

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



Ben Mink

STACK 8

March, 1949

# International Musician



published in the interest of music and musicians

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OF THE UNITED STATES AND CANADA

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412—Idaho Falls, Idaho.  
679—Muskogee, Okla.

### FORBIDDEN TERRITORY

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### REMOVE FROM FORBIDDEN TERRITORY

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Statler Hotel, St. Louis, Missouri.

### WANTED TO LOCATE

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### CORRECTION

Due to an error in the February issue of the International Musician Vernon Robertshaw was listed as President of Local 163, Gloversville, N. Y.

Carl S. Schnipp, 135 McKinley Avenue, Johnstown, N. Y., is the President of Local 163, Gloversville, N. Y.

Vernon F. Robertshaw, R. F. D. No. 4, Perth Road, Amsterdam, N. Y., is the President of Local 133, Amsterdam, N. Y.

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Local 722, Newport News, Va.—Secretary, James E. Lassiter, 22 East Armistead St., Phoebus, Va.

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Local 301, Pekin, Ill.—Secretary, Al. Schilling, 1213 North 11th St.

Local 325, San Diego, Calif.—President, Edward B. Wheeler, 1154 12th Ave., San Diego 3, Calif.; Secretary,

(Continued on page forty-one)

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# Affairs of the Federation

FOR THE INFORMATION OF ALL MEMBERS, THE FOLLOWING LETTER HAS BEEN SENT TO ALL LOCALS:

March 3rd, 1949

Dear Sir and Brother:

The International Executive Board, by power vested in it by the 1947 Convention in Detroit, at its meeting in New York on January 18, 1949, decided that the full amount left in the Recording and Transcription Fund be allocated for expenditure and expended as heretofore on a per capita basis, the expiration date of this allocation to be left in the hands of the President.

Therefore, you are herewith advised that:

1. J. Wharton Gootee will continue to administer the American Federation of Musicians Recording and Transcription Fund expenditure for the year 1949. This is the last allocation that will be made from the American Federation of Musicians Recording and Transcription Fund.
2. The office of J. Wharton Gootee, Administrator and Representative of the American Federation of Musicians Recording and Transcription Fund will be located at *11 East 47th Street, third floor, New York 17, New York, beginning March 8th, 1949.* Kindly submit all correspondence, projects to be approved, performance work-sheets, etc., and any other business in connection with the Recording and Transcription Fund program to the above address.
3. It is necessary and expedient that the Federation place its Administrator and Representative in combined offices with the Trustee because (a) there is insufficient space in the National Office to handle the operation of the program, and (b) this year's portion of

## President Petrillo Gives R & T Fund Set-up for '49

the Trustee's allocation will be spent simultaneously with the Federation's allocation, after he commences operations.

4. The 1949 allocation and expenditure by the American Federation of Musicians is in no way connected with Samuel R. Rosenbaum, Trustee for the Phonograph and Recording Manufacturers' expenditure. *In due time the Trustee will inform your local how his Plan of Operation is to be carried out.*
5. Each local to receive \$7.11 per member for the first five thousand members. For each additional member, it will receive \$1.10 per member, thus requiring a total expenditure of \$1,400,212.42 for employment. This expenditure to be based on the price list your local has adopted as of January 1, 1948.
6. Effective upon receipt of this letter, you may submit projects for approval for 1949's allocation expenditure which must be expended by January 31, 1950. No performances are to be given prior to having projects approved by the Federation's Representative.
7. The Federation 1949 allocation is to be distributed on a pro rata per capita membership basis as of January 1, 1948, such membership compiled on the International Treasurer's office per capita tax payment records. For your information, 1947's allocation was distributed pro rata on a membership of 183,471 members. 1948's allocation was distributed pro rata on a membership of 215,939 mem-

bers and 1949's allocation is being distributed pro rata on a membership of 232,797 members.

8. In order to eliminate unnecessary expenses in printing, we request you to follow the Operational Procedure and Instructions attached to my letter of April 22, 1948, but amend your copy so, where the year 1947 appears, *substitute 1948*, and where 1948 appears, *substitute 1949.*

The following is a compilation of the amount of money left from the old fund which was collected under the old contract.

Treasurer's Balance, January 31, 1949 .....	\$1,764,003.41
Amount yet to be paid on 1948 allocation .....	416,007.49
Estimated balance at close of 1948 allocation .....	1,347,995.92
Amount not used by locals in 1948 allocation .....	147,702.27
Estimated total in Recording and Transcription Fund .....	1,495,698.19
1949 allocation .....	1,400,212.42
Balance .....	\$ 95,485.77

The balance of \$95,485.77 reflected after this year's allocation will be used to pay social security, unemployment compensation taxes, administrative expenses and any other expenses in connection with the carrying out of the American Federation of Musicians' Recording and Transcription Fund program for the year 1949.

This letter supersedes all other directives heretofore submitted in connection with the operating of the Recording and Transcription Fund Program. We sincerely request that you be guided accordingly.

Fraternally yours,

JAMES C. PETRILLO,  
President.

The 1949 American Federation of Musicians Convention sessions will be held in the arena of the San Francisco Exposition Auditorium, one of the most impressive in the world. It can easily seat 12,000 persons. The latest type of electrically operated curtains can be used to reduce its size for smaller gatherings. Overhanging it is one of the largest and most spectacular expanses of painted canvas ever hung—specially woven, fireproofed and mounted on massive trussed steel pipe framing permitting it to be raised and lowered at need. Seven mural paintings by the eminent painters, Gleb Ilyin and Peter Ilyin, picturing events in San Francisco's history, decorate the canvas. Voices on the stage are carried to every corner of the great hall by means of the public address system capable of being instantly connected with any radio hook-up. It will carry the weakest voice from the stage to the most distant corner of the hall.



## FOR THOSE IN NEED

Local 97, Lockport, New York, made its contribution to the March of Dimes by providing six bands to furnish music for dancing at the President's Ball January 30th in that town.

Through the Recording and Transcription Fund musicians of Local 247, Victoria, B. C., has presented, free of charge, concerts at the Aged Men's Home, the Veterans' Hospital, the Queen Alexandra Solarium, Wilkinson Road Mental Home, St. Joseph's T. B. Villa, and have played for the Beacon Hill band concerts and for the Jubilee Hospital staff dance. Also this fund has sponsored the Victoria Symphony Orchestra in a concert at Victoria High School.

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MARCH

**FOR THE INFORMATION  
OF ALL MEMBERS**

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

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

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

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

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

**JAMES C. PETRILLO,**  
President.

March 9th, 1949.

**TO ALL LOCALS OF THE AMERICAN FEDERATION  
OF MUSICIANS IN THE UNITED STATES**

Dear Sirs and Brothers:

President William Green of the American Federation of Labor sent us the following telegram, which is of tremendous importance to the labor movement in general:

**SENATE LABOR COMMITTEE ORDERED TAFT-HARTLEY REPEALED. S. TWO FORTY-NINE FAVORABLY REPORTED WITHOUT AMENDMENTS. URGENT YOU, YOUR AFFILIATES AND AS MANY INDIVIDUAL MEMBERS AS POSSIBLE WRITE OR WIRE SENATORS TO SUPPORT BILL AS REPORTED. OPPONENTS FLOODING SENATORS WITH COMMUNICATIONS WHILE OUR PEOPLE ARE NOT.**

I strongly urge your local, your officers and members to wire or write your Senators immediately advocating the repeal of the Taft-Hartley Bill and supporting Senate Bill 249, which is the substitute bill approved by the Senate Labor Committee by a vote of eight to five, eight Democrats in favor and five Republicans opposed. You will note that the vote was strictly along party lines.

Your wires and letters should be addressed to the Senators regardless of whether they are Republicans, Democrats or affiliated with any other political party. The employers of the nation are flooding these same Senators with all kinds of communications and pressure to resist the repeal of the Taft-Hartley Law.

You can see that we cannot remain idle now. This is a grand opportunity to fight to get rid of this most obnoxious bill.

I suggest also that you contact every member of your local, either through your monthly journal or by circular letter, and urge them to send personal telegrams or letters to their Senators advocating the repeal of the Taft-Hartley Law and supporting Senate Bill 249.

Nothing is more urgent or of greater importance at the moment.

Fraternally yours,

JCP:NMH

**JAMES C. PETRILLO,** President.

**More Recording Companies Sign**

*Supplementary list of recording and transcription companies that have signed contracts since the last publication of the International Musician. Members should add this to their last month's list.*

**PHONOGRAPH RECORDING COMPANIES**

Ace Recording Studios, Inc., 120 Boylston St., Boston, Mass.  
 Alvo Recording Company, 51 West Third St., Williamsport, Pa.  
 Alben Record Company, 19 Seiden Ave., Detroit, Mich.  
 Allegro Music, Inc., 5 Columbus Circle, New York City.  
 Argosy Music Corp., 1650 Broadway, New York City.  
 Ballen Record Company, 1416 Wood St., Philadelphia, Pa.  
 Beida Record & Publishing Co., 209 Broadway Bldg., Pasadena, Calif.  
 Brinkley Recording Studio, 232 East Erie St., Chicago, Ill.  
 Cherokee Record Company, 1587 Broadway, New York City.  
 Chord Music Corp., 6419 Homewood Ave., Hollywood, Calif.  
 Collegiate Recording Company, 423 Broad St., Nashville, Tenn.  
 Cleveland Recording Company, 1515 Euclid Ave., Cleveland, Ohio.  
 Clover Record Company, 623 East Vernon Ave., Los Angeles, Calif.  
 Crystal Recording Studio, 2356 Dorris Place, Los Angeles, Calif.  
 Coda Record Company, 1291 Sixth Ave., New York City.  
 Davis Sales Company, 1724 Arapahoe St., Denver, Colo.  
 DC Records, 1425 Van Buren St., N. W., Washington, D. C.  
 Dominion Broadcasting Company, 4 Albert St., Toronto, Canada.  
 Walter P. Downs, Ltd., Dominion Square Bldg., Montreal, Canada.  
 Delvar Recording Company, P. O. Box 803, La Grange, Ill.  
 Fanfare Recording Company, 1337 N. Orange Drive, Hollywood, Calif.  
 Fine Arts Recording Company, 504 Esplanade, Redondo Beach, Calif.  
 General Music Corp., 339 Ridge Bldg., Kansas City, Mo.  
 Glatfelter Recording Studio, 1302 West Philadelphia St., York, Pa.  
 Gold Leaf Record Company, 671 South 4th East, Salt Lake City, Utah.  
 Gold-Rain Recording Company, 17357 North Vine, Hollywood, Calif.  
 Time Gayle, 1637 North Vine, Hollywood, Calif.  
 Gold Tone Records Company, Inc., 1600 Broadway, New York City.  
 Hallmark Productions, Wilmington, Ohio.  
 Hart-Van Recording Company, P. O. Box 249, La Grange, Ill.

