 5551 South Washtenaw Ave., Chicago, Ill.  
Ernie Warren, 41 West 46th St., New York, N. Y.

#### ELECTRICAL TRANSCRIPTIONS

American Broadcasting Co., Inc., 30 Rockefeller Plaza, New York, N. Y.  
Associated Broadcasting Company, 817 East 92nd St., Chicago, Ill.  
Broadcast Records, Ninth and Euclid Aves., Cleveland, Ohio.

INTERNATIONAL MUSICIAN

Canadian Broadcasting Corp., Box 806, Ottawa, Ont., Canada.  
 Cole Corporation, 823 South Wabash Ave., Chicago, Ill.  
 Continental Nameplate & Engraving Co., Box 3398, Station C, Columbus, Ohio.  
 Bing Crosby Enterprises, Inc., 9028 Sunset Blvd., Hollywood, Calif.  
 Bruce Eells & Associates, 2217 Maravilla Drive, Hollywood, Calif.  
 Station CFRB (Rogers Radio Broadcasting Co., Ltd.), 37 Bloor St., West, Toronto, Ont., Canada.  
 Sanford H. Dickinson, Inc., 5634 Santa Monica Blvd., Los Angeles, Calif.  
 Bill Elliott Enterprises, Inc., 9165 Sunset Blvd., North Hollywood, Calif.  
 Globe Transcriptions, Inc., 2500 North Lawndale Ave., Chicago, Ill.  
 International Productions, Ltd., 37 King St., Toronto, Ont., Canada.  
 John Keating, Second & Pine Building, Seattle, Wash.  
 The London Free Press Printing Co., 442 Richmond St., London, Ont., Canada.  
 C. P. MacGregor, 729 South Western Ave., Hollywood, Calif.  
 Manhattan Recording Corp., 261 West 125th St., New York, N. Y.  
 Milwaukee Broadcasting Co., 719 North Plankinton Ave., Milwaukee, Wis.  
 Tel-A-Vix Recording Studios, 216 Tremont St., Boston, Mass.  
 Station WMC, Memphis Publishing Co., 495 Union Ave., Memphis, Tenn.

### BIAGIO CASCIANO IS HONORED



Biagio Casciano, on his retirement as President of Local 466 (El Paso, Texas)—he had held that office for seventeen years—was presented with a plaque in view of his long and tireless devotion to music and to the symphony orchestra in El Paso. Mr. Casciano is shown (at left) accepting the plaque from Harry Kronsberg (right), veteran symphony violinist, while Joe Buchanan (center), the local's new President, looks on. Mr. Casciano is to continue as Secretary and Treasurer of the local.

### News Nuggets

The seldom-heard opera, "Polifem," by Giovanni Bononcini, was heard on May 11th in Hartford, Connecticut. This work, which was given in English translation, by the Hartt Opera Guild, was composed in 1702 while its author was court composer to Queen Sophie Charlotte of Prussia. The conductor was Moshe Paranov.

The Brazilian government presented the National Order of the Southern Cross to Edward Johnson, general manager of the Metropolitan Opera, "as a token of the Brazilian government's appreciation for all you have done through the years to enhance music . . ."

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### CHARTER CANCELLED

Local 395, Port Angeles, Wash.

### FORBIDDEN TERRITORY

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Colonial Ballroom, Wausau, Wis. Plantation Club, Nashville, Tenn. Orsatti's Cafe, Philadelphia, Pa. Club Moulin Rouge, New Orleans, La.

### WANTED TO LOCATE

Evan Price, member of Local 47, Los Angeles, Calif.  
Rex F. Kelley (Buck Nation), member of Local 47, Los Angeles, Calif.

### DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians:

Claude D. Ritter, Birmingham, Ala., \$1,664.00.  
Leroy B. Malouf, Phoenix, Ariz., \$1,575.00.  
Wayne's Midway Inn, C. W. Wainscott, owner, Phoenix, Ariz., no amount given.  
Mr. Vogel, Los Angeles, Calif., \$25.20.  
Cafe Society Uptown, and Vincent Oronato, San Francisco, Calif., no amount given.

DeRose Cocktail Lounge, and Henry DeRose, proprietor, San Jose, Calif., \$71.00.

Al and Lee Cheney, Ventura, Calif., \$280.00.

Leon & Eddie's Nite Club, Leon & Eddie's, Inc., John Widmeyer, president, and Sidney Orlin, secretary, Palm Beach, Fla., \$899.00.

Music Bowl, and Jack Peritz, Chicago, Ill., no amount given.

Club Astoria, and Ben Greber, Baltimore, Md., \$370.00.

Sand Bar Night Club, and Catherine and Ed. Gaff, and Clarence and Saide Carey, operators, Ocean City, Md., \$650.00.

## Festival Footnotes

The seventeenth annual Bach festival of Baldwin College in June in Berea, Ohio, will consist of six concerts in two days, ending with the Christmas Oratorio.

The opening date for the Ravinia Festival is June 28th. Guest conductors Fritz Busch, William Steinberg, Fritz Reiner, Dimitri Mitropoulos, Sir Adrian Boult, and Pierre Monteux will direct the Chicago Symphony Orchestra.

James J. Brosnahan, Boston, Mass., \$2,354.00.

Babis Papadimas, Detroit, Mich., \$50.00.

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Gayway Ballroom, and Jim Corcoran, McCook, Nebr., no amount given.

Bar of Music, Las Vegas, Nevada, no amount given.

Idle Hour Tavern, and Vincent Parisi, owner, Newark, N. J., \$67.80.

Crossing Inn, and John Wyrick, employer, Trenton, N. J., \$408.00.

Institute of the Opera, Drama and Theatrical Arts, and Georgene P. Kerchner, executive director, Albany, N. Y., no amount given.

The Place, and Theodore Costello, manager, New York, N. Y., \$25.00.

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**Bethlehem, Pa., Local 411**—Esther DeLeon, Stephen Postupanko.  
**Baton Rouge, La., Local 538**—Joe Leonard Avants, Joe Winton Avants, Morris G. Ford, C. Percy Gilmore, Willis Miller, Joe Felix Morot, Jr.  
**Boston, Mass., Local 198**—Buddy Courtney, Frederick P. Daniels, Pierre DeBecker, Edward J. Duran, Edwin L. Gluck, Leonard Gordon, Donald J. Lewis, Gordon A. Martin, John Grother Miles, James McHale, Wilma Wilson Pratt, Carl Ralph Rudinsky, George H. Rogers, Vernon J. Sholund, Lester W. Smith, Angelo S. Trovato, Francis John Welcome, Roland L. Wells, Albert Badgers, Eugene O. Bazastini, Herman Van Binas, Sam Birtle, Joseph Broda, Edward J. Cotter, Harry DeAngelis, Peter DeRosa, Pete Dorsey, Richard Francis Penno, Abraham Fleitman, Sidney H. Hembro, John M. Hammers, Saul G. Harris, John Everett Hildreth, Donald H. Hillery, John E. Hogan, Robert E. Hood, Andrew A. Jacobson, Ira Kattar, Edward N. O'Heare, Louis Pasquetti, Fred L. Ricci, Alan Richards, James E. Roche, Ralph J. Russomando, Israel Louis Sklar, Raymond Stewardson, Frank Turner Stretton, Angelo Todisco, Raymond Quentin Wilding-White, Adrian C. Zing, Vincenz A. DeMattia, Norman Gilbertson, Louis Gluck, Robert N. Lalumiere, Joseph Massi, Rocco Buttiglieri, Mariano D. Cientos, Ernest Purtaford, Robert Francis Hooley, Morton L. Zack.  
**Chicago, Ill., Local 208**—John E. Hines, Thomas Holmes, Curtis Walker, John T. Wilson, James L. Higgins, Sutton Harris, Jesse Jones, Isiah Moore, Leroy Thomas, Warren McNaair, Sylvie E. Williams, General Morgan, Johnny Fields, James R. Ford, Robert Hildley, Zimmo Thompson, Willie L. Smith, Vivian Jacobs, James Herndon.  
**Chicago, Ill., Local 10**—Joseph Sauro, Joseph M. Walsh, Gene A. Vesely, Don Szabo, Anthony Werth, George R. Stahl, Ronald J. (Ronnie) Meyers, Benjamin Siegel, Joe Vera, Ransom C. Barnett, Walter R. Daniels, John M. Oliver, Louis Spalla, Michael Brocco, Leilani Helmer, Mario S. Greco, Hugh E. Keough, Bernie Abel, Ernest S. Bell, Winston R. Wagner, Fred Wood, Abram Wagner, Joseph Pannarac, Jerry (Murad) Muradina, Donald R. Smith, Julie Jones, Maulden Stokes, William R. (Bob) Long, Harold Pinto, Judy Jones, Thomas C. McKinney, Elijah Brown, Cecile Pittman, Delmon Raymick, Robert Buchbaum, Sam T. Cowling, Edward J. Janecch, Bruno Brzezinski, Frank C. Pichi, Glen Merrick, Nichol Briglia, Frank D. Le Van, M. (Buddy) Franklin, Henry Isaacs, Bryant D. Bondcaux, Frank Interdonato, Leonard J. Barido, Robert C. Cook, Charles R. Althoff, Dominic Pulliani.  
**Ely, Nevada, Local 212**—Denny Kulick.  
**Houston, Texas, Local 65**—Max Walls, Frank P. Silva, L. G. Carlisle, L. J. Stewart, Wm. Osborne Dunn.  
**Jersey City, N. J., Local 526**—John Murrin, Jos. Romano, Dorothea VanderBrake, Frank Tudisca, Angelo Pietro, Fred H. Browne, Milton Fried, Mario Patti, Joe. Solga, Richard Simone, Mark Ianelli.  
**Kansas City, Mo., Local 627**—Calvin Sage, Albert Barzee, Myrtle McIntyre, Vergie Horten, Alonzo Kelly, Thurston Watts, Virgil Hill, Sam Bell, Hardy Matthews.  
**Kansas City, Mo., Local 34**—Charles Allee, G. Briedenthal, W. Brocaw, R. Brookmeyer, John Campbell, Joe Gilliland, Jimmy Johnson, W. McPherson, Steve Muro, G. Roeloffs, H. F. Salamon, Arlene Sloan, Ben Udell.  
**Lafayette, Ind., Local 162**—Chas. T. Harmon, Ralph Leucht.  
**Long Beach, Calif., Local 353**—Henry Cresse.  
**Milwaukee, Wis., Local 8**—Chas. Spinelli, Roland Goetsch, Elroy Schweitzer.  
**Montreal, Quebec, Canada, Local 408**—Billy Bushell, Gerard Roy, Stan Powers, Lord Carriere.  
**Miami Florida, Local 653**—Ray E. O'Hara, Carl Joy Little, Joaquin Barrens, Sr., Milton Hillman, Catherine Jenkins, Arthur Swaine, Robert J. Taylor, John Ramon, Maxine York Jones.  
**New York, N. Y., Local 802**—George Cardini, Charles W. Franzreb, Harriet L. Goldberg, Joseph Impallomeni, Catherine Monaghan, Roger T. Mitchell, Herbert Rose, Epifanio Santanas, Walter Vann, Jr., Louis Weber, William Zuckerman, Kitty Brown, Stewart C. Brown, Joy Beary, Martin Buxton, Mannie Banks, Paul A. Belanger, Charles A. Callias, Claude G. Garreau, Una M. Carlisle, Erskine R. Hawkins, Ray F. McKinley, Robert B. Orpin, Angelo C. Parrilla, Georgina Rodriguez, Alvin Rabinowitz, Jesse Stone, Joseph M. Sullivan, Maurice Sommers, Charles Spivak, Edward O. Smith, Morris Sherman, Sidney L. W. Weinberg, Salvatore Cinque, Samuel Chase, Wm. B. C. Cassano, Jack Cooper, Allen Egger, Louis G. Elgart, Arnold Frank, Harold J. Geiler, Harvey E. Johnson, Al S. Kaye, Robert Mayberry, Harry G. McDaniel, Leonard McKinney, Frank Olimpio, Clifford C. Rawlins, Littleton G. Rose, Angelita C. Rivera, Robert Robinson, William E. Swanson, Anthony Witkowski, James Wright, Lillian Zahn, Ruth Cowan, John W. Kirby, Harry L. B. Levy, John C. Musarra, Joseph J. Miller, Frank Padilla, Arnold Russo, Joseph W. Williams.  
**New Castle, Pa., Local 27**—Ralph Gaspare.  
**New Orleans, La., Local 174**—Martin J. Abraham, Jr.  
**Nampa, Idaho, Local 423**—E. R. Riggs, Jack Fraitman.

