

official journal of the american federation of musicians of the united states and canada



May, 1950



STAN KENTON

story on page 15

International Musician

published in the interest of music and musicians

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— OFFICIAL JOURNAL OF THE —
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OF THE UNITED STATES AND CANADA**

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Affairs of the Federation

From the President's Office:

The following correspondence is for the information of members:

National Association of Broadcasters
1771 N Street, Northwest
Washington 5, D. C.

March 11, 1950

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, N. Y.

Dear Mr. Petrillo:

The National Association of Broadcasters will hold its annual management conference at the Stevens Hotel, in Chicago, April 17-19, 1950. Some 1,500 owners and managers of broadcast stations from all over the nation will be in attendance.

On Monday afternoon, April 17, we shall hold a panel discussion on "The Broadcasters' Responsibilities in Labor Relations." It is our sincere desire that you personally participate in this discussion and I herewith extend to you a most cordial invitation.

The American Federation of Musicians is one of radio's major unions, and it is only fitting and proper that you, as president of the A. F. of M., should meet with the broadcasters on this occasion.

This panel discussion will obviously afford you an opportunity of expressing your own ideas and philosophy concerning labor relations as they involve musicians.

We are looking forward to your acceptance of this invitation.

Cordially yours,

JUSTIN MILLER,
President.

Office of the President
570 Lexington Avenue
New York 22, N. Y.

April 6, 1950

Mr. Justin Miller, President
National Association of Broadcasters
1771 N Street Northwest
Washington 6, D. C.

Dear Mr. Miller:

I should like to take this occasion to thank you for your kind invitation to meet with the broadcasters during your annual management conference at the Stevens Hotel in Chicago.

I regret exceedingly that I will be physically unable to accept your kind invitation.

Cordially yours,

JAMES C. PETRILLO,
President.

JCP:NMH

More Recording Companies Sign

Supplementary list of recording and transcription companies that have signed contracts since publication of the list in March, 1950. Members should add this to the previously published lists.

RECORDING COMPANIES

ABC Records and Academy Records, 1123 Van Ness Ave., Fresno, Calif.
American Elite, Inc., 778 Tenth Ave., New York, N. Y.
American Recording and Transcription Service, 304 Lincoln Road, Miami Beach, Florida.
Apollo Records Mfg. Co., Inc., 457 West 45th Street, New York, N. Y.
Apple Valley Records, Box 743, Tarsana, Calif.
Bacchanal Record Co., Inc., 103 East 125th St., New York, N. Y.
Banner Records, Inc., 33 Union Square West, New York, N. Y.
Stephen Benjak, 1235 Broadway, New York, N. Y.
Big Nickel Recording Co., 132 Nassau St., New York, N. Y.
Bond Recordings, 4000 Standish Ave., South, Minneapolis, Minn.
Boulevard Record Co., Inc., 1058 West Washington Blvd., Chicago, Ill.
Carson Record Co., 715 35th Ave., San Francisco, Calif.
Celebrity Record Co., P. O. Box 677, Richmond, Va.
Children's Press, Inc., 310 South Racine, Chicago, Ill.
Circle Record Co., 654 Natoma St., San Francisco, Calif.
Dandy Records, Inc., 32 Broadway, New York, N. Y.
Disc-Co., 2812 Flint Hill Drive, Burlington, Iowa.
Eastly Records, 1658 Broadway, New York, N. Y.
Echo Records, 5010 W. Sunset Blvd., Hollywood, Calif.
Emcee Record Co., 258 Kenmore Blvd., Akron, Ohio.
Equilre Record Co., 1658 Broadway, Room 468, New York, N. Y.
Essex Record Co., 8406 Lyons Ave., Philadelphia, Pa.
Everstate Records, 1314 N. Brasos St., San Antonio, Texas.
Ernest Filice, 11805 Redbank Street, Sun Valley, Calif.
Glory Records, 108 East 86th Street, New York, N. Y.
Grotte Recording Service, 115 West 48th St., New York, N. Y.
George Heid Productions, Century Bldg., Pittsburgh, Pa.
Intime Record Co., 15 West 82nd Street, New York, N. Y.
Dudley W. Jackson, 325 West Colfax, Denver, Colo.
Walter E. Jagiello, 2028 W. Armitage Ave., Chicago, Ill.
Jazz Man Record Shop, 6420 Santa Monica Blvd., Hollywood, Calif.
Les Studios Marko, Enrg., 1489 Mountain Street, Montreal, Canada.
Lethbridge Enterprises, P. O. Box 647, Cedar Rapids, Iowa.
Lone Star Publishing and Recording Co., 2210 Pacific Ave., Dallas, Texas.
Robert G. Lund, Box 656, Minneapolis, Minn.
Lyricheerd Records, 50 West 67th St., New York, N. Y.
Evelyn McGregor, 173 W. Hillside Blvd., San Mateo, Calif.
Lou Math, Hotel Californian, Fresno, Calif.
Mello-Strain Records, Ltd., 1658 Broadway, New York, N. Y.
Midah Recordings, P. O. Box 915, Cumberland, Md.
Modern Recording Studio, 55 W. Wacker Drive, Chicago, Ill.
Movieiland Record Co. of Hollywood, 6563 Barton Ave., Hollywood, Calif.

Musselman Sales Co., Box 369, Kewaunee, Wis.
Neptune Records, 11 Broadway, New York, N. Y.
North-American Recording Co., 5118 S. Blackstone Ave., Chicago, Ill.
Notary Records, Inc., 1650 Broadway, New York, N. Y.
Orinda Recordings, 306 Overhill Road, Orinda, Calif.
Orthotone Recordings, 517 Spreckels Bldg., San Diego, Calif.
Les Paul, 1514 N. Curson Ave., Hollywood, Calif.
Phonograph Records, Inc., 3258 62nd St., Woodside, L. I., N. Y.
Premium Record Corp., 2326 S. Michigan Ave., Chicago, Ill.
Robert G. Prince, Detroit City Airport Detroit 5, Mich.
Ralph Victor Recording Co., Box 94, Glencoe, Minn.
Remick Music Corp., 488 Madison Ave., New York, N. Y.
Rocket Records, Box 3896, Portland, Oregon.
Jay Russell, Ltd., 171 S. Arroyo Parkway, Pasadena, Calif.
Odessa Sauve, 2 Selkirk Street, Oakland, Calif.
Reuben E. Schwartz, R. R. No. 3, Shawano, Wis.
Scripts and Scores, 1650 Broadway, New York, N. Y.
Serenade Recording Corp., 1615 Broadway, New York, N. Y.
Ted Shapiro, Inc., 650 S. Grand Ave., Los Angeles, Calif.
Sovereign Record Co., 1619 Broadway, New York, N. Y.
Spruce Recording Co., 202 West Noble St., Nanticoke, Pa.
Square Dance Associates, 102 N. Columbus Ave., Freeport, L. I., N. Y.
Stardom Records, 60 S. Schemm Street, Lynn, Mass.
Student Union, University of Chicago, Chicago 37, Ill.
Tone-Art Recording Studio, 316 West 57th St., New York, N. Y.
Transonic Recordings, Reg'd., P. O. Box 444, Station "H," Montreal, Can.
Tru-Tone Recording Co., 1582 East Sixth Street, Stockton, Calif.
U-B-S Records (United Broadcasting System) P. O. Box 1356, Grand Central Station, New York 17, N. Y.
Dean R. Upson Co., 1135 Thrd National Bank Bldg, Nashville, Tenn.
Lawrence A. Van Wormer, 1601 S. Flower Street, Los Angeles, Calif.
Wood-Lane Records Co., 145 West 45th Street, New York, N. Y.
Zenith Record and Transcription Service, 1674 Broadway, New York, N. Y.

ELECTRICAL TRANSCRIPTION COMPANIES

American Recording and Transcription Service, 1123 Van Ness Ave., Fresno, Calif.
Audio-Video Recorders, Inc., 418 S. Robertson Blvd., Los Angeles, Calif.
J. Clarence Blake, Florasota Gardens, Sarasota, Fla.
Electronic Recorders, 6309 Woodlawn Ave., Seattle, Washington.
Hawaian Broadcasting System, Ltd., P. O. Box 581, Honolulu, Hawaii.
George Heid Productions, Century Bldg., Pittsburgh, Pa.
Les Studios Marko, Enrg., 1489 Mountain St., Montreal, Canada.
Modern Recording Studio, 55 W. Wacker Drive, Chicago, Ill.
North-American Recording Co., 5118 S. Blackstone Ave., Chicago, Ill.
Radio Church Associates, 145 State St., Springfield, Mass.
Tone-Art Recording Studio, 316 West 57th St., New York, N. Y.
Transonic Recordings, Reg'd., P. O. Box 444, Station "H," Montreal, Can.
Zenith Record and Transcription Service, 1674 Broadway, New York, N. Y.

INTERNATIONAL MUSICIAN

Musicians' World-Wide Rights in Mechanicals

A. F. of M. Officer Reports on International Conference As Official Workers' Delegate From United States

by Herman D. Kenin

(Who was appointed by President Truman to represent the workers of America at Geneva, Switzerland, from October 24th to 30th, 1949.)

The purpose of the meeting which Executive Board Member Kenin attended was to arrive at a convention about musicians' rights in mechanicals—recordings, transcriptions, etc. When this convention has been agreed upon by the International Labor Office, it will be sent on to the various legislative bodies in different countries, to be enacted into law to secure musicians' rights to the full value of their labor.

THE constructive innovation in labor-management relations devised by President Petrillo and the American Federation of Musicians, and familiar in practice to all the Federation's members through the Recording and Transcription Fund, has changed world-wide thinking on performers' rights, I am happy to report following a trip to Geneva, Switzerland, as a "workers' delegate" from the United States to a conference called by the International Labor Office.

The conference was a fruitful one, despite the obstacles raised by employers. The principle that the machine has a responsibility for the ravages it commits and the method for coping with this problem may very well be embodied in an international agreement submitted for ratification to the various nations. Although the prospects are by no means imminent (as I will explain below), I wish to give you an account of the progress to date and of my own experiences in presenting the Federation's position.

The background many of you are familiar with. In 1937, Local 10 in Chicago banned the making of records. In an article in "Intermezzo" (Local 10's Journal) under the heading, "The Output of Canned Music Must Be Curtailed and Controlled," President Petrillo, as head of the Chicago Local, wrote:

"The Chicago Federation of Musicians realizes that records can, and will be made in other jurisdictions. We are not blind to the fact that we have no right to speak for other locals. Nor have we the authority to tell other locals what

they should or should not do, in the circumstances. But we do believe that we ourselves are in the right and are doing the right thing by boldly and openly attacking this menace; and whatever employment we may forfeit as a result of our refusal to make further recordings is a sacrifice which we feel will make for our own good in the long run."

This courageous move followed the exhaustion of other remedies—notably an attempt to limit the re-use of records sold for home use only—and set the pattern for the great recording bans of 1942 and 1948. To settle the first ban President Petrillo and the Executive Board proposed

the creation of the fund devoted to free public music which in the three years of its existence accomplished so much for the professional musician and our culture generally. When Taft-Hartley shortsightedly scuttled this notable service, the Federation was able to induce an industry which had grown to accept some measure of responsibility to the public to continue the program under a legal trusteeship.

Abroad these developments were watched with great interest, I learned in Switzerland. The international union of musicians had viewed with alarm the dangerous by-products of the technical advance in the science of sound. As early as 1926 it had asked the International Labor Office (then a part of the League of Nations) to study the problem. In 1929 the International Labor Office placed a preliminary report before its advisory committee on professional workers. The committee expressed the view that a new body of rights be established for the protection of performers and asked the International Labor Office Governing Body to authorize a thorough investigation. In 1931 the Governing Body approved a resolution calling for a study of the question with a view to adopting international regulations.

For eight years the Committee on Professional Workers had this subject on its mind, and it was placed on the agenda of the International Labor Office itself for 1940, under the title, "Rights of Performers in Broadcasting, Television and the Mechanical Reproduction of



United States Delegation to the ILO Conference at Geneva, Switzerland, on Musicians' Rights in Mechanicals. Standing (l. to r.): Robert J. Myers, of the ECA Mission to France (government representative); E. B. Persons, chief, ILO Section, U. S. Dept. of Labor (government); Paul R. Hutchings, President, Office Employees International Union, AFL (workers' representative). Seated (l. to r.) Frank Rowland, Life Office Management Ass'n, (employers' representative); Richard P. Daugherty, National Ass'n of Broadcasters (employers' representative); Herman D. Kenin, AFM Executive Board Member (workers' representative).

Plenary session of the ILO Committee on Musicians' Rights in Mechanicals, at Geneva in October, 1949. Kenin found the ILO body much interested in hearing the story of President Petrillo's achievement of the R. and T. Royalty Fund, and in the underlying principle that musicians should receive full payment for "work done," including offset payment for further use of mechanicals in place of live music, where the performance is for profit.

Sounds." A report was duly published, but it was never considered by the International Labor Office, because the outbreak of the war cancelled the 1940 meeting.

The International Labor Office, which had continued to function during the war years, becoming a United Nations agency, established a new Advisory Committee on Salaried Employees and Professional Workers, composed of government, employer and worker representatives. The matter of protection of performers was scheduled for discussion at the first meeting of this group. President Petrillo was designated by President Truman as one of the two workers' delegates from the U. S. (the other was Paul Hutchings, president of the A.F.L. Office Employees International Union). Two employers and two Labor Department officials completed the delegation. Mr. Petrillo's heavy duties as president of your union made it impossible for him to attend, and after consultation with members of the International Executive Board my name was suggested as a substitute. I was in due course officially nominated by the President of the United States.

I felt that the Federation was honored by this appointment, and that it was a great personal honor to me to be deemed worthy of representing President Petrillo. I was happy to accept the responsibility of serving not only the workers of the United States but particularly the 240,000 musicians whose fight against technological employment had been so dramatically brought to public attention in Chicago in 1937.

I arrived in Geneva, Switzerland, on October 23, 1949, where for an entire week some seventy delegates from nine countries deliberated the subjects of working and living conditions of salaried and professional workers, and performers' rights. The countries represented were China, France, India, Italy, Peru, Sweden, the United Kingdom, the United States, and Uruguay. Each delegation was composed of representatives of employers, employees, and the governments. The groups were organized into separate committees. From the workers' group two subcommittees dealt with the two items on the agenda. Mr. Hutchings devoted his able and effective efforts to the matter of weekly and

daily rest periods; I participated in the work of the subcommittee on performers' rights.

Mr. T. O'Brien, General Secretary of the Theatrical Employees Union of the United Kingdom and a member of Parliament, was chairman of the latter subcommittee which included Mr. Hardie Ratcliffe, General Secretary of the British Musicians' Union; Mr. Sven Wassmuth, President of the Swedish Musicians' Union; Mr. M. R. Leuzinger, Secretary of the International Federation of Musicians, Zurich, Switzerland; Rafael V. Addiego, Secretary of the Musicians Union of Uruguay, and myself. Mr. Ratcliffe and I were spokesmen for the committee.

The gist of my arguments is well known to members of the Federation. Many of you have learned the hard way what the machine has done to the music business. I pointed out that the ever-increasing mechanization of music is resulting in a loss of skills that can be fatal to the craft of music.

I reviewed the history of the problem in the United States, where only the Federation's R. and T. Fund made an approach to a solution of the problem. I referred to President Petrillo's early efforts, and to the happy (though limited) outcome of the royalty system, which has always meant an increase in cultural opportunities, and potentially can provide a substantial increase in employment. I said that our employers have made some progress in accepting the notion that they must protect the source of supply of music, and I urged recognition of that by employers everywhere and in all fields.

The record of the International Labor Office proceedings shows that the new doctrine of performers' rights based on "work done" (as opposed to the old concept of interpretative rights) will be considered from now on. The workers' group insisted that our proposals be placed on the agenda of the Governing Body—the next step in formulating such matters for submission to individual nations for ratifications.

When this is done, we shall see a measure of international recognition of the principles that have motivated the A. F. of M. for the past few years. At Geneva last fall the employer-spokesman fought for delay, despite the fact that the whole matter had been on the agenda of

the cancelled 1940 meeting of the Governing Body. They forced a compromise calling for further consultation with the Berne, Switzerland, office (the copyright union covering mostly European nations). Knowing that the authors and composers strongly represented at Berne have always opposed any attempt to dilute their copyrights with recognition of performers' rights, I protested this move, but unsuccessfully.

However, we won what I consider a notable initial victory by winning approval of our subcommittee recommendation that the principle of continuing compensation for "work done" be retained on the agenda of International Labor Office as a vital aim to be achieved. Also, the committee recommendation that a group of experts be assembled to study and report on how this principle may be realized was another step in the right direction.

When these steps are completed the result will be, I hope and believe, the creation of an international convention that will contain most of our basic points. Such a convention, when approved, would be submitted to the individual member nations for ratification. This cannot be a quick remedy, but can be a real antidote to the outrageous competition of canned music.

Having assumed certain responsibilities of leadership in this matter I feel strongly that the Federation must pursue it. The victory will not be easily won. But it can be decisive.

In conclusion, I would be remiss were I to fail to mention the part President Petrillo has played in the consideration given this subject. Beginning in 1937, when he dramatically called attention to the evil by the ban on recording by the members of Local 10 and leading the Federation in its fight, after he assumed office of President of the American Federation of Musicians, to the present trustee plan, students of technological unemployment the world over are fully familiar with the impact made by his leadership. So much in fact that each delegate wanted to know all about your President, what kind of a man was he, how he achieved the royalty principle, etc. In fact, they knew him so well that despite speech differences, which required the aid of interpreters, they all knew how to pronounce "Petrillo."

In Memoriam

MUSICIANS suffered a real loss in the untimely death on April 24th of Oscar Hild, since 1940 a member of the International Executive Board. He will be missed in the councils of the Federation, and of Cincinnati Local No. 1, which he had served as president since 1931. It will be hard to replace him as manager of the Cincinnati Summer Opera Association, a post he had filled as a public service, without stipend, since 1934. And he was just getting a good start on his task as A. F. of L. representative on the Fine Arts, section of the United Nations Educational, Scientific and Cultural Organization, a post to which he was appointed last year by President Truman. He was beginning to build, on the international front, a policy to insure better public support for serious music.

Mr. Hild's achievements in this direction in Cincinnati were nationally known. In 1934 he was drafted to manage summer opera, and he soon built up the longest summer season of opera in the country—anywhere from six to ten



OSCAR F. HILD

weeks of grand opera performances, calling for seventy musicians in the orchestra, and the services of the best opera voices in the country.

In recognition of his public services to the cause of music and musicians, the Cincinnati College of Music last year conferred on Mr. Hild the degree of Doctor of Music, *honoris causa*—the first such degree they had ever granted to a local musician.

Mr. Hild underwent a major operation in January of this year, and at first he seemed to recover satisfactorily. He was in good fettle at the San Francisco Convention in June. Since then, however, he had several relapses, and finally succumbed early in the morning of April 24th.

Mr. Hild's funeral was held at the Busse and Borgemann Funeral Parlors in Cincinnati, Masonic services being held on Tuesday, April 25th, at 2:30, and religious services on Wednesday, April 26th. At the latter services, the Federation was represented by Secretary Leo Cluesmann, Treasurer Harry J. Steeper, and Rex Riccardi, Assistant to President Petrillo. Most locals in the area were represented, as well.

WANTED: FAIR ENTERPRISE

by JOSEPH D. KEENAN

Director

Labor's League for Political Education

THE "American Free Enterprise System."
What is it?

Every day I watch Congress in action, and every time I read a lobbyist's hand-out I become more confused. The radio and newspapers tell us that everything that our AFL stands for is going to destroy "free enterprise" and going to lead us to Socialism if not Communism.

Since the end of the war manufacturing, construction, sales and profits have boomed as never before. Business men never had it so good. Yet the big business boys aren't happy. The country is going from bad to worse . . . we must restore "free enterprise" . . . so they say.

Why aren't they happy? The only answer I can come up with is that they won't be happy until they and they alone can again dictate the rules of the game. Booming business and bonanza profits aren't enough to satisfy their souls. They also want unlimited power for its own sake as well.

When Business Bossed Politics

In the good old days big business had that power. They elected the Congress. They named the President. They named the judges. The laws and the courts protected vested property rights first and human rights second. Unions were kept weak so that the companies had absolute power over the daily bread of their employees.

Don't be fooled by the babbling of the phoney lobby fronts for big business. They aren't against government interference. They aren't against government subsidies. What they want is the "freedom" to conduct their "enterprise" in any manner they see fit and the public be damned. They want government interference to protect their arbitrary powers and not the constitutional rights of their employees. They want the subsidies to go only to business in the form of land grants, mail subsidies, incentive taxes and outright gifts. What they object to is government services to farmers and social security payments to ordinary citizens.

They want strong unions made weak and weak unions non-existent. They want a Congress accountable to the few—not to the people and for the people. That's the "free enterprise" Big Business really yearns for.

Sometimes I thank God for the reactionary 80th Congress. It refreshed our memories of how things were in the "good old days." Think back . . . not very far . . . just to the 20's and 30's.

The "free enterprise" that the big business boys want to go back to is the freedom to employ their own private thugs and industrial spies, to fire and blackball workers who join the union, to recruit boatloads of innocent immigrants to break down the wage standards and smash the unions.

They want to go back to the days of the coal and iron police and the Ford servicemen. They want to go back to the day when the local police would wink their eyes at vigilantes who treated organizers to a tar-and-feather party. They want to go back to the days when judges were only too eager to issue an injunction to break a strike.

They want to go back to the days when the foreman could stand at the plant gate and take bids on jobs . . . who will take 40 cents for this lathe hand job . . . now who will do it for 30 cents . . . and so on.

They want to go back to the open shop days of the American Plan with its fancy speed-ups and stop-watch incentive plans. They want to go back to the days when they could employ little children for ten and twelve hours a day. They want a few million unemployed . . . it makes for better "labor discipline."

Harlan County Story

If you think this sounds like the day dream of a soap-box orator, dig out some records in your library. You don't have to go back to the Homestead Massacre of 1892 . . . just go back to the 1930's . . . to Harlan County, Kentucky. In 1935, 60,000 people lived in Harlan County, 45,000 of them in company-owned towns under the absolute rule of the coal companies. The reign of terror in Harlan County between 1934 and 1938 reads like a horror story from behind the iron curtain. The sheriff, the commonwealth attorney and the county judge were all on the secret payroll of the coal companies. There were more than 300 deputy sheriffs paid and directed entirely by the coal companies as a private army. These deputies along with company "thug gangs" kidnaped, dynamited, beat up and murdered in cold blood local citizens and union organizers in a wholesale manner. U. S. Steel Corporation owned every road, store, house and theatre in Lynch, Kentucky, the largest town in the county. The only police in Lynch were company thugs . . . the chief of police took his orders from company headquar-

ters in Pittsburgh, Pennsylvania. Every constitutional right was violated. The companies were a law unto themselves . . . until passage of the Wagner Act. It was only this act which brought about the world-shocking court trials and a union contract in 1938.

Labor Gains

Harlan County was an extreme example of what was typical before the Wagner Act was passed. The rapid growth of union membership after 1937 proved beyond a doubt that employees wanted to join unions, but they feared to do so. They jumped when the Wagner Act gave them the chance. Trade union membership tripled between the passage of the Wagner Act in 1935 and our entry into World War II. From a low of less than three million in 1937 our membership in the AFL has jumped to almost eight million today.

American workers remember the "good old days" and don't want to go back. This has been dramatically shown by the 98 per cent vote for the union shop given by millions of workers since passage of the Taft-Hartley Act.

If 98 per cent of the workers agree that strong unions won't wreck our system, then what else is there in our program that reactionaries object to?

Labor's Program

We want old age and survivors insurance instead of the county farm and degrading charity.

We want a farm program that will keep farmers prosperous and good customers for city-made products upon which our jobs depend.

We want unemployment compensation, compensation against injuries on the job, health insurance . . . not charity.

We want every child to have an equal opportunity to a good education.

We want private competitive business . . . not monopoly or government ownership.

We want the civil rights of all citizens of every race, creed and color protected.

Is this a dangerous subversive program? Will it weaken our democracy or make our country a more secure, prosperous and happy place in which to live?

Look back to 1933 or 1929 or 1922 or 1892. Do you want to go back? If you don't, then there is no time to waste. There is something you can do about it.