Electronic Recorders, 6309 Woodlawn Ave., Seattle, Wash.  
 Exclusive Records Company, 6272 Sunset Blvd., Hollywood, Calif.  
 Lira Recording Company, 551 West 157th St., New York City.  
 Louria-Rubin, Inc., c/o B. Bernstein, 11 Park Place, New York City.  
 Lincoln Records, Inc., 8 West 40th St., New York City.  
 Linden Record Corp., 2417 Second Ave., Seattle, Wash.  
 Manor Record Company, 313 West 57th St., New York City.  
 Midwest Recorded Specialties, 111 Larch Ave., Elmhurst, Ill.  
 Milwaukee Sound Service, 3245 North 24th St., Milwaukee, Wis.  
 Musette Publishers, Inc., 113 West 57th St., New York City.  
 Penguin Recording Corp., 123 William St., New York City.  
 War Perkins, 3438 1/2 Sixth Ave., Los Angeles, Calif.  
 Process Record Company, 19 Pennell St., Franklin, Pa.  
 Quaker Music Company, 121 North Broad St., Philadelphia, Pa.  
 Radiozark Enterprises, Shrine Mosque Bldg., Springfield, Mo.  
 Rainbow Records, Inc., 156 West 44th St., New York City.  
 Reeves Recording Studio, 304 East 44th St., New York City.  
 De Luxe Record Company, Inc., Linden, N. J.  
 Signature Recording Corp., 601 West 26th St., New York City.  
 Starlight Music Company, P. O. Drawer 1110, Pasadena, Calif.  
 Stellar Records, Inc., 2 Park Square, Boston, Mass.  
 Superior Records, 1036 North Sycamore, Los Angeles, Calif.  
 Variety Record Company, 245 East 21st St., New York City.  
 Willida Records, 1595 Broadway, New York City.

**ELECTRICAL TRANSCRIPTIONS**

Ace Recording Studios, 120 Boylston St., Boston, Mass.  
 Air Arts, 1746 North Stanley Ave., Hollywood, Calif.  
 Alvo Recording Company, 51 West Third St., Williamsport, Pa.  
 Broadcast, Inc., 740 North Plankinton, Milwaukee, Wis.  
 Brinkley Recording Studio, 232 East Erie St., Chicago, Ill.  
 Walter P. Downs, Ltd., Dominion Square Bldg., Montreal, Canada.  
 Dominion Broadcasting Company, 4 Albert St., Toronto, Canada.  
 Mary Howard Recordings, 37 East 49th St., New York City.  
 Paul Oliphant, c/o Station WLAC, 3rd Nat. Bank Bldg., Nashville, Tenn.  
 Radiozark Enterprises, Shrine Mosque Bldg., Springfield, Mo.  
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 R. J. Villim, 820 F Ave., Coronado, Calif.  
 Station WWDC, 1000 Connecticut Ave., Washington, D. C.



CLIFFORD CURZON

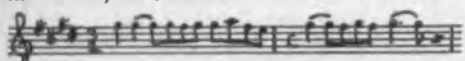
## Curzon Triumphs

**A**RNOLD SCHOENBERG'S Theme and Variations in G minor for Orchestra, Op. 43b, (note the G minor, atonalists all!), given local premiere performance by the Philadelphia Orchestra late in February, is written for the orchestra as Chopin's works are written for the piano. Its clear contrapuntal structure yet allows for those fleeting solos indulged in by various members of the orchestra—wisps of melody whipped around the corner of a *crescendo* or rising out of careful chromaticism. Tender and tranquil, murmuring, questing—melodious the way life is melodious when it develops few crises—this was the Schoenberg we heard the other night.

The second work on the program was Hindemith's "Mathis der Maler," brighter in color scheme than the Schoenberg, with occasional percussive climaxes like sunbursts. Eugene Ormandy was good at this, good in whirling up the tumult, good at resolving it, his body taut, his hands circling in arcs over his head.

The second half of the program was Clifford Curzon playing the Rachmaninoff Concerto No. 2. From the first reverberations (the piano precedes the orchestra in this work) it was clear we had a storm on our hands. It would be inaccurate to say he played the piano. He played tenderness and passion, doubt and triumph—the gamut of human emotion. His *crescendos* were not just *crescendos*. They were emotional involvements working through to release. His phrasing was experience leading into experience. And as question demands answer, so the orchestra responded in a dove-tailing which spoke eloquently of skill on both sides.

The flute-piano interweaving in the second movement, for instance:



was like a pebble plummeting into a pool.

Curzon's was a triumph, not over the audience—which simply identified itself with his playing as leaves identify themselves with a gale—but a triumph over drossness, over mediocrity. It was making the piano transcend its instrumental limitations to become pure music.

# Speaking of Music:

## Sunlight Symphony

**L**UCKY ENOUGH to attend the Carnegie Hall program February 15th of the Cleveland Orchestra, we decided we liked the ensemble from the minute it struck up. For perfect coordination and vibrancy we have not heard its like. Conductor George Szell makes it quiver like sunlight. Its rhythms seem casual as wind—but they yet swing around a phrase with an incisiveness that takes your breath away. All this came out in Smetana's "The Bartered Bride."

The Schumann "Spring" symphony had something triumphant about it. The brass was jubilant. Szell once in awhile with a broad sweep of his arm softened the impact of his energy—and showed he could be lyrical, too. The *Larghetto* was tender like soft breathing.



GEORGE SZELL      RUDOLF FIRKUSNY

In the Strauss "Till Eulenspiegel's Merry Pranks" Szell showed solicitude for the tiny touches—and sympathy for the guffaws. He lifted *motifs* out like jackstraws, never once disturbing the shape of the music. There was a winsomeness about the piece that did not detract in the least from its joviality.

Rudolf Firkusny, who was soloist in Brahms' Concerto for Pianoforte and Orchestra, has a broad, opulent tone that blends well with the orchestra. He can go to town on *fortissimos*, and his *legato* is extraordinarily good, both in spacing and line. Interweaving melodies are his meat, too. He decries effects for effects' sake. The orchestra in this work gave a luminous, quiet background. Concert master Gingrich deserves special praise for the finesse of his supplementary melodies.

## New Jersey Orchestra

**I**N A HALL of Grecian simplicity and graciousness, the auditorium of the Orange High School in that New Jersey town, the New Jersey Symphony Orchestra on February 7th presented, under the direction of Samuel Antek, a concert of which Essex County—in fact, all New Jersey—might well be proud. The spirit between conductor and players—there are

ninety of these—is extremely intimate. The playing is incisive, cleanly articulated, sensitive to phrasing and dynamics. And there is a sort of jubilation of concerted effort which would be hard to duplicate even in our largest metropolitan orchestras.

I noted all this even in the first number, the Mozart Symphony in G minor. The Wagner "Prelude and Liebestod" which followed revealed superb cello tones and good orchestral blending.

The Copland "A Lincoln Portrait" had as narrator the star of screen, theatre and radio, Canada Lee, and when, against the impassioned comment of the orchestra, he presented that message before these assembled Americans—"As I would not be a slave, so I would not be a master . . . We cannot escape history . . . These dead shall not have died in vain"—my heart beat twice for once and I felt that America was at last—with this American composer, this American conductor, this American narrator and this American orchestra—realizing itself, its beliefs, its message.

Falling as the concert did during the week when the birth of Lincoln was celebrated this portion of the program seemed particularly apt.

In the "Rumbalero" of Camarata the percussionists went to town with a zest which carried musical conviction as well as rhythmic surcharge. And it was good to see young girls, ardent as flames, exacting from their flutes and clarinets tones so beautiful.

Conductor Antek has the dynamic urge that draws achievement from the players. And he has sensitivity. The players are for him, one and all. Local 16, Newark, enthusiastically abets his efforts. It looks like a good year for symphony in New Jersey.



SAMUEL ANTEK

INTERNATIONAL MUSICIAN



# Concert and Stage

## Stravinsky's Mass in C

STRAVINSKY'S Mass for mixed chorus and ten wind instruments received its first American performance at a late afternoon concert in Town Hall on February 26th. Presented by the Chamber Art Society, directed by Robert Craft, the program was made up entirely of compositions by Stravinsky. The Mass, conducted by the composer, was heard twice and was sung by a choral group of thirty men and boys from the Church of the Blessed Sacrament.

The work is largely contrapuntal, harking back to early types of polyphonic writing. The five parts of this setting—Kyrie, Gloria, Credo, Sanctus, and Agnus Dei—are finely constructed and condensed so that the whole work takes a little over fifteen minutes for its performance. The vocal and instrumental writing is clean-cut, and marked by sharp dissonance. The combination of voices and wind instruments proves a striking one, with the two well-balanced and neatly interwoven; and the total effect of the work is strangely powerful, even though the



SOULIMA AND IGOR STRAVINSKY

musical expression seemed largely detached and impersonal. In the Hosanna the work reached its high peak, but on the whole the service of the Mass appeared to have served as a framework rather than as a religious inspiration for the composer. Under his direction the singers and instrumentalists gave an outstanding performance.

Other works heard on the program were the Octour for flute, clarinet, two bassoons, two trumpets, and two trombones; the Sonata for Piano (1922), which was played by Soulima Stravinsky; and the Concerto for Two Solo Pianos, performed by Soulima Stravinsky and Beveridge Webster.

## Stravinskys in Newark

FOR A LARGE audience in Newark, New Jersey, Igor Stravinsky conducted the Boston Symphony Orchestra on February 17th in a concert featuring two of his own works.

Soulima Stravinsky, son of the famous composer, was piano soloist in his father's "Capriccio." This work, first heard in 1931, when it was played by the Boston Symphony and Jesus Maria Sanroma, has had several performances in New York since then, and was enthusiastically received by Newark listeners. The work is imaginative and playful, with the subtlety and polished elegance that characterize the work of



DAVID TAMKIN

ALEX TAMKIN

the great master. There is a briskness about it, and ingratiating good humor. The piano solo was performed with nimble excellence. The colorful "Divertimento" from Stravinsky's "Le Baiser de la Fee" was the closing number of the program. Its contrasting moods, interesting rhythms, and appealing melodies showed the composer from a somewhat different angle.