**Owego, N. Y., Local 441**—Maurice Rebeor, John R. Ellenbach.  
**Omaha, Neb., Local 70**—Floyd J. Barrows, Robert Johnson, John McBride, Paul Miller, Berl Samuel, James Shaw.  
**Providence, R. I., Local 198**—Pulvio Micarelli.  
**Paterson, N. J., Local 246**—Karl Knapsel, Raymond Geo. Krause.  
**Peoria, Ill., Local 26**—H. Ward Maxwell, Angelo Karagianis, Ramon J. Morrell.  
**Racine, Wis., Local 42**—Clifford P. Rosenthal, Adolf Schubert.  
**Stockton, Calif., Local 109**—Henry Paulkner.  
**San Jose, Calif., Local 133**—Howard (Jay) Gould, Marjorie Gould, Cedric H. Pihl, Bob Collins.  
**San Antonio, Texas, Local 23**—C. S. McIntyre, Barbara H. Halbardier, Noah Carter Hatley.  
**San Diego, Calif., Local 325**—John Fred Jackson, St. Paul, Minn., Local 30—James W. Leverett, Anthony J. Tortore, Clarence T. Larson, Roy E. Whaley, Emil B. Opava, Elsie Lee Strundmark, Peter Krosgens, Robert B. Schneider, Leonard Guilbault, Wayne V. Saunders, Harold S. Paulsen, Ira T. Pettiford, Theo. A. Massie, Carol E. Conley, Clarence E. Olson, Clair R. Wagner, John W. Bryant, Francis W. Doyle, Robert E. Temple, Wm. J. Krutis, Jr.  
**Sacramento, Calif., Local 12**—Robert Damiano, Manuel Deal, Thomas Douglas, James T. Helmers, Dorothy Pritchett, Frank Pritchett, Clinton Turpen.  
**Santa Rosa, Calif., Local 292**—Bill Pedersen.  
**St. Cloud, Minn., Local 535**—Fritz Deair.  
**Toledo, Ohio, Local 286**—Herb Archer, Carl Scott.  
**Taunton, Mass., Local 231**—Daniel A. Pina.  
**Toronto, Ontario, Canada, Local 149**—Norman Amadio, Don Aylesbury, Jerry Bates, Myrtle Bowman (Taylor), Wm. Butler, Varian Cassidy, Gordon D. Clark, Roy V. Cox, Wm. Dean, Jos. P. DeCourcy, Christine Eyles, Chas. Faith, Tommy Gibbs, Nathan Goodman, Joe Gruppstein (King), Nat Gruppstein, Georges T. Guerette, Felix Linoore, F. Lorensi, Norma Locke, R. W. McGill, Duncan McNab, E. Manera, Stewart Mason, Wilfred Peake, David Pepper, Nora Phelan, B. Prest, Solly Sherman, Court Stone, Lois Thomas, Chas. Turner, Eileen Waddington (Mahon).  
**Tampa, Florida, Local 721**—Bob Shurtleff, Johnny Taylor, Gilbert Escobio.  
**Tulsa, Okla., Local 94**—Kenny Warren Chapman, Alfred Hamill, Harley Huggins, Harley Lane, Preston Taylor, Edward P. May, William T. McKinsy.  
**Vancouver, B. C., Canada, Local 145**—Jerry Boucher.  
**Wichita, Kansas, Local 297**—Paul D. Dirksmeier.  
**Yonkers, N. Y., Local 402**—James J. Abraham.

**FOR SALE**—Double French horn, Schmidt, Serial No. 12458, new, \$400.00; Heckel bassoon, serial No. 8522, new, with case and cover, \$490.00; Herbert Drzina, 116 Avon St., Roselle Park, N. J. Phone: Roselle 4-8656.  
**FOR SALE**—Sacrificed \$2,500 violin for \$2,000; made 1751; never been cracked or opened; truly a fine instrument; would consider half cash, trade for balance. Arno Navratil, 5617 Martel, Dallas, Texas.  
**FOR SALE**—String basses, German round back, 1/2, wonderful tone, excellent condition, \$525.00; Czech round back 1/2, \$200.00; German flat back 1/2, \$135.00; time payments. L. Zina, 928 Pennsylvania Ave., Miami Beach, Fla.  
**FOR SALE**—Soprano saxophone, Selmer (Paris), Bb straight, brass lacquer, with case, \$45.00. Write V. Hofmann, 3059 South K. K. Ave., Milwaukee, Wis.  
**FOR SALE**—Bass clarinet, Martin Preres, like new, \$495.00. Bronka Latuschik, 2702 South 84th St., Milwaukee 14, Wis.  
**FOR SALE**—Genuine Schmidt and King Bb French horns, A-1 condition; no dents, no patches; make offer. Frank De Polis, 3443 72nd St., Jackson Heights, N. Y.  
**FOR SALE**—Genuine Didier Nicolas "A La Ville de Cremonne" violin, \$300.00. Michael Ciriello, 1562 West Fifth St., Brooklyn 4, N. Y. Phone: NI 5-3642.  
**FOR SALE**—International Library of Music, 21 volumes, piano and vocal music, etc., practically new; make offer. Leon Rudes, 3876 California St., San Francisco 18, Calif.  
**FOR SALE**—Hecel bassoon, in excellent condition. D. Outman, 1128 Sixth St. S. E., Minneapolis 14, Minn.  
**FOR SALE**—Silver flute (Rudall Carte), A-1 condition, with case, \$185.00; three-day free trial. Secretary, Local 18, 105 Board of Trade Bldg., Duluth, Minn.

### WANTED

**WANTED**—Old-fashioned musical instruments, regardless of condition, brass, woodwind, strings also thermion, Swiss bells, used Hammond organ, novachord, boxwood clarinets and harpsichord. Prof. Arne B. Larson, 1002 Third St., Brookings, South Dakota.  
**WANTED**—Girl pianists, organists, accordionists, duos, trios, combos all sizes for hotels, clubs, theatres; Southern states; need especially musicians who can also sing and entertain; send full particulars; photos and publicity absolutely essential, and sample recordings if possible. Southern Artists Bureau, 424 Godeaux Bldg., New Orleans, Louisiana.

### FOR SALE or EXCHANGE

**FOR SALE**—Hammond Novachord, perfect condition, late model 1777, little used; \$995.00 for quick sale. Charles Fleck, 214 Roberts Ave., Glenside, Pa.  
**FOR SALE**—New 1 1/2 octave Deagan orchestra chimes, No. 9155, 1 1/2 inches in diameter, finished in gold, wheeled stand; cost \$480.00, sell for \$340.00; set is four weeks old. L. Grady, 1836 Berwyn Ave., Chicago 40, Ill.  
**FOR SALE**—Tenor saxophone, Selmer "Padless," reconditioned by Selmer, perfect condition; very reasonable; Bb clarinet, Paris Selmer, 17 keys, 6 rings, practically new; Ruyton baritone saxophone (mouthpieces Nos. 4 and 5, \$12.00; original price \$22.50. "Musician," 762 Wood St., Bethlehem, Pa. Phone: 7-2948.  
**FOR SALE**—Double Czechoslovakian French horn, one year old; will sell as is for \$260.00, or highest offer. M. Straub, 160 Rocklyn Ave., Lynbrook, N. Y. Phone: Lynbrook 9-4633.  
**FOR SALE**—Old cello and several fine violins. C. Stodovnik, 41-40 171st St., Flushing, L. I. Phone: FL 8-6049.  
**FOR SALE**—Fine old German cello, \$300.00. Write J. T. Boura, 1347 Sheridan Road N. E., Atlanta, Ga.  
**FOR SALE**—Buescher gold-plated Eb soprano saxophone in case; newly overhauled; sent on trial, \$75.00. J. Gordon McLean, 1319 Lancaster Ave., Reading, Pa.  
**FOR SALE**—Beautiful electric celesta, six stops; may be installed in any organ or played from its own red leather cabinet; ideal double for pianist or accordionist; complete, \$675.00. Robert Bahnbargen, R. D. 2, Trenton, N. J.  
**FOR SALE**—Harp, bass violin, mando bass, tubs, baritone, trumpet, cornet, chimes, bongo drums, Chinese gongs, Swiss bells, bulb horns, ringgide gongs, sound effects, violins, mandolins, Vega lute, harp-guitar, Italian automobile. Emil Dobos, 217 1/2 Harris Ave., Norwood, Ohio.  
**FOR SALE**—Robotti 120-bass accordion, Swedish reeds, four shift keys; newest in style, made special to order; cost \$1,500; will sell reasonable as am in different business. Phone Monday only, Irene Rubin, 200 West 54th St., New York, N. Y. P. M. to 3 P. M. Apartment 14-A, Circle 7-1130.  
**FOR SALE**—Conn baritone saxophone and stand, in good condition; fine intonation; price \$200.00. Scannella, 3340 Decatur Ave., New York 67, N. Y. Phone: KI 7-0869.

### AT LIBERTY

**AT LIBERTY**—Colored organ stylist desires engagement at lounge, bar, hotel, or theatre; just finished successful six months' engagement at upstate lounge and NBC and MBS station; play anything; neat wardrobe; Local 802, N. Y. Reginald Smith, 105-14 32nd Ave., Corona, Queens, L. I., N. Y. Phone: Illinois 7-3218.  
**AT LIBERTY**—European graduated cellist, available for recitals, assistant artist, cello instructor; at liberty after Labor Day for winter season engagement; symphony, opera, radio and hotel experience. Vincent M. Cruz, 204 North Brighton Ave., Atlantic City, N. J.  
**AT LIBERTY**—Violinist, A. F. M. 148, classic dance, hotel, resort, radio, concert, solo, symphony, theatrical experience; will accept anywhere; congenial as soloist; can lead; library extensive for resort hotel, etc. Hubert E. Hoyaux, 85 Main St., Coropolis, Pa.  
**AT LIBERTY**—Hammond organist (with organ) for hotel-restaurant situation; summer, New Jersey preferred. Fred A. Wohlforth, 2 Silverwhite Gardens, Red Bank, N. J. Phone: R. B. 6-3234-J.  
**AT LIBERTY**—Experienced violinist and piano tuner technician; can read well or fake; old-time or concert soloist; strictly non-alcoholic and free-footed to travel; member Local 149. E. Campbell, 538 Spadina Ave., Toronto, Canada.  
**AT LIBERTY**—Popular pianist, name band experience and "Dove Best" mention; graduate of a New England conservatory; now limited opening for steady summer beach location. Paul Bolick, 2905 Brown Ave., Manchester, N. H.  
**AT LIBERTY**—Two trumpet men (lead and go) doubling trombone; one excellent arranger, other vocalist; together six years; leader and managing experience. Contact Dick Buntz, Box 450, Athens, Ohio.  
**AT LIBERTY**—Arranger and pianist, any combination, alto and tenor lead; age 32, single; will travel; write or wire. Coa Friel, 2305 Emerald St., Philadelphia 25, Pa.  
**AT LIBERTY**—Violinist, doubling trumpet, experienced dance, concert, shows; nice appearance; sober; for summer resort or steady or traveling after Labor Day; member 802. Leo Trendovic, 10 Morton St., New York, N. Y., or weekdays, 12-8 P. M., phone AP 7-8510.

### EXPULSIONS

**Bradford, Pa., Local 84**—Ray Barnack, Glean Church, Edna Church, Edw. Covert, Naomi Covert, James Terrell, Jack Covert, Carmen Giordano, Paul Rasmann, Harold Toothman, Flora Nelson.  
**Jersey City, N. J., Local 526**—Alfred Todisco, Jos. Romanelli, Camille Soccco, Walter Reynolds, Racine, Wis., Local 42—Lloyd A. Erickson, Michael Horvath, Betty May Knudsen (Hansen), Donald V. O'Neill, Leroy E. Priest, James W. Schecher, Chas. N. Smith, Gordon V. Seymour.  
**Waukesha, Wis., Local 193**—Kenneth Teachen-dorf, Donald Dorasan.

# DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

## PARKS, BEACHES AND GARDENS

Catie Gardens; Youth, Inc., Props., Detroit, Mich.  
 Granada Gardens, Sisson Blvd., Owner, Eugene, Ore.  
 Lakewood Gardens, and Clarence Radtke, Weyauwega, Wis.  
 Midway Park; Joseph Ponce, Niagara Falls, N. Y.  
 Plover Beach, Sam Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.  
 Sol-A-Bar Gardens, Kansas City, Mo.  
 Summer Gardens and James Webb, Greenboro, Ont., Can.  
 Sunset Park; Beaumont Sizemore, Williamsport, Pa.  
 Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.

## INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

**BIRMINGHAM:**  
 Ritter, Claude D. Sellers, Sue, Operator, Plover Beach (Bessemer, Ala.).  
**DOTHAN:**  
 Smith, Moss  
**MOBILE:**  
 Moore, E. E., Jr.

## ALASKA

**FAIRBANKS:**  
 Elder, Glen A. (Glen Alvia)

## ARIZONA

**FLAGSTAFF:**  
 Saguro Club, and E. M. Groer, Employer.  
**PHOENIX:**  
 Holbor, John Jones, Calvin R. Mahood, Leroy B. Newberry, Woody, Mgr., and Owner, The Old Country Club.  
 Wayne's Midway Inn, C. W. Waincoat, Owner.  
 Willett, R. Paul  
**TUCSON:**  
 Williams, Marshall  
**YUMA:**  
 Buckner, Gray, owner "30's" Club, El Cajon.

## ARKANSAS

**EL DORADO:**  
 Shivers, Bob  
**NOT SPRING:**  
 Smith, Dewey  
**LITTLE ROCK:**  
 Stewart, J. H. Weeks, E. C.  
**McGEE:**  
 Taylor, Jack  
**MOUNTAIN HOME:**  
 Robertson, T. E., Robertson Boden, Int.  
**PINE BLUFF:**  
 Arkansas State College  
 Clark, Stanley  
 Scott, Charles E.

## CALIFORNIA

**ALAMEDA:**  
 Sheets, Andy  
**BAKERSFIELD:**  
 Charlene, Ned Conway, Sarvart Cos, Richard  
**BENICIA:**  
 Rodgers, Edw. T.  
**BEVERLY HILLS:**  
 Meastro, Pete  
**BO HEAR LAKE:**  
 Crossman, Henry E.  
**CATALINA ISLAND:**  
 Club Brazil, and Paul Mirabel, Operator.  
**COMPTON:**  
 Vi-Lo Records  
**CULVER CITY:**  
 Toddie House, and John J. Teasano.  
**EUREKA:**  
 Club De Luxe, and Summer Kirkby, Owner.

## FRESNO:

Wagon, Wm. B., Jr., President Valley Amusement Assn., and Barn Dance Hall.  
**HOLLYWOOD:**  
 Alison, David Berg, Billy Birwell Corp.  
 Bocage Room, Leonard Vannerson Dempster, Ana  
 Flana, Jay, and Artists Personal Mgt., Ltd.  
 Gray, Lew and Magic Record Co.  
 Kobb, Clarence  
 Morros, Boris  
 Patricia Stevens Models Finishing School  
 Patterson, Trent  
 Robertsche, Kurt  
 Universal Light Opera Co. and Am's.  
 Westera Recording Co. and Douglas Veasble.  
 Wrightman, Neale  
**LONG BEACH:**  
 Club Moderne, and W. C. Jarrett  
**LOS ANGELES:**  
 Anderson, John Murray, and Silver Screen, Inc.  
 DeLeon, Arthur  
 Freeland, F. D., Al-Dean Circus Hallion, Nate  
 Harry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.  
 Moore, Cleve  
 Morris, Joe, operator, Plantation Club  
 Mosby, Curtis  
 New Club Alabam, Curtis Mosby and M. E. Brandenburg.  
 Preston, Joey  
 Primrose Cafe, and John Fogarty, Louis Azrow, John Borcey, Joe. S. Kaplan, and Anna Marie Borcey.  
 Royal Record Co.  
 Ryan, Ted  
 Tomkins, Irvan "Van"  
 Vannerson, Leonard  
 Vogel, Mr.  
 Williams, Cargile  
 Williams, Earl  
 Wilshire Bowl  
**MANTECA:**  
 Kaiser, Fred  
**MOORE:**  
 Roberts City, and A. M. Kolvas, owner.  
**NEVADA CITY:**  
 National Club, and Al Irby, Employer.  
**NORTH HOLLYWOOD:**  
 Lohmuller, Bernard  
**OAKLAND:**  
 Boss's Cafe, and Fred Hora, Operator.  
 Lane and Eddie's, and John E. Rossi.  
 Moore, Harry  
 Morlin, Roy  
**OCEAN PARK:**  
 Frontier Club and Robert Moran  
**OROVILLE:**  
 Rodgers, Edw. T., Palm Grove Ballroom.  
**OEINARD:**  
 McMillan, Tom, Owner  
 Town House.  
**PALM SPRINGS:**  
 Hall, Donald H.  
**PEERIS:**  
 McCaw, E. E., Owner,  
 Horse Folies of 1946.  
**REDWOOD CITY:**  
 Lucky Star Club, and Mrs. Previn, Proprietor, and Gene Bender, Manager.

## SACRAMENTO:

Cole, Joe  
 Leising, George  
**SAN DIEGO:**  
 Cotton Club, Beany Curry and Otis Wiggby.  
 Miller, Warren  
 Mitchell, John  
 Ponce, Ray  
 Triebel, Joseph, Oper., Playland.  
 Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).  
**SAN FRANCISCO:**  
 Brame, Al  
 Brown, Willie H.  
 Cafe Society Updown, and Vincent Orsano.  
 Deary, J. B.  
 Fos, Eddie  
 Patricia Stevens Models Finishing School.  
 Rogers & Chase Co.  
 Shelton, Earl,  
 Earl Shelton Productions.  
 The Civic Light Opera Committee of San Francisco;  
 Francis C. Moore, Chairman.  
 Waldo, Joseph  
**SAN JOSE:**  
 DeRose Cocktail Lounge, and Henry DeRose, Proprietor.  
 Pas, Fred  
**SANTA ANA:**  
 Theo's Place, and Theo. Osborn  
**SANTA BARBARA:**  
 Briggs, Don  
**SANTA MONICA:**  
 Georgian Room, and H. D. McKee, Manager-Owner.  
**SHERMAN OAKS:**  
 Gilson, Lee  
 Kraft, Ozzie  
**SOUTH GATE:**  
 Silver Hora Cafe, and Mr. Silver.  
**TWIN PEAKS:**  
 Alpine Club, and J. W. Dewey, Employer, Lake Arrowhead.  
**VENTURA:**  
 Cheney, Al and Lee  
**WATSONVILLE:**  
 Ward, Jed W.  
**YREKA:**  
 Legg, Archie

**WATERBURY:**  
 Derrin, Wm. J.  
**WEST HAVEN:**  
 Patrioli, Alfred  
**WESTPORT:**  
 Goldman, Al  
**DELAWARE**  
**DOVER:**  
 Apollo Club and Bernard Parkins, Owner  
 Chick's Restaurant, A. B. Williams, Proprietor.  
**NEW CASTLE:**  
 Hickory House, and Joe Murphy, Prop.  
 Lamont, Ed  
**WILMINGTON:**  
 Allen, Sylvester,  
 Kaye, Al  
**FLORIDA**  
**CLEARWATER:**  
 Barton, Vance  
**CLEARWATER BEACH:**  
 Normandy Restaurant, and Fay Howe  
**COGAL GABLES:**  
 Hurliman, George A., Hurliman Florida Productions, Inc.  
**DAYTONA BEACH:**  
 Bethune, Albert  
 Charles Hi-Hat Club  
 Estate of Charles Ross, Jr.  
**FORT MYERS:**  
 McCutcheon, Pat  
**MALLANDALE:**  
 Ocean View Cocktail Lounge, and "Pop" Brown.  
 Singapore Sodie's  
**JACKSONVILLE:**  
 Newberry, Earl, and Associated Artists, Inc.  
**MIAMI:**  
 Donaldson, Bill

## COLORADO

**DENVER:**  
 Frontier Night Club, and Harry, Gordon and Clinton Anderson, owners.  
**JULESBURG:**  
 Cummings, Kenneth  
**CONNECTICUT**  
**BRIDGEPORT:**  
 Goldman, Harry  
**HARTFORD:**  
 Dubinsky, Frank  
 Kantorovitz, Clarence (Kay)  
 Kaplan, Yale  
 Kay, Clarence (Kantorovitz)  
 Russo, Joseph  
 Ryan's Restaurant, and Edw. F. Ryan  
 Shayor, Tony  
**NEW LONDON:**  
 Angie's Restaurant, Grill & Hotel, Angelo J. Bisconti.  
 Johnson, Henry  
 Patten, Olin  
 Williams, Joseph  
**NIANTIC:**  
 Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.  
**STONINGTON:**  
 Hanford Restaurant and Club, and Herbert Pearson.  
 Whewell, Arthur  
**WATERBURY:**  
 Derrin, Wm. J.  
**WEST HAVEN:**  
 Patrioli, Alfred  
**WESTPORT:**  
 Goldman, Al

## CONNECTICUT

**BRIDGEPORT:**  
 Goldman, Harry  
**HARTFORD:**  
 Dubinsky, Frank  
 Kantorovitz, Clarence (Kay)  
 Kaplan, Yale  
 Kay, Clarence (Kantorovitz)  
 Russo, Joseph  
 Ryan's Restaurant, and Edw. F. Ryan  
 Shayor, Tony  
**NEW LONDON:**  
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**STONINGTON:**  
 Hanford Restaurant and Club, and Herbert Pearson.  
 Whewell, Arthur  
**WATERBURY:**  
 Derrin, Wm. J.  
**WEST HAVEN:**  
 Patrioli, Alfred  
**WESTPORT:**  
 Goldman, Al

## DELAWARE

**DOVER:**  
 Apollo Club and Bernard Parkins, Owner  
 Chick's Restaurant, A. B. Williams, Proprietor.  
**NEW CASTLE:**  
 Hickory House, and Joe Murphy, Prop.  
 Lamont, Ed  
**WILMINGTON:**  
 Allen, Sylvester,  
 Kaye, Al

## FLORIDA

**CLEARWATER:**  
 Barton, Vance  
**CLEARWATER BEACH:**  
 Normandy Restaurant, and Fay Howe  
**COGAL GABLES:**  
 Hurliman, George A., Hurliman Florida Productions, Inc.  
**DAYTONA BEACH:**  
 Bethune, Albert  
 Charles Hi-Hat Club  
 Estate of Charles Ross, Jr.  
**FORT MYERS:**  
 McCutcheon, Pat  
**MALLANDALE:**  
 Ocean View Cocktail Lounge, and "Pop" Brown.  
 Singapore Sodie's  
**JACKSONVILLE:**  
 Newberry, Earl, and Associated Artists, Inc.  
**MIAMI:**  
 Donaldson, Bill