First, get yourself and every member of your family registered to vote. Second, contribute your \$2.00 to Labor's League for Political Education. Third, read your Congressman's voting record . . . not the newspaper headlines. Fourth, sign up to be a volunteer election worker in your local LLPE. Don't do it next week . . . do it now.

And, last, vote in the primary, vote in the general election, and tell your friends to do the same. The other side may have the money, but we have the votes.

If all of us use our votes as good citizens, then we will have a strong and prosperous America with true freedom for all and true competitive enterprise operating for the prosperity and happiness of everybody.

International Musician

MAY, 1950

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Music Guild's Concerts

Quartets and quintets were the fare offered by the Los Angeles Music Guild in the spring series of their fifth concert season. The March 15th concert featured the Hungarian Quartet in a program of Mozart, Schubert and Dvorak.

On April 5th, Reginald Kell, clarinetist, joined the group.

On April 12, Mr. Kell, together with Egon Petri, pianist, played a program of chamber music for clarinet, piano and strings with the Paganini Quartet.

It is difficult to compare two outstanding quartets at such close range and to try to express the differences between them without plunging into mysticism or indulging in the purely subjective. Both groups have the highest degree of technical proficiency and musical understanding. The Hungarian Quartet has the more finesse; the Paganini, the more brilliance. Fifteen years of studying quartet literature to-



PUCCINI'S "TURANDOT" AT NEW YORK'S CITY CENTER: Liu sings of her tragic love for Prince Calaf. Left to right: Richard Wentworth as Timur; Dorothy MacNeill as Liu; Nathaniel Sprinzena as Pong; Lawrence Winters as Ping; Dragica Martinis as Princess Turandot; and Giulio Gari as Prince Calaf.

gether have given an almost unbelievable degree of inner unity and conviction to the interpretations of the Hungarian group—an intensity of feeling spontaneously expressed which we find only in the highest altitude of any art.

Of the works played on the three programs, the outstanding performance was that of the Bartok Quartet No. 4. We have heard this composition when it sounded like a brilliant bag of tricks. But the Hungarian Quartet gave it outline and body. Under their treatment it became a prophecy in a new idiom for a new age.

Mr. Kell played the *Clarinet Quintet* of Brahms with the Hungarian Quartet on April 5, and the *Clarinet Quintet* of Mozart with the Paganini Quartet on April 12th. Our woodwind-playing friends deplored an excess of vibrato in his playing—a quality not present in his performance of preceding years. For a

piano-playing musicologist, however, this was all to the good. We thought his instrumental quality warm and round. It had a sensuous beauty which we believe, both Brahms and Mozart would have approved.

It was heartening to hear Mr. Petri's sound piano playing again after some years in which he has been away from Los Angeles. We found him a bit too self-effacing in the Brahms *Quintet in F Minor* for piano and strings, but his readings are always authoritative and on the side of conservative good taste. —P. A.

Speaking of Music:

from her royal father that such shilly-shallying is not quite cricket dissuades her. The unknown suitor, however, makes a concession. If she can discover his name by dawn, her freedom remains intact.

The plot takes on triangular outlines with the emergence of the young girl, Liu, luckless victim both of love for the Prince and of torture by those who seek to discover from her his identity. She commits suicide, but not before she has threaded through this tapestry of fantasy a strand of human compassion.

Comes the dawn and the whole matter resolves itself. Turandot leads the Prince before her father and is on the point of declaring his name which, completely bemused by her charms, he has divulged, when she hesitates, "It is—it is—love!" she stammers.

The first thrill we got from the performance of *Turandot* at City Center, New York, on April 6th was the packed house and the audience's exuberant applause even before the curtain went up. The next thrill was the spectacular stage sets: the one in the third act, tremendously effective, built up to a climax in the King's throne. Dorothy MacNeill's voice singing the tortured song just before the suicide was the third thrill.

Ovations went also to Giulio Gari (Prince Calaf) and to Ping (Laurence Winters), Pang (Luigi Velluci) and Pong (Nathaniel Sprinzena) who provided the lighter effects throughout, gave the opera a Gilbert and Sullivan twist. The powerful voice of Dragica Martinis (her debut this night) did quantitative if not fully qualitative justice to the role of Turandot. New York opera lovers are going to clamor for more both of this singer and of this opera. We cannot imagine why opera companies have held off so long. —H. E. S.

Canadian Wins Naumburg

IN THE world of struggling young musicians one of the most sought-after awards is that given by the Walter W. Naumburg Musical Foundation. The winners of these highly competitive auditions are awarded a free debut recital in New York's Town Hall. This year for the first time one of the successful competitors is a young Canadian violinist named Betty Jean Hagen. Miss Hagen, at nineteen, has already made a considerable name for herself in Canada. She has given many solo recitals and has appeared with symphony orchestras in Vancouver, Regina and Toronto. On May 11th she is to play the Sibelius Concerto with the Royal Conservatory Orchestra of Toronto under the direction of Ettore Mazzoleni. Her fellow Canadians are very proud of this gifted young artist, and her New York debut is looked forward to with great anticipation. The other winners of this year's Naumburg auditions are Esther Glazer, violinist; Margaret Barthel, pianist, and Angelene Collins, soprano. —E. C.

INTERNATIONAL MUSICIAN

Concert and Ballet

Mahlers's Second

The Los Angeles Philharmonic Orchestra, under the direction of Alfred Wallenstein, closed a memorable season with a presentation of Mahler's Second Symphony at its eighteenth concert pair on April 6 and 7. The orchestra, brilliant at the beginning of the season, was in even finer fettle at its end, and what better medium of demonstration could they have found than the noble complex of sonorities which make up this gigantic symphonic concept?

The work is moving. We have heard it before when we were borne along by it on a wave of emotion which made an effort at analysis futile. It was therefore a bit disconcerting to find ourselves falling into troughs of inattention or noticing the Wagnerian clichés which the composer makes use of a bit too frequently. But the last movement carried its usual conviction and we found ourselves on our feet with the rest of the shouting audience when the symphony ended.

Two young soloists, Phyllis Moffat and Janice Moudry, sang the solos of the Resurrection Ode in the last movement in beautiful style. Miss Moudry's rich dark voice was especially effective in the lyric from *Des Knaben Wunderhorn* of the fourth movement. Roger Wagner's Choral proved itself again to be a really splendid choral group peculiarly suited to symphonic performances.

—P. A.

Rescue From the Harem

Someone suggested that the English title, *The Rescue From the Harem*, be substituted for the customary *Abduction From the Seraglio* on the program when the Los Angeles Guild Opera Company gave its performance of Mozart's youthful, romantic comedy. We were a bit disappointed to see that the well-worn title had been allowed to remain. It was the only trace of traditionalism left in the riotous presentation offered by Carl Ebert's group.

The words, which, miracle of miracles, the audience could understand, were worthy of Mozart's own lighthearted Viennese wit. The comedy was broad but never heavy; fast, but never hysterical.

The singing was uniformly good. Olive Mae Beach, as Constanza, projected her voice a bit timidly in the first act, but warmed up to a really convincing vocal performance in Acts II and III. Bonnie Murray as Blonde, the maid, was consistent and utterly delightful in the part. Gene Curtsinger sang the part of Belmonte well. The best sustained role in the cast was that of Osmin, taken by Kalem Kermoyen, whose acting and singing were of the highest professional level. We should like also to commend James Stanley as Swensen, the sailor. He sang not a line and spoke only two, but his acting was pure Mozart. His name is not to be found in the character

list of any edition of the Mozart operas, but Mozart would have created him had he thought of him in time.

The orchestra was completely professional and sparklingly right in its dynamics and tempos.

Stage sets and costumes were a delight to the eye.

It is not too rare a thing to hear Mozart well sung and played. But in addition to meticulous respect for his music paid by the company under Wolfgang Martin's excellent direction, the Guild performers offered a further tribute: the grace and imagination to make his superb theatre live again for a modern audience.

—P. A.

Ballet Theater's Tenth Year

THE BALLET THEATER, in its tenth anniversary season, is still adding new dance works to its already varied and colorful repertory. Back at New York's Center Theater, where it first made its bow a decade ago, the company is this year premiering several new ballets:

Jeux is a pleasant trifle, a kind of *pas de trois* in which Igor Youskevitch's tennis practice is interrupted by a couple of girls who want to dance a love game—Nora Kaye and Norma Vance. William Dollar has here done a new version of a showpiece of Nijinsky's; the music is the tone poem of Debussy's commissioned by the famous dancer. Love wins out over tennis, artistically, and Youskevitch shows his customary boyish humor and insouciance as he philanders with the two girls, in the spirit of "How happy could I be with either, were t'other dear charmer away."

Designs with Strings: The designs are elegant animated geometric arabesques in black and white, provided by six dancers, four women and two men; the strings render Tchaikovsky's Trio in A Minor, the Second Movement. As for the patterns made by the dancers, in their black-and-white costumes, they might be described as formal variations on the call, "All hands round, change your partners."

Caprichos, a four-episode ballet by Herbert Ross, based on Goya's comments on his etchings under that title, with music by Bela Bartok, has to be seen to be believed. It literally stunned the audience at the premiere, with its impact of brilliant color, imaginative costuming, and vigorous, barbaric dancing in stylized Spanish idiom. The choreographer catches in broad, bold strokes the sardonic, grim touches of Goya's pen. Always present is a feeling of the sharp confrontation of life and death. Particularly effective is the third episode, in which an unconvincing and boring gallant tries to dance back into life a girl who is (at least almost) dead. Ruth Ann Koesun, who "danced" the role of the dead girl, gave an amazing performance, showing only such motion and taking only such positions as her partner gave her.

Bartok's music, reinforcing Goya's mood, was given an admirable reading by Max Goberman and the Ballet Theater orchestra.

These new ballets are in keeping with the programming policies which Miss Chase and her confreres have established during the past decade. They have kept a balance between classic ballet and modern works. And for the new works, they have encouraged their choreographers to draw on American no less than on European tradition for subject matter and style. Favorites in their repertory are the tragic *Fall River Legend* of Agnes De Mille, based on the Lizzie Borden story—the music by Morton Gould; the merry, rowdy story of three sailors on shore leave, *Fancy Free*, by Jerome Robbins, with music by Leonard Bernstein; and Eugene Loring's highly dramatic treatment of *Billy the Kid*, with Aaron Copland's notable score.

Added factors in the preeminence of the Ballet Theater have been the superb decor and costuming which have characterized their productions, and the lavish provision for musical accompaniment. They have depended in the



LUCIA CHASE, in "Pillar of Fire," one of Antony Tudor's psychological ballets. She also does notable character-role dancing as Lizzie Borden's stepmother in Agnes DeMille's "Fall River Legend," in "Tally-Ho," and as the doll in "Petroushka." Miss Chase is co-director of the Ballet Theater, and has been, during its ten years of existence, one of its chief moving spirits and patronesses. Her earlier task of underwriting the venture has now been assumed by the Ballet Theater Foundation, a non-profit organization.

main on American talent, too, developing the fine dramatic powers of Nora Kaye, the buoyant humor and vigor of John Kriza, and the versatile styles of Nina Gollner and Diana Adams.

Next season the company is to be in charge of ballet at the Metropolitan Opera, where Antony Tudor will direct a school for the corps de ballet; and from July to November the company will tour Europe, under the auspices of the American National Theater and Academy, with the co-operation of the State Department.

—S. S. S.

Metropolitan Magic



Harry G. Schumer, Librarian



John Mundy, Orchestra Manager

DURING the last week of the season in New York I was taken on an inspection tour of the Metropolitan Opera House by Hylda Marks, assistant to John Mundy, the orchestra's manager. Seeing the actual workings of both the back stage and the auditorium world was more than interesting. It was enlightening. Those who have heard the Metropolitan operas as performed in the Broadway building, on tour, or over the radio will want to share my experience.

When I entered the office Mrs. Marks was talking over the 'phone. "You're better off if you take your things in suitcases," she was saying. "So many things can happen to trunks! Yes, you can get insured for the tour—\$5, \$10, or \$20. Mr. Mundy will expect you at Grand Central Station on Sunday at 8:30."

Now she made another call, jotted a note down on her desk and was ready. First she took me to the stage door where three time clocks—one for the chorus and ballet, one for the stage-hand crew, and one for the house crew—stood mute evidence to the rigor exercised in this factory of fantasy. Here 800 employees—singers, instrumentalists, dancers, stage hands, ushers, ticket takers, carpenters, electricians, porters, scrub women, elevator men—bend their efforts in their varied capacities to create illusion.

Next she showed me a typical dressing-room—Rose Bampton and Ljuba Welitch were making use of it this year. It had been Grace Moore's and, before her, Jeritza's and Rosa Ponselle's. Simple to the point of austerity, its one mark of elegance were the immense mirrors. Worn rugs—and what famous feet must have frayed them!—covered the floor; two pairs of dilapidated slippers peeped from under a broad, amply supplied dressing-table. Three costumes hung ready for the Kundry of the evening. A piano standing in one corner was battered but in perfect tune.

For Musicians Only

Leaving this room, we passed through a store-room containing some fifteen great trunks marked "percussion," then through a room reserved for trumpet baggage. And now we came to a door with a sign, "This room is for the exclusive use of the musicians. *All others keep out!*" Inside were posted work sheets indicating for two weeks in advance the performances on tour that each musician was expected to attend. The brass and woodwinds are apportioned five out of seven performances. Their lips won't stand any more. The violins have to play every performance. Down the list appeared

at intervals the letters "st," which indicated, I found, that that musician was to be a member of the stage band rather than of the pit orchestra for the evening in question. Mrs. Marks explained these matters to me to the accompaniment of a cello playing in a nearby room wisp of phrases from the evening's score, "Parsifal." On an accompanying notice I read, "The harpists should attend and safeguard each other," which meant, as harpist Reinhardt Elster, who came sauntering up, told me, that, though only one harpist is needed, the other should stand by in case of accident to the life, limb, or harp-strings of his companion.

From the musicians' room we trailed through a small passage, swung back a low door of five-or-so-inch iron, scrooched down and eased ourselves up some steps. "How many heads have been bumped on that?" I pointed to the low lintel. Harry Schumer, the Metropolitan's librarian, peering down at us from the orchestra pit, wagged his head. "Plenty," he said cheerfully.

In the pit I saw a long, narrow cave-like space lined judiciously (violins rated extra space to allow for bow-arm movement) with red-leather-seated chairs. Two harps as well as the tympani were standing ready in their places. Mr. Schumer was arranging the music on the solid oak racks. I gazed up into the semi-darkness of the auditorium and realized that from the ground floor at least the men in the pit would be all but invisible. The upper floors could see them—if light were sufficient. The small stand lights were for reading music only. From the podium—this is up a few steps—one holds in view the whole pit as well as the stage.

Now we went to the dungeon-like space beneath the stage. Here is a broad area cut stalactite and stalagmite fashion with innumerable pulleys. Its ceiling is in blocks, each block able to be lowered or raised elevator-wise to let down a Dr. Miracle into the eternal pit or a John the Baptist into his cistern. Every single portion of the stage above can thus be suddenly sunk, carrying its occupants to perdition, safety or concealment. A trap is opened for Erda when she rises from the earth, and for Kundry when she appears from the depths. "And here's where they manipulate the piano wires that send the Rhine Maidens around," Mr. Schumer was explaining. "It takes six men to each girl. They run her right across the stage . . . Whoop!" he illustrated. "Up they pull her and up she goes! Then across and back! It takes a gang of thirty men to ride those girls around. It's strenuous for the girls, too. Singers used to do it. No more. Now the singers stand in the wings and the ballet girls take the ride. They learn to mouth the lines so it looks as if they were doing the singing. Like this," and again he illustrated.

I asked him how the shimmer of water was simulated. "Oh, that's easy!" he shrugged. "The electrician moves a gelatin slide and it gives a water effect."

That brought me to the chief electrician—Jacob Buchter—expert in sunsets, moonlight, rainbows, stars. Fireflies, lanterns, Mimi's candle, Isolde's torch are his concern, as well as

spotlights and auditorium illumination. Through a small door and up several winding steps, and you are in a button-and-switch-studded cubicle, where his assistant, Henry Sigel, can see the stage, speak to his chief on the stage and to John Staats, who turns the switches which control all stage and house lighting. To the left of this roomlet are six very steep steps which end in a small niche holding a single low chair. When I wriggled myself into this my eyes could take in the whole wide stage. The back and sides of my head were concealed from the audience portion of the house by a hood-like structure. I was in the prompter's box.

Back stage again, we passed beside a long basket of swords and a shield leaning against the wall. A little further on a swan lay stiff with an arrow in its side and red paint on the under feathers. "You can always tell what the opera for the evening is by the props that are laid out," Mrs. Marks told me. Mr. Schumer fished out a tin helmet from a large box. "How do I look as the knight of the Holy Grail?" he asked.

Sound Mixer

Now he showed me how ingeniously sound is "mixed" to produce backstage and pit combinations of effects. The "Parsifal" four-note motif, for instance, is produced by the combined sounds of a piano, four iron sheets (constructed and tuned just for this opera) and an immense tam-tam. He demonstrated. The illusion of chimes was perfect.

Now I was taken to the broadcasting booth, a small hut-like place set in the center of the Grand tier (second floor) of the opera house. Here Milton Cross watches the stage and makes comment on it. The intermission discussions, however, are carried on in the Guild room, a quietly and elegantly furnished salon with paintings on the walls and, in an alcove, a beautifully modeled statuette of Argentinita.

Up another floor are long desks where students from Juilliard and other music schools are permitted to sit, study the scores, make notes. Each place has a little light shielded from the eyes of the rest of the audience. Mr. Schumer noticed the red-seated chairs. "This is where our orchestra chairs have been disappearing to," he said triumphantly.

The following evening I was invited to see a performance back stage. Mrs. Marks, who was again my guide, and I took an elevator up five floors and got off in the dizzy region of bridges, ropes, pulleys and spot-light machines. Railings kept us from having the queazies on

(Continued on page thirty-two)

Stan Kenton's Innovations

Stan Kenton's three-month tour, opening at Seattle February 9th, and winding up back at Los Angeles May 19th, has been something of a novelty in the band business: he has played no dance dates. It has been all straight concerts. He worked his way down the Pacific Coast to San Jose, through the Rocky Mountain states to the Midwest . . . with a side-jump from Detroit for Canadian dates . . . down to Boston, New York and Philadelphia for the only two-night stands . . . then through the South and Southwest . . . and he goes from Denver back to his starting point in Los Angeles. Nothing unique about the itinerary, just one-night stands all the way, except that he played his two-night dates in Boston's Symphony Hall, Carnegie in New York, and the Academy of Music in Philadelphia. The choice of those highbrow hangouts gives the clue to his purpose. It's been a concert tour, first, last and all the time, with the program billing "Innovations in Modern Music 1950." And the program title is no misnomer.

Plus Strings and French Horns

Kenton's first innovation: he added strings and two French horns to the usual brasses, woodwinds and rhythm sections that he used for his progressive jazz in the late forties. And the additions were not niggardly. He picked up in Hollywood ten violinists, three violists, and three cellists, as well as two French horns. Paul Weston, after reading the list of Stan's string section, headed by George Kast as concert master, said, "Where'd Stan get these men? They're among Hollywood's best. He must be paying them a lot of money." And considering the difficulty of the scores they have to play, it's lucky these men had been used to playing Dmitri Tiomkin's and Miklos Rozsa's movie scores.

The general verdict is that the new recruits bow and pluck with superb tone, and that they caught on remarkably well to the phrasing used by the veteran sections of the band. Just before the enlarged aggregation started on the tour they recorded sixteen masters for Capitol. Two sides have been released: "Blues in Riff," and "Mardi Gras." The rest will comprise Capitol's Stan Kenton Album, *Innovations, Volume 1*, including part of the tour repertory.

Jazz Plus Modern Neo-Classic Idiom

There's never been anything like Stan's repertory on this tour. Except for a few of the song numbers traditional for June Christy (who rejoined for the tour), and some of Maynard Ferguson's trumpet solos in the old manner, the whole program has been made up of new instrumental compositions written to order by Stan and eleven other arrangers, each of whom had carte blanche to produce his most original and striking work. In the serious music field, the program would be called rigorous . . . like a session of the Composers' Forum. And that's not so far off the mark. What Kenton has aimed at is nothing less than a marriage between jazz and the modern neo-classic idiom. You hear De-

bussy's harmonies, including the elevenths and fourteenths . . . Stravinsky's staggered beats . . . Chavez' rhythms . . . Haba's quarter-tones . . . Shostakovitch's tricks with melody . . . Varese's percussive sonorities . . . along with some bop phrasing and echoes of Stan's progressive jazz. The modernist touches are no accident. Pete Rugolo, Kenton's right bower, studied with Darius Milhaud, who, it will be remembered, was a pioneer, along with Auric and Eric Satie, in incorporating jazz idiom into the modernist grammar of music; another of Stan's arrangers, George Russell, is an admirer of Bartok; while Manny Albam is a Hindemith devotee.

Program Notes

Since all the numbers by these varied talents were new, Kenton at every concert explained each composition briefly, crediting composer-

background deepening the tension . . . trumpets playing light rips, to indicate perhaps the gurgling of the traveler at the sight of imaginary water.

Saluta, also by Rugolo, is a powerful blend of Afro-Cuban rhythm with modernistic harmonies . . . these pieces of Pete's were perhaps the most interesting technically to the highbrow modernists who heard Stan's concerts.

Theme for Sunday, by Kenton, is a simple piece which Stan rightly guessed would sound like Hollywood film background stuff. His long potpourri, **Montage**, reminiscences of his earlier hits, is more of the same . . . each item pleasing melodically, but the whole not adding up to much, orchestrally speaking.

Jazz critics, particularly the devotees of the new "cool" style, felt that Stan played his numbers all at the top of the band's voice, without



Stan Kenton's record-breaking forty-piece band plays all new music on three months' tour.

arranger and featured instrumentalists. Here are program notes which give our staff critics' ideas of what was attempted and what was achieved in some of the best compositions:

Trajectories, by Frank Marks, a Schillinger system man. A brilliant piece of musical pyrotechnics, with a strong Latin beat. It gave the string section a chance to show their finesse and unity; they played with gusto and loud bravura, as if to make sure they could be heard above the brasses.

Soliloquy, by Johnny Richards, expresses a musician's mood after the hubbub of a concert is over . . . there's a filigree flute passage and a lush trumpet solo for Bernhart . . . a near-holero beat . . . and some pensive echoes from the triangle.

Amazonia, by Laurindo Almeida, a display piece contrasting the Cuban guitar rhythms with the free playing of George Kast's violin backed by the whole string section . . . mood music which called for the amplified electronic guitar because, says Kenton, Almeida could not otherwise have been heard above the brass.

Mirage, by Pete Rugolo, is a study in orchestral dynamics which evokes the appearance, horrible mockery, and finally the vanishing of a mirage . . . fine shadings with Manne's tympani in the

any preparation leading up to the triple fortissimo. They felt, too, that he might give the ears of the audience a chance to rest now and then by mixing in soft passages. But the audiences for the most part seemed to relish the bold attack and great authority of the new music.

Some of the string men, newcomers to the organization, observed wryly that the audiences applauded most loudly for Milt Bernhart's solos, and June Christy's husky singing of the band's old favorites—"Get Happy," "Lonesome Road," "All God's Chillun Got Rhythm," "I'll Remember April," and "How High the Moon."

Naturally enough, the chance to come to rest comfortably after the strenuous diet of new and difficult music.

Certainly Kenton has nailed his colors to the masthead in carrying through this tour. He has taken his forty-piece orchestra (his manager growled that he'd have pulled just as well with twenty) across the continent, playing new and creative numbers, making no concessions to the popular and traditional.

That's a challenge to fate and fortune by a leader with real and rigorous standards of perfection.

Spring—Season of Festivals

AN INTERNATIONAL Festival of Choral Singing is to be held at Lille, France, on May 28th and 29th. American composers and choral groups have been invited to participate and prizes are to be given for the best unpublished choral compositions of five minutes' duration without accompaniment. Non-professional choral groups are required to present eight to twelve minutes of unaccompanied music including one assigned work, in one of the following categories: male chorus, female chorus; mixed chorus; children's chorus; small ensemble. Except for the latter combination, which may have a minimum of twelve singers, the ensembles must consist of at least twenty-five singers. Applications must be submitted by April 15, 1950, to the Festival International de Lille, 36, Boulevard de la Liberté, Lille (Nord), France.