## Opera Premiere in Oregon

IT WOULD be hard to arrange a more felicitous premiere for an important modern American work than that given to David Tamkin's opera, "The Dybbuk," by Jan Peerce and the Portland Symphony under Werner Janssen early in February. The composer, a native-born Portlander whose recent Hollywood scores have included the music for "Another Part of the Forest," "The Naked City" and "The Egg and I," was present to consult with soloist and conductor during the final rehearsals, and the result was a performance of authority and great eloquence. The opera, with a libretto by the composer's brother, Alex Tamkin, was completed in 1932, and between that date and last month's premiere has undergone a series of misadventures and near-misses that should some day qualify it for a movie scenario. The Tamkins derived their work from a play bearing the same title, which has been well known in this country for many years. The drama, in turn, is based on Hebrew legends which were well known in medieval Europe. According to Olin Downes of the New York Times, the opera is "based on the age-old conception of the dybbuk of cabalistic lore, the demon soul, which having failed of its destiny, leaves the body of one who dies prematurely and enters the physical frame of another, dispossessing it of its original spirit."



Jan Peerce, Mrs. Dorothy McCullock Lee, Mayor of Portland, and Werner Janssen, Conductor of the Portland Symphony, at the reception following the premiere of "The Dybbuk."

This is, in other words, a drama dealing with the transmigration of souls, and the tragedy of "The Dybbuk" as a drama and an opera arises from such a legendary incident.

Mr. Hilmar Grondahl, music critic of the Portland Oregonian, wrote of the premiere performance: "In 'The Dybbuk' we had a score that sounds great, prepared with the gathered artistic integrity of composer, conductor and soloist into a performance of incontrovertible authority and faithfulness; an artistic contribution unlikely to be duplicated except through these identical agencies working together again." The audience of close to 4,000 obviously agreed with this verdict, giving the performance a 20-minute standing ovation at the end; the genuineness of their enthusiasm came across vividly in the coast-to-coast broadcast of the premiere carried by the Mutual Broadcasting System.

Not the least of its problems arises from the presence—in this concert version—or orchestra and soloist on the same stage: balance between the vocal and instrumental forces was obviously designed by the composer with the idea of a theatre and orchestra pit in mind, and Tamkin's orchestra is fully the equal in size and weight of Wagner's and Strauss's, his writing equally thick in texture. Jan Peerce's singing of the title role (Channon, or the Dybbuk) therefore demanded not only the artistry and dramatic grandeur of conception which he gave to it, but sheer physical power virtually equal to that of a *Heldentenor*. His performance, especially in the moving "Lamentation" from Act III and the climactic "Song of Songs" from Act I, was one of the highest intensity.

This is the quality, in fact, which most strikes one, on recollection, as the predominant note of Tamkin's music. If it is occasionally marred by touches of the obvious, of the "colossal" we have come to associate with Hollywood, these are distinctly minor failures found mostly in the scoring, and are compensated for generously in the aforementioned intensity and sure dramatic instinct. This is music of genuine excitement. The concert version prepared for the premiere consisted of eight numbers taken from various sections of the opera (of these only five were carried on the air, due to limitation of time), four orchestral excerpts, and four of the Dybbuk's solo airs, arranged with an eye to effective performance as a concert "suite" rather than to the original dramatic sequence. It is to be devoutly hoped that a stage production of the complete work will be forthcoming soon.



NICOLA MOSCONA HELEN TRAUBEL

## A New Melisande

**R**EVERSING the usual practice, the operatic action accompanies the orchestra in Debussy's *Pelleas and Melisande*. And there was a musical rightness and perfection to Conductor Emil Cooper's reading of the score at the February 21st performance of *Pelleas* at the Metropolitan, which brought out to the full the imaginative tone-poetry of the work. Not that Cooper indulged in any histrionics, or tried to make the orchestra another actor, in the Wagnerian manner. Rather he used the orchestral forces to evoke the haunting quality of the music, holding to the under-accenting which the right reading of Debussy requires. As a result, each scene on the stage seemed to rise like an emanation from the mood-painting of the music.

### Moscona's Fine Performance

As the aged king, Arkel, Nicola Moscona conveyed, in his flexible and moving bass, a wonderful feeling for the full pity of the tragedy which overtook the young lovers. In his majestic tolerance, sustained throughout, he made his hearers sense "that strange fatality attaching to unusual beauty," in the person of the mysterious frightened young princess, Melisande, who had come from some far place over the sea to marry Arkel's elder grandson, only to fall in love with his young half-brother. This theme, an innocent version of the Paolo-Francesca story, on which Maeterlinck wove his fey, romantic embroidery, calls for the most delicate and sensitive delivery—a heavy demand on singers used to the more obvious exploding of the passions required in the traditional opera repertory.

The verbal line in *Pelleas*, which is direct, simple, almost conversational, calls, as does Debussy's music, for great restraint, and an ability to convey by subtle shading the touch of a fairy world forlorn, where the poet and composer draw a shimmering, translucent curtain, with ever-changing colors, over the very real scene of the action. Considering the difficulty of the vocal line, this is a large order. No wonder that Debussy spent many months coaching, first, Mary Garden, and later, Maggie Teyte, in the part of Melisande.

### A Difficult Role

Elen Dossia, the Melisande in this Metropolitan performance, was at her best in the turret scene, where she sang with sustained lyricism the song (the closest to a traditional aria in the opera) which is so reminiscent of the troubador style. In the level dialogue passages which make

up most of the opera, Miss Dossia realized only occasionally the shy, tremulous mystery of Melisande's nature.

To sustain that character, in the face of the difficulties of the score, at the same time getting enough volume of tone to project over the orchestra, requires almost a dual personality in the singer. Certainly Miss Dossia looked the part. She was true to pitch, and had precise attack. But Melisande's character calls for more inwardness. And on the technical side, Miss Dossia could well yield more to the orchestral harmonies, and blend her overtones more pliantly to the tone-chordal shifts—which is easier said than done, given Debussy's intricacies which sound so simple.

Jacques Jansen, the Pelleas, seemed to have learned his lovemaking in French melodrama rather than in Maeterlinck's enchanted wood, and John Brownlee as Golaud might well have confined his athletic and robust delivery to the scene where he mauls Melisande in his jealous rage, and that other explosive episode where he kills Pelleas. Mimi Benzell, as Little Yniold, sang and acted with the right naive verve; Margaret Harshaw as Genevieve, and Lorenzo Alvary as the physician both performed with the needed gravity and restraint.

One could wish to hear this opera more often at the Metropolitan for its sheer orchestral beauty—and for the practical reason that the singers need more opportunity and motive to perfect the leading roles, which are among the most difficult in the operatic canon.

## When Gods Go Human

**A**S STYLIZED and symbolic as a Japanese "No" play, "Die Walküre"—with half-hour long conversations intoned between assorted individuals, with gestures as traditional as the seven-day week, with emotional sub-structure as simple as two-and-two-make-four—came off again at the performance at the Metropolitan on February 17th as a moving spectacle.

Kerstin Thorborg as Fricka, the compelling and vengeful woman, sang with much fluidity; Helen Traubel as the Bruennhilde was glorious in voice and gesture; Joel Berglund as Wotan displayed a voice that can sustain the perfect legato and a stage presence that can sustain his role as a most human god faced with inevitable reckoning. The most touching portion of the performance was the father-and-daughter farewell, poignant and understandable without any symbolism at all.

Polyna Stoska and Dezso Ernster, who sang respectively Sieglinde and Hunding for the first time at the Metropolitan, sang their parts with plausibility if not aplomb. Stoska looked a pretty Sieglinde and in time her portrayal of the role will no doubt catch up with her excellence in other roles—for instance, as the Composer in Strauss's "Ariadne," where she created a real personality. Ernster at times conveyed convincingly an impression of the irate husband and householder. Set Svanholm was the Siegmund.

The audience knowing the symbolism of the sword, of the drugged drink, of the fire—lust for power, woman's immolation, death as the answer to human questing—or if not knowing it being recalled to it through the eloquent commentary of the orchestra (and the orchestra this evening, under Fritz Stiedry, never muffed a

single one of its apropos asides), could come away with an experience to its credit as full and as satisfying as life itself.

Incidentally, the new stage sets are realer than reality. Storms are evoked to make you tremble, fire to make you wonder why the building isn't consumed. And when the elements rest the props and furnishings evoke mood by their stark simplicity.

## New Ballet in Winnipeg

**I**N WINNIPEG, Canada, "Visages," a new ballet by Walter Kaufmann, conductor of the Winnipeg Symphony Orchestra, was introduced with remarkable success to a capacity audience at the Playhouse Theatre. Choreography for the ballet was created by Gweneth Lloyd, who has close to thirty ballet productions



WALTER KAUFMANN

to her credit. The new work, "Visages," is highly original, turbulent in spirit, and sharp in its delineation of mood. The theme is a modern morality play with psychiatric overtones. Pure love, as exemplified in the relationship of a girl and man, is assailed by the conflicting emotions of indecision, fear, jealousy, lust, greed, hate, and finally of tragedy, which leaves the lovers shaken and bereft of physical strength. Only then do they find tranquility and peace of body and soul.

Mr. Kaufmann's score was in perfect keeping with the theme, spare in outline, biting and discordant, coming to a close in spiritual exaltation. Gweneth Lloyd's choreography proved clear and graphic. Adding to the effectiveness of the production were the weird costumes and masks of Dorothy Phillips, and the impressive backdrop by Joseph Plaskett.

Principals in the ballet were Jean McKenzie and Arnold Spohr. A thirty-two-piece orchestra was conducted by Mr. Kaufmann, taking the place of a sound recording system which was used in past years. Another special feature of the occasion was the initial performance of the new musical score written by the young Canadian composer, Robert Fleming, for the ballet entitled "Chapter 13."

INTERNATIONAL MUSICIAN

## Ballet Russe

**B**ALLET, like vaudeville, thrives on variety in the programming, a showman's recipe held in high regard by the Ballet Russe de Monte Carlo, at New York City Center from mid-February to mid-March. They're doing the traditional classic ballets, such as *Swan Lake* and



Danilova and Franklin in "Coppelia"

*Giselle*, for those who like them. "Story" ballets, *Coppelia*, *Scheherazade*, and *Gaite Parisienne*, figure often. There are also Balanchine's variations on the traditional: *Concerto Barocco* and *Ballet Imperial*. *Quelques Fleurs* and *Cirque de Deux*, new works by Ruthanna Boris, ballerina with the company, get a play. Finally, those lively American regional pieces, Loring's *Billy the Kid* and de Mille's *Rodeo*, are on tap—no pun intended. With twenty-seven ballets a week, in nine performances, there's plenty of chance for shrewd balance as well as variety.

The good theatre of the Ballet Russe is not all in the dancing, admirable as that is, from corps de ballet and principals alike. The scenery and costumes are not period pieces, even when the ballets are antiques in the repertory. And the pit music is something to listen to.