## MIAMI BEACH:

Amron, Jack, Terrace Rest.  
 Coral Reef Hotel  
 Edwards Hotel, and Julius Nathan, Manager.  
 Friedlander, Jack  
 Haddon Hall Hotel  
 Hume, Jack  
 Island Club, and Sam Cohen, owner-manager.  
 Lebnick, Max  
 Miscomb's Club  
 Miller, Irving  
 Mucamba Restaurant, Jack Friedlander, Irving Miller, Max Lebnick and Michael Rosenberg, Employers.  
 Shanghai Restaurant, and Max Caldwell, Employer.  
 Straus, George  
 Weills, Charles  
 White House Hotel,  
 Leo Radoff, Mgr.-Dir.  
 Witt's End Club, R. B. Reid, Manager; Charles Leveson, Owner.  
**ORLANDO:**  
 Club Surocco, and Roy Baingen  
 Lungwood Hotel, Maximilian Sheppard, Owner.  
 Sunbrook, Larry  
 Sunshine Club and D. S. Pryor  
**PALM BEACH:**  
 Leon & Eddie's Nite Club, Leon & Eddie's, Inc., and John Widmeyer, President, and Sidney Orlin, Secretary.  
**PANAMA CITY:**  
 Daniels, Dr. E. R.  
**PENSACOLA:**  
 Keeling, Alec, of National Orch. Syndicate  
 National Orchestra Syndicate  
**RIVIERA BEACH:**  
 Rowe, Phil  
 Woodruff, Charlie  
**STARBUCK:**  
 Camp Blanding Rec. Center  
 Goldman, Henry  
**TALLAHASSEE:**  
 Gaines Patio, and Henry Gaines, Owner.  
**TAMPA:**  
 Carousel Club, and Abe Burkow and Norman Kara, employers.  
 Junior Woman's Club  
 Pagan, Sandra  
 Williams, Herman  
**VENICE:**  
 Pines Hotel Corp., and John Clarke  
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

## GEORGIA

**ATLANTA:**  
 Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.  
 Herren, Chas., Herren's Evergreen Farm Supper Club.  
 Spencer, Perry  
**AUGUSTA:**  
 Kirkland, Fred  
 J. W. Neely, Jr.  
**MACON:**  
 Lee, W. C.  
 Seabe, Leslie  
**SAVANNAH:**  
 Sportsmen's Club, and J. B. Hobbs, employer.  
 Thompson, Lawrence A., Jr.  
**VIDALIA:**  
 Pal Amusem at Co.  
**WAYCROSS:**  
 Cooper, Sherman & Dennis

## IDAHO

**BOISE:**  
 French, Don, and Don French Lounge  
**COEUR D'ALENE:**  
 Crandall, Earl  
 Lachman, Jesse  
**LEWISTON:**  
 Roonberg, Mrs. B. M.  
**POCATELLO:**  
 Reynolds, Bud  
**SUN VALLEY:**  
 French, Don, and Chateau Place

## ILLINOIS

**BLOOMINGTON:**  
 James B. McKinney  
**CHAMPAIGN:**  
 Robinson, Beanie  
**CHICAGO:**  
 Adams, Delmore & Eugene  
 Bryden, 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.  
**COLONIA'S Theatre Restaurant,**  
 Inc., Mrs. Ann Hughes, Owner.  
 Dares, John  
 Davis, Wayne  
 Donaldson, Bill  
 Eden Building Corporation  
 Fine, Jack, Owner,  
 "Victory Folies".  
 Glen, Charlie  
 Gluckman, E. M.  
 Broadway on Parade.  
 Hale, Walter, Promoter  
 Mackie, Robert, of Savoy Ballroom.  
 Majestic Record Co.  
 Markee, Vince  
 Mason, Leroy  
 Mays, Chester  
 Miller, R. H.  
 Monte Carlo Lounge, Mrs. Ann Hughes, Owner.  
 Moore, H. B.  
 Music Bowl and Jack Peritt.  
 National Recording & Film Corp.  
 Novask, Sarge  
 Patricia Stevens Models Finishing School.  
 Roe, Sam  
 Steele; Larry  
 Stoner, Harlan T.  
 Tafan, Mathew  
 Platinum Blonde Revue  
 Tafan, Mathew,  
 "Temptations of 1941".  
 Teicher, Chas. A., of T.N.T. Productions.  
**EAST ST. LOUIS:**  
 Davis, C. M.  
**EFFINGHAM:**  
 Behl, Dan  
**FREEPORT:**  
 Habecker, Dan  
**KANKAKEE:**  
 Havener, Mrs. Theresa, Prop., Dreamland.  
**LA GRANGE:**  
 Haeger, Robert  
 Klean Club,  
 LaGrange High School.  
 Viner, Joseph W.  
**MOLINE:**  
 Antler's Inn, and Francis Weaver, Owner.  
**MT. VERNON:**  
 Plantation Club, Archie M. Haines, Owner.  
**PEORIA:**  
 Bryden, Ray Marsh  
 Humane Animal Assn.  
 Rutledge, R. M.  
 Paul Streeter  
**POLO:**  
 Clem. Howard A.  
**PRAIRIE VIEW:**  
 Green Duck Tavern, and Mr. and Mrs. Stiller.  
**QUINCY:**  
 Hammond, W.  
**ROCKFORD:**  
 Central Tap, and Geo. Simon, Employer.  
 Palmer House, Mr. Hall, Owner.  
 Trocadero Theatre Lounge  
 White Swan Corporation  
**SPRINGFIELD:**  
 Stewart, Leon H., Manager,  
 Club Congo.  
**WASHINGTON-BLOOMINGTON:**  
 Thompson, Earl  
**ZEIGLER:**  
 Zeigler Nite Club, and Dwight Allsup and Jason Wilkas, owners.

## INDIANA

**ANDERSON:**  
 Lanane, Bob  
 Lanane, George  
**AUBURN:**  
 Moose Lodge No. 566  
**ELWOOD:**  
 Yankee Club, and Charles Sullivan, Mgr.  
**EVANSVILLE:**  
 Adams, Jack C.  
 Fox, Ben  
**GREENSBURG:**  
 Club 46, Chas. Holzbohm, Owner and Operator.  
**INDIANAPOLIS:**  
 Benbow, William and His All-American Brownie Models.  
 Dickerson, Matthew  
 Donaldson, Bill  
 Entertainment Enterprises, Inc., and Frederick G. Schatz  
 Ferguson Bros. Agency  
 Harris, Rupert  
 Patricia Stevens Models Finishing School.  
 Richardson, Vaughn,  
 Pine Ridge Folies.  
 Wm. C. Powell Agency.  
 Bookers' License No. 4150.  
**MARION:**  
 Horine, W. S.  
 Idle Hour Recreation Club  
**NEWCASTLE:**  
 Harding, Stanley W.

## INDIANA

**ANDERSON:**  
 Lanane, Bob  
 Lanane, George  
**AUBURN:**  
 Moose Lodge No. 566  
**ELWOOD:**  
 Yankee Club, and Charles Sullivan, Mgr.  
**EVANSVILLE:**  
 Adams, Jack C.  
 Fox, Ben  
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 Harris, Rupert  
 Patricia Stevens Models Finishing School.  
 Richardson, Vaughn,  
 Pine Ridge Folies.  
 Wm. C. Powell Agency.  
 Bookers' License No. 4150.  
**MARION:**  
 Horine, W. S.  
 Idle Hour Recreation Club  
**NEWCASTLE:**  
 Harding, Stanley W.

## RICHMOND:

Newcomer, Charles  
 Puckett, H. H.  
**STRACUSE:**  
 Waco Amusement Enterprises  
**IOWA**  
**CHARION:**  
 Miller, J. L.  
**HARLAN:**  
 Gibson, C. Rex  
**OTTUMWA:**  
 Colony Club and Harry Meier, Operator.  
 Towna House and Harry Meier, Operator.

## KANSAS

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

## KENTUCKY

**BOWLING GREEN:**  
 Taylor, Roy D.  
**LEXINGTON:**  
 Harper, A. C.  
**LOUISVILLE:**  
 Gavin, Weezer  
 King, Victor  
**OWENSBORO:**  
 Cristill, Joe, Owner, Club 71  
**PADUCAH:**  
 Vickers, Jimmie,  
 Bookers' License 2611

## LOUISIANA

**ALEXANDRIA:**  
 Smith, Mrs. Lawrence, Prop., Club Plantation.  
 Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner; Jack Tyson, Manager.  
**BATON ROUGE:**  
 Club Tropicana, and Camille John  
**LAKE CHARLES:**  
 Veltin, Tony, Mgr., Palms Club  
**MONROE:**  
 Keith, Jessie  
**NEW ORLEANS:**  
 Dog House, and Grace Martines, Owner.  
 Gibbers, Julie  
 The Hurricane and Percy Stovall  
 Hyland, Chauncey A.  
**OPELOUSAS:**  
 Cedar Lane Club, and Milk Delmas, Employer.  
**SHREVEPORT:**  
 Reeves, Harry A.  
 Stewart, Willie

## MAINE

**SANFORD:**  
 Legere, E. L.

## MARYLAND

**BALTIMORE:**  
 Acton Music Corp.  
 Byrd, Olive J.  
 Calvo's Restaurant, and Frank Calvo.  
 Club Astoria, and Ben Greber.  
 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 Agency  
**HEADSHAW:**  
 English Supper Club, Ed. De Waters, Prop.  
**COLLEGE PARK:**  
 Rosiboro Club  
**CUMBERLAND:**  
 Alibi Club, and Louis Waingold, Manager.  
**FREDERICK:**  
 Resch, Albert  
**FREDERICK:**  
 Rev. H. B. Rittenhouse  
**OCEAN CITY:**  
 Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner (of Baltimore, Md.).  
 Sand Bar Night Club, and Catherine and Ed. Gaff, and Clarence and Soid Carey, Oper.  
**SALISBURY:**  
 Twin Lantern,  
 Elmer B. Dashiell, Oper.  
**TURNERS STATION:**  
 Thomas, Dr. Joseph H.  
 Edgewater Beach.

## INTERNATIONAL MUSICIAN

**MASSACHUSETTS**

**BILERICA:**  
One O One Club, Nick  
Ladoulis, Proprietor.

**BOSTON:**  
Bay State News Service, Bay  
State Amusement Co., Bay  
State Distributors, and James  
H. McIlvaine, president.

**BROOKLINE:**  
Bromahan, James J.  
Crowford House Theatrical  
Lounge

Grac, Max L.  
McIlvaine, James H.  
Mouzon, George  
Regency Corp., and Jos. E.

Wesner  
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

**FALMOUTH:**  
Skipper Restaurant

**FITCHBURG:**  
Baldac, Henry

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

**LOWELL:**  
Crowe, Francis X.

**MONSON:**  
Monson House and Leo Cane-  
gallo, Employer.

**NEW BEDFORD:**  
Rose, Manuel  
Hine, Geo. H.

**NORTH WEYMOUTH:**  
Pearl, Mory

**SPRINGFIELD:**  
Fielding, Marjery, and her  
School of the Dance

**WILMINGTON:**  
Blue Terrace Ballroom and  
Anthony Del Totto

**MICHIGAN**

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

**DETROIT:**  
Adler, Caesar, and Hoffman,  
Sam. Opers, Frontier Ranch.  
Amnor Record Company

**ELI:**  
Bel Aire (formerly Lee 'n' Ed-  
die's), and Al Wellman,  
Ralph Wellman, Philip Flax,  
Sam and Louis Bernstein,  
Owners.

**FLINT:**  
Bibb, Alton  
Bologan, Sam, Imperial Club  
Briggs, Edgar M.  
Daniels, James M.  
Green, Goldman  
Hoffman, Sam, Operator, Fron-  
tier Ranch.

**GRAND RAPIDS:**  
Johnson, Ivory  
Kosman, Hyman  
Larry Lawrence Agency  
Papadimas, Babis  
Patricia Stevens Models  
Finishing School,  
San Diego Club,  
Nono Minando.  
Savoy Promotions, and Howard  
G. Pyle.  
Schreiber, Raymond, Owner and  
Oper., Colonial Theatre.