Second Aspen Festival

The Denver Symphony Orchestra conducted by Saul Caston is to provide musical cement for the July 11-26 musical festival at Aspen, Colorado. It will be heard in three performances of a Wagnerian cycle, with Helen Traubel and Lauritz Melchior as soloists. A site more suited to mid-summer festival foregathering could scarcely be imagined. Aspen nestles in the Rocky Mountains at a bend of the Roaring Fork River. The grandeur of the setting is in keeping with the cultural pursuits for which the town has long been famous. During the silver mining boom days when horse-drawn street cars rumbled through the streets and sightseers came to gaze in awe at the electric street lights, Aspen residents heard the stars of the Metropolitan Opera in their own Wheeler Opera House, a building still standing and in use today.

Mrs. John V. Spachner is chairman of the Music Advisory Committee of the Festival.

The Festival of Jewish Arts, at Carnegie Hall, March 6th, opened with the sturdy and forthright "In Memoriam" (to Stephen S. Wise) by Jacob Weinberg. An organ prelude by Frederick Jacobi (first performance) with a fullness of harmony and a martial air followed. A spirit of devotion flowed through the "Requiem—Yizkor" by A. W. Binder presented in its premiere performance: "What is man that Thou hast regard for him? . . . His days are as a shadow" . . . One felt here was the theme of the festival, sorrow and deep appeal.

Howard Hanson, who this month celebrates the twenty-fifth anniversary of his founding of the American Composers' Concerts at the Eastman School of Music, marked the anniversary with the school's annual festival of American music. This included six programs and eight premieres. Five of the new works—by composers Herbert Inch, Herbert Elwell, Frederick Woltmann, Wayne Barlow and Robert Delaney—were played by the Eastman-Rochester Symphony at the Festival's first concert May 4th. The other three—by Walter Hartley, James Ming and Dr. Hanson—were included in subsequent programs. The festival ended May 11th.

Five concerts devoted to works by American composers are being presented in the National Gallery of Art during May as the Gallery's seventh American Music Festival. Among works heard for the first time in Washington are Walter Piston's "Concertino for Piano and Orchestra," David Diamond's "Music for Shakespeare's Romeo and Juliet" and string quartets by Lukas Foss and Walter Spencer Huffman. The concert on May 28th by the National Gallery Orchestra has been made possible through the Music Performance Trust Fund.

The Toronto Mendelssohn Choir sponsored a festival April 19th, 20th and 21st during which the Toronto Symphony gave performances of the B minor Mass, the St. Matthew Passion, the Magnificat and the "Peasant" Cantata.

May 26th and 27th are the dates set for the Bach Festival in Bethlehem, Pennsylvania. The ticket sale has been so promising that the festival is assured for this year.

The Los Angeles Philharmonic Orchestra has announced a Mozart music festival to take place in Los Angeles in 1951 and 1952.

Beginning on May 26th and closing on May 30th, the Ojai Festival this year will present a subscription series of four events in Nordhoff Auditorium, Ojai Valley, Ventura County, as well as three additional performances. Bruno Walter, in his first appearance at any American festival—he was long associated with the great festivals of Europe—will be at the piano for the opening night song recital by the European soprano, Delia Reinhardt. Artists who will participate in the Festival—the list at this writing is incomplete—include the American Art Quartet members, Eudice Shapiro, Robert Shushel, Virginia Majewska, Victor Gottlieb, Frank Guarera, baritone of the Metropolitan Opera Association; James Schwabacher, tenor of the San Francisco Opera Company; Jascha Veissi, violist.

Director of the Cumberland Forest Festival, sponsored by the George Peabody College for



Roy Harris

Teachers of Nashville and the University of the South, is to be Dr. Roy Harris. The Festival, which will open in Sewanee, Tennessee, on June 26th and will last eight weeks, purposes to serve two broad ends: the teaching of gifted string students by masters of their instruments, and the public presentation of great chamber music superbly performed. All the recreational facilities of the 10,000-acre domain will be at the disposal of the visitors.

The University of Michigan is celebrating its fifty-seventh May festival from the fourth to the seventh of that month. Through decades the best in American and European music has been enjoyed by students, faculty and visitors to the college town of Ann Arbor.

Tanglewood, at Lenox in the Berkshires, will be the scene this summer of a comprehensive observance of the bicentennial of the death of Johann Sebastian Bach in July. Music of Bach in all forms will be performed by the Boston Symphony Orchestra and visiting artists. Serge Koussevitzky will present the Mass in B minor on August 10th in the Shed, and will conduct members of the orchestra in all the Brandenburg Concertos and the orchestral suites, four cantatas (Nos. 53, 161, 80 and 50) and other concertos in the Theatre on July 8-9 and 15-16. The Festival Chorus appearing in the Mass and the cantatas will be prepared by Hugh Ross, who will conduct two of the cantatas.

The Norfolk Symphony Orchestra is to play a series of concerts at the Fourth Annual Virginia



Edgar Schenkman

Music Festival to be held May 11th to 14th in Charlottesville amid the rolling hills and the colonial grandeur of Thomas Jefferson's country. The orchestra's conductor, Edgar Schenkman, has been engaged to direct the entire event, which will include folk singing and dancing, massed choral presentations, and school band and orchestra competitions. This is the foremost musical event in the Old Dominion and includes offerings of every type.

INTERNATIONAL MUSICIAN

With the Dance Bands

It seemed as though qualifying in one of three fields was sufficient to insure a pretty good income: Dixieland, dance bands, oaters. Fifteen two-beat crews were dispensing nightly various brands of jazz in L.A. Ralph Flanagan's new band and Vaughn Monroe's always-saleable unit were piling up consistently fine grosses. Amazingly, considering that the nation had become dance-band happy almost overnight, Stan Kenton's 40-piece concert aggregation was likewise doing splendidly on the road.

Talent agencies were pitching names to hostels and nighteries hot and heavy, selling ops on the tack that a little experimentation right now may pay off big. Buffalo's Statler Hotel, which set a series of top outfits for its season, was being watched by the trade.

As for Western music . . . those who were unable to plunk zither or banjo still cashed in mightily on the seemingly ever-popular variations of "Ol' Paint's Demise."

East. London Records inked Herbie Fields, Roy Stevens, George Towne and Billy Butterfield . . . Bassist Chubby Jackson's new 12-piece ork etching for New Jazz Records . . . *March of Time* flick used drummer Gene Krupa to illustrate the pace of modern living . . . Pianist Eddie Miller dickering with two major diskeries now that his Rainbow pact has lapsed . . . Cab Calloway reorganized his big band as part of a theatre package, will slice for London . . . Les Brown to one-night this summer . . . Woody Herman, Charlie Barnet, Illinois Jacquet again fronting large units . . . Mercury Records signed Muggsy Spanier and Santo Pecora . . . Signature will use Glen Gray's big band and Dixie combo.

Phil Napoleon's Original Memphis Five, legendary Dixie ensemble, contracted by MCA, waxing for Columbia . . . Adams Theatre, Newark, restored vaude policy, will use names . . . Atlantic City's Million Dollar Pier, leased for ten years to Beach Amusement Corp., will open June 10 . . . Stock arranger Johnny Warrington scribed a series of tomes on "How to Play Popular Music." Charles H. Hansen Music Co. is pubbing . . . Tex Beneke, disturbed by Flanagan's success with the Glenn Miller style, asked to be released from his RCA contract . . . Agencies say there are more spring dates this year than at any time since 1946.

Coral Records signed Roy Ross as one of its music directors . . . Elliot Lawrence playing high school concerts to arouse interest in teen-age band members . . . Louis Armstrong penning his autobiography for Harper Bros. Doubleday has life study of Satch in the works . . . Pianist Joe Bushkin recording for Atlantic . . . Decca signed Wingy Manone . . . Gene Autry tied to Columbia for another half-decade . . . Jack Lynch new manager of Philly's Zodiac Room, Hotel Warburton . . . Senator Theatre, Pittsburgh, using flesh . . . MCA snagged Louis Prima . . . Artie Shaw's new band at Bill Green's Casino, Pittsburgh, June 26-July 8 . . . Ray Anthony closes the season at Frank Dailey's Meadow-

brook, Cedar Grove, N. J., with two weeks (plus options) starting June 1.

Lake Compounce using names again . . . Joe Potzner combo cutting for London . . . Tom McCormish behind the new Emcee label which is pushing Andy Imperial's ork . . . Tenorman Joe Thomas added to Decca's repertoire staff . . . Art Mooney band, packaged with hillbilly talent, to tour theatres, parks, and fairs during the hot months, covering the East and Canada



CHUBBY JACKSON

. . . Pianist Max Miller's combo added to Life Records' talent stable . . . Photog Jack Mahony preemed new quartet in Pittsburgh.

Eddie Saletto added Ruth Newman to his Selectones . . . Jerry Bitlick, ex-NBC penner, joined Sammy Kaye's arranging staff . . . Duke Ellington's full complement remains abroad through June . . . Bernie Cummins ankled MCA for a GAC pact . . . Lang-Worth ETs recording Henry Jerome . . . Art Mooney now an ABC property . . . Raymond Paige new conductor at NYC's Radio City Music Hall . . . Thesaurus ETs using Jimmy Lytell's Delta Eight for Dixieland material . . . Pianist Al Haig and altoist Lee Konitz latest acquisitions of New Jazz label.

Trumpeter Yank Lawson recording Dixie things for Standard ETs . . . Former arranger Joe Roland formed Roland Records . . . Sam Donahue waxing for Dana Records, also acting as music director . . . Artie Shaw will trek abroad in August for European and Scandinavian dates . . . Likewise Cab Calloway, who opens Aug. 18 at Milan's Teatro Lyrico . . . Coral Records signed pianist Cy Coleman's trio.

New York. Harry James opened the Astor Roof May 22 for three weeks, to be followed by Carmen Cavallaro for six weeks, and Xavier Cugat

for balance of the summer . . . Guy Lombardo opens the Waldorf's Starlight Roof June 1 . . . Oscar Calvet working the Bal Tabarin with new rhumba combo . . . Hotel New Yorker blamed shuttering of its Terrace Room on public resistance to federal amusement taxes . . . Illinois Jacquet's new ork, recording for Victor, will play a summer date at the Paramount Theatre . . . Brooklyn's Pary flick house experimenting with stage shows . . . Cascade Gardens, new Brooklyn ballroom, using three orks nightly, has 2,500 capacity . . . Loew's State Theatre mulling a return to flesh.

South. O'Brien and Evans duo into Wheel Club, Parkersburg, W. Va. . . Hal Wasson junked his Dixieland crew for an organ trio. Midland Attractions (Kaycee) is booking . . . Jerry Gilbert trio into its fourth year at The Elms, Excelsior Springs, Mo. . . New diskery, Rebelle Records, formed in Birmingham. Label pacted organists Jim Griffin and Talmadge Anderson . . . Glenn Rendezvous, Newport, Ky., folded.

Midwest. Jack Fina holds through June 16 at Chicago's Aragon Ballroom . . . Wayne Gregg ork signed with Capitol . . . Cornetist Doc Evans will two-beat for Joco Records from now on . . . ABC pacted Russ Carlyle ork . . . Cornetist Jimmy McPartland recording with Tommy Dorsey . . . Prom Ballroom, Minneapolis, uses Les Brown June 30 . . . Former batoneer Charlie Fisk joined MCA's band dept in NYC . . . Cave, Hill Hotel, Frolics, and Seven Seas, Omaha, using live music . . . Detroit nighteries swinging to small combos, away from shows toward straight music . . . Russells Point (Ohio) Boardwalk's ballroom enlarged to 5,000 capacity, with name changed to Stardust . . . Cornetist Bobby Sherwood inked by Mercury, likewise pianist Billy Valentine . . . Beverly Hills Country Club, Cincinnati, reopened with Deke Moffitt's ork on the stand . . . Chicago's Balinese Room (Blackstone Hotel) on supper club kick, with Danny Casella ork playing for dancing.

West. Paul Weston may tour the nation this summer, in concert, or play a network ainer. Weston tours theatres for 12 weeks this fall, with at least three weeks set at NYC's Pary . . . Sal Carson ork closes at S.F.'s Sir Francis Drake (Persian Room) June 3. Band begins June 10 at Hoberg's Resort, Lake County, until Oct. 1. Carson opens at Hoberg's Borrego Springs, San Diego County, Nov. 1 . . . Orrin Tucker at Berkeley's Claremont Hotel through June 13 . . . Frank DeVol plays Portland's Rose Festival June 9-10 . . . Duke Ellington signed for a U-I short . . . Firehouse Five Plus Two recording for Les Koenig's Good Time Jazz label . . . Trombonist Turk Murphy's Dixie band handled by MCA, as are the Firehouse Five Plus Two. Murphy etches too for Good Time Jazz . . . Don Steele operating the Chinese Cellar, S.F., now yclept Stairway to Jazz, using just that . . . Del Courtney doing weekday TV deejay opus in S.F. Rusty Draper at the Bay City's Koffee Kup; his sixth year; Al Wallace into Lake Merritt

Hotel indefinitely; Jack Ross into his fifth year at the Fairmont Hotel's Cirque Lounge; Ernie Heckshire at the Fairmont on a one-year contract . . . Joe Reichman holds at S.F.'s Mark Hopkins Hotel indefinitely . . . Red Nichols signed an exclusive contract with Capitol.

Spike Jones to play Hollywood Bowl benefit in July for Damon Runyon Memorial Fund. Jones' current tour ends June 11 on the coast . . . Frank DeVol on tour beginning in June . . . Bobby Sherwood's new band is two-beat . . . Paramount Theatre, Hollywood, using flesh and Rube Wolff's pit band . . . Drummer Jackie Mills dropped his own band for the nonce, joined Harry James. Mills, handled by Joe Glaser, will try again . . . Skitch Henderson disbanded to take over conducting chores on the Frank Sinatra NBC seg. Skitch replaced Jeff Alexander, will one-night in and around NYC when Frank is in Manhattan, using pick-up band, will accompany the crooner abroad this summer . . . Russ Morgan signed a new three-year contract with Decca . . . Kid Ory's jazz band spotted in U-I short . . . "The Secret Fury" is new title of RKO pic featuring actor-guitarist Dave Barbour . . . Hawthorne Ballroom opened in L.A., using Denny Beckner's ork.

Canada. Mercury signed pianist Oscar Peterson . . . Toronto bars using music upped tax on drinks to 15 per cent, but nightery patrons had their 20 per cent tax dropped to 15. Proceeds go to hospitals . . . Toronto liquor license board asked musicians' union to aid in campaign to "clean up" nightery floor shows . . . Vancouver musicians held mass meeting protesting hike in license cost of music.

Radio and TV. Guy Lombardo set to sub for Jack Benny, Sundays, CBS, for 17 weeks start-

ing June 4 . . . State Dept.'s "Voice of America" broadcasts using Dixieland . . . Irving Fields trio kinesioped a half-hour audition TV opus called "Melody Cruise" . . . Freddy Martin debuted new show, "Band of Tomorrow," over KTTV-CBS; a one-hour show, for 13 weeks, to discover new musicians . . . Statler Hotel, Boston, airing from its Terrace Room week nights on commercial basis using Bob Miller ork . . . Jimmy Dorsey landed a weekly half-hour, Saturdays, CBS, 5 P. M. (EST) for the treasury . . . New Packard video show, "Holiday Hotel," ABC, spotting Bernie Green and Gordon Jenkins



ILLINOIS JACQUET

. . . WOR inserted 11:30 P. M. (EST) remotes six nights . . . Tele shot in the offing for Gordon Jenkins, originating from NYC.

Ike Carpenter ork on "Television Discovery Time," KECA-TV, Saturday, 8:30-9:30 P. M. (PST), from the Trianon Ballroom . . . Organist Bob Davis on "Tele-Teen Reporter," KECA-TV, Wednesday, 7:30-8 P. M. (PST) . . . Larry Gordon now music director on KTTV's "Barn Dance," Saturday, 8-9 P. M. (PST) . . . Ray Henderson leads backing ork on KTTV's "Lucille Norman Sings," Thursday, 7:45-8 P. M. (PST) . . . Harry Owens' "Royal Hawaiians," on KTLA, to be peddled nationally via tele-description . . . Nappy Lamare headlined weekly over KTLA's "Dixie Showboat," Wed., 8-8:30 P. M. (PST) . . . Ted Mossman regular pianist on "Glancin' at Anson," KLAC-TV, Sun., 10 A. M.-2:15 P. M. (PST).

Miscellaneous Dates. Les Brown holds at L.A.'s Palladium through June 12 . . . Pat Dennis at Clendenning's Club, Upper Darby, Pa., until June 30 . . . Tony DiPardo at the Washington-Youree Hotel, Shreveport, La., until June 4 . . . Danny Ferguson, Commodore Perry Hotel, Toledo, through June 17; Broadwater Beach Hotel, Biloxi, Miss., June 22-Sept. 4 . . . Harry James, Hotel Astor, NYC, out June 10 . . . Jack Kerns, Stockmen's Hotel, Elko, Nev., out July 1 . . . Ray Pearl, Melody Mill Ballroom, Chicago, out June 13 . . . Griff Williams, Trianon Ballroom, Chicago, out June 18 . . . Ralph Zarnow, Riverview Ballroom, Des Moines, opens June 9.

Submit material for this column to Ted Hallock, *The International Musician*, 39 Division Street, Newark 2, New Jersey, at least four weeks in advance of dates.

—TED HALLOCK.



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Traveler's Guide to Live Music



Chavez Orchestra (left to right): Eddie Chavez, drums, leader; Andrew Chavez, trumpet; Bill Valdez, pianist; Tobin Vigil, tenor saxophone.



Murray Twins Orchestra (left to right): Johnny Jenkins, drums; Bert Murray, piano; Joseph Michaud, sax, clarinet; Bob Murray, bass.



Singer Trio (left to right): Christian Kirsch, violin; Alice Singer, harp; Ernest Blumberg, cello; seventeen years at the same spot.

THERE'S a wide variety of club and salon music on this continent . . . if the traveler only knows where to look for it.

Albuquerque, New Mexico. At the Hi-Hat Club, a favorite night spot, Eddie Chavez's orchestra features Latin-American music: boleros, rhumbas, sambas, huaraches, and tangos, along with a good mixture of ballads and "jump" numbers. Club and music both are full of the spirit of the old Spanish Southwest, but with a modern touch, too.

Baltimore, Maryland. At the Coronet, a leading cocktail lounge, the Sol Lurie Trio is playing its fifth return engagement. The Trio was first organized twelve years ago; Sol Lurie himself has played regularly for twenty-five years, except for an interval of four and a half years in the Armed Forces. The Trio plays both classical and popular music, giving a balanced ration.

Sol Lurie Trio (left to right): Leo Godelsky, piano and accordion; Sol Lurie, violin and clarinet; Leonard Lanclotti, bass and guitar.



Portland, Maine. In the Dark Room of the Falmouth Hotel the Murray Twins' Orchestra has appeared nightly for many years (eight for the twins and Johnny Jenkins). The Murrays have had songs published: "I Pretend You're Here," and "Quick as a Wink." The current Boston and Maine Railroad's radio jingle is composed and sung by them. The boys have two daily radio spots on WGAN, at 8:30 A. M. and 6:20 P. M.

St. Petersburg, Florida. At the Princess Martha Hotel, the Singer Trio have played salon music for the past seventeen years. All three members of the Trio have studied in Europe, and have concertized there and in this country. Alice Singer while in Paris was the winner of the Renié prize for the harp, and a member of the Septuor Renié. Christian Kirsch, the violinist, while in the Armed Forces overseas, was awarded a musical fellowship at the University of Florence. The cellist, Ernest Blumberg, a veteran of European symphonies, is now also a cellist with the Tampa Symphony.

St. Petersburg, Florida. At the Soreno Hotel, the Esposito Trio have played salon and dance music for the past seventeen years. This summer, for their fifth season, the Esposito Trio will be at

Pocono Manor, Pennsylvania, at the Pocono Manor Inn. The members of the Esposito Trio have had interesting musical careers. The cellist, Hugo Ferraro, a graduate of the Naples Conservatory, played with the Metropolitan Opera Orchestra, and in a salon group at the Roosevelt Hotel in New York. Benjamin Ritter, a Juilliard graduate, played with the NBC Symphony, and on the Bell Telephone Hour program. Louis Esposito toured with Esaye and Giradi in trio concerts. He has appeared also at leading resort hotels, such as The Breakers in Palm Beach, the Greenbrier, White Sulphur Springs; Montauk Manor, Long Island; the Mountain View House, Whitefield, New York; and the Arlington, Hot Springs, Arkansas. Esposito also operates the Mayfair Music Shop in St. Petersburg, in partnership with Bandmaster Dick Spencer. All three men in the

trio are members both of Local 427, St. Petersburg, and of Local 802, New York City.

Editor's Note—This is a first installment of a feature which will run regularly in the "International Musician." Unluckily the editors cannot, like the authors of Duncan Hines and that famous motorists' guide to food, the "Traveler's Windfall," cruise round the country sampling the salon music in each area. We are dependent on information and pictures sent in by the salon and night club and hotel orchestras, or their friends—and on our memories of pleasant after-dinner music heard in the spas: Hot Springs, Saratoga, and the Volcano House in Hawaii; on recollections of Viennese waltzes, show music, Mozart, Ravel, and Scarlatti, played in such pleasant family hotels as the Dodge in Washington, D. C., or the Lookout in Ogunquit, Maine—and in sundry other places where we visited or vacationed.

Esposito Trio (l. to r.): Hugo Ferraro, cello; Benjamin Ritter, violin; Louis Esposito, piano—winters in Florida, summers in Pennsylvania.





Cincinnati Symphony Orchestra
Left to right: L. Winsel, J. Van Reck, H. Roberts, G. Gerhardt, C. Medcalf, A. Wolf, R. Topper, R. Fancher.



Portland Symphony Orchestra
Left to right: S. Mala, C. Hase, H. Jobelman, A. Graziano, M. LeBeck, P. Entlec.



National Symphony Orchestra
Left to right: P. Pauli, R. Andrews, C. Hamer, C. Viner, F. Caster, J. Williams, P. Albright, E. Hollis.

The Double Bass

The writer was assisted in preparing this article by two double bass players of outstanding attainments: Philip Sklar and Roger M. Scott, respectively first double bassists of the National Broadcasting Symphony Orchestra and of the Philadelphia Orchestra. Mr. Sklar at seventeen joined the Russian Symphony Orchestra in New York and a year later became a member of the Detroit Symphony Orchestra, remaining there nineteen years. In 1937 he joined the N. B. C. Symphony as a charter member and was promoted to first desk in 1940. He has appeared as soloist with various orchestras and played the first bass solo ever heard in Detroit. Mr. Scott is a graduate of the Curtis Institute of Music, where he studied with Anton Torello. In 1941 he toured the United States with Stokowski's All-American Youth Orchestra. After four years of wartime service in the United States Marine Band, he played a season with Fritz Reiner in Pittsburgh. He joined the Philadelphia Orchestra in 1947 and in 1949 became its principal bass. Mr. Scott is a member of the faculty of the Curtis Institute of Music.

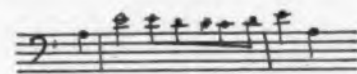
CALL IT double bass, contrabass, bass viol, bull fiddle, doghouse, or just plain bass, that sleek, space-consuming tone-maker of the viol family lined in sixes to tens across the back or down the sides of our symphony orchestras undoubtedly bulwarks the whole ensemble in an aural as well as a visual sense. It's loud. It's deep. It's time-setting. It's percussive.



PHILIP SKLAR
N. B. C. Symphony Orchestra

Composers only of late have come to rely on it in all these aspects. Back in the days of Jean-Baptiste Lully (1632-1687) when the double-bass was used primarily to imitate storms and tempests, it was not a "regular" in symphony orchestras. Maybe the lack of its time-setting bow stroke and its metronomic string-twang was one of the reasons Lully had to direct the orchestra by thumping a heavy staff on the floor. Maybe his very death was attributable to the absence of double basses. Because his cudgel once missed the floor and landed on his foot. An abscess developed. Blood-poisoning set in. He was gathered unto his fathers. And the moral of this is: always have double basses in orchestras to help set the beat.