Even if, on a bet, one had to attend the ballet blindfolded, it would be pleasant to hear, in one evening, Bach's Double Concerto in D minor, under the sensitive baton of Lucien Cailliet; Copland's lean, witty yet tender score for *Rodeo*, conducted with economy and precision by Paul Strauss; and Delibes' fine theatre music for *Coppelia*, in Ivan Bournikoff's reading.

### The Perfect Mix

In *Coppelia*, Danilova, in the role of Svanhilda, exhibits her elegant and polished gambriny. There's nothing funnier than a coquettish mix who suspects her man is turning the tables and giving her the runaround. Dress this situation up in a colorful Old-World setting. Make the mix's rival a life-size mannequin, a figure contrived by an old toymaker, who seats her in an

upstairs window and passes her off as his daughter. Let the jealous Svanilda crash the gate on the toymaker's house, with her village companions. They discover the hoax, Svanilda dresses up in the mannequin's costume. Enter her lover, in pursuit. The toymaker, returning to find him, gives him a drugged potion. The old man has long thought he could bring his mannequin "daughter" to life if he could get hold of a live man and spirit his energy into the creature. The amount of energy he gets into Danilova by this procedure astounds him. And the quota of high, debonair gaiety Danilova—and the supporting company—put into this story-dance astonished the audience the night your reporter saw *Coppelia*. Ballet experts can comment on her turns, pirouettes, and leg extensions—and she has the best underpinning in the business. But her real triumph is that she can act with her dancing.

These "story" ballets may not be the pure essence of the art, but they surely add a lot of fun to the evening.

## One of Our Own

**F**OR THOSE of us who hold that art is great in proportion to how many minutes, impulses, details converge in making up its entity, "Rodeo," or, as it is subtitled, "The Courting at Burnt Ranch," is stamped as a full work. Not only is every phrase of the music subservient to the one end, not only is every gesture, every move made on the stage an underlining of the final effect, but color, costuming, stage directions, all heighten the sense of art fashioned right from the life of our age and our country.

Agnes de Mille (ballet), Aaron Copland (music), Oliver Smith (scenery), Hermit Love (costumes), Paul Strauss (conductor), the orchestra, the dancers, were each artists imbued with the cooperative sense to a superlative degree. The result at the performance of the Ballet Russe de Monte Carlo on February 26th at City Center in New York was a spectacle moving and spirit-awakening—and something else, too. I would call it identity-provoking.



Members of the Corps de Ballet, Ballet Russe de Monte Carlo

For, watching the little tomboy (taken by Patricia Wilde, half dancer, half actor, and good at both), live through her adolescent tragedy, watching the prim farm daughters and the graceful-angular cowboys, watching the swirling petticoats and the looped ropes and the stolen kisses and the girl getting an "upset stomach," and the men's hands straying for a tense moment to their pistol belts, watching Gerard Leavitt as the exuberant Head Wrangler and Robert Lindgren as the Champion Roper—one felt a stirring of roots, an urge for the home folks, a sense of oneness with it all, such as must have made Gothic cathedrals in the day of their construction common joy as well as common property. Great art, this "Rodeo"! Great art—and ours, besides!

## Violinists - Three Versions

**J**ASCHA HEIFETZ, after twenty months' sabbatical leave from the concert stage, has returned with a new repertoire, a new resolve, and a new tone. As demonstrated to concert-goers in Newark\* at his evening there on February 1st, his new repertoire leans toward the ultra-musicianly—not a tear-jerker in a concert. His new resolve, or perhaps, better, his renewed resolve—"still to try to present pieces as I think the composer was thinking of presenting them"—was carried out to the hemidemisemiquaver. And his new tone—but here an extra word or two.

That new tone to our mind was one of utter limpidity, as pure and as clear as to make mountain streams seem turbid by comparison. It came out phrase on phrase in the Passacaglia of the Respighi Sonata, in the Adagio of the Bruch Concerto 2, in the Bach Chaconne—and spread through the auditorium like golden sunlight—with not a dust mote of blurring to tie it in with earth. An experience to hear it, for all the thousands who are listening to him on his current fifty-city tour. Some music lovers, though, will certainly wonder, as children sometimes do as they cup their hands over sun-beams circled on rug or wall, why they cannot hold all this beauty in their two hands, or close to their hearts.

(Continued on page thirty-three)

\*This concert was one of several that Newark is putting on. Including also concerts by Artur Schnabel, Claudio Arrau and the Boston Symphony Orchestra, the series is the praiseworthy feat of the Griffith Foundation, music sponsors in that New Jersey city.

## International Musician

### CONTENTS, MARCH, 1949

Official Business .....	4
Affairs of the Federation .....	6
Speaking of Music .....	8
The House That Jack Built .....	12
Symphonic Sidelights .....	14
Bennett on Arranging .....	16
With the Dance Bands .....	17
Place of the Concert Band—O'Neill .....	19
Jacobi on Composer's Craft .....	20
Percussion—Stone .....	22
Over Federation Field .....	24
American Piano Works—Bauer .....	26
Composers' Corner .....	30
Closing Chord .....	30
Violin—Babitz .....	31
Books of the Day .....	32
Minutes of International Executive Board .....	34
Defaulters' List .....	44
Unfair List .....	46

# The House That Jack Built

**M**OST SONG-PLUGGERS — like about two million non-song-pluggers in this country — have unpublished songs of their own in the drawer. It's not often they can sell their employers a bill of goods on publishing these masterpieces. But it has been done.

Twenty years ago this month two new song-pluggers in the Mills Music Company managed to persuade their boss, Jack Mills, to put his imprint on their first effort. The composer was a piano player-demonstrator; the lyricist had been hired to write "ad" copy for other people's hits. The new song made no noise in the world for two years. Then, in 1931 Walter Winchell stumbled on it and began singing its praises—though he didn't sing it in person, and soon the number caught on. Since then it has had hundreds of recordings—twenty-six new ones in 1947 alone; it's sold millions of copies, and more millions of records. Not only has it proved the most notable "sleeper" in the history of Tin Pan Alley; it was recently voted by bandleaders the most notable song hit of all time.

You've guessed it. The song was "Stardust."

And the song-pluggers who wrote it, Hoagy Carmichael and Mitchell Parish, don't do office work at Mills any more. But "Stardust" still works for the company, and so do a flock of other hits, and a big instrumental library, as well as the serious compositions of thirty highbrow composers—and lately, the music of several notable show-music writers and arrangers.

Jack Mills started out thirty-odd years ago as a song-plugger himself, with Waterson, Berlin and Snyder in Philadelphia, shifting soon to New York with McCarthy and Fisher. In 1918

he began publishing for himself, putting out his own song, "I Don't Want a Doctor, All I Want Is a Beautiful Girl." (Punch lines were longer in those days.) He made his first stake with a timely hit, "They Needed a Songbird in Heaven, So God Took Caruso Away." Then, at the end of his first year in business, he landed that notable jazz piano solo, "Kitten on the Keys," by Zez Confrey. This was the start of his notable instrumental list. And it marked also the beginning of the policy which has been the motto of his house: An Open Door for New Talent.

## They Were Unknown Once

One day a young woman lyricist, haunting the publishers on her daily round of the old Tin Pan Alley district down on 14th street—that was before they'd all moved uptown to the Times Square area—dropped into the office of Mills' professional manager, Jimmy McHugh. The routine didn't call for giving her too much encouragement, but they let her leave a few lyrics. A few days later Jimmy McHugh called to suggest a few improvements in her verses.



Tepper and Brodsky



Mitchell Parish



Hoagy Carmichael



Morton Gould



Roy Harris



Leroy Anderson



Chubby Jackson



"Toots" Camarata



Zino Francescatti



Antal Dorati

Jack Mills (above, with the trowel), has built Mills Music Company on a policy of "An Open Door for Talent."

Starting with popular music, he has added many serious composers to his list, and lately has gone in for theatre music.

The girl that's how started to You Any In those of fast to villians to were afra them. F vaudevill gher and

FRANK

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"Lemon are no nev eered ma first to pub ing the wo small com dance field string to h King.

Another Camarata. Jimmy Dor Bing Cros

MARCH.

The girl came back for another visit. And that's how Dorothy Fields and Jimmy McHugh started turning out such hits as "I Can't Give You Anything But Love, Baby."

In those early days Jack Mills had to do a lot of fast talking to persuade well-known vaudevillians to put their top songs into print. They were afraid to let their material get away from them. Finally, however, he argued one famous vaudeville team into publishing, and "Mr. Gallagher and Mr. Shean" became a staple seller on



FRANK YANKOVIC MICHAEL AARON

his list. Mills also began to acquire other catalogues, and, as a result, his list today includes such standards as "Margie," "Dinah," "For Me and My Gal," "The Sheik of Araby," "Mood Indigo," and "Sophisticated Lady."

The policy of the "Open Door" has proved itself. Among Mills' firsts have been not only Hoagy Carmichael, Dorothy Fields and Zee Zee Confrey, but Duke Ellington, Fats Waller, Harold Arlen, Ted Koehler, Sammy Fain, Sammy Cahn, and many another. Mills has never feared to take a chance on something just because it was out of the usual groove, Rube Bloom's "Soliloquy," for example.

Possibly the first all-veteran songwriting team signed by a major publisher after the recent war was Sid Tepper and Roy Brodsky, writers of the current hits, "Red Roses for a Blue Lady," and "Say Something Sweet to Your Sweetheart." Things weren't always rosy or sweet for the boys. On their G. I. loans they had started a music publishing house of their own, Crest Music. After a few months they had to send out telegrams to the columnists and artists: "Crest Fallen." Then Mills offered them a two-year contract and now their luck has turned.

#### Dance-Band Men and Arrangers

Another recent addition to the Mills roster is Chubby Jackson, long-time bass star with Woody Herman. Chubby, inventor of the five-string bass, is the author of the current hit, "Lemon Drop," dedicated to the Cleveland Indians' pitcher, Bob Lemon. The number has been recorded by Chubby, Woody Herman, and Gene Krupa.

"Lemon Drop" and Chubby's Be-bop numbers are no new departure for Mills. He has pioneered many new dance forms, and was the first to publish small dance orchestrations, coining the word "orchette" for the arrangement for small combinations. And in the traditional dance field, Mills has recently added another string to his bow, Frank Yankovic, the Polka King.

Another notable in Mills' list is "Toots" Camarata, well known for his arranging for Jimmy Dorsey, Dinah Shore, Benny Goodman, Bing Crosby, and Jean Sablon during the great

days of swing. "Toots" went to London as musical director for London Records—and from that foreign vantage point he became known as a significant American composer. His "Rumbero" has been performed by the Boston "Pops" Orchestra, by the symphonies in Denver, Buffalo, and by the University of Michigan's Concert Band.