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

**MIO:**  
Walker Hotel, and George  
Walker, Prop.

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

**TRAVERSE CITY:**  
Lawson, Al

**MINNESOTA**

**ALEXANDRIA:**  
Crest Club, Frank Ganser

**BEMIDJI:**  
Foster, Floyd, Owner,  
Merry Mizers' Tavern.

**GRAND RAPIDS:**  
Green, O. M.

**MINNEAPOLIS:**  
Patricia Stevens Models  
Finishing School.

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

**ST. PAUL:**  
Flame Night Club, and  
Harry Greene  
Poa, S. M.

**MISSISSIPPI**

**BILOXI:**  
Joyce, Harry, Owner,  
Pilot House Night Club.

**GREENVILLE:**  
Pollard, Flornd

**JACKSON:**  
Perry, T. G.

**MERIDIAN:**  
Starline Inn, and Marty Britt

**MISSOURI**

**CAPE GIRARDEAU:**  
Gilkison, Lorene  
Moonflower Club

**CHILlicothe:**  
Hawes, H. H., Manager,  
Windmoor Gardens.

**KANSAS CITY:**  
Canton, L. R.  
Cox, Mrs. Evelyn  
Esquire Productions, Kenneth  
Yates, Hubby Henshaw.

**LEAVENWORTH:**  
Famous Bar Restaurant, and  
Harry M. Turner, Employer.

**HEATHSPRING:**  
Heathsp, Bobby  
Patricia Stevens Models  
Finishing School.

**HOLYOKE:**  
Thudlum, H. C., Asst. Mgr.  
Orpheum Theatre.

**LEBANON:**  
Kay, Frank

**POPLAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
Caruth, James, Oper., Club  
Rhythmiques, Cafe Society,  
Broom Bomber Bar.

**D'ARLINO:**  
D'Agostino, Sam  
Markham, Doyle, and  
Tune Towa Ballroom

**PATRICIA STEVENS MODELS:**  
Finishing School.

**WINDERMERE BAR:**  
Windermere Bar, and  
Edw. Hochecker.

**MONTANA**

**POBSYTH:**  
Allison, J.

**NEBRASKA**

**COLUMBUS:**  
Mout, Don

**KEARNEY:**  
Field, H. E., Mgr., 1733 Club  
McCook:  
Gayway Ballroom, and Jim  
Corcoran.

**OMAHA:**  
El Morocco Club  
Florentine Cafe, and Vance &  
Sam Vecchio, Owners.

**NEVADA**

**ELY:**  
Folsom, Mrs. Ruby  
LAS VEGAS:  
Bar of Music  
Gordon, Ruth  
Holtinger, Ruby  
Stoney, Milo E.  
Warner, A. H.

**LOVELOCK:**  
Pershing Hotel, and Harry  
Fischer, Employer.

**RENO:**  
Blackman, Mrs. Mary

**NEW HAMPSHIRE**

**FABYAN:**  
Fabyan Hotel, and James Zaki,  
Owner.

**JACKSON:**  
Gray's Inn, and Eddy Nelson,  
Employer; James Sheirr, Mgr.

**NEW JERSEY**

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

**ASBURY PARK:**  
Richardson, Harry  
White, William

**ATLANTIC CITY:**  
Applegate's Tavern, and A. J.  
Applegate, Employer.  
Atlantic City Art League  
Danzler, George, Operator,  
Fassa's Morocco Restaurant.  
Fassa, George, Operator,  
Fassa's Morocco Restaurant.  
Jones, J. Paul  
Lockman, Harvey  
Mardi Gras, and Jos. and  
Margarete Agostini.  
Morocco Restaurant, Geo. Fassa  
and Geo. Danzier, Opers.  
Torch Club, and Abe Bobbils

**BLOOMFIELD:**  
Thompson, Pitt

**CAMDEN:**  
Embassy Ballroom, and Geo. E.  
Chips (Geo. DeGerolamo),  
Operator.  
Towers Hallroom, Pearson Lesly  
and Victor Putamkin, Mgrs.

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

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

**FLORHAM PARK:**  
Florham Park Country Club,  
and Jack Bloom

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

**LAKEWOOD:**  
Patt, Arthur, Mgr., Hotel Plaza  
Seldin, S. H.

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

**MONTECLAIR:**  
Coa-Hay Corporation and Mont-  
clair Theatre, Thos. Heynes,  
James Costello.

**MOUNTAIN SIDE:**  
The Chatterbox, Inc.,  
Ray DiCarlo.

**NEWARK:**  
Coleman, Melvin  
Hall, Emory  
Harris, Earl  
Idle Hour Tavern, and Vincent  
Parisi, Owner.

**PARLIS:**  
Jones, Carl W.  
"Panda," Daniel Straver  
Levine, Joseph  
Piccadilly Club, and Clarence  
Hays, Employer.

**PRELWATER:**  
Prelwater, William  
Red Mirror, Nicholas Grande,  
Prop.

**ROLLISON:**  
Eugene  
Simmons, Charles  
Tucker, Frank

**NEW BRUNSWICK:**  
Eliel, Jack

**NORTH ARLINGTON:**  
Petrucci, Andrew

**PARAMUS:**  
Garden Inn, and Robt.  
Himmelmreich, Owner.

**PATERSON:**  
Garden Cocktail Lounge, and  
Jos. Ventimiglia.  
Marsh, James  
Piedmont Social Club  
Pyatt, Joseph

**RIVERVIEW CASINO:**  
Riverview Casino

**PLAINFIELD:**  
McGowan, Daniel

**SHREWSBURY:**  
Shadowbrook Inn, and Fred  
Thorngreen, Owner.

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

**SUMMIT:**  
Ahrons, Mitchell

**TRENTON:**  
Crossing Inn, and John  
Wryick, Employer.  
Laramore, J. Doty

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

**WEST NEW YORK:**  
B'nai B'rith Organization, and  
Sam Natc, Employer; Harry  
Boorstein, President.

**NEW MEXICO**

**ALBUQUERQUE:**  
La Loma, Inc., and Margaret  
Ricardi, employer.

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

**RUIDOSO:**  
Central Bar & Grill, and Ted  
Johnson, Owner.

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

**NEW YORK**

**ALBANY:**  
Barcelona Bar and Restaurant  
Bologhino, Dominick, Owner,  
Trout Club.

**ALBANY:**  
Institute of the Opera, Drama  
& Theatrical Arts and Geo.  
George P. Kerchner, Executive  
Director.

**KESLER:**  
Sam  
Lang, Arthur  
New Abbey Hotel  
New Goblet. The

**AUSABLE CHASM:**  
Antler, Nat  
Steurer, Eliot

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

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

**BROOKLYN:**  
Aurelia Court, Inc.  
Ferdinand's Restaurant, and  
Mr. Ferdinand  
Graymont, A. C.  
Johnston, Clifford  
Morris, Philip

**Ocean Grotto Restaurant, and  
Albert Santarpio, Proprietor.**

**PUMA, JAMES  
Reade, Michael  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe  
Steurer, Eliot  
Villa Antique, Mr. P. Antico,  
Prop.**

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

**EAST CHESTER:**  
Starlight Terrace, Carl Del  
Tufo and Vincent Fyrm-  
ella, Props.

**SLBRIDGE:**  
Ray's Bar-D and Raymond  
C. Dempierio.

**FERNDALE:**  
Pollack Hotel, and Elias  
Pollack, employer.  
Ster's Hotel, and Philip Stier,  
Owner.

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

**FRANKFORT:**  
Blue Shies Cafe, and Frank  
Reile and Lenny Tyler, Prop.

**GLEN SPEY:**  
Glen Acres Hotel and Country  
Club, Jack W. Rosen, Em-  
ployer.

**GLEN'S FALLS:**  
Halfway House, Ralph Cottlieb,  
Employer; Joel Newman,  
Owner.

**SLEIGHT, DON  
Tiffany, Harry, Mgr.,  
Twin Tree Inn.**

**GRAND ISLAND:**  
Williams, Oasian V.

**GREENFIELD PARK:**  
Utopia Lodge

**HUDSON:**  
Goldstein, Benny  
Gutto, Samuel

**ITHACA:**  
Bond, Jack

**JACKSON HEIGHTS:**  
Maffei, John, Prop. Panarama

**JAMESTOWN:**  
Lindstrom & Meyer

**LAKE RONCONKOMA:**  
New Silver Slipper, and Geo.  
Valentine, Proprietor.

**LOCH SHELDRAKE:**  
Fifty-Two Club, Saul Rappkin,  
Owner.  
Hotel Shlesinger, David Shle-  
singer, Owner.  
Mardenfeld, Isadore, Jr.,  
Estate of

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

**NEW LEBANON:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Adler, Harry  
Alexander, Wm. D., and Assoc-  
iated Producers of Negro  
Music  
Amusement Corp. of America  
Apollo Bar, and Jesse Bruley,  
Baldwin, C. Paul  
Beatrubi, M.  
Booker, H. E., and All-Ameri-  
can Entertainment Bureau.  
Broadway Hofbrau, and  
Mr. Kirsh.  
Broadway Swing Publications,  
L. Frankel, Owner.  
Calman, Carl, and the Calman  
Advertising Agency.  
Camera, Rocco  
Campbell, Norman  
Carstina, A.  
Chanson, Inc., and Monte  
Gardner and Mr. Rodriguez.  
Charles, Marvin, and Knights  
of Magic.  
Chiassari & Co.  
Collectors' Items Recording Co.,  
and Maurice Spivack and  
Katherine Gregg.  
"Come and Get It" Company  
Cotton Club  
Crest Room, and Chas.  
Robinson, operator.  
Crossen, Ken, and Ken Crossen  
Associates  
Crows Records, Inc.  
Currie, Robert W., formerly  
held Booker's License 2595.  
Davidson, Jules  
Deaton Boys  
Diener & Dorakind, Inc.  
Dimola, Enzo  
Dubois-Friedman Production  
Corp.  
Evans & Lee  
Fine Plays, Inc.  
Footshop, Inc.  
Fur Dressing & Dyeing  
Salesmen's Union.  
Glyde Oil Products  
Gray, Lew, and Magic  
Record Co.

**Grisman, Sam  
Gross, Gerald, of United  
Artist Management.  
Heminway, Phil  
Hirliman, George A., Hurliman  
Florida Productions, Inc.  
Kaye-Martin, Kaye-Martin  
Productions.  
Kent Music Co., and Nick  
Krenton.**

**King, Gene,  
Former Bookers' License 3444.  
Koch, Fred G.  
Koren, Aaron  
Kushner, Jack & David  
La Fontaine, Leo  
La Martinique, and Monte  
Gardner and Mr. Rodriguez.  
Law, Frank  
Leigh, Stockton  
Leonard, John S.  
Lyon, Allen  
(also known as Arthur Lee)  
Manning, Samuel  
Marsolani, Jos.  
Makoni, Charles  
McCaffrey, Neill  
McMahon, Jess  
Metro Coat & Suit Co., and  
Jos. Lupia  
Montello, R.  
Moody, Philip, and Youth  
Monument to the Future  
Organization.  
Murray's  
Nassau Symphony Orchestra,  
Inc., and Benj. J. Fiedler and  
Clinton P. Sheehy.  
Neill, William  
Newman, Nathan  
New York Civic Opera Com-  
pany, Wm. Reutemann.  
New York Ice Fantasy Co.,  
Scott Chalfant, James Bliz-  
ard and Henry Robinson,  
Owners.  
Orpheus Record Co.  
Parmentier, David  
Prince, Hughie  
Regan, Jack  
Reikin, Mr.  
Rogers, Harry, Owner,  
"Frico Follies".  
Rosen, Philip, Owner and Oper-  
ator, Penthouse Restaurant.  
Russell, Alfred  
Schwartz, Mrs. Morris  
Singer, John, former Booker's  
License 3326.  
South Seas, Inc.,  
Abner J. Rubica.  
Spotlite Club  
Stein, Ben  
Steen, Norman  
Steve Murray's Mahogany Club  
Strouse, Irving  
Sunbrook, Larry, and His  
Rodeo Show.  
Superior 25 Club, Inc.  
Television Exposition Pro-  
ductions, Inc., and Ed. A. Coraes  
The Place, and Theodore  
Costello, Manager.  
Thomson, Sava and Valenti, Inc.  
United Artists Management  
Wee & Leventhal, Inc.  
Wildor Operating Co.  
Wisotzky, S.**

**NIAGARA FALLS:**  
Flory's Melody Bar, and Joe  
Florio, Employer.  
Panes, Joseph,  
connected with Midway Park.

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

**ROCHESTER:**  
Lloyd, George  
Valenti, Sam

**ROME:**  
Turf Restaurant, and Carmen  
Acquino, Operator.

**SABATOGA 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:**  
Marctic Hotel, Messrs. Cohen,  
Kornfeld and Shore, Owners  
and Operators.  
Seldin, S. H., Oper.,  
Grand View Hotel.