In 1757 the double bass became a steady in the Paris Orchestra, but they had only one, and its performance was reserved for Fridays, the day of great spectacles. This gave the instrument a toe-hold anyway. From then on people got used to the basses' rhythmic pulsation. Beethoven, among his other contributions to good scoring, apportioned such notes to the bass as made it "set" the phrases played by the other instruments. In the finale of his Ninth Symphony:



the bass by its added burst of sound gets across that sense of triumphant jubilation required. Then it was Beethoven who brought the double bass first into orchestral prominence when in the third movement (third theme) of his Fifth Symphony he has it doubling with the cellos in this highly rhythmic melody:



He wrote this, it is said, with an eye to that great virtuoso who practically revolutionized double-bass playing, Domenico Dragonetti. The bassists from Beethoven's time on considered themselves responsible for the loudness or softness, length or shortness, pointedness or blandness of the overall orchestral tone.

Wagner gave the bass even more rein. He began to write independent lines for it—make it say something in its own right. His indulgence of this instrument comes out in the fact that certain passages in his works—for instance, the introduction to "Die Walküre"—are used in Metropolitan Opera Orchestra auditions as a test of bassists' all-around ability; their technical facility; the color and lustre of their tones; their interpretative gifts. Mahler gave the bass a



Robert L. Mills
Oklahoma Symphony

Sydney Wells
Toronto Symphony

Warren Benfield
Chicago Symphony

Murray Grodner
Houston Symphony

Calvin W. Bisha
Louisville Orchestra

Jacques Posell
Cleveland Orchestra

Anselme Fortier
New York Philharmonic



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Andrews,
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Vancouver Symphony Orchestra
Left to right: W. Jurak, W. Poole,
J. Hamilton, S. Davis.



Dallas Symphony Orchestra
Left to right: O. Oatman, M. Schiller, J. Villanueva,
G. Dawson, N. Pacht, P. Rickett, M. Bella.

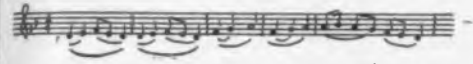


Philadelphia Orchestra
Left to right: J. A. Schaeffer
F. Maresh, E. Arlan, H. W'iemann
F. G. Eney, M. Strassenberger
V. Lazzaro, C. Torello, R. M. Scott

Bassin Our Orchestras

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chance to show its melodic possibilities when he scored a great sweeping passage for it in the third movement of his first symphony:



Composers old and new have been like putty when confronted with the temptation to use the bass for "effects." Beethoven cast it as thunder in the storm scene of his "Pastoral." Respighi employed it for the lion's roar in "Festa Romana." Saint Saëns had it suggest the elephant's dance in his "Carnival of the Animals." And Prokofiev made it a laugh-provoker in his "Lieutenant Kije."

But it is in the swing bands that the double bass is exploited in every inch of its six-foot height. There's pizzicato, for instance—so often used as to make bowing sound like a novelty. Not that symphonic orchestras don't go in for string-plucking, too. "Pizzicato is punctuation," Philip Sklar explained to me. The double bass provides the commas and dashes and periods of the orchestral conversation. When, for instance, the bassoon holds sustained notes, the double bass pizzicato gives each long note a little accent, a little push. To jazz orchestras, however, pizzicato is vocabulary as well as punctuation. In its special swing version it is accompanied by a "slap" of the instrument—the dry crack obtained by twitching the strings extra hard so that they rebound against the fingerboard.

The niche for the double bass is carved still deeper in jazz orchestras by its knack of breaking rhythms, by its employing profusely double notes and notes in the extreme upper and lower registers. Lightning passages are also common. Jazz bassists complement the left-hand work of the piano—no lazy man's job. Besides they thump on the wood, get a guitar effect by plucking the strings with the finger-nail, and twang above as well as below the bridge. So thoroughly has the double bass acclimatized itself to the



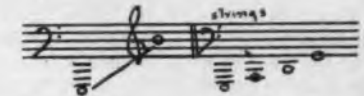
ROGER M. SCOTT
Philadelphia Orchestra

jazz orchestra that it is now as integral a part of it as trumpet, saxophone and drums.

Bass players have conquered yet another field. They are soloists—both with symphony orchestras and in one-man recitals. For this work the bass is tuned a tone higher, and the bridge is made a shade lower, this to render the tone more brilliant. Serge Koussevitzky toured as bass soloist before he was a conductor, and it is perhaps due to this that the bass section of the Boston Symphony Orchestra is such a marvel of precision. A concert of the Philadelphia Orchestra not so long ago featured Anton Torello—principal bass player with that orchestra for thirty-four years and teacher of bassists now

scattered all over the country in most of our major symphony orchestras—in the Concerto in A by Dragonetti. Wrote music critic Howard Taubmann at the time, "Mr. Torello skipped along in rapid passages with dazzling dispatch and sang the broad passages of the slow movement with sustained line. There are many high notes in the concerto, and Mr. Torello had to stretch down near the bridge. At such moments he looked like a wrestler at affectionate grips with a fond, familiar opponent."

"Wrestler" is the word. The bassist battles a string five or six times as thick and as long as a violin's. Pressure of his bow as well as pressure of his fingers must be greater than that on lighter stringed instruments. He slides through seven positions besides the "thumb" positions, sounding the following note-range on the four strings E, A, D, and G:



Note that since the double bass is a transposing instrument—the only one in the string family—its music is written an octave higher than the example above.

The upper positions require the bassist to slip the thumb from behind the neck and use it as a guide to placing his fingers in position. These thumb positions were especially favored by Richard Strauss. Double stopping (playing passages on two strings at once) is another



George Moleux
Boston Symphony
Orchestra

Fortier
hilham

Ray Fitch
Napoli Symphony

Rocco Litolf
Baltimore Symphony

Theodore Mayer
Buffalo Philharmonic

Elwood L. M. Ross
San Antonio Symphony

Leslie Martin
Seattle Symphony

Kippel Tiffany
Erie Philharmonic






familiar device of bassists. The strings to be stopped are usually pulled nearer each other by fingers otherwise not in use to make the stopping less sprawly. Of all the hazards of double-bass playing, however, the lengthy passages without rest come first. Composers are not expected to be indulgent of instrumentalists, but we wonder if Brahms knew what discomfort he was causing when he asked for a continuous fortissimo "C" from the double bass for eight or nine consecutive bars in his First Symphony. And Tchaikovsky surely evinced a certain callousness when in his Sixth Symphony he had the double bass play again fortissimo twenty-nine bars of low F-sharp tremolo.

Partly offsetting the numerous difficulties of the instrument is the fact that the length of the string (forty-three inches) makes harmonics sound better than on violin, viola or even cello. It follows that harmonics are frequently used. They increase the instrument's range vastly, getting it well up into the violin register.

Credit for making the double bass adequate orchestrally speaking must go to inventors as well as to ardent instrumentalists. There's the "contra C attachment," for instance—the means by which the length of the lowest string is increased by 6¼ inches, opening up for the double bass—and for the whole orchestra, in fact—the vista of four extra semitones. Thus the range of the double bass is extended down to:



Note in the photographs of Mr. Sklar and Mr. Scott this attachment reaching along the peg box and above the scroll. It works like this: four keys lie conveniently under the fingers in the first position. The first key (nearest the scroll) locks in E, the next in E-flat, the third in D and the fourth in D-flat. With no key pressed at all, the string sounds "C." Stravinsky, always quick to sense new orchestral possibilities, used the extra semitones for the opening of the "Fire-bird" Suite, and many passages in Wagner and Richard Strauss also require it.

This small gadget has outmoded the five-string bass.

Another gadget that has lessened headaches for the bassist is the "worm gear," a small wheel edged with teeth which, fitted on the peg-box, so holds the string that one can tune it with hair-breadth precision and with no more force than it takes to wind a watch. Moreover, there is no danger of the string slipping. The bass viol of George Moleux of the Boston Symphony (see photograph on the preceding page) shows these gadgets to advantage. Practically all bassists employ them.

Whenever instruments offer particularly formidable technique, it is inevitable that different "schools" be developed. So bassists are sharply differentiated according to whether they use the "German" or the "French" method of bowing. The German way—fingers placed *under* the frog with the thumb above—was the earlier method. The French way—the fingers placed *over* the frog, the thumb holding from under the stick—was developed when the French stick was developed, around the turn of the nineteenth century. This stick is about twenty-five inches long, two inches shorter than the German one. The latter, however, has a wider frog.



German Method



French Method

Pizzicato is essayed differently in the two schools. In the German school the little finger loops through the frog while the bow swings downward. In the French way the bow is held upward toward the scroll, much as in cello and violin playing, with the free finger plucking the string.

Short-armed bassists have a problem in just getting their arms around the instrument to play it. Mr. Sklar solved this in novel fashion. He closely observed an instrument maker—a friend of his—in the process of making a double bass. Then he invested in \$350.00 worth of wood—maple for back ribs, spruce for top—made tools and bending iron, and set to to

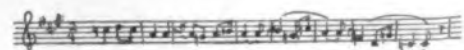


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Left to right: Karl Auer, Henry Loew,
Vincent Grimaldi, principal.

fashion an instrument to meet his especial needs. Now he can reach around to the fingerboard with the greatest of ease. As he puts it, "I brought the bass to me instead of me to the bass"—an ingenious variant to be sure on the Mohammed-to-the-mountain motif. See him play his instrument with utter ease and expertness and you gain new hope for man's ability to conquer his environment.

Certainly whatever other qualities may be requisite for bass players, strength, plain ordinary strength, is one of the most essential. Mr. Scott, serious student and teacher of his instrument, summed up the bassist's situation neatly when he said, "Good bass playing depends upon the proper combination of finesse and strength. But remember you just have to have physical stamina."

What manner of men are these who choose, who choose, to spend a goodly portion of their lives sweating out background music, who trudge along with these overgrown papooses cluttering up their encounters with swinging doors, bus steps and taxis, who only once in a blue moon attain to solo prominence and are otherwise content to be the blur behind the arpeggio, the rumble behind the theme song? Whatever they have in common it is certainly not a yen for keeping in the spotlight. They choose the bass because it opens up a novel approach to music, allows for inventiveness, implies the earnest life, offers professional security. They choose it because they want an adversary worthy of serious struggle, because double basses are indispensable in the orchestra, because they like the sound of the thing. We half believe this latter reason carries more weight than any of the others. There's the story of the double bass player who had played ten years in a pit opera orchestra, his back to the stage. Then one evening he decided to view the performance from the auditorium. "You know what?" he excitedly told a section-mate of his afterward. "When we are playing that beautiful *oompah, oompah* part of ours in 'Carmen,' there's a fellow up there on the stage who cuts right in and sings along with us."



—H. E. S.



ROCHESTER SYMPHONY ORCHESTRA
Left to right: Lawrence Angell, Suzanne Allman, David Craig, George Work, Robert Stenzel,
Harold Carmes, Oscar Zimmerman, principal.



THE VIOLIN

Views and Reviews

By SOL BABITZ

NEGLECTED PHASES OF BOWING EXPRESSION

ONE OF THE most important elements of bowing control is the evenly sustained tone without *crescendo* or *diminuendo* combined with smoothly connected bow changes. In learning to produce this absolutely even tone the average violinist becomes so engrossed in the process that he overlooks the necessity for establishing a technique of controlled dynamic expression. One of the basic bowings of the violin used to be the *detaché*; I say "used to be," because the meaning of *detaché* has been so confused in recent times that the average violinist thinks it means playing with the sound of bow-change concealed with a smooth connection.

The original meaning of *detaché*, as the name implies, was "detached," with a slight *diminuendo* at the end of each bow to give a musical expression to the audible bow-change. If the aim of the violin is to imitate the voice, then this type of bowing is the vocal style *par excellence* because the human voice sings with a normal rise and fall of volume, and not with a continuous sustained sound like a bagpipe. This bagpipe smoothness, while useful in certain types of music (a sustained slow movement of Wagner, for example), is far from satisfying aesthetically as a fundamental expression, and calls for a more expressive technique.

The following example from Haydn's quartet, Op. 76, No. 4, is usually played with practically no dynamic expression, and yet the natural dynamics which I have added can be tastefully introduced within the limits of the *piano* dynamic which Haydn has written:



In the first bar there is a natural *crescendo* from the delicate attack to the down beat, followed by continued *crescendo* aided by small vibrato. followed by a natural *diminuendo* as the tip of the bow is approached. The same *crescendo* occurs in the second bar, inasmuch as the phrase is repeated. The end of the second bar, however, leading as it does to the high point of the episode, requires a *crescendo* instead of a *diminuendo* as in the first bar. This coincides with the approach to the frog where the natural *crescendo* occurs.

To play with sensitive dynamic expression in this way requires serious practice of *crescendo* and *diminuendo* as well as study of fundamentals of composition and phrasing, both neglected phases of violin study. Scale practice should not only be done with various types of bowings but with various types of dynamics as well, accompanied by coordination of *vibrato* with dynamic rise and fall.

ARCATO OR ARCHED BOWING

The fundamental bowing of the past, which is so neglected today, used to be called *arcato*, implying an arched type of attack. This bowing exists about half-way between the smooth modern *detaché* and the thrown *saltando*. The thrown *saltando* attacks the string almost vertically and bounces directly off (see a); the *detaché* is constantly on the string (b); the *arcato* gently approaches the string *crescendo* and just as gently leaves the string *diminuendo* forming an arc in motion (c):

DIRECTION OF BOW MOTION AND ATTACK



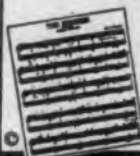
(Continued on page thirty-six)

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The Band Plays On



"Our Band" of the Shamokin (Pennsylvania) Dye and Print Works celebrates its seventy-fifth anniversary this year.

GENERAL GRANT was President when the organization proudly called "Our Band" by Shamokin, Pennsylvania citizens was founded. Now affiliated with the Shamokin Dye and Print Works, the band celebrated its seventy-fifth anniversary with a dinner and entertainment at the Shamokin Country Club on March 30th. Walter H. Seiler, who conducted the band from 1906 to 1934, gave his reminiscences. And on April 27th "Our Band" gave an anniversary concert, premiering a special march composed for the occasion by Walter R. Fuge, a member of the band, and playing a balanced program of classical and modern works.

The Shamokin Band was first known as the Rescue Band, from its initial affiliation with the Rescue Hose Company, a volunteer fire brigade. At its founding, in 1875, it had twelve members, under the baton of William H. Borden, and conducted its rehearsals in the fire station. By 1891 the band numbered twenty-three members, with Lewis Eisenhart as leader. In 1898 the high standing of the organization among Pennsylvania bands was shown by its selection to play on parade in Philadelphia with Admiral Dewey's victorious sailors.

Awards and Honors

In 1907, in the second year of the twenty-eight-year period of Walter Seiler's leadership, the Shamokin Band won a certificate of merit in competition with 207 bands from all over the United States, Canada, and Mexico—the occasion being the mammoth Elks parade in Philadelphia.

From 1916 to 1937 the band was under the sponsorship of the C. K. Eagle Company; when

that company went out of business the Shamokin Dye and Print Works assumed the sponsorship, which they still retain. The present conductor for "Our Band" is clarinetist William H. Crone, and under his expert baton the Shamokin Band has attained a high standard of performance, a very large repertory, and many important engagements in Central Pennsylvania. Conductor Crone, like a number of the members of the band, has been active in the organization for forty years.

THE HAZLETON LIBERTY BAND

ABRAMHAM LINCOLN had just been nominated for the Presidency when the Liberty Band of Hazleton, Pennsylvania was first organized. So when its members celebrated their anniversary in October, 1949, the band had been in continuous existence for ninety years.

When the band was first organized its constitution and by-laws were printed in both English and German, many of the early members having studied music in Germany. Its first conductor was Justus Altmiller, uncle of the present conductor of the same name.

When, shortly after its organization, the Civil War broke out, the Liberty Band enlisted in a body with the 11th Pennsylvania Volunteers, being mustered into service in Annapolis in September, 1861. Since then their record reads like an epitome of United States history. They played and fought at Bull Run, Chantilly, Cedar Mountain and Fredericksburg. Re-enlisting in 1863, they were assigned to the 198th Pennsylvania Regiment, fighting at Petersburg, Richmond, and finally at Appomatox, where they were detailed to play at the surrender of Robert

E. Lee. On this occasion they played the "Star-Spangled Banner" for the thousand and first time. Before they were mustered out they played a funeral dirge for President Lincoln in Washington, and marched in the victory parade before President Andrew Johnson.

In 1866 the band was cited by the Philadelphia *Inquirer* as the best of 265 bands playing in the National Firemen's Parade. The Liberty Band won new honors at the Philadelphia Centennial in 1876, and at the reception for General Grant in 1882.

In 1905 the band built its own hall. It now had thirty-six members, and as the older veterans retired, their sons and grandsons took their places, maintaining always a high esprit de corps.

When the First World War came along, seven of the younger members of the band enlisted, while the organization played for every contingent of men leaving for the war, taking also a leading part in bond-raising drives, Red Cross drives, and the like. Similarly, in World War II, while the veteran members carried on, six of the junior players went into the armed services. All six returned safely and rejoined the band.

The Liberty Band traditionally staged its own dances at Hazle Park, and played summer concerts regularly. It has won countless prizes for its marching, its rhythmical excellence, and its ensemble playing. Here, then, is a band which has survived ninety years with no interruptions, no internal strife, and no reorganizations, carrying on under only two conductors, an uncle and a nephew. It has played out its honorable role in the life of its town, state, and country, during half the span of our republic.

INTERNATIONAL MUSICIAN

Concert and Military Bands

I. Alabama, Arizona . . . Massachusetts

The following list of professional bands of the concert and military type, arranged alphabetically by states and cities, includes about half the number in the United States and Canada. The rest of the list, comprising the bands from Michigan to Wisconsin, as well as those in the provinces of Canada, will appear in subsequent issues. After each city the number of the A. F. of M. local there is given. The whole list gives fairly comprehensive coverage for professional brass bands in the United States and Canada, but there are probably some omissions, and the editor of the "International Musician" would be glad to receive information about concert bands which do not appear in this list. It should be noted, however, that only bands made up wholly of professional musicians are included.

City and Local	Name of Band	Name of Leader	No. of Men	City and Local	Name of Band	Name of Leader	No. of Men
ALABAMA							
Mobile, 407	Musicians Union Band	Walter T. Holmes	29	Naugatuck, 145	Naugatuck Community Band	Dayton Palmer	30
Montgomery, 718	Local 718 Concert Band	H. O. Thompson	30	New Haven, 234	102nd Army Band 2nd Co. Governor's Foot Guard Band	Anthony R. Teta Robert B. Derbacher (Captain)	25 25
ARIZONA							
Phoenix, 586	Phoenix Concert Band	Albert Etzweiler	40	New London, 285	Loyal Order Moose No. 344	Amato Rogers	15
Tucson, 771	Tucson Concert Band	Franz Glover	32	Stamford, 628	Local 628, A. F. of M.	Vito Schinpaglia	40
CALIFORNIA							
Bakersfield, 263	Kern County Musicians	Larry Foster	32	Thomaston, 438	Marine Band	Unknown	Approx. 20
Fresno, 210	Fresno Municipal Band	Arthur C. Forsblad	40	Torrington, 514	Torrington City Band	Joseph Mancini	30
Long Beach, 353	Long Beach Municipal Band	J. J. Richards	40	Waterbury, 186	Fulton's American Florio Post	Rocco Pagano George Gentile	30 25
Los Angeles, 767	Municipal Concert Band	Percy McDavid	28	Willimantic, 403	Willimantic City	Edward Gerry	35
Modesto, 652	Patterson Band	Jack Stewart	10	DELAWARE			
Richmond, 424	Richmond Municipal Band	Ed. Hill, Sr.	35-40	Wilmington, 641	Wilmington Community Band	William E. Matthews	25
Sacramento, 12	Sacramento Municipal Band	Fred Christian	40	FLORIDA			
	Musicians Union Band	Forrest Long	25-30	Daytona Beach, 601	Daytona Beach Municipal Band	Dr. Everette Moses	30
Salinas, 616	Cowboy Band	Marion C. Walter	35	Jacksonville, 444	Joe Berry's Band	J. Warren Berry	21
San Bernardino, 167	American Federation Band	Raymond Aguilar	33	Jacksonville, 632	United Musicians	Nathaniel Small	22
San Diego, 325	San Diego Symphonic Band	Carl Kuehne	45	Miami, 655	Fla. National Guard Band	Johnny Austrian	36
San Francisco, 6	San Francisco Municipal Band	Phillip Sapiro	40		City of Miami Band	Caesar LaMonaca	31
	Golden Gate Park Band	Ralph Murray	44	St. Petersburg, 427	St. Petersburg Municipal Band	Joe Lefter	27
	Oakland Municipal Band	Herman Trutner, Jr.	40		Kennel Club Band	H. C. Werner	16
	Musicians Post No. 499, American Legion	Joseph Weiss	65	GEORGIA			
San Jose, 153	San Jose Municipal Band	Art Weidner	15	Atlanta, 462	Atlanta Mus. Prot. Assn.	P. S. Cooke	36
Santa Barbara, 308	Santa Barbara Municipal Band	M. M. Mayo	25-30		Atlanta Mus. Prot. Assn.	W. A. Carver	28
Santa Cruz, 346	Santa Cruz Beach Band	Edwin Jones	28	IDAHO			
	Local 346 Band	Marion C. Walter	45	Boise, 537	Boise Municipal Band	Alvin Miller	45
	Petaluma Band	Dr. A. R. Steinwand	18	Pocatello, 295	Municipal Band	Guy Gates	32-40
Santa Rosa, 292	Stockton Community Band	Van Mater Peck	25	ILLINOIS			
Stockton, 189	Manlio Silva's Symphonic Band	Gene Rotsch	50	Alton, 282	Alton Municipal Band	Leroy Dalhaus	45
	Leo Liberty's Marching Band	Manlio Silva	38	Belleville, 29	Walter Hurst	Walter Hurst	18
	Stan Siegfried's Marching Band	Leo Liberty	25		Hershel Eitsenhefer	Hershel Eitsenhefer	35
	Bill Autry's Marching Band	Stan Siegfried	25		Lloyd Saeger	Lloyd Saeger	37
Vallejo, 367	Vallejo City Concert Band	Bill Autry	25		George Tuerck	George Tuerck	23
Ventura, 581	Ventura Musicians Band	Charles Prenderville	35	Benld, 88	Benld Municipal Band	Michael Sciarra	30
		Milo Bearden	16		Carlinville Municipal Band	George C. Reid	40
COLORADO					Gillespie Municipal Band	Wm. C. McGregor	30
Colorado Springs, 154	A. F. of M. Band	B. E. Keblen	45		Mt. Olive Municipal Band	Harold Sanders	36
Denver, 20	Denver Municipal Band	Henry E. Sachs	40		Staubtown Municipal Band	Herman Schaeffer	42
Pueblo, 69	Pueblo Municipal Band	L. C. Smith	30	Bloomington, 102	Municipal Band	Chester Hamilton	35
	Quaranta Cowboy Band	C. Quaranta	18	*Chicago, 10	All American Concert Band	Jos. (Ruth) Rutkowski, Dir.	
CONNECTICUT					All American Symphony Band	Jos. (Ruth) Rutkowski, Dir.	
Bridgeport, 63	Veterans of Foreign Wars Band	Harold Broun	30		American Band and Orch.	Wm. O. Hansen	
	Raymond Hurals Post 145				Chicago City Band	Jos. Leavitt, Dir.	
	Bridgeport Marine Band	Louis Cappucci	30		Chicago Concert Band	Curt H. Apel, Mgr.	
Bristol, 432	New Departure	Edward Noon, Sr.	30		Chicagoland Militaire Band	E. C. Maxham, Dir.	
Hartford, 400	Governor's Foot Guard Band	Dayton W. Palmer	30		Chicago Progress Band	Jos. Leavitt, Dir.	
	Hartford City Band	Vincent J. Miele	30		Chicago Woman's Concert Band	Lillian Poenisch, Cond.	
Meriden, 55	Meriden City Band	Lucile Van Antwerp	32		City Band of Chicago	Jos. Leavitt, Dir.	
					Cosmopolitan Band	Aldo Bortolotti, Dir.	
					Dearborn Band	Walter Schmidt	
					Douglas Park Band	A. Sindler	
					Eagle Military Band	Amos W. Mitchell	
					Ex-Service Men's Band	A. Hansen	
					German American Band	Arthur H. Heinicke, Dir.	
					Greater Chicago Band	Col. A. F. Hand, Cond.	
					Illinois Concert Band	A. Sindler	
					Illinois Symphony Band	D. M. Alberti, Dir.	
					Lagoon Theatre Band	John Krusynski, Dir.	
					Mayfair Concert Band	Ettore Gualano, Dir.	