#### Enter the Longhairs

Where Camarata moved from the arranging field into writing for symphony, some of the more recent Mills' signers have taken the reverse route. They've turned highbrow music to popular account. The whole story of how Mills came to add a wing for the longhairs is one of the classic tales of Tin Pan Alley.

One of Jack Mills' executives was visiting Rubinoff at Paramount's one day, and the talk turned to the new musical director of WOR, Mutual outlet in New York. It seemed this Morton Gould was quite a character.

A Mutual Network secretary had called to ask for details about his next program. Loving a good gag, Gould told her, quite deadpan, "I'm starting the show with Beethoven's 'Ninth Symphony,' my 'Pavanne,' 'Limehouse Blues,' and 'Ti-Pi-Tin.'" No sooner were the publicity releases out than the station was deluged with calls from the music newshounds: How was the phenomenal Mr. Gould going to broadcast the two-hour-long Beethoven's Ninth in half an hour, along with the other selections—and without a chorus and a ninety-piece orchestra? (Since then Gould has not sprung any more gags on secretaries.)

This story sounded interesting to the Mills executive, and he called Gould up. After a little sparring, Gould agreed to send on his "Pavanne"—and it was published. This was the beginning of a long association between Mills and Morton Gould, and a catalogue list filling many pages—music for many occasions—for Gould writes not only symphonic scores and suites, but much ballet and radio music. As for the last, he has even done a wrong-way trick on a commercial. The "Cresta Blanca Waltz," written as a theme song for the program, provoked so many requests for a string choir arrangement that Gould finally put it into that form—and the other day Mills received a request from Simpson College, Iowa, for a hundred copies of the string parts of the waltz, to be used in their Spring Music Festival. So this is one theme song which added to musical literature instead of subtracting from it!

#### Roy Harris Joins Up

Morton Gould acted as a bell-wether to get some other serious composers to turn to Jack Mills as their publisher. Early in October of 1940, Gould suggested to Roy Harris, whose contract had just run out with one of the high-brow publishers, that they make a call on Mills. Harris was agreeable, but when he found the firm had a Broadway address, he balked. Nothing, he thought, could reconcile him to that Tin Pan Alley stigma. After he'd heard the story about Mills' promotion methods, however, he decided he'd join up, and on October 11th, 1940, he signed—and has published with them ever since. And keeping him company now are Antal Dorati, Joseph Wagner, Leroy Anderson, Michael Aaron, and Zino Francescatti.

#### Show Music

Not content with one added wing for serious music, Jack Mills shortly went on to build an addition for theatre music. Philip Lang, Morton Gould's assistant conductor on WOR, had conducted for Irving Mills on some recording dates on the Old Master and Brunswick labels; he had also arranged many of Gould's works for publication. This led to his being in demand as an arranger for musical comedy, and from scoring *Billion-Dollar Baby* he went on to do the orchestrations for *Annie Get Your Gun*, *High Button Shoes*, and *Where's Charley?* And Mills has also had occasion to publish some of Lang's originals.

#### Theatre Music

When Jack Mills read the fine notices for Alex North's "Revue for Clarinet," as performed by Benny Goodman and the New York Symphony Orchestra, Jack said, "Any contemporary who bridges popular music with serious is for our house"—and soon North was signed up.

Mills will shortly publish as a suite for chamber orchestra North's newest work, the background music for Broadway's great dramatic success, *Death of a Salesman*. Behind this announcement lies a colorful story and a new departure in theatre music.

North first met Arthur Miller, the author of *Death of a Salesman*, while the latter was work-



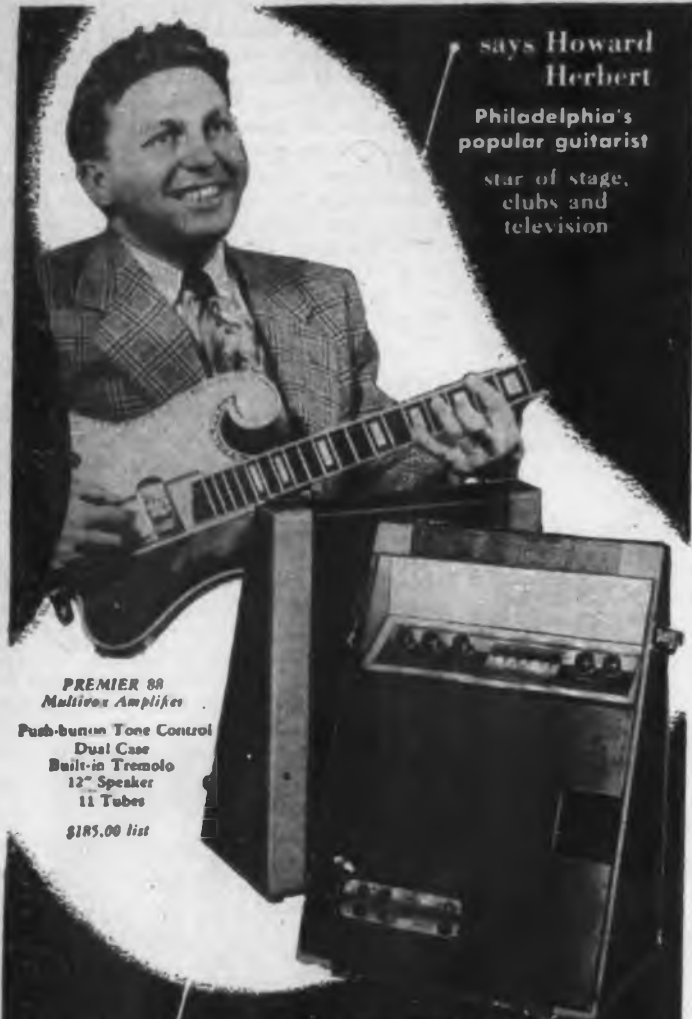
PHILIP LANG ALEX NORTH

ing on the play last summer in Newton, Connecticut. Here's how North tells the story:

"It was while placing a watermelon down a well to keep cool, during a party, that I met Arthur Miller and discovered we were both interested in the same kind of music. Miller invited me over to his home that evening to play my recordings . . . our mutual friend Elia Kazan was also present. Several days later Arthur mentioned the new drama he was writing, and said that he wanted a musical suggestion utilizing a flute through it. I read the play, the author felt I grasped it properly . . . so my first show efforts are now in the *Death of a Salesman*.

"I should like to explain my approach to the score. Since the play is highly imaginative and contains several fantasy scenes and characters which are "unreal" in the sense that they appear and reappear only in the mind of the protagonist, I avoided the obvious cerebral, psychological "Spellbound" type of music . . . What I did was to compose simple melodies related to the various characters—sometimes for one solo instrument such as bass-flute or cello. These simple themes, which recur with the entrances and exits of the characters, are not necessarily reflective of the character at that particular moment or the

(Continued on page thirty-three)



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# Symphonic Sidelights



Herbert Zipper (at piano) discusses Verdi's "Don Carlos" with (left to right) Frank Gamboni, Regina Resnik, and Oscar Natzka, who will appear in the opera's fourth act at the opening concerts of the Brooklyn Symphony.

## A Symphony Grows in Brooklyn

The Brooklyn Symphony Orchestra—now don't get us wrong, this isn't the ensemble, called sym-PHONEY, which operates between innings at Ebbets Field—will present its first concerts on March 16th and 20th, and thereby hangs a tale. Last November stirrings of civic pride as well as simple desire for good music led to the formation of the Brooklyn Orchestral Association. Dr. Herbert Zipper was engaged as conductor of the yet non-existent orchestra, because he had previously so successfully reorganized the Manila Symphony Orchestra, because he is an excellent musician and because he is a hard worker. In addition he shares with the Association the belief that in America there is a new audience for music.

The business men of Brooklyn are practical. They said, "Let's find out whether Brooklyn actually *wants* a symphony and what kind it wants." A tremendous survey was made of the city, and it was found that:

1. A Brooklyn symphony orchestra should offer two concerts a month, for \$1.00 per concert, on a subscription basis.
  2. A majority of the audience wants to vary the symphonic program with concert performances of short operas, choral works and ballets.
- So, when the eighty-five-man orchestra tunes up on March 16th it will be carrying out the expressed desires of the Brooklynites.

The program will include, besides Beethoven's Fifth Symphony and Strauss' "Till Eulenspiegel," the complete fourth act of Verdi's "Don Carlos" with Regina Resnik, Brenda Lewis, Frank Gamboni, Oscar Natzka and George Tozzi.

## Rebuilding a Symphony

By JAMES HART

Member of the Board of the Portland (Oregon) Symphony Orchestra.

IN THE SPRING of 1947, just twenty-five years after the Portland Symphony Society's incorporation and nine years after the symphony had lapsed, a group of young men, including the present writer, joined forces, with the aim of re-establishing the Portland Symphony on a basis more likely to guarantee permanence. Certain fundamentals had to be assured. It was abundantly clear that the age of "angels" had passed. It had to be acknowledged that no symphony could hope to exist permanently on the returns of its box-office alone, and that it was unlikely

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that help would be immediately forthcoming from recordings or radio. It seemed clear, then, that the contributing support must cover a wide range, that the entire city must be represented in the sponsoring organization, and beyond this, that the Society's board of directors must definitely reflect this change of emphasis. Never again must the orchestra be allowed to appear as being the personal property of socially prominent people. Younger men and women must assume a major share of the responsibilities in running the organization. Finally, since Portland is the only city in the state of Oregon large enough to support a major orchestra, the city's symphony must also, in time, become the property of the state as a whole.

With these concepts in mind, we approached the existing board of directors and received their enthusiastic cooperation. They went farther. Our group was absorbed almost as a complete unit into the board.

First, a workable, equitable contract with the union was written—a contract which allowed the orchestra a certain amount of much-needed flexibility during its pioneer season. Relations between union and symphony have been a model of cooperation and mutual assistance that should excite envy throughout the country.

With the competition from radio and phonograph records greatly increased during the ten years since the demise of the earlier orchestra, it seemed absolutely essential that the new Portland Symphony attain a standard of excellence—at the outset—which would place it above any chance of invidious comparison. This consideration carried weight in the selection of a conductor. Werner Janssen's engagement was a stroke of luck. He was disciplinarian enough to mould seventy-five men and women into a splendid ensemble. Finally, from the start Mr. Janssen and his wife have made Portland their home.