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

**SYLVAN BEACH:**  
Rex Tavern, and Lou Centro,  
Employer.

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

**TANNERSVILLE:**  
Casa Blanca, and Basil  
Germano, Owner.

**TROY:**  
DeSina, Manuel

**TUCKAHOE:**  
Birnbaum, Murray  
Riden, Walter

**UPPER SARANAC LAKE:**  
Skelton Lodge, and Ralph  
Dellevie, Owner-Manager.

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

**VALHALLA:**  
Twin Palm Restaurants,  
John Masi, Prop.

**WATERLOO:**  
Duffy's Tavern, and Terrence  
Duffy, Prop.

**WHITE PLAINS:**  
Brod, Marie  
Reis, Les Hechrls Corp.

**WHITE SULPHUR SPRINGS:**  
Lesser Lodge, and Jos. and Sarah  
Lesser, Operators.

**YONKERS:**  
Babner, William

**LONG ISLAND**

(New York)

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

**BELMORE:**  
Babner, Wm. J., and India  
House.

**FAR ROCKAWAY:**  
Town House Restaurant, and  
Bernard Kurland, Proprietor.

**NORTH CAROLINA**

**BURLINGTON:**  
Mayflower Dining Room, and  
John Loy.

**CAROLINA BEACH:**  
Economides, Chris  
Stokes, Gene

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

**DURHAM:**  
Gordon, Douglas  
Royal Music Co.

**PAYETTEVILLE:**  
The Town Pump, Inc.

**GREENSBORO:**  
Fair Park Casino and  
Fish House.  
Plantation Club, and Fred  
Koury, Owner.  
Weingarten, E., Sporting  
Events, Inc.

**KINSTON:**  
Course, E. P.  
Parker, David

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

**WALLACE:**  
Strawberry Festival, Inc.

**WILLIAMSTON:**  
Gret. A. J.

**WILSON:**  
McCann, Roosevelt  
McCanna, Sam  
McEachon, Sam  
WINSTON-SALEM:  
Payne, Miss L.

**NORTH DAKOTA**

**BISMARCK:**  
Andrews, Lee "Bucky"

**OHIO**

**AKRON:**  
Basford, Doyle  
Millard, Jack, Mgr. and Lemm.  
Merry-Gor-Round.  
Pullman Cafe, George Subria,  
Owner and Manager.

**CANTON:**  
Holt, Jack

**CINCINNATI:**  
Anderson, Albert,  
Booker's License 256.  
Bayless, H. W.  
Black, Floyd  
Carpenter, Richard  
Charles, Mrs. Alberta  
Einhorn, Harry  
Kolb, Matt  
Lantz, Myer (Blackie)  
Lee, Eugene  
Overton, Harold  
Patricia Stevens Models  
Finishing School.  
Reider, Sam  
Smith, James R.  
Sunbrook, Larry  
Wonder Bar, James McPartridge,  
Owner.

**CLEVELAND:**  
Amata, Carl and Mary, Green  
Derby Cafe, 3314 E. 116th St.  
Dizmo, Forrest  
Euclid 55th Co.  
Heller, Saul  
Manual Bros. Agency, Inc.,  
Booker's License 3568.

**Salanci, Frank J.  
Turstone, Velma  
Walters, Carl O.  
Willis, Elroy**

**COLUMBUS:**  
Athina, Lane  
Bell, Edward  
Bellinger, C. Robert  
Beas Nu Bldg. Assn., and Mrs.  
Emerson Church, Pres.  
Carter, Ingram  
Charles Blocc Post No. 157,  
American Legion.  
Malloy, William  
McDade, Phil  
Paul D. Robinson Fire Pigmans  
Post No. 567, and Captain  
G. W. McDonald.  
**DAYTON:**  
Boucher, Roy D.  
Melody Pine Club, and Mr.  
Wilson, Manager.  
Taylor, Earl  
**DELAWARE:**  
Bellinger, C. Robert  
**FINDLAY:**  
Bellinger, C. Robert  
Wilson, Mr., and Mrs. Earl,  
Opera., Paradise Club.  
**PIQUA:**  
Lee Sedgewick, Operator.  
**PORTSMOUTH:**  
Smith, Phil  
**PROCTORVILLE:**  
Plantation Club, and Paul D.  
Reece, Owner.  
**SANDUSKY:**  
Mathews, S. D.  
**TOLEDO:**  
Derham, Henry (Hank)  
Dutch Village,  
A. J. Hand, Oper.  
Munier, Lucias  
La Casa Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Sec.  
National Athletic Club, and Roy  
Pina and Archie Miller  
Nightingale, Homer  
Trippi, Joe A., President,  
Italian Opera Association.  
**YOUNG TOWNS:**  
Elmore, Harry  
Bender, Sam  
**BANESVILLE:**  
Venner, Pierre

**OKLAHOMA**

**ADA:**  
Hamilton, Herman  
**MUSKOGEE:**  
Gutire, John A., Manager,  
Rodeo Show, connected with  
Grand National of Muskogee.  
**EMID:**  
Oxford Hotel Ballroom, and  
Gene Norris, Employer.  
Oklahoma.  
**OKLAHOMA CITY:**  
Southwestern Attractions and  
M. K. Boldman and Jack  
Swiger.  
**TULSA:**  
Galtry, Charles  
Shunston, Chief Joe  
Williams, Cargile (Jimmy)  
**OREGON**  
**HERMISTON:**  
Boenberg, Mrs. B. M.  
**PORTLAND:**  
Acme Club Lounge and A. W.  
Denton, Manager.  
Yank Club of Oregon, Inc., and  
E. C. Bartlett, President.  
**SALM:**  
Oregon Institute of Dancing,  
Mr. Lope, Manager.  
**SEASIDAN:**  
Aggs, Melvia, and American  
Legion Post No. 73.  
**PENNSYLVANIA**  
**ALQUIPPA:**  
Gwinn, Otis  
**NEWRYN:**  
Main Line Civic Light Opera  
Co., Nat Burns, Director.  
**METHUEN:**  
Callonade, and Frank Pinter,  
Employer.  
Rempus Room (Colonnade),  
and Frank Pinter, Mgr.  
**BLAIRSVILLE:**  
Moore Club, and A. P. Sundry,  
employer.  
**BRYN MAWR:**  
Foard, Mrs. H. J. M.  
**CMESTER:**  
Fisher, Samuel  
Pyle, Wm.  
Reinholdler, Harry  
**CLARION:**  
Bivocco, J. E.  
Smith, Richard  
Bending, Albert A.  
**DEVON:**  
Jones, Martin  
**DONGRA:**  
Bedford, C. D.  
**EASTON:**  
Green, Morris  
Ingham, Benjamin  
**EVERSON:**  
King, Mr. and Mrs. Walter

**FAIRBOSSBY PARK:**  
Riverside Inn,  
Samuel Ottensberg, Pres.  
**HARRISBURG:**  
Licht, Robert N.  
Reeve, William T.  
Waters, B. N.  
**HAZLETON:**  
Hazel Park, and Ray  
Gruntkowski, Manager.  
**KINGSTON:**  
John, Robert  
**LANCASTER:**  
Smewch, John Parber  
**MARSHALSTOWN:**  
Willard, Weldon D.  
**MASONSTOWN:**  
Hudik, Stephen  
**MEADVILLE:**  
Noll, Carl  
**MIDLAND:**  
Mason, Bill  
**MANTCOKE:**  
Hamilton's Night Club, and  
Jack Hamilton, Owner  
**NEW CASTLE:**  
Boudurant, Harry  
**OIL CITY:**  
Friendship League of America,  
and L. A. Nelson.  
**PHILADELPHIA:**  
Associated Artists Bureau  
Benay-the-Bems,  
Benjamin Fogelman, Prop.  
Bilcore Hotel, and Wm. Clave,  
Operator.  
Bryant, G. Hodges  
Huback, Carl P.  
Davis, Russell L., and Trianon  
Ballroom  
DuPre, Berse  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620.  
McChain, John  
Melody Records, Inc.  
Philadelphia Gardens, Inc.  
Philadelphia Lab. Co. and  
Luis Colananno, Mgr.  
Raymond, Ikon G., of Creative  
Entertainment Bureau, Book-  
ers' License 3402.  
Roibe, Otto  
Stanley, Frank  
**PITTSBURGH:**  
Anania, Flores  
Pichio, Thomas  
Mathews, Lee A., and New  
Artist Service, Booker's Li-  
cense 7521.  
Mercur Music Bar, and  
Harry Fox  
Oasis Club, and Joe  
DeFrancisco, Owner.  
Reight, C. H.  
Sale, Joseph M., Owner,  
El Club Cafe.  
**POTTSTOWN:**  
Schmoyer, Mrs. Irma  
**READING:**  
Nally, Bernard  
**SLATINGTON:**  
Plick, Walter H.  
**STRAFFORD:**  
Poinette, Walter  
**TANNERSVILLE:**  
Tannersville Inn, and Adolph  
Toll, Employer.  
**UNIONTOWN:**  
Zelisko, Jos.  
**UPPER MERTON:**  
Wallace, Jerry  
**WASHINGTON:**  
Athens, Peter, Mgr.,  
Washington Cocktail Lounge.  
Los, Edward  
**WILKS-BARRE:**  
Kabar, Samuel  
**WILLIAMSPORT:**  
Penella, James  
**WORTHINGTON:**  
Conwell, J. B.

**VERMONT**  
**BURLINGTON:**  
Thomas, Ray  
**VIRGINIA**  
**ALEXANDRIA:**  
Dove, Julian M., Capitol  
Amusement Attractions.  
**DANVILLE:**  
Fuller, J. H.  
**HAMPTON:**  
Mazzy, Terry  
**LYNCHBURG:**  
Bailey, Clarence A.  
**NEWPORT NEWS:**  
McClain, B.  
Terry's Supper Club.  
**NORFOLK:**  
Big Truck Diner, Percy Simoo,  
Prop.  
Meyer, Morris  
Robanna, George, Operator  
The Lido Club.  
**PORTSMOUTH:**  
Bountree, G. T.  
**RICHMOND:**  
Knight, Allen, Jr.  
**ROANOKE:**  
Harris, Stanley  
**SUFFOLK:**  
Clark, W. H.

**RHODE ISLAND**  
**PROVIDENCE:**  
Allen, George  
Betanger, Lucian  
**SOUTH CAROLINA**  
**COLUMBIA:**  
Block C. Club, University of  
So. Carolina.  
**GREENVILLE:**  
Bryant, G. Hodges  
Goodman, H. E., Mgr.,  
The Pines.  
Johnso, Rufus  
National Home Show  
**MOLTERVILLE:**  
Wairthman, Geo. W., Jr.  
**ROCK HILLS:**  
Rolax, Kid  
**SPARTANBURG:**  
Holcome, M. C.  
**TENNESSEE**  
**JOHNSON CITY:**  
Burton, Theodore J.  
**KNOXVILLE:**  
Henderson, John

**TEXAS**  
**AMARILLO:**  
Coa, Milton  
**AUSTIN:**  
El Marocco  
Franks, Tony  
Williams, Mark, Promoter  
**BEAUMONT:**  
Bishop, E. W.  
**BOLING:**  
Fails, Isaac, Manager, Spotlight  
Band Booking Cooperative  
**CORPUS CHRISTI:**  
Kirk, Edwin  
**DALLAS:**  
Carnahan, R. H.  
Embassy Club, and Helan  
Atkey and Jas. L. Dixon,  
Sr., Co-owners  
Lee, Don, and Linkie (Skippy  
Lynn), owners of Script &  
Score Productions and oper-  
ators of "Sawdust and Swing-  
time."  
May, Oscar P. and Harry E.  
Morgan, J. C.  
Patricia Stevens Models  
Finishing School.  
**EL PASO:**  
Bowden, Rivers  
Williams, Bill  
**PORT WORTH:**  
Bowers, J. W.  
Carnahan, Robert  
Coo Coo Club  
Pamou Door and Joe Earl,  
Operator  
Florence, P. A., Jr.  
Smith, J. P.  
**GALVESTON:**  
Evans, Bob  
**MENDERSON:**  
Wright, Robert  
**HOUSTON:**  
Jeton, Oscar  
Reis, Bouldin  
World Amusements, Inc.  
Thomas A. Wood, Pres.  
**KILGORE:**  
Club Plantation  
Mathews, Edna  
**LONGVIEW:**  
Ryan, A. L.  
**PALESTINE:**  
Earl, J. W.  
**PARIS:**  
Roo-De-Voo, and Frederick J.  
Merkle, Employer.  
**SAN ANGELO:**  
Specialty Productions, and Nel-  
son Scott and Wallace Kelton  
**SAN ANTONIO:**  
Forrest, Thomas  
Moore, Alex  
Obledo, F. J.  
**TYLER:**  
Gillilan, Max  
Trier Entertainment Co.  
**VALLESCO:**  
Fails, Isaac A., Manager, Spot-  
light Band Booking & Orches-  
tra Management Co.  
**WACO:**  
Peecock Club,  
E. C. Cramer and B.E. Cass  
**WICHITA FALLS:**  
Dibbles, C.  
Whaley, Mike