* Chicago bands "normally consist," says the Secretary of Local 10, "of forty to fifty members . . . they may use more or less, depending upon the class of the engagement that they secure."

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KAPLAN MUSICAL STRING

SOUTH BEND, INDIANA

City and Local	Name of Band	Name of Leader	No. of Men	
	Metropolitan Concert Band of Chicago	Curt H. Apel, Dir.		
	Musicians Post No. 662, Amer. Legion Band and Orch.			
	Oak Park Symphonic Band	Aldo Bortolotti		
	Order Sons of Italy Band and Orch.	Alfred J. DeGrazia, Dir.		
	Parkway Concert Band	Joe Lombardi, Dir.		
	Polish-American Veterans Band	Stanley Smol, Mgr.		
	Savoy Concert Band	Al DeGrazia, Dir.		
	Southtown Concert Band	Jos. F. Nelses, Cond.		
	Sparta Band	James Karkos, Dir.		
	United Band of Chicago	Henry Johnk, Dir.		
	"United Nations Concert Band"	Col. Armin F. Hand, Dir.		
	West Town Concert Band	D. M. Alberti, Dir.		
	Cavallo Symphonic Band	P. A. Cavallo, Dir.		
Chicago, 208	Capt. Walter Dyett's Concert Band		35	
	Omer Crittendon's Band		28	
Collinsville, 350	Collinsville Municipal Band	F. C. Kreider	40	
Danville, 90	Danville Municipal Band	William B. Holl	60	
Decatur, 89	Decatur Municipal Band	John A. Thompson	45	
Edwardsville, 98	Edwardsville Municipal Band	Peter Anesi	35	
	Woodriver Municipal Band	Paul Louden	35	
Freeport, 340	Freeport Concert Band	Chas. W. Wilcox	50	
Herrin, 280	Williamson County Concert Band	C. B. Nealer	32	
Jacksonville, 128	Local 128, A. F. of M. Band	Bernard Strongman	35	
Joliet, 37	Joliet Fed. of Musicians	Geo. Hendrick	40	
La Salle, 307	Spring Valley Municipal Band	Angelo Fontecchio	40	
	Peru Municipal Band	Melvin Lewis	40	
	Tri-City Band—LaSalle	Daryl Fetters	50	
	Doodledorf Band—Peru	Harry Hundt	12	
	Henne's Band	Everrett Henne	20	
Mattoon, 224	Local 697 Band	W. T. Davis	24	
Murphysboro, 697	Joe Zahradka Concert Band	Joe Zahradka	18	
Pana, 328	Wayne L. Hunter Band	Wayne L. Hunter	18	
Peoria, 26	Peoria Municipal Band	Paul Vegna	50	
Pontiac, 759	Pontiac Municipal Band	E. L. Meeker	40	
	Fairbury City Band	Joe Reis	25	
	Civic Band	Geo. Irwin	40	
Quincy, 245	Rockford Musical Assn.	Joseph L. Beecher	35	
Rockford, 240	Springfield Municipal Band	Homer Mountz	40	
Springfield, 798	Taylorville Municipal Band	James Humphrey	35	
Taylorville, 798	Viriden Concert Band	J. J. Woodman	28	
Viriden, 354	Washington Municipal Band	Henry A. Esser	30	
Washington, 647	Waukegan, 284	Local 284 Federation Band	Percy Snow	31
West Frankfort, 410	West Frankfort Municipal Band	Theo. Paschedag	32	
Westville, 631	Westville Concert Band	L. C. Wallison	25	
INDIANA				
Anderson, 32	Fraternal Order of Eagles	Rich. Rencenbarger	40	
Frankfort, 352	Frankfort High School	Aden K. Long	?	
Fort Wayne, 58	A. F. of M. Concert Band	Bill Miller	28	
Hammond, 203	Hammond East Chicago	Wm. C. Michaels	36	
	Gary	Lowell Boroughs	36	
	Whiting	H. S. Warren	36	
		Adam P. Lesinsky	36	
Indianapolis, 3	Indianapolis Concert Band	Wm. Schumacher	30	
	Indianapolis Military Band	George Curtis	30	
	Danvers Julian Concert Band	Danvers Julian	30	
	Ted Campbell Band	Ted Campbell	30	
Kokomo, 141	Amer. Legion Post No. 6	Ross Dwigginis	30	
Lafayette, 162	Lafayette Citizens Concert Band	Robert Priest	30	
La Porte, 421	LaPorte City Band	J. Clyde Lucas	25	
Marion, 45	Federation Band	Wayne Strong	20	
Michigan City, 578	Michigan City Municipal Band	Guy Foreman	38	
Muncie, 245	A. F. of M. Band	E. C. Souders	25	
South Bend, 278	South Bend Fed. of Musicians Band	Clem Harrington	35	
Terre Haute, 25	Terre Haute First Regiment Band	Herman A. Diekhoff	25	
	Ringgold Band	Harry H. Stanton	40	
Vincennes, 764	Vincennes Municipal Band	W. P. Barnett	40	
Warsaw, 253	Erie	Elmer H. Rahn	35	

INTERNATIONAL MUSICIAN

No. of Men	City and Local	Name of Band	Name of Leader	No. of Men
IOWA				
	Burlington, 646	Burlington Municipal Band	Maurice Wright	39
	Clinton, 79	Union Band	H. L. Booth	16-25
	Des Moines, 75	Municipal Band	Lorraine E. Watters	55
	Dubuque, 289	Dubuque Community Band	F. Bonifazi	32
	Fort Dodge, 504	Fort Dodge Municipal Band	Karl L. King	32-35
	Ottumwa, 64	Ottumwa Municipal Band	Cleveland Dayton	40
	Sioux City, 254	Monahan Post American Legion and Sioux City Municipal Band	Leo Kucinsky	45
	Waterloo, 334	American Legion Band	C. J. Ball	45
KANSAS				
	Hutchinson, 110	Hutchinson Municipal Band	Ell Forney	35
	Parsons, 250	Parsons Municipal Band	R. Larsen	25
	Pittsburg, 452	Pittsburg A. F. of M. Band	Prof. Chas. Minelli	31
	Topeka, 36	Marshall's Band	Howard E. Morrison	65
	Wichita, 297	Wichita Municipal Band	Guest Leader Polcy	35
KENTUCKY				
	Lexington, 554	Lexington Musicians Association Band	Selected	20
LOUISIANA				
	New Orleans, 174	New Orleans Civic Band	Col. Harry Hendelson	50
MAINE				
	Portland, 364	Chandler's Military Band	Leonard C. Hall	30
MARYLAND				
	Baltimore, 40	City Park Band	C. Gerald Eyth	35
	Baltimore, 543	Baltimore Municipal Band	Wm. S. Hart, Jr.	35
		Municipal Band No. 2	Harrison M. Dodd	35
		Gwynn's Excelsior Concert Band	Charles E. Gwynn	45
		Prettyman's Concert Band	Edward A. Prettyman	30
		Monumental Elks Frat. Band	Edward A. Prettyman	40
		Kier's Melody Boys Band	John L. Kier	25
	Hagerstown, 770	Hagerstown Municipal Band	Dr. Peter Buys	50
MASSACHUSETTS				
	Athol, 287	Athol Military Band	Ray H. Dumas	25-30
		Minute Taploca Band	Huber Tandy	25-30
	Attleboro, 457	Jewelry City Band	Harry A. Greene	25
	Boston, 9	D'Avino's Concert Band	Alphonse D'Avino	25
		101st Veterans Band	James Coughlin	25
		Fielding Cadet Band	Harry Stackpole	25
		Walter Smith's Band	Walter Smith	25
		101st Engineers Veterans Band	Frank Warren	25
	Brockton, 138	Cosmopolitan Brockton Legion Whitman Town	M. Clifton Edson	25
			John W. Dowd	25
			Virgil Flori	25
	Fall River, 216	American Band	Edward J. Gahan	25
		Vezina's Band	Leo Vezina	25
	Fitchburg, 173	Fitchburg Military Band	Fred A. Calder	28
		Ashby Band	Fred Bernhardt, Sr.	25
	Greenfield, 621	Greenfield Military Band	A. Cerboneschi	25
		Shelburne Falls Military Band	H. E. Greuling	18
		Turners Falls Military Band	B. Welner	25
	Haverhill, 302	Adams Rowells	John W. Adams	25
			Howard L. Rowell	25
	Holyoke, 144	City Band	Fred Grady	35
		Charles B. Farnam Band	Charles Farnam	45
	Lawrence, 372	Arlington Mills Band	John W. Crossley	25
		Post 15 American Legion Band	Peter Degnan	25
		Russell's Band	William B. Russell	25
	Lowell, 83	Giblin's Band	John J. Giblin	25
		Hannafin Band	Thomas Hannafin	25
		Larkin's Band	Bernie Larkin	25
		Lee's Band	John H. Lee	25
	Lynn, 126	Gove's Band	Joseph H. Gove	25
		American Legion Band	Lou Ames (Amico)	25
		Lotito's Band	Jos. Lotito	25
		Rigby's Band	Geo. O. Rigby	25
	Millford, 319	V. F. W. Band of Millford	Valentino Candela	30
	Framingham, 393	Local 393 Band	D. Chester Ryan	25

(Continued on page thirty-six)

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Lester Young	Joe Thomas	Josh Jackson
Freddy Martin	Dexter Gordon	James Moody
Dan Byas	George Auld	Chuck Gentry
Corky Corcoran	Sam Donahue	Al Sears
Dave Matthews	Charlie Parker	Johnny Mince
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Modern Harmony

By OTTO CESANA

REMARKS

WE NOW arrive at the actual writing of modulations based on the pivot chord chart discussed in the last installment.

Besides the instructions given in the lessons below, the over-all objective of the student will be to demonstrate that he has mastered the objectives in previous lessons—the writing of an agreeable soprano part, contrary bass, proper resolution of chordic tones and good balance of parts.

While pivot chord modulations are not as impressive as other type modulations which will be discussed later, they are nevertheless, due to their unobtrusiveness, indispensable in many situations.

In all these lessons try always to apply the rules on *chord connections* in lesson No. 12. The object of all the lessons subsequent to No. 12 is to enable you to apply the various rules—and at the same time become familiar with more material.

Occasionally read over lesson No. 12 and you will find that certain statements will at the present reading become significant.

LESSON NO. 21

Modulating from the Key of C Major by Using the Diatonic Triads in C Major as the Pivot Chords.*

The major triad on the 1st degree of C major as the Pivot Chord.
 Formula—

Exercise—Finish the above modulations, then do the others, using the remaining triads in the key of C major as the pivot chords, that is: The minor triad on the 2nd degree in C major as the Pivot Chord. The minor triad on the 3rd degree in C major as the Pivot Chord. The major triad on the 4th degree in C major as the Pivot Chord. The major triad on the 5th degree in C major as the Pivot Chord. The minor triad on the 6th degree in C major as the Pivot Chord. The diminished triad on the 7th degree in C major as the Pivot Chord.

LESSON NO. 22

Modulating from the Key of A Minor by Using the Diatonic Triads in A Minor as the Pivot Chords.

The minor triad on the 1st degree in A minor as the Pivot Chord.
 Formula—

* The melody should be kept diatonic as long as possible; that is, try to keep the sharps and flats out of the melody. Let them appear in the other voices. Close each example in the fundamental form. The 5th in the final triad or in any dominant seventh chord may be omitted if a definite advantage in line is obtained by so doing.

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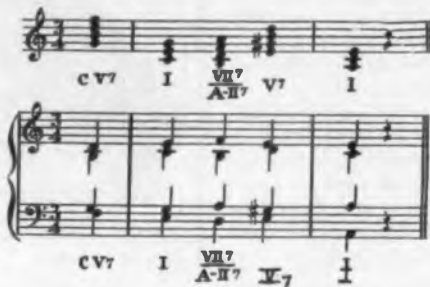


Exercise—work out the minor exercises in the same manner as you did the major.

Other Pivot Chords

All other diatonic chords—7ths, 9ths, etc., as well as their chromatic alterations may be used as Pivot Chords.

The small 7th chord on the 7th degree of C major as the Pivot Chord.



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A Note on Be-Bop

EVERY so often something "new" appears on the musical horizon. I use the word "new" quite loosely, because something "new" is usually something old that has been kicking around unappreciated. This explains why many of the old jazz men are accused of playing be-bop when all they thought they were playing was jazz.

What the be-boppers *are* doing is assembling the various jazz elements (klinkers and all) into one compact unit and calling it Be-bop. Their newest ingredient is a generous use of sixteenth notes—if they actually saw these written out these virtuosi would be frightened out of their *crescendos*. Be-bop might also be described as the piano cadenza style applied to the other instruments. If one compares piano styles of the thirties and early forties, one can easily hear forebodings of current be-bop.

The over-all conclusion is that, no matter what it is called, the latest jazz innovation is always a forward step in the march toward a more characteristic musical expression.

To make this more evident a comparison is made below, from classic to be-bop:



It will be noted from the above that every subsequent "style" incorporates the elements of the previous style, and at the same time makes its *own* contribution.

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TUNING A BASS DRUM

ANSWERING R. N., Pocatello, Idaho, my idea of tuning a bass drum to where it will produce a "solid beat for jazz" is first to adjust the heads to a medium tension (not tight enough to produce a board fence tone and certainly not so loose as to be flabby), then to eliminate the excess resonance by the use of one or more *tone controls*. If one *control*, affixed to the beating head, is not considered sufficient, add another, to the off head. Thus you will get a solid beat with plenty of carrying power and, thanks to the *controls*, one muffled to an exceedingly short duration. Such a tone is, of course, far from ideal for some other types of playing, which call for an *uncontrolled* resonant BOOM of maximum duration, but jazz is jazz, and if you should show up on a modern job with a booming bass drum—well, better not do it.

Yes, with separate tension the beating head should be a little tighter than the off head. This same principle applies to your snare drum: the batter head should be fairly tight to rebound the sticks properly, with the snare head a bit looser to vibrate freely.

Yes again, many drummers will tell you they tension their bass drum to a definite pitch. This calls for a little explaining, for the bass drum tone is supposed to be indefinite (*indeterminate*) in pitch. Yet there are tones and overtones which an acute ear may detect even in such indeterminates as the tone of a bass drum. This is why, if a drummer's bass drum sounds best to him when he has tensioned the heads to where, by coincidence, he can distinguish what sounds like a predominating tone of A, you will hear him fondly declare that *for best tone I tune my bass drum to A!*

PITCH EVERYWHERE

To the discerning ear almost every sound or noise has an apparent pitch; not necessarily pitch within the realm of music, but pitch, nevertheless. Rap your knuckles upon different spots on a table top or desk and note the difference in pitch; note the pitch apparent in the noise of a chair being scraped along the floor; listen to the rasp of a file. Even the slamming of a door reveals a pitch of a sort if you listen for it.

The drummer's *triangle*, like the bass drum, is supposed to be an instrument of indeterminate pitch, but it is an exceptional triangle (and one eagerly sought for by symphonists) possessing indeterminacy to a degree that the critical ear cannot pick out some predominating tone which, almost invariably, clashes with the tones it accompanies. Cymbals, too, are indeterminates in pitch,* but the loving owner of a pet cymbal often will swear that he can hear in its ring the sweet music of a hundred-piece band, tone clusters 'neverthing.

There is an easily distinguished contrast in sound (*timbre*) in the different playing spots on a snare drum head (still another indeterminate). Hence, as it is manifestly impossible for a drummer to strike two sticks upon the same playing spot in rapid succession, he does most of his playing striking one stick on one spot and the other stick on another, with a resulting difference in *tone, timbre, pitch*, or what you will. This is why, despite any personal convictions on ideal sticking, I habitually play a succession of identical figures with identical sticking. Thus I justify one of my pet theories that, in a solo passage or one in which the drumbeats should stand out, a *repeated figure WRITTEN the same and intended to SOUND the same should be STICKED the same.*

Contrast in tone all too often results from ill-matched drumsticks. Unless selected with care, one stick will sound *tick* and the other *sock*,

* There are, of course, the *crotales*, which are small cymbals tuned to a definite pitch. These are called for in some of the compositions of Massenet, Delibes, Saint Saens, Berlioz, in the scherzo of his *Romeo and Juliet Symphony*, employs two pairs (calling them *ancient cymbals*), tuned to a fifth—B-flat and F. Debussy, in his "Prelude à L'après-midi d'un Faune," calls for two *cymbales antiques* (still *crotales*), tuned to a fifth—E and B. *Crotales* range from two to five inches in diameter and are quite thick. They are customarily used in pairs, held by leather straps and clashed with glancing blows like other cymbals, and their tones are true and piercing.

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Delegates' Report on A. F. of L. Convention

THE Sixty-eighth Convention of the American Federation of Labor is now history. It was held at St. Paul, Minnesota, in the St. Paul Auditorium, October 3rd to 10th, inclusive.

The Convention was composed of the following elements:

Number of Unions	Name	Number of Delegates	Number of Votes
93	National and International Unions	385	70,207
4	Departments	4	4
45	State Branches	45	45
132	Central Labor Unions	132	132
58	Local Trade and Federal Labor Unions	54	461
3	Fraternal Organizations	4	3
<hr/> 335		<hr/> 624	<hr/> 70,852

It will not be unimportant to state that on roll call our delegation could cast 2,354 votes. The fraternal delegates were:

British Trades Union Congress—Lincoln Evans, T. Williamson.

Canadian Trades and Labor Congress—R. P. Rintoul.

International Labor Press of America—Frank B. Powers.

During the sessions each of them made an interesting address.

Our delegates were assigned to committees, in the order of their announcement, as follows:

by **C. L. Bagley**
Vice President A. F. of M.

Rules and Order of Business—Frank B. Field.
Laws—Joseph N. Weber.

Organization—Vincent Gastonovo.
Adjustment—Charles L. Bagley.
Local and Federated Bodies—Roy W. Singer.
Education—James C. Petrillo.
Legislation—Edward P. Ringius.

Approximately 133 resolutions were disposed of, together with many matters emanating from and submitted by the Executive Council in its report—a brochure of about 210 pages containing interesting facts and figures. To attempt a detailed discussion of these things would obviously be futile, therefore, this report will touch

the highlights only and such occurrences as may affect the interests of the American Federation of Musicians.

The entire proceedings are filled with fulminations against the Taft-Hartley bill and other anti-labor laws. And labor appears more than ever determined that these obnoxious statutes should be erased and the fight to accomplish that end will go steadily onward.

It is generally known among our members that a controversy has existed for some time past between the American Federation of Musicians and the American Guild of Variety Artists (AGVA), and that it grows out of the acts of AGVA trenching upon the jurisdiction of the American Federation of Musicians. AGVA had gone so far as to file an action in the Supreme Court of New York County, New York, asking for an injunction against the Federation of Musicians.

On October 4th President William Green addressed the Convention expressing strong disapproval of the situation and deprecated court actions between two affiliated organizations. President James C. Petrillo will doubtless explain all the details of the controversy in his report to the next convention of the Federation at Houston, Texas, in June, 1950.

Albert Woll, general counsel for the A. F. of L., and one of the attorneys for our Federation, gave a resume of the work of his office and uttered, among other things, the following:

(Continued on page thirty-four)

Metropolitan Magic

(Continued from page fourteen)

our four-foot-wide suspension bridge, but we had a feeling of great distance and great aloofness.

It's to be "Rigoletto" tonight and the singers are on the stage already, waiting for the curtain to go up. Men pull their swords in and out of their sheaths. One girl holds her skirt ready for a curtsy; another fastens her necklace. A knight scrapes a shoe-sole. Two workmen behind me are playing a game, one fist over another on a cable rope. The overture sounds out, but subdued. The curtain slides back. Girls and men start to dance. "That girl dancing there in the pink dress is married to John Di Janni, the first viola player," Mrs. Marks tells me. "That one in blue is married, too—to Paul Fuchs, assistant conductor."

The Duke is making love now to a pretty girl. The electricians spotlight him. Their machines make it very warm up on the bridge where I sit right between two of them. I take off my gloves and have a shuddering feeling that I shall drop them five stories down on the heads of the singers. The Duke and girl walk off the stage, arms entwined. Once in the wings they separate and jog off in different directions. I note that just as scenery comes to

a sudden end in ropes and pipes, so stage actions are cast off suddenly outside the arc of audience visibility. I note, too, I am watching two dramas this evening, one drama facing front, the other back. To me the back-stage movement is the more absorbing.

Now dancers and singers subside, ropes pull, curtains come down. Applause, distant and impersonal, seeps through, and the singers slide in front of the curtain to make their bows.

Now the back-stage comes to life. Scene-shifters pull at long panels, move them like magic. The background sets rise like a vast curtain and other sets slide down in their place. The stage is filled with workmen. Everybody is busy. Once in a while an order is called out. Two men carry in rose bushes, another places a large fern. One unrolls an enormous carpet. Now a house takes shape (roofless, to be sure). A man climbs up a rope ladder, Romeo fashion, and alters some lights. A voice behind us calls, "How's the trim, Red?" "O. K.," comes back the answer.

The evening's Gilda, Patrice Munsel, sits just outside the arc of the stage on a pile of boards, a shapeless winter coat covering her gown. The "Duke" saunters up and chats with her. A young woman comes up and kisses her. In another of the wings a "knight" takes a drink from a thermos bottle. A telephone rings at

my left, and I hear the buzz, buzz of a conversation. The curtain folds back. The second act begins.

The singing pierces through to us clear—in fact, seems even more beautiful than from the audience. And the drama is the more poignant for being seen bird's-eye fashion. For how helpless and poignant seem these tiny figures moving puppet-like below! Gilda sings her girl tragedy, the Duke and Rigoletto weaving ominously about her. She climbs the stairs with her candle. Still singing, she opens the door to backstage where the steps merge into flimsy scaffolding. She continues to sing as she closes the door, turning halfway back to allow her voice to carry. Then she faces back stage, hands her candle to a stage hand and is received into the arms of a waiting friend. She has done well. She is a young girl who has done very well this evening.

The play goes on. The prompter is speaking, but his voice is low. I can see his gestures, though, and the quick way he flips the pages of the score. Now the curtain is falling. Everybody back stage suddenly comes very much alive.

Now we get our things together to go. The stage hands gather to tell us good-bye. As we walk the narrow bridge I feel like a passenger going down the gangplank of a ship—to a humdrum world after a voyage sailing strange and fantastic seas.

—H. E. S.

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Bagley Report

(Continued from page thirty-two)

In this connection we can recall the past as though it were only yesterday and, in doing so, we remember the "yellow-dog" contract, which first appeared in the New England textile mills in 1820, the wide-spread use, until the war between the North and the South, of indictment and criminal prosecution under English common law principles of conspiracy, the black-list, the lock-out, the strong-arm squads, the passage of innumerable anti-union laws in state legislatures and the utilization, from the turn of the century to the time of the Norris-LaGuardia Act, of that truly un-American procedure of federal injunction in labor disputes.

But those earlier days, bitter and persecution filled as they were, presented no greater danger—no darker picture—no gloomier outlook—to organized labor than the later days of 1947, immediately preceding the convention in San Francisco.

Three months before that convention, Congress had foisted upon the American wage earners the now discredited, dishonored, and disgraced Taft-Hartley Act, whose "union busting" provisions were sublimated to deceive the American public into thinking that this evil legislation was good for American labor, just as the skin of a goat was used by Jacob to deceive his father and defraud his brother. Inherent in these provisions, plausibly palmed off as a forward step in labor-management relations and as a constructive move toward the perfection of free collective bargaining, were the means of destroying organized labor, and, as a consequence, of reducing the wage earners of America to economic serfdom.

We knew that in those dark days of 1947. We knew also that this Act did not represent the sole assault of those who hated unions and desired to crush them with the thoroughness with which the Roman legions leveled the City of Carthage. It was only the frontal attack. We were being pressed in on all sides by numerous collateral attacks that were equally as savage and as dangerous as the main charge.

Even before the passage of the Taft-Hartley Act, particular International Unions, strong in membership and unity of purpose and led by great and gallant leaders were singled out in this well-laid plan of assault. Soon we had the Hobbs Act, which was special federal legislation directed specifically at that magnificent ever forward-moving International Brotherhood of Teamsters, led by its able, far-sighted and courageous President, Daniel J. Tobin. This Hobbs Act, as I stated at the last Convention, while purporting to punish only robbery and extortion in interstate commerce, is so phrased and so worded that it constitutes an ever present threat of incarceration behind penitentiary walls whenever members of the Teamsters Union engage in a lawful struggle to better their conditions of employment.