What of orchestral personnel? Every instrumentalist playing in the Portland Symphony was auditioned by a committee composed of union representatives, the symphony manager, and of course Mr. Janssen, whose word on acceptability, it was agreed, was to be final. Everyone who applied for an audition was heard. The cooperation of the A. F. of M. Local made it possible for Mr. Janssen to hear—and accept—several of the members of the Portland Junior Symphony, which under its excellent conductor, Jacques Gershkovitch, has been producing each season a new crop of fine young players. In addition, a good many of the instrumentalists who had played in the orchestra nine years earlier were still available. The result was that the orchestra was able to obtain more than two-thirds, including three first-desk men, in Portland, a record which has been somewhat improved during the present second season.

An encouraging start was made toward our new goals during the 1947-48 season. Memberships in the Symphony Society, which sold for a minimum of \$10.00, were purchased by some 2,300 people—a considerable advance over earlier years. A beginning was thus made toward spreading the support for this civic venture over a wide base. Contributions varied between \$10.00 and \$10,000. Currently, an important second step has been taken in the same direction with the establishing of Symphony Guilds throughout the city; informal discussion groups, with a membership fee of \$1.00, whose purpose is to arouse interest in the orchestra generally.

During its first season the new orchestra played concerts outside of Portland, in Eugene, Corvallis, Bend, Salem, Albany, and Newberg. It will go even farther afield this year, playing also in neighboring Washington. Last season a modest start was made in a program, which is now expanding, to present short concerts in Portland's schools, without, of course, any cost to the school system. In short, the city is becoming conscious that the Symphony is striving with considerable success to make itself a genuinely civic enterprise.

"Satisfaction Guaranteed or Your Money Back" was the unique offer made to new subscribers of the Charleston (West Virginia) Symphony Orchestra to prove conductor Antonio Modarelli's thesis that "nearly everyone will like fine music if they will just give themselves a chance to hear it."

Via the Charleston Gazette, would-be subscribers were asked to fill out coupons and send in \$2.00 on their season ticket. If, after the first concert, they were not satisfied they could apply at the box office for the return of their money. Not a single person took advantage of the offer for a refund.

Henry Mazer, conductor of the Wheeling (West Virginia) Symphony, has had the unusual experience of conducting the orchestra at performances where there are more patrons than seats. Perhaps it is because his programs include not only the works of well-known masters but also compositions of contemporary American composers.

MARCH, 1948

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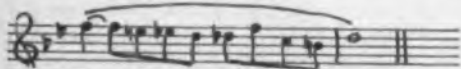
# Another Chapter on Arranging Music

## II. WOODWINDS

**A**S I SIT down to carry this learned treatise into the woodwind family I have before me a fine interview with William Kincaid in the February *International Musician* by Miss Hope Stoddard. Any reader who doesn't know a lot about who William Kincaid is will kindly put this down at once: Get out the February number and read Miss Stoddard's article.

### The Kincaid Motif

Then, as an extra dessert, here is something a little private about this wonderful flutist. A very select handful of his friends make it a point when in Philadelphia to go to a hotel just a few yards from the apartment building where he lives. As soon as the bell-boy shows them into their rooms he usually opens a window. Just hotel routine, but at this point the new guest goes over to the window and, drawing a deep breath, whistles as loudly as possible:



and waits. In a minute or two there floats over the breeze the same phrase in the most beautiful flute tones that man has yet achieved, and that is a date for a drink and a lot of laughs.

This has been going on for many years, and as an arranger for Broadway shows I am always glad to open the tryout in Philadelphia, just for those three bars. (The third one isn't shown above).

### Everything But Wood

Woodwinds are so called because there used to be some wood in them somewhere. Now we have silver woodwinds, brass woodwinds, gold and even platinum woodwinds. We also have plastic woodwinds that you can bounce on the floor, but it isn't recommended; it might make marks on the floor.

Let me begin this lesson on woodwinds by saying that I know nothing about them, but literally! My father was always about to buy me a flute and a piccolo when I was playing in his band in Missouri, but somehow I always ended up with brass or drums outdoors, and strings or piano in the front parlor. Speaking of writing for strings, last month I said you could do it by listening to others play if you can't play yourself. I know that, because you can hardly imagine how bad I can make a clarinet sound, or how mixed up I can get with fingerings. And incidentally, there is a big plot on among beginners' books to keep the fingerings a secret. They usually give you a chart and then offer a substantial prize for anyone who can make it out. So far as I know no one ever won the prize.

In spite of this, one of the few pupils I ever had was on the saxophone. I gave him one lesson, and his name was Sergei Rachmaninoff. Yes, the Sergei Rachmaninoff! He was writing his "Symphonic Dances" and he wanted to write

## By Robert Russell Bennett

a saxophone solo in the second part of the first movement. He picked me out as the man to show him how to write for the instrument, and I played a mean trick on him. I gave him a fingering chart. But I don't think he ever looked at it. The solo sounded too good.

### Woodwind Doubling

If one wanted to pick out the most remarkable development in orchestra music within the past twenty-five years it would be hard to eliminate woodwind playing, woodwind construction, and, above all, woodwind doubling. When you think what this doubling has done for us in the way of color combinations in small bands it gives you something to ponder on. But it has done more. Only the very great artists on flutes, oboes, clarinets and bassoons are able to sing on their instruments (or, to be even more pointed, talk on them), but saxophonists for some reason are a race of Bing Crosbys when it comes to wooing the ear with cantabile playing. This seems to go with the job, somehow, and when they begin serious study on their doubles they



carry over a quality of expression that would have sent Mozart, or even Wagner, into a heaven of ecstasy. In other words, an ordinary sax player is easier to listen to than an ordinary legitimate wind man, unless you and I have very different ears.

Will you pardon me just one moment while I speak to a group of young orchestrators about the ranges of instruments? Thank you. (Young ladies and gentlemen, when you study the ranges of the woodwind choir, please hold the book so that your right thumb covers the three or four highest notes of each scale. Don't move your thumb, and don't peek. And don't tell me Richard Strauss used those notes, or that your brother-in-law can go even higher. These notes are loud, unpleasant, very hard on reeds and lips, and will do you no good. Rather use your pretty little heads to see how exciting you can be with some of the lower tones. They will reward you handsomely.)

I once heard one of our big league music arrangers arguing with a reed section during a rehearsal, and what I overheard him say was, "Albert, you ought to know by now how I treat the clarinet!" I wonder what he meant.

How you "treat" an orchestral instrument depends on many elements. The first thing is the

tune. Every new tune presents new problems and new possibilities, and no one ever gets anywhere by trying to apply Orchestration A to Tune B. They may have raved about Orchestration A for Tune A, but the sooner you forget that the better for your success with Tune B.

### Each Arranging Problem Is Unique

Then there is the matter of what the playing is to be for—vocal, dance, microphone, silent audience or noisy audience (as in theatre overtures), and many others.

Then again the key of the piece adds its own colors and its own handicaps to your arrangement. And many other little headaches here and there pop up to change your approach to each instrument. Sometimes the instrument won't stand for it. Through no fault of yours or of the music, something has happened to make the whole thing awkward and ineffective for the very instruments that should play it. Such occasions are far from rare, and that's where a lot of the orchestrator's sleep is lost.

And sleep is what the orchestrator loses. In the busy season when I see a man giving out with a big yawn on the street I'm tempted to go up to him and say, "Which show are you scoring?" The question would stand a good chance of getting a serious answer.

### Beware That Solo Effect

In general the woodwind choir is a gathering of individualists. They are best understood if we think of each as a soloist who will be good enough to join the big group when he is not busy playing solos. In combining the various members of the section you find them liking and disliking one another just like a lot of backyard neighbors. If they all play at once the oboes seem to take charge, just as the trumpets do in a full band or orchestra. This is strange, because they are not the loudest by any means. They simply reach for you. Putting them on middle harmony notes is inviting trouble.

The work-horse is the clarinet. When you carry a set of parts to a rehearsal you wish you'd left out the clarinets, because their part weighs so much. The flute and the bassoon are always in love with each other. That's one of the big scandals of the trade—why should this great oaf with double reeds forsake his kinswoman, the oboe, and whisper sweet nothings to a very responsive young lady with no reeds at all? But there it is; they're just that way, and personally I'm glad, no matter how the clarinets may chuckle and smack their single reeds.

### Saxophone Rivals the Brass

It's always hard for me to consider saxophones as woodwinds. In the first place, sax players, as mentioned above, double on everything from the sackbut to the Burmese harp and bi-va, and in the second place they are so powerful that they can square off with the brass and come out none the worse for it. When they are good they

(Continued on page thirty-three)



# With the Dance Bands

**S**TAN KENTON was but one entrant in the "progressive" track meet. Kenton's dropped wand has been picked up and shared by musical milers Jerry Wald and Charlie Barnet. Wald's new library for nineteen pieces has been penned by Walter Fuller, Jimmy Jeuffre, George Williams, and others. The clarinetist insists he'll not play any ballrooms. Barnet says he'll play in any location, will not restrict his music as to style, but hopes to play bop, Kentonisms, and even waltzes, if they can be played "in a new and interesting way."

East. Musicraft discery won its bid to keep operating, under new financing. . . . Booker Irving Siders ankle the Gale agency to join Willard Alexander's office. . . . Barney Josephson, ready to retire, has been trying to peddle his Cafe Society Downtown (NYC) to either Tony Colucci or Louis Lewis and Max Mansch. . . . Club Rocmar (Schenectady, New York), has inaugurated Sabbath "Sunday At Four" sessions, featuring a name musician per week, with Mickey Folus' house band also on tap. . . . Frank Dailey's Meadowbrook (Cedar Grove, New Jersey), has inked: Charlie Spivak, March 25-April 16; Jimmy Dorsey, April 17-May 1; Tex Beneke, May 3-15; Frankie Carle, May 17-29, with Sammy Kaye a future possibility.

Bridgeport's Ronny Rommel organized a new band. . . . Trumpeter Roy Eldridge rejoined Gene Krupa. . . . Pianist Beryl Booker has been caring for her ailing mother in Philly. . . . Jimmy Dorsey into NYC's Hotel Statler March 21, for four weeks. . . . J. J. Robbins publishing house released pianist Leonard Feather's new tome, "Inside Be-Bop," March 15. . . . William Morris agency lost Count Basie and Claude Thornhill. The former signed a one-year pact with GAC. GAC may also land the Joe Mooney quartet. . . . Pianist-composer Phil Moore has been named v.p. of Discovery records, also its musical director. . . . Phil Rosen was set to purchase Manhattan's shuttered Le Directoire at presstime. . . . Buddy Johnson ork re-signed by Decca.