**WISCONSIN**  
**BOWLER:**  
Reinke, Mr. and Mrs.  
**EAGLE RIVER:**  
Denoyer, A. J.  
**GREEN BAY:**  
Franklin, Allen  
Galat, Erwin  
Peeley, Chas. W.  
**GREENVILLE:**  
Reed, Jimmie  
**HAYWARD:**  
The Chicago Inn, and Louis O.  
Runner, Owner and Operator.  
**IZAARFORD JUNCTION:**  
Kilanski, Phil, Prop., Phil's  
Lake Nakomus Resort.  
**KEESHWA:**  
American Legion Auxiliary  
Long, Matilda  
**LA CROSSE:**  
Toohe, Thomas, and Little  
Dandy Tavern.  
**MILWAUKEE:**  
Patricia Stevens Models  
Finishing School.  
Show Boat Cafe, and Nick Gen-  
tle and Vince Maniani,  
Owners.  
Showboat Lounge, and  
Vince Maniani  
Thomas, Derby  
Weinberger, A. J.  
**NEOPIT:**  
American Legion,  
Sam Dickenson, Vice-Com.  
**RACINE:**  
Miller, Jerry  
**WHEATLAND:**  
Kendall, Mr., Mgr.,  
Hollywood Lodge.  
Khoury, Tony  
**SHEBOGAN:**  
Sicilia, N.  
**STOUGHTON:**  
Eagles Lodge  
**STURBON BAY:**  
Larsheid, Mrs. Geo., Prop.  
Carmen Hotel  
**TOMAM:**  
VFW  
**WISCONSIN RAPIDS:**  
Brown Derby, and Lawrence  
Huber, Owner.

**WYOMING**  
**CHEYENNE:**  
Shy-Aon Night Club, and  
Hazel Kline, Manager.  
**DISTRICT OF COLUMBIA**  
**WASHINGTON:**  
Alvis, Ray C.  
Archer, Pat  
Brown Derby  
Cabana Club and Jack Staples  
China Clipper, Sam Wong,  
Owner.  
Club Bengazi, and Paul Mann,  
owner.  
D. E. Corporation and  
Herbert Sacks  
5 O'Clock Club and Jack  
Staples, Owner  
Frattone, James  
Furedy, E. S., Mgr.,  
Trans Lux Hour Glass.  
Gold, Sol  
Hobermann, John Price, Presi-  
dent, Washington Aviation  
Country Club  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Kavakos Club, and Wm.  
Kavakos, Owner.

**VIRGINIA BEACH:**  
Eberidge, Hugh P., and  
Ocean Club  
Latin Quarter, and Hugh P.  
Eberidge.  
**WASHINGTON**  
**MAPLE VALLEY:**  
Rustic Inn  
**TACOMA:**  
Ditbenner, Charles  
King, Jas  
**WEST VIRGINIA**  
**BLUEFIELD:**  
Brooks, Lawson  
Thompson, Charles G.  
**CHARLESTON:**  
Club Congo, Paul Daley,  
Owner.  
Corey, LaBabe  
El Patio Boat Club, and Chas.  
Powell, operator.  
Hargrave, Lawrence  
Hargrave, Paul  
White, Ernest B.  
**INSTITUTE:**  
Hawkins, Charles  
**MORGANTOWN:**  
Loose, Tony, former manager,  
Morgantown Country Club.  
Niper, Leonard  
**WHEELING:**  
Mardi Gras.

**HAWAII**  
**HONOLULU:**  
The Woodland, Alexander  
Asam, Proprietor.

**CANADA**  
**ALBERTA**  
**CALGARY:**  
Fort Briscois 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**  
**CHATHAM:**  
TAYLOR, Dan  
Cookin Shows, and J. A.  
MacDonald, employer.  
**GAVENHURST:**  
Webb, James, and Summer  
Gardens  
**GURLEH:**  
Naval Veterans Assn., and  
Louis C. Janke, President  
**HAMILTON:**  
Nutting, M. R., Pres., Merrick  
Bros. Circus (Circus Produc-  
tions, Ltd.)  
**HASTINGS:**  
Bassman, George, and  
Riverside Pavilion  
**LONDON:**  
Merrick Bros. Circus (Circus  
Productions, Ltd.), M. E.  
Nutting, Pres.  
Seven Dwarfs Inn  
**OTTAWA:**  
Parker, Hugh  
**PORT ARTHUR:**  
Curtin, M.  
**TORONTO:**  
Leslie, George  
Local Union 1452, CIO Steel  
Workers' Organizing Com.  
Miquelon, V.  
Radio Station CHUM  
**QUEBEC**  
**MONTRAL:**  
Auger, Henry  
Bisau, Maurice, and La  
Societe Artistique.  
Dranis, Claude  
Daoust, Hubert  
Daoust, Raymond  
DeSautels, C. B.  
Diory, John  
Emery, Marcel  
Emond, Roger  
Lussier, Pierre  
Southes, Irving  
Sunbrook, Larry  
**POINTE-CLAIRE:**  
Edgewater Beach Hotel, and  
Wm. Oliver, owner.  
**QUEBEC CITY:**  
Sourkes, Irving  
**VEBDUM:**  
Seacal, Len  
**MISCELLANEOUS**  
Alberts, Joe  
Al-Dean Circus, P. D. Freeland  
Angel, Alfred  
Arwood, Ross  
Aulger, J. H.,  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
haugh, Mrs. Mary  
Bert Smith Revue  
Bigley, Mel O.  
Blake, Milton (also known as  
Manuel Blanke and Tom Kent).  
Blanke, Manuel (also known as  
Milton Blanke and Tom Kent).  
Boeserman, Herbert (Tiny)  
Braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Brugler, Harold  
Brydson, Ray Marsh, of the  
Dan River 3-Ring Circus.

**THEATRES AND PICTURE HOUSES**  
Arranged alphabetically  
as to States and  
Canada  
**ARKANSAS**  
**TEXARKANA:**  
Oak Lawn Theatre and Paul  
Kenshus, owner and operater  
**INTERNATIONAL MUSICIAN**

- MASSACHUSETTS**  
**BOSTON:**  
 E. M. Lora's Theatres  
**BOLYOKE:**  
 Holyoke Theatre, B. W. Levy  
**MICHIGAN**  
**DETROIT:**  
 Colonial Theatre, Raymond Schreiber, Owner and Oper.
- GRAND RAPIDS:**  
 Pizzeria Theatre
- MISSOURI**  
**KANSAS CITY:**  
 Main Street Theatre
- NEW YORK**  
**GLENS FALLS:**  
 Empire Theatre, and Don Slight.
- NEW JERSEY**  
**MONTCLAIR:**  
 Montclair Theatre and Co-May Corp., Thomas Haynes, James Castello.  
**OHIO**  
**CLEVELAND:**  
 Metropolitan Theatre Emanuel Stutz, Oper.  
**VIRGINIA**  
**BUENA VISTA:**  
 Rockbridge Theatre
- SEASIDE GRILL & BALLROOM**  
 John Fernandez, owner.  
**JERSEY CITY:**  
 Band Box Agency, Vince Giacinto, Director  
 Masonic Club  
 Ukrainian National Home  
**LINDEN:**  
 Polish National Home, and Jacob Dragon, President.  
**LODI:**  
 Peter J.  
**MT. FREEDOM:**  
 Klod's Hotel  
**NETCONG:**  
 Kiernan's Restaurant, and Frank Kiernan, Proprietor  
**NEWARK:**  
 Newark Opera House, and A. C. Cerrigone, Mgr.  
**ORANGE:**  
 Willie  
**PASSAIC:**  
 Crystal Palace Ballroom  
**PLAINFIELD:**  
 Polish National Home  
**SOMERS POINT:**  
 Steele Inn  
**TOTOWA BOROUG:**  
 St. Michael's Grove  
**NEW YORK**  
**BROOKLYN:**  
 Frohman, Louis  
**BUFFALO:**  
 Hall, Art  
 Williams, Buddy  
 Williams, Ossian  
**CEBUS:**  
 Coliseum  
**COLLEGE POINT:**  
 Muehler's Hall  
**ELMIRA:**  
 Hollywood Restaurant  
**MECHANICVILLE:**  
 Cole, Harold  
**MOHAWK:**  
 Hurdic, Leslie, and Vineyards Dance Hall, Owner.  
**MT. VERNON:**  
 Hurley Hotel  
 Studio Club  
**NEW ROCHELLE:**  
 Ship Aboy Tavern, Steve Keefer, Manager.  
**NEW YORK CITY:**  
 Disc Company of America (Asch Recordings)  
 Embassy Club, and Martin Natule, Vice-Pres., East 57th St. Amusement Corp.  
 Richman, Wm. L.  
 Sammy's Bowery Follies, Sam Fuchs, Owner.  
 Treemore Restaurant  
 Willis, Stanley  
**OLEAN:**  
 Rollerland Rink  
**ROCHESTER:**  
 Mack, Henry, and City Hall Cafe, and Wheel Cafe.  
**SYRACUSE:**  
 Club Royale  
**YONKERS:**  
 Polish Community Center
- OKLAHOMA CITY:**  
 Orwig, William, Booking Agent  
**VINITA:**  
 Rodeo Association
- PENNSYLVANIA**  
**BEAVER FALLS:**  
 Brady's Run Hotel  
 Club Manor  
**BUTLER:**  
 Sinkovich, William  
**CHICORA:**  
 Millertown High School  
**DUNMORE:**  
 Arcadia Bar & Grill, and Wm. Sebattile, Prop.  
 Charlie's Cafe,  
 Charlie DeMarco, Prop.  
**LYNCH:**  
 Rogers Hall, and Stanley Rogers, Proprietor.  
**GREENTOWN:**  
 White Beauty View Inn, and Naldo Guicini, proprietor,  
 Lake Wallenpaupack.  
**HARRISBURG:**  
 Victory Hotel, and Henry Kelhar  
**NEW BRIGHTON:**  
 Broadway Tavern  
**PENNDDEL:**  
 Mammoth Casino, and C. Adam and Harry Schock  
**PHILADELPHIA:**  
 Academy of Music  
 Associated Polish Home  
 Morgan, R. Duke  
 Silver Bar  
**PITTSBURGH:**  
 Club 22  
 Flamingo Roller Palace,  
 J. C. Navari, Oper.  
 New Penn Inn, Louis, Alex and Jim Passarella, Prop.  
**ROULETTE:**  
 Brewer, Edgar, Roulette House  
**SOUTH CAROLINA**  
**CHARLESTON:**  
 Eisenmann, James F. (Bank)
- RICE LAKE:**  
 Victor Sobok Dance Pavilion  
**TRUESDELL:**  
 Blodorf, Julius, Tavern  
**TWO RIVERS:**  
 Club 42 and Mr. Geogor, Manager  
 Timms Hall & Tavern  
**WISCONSIN RAPIDS:**  
 Golden Gate Supper Club  
**DISTRICT OF COLUMBIA**  
**WASHINGTON:**  
 Star Duet Club,  
 Frank Moore, Prop.  
**TERRITORY HAWAII**  
**HONOLULU:**  
 49th State Recording Co.  
 Landoli and Anthony Ferro
- CANADA**  
**MANITOBA**  
**WINNIPEG:**  
 Roseland Dance Gardens, and John P. McGee, Manager.
- ONTARIO**  
**CUMBERLAND:**  
 Maple Leaf Hall  
**HAMILTON:**  
 Hamilton Arena,  
 Percy Thompson, Mgr.  
**HAWKESBURY:**  
 Century Inn, and Mr. Deachambault, Manager.  
 Triangle, and J. & E. Assaly, Props.  
**KINGSVILLE:**  
 Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie.  
**PORT STANLEY:**  
 Melody Ranch Dance Floor  
**TORONTO:**  
 Echo Recording Co., and Clement Hamberg,  
 Winston Theatre Grill  
**WAINFLET:**  
 Long Beach Dance Pavilion
- QUEBEC**  
**AYLMER:**  
 Lakeshore Inn  
**MONTREAL:**  
 Harry Feldman  
 Village Barn, and O. Gaucher,  
 L. Gagnon and Paul Fournier.  
**QUEBEC:**  
 L'Auberge Des Quatre Obtemins, and Adrien Asselin, Prop.
- MISCELLANEOUS**  
 Al. G. Kelly-Miller Bros. Circus,  
 Obert Miller, General Manager  
 Marvin, Eddie

# UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

- BANDS ON THE UNFAIR LIST**
- ARKANSAS**  
**HOT SPRINGS:**  
 Forest Club, and Haskell Hardage, Proprietor.  
**LITTLE ROCK:**  
 Arkansas Livestock & Rodeo Assn., Senator Clyde Byrd, Soc.
- LOUISIANA**  
**NEW ORLEANS:**  
 Club Rocket  
 Happy Landing Club  
**MARYLAND**  
**BALTIMORE:**  
 Knowles, A. L.  
**FREDERICK:**  
 Francis Scott Key Hotel  
**HAGERSTOWN:**  
 Audubon Club, M. I. Patterson, Manager.  
 Rubasco, C. A., and Baldwin Cafe.
- MASSACHUSETTS**  
**METHUEN:**  
 Central Cafe, and Messrs. Yashonis, Driscoll & Gagnon, Owners and Managers.  
**NEW BEDFORD:**  
 The Polka, and Louis Garson, Owner.  
**WORCESTER:**  
 Gedywin, Walter
- MISSOURI**  
**FLINT:**  
 Central High School Audi.  
**HOUGHTON LAKE:**  
 Johnson Cocktail Lounge  
 Johnson's Rustic Dance Palace  
**INTERLOCHEN:**  
 National Music Camp  
**MARQUETTE:**  
 Johnston, Martin M.  
**PORT HURON:**  
 Lakeport Dance Hall
- MINNESOTA**  
**DEER RIVER:**  
 Hi-Hat Club  
**GRAND RAPIDS:**  
 Club Alamo  
**MINNEAPOLIS:**  
 Twin City Amusement Co., and Frank W. Patterson.  
 Widman, Sev  
**ST. PAUL:**  
 Burk, Jay  
 Twin City Amusement Co., and Frank W. Patterson.
- MISSISSIPPI**  
**MERIDIAN:**  
 Woodland Inn
- MISSOURI**  
**ST. JOSEPH:**  
 Rock Island Hall
- MONTANA**  
**GREAT FALLS:**  
 Golder, Clarence, and Civic Center Theatre.  
**HAVRE:**  
 Tigny, Emil Don, and Havre Theatre.
- NEBRASKA**  
**LINCOLN:**  
 Dance-Mor  
**OMAHA:**  
 Baker Advertising Company  
 Benson Legion Post Club  
 Eagles Club  
 Omaha Club  
 Pineboard Liquor Store  
 Senas, Johnny, and Tri-State Entertainment Service.  
 VPW Club  
 Whitney, John II.  
**SCOTTSBUFF:**  
 Moose Lodge
- NEVADA**  
**ELKO:**  
 Club Elko
- NEW JERSEY**  
**ATLANTIC CITY:**  
 Hotel Lafayette  
 McGee's Bar and Restaurant  
 Surf Bar  
 Terminal Bar  
**CLIFTON:**  
 Beckmann, Jacob  
**DENVILLE:**  
 Henn, Fred, Mgr., Wayside Inn  
**ELIZABETH:**  
 Polish Falcons of America, Nest 126.
- NEW YORK**  
**BROOKLYN:**  
 Frohman, Louis  
**BUFFALO:**  
 Hall, Art  
 Williams, Buddy  
 Williams, Ossian  
**CEBUS:**  
 Coliseum  
**COLLEGE POINT:**  
 Muehler's Hall  
**ELMIRA:**  
 Hollywood Restaurant  
**MECHANICVILLE:**  
 Cole, Harold  
**MOHAWK:**  
 Hurdic, Leslie, and Vineyards Dance Hall, Owner.  
**MT. VERNON:**  
 Hurley Hotel  
 Studio Club  
**NEW ROCHELLE:**  
 Ship Aboy Tavern, Steve Keefer, Manager.  
**NEW YORK CITY:**  
 Disc Company of America (Asch Recordings)  
 Embassy Club, and Martin Natule, Vice-Pres., East 57th St. Amusement Corp.  
 Richman, Wm. L.  
 Sammy's Bowery Follies, Sam Fuchs, Owner.  
 Treemore Restaurant  
 Willis, Stanley  
**OLEAN:**  
 Rollerland Rink  
**ROCHESTER:**  
 Mack, Henry, and City Hall Cafe, and Wheel Cafe.  
**SYRACUSE:**  
 Club Royale  
**YONKERS:**  
 Polish Community Center
- OKLAHOMA**  
**OKLAHOMA CITY:**  
 Orwig, William, Booking Agent  
**VINITA:**  
 Rodeo Association
- PENNSYLVANIA**  
**BEAVER FALLS:**  
 Brady's Run Hotel  
 Club Manor  
**BUTLER:**  
 Sinkovich, William  
**CHICORA:**  
 Millertown High School  
**DUNMORE:**  
 Arcadia Bar & Grill, and Wm. Sebattile, Prop.  
 Charlie's Cafe,  
 Charlie DeMarco, Prop.  
**LYNCH:**  
 Rogers Hall, and Stanley Rogers, Proprietor.  
**GREENTOWN:**  
 White Beauty View Inn, and Naldo Guicini, proprietor,  
 Lake Wallenpaupack.  
**HARRISBURG:**  
 Victory Hotel, and Henry Kelhar  
**NEW BRIGHTON:**  
 Broadway Tavern  
**PENNDDEL:**  
 Mammoth Casino, and C. Adam and Harry Schock  
**PHILADELPHIA:**  
 Academy of Music  
 Associated Polish Home  
 Morgan, R. Duke  
 Silver Bar  
**PITTSBURGH:**  
 Club 22  
 Flamingo Roller Palace,  
 J. C. Navari, Oper.  
 New Penn Inn, Louis, Alex and Jim Passarella, Prop.  
**ROULETTE:**  
 Brewer, Edgar, Roulette House  
**SOUTH CAROLINA**  
**CHARLESTON:**  
 Eisenmann, James F. (Bank)
- RICE LAKE:**  
 Victor Sobok Dance Pavilion  
**TRUESDELL:**  
 Blodorf, Julius, Tavern  
**TWO RIVERS:**  
 Club 42 and Mr. Geogor, Manager  
 Timms Hall & Tavern  
**WISCONSIN RAPIDS:**  
 Golden Gate Supper Club  
**DISTRICT OF COLUMBIA**  
**WASHINGTON:**  
 Star Duet Club,  
 Frank Moore, Prop.  
**TERRITORY HAWAII**  
**HONOLULU:**  
 49th State Recording Co.  
 Landoli and Anthony Ferro
- CANADA**  
**MANITOBA**  
**WINNIPEG:**  
 Roseland Dance Gardens, and John P. McGee, Manager.
- ONTARIO**  
**CUMBERLAND:**  
 Maple Leaf Hall  
**HAMILTON:**  
 Hamilton Arena,  
 Percy Thompson, Mgr.  
**HAWKESBURY:**  
 Century Inn, and Mr. Deachambault, Manager.  
 Triangle, and J. & E. Assaly, Props.  
**KINGSVILLE:**  
 Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie.  
**PORT STANLEY:**  
 Melody Ranch Dance Floor  
**TORONTO:**  
 Echo Recording Co., and Clement Hamberg,  
 Winston Theatre Grill  
**WAINFLET:**  
 Long Beach Dance Pavilion
- QUEBEC**  
**AYLMER:**  
 Lakeshore Inn  
**MONTREAL:**  
 Harry Feldman  
 Village Barn, and O. Gaucher,  
 L. Gagnon and Paul Fournier.  
**QUEBEC:**  
 L'Auberge Des Quatre Obtemins, and Adrien Asselin, Prop.
- MISCELLANEOUS**  
 Al. G. Kelly-Miller Bros. Circus,  
 Obert Miller, General Manager  
 Marvin, Eddie
- TEXAS**  
**BRISTOL:**  
 Knights of Templar  
**PORT ARTHUR:**  
 DeGrasse, Lenore  
**SAN ANGELO:**  
 Club Acapulco  
**SAN ANTONIO:**  
 Zaragoza Amusement Co., Inc., and Alameda, National, Maya, Guadalupe and Zaragoza Theatres.
- VIRGINIA**  
**BRISTOL:**  
 Knights of Templar  
**NEWPORT NEWS:**  
 Heath, Robert  
 Old Beat Club  
 Victory Supper Club  
**NORFOLK:**  
 Panella, Frank J., Clover Farm and Dairy Store.  
**RICHMOND:**  
 Civic Musical Assoc.  
**ROANOKE:**  
 Kriach, Adolph
- WEST VIRGINIA**  
**CHARLESTON:**  
 Savoy Club, "Flop" Thompson and Louise Rink, Oper.  
**KEYSTONE:**  
 Calloway, Frank  
**FAIRMONT:**  
 Adda Davis, Howard Weekly, Gay Spot  
 Amveta, Post No. 1  
**FOLLANSBEE:**  
 Follansbee Community Center  
**PARKERSBURG:**  
 Masonic Temple Ballroom  
 Silver Grille, A. D. Hiley, Owner.
- WISCONSIN**  
**BABAROO:**  
 Devils Lake Chateau, James Halsted, Manager.  
**COTTAGE GROVE:**  
 Cottage Grove Town Hall, and John Galvin, Operator,  
**CUSTER:**  
 People's Tavern and Dance Hall, and Mrs. Truda.  
**GRAND MARSH:**  
 Patrick Lake Pavilion  
**KENOSHA:**  
 Petrifying Springs Club House  
**OREGON:**  
 Village Hall  
**POWERS LAKE:**  
 Powers Lake Pavilion,  
 Casimir Pec, Owner.
- REWEY:**  
 High School  
 Town Hall
- THEATRES AND PICTURE HOUSES**
- LOUISIANA**  
**SHREVEPORT:**  
 Capitol Theatre  
 Majestic Theatre  
 Strand Theatre
- MARYLAND**  
**BALTIMORE:**  
 State Theatre  
**MASSACHUSETTS**  
**FALL RIVER:**  
 Durfee Theatre
- MICHIGAN**  
**DETROIT:**  
 Hubert Lafayette Theatre
- MISSOURI**  
**ST. LOUIS:**  
 Fox Theatre
- MONTANA**  
**GREAT FALLS:**  
 Civic Center Theatre, and Clarence Golder.  
**HAVRE:**  
 Havre Theatre, and Emil De Tigny.
- NEW YORK**  
**BUFFALO:**  
 Basil Bros. Theatres Circuit, including: Lafayette, Apollo Broadway, Genesee, Roky, Strand, Variety, Victoria.  
 20th Century Theatres  
**KENMORE:**  
 Basil Bros. Theatres Circuit, including Colvia Theatre.
- NEW JERSEY**  
**MONTCLAIR:**  
 Montclair Theatre  
**MORRISTOWN:**  
 Palace Theatre  
 Jersey Theatre  
 Park Theatre  
 Community Theatre
- CANADA**  
**MANITOBA**  
**WINNIPEG:**  
 Odessa Theatre

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