Soon also the progressive and alert American Federation of Musicians, headed by James C. Petrillo, who has demonstrated time and time again that he can give cards and spades any day to the leaders of the entertainment and broadcasting industry, was under attack and there followed the federal Lea Act, which was designed to outlaw and make illegal attempts by the American Federation of Musicians to protect and safeguard, by peaceful and lawful means, the job opportunities of its members.

I might add that these two splendid organizations, I know will never cease their efforts to repeal these two punitive discriminatory and vicious laws.

And, while active in the Federal Congress, our foes were also busy in

the States. Month after month and during those days of 1947 State Legislatures were meeting and passing laws. And month after month there rolled out of the State Capitols little Taft-Hartley Acts, sent on their evil and mischievous missions to stamp out what those who created them called "the curse" of unionism.

Yes, indeed, not only organized labor but all wage earners and the public as well, in 1947, faced as bleak a day as any that dawned in the history of American labor.

But we were not dismayed. Realizing fully that we were in for the fight of our lives and soberly confident of the ultimate outcome, we hitched our belts and went to work.

As a result when we met in 1948 in the City of Cincinnati, the dark clouds that engulfed us in 1947 had broken and the bright sun of optimism lighted up our convention walls.

We had gone to the people and the people, made aware of what had happened, and of what was happening to them, in Congress and in the State capitols, had spoken. Indignant and angered, they had utilized that expression of a freeman's will from which no politician can escape—the ballot box. By a flood of votes they inundated the halls of Congress and State Legislatures and washed away into political oblivion scores of those politicians who were the "Charlie McCarthys" of those who sought laws to facilitate their selfish exploitation of the American worker.

The people, aroused by Labor's League for Political Education and other strong, militant labor political organizations, and urged on by the leaders of organized labor everywhere, elected a President who promised repeal of the Federal Taft-Hartley Act and returned to power in the Congress of the United States the party, under whose banner he had pledged this solemn undertaking. In the states they not only barred the legislative doors to scores of those supporting anti-labor laws, but defeated attempts to secure public approval, in various ways, of such disciplinary laws.

Yes, indeed, it was a truly great and magnificent victory, and as we met in Cincinnati in 1948, we had every right and reason to be optimistic. We knew, of course, that we would still have a struggle with our reactionary foes, in and out of legislative halls, for we realized they were cunning and resourceful and that we could not afford to relax. But we believed ultimate victory over these foes would be achieved and hoped for it within a reasonably short period of time.

And now we meet again. Gone is the dismal gloom of 1947. And gone also is any light-hearted optimism that may have prevailed in 1948. Instead, there is sober reflection on the events of the past year and undiminished determination to finish a big job well started.

While short of our goal, we have had some successes. We have checked further federal legislation that would confine American Labor within the ambit and the formula of that kind of restrictive legislation to which I have just referred and we have not only stopped the wave of anti-labor laws that rolled out of our State Legislatures with such constant regularity during the years of 1946 and 1947, but we have succeeded in having the courts declare some of these laws unconstitutional or lighten their oppressive weight by judicial interpretation, made in the light of an honest regard for the essential welfare of the worker.

But we still have the Taft-Hartley Act and we still have the Hobbs Act, the Lea Act and many of the anti-union acts passed by State Legislatures.

Despite a determined, gallant, and well-directed fight made against the Taft-Hartley Act during the first session of the 81st Congress, our efforts to repeal this law fell short of success

INTERNATIONAL MUSICIAN

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by the slightest margin, due to a fantastic and fanatic alliance between Tory Republicans and Dixiecrats.

However, this dishonorable, disreputable piece of legislation, now reeling like a "punch-drunk" fighter, repudiated and held in scorn by the people of America, and kept from falling down by reactionary Republicans and Dixiecrats, is merely awaiting the final knock-out blow, which I know will be delivered as surely as darkness follows the setting sun. And, with the repeal of this repressive law, I feel certain that the Hobbs Act, the Lea Act and many of the State anti-labor laws will soon follow into oblivion.

LABOR'S LEAGUE FOR POLITICAL EDUCATION

The Convention having adjourned for the day at 3:00 P. M., October 5th, the National Committee of Labor's League for Political Education held a meeting in the same auditorium. William Green acted as Chairman with George Meany as Secretary-Treasurer. The latter made a lengthy detailed report for the Administrative Committee, showing the successes in the last national election—and laying down plans for the future. Joseph Keenan, Director of the League made a memorable speech and there were some others who made brief statements. The following Resolution was unanimously adopted:

RESOLUTION

WHEREAS, It is clearly evident that repeal of the Taft-Hartley Law and the passages of legislation designed to advance the interests of all the people can only be realized through a comprehensive program of political action in which full utilization of the voting strength of our 8,000,000 members may be used to realistically carry out the philosophy of Samuel Gompers which was "Reward our friends and defeat our enemies," and which would result in retiring the reactionaries and replacing them with men of vision who will advance legislation in the interests and welfare of all the people, and

WHEREAS, In order to prepare to adequately finance this political drive, representatives of the State Federations of Labor and City Central Labor Bodies meeting in July 1949, adopted a plan of securing voluntary contributions (a minimum of \$2.00 per member). This plan was ratified at the Toronto meeting of the Administrative Committee held in August, 1949, and the collections will be conducted with the cooperation and direction of the National and International Unions. The vital importance of the drive for voluntary contributions cannot be overemphasized. The ultimate success of this drive for campaign contributions will depend entirely on the participation and contributions of our membership, therefore be it

RESOLVED, That the delegates, here assembled in Conference, representing 109 National and International Unions, 48 State Federations of Labor, over 900 City Central Bodies and some 40,000 local unions from every section of this country pledge themselves unanimously and without qualification to give their wholehearted support and their united, undivided cooperation to Labor's League for Political Education during the coming year in which the League will participate in the greatest political effort ever undertaken by any segment of organized labor, and therefore, be it further

Resolved. That the whole hearted support and the united, undivided cooperation pledged here today, by the delegates, as an expression of their intense desire to actively assist in securing the full realization and accomplishment of the original aims and purposes of Labor's League for Political Education, shall be the keynote for an immediate rallying call to our entire 8,000,000 members asking for and urging their active participation in the forthcoming campaign.

At 5:00 P. M. the National Committee adjourned.

ORATORS

There was oratory in plenty. The list of speakers is too long to mention all. Among them were:

Edward K. Delaney, Mayor of St. Paul; Judge Gustavus Loevinger; Robt. A. Oleson, president and George Lawson, secretary of the Minnesota State Federation of Labor; Joseph R. Okonski, chairman Entertainment Committee; United States Senators George W. Malone (Nevada), Hubert Humphrey (Minnesota), Congressman G. M. Rhodes (Pennsylvania), Ray W. Wier (Minnesota); Maurice J. Tobin, Secretary of Labor; Paul G. Hoffman, Administrator Economic Cooperative Administration; Oscar Ewing, Administrator of Social Security; Major General Philip B. Fleming, U. S. A., chairman U. S. Maritime Committee; Louis Johnson, Secretary of Defense; George N. Craig, National Commander, American Legion, and a number of national labor officials, delegates and representatives from foreign countries. In addition a splendid telegram from President Harry S. Truman was read.

ELECTION OF OFFICERS

This important proceeding took place on October 10th. All the members of the Executive Council were re-elected including our own Joseph N. Weber as Third Vice-President.

MEMORIAL SERVICE

A long list of former officials and delegates who had passed away, was read and included therein was the name of William J. Kerngood, former Secretary of the American Federation of Musicians.

PERSONAL MENTION

Brother Percy G. Snow of our Local 248 (Waukegan, Ill.) accompanied by Mrs. Snow was a delegate representing the Lake County Trade and Labor Council. Also present was Sister Ida B. Dillon of Local 76 (Seattle, Wash.). She was on Union Label Department business and found much interest in the convention.

NEXT CONVENTION

The law of the American Federation of Labor was amended so that conventions hereafter will be held on the third Monday of September. The location of the next convention was referred to the Executive Council with power to act.

HOSPITALITY

Locals 30 (St. Paul) and 73 (Minneapolis) exhibited generous hospitality to our delegation, for which all of us were very grateful. These Local brethren have our sincere thanks.

Adjournment sine die took place at 10:30 P. M. Monday, October 10, 1949, and the homeward journey of all quickly began.

Respectfully submitted,
C. L. Bagley.

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Local Highlights

FOR TWO decades now a "Living Music" day has been a feature of the musical life of Wisconsin Rapids, Wisconsin. On its celebration this year—the date was April 3rd—a crowd of 1,800 attended to hear the Wisconsin Rapids city band, Tost Thompson's orchestra, Skibba-Wirl trio, Cornhusker duo, Romie's Little Band, The Squires, and the Castilian instrumental quartet. These musical affairs have through the years been sponsored by Local 610 of that city as part of the "Living Music" project in the first seventeen years of its existence, and as part of the Recording and Transcription Fund project in the last three years.

The local is to be congratulated for its twenty-year championship of living music.

Local 161, Washington, D. C., will be the sponsor of a concert to be presented in that city on May 28th as part of the National Gallery of Art Festival. Richard Bales will conduct the National Gallery Orchestra in works by Mary Howe, George Frederick McKay, Charles Ives, Alba Rosa Victor, Parks Grant, Aaron Copland, and John Philip Sousa. It will be the first performance in Washington of the Parks Grant work, "Adagio, from Suite for Strings."

What the report describes as "one of the most delightful evenings in their history" was enjoyed by the seventy-five members of Local 52, Norwalk, Connecticut, early in March. Many old-timers took this occasion to renew acquaintances and newer members joined in the fun. Julius Prunyi, former leader of the local American Band, found time to talk over old times with members of the organization.

The following members were recently granted life memberships by Local 103, Columbus, Ohio: Alphonse Cincione, Frank Coffman, Ryan Davidson, Dan D'Andrea, Calvin Eckstine, Ferd Gardner, Harry A. Hirt, Walter Lynas, Frank Mehler, Ludovico Monaco, John Napier, Homer E. Nichols, Ernest Oliva, Harry C. Rickett, and John Smith. The award in each case represents a record of thirty consecutive years or more of active membership in the local.

Concert and Military Bands

(Continued from page twenty-seven)

New Bedford, 214	State Band	Manuel Vieira, Jr.	28	
	Green Front Band	Elward F. Almeida	32	
	National Band	Luis F. Ramos	28	
Newburyport, 378	City Band	John Barros	25	
	New Bedford Band	Chas. J. Matthews	16	
	Yaeger's Band	L. Robert Yaeger	16	
Northampton, 220	Chuck Hill's Hampton Beach Band	Chuck Hill	15	
	Ted Wright's Band	Moses E. Wright, Jr.	30	
	Northampton Amer. Legion Post No. 28 Band	Charles Farnum	30	
Norwood, 343	Norwood Union	C. D. Mazzola	20	
	Local 109, A. F. of M.	John A. Noonan	25	
	Fraternal Order Eagles V. F. W.	Alphonse Pelletier	32	
Pittsfield, 109	American Legion	Frank Miller	20	
	Post No. 40 American Legion Band	Joseph Sullivan	22	
	V. F. W. Band-Plymouth Post 1822	John Pacheco	35	
Plymouth, 281	Ambrose Malaguti		32	
	Southbridge, 494	Sons of Italy Band	Anthony Orsini	27
		Post No. 21, Amer. Legion	A. Cerboneschi	28
Elks Band		Al. Strohman	25	
Springfield, 171	22nd Infantry Band	Charles Farnam	32	
	Morris Shoe Band	Fred W. Sowle	25	
	Taunton City Band	John B. Gonsalves	30	
Taunton, 231	American Legion Band, Post No. 124	Robert Kratochvil	40	
	Westfield, 91	Worcester Naval Reserve Band	Michael T. Sullivan	20
		Worcester Brigade Band	J. Earl Bley	20
State Guard Veterans Band		John Cummins	20	
Worcester, 143	Worcester Brass Band	Harold C. Hillis	20	
	Homer Wheaton Pos., V. F. W.	John J. Galvin	20	

(To be continued in subsequent issues)

INTERNATIONAL MUSICIAN

Violin Views and Reviews

(Continued from page twenty-three)

In playing long notes *arco*, all of the hair cannot be used because the tight tension of the hair near the point and frog make a gentle attack with the bow falling on the string impossible.

THE ARCATO SECTION OF THE BOW



It is significant that while every modern bowing exercise book has studies to be played at the "point-middle and frog," I have yet to see one which consciously exploits this most expressive section of the bow between the frog and middle.

EXPLANATION OF THE ABOVE DRAWING.

The motion should start in the air with the bow touching the string at 1, *pianissimo*. Let weight of arm and bow apply pressure so that there is slight *crescendo* at 2; this pressure should continue until wood of bow practically touches the string at 3. Immediately release pressure at 3 so that wood begins to spring back to normal shape, *diminuendo* and decreased pressure continuing to 5.

When this motion is learned, it can be used for longer or shorter bows in same part of bow, at slow or fast speed. In the following Bach excerpt from the E Major Concerto, about five inches of hair, starting four inches from the frog, should be used. Playing with this *arco* bowing, the repeated notes are articulated distinctly but not too sharply, the sound being like the sound at A in the following example. Playing at the upper part of the bow in the so-called "broad Bach style" there is no articulation and the eight sixteenth notes sound like one long half note. This indistinct effect is particularly objectionable when a whole section of violins is using the sustained bagpipe dynamic.



INCIDENTAL ADVANTAGES OF ARCATO

In learning to play *allegro* at the lower part of the bow, one achieves the possibility of producing a subito *forte* or *sforzando* on the down bow, with lots of room for volume, an impossibility when playing at the upper part of the bow. The agogic accent (a slight lengthening of one note in a passage) becomes easier to control and to play expressively with *arco* bowing. The gradual change from *detaché* to *spiccato* and *vice versa* is easily controlled via *arco*, and in a passage of *spiccato* notes an occasional broad note is facilitated when the *spiccato* is played in the *arco* part of the bow.

I should be interested to hear from readers who are experimenting with this bowing regarding their experiences in learning it.

LETTER FROM A HOSPITALIZED READER

Mount Morris T. B. Hospital,
Mount Morris, N. Y.

Dear Mr. Babitz:

I liked your article on "commercial fiddlers." In the old days they used to call us "business musicians," which I think sounds better. I was a theatre violinist and leader, so I think I come under that category. It certainly was a great schooling. I went through legitimate vaudeville and the silent picture era, and I have never taken any pleasure in playing any but *gebrauch* music. After the silent pictures ended I played in an amateur symphony for twelve years, and occasionally for radio, but the "kick" was all gone.

In vaudeville and pictures, for instance, you had a program like this: 1, newsreel; 2, two-reel comedy; 3, five acts of vaudeville; 4, feature picture (sometimes with regular score). Believe me, in such a program you ran the gamut from circus to grand opera, and nearly all at sight. Just a short rehearsal for the acts.

Best wishes, Henry DuMars.

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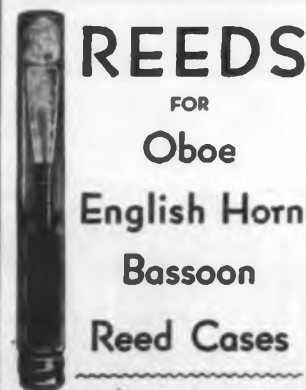
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Over Federation Field

By CHAUNCEY A. WEAVER

BREAK, BREAK, BREAK.

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter,
The thoughts that arise in me.

O well for the fisherman's boy,
That he shouts with his sister at
play!

O well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships go on,
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is
dead

Will never come back to me.

—ALFRED LORD TENNYSON.

On to Houston!

After the long, long wait for Spring to come—a little perspiration a la Texas will not be discomfiting.

Besides, there will be that comforting cool Gulf of Mexico breeze to fan the hectic brow.

The advance list of delegates is a reassuring prediction.

Texas being the largest state in the Union has a heart to match.

To be honored for truthfulness, justice, loyalty, fair convictions and friendliness is to exemplify a wholesome string of virtues. But a president of the American Federation of Musicians has been accorded that distinction. We refer to William H. Seibel—official head for seventeen years of Local 379, of Easton, Pennsylvania. More than 200 musicians attended the testimonial dinner in Hotel Easton and gave rapt hearing while Rev. Frederick W. Shafer, pastor of St. Peter's Evangelical Reformed Church, dilated upon Seibel's attributes. An interesting feature of the ceremonial was the presentation of a gold emblem by one who referred in happy phraseology to various incidents in the career of the honored guest.

The Rev. Shafer, in citing Seibel's friendliness, said, "Even the men he collected bills from always enjoyed being included among his friends."

J. L. Stackhouse, publisher of the *Easton Express* for whom Seibel had worked for twenty-six years, told of the splendid job Seibel had done. Telegrams from President Petrillo and other national officers swelled the chorus of felicitation. There were no discordant notes. It was an occasion long to be remembered. May the next seventeen years be as happy and serene!

With the twin cities providing presiding officers — the Mid-West

Conference of the American Federation of Musicians held forth in Des Moines on April 23-24, in the Kirkwood Hotel. Seventy-nine delegates constituted the animated assemblage.

Edward Ringius, of St. Paul, presided and Stanley Ballard, of Minneapolis, made note of the official proceedings.

Sandy Dalziel, Secretary of Local 75, saw to it that there was plenty of room for everybody and everything.

National Treasurer Harry Steeper was a bright particular star for the occasion. He gave prompt and clarifying answer to the multiplicity of questions fired in his direction; and when questions were predicated on an erroneous premise, he promptly set the questioner right.

Discussion was notably free from ill feeling, and the only shadow which darkened the proceedings was when word was received of the passing of Oscar Hild, long-time member of the International Executive Board and for many years master mover in musical matters in the city of Cincinnati.

Official business included election of the following board: John E. Shildneck of Lincoln, Maxine Haskell of Mankato, A. J. Bentley of Grand Forks, Russ Henegar of Sioux Falls.

Location of the next Conference was left in the hands of a committee.

San Francisco News (Local 6) donned a new dress for its April appearance and embellished the first page with a fine portrait of Pierre Monteux, conductor of the local symphony orchestra, in honor of his 75th (April 4th) birthday.

Joseph Shwadlenak (1874-1950), charter member of Local 375, Oklahoma City, passed away on March 26. He was known to that section of the musical world as "Joe." He became treasurer of the local on April 1, 1917, and served until he refused to run again on December 1, 1950. As string bass he played in most of the show houses and in the first symphony orchestra organized in Oklahoma City. The only time he ever paid a fine was when he fined himself for failing to pay his dues on time. It would be impossible to count the musicians who met him in the course of traveling through Oklahoma City. Fortunately he did not linger at death's portals. His burial was at his birthplace in Whitesboro, Texas. In the eulogy pronounced it was said, "Diogenes had met his brother." Those who are familiar with his long instrumental career are reverently disposed to declare that in the celestial orchestra our departed brother Joe will have a place.

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Anyone knowing the whereabouts or to what local James Ross Pullarra, alias James (Jimmy) Ross or James (Jimmy) Pullarra, a drummer, S. S. No. 553-14-4551, belongs please notify N. W. Retherford, secretary, Local 263, P. O. Box 450, Bakersfield, Calif.

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

Sundown Club, and Joe Gaddis, Phoenix, Ariz., \$1,250.00.

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Middletown, Conn., Local 499—Myer Gaylor, Donald Karpe, Edgar Garrow, Salvatore Damata, William Comerford, Henry Campisi, Czeslaw Barzelski.

Niagara Falls, N. Y., Local 106—Roy Burton, Albert Maracci.

Omaha, Neb., Local 70—Ralph Aldridge, Jr., Luther Andrews, Richard Avar, Diwayn Boyden, Cliff (Billy) Bush, Raph Carey, Paul Clemensen, Anthony Cacomo, Wm. Bill Dennis, Frank M. Duncan, Norris Egger, Jack Foley, Jack Guenther, Louis Haight, Lowell Hamilton, Jess W. Harris, Harold Hayes, Vance Horne, Wayne Hunt, John D. Huldt, Melvin Jespersen, John Kamm, Wallace W. Kidder, Richard McCorr, Charles McDaniel, Barbara McDaniel, Ralph Major, Fred Muro, Elmer Olsen, Jr., Joe Parish, Glen Prettyman, Fred Recht, Fred Rasmussen, Violet Ray, Betty Leigh Rice, Don Roarty, Berl Samuel, Rudolph Seidl, James Skomal, William D. Smith, Larry Steinberg, Arnold Sternberg, Max W. Tiff, Donald Tiff, Merwin Tilton, William K. Walvoord, Faith A. Wilkins, Robert Roy, Virgil H. Taylor, Richard M. Zdan.

Oklahoma City, Okla., Local 173—Vernon C. Sifers, Bill O. Anders, James G. Bush, Louis D. Clemons, H. B. Daulton, Jack Hagen, Joe S. Hogan, Fred B. Jackson, Freddy G. Jones, John D. Kimmel, Earl Kenneth, Eileen M. Law, Fred B. McElmurry, Don W. McKnight, Vasilius A. Priakos, Richard H. Rene, Lois M. Scott, James C. Seaton, Tommie G. Stemm, Sidney L. Windham.

Pittsburgh, Pa., Local 60—Peter P. Adamiak, Richard E. Avere, John Biringier, Raymond G. Bresler, Edward D. Brock, Jr., Jack Charamella, Arthur Cherry, Rodger (Larry Rodgers) Constantine, James G. Conman, Anne S. DeLuca, Walter M. Edge, John T. Falck, George Farnsworth, Henry Farnsworth, John Folino, Frank Gorell, Don Harris, Robert L. Henry, Edward C. Hilliard, H. David Jandorf, Frank Jay, Leonel Jay, Michael Kalka, Richard L. Mansfield, Nick R. Martin, John Mauroini, C. Albert Orbell, Joseph T. Ravella, Albert A. Robbiano, Helen M. Rosenberger, Justin Rubinoff, Angelo Santora, Roy N. Schaler, Frank S. Swaney, Jr., John Vayda, Bruce E. Rice, Robert E. Walker.

Provia, Ill., Local 26—Sabra M. Burkhardt, James H. Burns, Richard H. Davis, Warren G. Doss, Richard G. Foster, H. Russell, Graham, Fred H. Hess, Thomas A. Hughes, George H. Lohmeyer, Wilena T. Markwalder, Clarence F. Marvin, John H. Patterson, Edward J. Peters, Benjamin W. Robinson, Lee G. Tpmeyer, Hugh Vincent, Anna Marie Watson.

Puduch, Ky., Local 200—Mrs. Ceola Danner, Leo Caldwell, Jerry Yates, Carl Barber.

Plymouth, Mass., Local 281—Joseph T. Ferriera, Albert S. Higgins, Thomas Pimental, Edward Quintal, Mary T. Miller, Herbert McBride.

Pensacola, Fla., Local 283—Milton Machat, Dennis Sourwine, Johnny Bibb, Ernie Braunhardt.

St. Paul, Minn., Local 30—James A. Allen, Bernard J. Bakula, Nicholas Arenaz, Thomas E. (Tommy) Bauer, J. E. (Jay) Bennett, William F. Bergeron, Ward E. Cary, Paul E. Cephas, Donald L. Charleston, Russell T. Church, Bernard (Bugs) Dougherty, John H. Goers, Gerald L. (Buzzy) Godf., Stanley L. Grabowski, Vivian Green, Carl E. Hawkins, El Herbert, Don B. Jenkins, Ronald

L. Johnson, Walter F. Kensy, Floyd A. Klang, Clarence T. Larson, Ned A. LeMire, Stanley A. Mampel, Vincent J. Maurici, Everett J. Medberry, Jr., Albert F. Michel, Robt. Mueller, Thos. R. Nee, John J. Norvotzy, Marvin J. Ohlrogg, Clyde C. Olson, James S. Palmer, Lawrence D. Patterson, William C. Randall, Irving J. Reeves, Jr., Joseph A. (Ted) Reizer, Richard H. Rosch, Joseph J. Rucci, Louis L. Schneider, Jr., O. Donald Smith, Deltas G. Voiles, Kenneth W. Waldhauser, Donald B. Weiler.

Superior, Wis., Local 260—Doris Donitzen, Robt. B. McGregor, Harry Gradin.