Arranger Walter Fuller (Herman, Gillespie, Barnet), is writing a "Be-Bop Arranging Method," to be pubbed this spring by Robbins. Artie Shaw has commissioned Fuller to write a modern clarinet-with-strings quintet. . . . Horace Heidt dickering with Eli Oberstein to enter the disc business. . . . Decca signed arranger Sonny Burke to handle L.A. artist and repertoire tasks. . . . Gene Krupa perusing the percussion part for Otto Cesana's new American Symphony No. 4. Gene will handle tubs under Stokowski, when the work is premed this season. . . . Pianist Gordon Jenkins pacted by Decca for directorial duties. . . . Bridgeport's Ritz ballroom has begun weekly Teen-Time Dances, using names.

Glen Gray has rounded up several of his old key men; plans to hit the road this month with a sixteen-piece unit. . . . Booking of Gordon Jenkins' fifty-two-piece outfit into NYC's Capitol

Theatre has aroused trade talk as to whether the future will see more Waring, Spitalny-type units on tour. . . . Philly's Earle Theatre again set to return stage shows. . . . Two New London, Connecticut, niterys have had their Sabbath shows nixed by the police, enforcing the state's blue law, which forbids playing dance music on Sundays. . . . Artie Shaw hopes to tour Europe and Israel during May and June. He'll return to the U.S. in time for the summer concert circuit. Composers Morton Gould and Norman Dello-Joio are writing clarinet concerti for Shaw. . . . Capitol Records will record (in NYC) at the WMGM studios, as will the MGM discery. . . . Exclusive waxery signed Paul Martin's band. . . . Hartford's Shangri-La, taken over by Glenn Warren, has upped its weekly operation to four nights. . . . Ex-leader George Paxton has begun music publishing



George Paxton has begun music publishing activity.

Organist Ethel Smith pacted by Decca. . . . Lionel Hampton spent a week in NYC this month to film the story of his life for producer Arthur Leonard. . . . Guy Lombardo and Decca have huddled on a plan whereby the maestro would control his cuttings, assign selling rights to the plattery, possibly set up his own retailing firm after five years. . . . Artie Shaw singles with NYC's National Symphony, at Carnegie Hall, April 18. . . . Jazz At

The Philharmonic, and Machito's crew, set for Gotham's Royal Roost in May. . . . David Rose being sought to guest-conduct the Radio City Symphony (R.C. Music Hall). . . . Victor Lombardo switched from MCA to GAC. . . . Johnny Padula's Club Davis (Staten Island, New York), has begun Sunday afternoon bop concerts. . . . Dizzy Gillespie ork checks in at NYC's Royal Roost, March 31.

Ex-Woody Herman bassist Chubby Jackson may recruit sidemen in NYC for a comedy, Milt Britton-type orchestra. . . . Larry Clinton, Gene Krupa, and the King Cole Trio, are using bongo drummers. . . . Trumpeter Sonny Dymham has re-formed, using all 802 men. . . . Russ Case is on leave of absence from RCA-Victor, where he was musical director. Case will free lance. . . . Mercury Records signed Gene Williams' ork, Machito's Latin American aggregation, and Charlie Parker's quintet. Impresario Norman Granz will supervise all Mercury jazz etchings.

. . . Buddy Stewart is building another combo. . . . Seeco discery has engaged critic Harry Lim to supervise bop recording.

Jimmy Dorsey into NYC's Hotel Statler March 21. . . . Gotham's Royal Roost will issue a series of its own platters. . . . New York's Commodore Hotel has closed its Century Room, as far as entertainment is concerned. . . . Manhattan's Park Sheraton Hotel (formerly Park Central) was still talking at presstime about reopening its



## HIT TUNES OF THE DAY

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AS YOU DESIRE ME	Words & Music, Inc.
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CANDY KISSES	Hill & Range Co.
CITY CALLED HEAVEN	Warren Music Co.
FOREVER AND EVER	Robbins Music Corp.
GREAT GUNS	Leo Feist, Inc.
GREEN UP TIME	Chappell & Co.
GRIEVING FOR YOU	Leo Feist, Inc.
HOW MANY TEARS MUST FALL	Miller Music Corp.
I COULDN'T STAY AWAY	Johnston-Montel Co.
I GOT LUCKY IN THE RAIN	Sam Fox Music Co.
I LOVE YOU SO MUCH IT HURTS	Melody Lane, Inc.
IT'S A BIG, WIDE, WONDERFUL WORLD	B. M. I.
I'VE GOT MY LOVE TO KEEP ME WARM	Irving Berlin Music Co.
JUST REMINISCING	Jewel Music Co.
LOOK UP, LOOK UP	Patmar Music Co.
LOVE ME, LOVE ME, LOVE ME	Miller Music Corp.
MY OWN TRUE LOVE	Paramount Music Corp.
POWDER YOUR FACE WITH SUNSHINE	Lombardo Music, Inc.
RED ROSES FOR A BLUE LADY	Mills Music, Inc.
SOMEONE LIKE YOU	Harms, Inc.
THESE WILL BE THE BEST YEARS OF OUR LIVES	Robbins Music Corp.
WHO HIT ME	Southern Music Co.
YOU WAS	Crystal Music Co.
YOU, YOU, YOU ARE THE ONE	Chappell Music Corp.

Cocoanut Grove Room for names. . . . Altoist Johnny Hodges will remain with Duke Ellington. . . . Rochester boasts a fine combo in Johnny Albert's unit, and a great local band in Chick Edmond's orchestra. . . . Billy Shaw agency has signed clarinetist Buddy DeFranco, pianist Milt Buckner, Charlie Parker, trumpeter Miles Davis, pianist Thelonius Monk, trumpeter Fats Navarro, the Tiny Grimes quintet, and is booking Jazz at the Philharmonic.

**South.** Miami's Beachcomber nitery was destroyed by fire. Management has been staging shows in the Steak House, will rebuild soon. . . . Houston's Shamrock Hotel in business as of March 17, housing the Shamrock Room and the Emerald Room, with bands of Russ Morgan and Nat Brandwynne. . . . Vaughn Monroe grossed about \$500,000 during fifty-one March dates in the South, \$30,000 of which (weekly) went to Vaughn and men. . . . Buster Fite's ork (Phoenix, Arizona), has forsaken westerns for pops and swing. . . . Teddy Phillips' ork opens April 4 at the Peabody Hotel, Memphis. . . . Al Jahns' crew switched from WM to GAC. . . . Pianist Frank Froeba singling at Miami's Colonial Inn. Terry Shand's trio at the Marine Restaurant. Teddy Powell's nine-piece band holds at the Club Boheme.

**Midwest.** Alpine Village, Lima, Ohio, nitery, razed by fire. . . . Krupa arranger George Williams is writing a symphony. . . . Ex-GAC booker Paul Bannister now handling one-niters in the Chicago area, for Associated. . . . Kermit Bierkamp managing Tom Archer's Tomba Ballroom (Sioux City, Iowa). . . . Tommy Carlyn signed for four years with MCA. . . . Pianist Gene Austin now handled by Gene Carr. . . . Accordionist

Art Van Damme's quintet should be re-ensconced at Chicago's WMAQ by now. . . . Milwaukee's Schroeder Hotel has set Art Kassel and Billy Bishop.

Columbus' Deschler-Wallick Hotel going for names, with Tex Beneke due about March 25, for ten days, followed by Tony Pastor for two weeks, and Ray McKinley for two weeks. GAC books the hostelry exclusively. . . . Detroit's Falcon Show Bar has expanded to fit increased patronage. . . . The Motor City Local has boosted scale for sidemen who indulge in pantomime, one-half above salary in addition. . . . Trumpeter Johnny (Scat) Davis has recorded for Universal's new Double Feature label. . . . Berle Adams now managing Herbie Fields' combo. . . . Club 77 (Stevens, South Dakota), destroyed by fire. . . . New restaurant-lounge, built by Ned, George and Sam Eddy, now open in Kaycee. . . . Kansas City op Tootie Clarkin (Tootie's Mayfair) will continue to spend for bop bands.

Mercury has signed Eddy Howard for three years of recording. . . . Beige Room, of Chicago's Pershing Hotel, cut operations to four nights per week. . . . Windy City's Regal Theatre has King Cole's threesome set for the week beginning April 15. Blue Note (same city), inked Herbie Fields for a July 3 opening. . . . Lenny Herman ork returns to Chicago's Congress Hotel on May 8. . . . Leo Salkin quit the Chicago William Morris office to open his own agency. . . . King records pacted altoist Earl Bostic.

This column's profuse apologies to Minneapolis leader Bud Strawn. We reported, erroneously, that Strawn's band had quit "en masse" to join another maestro. *Au contraire*, Strawn is currently, and successfully, leading his orches-

tra in the Twin Cities area, playing at the Prom and Marigold ballrooms.

**West.** In L. A., Ace Hudkins dropped Artie Shaw's name in booking his Shaw-type band, will retain Bob Keene as front-man. . . . Altoist Benny Carter has organized a new big band. . . . Capitol records added clarinetist Buddy DeFranco's 17-piece band to its artist roster. . . . Trumpeter Wingy Manone opened his own nitery, on Vine, in Hollywood. . . . Capitol also snagged pianists George Shearing and Errol Garner, trumpeter Miles Davis, arranger Tadd Dameron, and 88er Lennie Tristano. . . . New Sunset Strip nitery in L. A., Bobby True Angel Room. . . . Leighton Noble ork into L. A.'s Cocoanut Grove (Ambassador Hotel), April 26 for four weeks. . . . MGM discery signed Francis Craig ork. . . . Harry James hired a new drummer and bassist. . . . Del Courtney into L. A.'s Cocoanut Grove, March 29, for four weeks. . . . Les Brown's baseball team challenging all comers. . . . Local 47 constructing a new, two-story headquarters building, on Vine near Waring avenue. . . . Woody Herman into the Rendezvous ballroom, Balboa Beach, Calif., in June.

Bull Moose Jackson into S. F.'s Cafe Society Uptown, March 31, for two weeks. . . . Gene Krupa set for L. A.'s Palladium, April 5. . . . The Bachelors held over at The Wilton, Long Beach, Calif., through May 1. . . . Dixieland guitarist Nappy Lamare has organized a co-op two-beat crew, which began touring the South March 20. . . . Former NYC op George Lynch (who ran Kelly's Stable), now manages L. A.'s Zamboanga. . . . Bassist Oscar Pettiford was set to join the Herman Herd at presstime. . . . Dizzy

(Continued on page thirty-two)

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# The Place of the Concert Band

by Charles O'Neill

**M**USIC IS so universal nowadays and occupies so large a place in the general scheme of things that one is inclined to wonder why the concert band does not seem to be regaining some of its former prestige. It is not so long ago that the band—concert or municipal—was probably the most popular musical organization. At the present time it seems to be in eclipse. Its decline should be a matter of grave concern, not only to wind instrumentalists but to all who are interested in music and musical progress.