Tulsa, Okla., Local 94—Joe Applegate, Harold (Scat) Adams, Jess Ashlock, Eugene Barnard, Jack M. Beck, Jack Billington, William E. Breacher, Thomas H. Broad, Jr., Gilbert Briggs, Don H. Cahill, Phillip Clutter, Marion R. Cowans, William T. Cunningham, John L. Deaver, Thos. (Tommy) Duncan, Mitchell M. C. Garrison, Earl V. Gibson, Ellis G. Gibson Warren G. Guntherouth, Louis Hamil, Eddie Green, J. L. Jenkins, Philip E. Knowland, C. R. Lenard Lackley, Carl Luper, Frederick Montgomery, Frederick (Burt) Morgan, Bill Clarence Morton, James W. Morton, Bill Mounce, Don W. McKnight, Hampton McNalley, Robert McNalley, Thomas J. Nichols, William E. Richard, Joe N. Ruit, James L. Smith, Harold Swarthout, James (Gotton) Thompson, Daniel C. Thomas, Standlee Thomas, Cecil D. Weishaup, Orville C. Whisenant, William J. Wilson, Gordon Young, John Young.

Utica, N. Y., Local 51—Frank B. Caramadre, John Convertino, Norman Semerara, David Feurliche, John S. Rothchild, William Brittle, Futer Goodale, Charlie Black, Joseph Borowski, Frank Cattat, Kenneth Dach, John DePalma, Donald Dowd, Henry Fuechel, Robert Gleason, Richard J. Joseph, Cal Y. Meyers, Anthony Polacelli, Claude Watson, Paul Wilson, Ray Hutchison, Anthony N. Alesia, Angelo Annatore, Robert E. Day, Stanley Jason, Lee King, Jack Light, Ralph Michels, Francis E. Rodio, Arthur Smith.

Westwood, Calif., Local 983—Harry Alley, Bill Baxter, T. E. Bennett, Herb Hart, Bill Hays, Ray Orlandi, C. G. Vasser, Beverly Williams, Maurice Paillet.

Windsor, B. I., Local 262—Edward Brouillette, Norman Gauvin, George Lusier, Arthur Tetreault, Lucien Gagne, Michael Szrypa.

EXPULSIONS

Bethlehem, Pa., Local 411—Harry K. Bahner, Reginald Bartholomew, Floyd F. Bartholomew, Vernon A. Hammer, Harold W. Haas, Harlan C. Hinkle, Wilbur M. Keiper, Leroy Kehs, Robert J. Lloyd, Donald G. Markle, Bernard Terzigni.

Bradford, Pa., Local 94—Louis Brown.

Niagara Falls, Ont., Can., Local 206—Maurice Smith.

Oshkosh, Wis., Local 46—John Nugent.

Tulsa, Okla., Local 94—Leonar P. Metcalf, Chas. E. Thalmann.

ERASURES

Cumberland, Md., Local 707—Arthur L. Brill, Harold B. Cessna, Marshall W. Fatkin, Walter A. Frely, Roy H. Knott, Frances H. Lawler, William S. Reed, Jr., Raymond A. Whetstone.

Des Moines, Iowa, Local 79—Charles (Chuck) Thorp.

El Paso, Texas, Local 466—Harry D. Brooks.

Honolulu, T. H., Local 677—Ancelmo Almondo, Anthony Aranita, Henry Aspera, Violet English, Edwin Hamile, Willie Jyels, Louis Kaakala, Samuel Kaanaup, Campbell Lee, William Smith, Processo Viola, Alexander Kaech, William Kaoo, Harry Kalahiki, Anthony Mikulec.

Los Angeles, Calif., Local 47—Phillip P. Mosqueda, E. Lalo Guerrero, Luis G. Hayworth, Jack Joyce, Lynn Martin, Robert T. Simeral, Johnnie White, Andrew C. Anderson, Harold B. Anderson, Johnny H. Anderson, Harvey E. Andrews, Dean Benedetti, E. L. (Curly) Berger, Mark H. Bigler, Morris M. Blumenthal, Hal Bond, Bob Bowser, Edwin V. Caldwell, Dorothy L. Camp, Willis C. Christian, Sr., Eddie Christian, John T. Clark, Charles Clemons, Marie D. Cobb, Lee H. Coburn, William E. Combs, Joe Coria, Alice D. Cormier, Paul Crenica, Steve Crenica, Vasil Crenica, Dan L. Culpepper, Thomas L. Cuitkomp, Rosalie Dames, Clayton F. Davis, Richard C. Dawson, William H. Favala, B. W. Frankhauser, Donna Gay, Evelyn Geositis, Elroy D. Gerdes, Sidney Gould, Edward S. Guerrero, James D. Gylfe, Kermit R. Herbit, Esther Hoffman, Webb (Gilbert W.) Holmes, Shirley Huneven, Woody Isbell, William L. Jackson, Jack Jansen, William Jerussati, Kenneth Kent, William A. Krause, Meyer Kravitz, John B. Kreps, Allen L. Larson, Joe Luna, Edwin H. Lyle, Ray Mackaman 2nd, Albert J. Malanga, Walter S. Maphet, Harold L. Maus, Robert L. Pruett, Mario Sanchez, Lawrence H. Seibert, Howard Z. Shafton, Claire Shallick, Wayne M. Sherman, William C. Shurt, Ethel Silberberg, Sidney Simon, Lyle Smith, Russell C. Soule, Sara Stein, Wm. M. Sterling, Jr., Earl O. Swaim, Robert E. Tanner, Eugene Terra, Salli C. Terri, Judy Van Marter, Vern G. Walton, Lu Watters, Lyle R. West, Franklia B. Zimmerman, Nick Kostas.

Miami, Fla., Local 695—Caesar M. Acosta, John Bitter, Gerardo M. Alfonso, David K. Bennett, James H. Corke, Eduardo Garcia, Fred Hoelick, Lewis N. James, George R. Johns, Paul Kula, Herman R. Letzine, Graham C. Miller, Eugene Monggo, David H. Oser, Arne Rose, Earle B. Rouse, Ted E. Smiley, Joe Thomason, Aaron T. Williams, William H. Bennett.

New York, N. Y., Local 802—Charles Barret, Edgar Brown, Rocco R. Filangeri, Stephen J. Garbarino, John P. Johnson, Curtis Laing, Ellis L. Larkins, Lucius L. Millinder, Elizabeth E. Mays, Helen Rivoira, Benjamin Sanger, Harvey

P. Sheppard, Russell A. Young, Richard Young, William Moore, Johnny Dec, Vincent Abbate, Wilbur Bascombe, A. King, Mariette Pabrie, Peter P. Roberts, Maxwell L. Roach, Basil Spears, Claude M. Thornhill, Josephine Thompson, Evelyn L. Harrison, Leo T. Parker, Morton Saphira, Ebel White, Albert W. Berry, William B. Bidsara, Gilberto DeJesus, Alvaro Escobar, Lukas Fou, Herbert Francis, Percy France, Marjorie L. Kuehn, Juan L. Lugo, William J. McCune, Red Noru, Oran Page, Herbert Shehoff, Carmine C. Ungola, Louis Varona, Louis Hook, Richard R. Shepard.

Omaha, Neb., Local 70—Lucille Byrnes, Herbert J. Forbes, Donald L. Gerwig, Fred Glassburner, Harvey Newman, Wayne O'Halloran, Robert E. Peterson, Tony Veneziano.

Pittsburgh, Pa., Local 60—Max Mandel, San Jose, Calif., Local 153—Johnnie DeLao, Ramon P. Perez, Frank G. Walker.

San Leandro, Calif., Local 510—Frank Callon, Charles Gianni, Keith Fuller, James E. Graham, Oscar Johnson, Alex Medeiros, Walter Soata, Richard Unger.

Santa Rosa, Calif., Local 292—Irene Maffin, Ar Loeb, Paul Ward.

San Francisco, Calif., Local 6—Thos. M. Lortinez, Sacramento, Calif., Local 12—Robert Bashov, Robert Bird, Ramona Burris, Wesley Hudson, Harold Johnson, James McGinnis, Norris Nepead, Bill Owens, Walter T. Perry, Dorothy Kezloff, Charles Slater, Kelly C. West.

Worcester, Mass., Local 143—James V. Rivelli.

Westwood, Calif., Local 983—Jerome Mankias, Richard Mix, Ray Scott.

Yakima, Wash., Local 442—Joe Christy, H. L. Zeman, Arnold C. Hanson, William Gleason, James W. Galrin, B. O. Woolman, Harold Silenc, Jr., Walter Bonneville, Ernest Blant.

CLOSING CHORD

We regret to learn of the death, on April 20th, of George B. Parks, son of International Executive Board member J. W. Parks, of Dallas, Texas. Mr. George Parks, a certified public accountant, a junior partner in the Dallas firm of Burleson and Company, was 48. He was a graduate of Southern Methodist University, and a thirty-second degree Mason.

Vincent G. Ragone, veteran orchestra leader and violinist, passed away March 19th at the age of sixty-nine. He was a brother of John Ragone, secretary of Local 74, Galveston, and had been a member of Local 125, Norfolk, Virginia, since 1902. He served his local in many capacities and at the time of his death had been its treasurer for sixteen years.



The late Kurt Weill, whose "Lady in the Dark," "One Touch of Venus," and "Down in the Valley" brought fame to him in America after he had made a name for himself in Europe through his "The Czar Has His Picture Taken," "Mahagonny," and "Dreigroschenoper," was a real loss to American music.

INTERNATIONAL MUSICIAN

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Armed Gardens, and Mr. Woodman, Manager, Santa Monica, Calif.
 Gate Gardens; Youth, Inc., Prop., Detroit, Mich.
 Canada Gardens, Shannon Sheffer, Owner, Eugene, Ore.
 Lakeside Park, and Art Hobbs, Owner and Manager, Wichita Falls, Texas.
 Midway Park; Joseph Pansy, Niagara Falls, N. Y.
 Frontier Beach, Stas Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.
 Rainbow Gardens, and Claire Bringer, Manager, Carrington, North Dakota.
 Sea-Bar Gardens, Kansas City, Mo.
 Summer Gardens and James Webb, Gravenhurst, Ont., Can.
 Sunset Park; Baumgart Sisters, Williamsport, Pa.
 Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.

MICHIGAN

McGHEE:
 Taylor, Jack
MOUNTAIN HOME:
 Robertson, T. E.,
 Robertson Rodeo, Inc.
PINE BLUFF:
 Arkansas State College
 Lowery, Rev. J. R.
 Scott, Charles E.
 Smith, C. C., Operator, Robbins Bros. Circus (of Jackson, Miss.)
WALNUT RIDGE:
 American Legion Hut, and
 Howard Daniel Smith Post
 4456, VFW, and R. D. Burrow, Commander.

CALIFORNIA

ALAMEDA:
 Sbeets, Andy
BAKERSFIELD:
 Charlton, Ned
 Conway, Stewart
 Cox, Richard
BENICIA:
 Rodgers, Edw. T.
BEVERLY HILLS:
 Mettusus, Paris
BIG BEAR LAKE:
 Cressman, Harry B.
CATALINA ISLAND:
 Club Brasil, and Paul Mirabel, Operator.
COMPTON:
 Vi-Lo Records
CULVER CITY:
 Toddle House, and John J. Toscano.
DUNSMUIR:
 Corral, and J. B. McGowan
EL CERRITO:
 Johnson, Lloyd
FRESNO:
 Valley Amusement Assn., and
 Wm. B. Wagnon, Jr., Pres.
GARVEY:
 Rich Art Records, Inc.
HOLLYWOOD:
 Alison, David
 Berg, Billy
 Birwell Corp.
 Bodge Room, Leonard
 Vanneron
 California Productions, and
 Edw. Kovachs
 Confiture Guild, and Arthur E.
 Teal and S. Tex Rose.
 Dempster, Ann
 Finn, Jay, and Artists Personal
 Mgr., Ltd.
 Gray, Lew and Magic
 Record Co.
 Kolb, Clarence
 Morrow, Boris
 Patricia Stevens Models
 Finishing School
 Patterson, Trent
 Robitchek, Kurt
 Universal Light Opera Co. and
 A.M.N.
 Western Recording Co. and
 Douglas Venable.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
 Autter, Claude D.
 Sellers, Sian, Operator, Pineview Beach (Bessemer, Ala.).
 Umbach Amusement and Beverage Co., and R. E. (Bob) Umbach.
BOTHMAN:
 Smith, Mose
MOBILE:
 Cavalcade of Amusements, and
 Al Wagner, owner and producer.
 Moore, R. E., Jr.
MONTCOMERY:
 Alcatraz Temple Patrol of the
 Shriners, Fred Waldo, Capt.
 Montgomery, W. T.
 Perdue, Frank
MOENIX:
 241 Club, and H. L. Freeman

ALASKA

BARBANKS:
 Elder, Glen A. (Glen Alvin)
 Squadron Club, and Eddie S. Miller.

ARIZONA

FLAGSTAFF:
 Saguaro Club, and R. M. Greer,
 Employer.
PHOENIX:
 Chi's Cocktail Lounge (Chi's
 Beverage Corp.), and J. A.
 Keilly, Employer.
 Hoshin, John
 Jones, Calvin B.
 Malouf, Leroy B.
 Newberry, Woody, Mgr., and
 Owner, The Old Country
 Club.
 Sundown Club, and Joe Gaddis
 Wayne's Midway Inn
 Willett, R. Paul
SCOTTSDALE:
 Hefflin, Leon, promoter
 Merry Widow Company, and
 Eugene Haskell, Raymond E.
 Mauro, Managers.
 Milton Recording Co., and
 War Perkins.
 Moore, Cleve
 Morris, Joe, operator,
 Plantation Club
 Mosby, Curtis
 New Club Alabama, Curtis Mosby
 and M. F. Brandenburg.
 Preston, Joey
 Primrose Cafe, and John Fogarty,
 Louis Azrow, John
 Bory, Joe. S. Kaplan, and
 Ann Marie Bory.
 Royal Record Co.
 Ryan, Ted
 Tonkins, Irvan "Van"
 Vanneron, Leonard
 Vogel, Mr.
 Williams, Cargile
 Williams, Earl
 Wilshire Bowl

ARKANSAS

LYTHVILLE:
 Brown, Rev. Thos. J.
ELDORADO:
 Shivers, Bob
HOT SPRINGS:
 Hammon Oyster House, and
 Joe Jacobs
 Smith, Dewey
LITTLE ROCK:
 Bennett, O. E.
 Stewart, J. H.
 Wetka, B. C.

MAINE

Kaiser, Fred
MONTEREY:
 Roberts Club, 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.
 Moore, Harry
 Morkin, Roy
OCEAN PARK:
 Frontier Club and Robert Moran
OROVILLE:
 Rodgers, Edw. T.,
 Palm Grove Ballroom.

OXNARD:
 Colonial House, and Wilbur P.
 Davis, Manager.
 Hill, Donald H.
 McMillan, Tom, Owner
 Town House.
 Tom-Tom Cafe (Mo-Mac Corp.)
 and Gene Gerson
PALM SPRINGS:
 Desert Inn, and Earl Coffman,
 Manager.
PEERIS:
 McCaw, E. E., Owner,
 Horse Follies of 1946.
SACRAMENTO:
 Cole, Joe
 O'Connor, Grace
 Leisang, George
SAN BERNARDINO:
 Kennison, Mrs. Ruth, owner,
 Fango Fango Club, Coulton.
SAN DIEGO:
 Cotton Club, Benny Curry and
 Otis Wimberly.
 Miller, Warren
 Mitchell, John
 Passo, Ray
 Tricoli, Joseph, Oper.,
 Playland.
 Young, Mrs. Thomas (Mabel),
 and Paradise Club (formerly
 known as Silver Slipper Cafe).
SAN FRANCISCO:
 Bramy, Al
 Brown, Willie H.
 Cafe Society Uptown, and
 Vincent Oronato.
 Deary, J. B.
 Fox, Eddie
 Miller, Eddie S.
 Patricia Stevens Models
 Finishing School.
 Rogers & Chase Co.
 Shelton, Earl,
 Earl Shelton Productions.
 Sherman & Shore Advertising
 Agency.
 The Civic Light Opera Com-
 mittee of San Francisco;
 Francis C. Moore, Chairman.
 Waldo, Joseph
SAN JOSE:
 Paz, Fred
SANTA BARBARA:
 Briggs, Don
SANTA MONICA:
 Georgian Room and H. D.
 McRae
SHERMAN OAKS:
 Haddon Hall Hotel
 Hume, Jack
 Island Club, and Sam Cohen,
 owner-manager.
 Lesnick, Max
 Macomba Club
 Miller, Irving
 Mocamba Restaurant, Jack Fred-
 lander, Irving Miller, Max
 Lesnick and Michael Rosen-
 bergs, Employers.
 Straus, George
 Weills, Charles
ORLANDO:
 Club Cabana, and Elmer and
 Jake Gunther, owners.
 Club Surocco, and Roy Baisden.
 Fryer, D. S.
 Logwood Hotel, Maximilian
 Shevard, Owner.
PALM BEACH:
 Leon & Eddie's Nite Club, Leon
 & Eddie's, Inc., and John
 Widmeyer, President, and Sid-
 ney Orin, Secretary.
PANAMA CITY:
 Daniels, Dr. E. R.
PENSAOLA:
 Hodges, Earl, of Top Hat
 Dance Club.
 Keeling, Alec (Also known as
 A. Scott), and National Or-
 chestra Syndicate, and Amer-
 ican Booking Co.
RIVIERA BEACH:
 Rowe, Phil
 Woodruff, Charlie

FLORIDA

APOLLO CLUB and Bernard Paskins, Owner
CHICK'S RESTAURANT, A. B. Williams, Proprietor.
GEORGETOWN:
 Gravel Hill Inn, and Preston
 Hitchcock, Proprietor.
NEW CASTLE:
 Hickory House, and Jos.
 Murphy, Prop.
 Lamon, Ed
WILMINGTON:
 Allen, Sylvester,
 Kaye, Al
CLEARWATER:
 Bardou, Vance
CLEARWATER BEACH:
 Normandy Restaurant, and
 Fay Howe
CORAL GABLES:
 Hirliman, George A., Hirliman
 Florida Productions, Inc.
DAYTONA BEACH:
 Bethune, Albert
 Charles Hi-Hat Club
 Estate of Charles Reese, Jr.
FLORENCE VILLA:
 Dan Laramore Lodge No. 1097
 IBOPE, and Garfield Richard-
 son.
FORT MYERS:
 McCutcheon, Pat
JACKSONVILLE:
 Newberry, Earl, and Associated
 Artists, Inc.
 Jackson, Otis
KEY WEST:
 Reagan, Margo.
MIAMI:
 Brooks, Sam.
 Donaldson, Bill
MIAMI BEACH:
 Amron, Jack, Terrace Beat.
 Caldwell, Max
 Coral Reef Hotel
 Edwards Hotel, and Julius
 Nathan, Manager.
 Friedlander, Jack
 Haddon Hall Hotel
 Hume, Jack
 Island Club, and Sam Cohen,
 owner-manager.
 Lesnick, Max
 Macomba Club
 Miller, Irving
 Mocamba Restaurant, Jack Fred-
 lander, Irving Miller, Max
 Lesnick and Michael Rosen-
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 Weills, Charles
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 Rowe, Phil
 Woodruff, Charlie

COLORADO

DENVER:
 Diamond Cafe, and Bill Jones
 Frontier Night Club, and Harry,
 Gordon and Clinton Ander-
 son, owners.
JULESBURG:
 Cummins, Kenneth
CONNECTICUT

BRIDGEPORT:
 Goldman, Marty
EAST HAMPTON:
 Hotel Gerramagus

HARTFORD:

Dubinsky, Frank
 Kanrovtz, Clarence (Kay)
 Kaplan, Yale
 Kay, Clarence (Kanrovtz)
 Russo, Joseph
 Shayne, Tony
NEW LONDON:
 Andreoli, Harold and
 Marino (Mike).
 Bisconti, Anthony, Jr.
 Johnson, Henry
 Paten, Olin
 Williams, Joseph
NIANTIC:
 Crescent Beach Ballroom, and
 Bud Russell & Bob McQuillan.
POQUONNOC BRIDGE:
 Johnson's Restaurant, and
 Samuel Johnson, Owner
STONINGTON:
 Hangar Restaurant and Club,
 and Herbert Pearson.
 Whewell, Arthur
WATERBURY:
 Derwin, Wm. J.
WEST HAVEN:
 Parricelli, Alfred
WESTPORT:
 Goldman, Al

DELAWARE

DOVER:
 Apollo Club and Bernard
 Paskins, Owner
 Chick's Restaurant, A. B.
 Williams, Proprietor.
GEORGETOWN:
 Gravel Hill Inn, and Preston
 Hitchcock, Proprietor.
NEW CASTLE:
 Hickory House, and Jos.
 Murphy, Prop.
 Lamon, Ed
WILMINGTON:
 Allen, Sylvester,
 Kaye, Al

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 Charles Hi-Hat Club
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 IBOPE, and Garfield Richard-
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 McCutcheon, Pat
JACKSONVILLE:
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 Jackson, Otis
KEY WEST:
 Reagan, Margo.
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 Brooks, Sam.
 Donaldson, Bill
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 Friedlander, Jack
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 Lesnick, Max
 Macomba Club
 Miller, Irving
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 ican Booking Co.
RIVIERA BEACH:
 Rowe, Phil
 Woodruff, Charlie

STARKE:

Camp Blanding Rec. Center
 Goldman, Henry
STUART:
 Sutton, G. W.
TALLAHASSEE:
 Gaines Patio, and Henry
 Gaines, Owner.
TAMPA:
 Brown, Russ
 Carousel Club, and Abe Burkow
 and Norman Kara, employers
 Junior Woman's Club
 Pegram, Sandra
 Williams, Herman
VENICE:
 Pines Hotel Corp., and
 John Clarke
 Sparks Circus, and James Edgar,
 Manager (operated by Florida
 Circus Corp.)
WEST PALM BEACH:
 1001 Club, and Harry L. La-
 rocco and Lillian F. Parrish.

GEORGIA

ATLANTA:
 Greater Atlanta Moonlight
 Opera Co., Howard C. Jacoby,
 Manager.
 Herren, Chas., Herren's Ever-
 green Farms Supper Club.
 Montgomery, J. Neal
 Spencer, Perry
AUGUSTA:
 Kirkland, Fred
 J. W. Neely, Jr.
MOON:
 Lee, W. C.
 Swabe, Leslie
SAVANNAH:
 Dilworth, Frank A., Jr.
 Hayes, Gus
 Sportmen's Club, and J. B.
 Hobbs, employer.
 Thompson, Lawrence A., Jr.
VIDALIA:
 Pal Amusement Co.
WAYCROSS:
 Cooper, Sherman & Dennis

IDAHO

BOISE:
 French, Don, and
 Don French Lounge
COEUR D'ALENE:
 Crandsall, Earl
 Lachman, Jesse
IDAHO FALLS:
 Ben Villa Club, and C. B. (Tex)
 McNeill
 Cheerio Club, and C. B. (Tex)
 McNeill
LEWISTON:
 848 Club, and Sam Canner,
 Owner.
 Rosenberg, Mrs. R. M.
POCATELLO:
 Reynolds, Bud
SUN VALLEY:
 French, Don, and
 Chateau Place

ILLINOIS

CAIRO:
 El Morocco Club
BLOOMINGTON:
 James H. McKinney
CALUMET CITY:
 Mitchell, John
CHAMPAIGN:
 Robinson, Bonnie
CHICAGO:
 Adams, Delmore & Eugene
 Brydon, Ray Marsh, of the
 Dan Rice 3-Ring Circus.
 Chicago Artists Bureau,
 License 468
 Chicago Casino, and Harry
 Weiss, Owner.
 Cole, Elsie, Gen. Mgr., and
 Chicago Artists Bureau, Li-
 cense 468
 Colosimo's Theatre Restaurant,
 Inc., and Mrs. Ann Hughes,
 owner.
 Davis, Wayne
 Donaldson, Bill
 Eden Building Corporation
 Fine, Jack, Owner.
 "Play Girls of 1938".
 Fine, Jack, Owner.
 "Victory Pollies".
 Glen, Charlie
 Gluckman, E. M.
 Broadway on Parade.
 Hale, Walter, Promoter
 Mackie, Robert, of Savoy
 Ballroom.
 Majestic Record Co.
 Marck, Vince
 Mason, Leroy
 Mays, Chester
 Mickey Weinstein Theatrical
 Agency
 Monte Carlo Lounge, and Mrs.
 Ann Hughes, owner.
 Moore, H. B.
 Mink Bowl (formerly China
 Doll), and A. D. Blumenthal,
 Music Bowl and Jack Peretz and
 Louis Cappanola, Employers.

NOVAK, SARGE

Patricia Stevens Models
 Finishing School.
 Rose, Sam
 Scooter, Harlan T.
 Taftan, Mathew,
 Platinum Blonde Revue
 Taftan, Mathew,
 "Temptations of 1941".
 Teicher, Chas. A., of
 T.N.T. Productions.
 Whiteide, J. Preston.
EAST ST. LOUIS:
 Davis, C. M.
EFFINGHAM:
 Behl, 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:
 Brydon, Ray Marsh
 Humane Animal Assn.
 Paul Streeter
 Rutledge, R. M.
 Thompson, Earl
POLO:
 Clem, Howard A.
PRAIRIE VIEW:
 Green Duck Tavern, and Mr.
 and Mrs. Stiller.
QUINCY:
 Hammond, W.
ROCKFORD:
 Palmer House, Mr. Hall, Owner.
 Trocadero Theatre Lounge
 White Swan Corporation
SPRINGFIELD:
 Stewart, Leon H., Manager,
 Club Congo
 Terra Plaza, and Elmer Barolo,
 employer.
WASHINGTON-BLOOMINGTON:
 Thompson, Earl
ZEIGLER:
 Zeigler Nite Club, and Dwight
 Allison and Jason Wilkas,
 owners.

INDIANA

ANDERSON:
 Lanan, Bob
 Lanan, George
AUBURN:
 Moose Lodge No. 566
ELWOOD:
 Yankee Club, and
 Charles Sullivan, Mgr.
EVANSVILLE:
 Adams, Jack C.
 Fox, Ben
GREENSBURG:
 Club 46, Chas. Holzhaus,
 Owner and Operator.
INDIANAPOLIS:
 Benbow, William and His All-
 American Brownskin Models,
 and Frederick G. Schatz
 Harris, Rupert
 Patricia Stevens Models
 Finishing School.
 Richardson, Vaughn,
 Pine Ridge Pollies.
 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.
SYRACUSE:
 Waco Amusement Enterprises

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 Newcomer, Charles
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IOWA

CLARION:
 Miller, J. L.
DENISON:
 Larby Ballroom, and Curtis
 Larby, Operator.
DES MOINES:
 Zimmer, Vickie (Lynch).
EARLAN:
 Gibson, C. Rex
OTTUMWA:
 Colony Club and Harry Meier,
 Operator.
 Town House and Harry Meier,
 Operator.

KANSAS

DODGE CITY:
 Graham, Lyle
KANSAS CITY:
 White, J. Cordell
LOZAND:
 Graham, Lyle

TOMAH:
VPW
WALKESHA:
Jean's Bar & Cocktail Lounge,
and Jean J. Schultz, employer.
WISCONSIN RAPIDS:
Brown Derby, and Lawrence
Heber, Owner.

WYOMING

CASPER:
LaVida Club, and Lester Qozaly,
Part Owner.
CHEYENNE:
Shy-Ann Nite Club, and
Hazel Kline, Mgr.
JACKSON HOLE:
R. J. Bar, and C. L. Jensen

ALASKA

ANCHORAGE:
Cappet, Keith
FAIRBANKS:
Spruce Grove, and M. J. Drebin,
Mary Topping and Ida Hand-
lin, Employers
Squadron Club and Eddie S.
Miller.

DISTRICT OF COLUMBIA

WASHINGTON:
Alvin, Ray C.
Archer, Pat
Brown Derby
Cabana Club and Jack Staples
China Clipper, Sam Wong,
Owner.
Clare's Musical Bar, and Jean
Clare
Club Bengasi, and Paul Mann,
owner.
Club Ellington (D. E. Corp.),
and Herb Sachs, President.
D. E. Corporation, and
Herbert Sachs
5 O'clock Club and Jack
Staples, Owner
Fratone, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.
Gold, Bob
Hoberman, John Price, Presi-
dent, Washington Aviation
Country Club.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Kirch, Fred
Mama, Paul, Owner,
Club Bengasi
Manfield, Emanuel
McDonald, Earl H.
Moore, Frank, Owner,
Star Dust Inn.
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, employer.
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. B.
Romney Room, and Mr. Wein-
treub, operator, and Wm.
Biron, Mgr.
Roon, Thomas N.
Roumanian Inn
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.
Walters, Alfred

HAWAII

HONOLULU:
Alex Ah Sam, and Woodland
Club.
Campbell, Kamohila, Owner &
Operator Pacific Recording
Studio.
Kennison, Mrs. Ruth, owner,
Pango Pango Night Club.
The Woodland, Alexander
Aum, Proprietor.
Thomas Puna Lake

WAIKIKI

Walker, Jimmie, and Marine
Restaurant at Hotel Del Mar.

CANADA

ALBERTA

CALGARY:
Fort Brinsbut Chapter of the
Imperial Order Daughters of
the Empire.
Simmons, Gordon A. (Boobers'
License No. 4090)

BRITISH COLUMBIA

VANCOUVER:
Don Wilson Studios, and Don
Wilson.
Gaylorde Enterprises, and
L. Carrigan, Manager.
H. Singer & Co. Enterprises,
and H. Singer.

ONTARIO

CHATWAM:
Taylor, Don

GRAVENHURST:

Webb, James, and Summer
Gardens
GUILF:
Naval Veterans Asso., and
Louis C. Janke, President
HAMILTON:
Netting, M. R., Pres., Merrick
Bros. Circus (Circus Produc-
tions, Ltd.)

HASTINGS:

Bauman, George, and
Riverside Pavilion

LONDON:

Merrick Bros. Circus (Circus
Productions, Ltd.), M. R.
Netting, Pres.
Seven Dwards Inn

OTTAWA:

Parker, Hugh
Peacock Inn, and E. Spooner
PORT ARTHUR:
Curtis, M.

TORONTO:

Ambassador Music Co., and
Charles Darwyn
Langbord, Karl
Leslie, George
Local Union 1452, CIO Steel
Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM
Wetham, Katherine

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall
MONTREAL:
Association des Concerts Classi-
ques, and Mrs. Edw. Blouin
and Antoine Dufour.
Auger, Henry
Berius, Maurice, and La
Societe Artistique.
Daniis, Claude
Daoust, Hubert
Daoust, Raymond
DeSautels, C. B.
Diore, John
Emery, Marcel
Emoud, Roger
Lussier, Pierre
Southes, Irving
Sunbrock, Larry

POINTE-CLAIRE:
Edgewater Beach Hotel, and
Wm. Oliver, owner.
ST. GABRIEL DE BRANDON:
Manoir St. Gabriel, and Paul
Arbour, owner.

QUEBEC CITY:
Southes, Irving
VEBDUN:
Senecal, Leo

ALBERTA:
Al-Dean Circus, F. D. 'Freeland
Andros, George D.
Angeli, Alfred
Awood, Ross
Aulger, J. H.
Aulger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
baugh, Mrs. Mary
Bert Smith Revue
Bigley, Mel O.
Bosserman, Herbert (Tiny)
Brandhorst,
Braunstein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co."
Brugler, Harold
Brydon, Ray Marsh, of the
Dan Rice 3-Ring Circus.
Buffalo Ranch Wild West Circus,
Art Mas, E. C. (Bob) Grooms,
Owners and Managers.

Rurns, L. L., and Partners
Bur-Yon, John
Carlson, Ernest
Carroll, Sam
Chesney, Al and Lee
Conway, Stewart
Cornish, D. H.
DeShon, Mr.
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Fernandes, B. F.
Feiban, Gordon F.
Ferra, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fritze, Daniel
Forrest, Thomas
Fox, Jim
Fox, Sam M.
Freeland, F. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Folies Gay Paris
Freich, Joe C.
Friendship League of America
Garnes, C. M.
George, Wally
Gibbs, Charles

GOULD, Hal
Grago, Pete
Guitre, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Horn, Irish
Horn, O. B.
International Magicians, Produc-
ers of "Magic in the Air".
James, Hugo
Johnson, Sandy
Johnston, Clifford
Kay, Bert
Kelton, Wallace
Keyes, Ray
Kimball, Duke (or Romaise)
Kirik, Edwin
Kusman, Hyman
Larson, Norman J.
Levenson, Charles
Levin, Harry
Magee, Floyd
Mann, Paul
Matthews, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Horse Follet of 1944.
McHunt, Arthur
Mecka, D. C.
Merry Widow Company, and
Eugene Haskell, Raymond
E. Mauro, Ralph Paonessa,
Managers.
Miller, George E., Jr., former
Bookers' License 1129.
G. W.
Mothers, Woody (Paul Woody)
Nelson, A. L.
New York Ice Fantasy Co., Scott
Chalfant, James Blizard and
Henry Robinson, Owners.
Olsen, Buddy
Osborn, Theo.
Ouellette, Louis
Patterson, Chas.
Paul Bacon Sports Enterprises,
Inc., and Paul Bacon
Petb, Iron N.
Platinum Blond Revue
Rea, John
Redd, Murray
Reid, R. B.
Richardson, Vaughan,
Pine Ridge Folies
Roberts, Harry E. (also known as
Hap Roberts or Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Ross, Hal J.
Ross, Hal J. Enterprises
Salzmann, Arthur (Art Heary)
Sargent, Selwyn O.
Scott, Nelson
Singer, Leo, Singer's Midgett
Smith, Ova T.
Specialty Productions
Stone, Louis, Promoter
Sover, William
Strauss, George
Summerlin, Jerry (Marro)
Sunbrock, Larry, and His Rodeo
Show.
Taber, Jacob W.
Taftan, Mathew
Taylor, R. J.
Temptations of 1941
Thomas, Mac
Travers, Albert A.
Waltzer, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
White, George
Williams, Cargile
Williams, Frederick
Wilson, Ray
Woody, Paul (Woody Mosher)

MISCELLANEOUS
Alberts, Ioe
Al-Dean Circus, F. D. 'Freeland
Andros, George D.
Angeli, Alfred
Awood, Ross
Aulger, J. H.
Aulger Bros. Stock Co.
Ball, Ray, Owner,
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Owners and Managers.
Rurns, L. L., and Partners
Bur-Yon, John
Carlson, Ernest
Carroll, Sam
Chesney, Al and Lee
Conway, Stewart
Cornish, D. H.
DeShon, Mr.
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Fernandes, B. F.
Feiban, Gordon F.
Ferra, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fritze, Daniel
Forrest, Thomas
Fox, Jim
Fox, Sam M.
Freeland, F. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Folies Gay Paris
Freich, Joe C.
Friendship League of America
Garnes, C. M.
George, Wally
Gibbs, Charles

THEATRES AND PICTURE HOUSES
Arranged alphabetically
as to States and
Canada

ARKANSAS
LITTLE ROCK:
Arkansas State Theatre, and
Edw. Stanton and Grover J.
Butler, Officers.
TEXARKANA:
Oak Law Theatre, and Paul
Ketchum, owner and
operator.

MASSACHUSETTS
BOSTON:
E. M. Low's Theatres
MOLYOKE:
Holyoke Theatre, B. W. Levy

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

MISSOURI
KANSAS CITY:
Main Street Theatre
NEW YORK
GLENS FALLS:
Empire Theatre, and Don
Sleight.

NEW JERSEY
MONTCLAIR:
Montclair Theatre and Co-Hay
Corp., Thomas Haynes, James
Costello.

OHIO
CLEVELAND:
Metropolitan Theatre
Emanuel Stutz, Oper.

PENNSYLVANIA
OIL CITY:
Latonia Theatre
VIRGINIA
BUENA VISTA:
Rockbridge Theatre

GEORGIA
Macon:
Jay, A. Wingate
Lowe, Al
Weather, Jim
SAVANNAH:
Troscadero Club, and George
Rody and W. C. (Shorty)
Dugger.

IDAHO
BURLEY:
Y-Dell Ballroom
ILLINOIS
ALTON:
Abbot, Benny
GALESBURG:
Townsend Club No. 2
LOSTANT:
Rendezvous Club, and
Murray Funk, Mgr.
MATTOON:
U. S. Grant Hotel
QUINCY:
Porter, Kent
STERLING:
Bowman, John E.
Sigman, Arlie

INDIANA
SOUTH BEND:
St. Casimir Ballroom
EVANSVILLE:
Club 41, and Homer
Ashworth, Operator
Show Bar, and Homer
Ashworth, Operator

IOWA
BOONE:
Miner's Hall
CEDAR FALLS:
Women's Club
COUNCIL BLUFFS:
Radio Station KSWI
Smoky Mountain Rangers
DES MOINES:
Rhapsody Club.
KEOKUK:
Porter, Kent

KANSAS
WICHITA:
Danceland
Duffy's Lounge
Fagles Lodge
Schulze, Frank J.
Shadowland Dance Club
KENTUCKY
ASHLAND:
Amey's Post No. 11, and Carl
"Red" Collins, Manager.
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.

LOUISIANA
NEW ORLEANS:
Club Rocket, and Tuddy Mar-
cuso, prop., and Melvin Calk
Club Slipper, and John Carrin,
proprietor.
418 Bar & Lounge, and Al
Brenabam, proprietor.
Happy Landing Club
Troscadero Lounge, and Frim
Forte, proprietor.

MARYLAND
BALTIMORE:
Ambassador Night Club
Knowles, A. L.
HAGERSTOWN:
Audubon Club, M. I. Patterson,
Manager.
Rebasco, C. A., and Baldwin
Cafe.

MASSACHUSETTS
METHUEN:
Central Cafe, and Messrs. Yan-
konis, Driscoll & Gagnon,
Owners and Managers.
NEW BEDFORD:
The Polka, and Louis Garrison,
Owner.

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Women's Club
COUNCIL BLUFFS:
Radio Station KSWI
Smoky Mountain Rangers
DES MOINES:
Rhapsody Club.
KEOKUK:
Porter, Kent

KANSAS
WICHITA:
Danceland
Duffy's Lounge
Fagles Lodge
Schulze, Frank J.
Shadowland Dance Club
KENTUCKY
ASHLAND:
Amey's Post No. 11, and Carl
"Red" Collins, Manager.
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.

LOUISIANA
NEW ORLEANS:
Club Rocket, and Tuddy Mar-
cuso, prop., and Melvin Calk
Club Slipper, and John Carrin,
proprietor.
418 Bar & Lounge, and Al
Brenabam, proprietor.
Happy Landing Club
Troscadero Lounge, and Frim
Forte, proprietor.

MARYLAND
BALTIMORE:
Ambassador Night Club
Knowles, A. L.
HAGERSTOWN:
Audubon Club, M. I. Patterson,
Manager.
Rebasco, C. A., and Baldwin
Cafe.

MASSACHUSETTS
METHUEN:
Central Cafe, and Messrs. Yan-
konis, Driscoll & Gagnon,
Owners and Managers.
NEW BEDFORD:
The Polka, and Louis Garrison,
Owner.

MISSOURI
KANSAS CITY:
Main Street Theatre
NEW YORK
GLENS FALLS:
Empire Theatre, and Don
Sleight.

NEW JERSEY
MONTCLAIR:
Montclair Theatre and Co-Hay
Corp., Thomas Haynes, James
Costello.

OHIO
CLEVELAND:
Metropolitan Theatre
Emanuel Stutz, Oper.

PENNSYLVANIA
OIL CITY:
Latonia Theatre
VIRGINIA
BUENA VISTA:
Rockbridge Theatre

GEORGIA
Macon:
Jay, A. Wingate
Lowe, Al
Weather, Jim
SAVANNAH:
Troscadero Club, and George
Rody and W. C. (Shorty)
Dugger.

IDAHO
BURLEY:
Y-Dell Ballroom
ILLINOIS
ALTON:
Abbot, Benny
GALESBURG:
Townsend Club No. 2
LOSTANT:
Rendezvous Club, and
Murray Funk, Mgr.
MATTOON:
U. S. Grant Hotel
QUINCY:
Porter, Kent
STERLING:
Bowman, John E.
Sigman, Arlie

INDIANA
SOUTH BEND:
St. Casimir Ballroom
EVANSVILLE:
Club 41, and Homer
Ashworth, Operator
Show Bar, and Homer
Ashworth, Operator

IOWA
BOONE:
Miner's Hall
CEDAR FALLS:
Women's Club
COUNCIL BLUFFS:
Radio Station KSWI
Smoky

FOR SALE—Viola, Stainer model, excellent condition. tone, volume; appearance; two good bows; needs case; fine for business or advanced student; take \$100.00. L. H. Monsee, 1520 Hardy, Independence, Mo.

FOR SALE—Set of 1947 W. F. L. white pearl drums, 18-inch cymbal, high hat, floor tom, 10-inch by 13-inch tom, fiber trap case; \$175.00 complete. John Weaver, 12 Homer St., Springfield, Mass.

WANTED

WANTED—Copies of the following books: Studio—Orchestra Studies for Bassoon; Sellner—Metodo Teorico Practico for Oboe, three parts; Ferling—Three Concert Duets for Two Oboes. Please state price and condition. Virginia Darnell, R. D. 4, Lancaster, Pa.

WANTED—Versatile musicians, female preferred, for entertaining trio booked by Music Corp. of America, must sing or double; accordionist, tenor saxophone, trumpet, violin, vibraphone players. Write Musician, 3934 Perret St., Apt. 2, New Orleans, La.

WANTED—Pianist for Jersey seashore hotel engagement, popular and concert; also string bass, drummer and tenor saxophone players. Write Box O, International Musician, 39 Division St., Newark 2, N. J.

WANTED—A-1 tuba for municipal band who doubles string bass for municipal symphony. Also clarinet and solo cornet for municipal band. Must be reliable. State kind of work desired. Address Box 449, Rapid City, S. D.

AT LIBERTY

AT LIBERTY—Violinist, orchestra, dance, radio, symphonic style; exceptional pedagogue, lead, fine library, supervisor schools course instruction, French and fine arts, attractive solo, American, European education; all letters answered. Box 49, Coropolis, Pa.

AT LIBERTY—French hornist, age 28, M. A. in musical education at Columbia Teachers', desires combination playing-school teaching job; radio, symphony, television and teaching experience. Bandmaster, Box 303, Ormond, Fla.

AT LIBERTY—Trumpet player, 29, semi-name experience, all styles but Latin; arrange, some vocals; also play old-time. Julius Logghe, New Ulm, Minn.

AT LIBERTY—Arranger, experienced in all types of scoring, dance, vocal, etc. Am available to write for you. Write to Martin H. Wyler, 3115 Brighton Sixth St., Brooklyn 35, N. Y.

AT LIBERTY—Popular pianist for summer engagement; all around, read and fake; neat appearance, sociable. Write: Pianist, 140 Calef, Manchester, N. H.

AT LIBERTY—Hammond organist, also piano-solovox; hotel cocktail bar, coast resort. Blanche Anderson, Apt. 420, Earl Hotel, 22 West Charlotte St., Detroit, Mich. Phone: TEmple 1-4242.

AT LIBERTY—Pianist, many years' all-around experience; member of Local 802. Bill Speer, 922 East 15th St., Brooklyn 30, N. Y.

AT LIBERTY—Baritone horn player, proficient, experienced, desires position in band (concert, circus, etc.), during summer. Also play trombone for dance band work. Member of Local 433. Will travel. Write: G. L. Hallman, Jr., 2616 Wichita, Austin, Texas.

AT LIBERTY—A-1 colored organ stylist desires spot in lounge, bar, hotel dining room in metropolitan New York or New Jersey. At present on upstate NBC and MRS station. Member Local 802, New York City, 22 years' experience, neat. Play modern organ. Large modern library. Desire to be near family and school. Reginald Smith, P. O. Box 283, Waverly, N. Y. Ph.: 784-R.

AT LIBERTY—Arranger specializing in big band arrangements. Hy Schindell, 5518 Ave. M, Brooklyn, N. Y.

AT LIBERTY—Cellist, many years' experience hotels, dance, concert show; long-time member of Local 802; doubles drums for dance; seeks summer work with trio or orchestra at resort hotel; will travel. David Rodkin, 141 Barbey St., Brooklyn 7, N. Y.

AT LIBERTY—Pianist, many years' experience hotel, dance, concert show; long-time member of Local 802; seeks permanent connection with nice small orchestra in resort or city hotel, steady season, club jobs, etc. William Marks, 922 East 15th St., Brooklyn 30, N. Y.

AT LIBERTY—Drummer, timbales player and tennis instructor; thoroughly experienced with all forms of music and sport instruction; college student, six-footer, who can be an asset to your organization. George Shapiro, 1843 East 28th St., Brooklyn 29, N. Y.

AT LIBERTY—Pianist, union, veteran, single, male, trained musician, all-around professional experience, popular-classic accompanist-soloist, orchestra; travel or locate; go anywhere; also teaching experience; state particulars. Box D, International Musician, 39 Division St., Newark 2, N. J.

AT LIBERTY—String trio (violin, cello, piano), for summer season. Experienced, with large repertoire of dinner music and chamber music. Write to Allen Winold, 3022 Queen City Ave., Cincinnati 38, Ohio.

AT LIBERTY—Attractive girl pianist desires connection with orchestra for summer resort; plan activities, mistress of ceremonies, etc. Call Gould, Dayton 9-2056, New York City.

AT LIBERTY—Professional clarinetist wishes permanent location in small city as band or orchestra leader, or both. Box N, International Musician, 39 Division St., Newark 2, N. J.

News Nuggets

Music week (May 7th-14th), in its twenty-seventh observance, took as its keynote: "America's Contribution to the World of Music."

In June Edmund Kurtz sails for Australia on a six-week tour that will include appearances with the leading symphony orchestras there as well as extensive recital schedules. He will give concerts in Hawaii and New Zealand en route.

The 1950 prize for the best work written for the harp and submitted to the Northern California Harpists' Association was awarded March 10th to James Adair of Sacramento, California, for his composition, "Concerto da Camera for Harp, Flute

and Strings." Honorable mention was received by Irvin Heilner for his "Suite for Harp and Orchestra."

Efrem Zimbalist, who will retire from the concert stage at the end of this season, made his farewell to Philadelphia audiences February 15th when he played, with the sym-



Efrem Zimbalist and Alexander Hilsberg.

phony orchestra of that city under the direction of Alexander Hilsberg, the orchestra's associate conductor.

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CARIOCA.....Youmans.....Arr. by Will Hudson	SMOKE GETS IN YOUR EYES.....Kern.....Arr. by Will Hudson
EASY TO LOVE.....Porter.....Arr. by Will Hudson	SONG IS YOU, THE.....Kern.....Arr. by Will Hudson
FALLING IN LOVE WITH LOVE.....Rodgers.....Arr. by Will Hudson	STAY AS SWEET AS YOU ARE.....Gordon-Revel.....Arr. by Will Hudson
HOW HIGH THE MOON (NEW).....Lewis.....Arr. by Lou Singer	SUMMERTIME.....Gershwin.....Arr. by Will Hudson
I CAN'T GET STARTED.....Duke.....Arr. by Will Hudson	THEY DIDN'T BELIEVE ME.....Kern.....Arr. by Will Hudson
I DIDN'T KNOW WHAT TIME IT WAS.....Rodgers.....Arr. by Will Hudson	WALKIN' MY BABY BACK HOME (NEW).....Turk-Ahler-Richman.....Arr. by Lou Singer
IF I DIDN'T CARE.....Lawrence.....Arr. by Will Hudson	WHERE OR WHEN.....Rodgers.....Arr. by Will Hudson
I'M OWNA SIT RIGHT DOWN AND WRITE.....Ahler.....Arr. by Lou Singer	WHO.....Kern.....Arr. by Will Hudson
IN THE STILL OF THE NIGHT.....Porter.....Arr. by Will Hudson	WHY DO I LOVE YOU? (NEW).....Kern.....Arr. by Lou Singer
I'VE GOT YOU UNDER MY SKIN.....Porter.....Arr. by Will Hudson	WORLD IS WAITING FOR THE SUNRISE, THE.....Seitz.....Arr. by Will Hudson
LOVE WALKED IN.....Gershwin.....Arr. by Will Hudson	YOU'D BE SO NICE TO COME HOME TO.....Porter.....Arr. by Will Hudson
MAKE BELIEVE.....Kern.....Arr. by Will Hudson	YOU'RE THE CREAM IN MY COFFEE (NEW).....DeSylva-Brown-Henderson.....Arr. by Lou Singer
MEAN TO ME.....Ahler-Turk.....Arr. by Will Hudson	
NIGHT WAS MADE FOR LOVE, THE.....Kern.....Arr. by Will Hudson	

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