The concert band is such a fine musical medium that its fall from the enviable position it once occupied is a distinct loss to music generally. Another cardinal consideration is that the concert band at one time gave employment to a large number of musicians—a number not wholly taken care of by the increased number of symphony orchestras now operating during the summer season. Coincident with the increased interest in music generally during the past few years there should be more concert bands, municipal and private, than formerly, rather than fewer.

## Due For a Comeback

It is quite right for orchestras to operate during the summer season. They do it well, but in the opinion of the writer there is room for the concert band also, with the condition that it operate equally well in its own way. There is no need for rivalry, other than the natural friendly rivalry of organizations seeking perfection and success each in its own sphere. The symphony orchestra, the great choir, the concert band, and other groups, should each have its place in music. There is room for all in such a universal activity as music, and each should take pleasure in the success of the others.

How can the band *come back*? That is a big question to answer. Perhaps we should ask first, should it come back? It should come back if it can justify its place among the elect, if it has something to say of sufficient interest to people of artistic discernment.

The world is full of musical greats. Great orchestras, great conductors, great vocalists, great instrumentalists. Individual virtuosity is probably greater at the present time than it has ever been. Those who are among the chosen are so because of natural ability coupled with the intense training they have undergone; the conscientiousness with which all details connected with their art have been and are studied and mastered; and the power of concentration developed through years of close application. These qualities only emphasize the acknowledged truth that nothing of permanent value can be accomplished in anything without seriousness of purpose and continued effort. A goal to be reached has always been the incentive to sustained effort. Probably lack of seriousness of purpose is the handicap of the average band.

## What the Band Can Do

The concert band has a voice all its own—similar in some respects to that of the orchestra

and different in others. The band has less subtlety of expression in delicate passages, but its full voice is superior in music of a massive and heroic nature; there is more homogeneity of tone; more blend in the complete instrumentation. It is capable of a tonal vitality at least on a par with any other musical medium. Such advantages should be utilized to the full and be considered as a foundation in band music.

The orchestra has first place, but that does not override the fact that many authorities maintain that the finest music is that of the string quartet. They make the point that music for the string ensemble must make its appeal on its own merits as music, devoid of orchestral color. We will not go into that, but it perhaps gives us a cue as to what may be necessary to bring the concert band back to its former eminence. The crux of the matter undoubtedly is the quality of band music coupled with quality of performance.

It cannot be denied that the average band music is mediocre indeed. A first class organization, in any walk of life, cannot exist—or subsist—let alone thrive, on poor or meagre fare. It is clear, therefore, that its music must be of better quality if the band is to regain and hold a commanding position among its contemporaries.

## Wanted: Better Band Literature

All other important music mediums have an extensive literature; but the concert band has almost no library of its own. The best part of its repertoire consists mainly of transcriptions of orchestral music, with some additions from organ literature. The writer is not of those who decry the transferring of music from one medium to another. Orchestral transcriptions of some of Bach's music have not lowered the quality of that music. It might not be wise to say that the quality has been enhanced, but it is certain that orchestral color, judiciously used, does add something of interest. A new dress does not necessarily change or adversely affect the wearer. The writer has in his mental ear some band transcriptions of orchestra, organ, and piano music as played by fine concert bands. Organ and piano music gained by the transference; and in some instances even the orchestral music, in his opinion, sounded better than in the original. Of course the bands were excellent ones. By the same token, orchestral music, for example, sounds as it should sound only when performed by the finest orchestras. The finest music would suffer—perhaps sound inferior—if performed by an inferior orchestra. *Ipsa facto*, good music will *not* sound good when performed by an inferior band, but *will* sound good when played by a superior one. That should be the only basis for comparison.

I believe it is generally accepted that the music mediums (orchestra, choir, chamber groups, individual artists) and their music have reacted upon each other. Good music has made the mediums and the mediums have encouraged and necessitated more good music. It is not unreasonable to assume that similar conditions and



Charles O'Neill, Royal Conservatory of Toronto

results could be—and it is to be hoped will be—the future history of the concert band.

## It's Fun To Listen To

It is often stated that the concert band is an entertainment medium, not an educational one; that it must appeal to the general public, to the man in the street. As to the entertainment angle, all forms of music are entertainment, more or less. Entertainment and enjoyment are to an extent interchangeable terms. People go to a symphony orchestra concert to enjoy it, to be entertained. For the same reason they go to the opera, a choral concert or oratorio, to hear chamber music, etc.

With regard to the band not being considered as educational, it could be said that everything in life is more or less educational. We are either elevated or lowered by what goes on around us; by our environment. So whatever the band does affects us—as do all other forms of music—from the standpoints of both entertainment and education. Should the result be good or the reverse?

## The Public Wants Bands

It is not hard to believe that the general public wants the best in all things. At least it recognizes what is good and usually reacts favorably to it. The band as a medium *does* appeal to the general public. Probably more average men in the street would go to a band concert than to any other form of musical activity. Without being highbrow—whatever that means—or unduly educational, it is believed possible that the said man in the street might be appreciative of the compliment if the band served him with the best of music well presented. The band is arbiter of its own destiny. It can secure a real place in the musical firmament if it so desires and goes about securing it in the right way.

## Wanted: A-1 Band Compositions

The band *must have a library*, a literature of its own, of a quality comparable with the best  
(Continued on page thirty-two)

# Frederick Jacobi on the Composer's Craft

"IT IS VERY easy to compose. For those who have the habit, it is as easy to write music as to write a letter." I looked at Frederick Jacobi with some surprise across the heavy oak table where we sat in the Faculty Library of the Juilliard Foundation. Compact, contained, conservative in appearance and manner, he did not seem a person to make statements even verging on the rash. He smiled at my widened eyes. "What is difficult," he continued, "is to write good music."

Then in easy, unhurried fashion he began to tell how he teaches his students to write "good" music. Careful in his choice of words, unruffled in manner, Mr. Jacobi awakened in me the sort of confidence his hundreds of pupils must feel. As I listened I began to understand why he has become one of the most inspiring and loved teachers of composition in our country today.

"You cannot teach anybody to compose, but you can teach things about composition. Truths, general and eternal, can be pointed out, these based on a study of masterpieces, a delving into what great composers in the past have done.

"I'm not one for separating theory and practice. Theory to my mind is no more than a tabulation of those things which through the ages have proved themselves to be true and good. Certainly styles in music do change from generation to generation. You can't apply literally to Hindemith, for example, the principles you find set forth in Palestrina. In a broader sense, though, one does find some fundamental laws which are applicable in various ways to all styles of music."

"And these laws?" I inquired.

## Basic as Rock

"The fundamentals are most of them quite simple: For instance, that every musical composition should be as clear, as concise and as definite as possible; that every musical composition should express human and individual emotions; that perfect form without emotion is dead; that emotion expressed without regard to clarity, definiteness and conciseness can be only chaotic."

"But," I interposed, "aren't there concrete things you can teach students—like, say, ending a piece on the tonic?"

Mr. Jacobi shook his head decisively. "I don't believe in teaching students such rule-of-thumb methods—for instance, that parallel consecutive fifths are always forbidden or that a piece must always end on the tonic. But," and he smiled briefly, "I do try to point out to them why such practices have come into use and why they are under certain circumstances advantageous. For instance, with consecutive fifths the progression is so strong that it disturbs the equilibrium between two chords and prevents their moving smoothly one into the other. Then about ending in the same tonality as that in which the piece starts, I point out to my students that the human ear being the sensitive instrument it is, the key in which we start a piece makes a tremendous impression. So to end on the tonic gives a



*Frederick Jacobi, as former assistant conductor at the Metropolitan Opera House, as a member for twenty-five years of the Board of Directors of the League of Composers, as a teacher of composition at the Juilliard School of Music, and as a composer whose works have gained hearings in the leading cities of Europe and America, has won the respect of his colleagues, his pupils and his audiences. His "String Quartet on Indian Themes" and his "Indian Dances" which have been widely played, gained for him a reputation as composer of music in the American Indian idiom. His "Sabbath Evening Service" established him as one of the most significant Hebrew composers of our day. His Concertino for Piano and String Orchestra has been played (with his wife, Irene Jacobi, as soloist) by at least six major organizations, his String Quartet by the Budapest, Kroll and Paganini quartets, and his Symphony in C by the San Francisco Symphony, Monteux directing. The most ambitious of his works, however, his opera, "The Prodigal Son," although it won the David Bispham Award Medal in 1945, has as yet not been performed as a whole, though the orchestra suite, "Four Dances from the Prodigal Son," has had numerous performances.*

*Born in California, educated largely in New York, where he attended the Ethical Culture School and studied music with Paolo Gallico and Rubin Goldmark, Mr. Jacobi went in his late 'teens to Berlin, where he had as teacher Paul Juon at the Hochschule für Musik. Ernest Bloch was another of his instructors in composition.*

sense of unity, of finality, not otherwise obtainable. And this brings us back to the irrevocable truth—that unity is one of the principal qualities that we demand of a work of art."

## For Questing Spirits

Mr. Jacobi paused and looked off into space, as if turning over what he had said. "If you don't want that sense of completeness, of coming 'round the bend, I would think it perfectly permissible to end in a different tonality from that in which you start. I always say to my students, 'This is a free country. You can do what you want. But you must know what you're doing.'"

I murmured something about self-expression in the arts being rather difficult nowadays, since the rules had become so vague as to make it hard either to keep or break them.

"Yes," he nodded, "barriers are down in so many respects that young composers frequently think that 'anything goes.' They don't, half the time, even understand what rules they are breaking. One of my younger students said to me the other day, 'So you think that a composer has to understand everything he has done at every step?' I told him, 'What would you think of an author who wrote a book and didn't understand it himself?'"

Mr. Jacobi tilted his head slightly as if to weigh his remark. "The composer perhaps cannot explain precisely what he has done at every turn. But if his mind can't explain it, his instinct must feel it very strongly, must see it as inevitable. Nothing in a work of art must seem arbitrary. This lack of the arbitrary and the haphazard is what distinguishes great music from the less great."

His patient way of elucidating led me on to ask him a more personal question. "What constitutes the composer's mind anyway? How does one know one has the makings of a composer? You, for instance, how did you find this out yourself?"

## Those Faint Beginnings

Mr. Jacobi threw out his hands. "Frankly, I don't know. But I remember that I started writing little pieces for my family when I was quite young. I was taken to a musical comedy, and when I came home I picked out tunes on the piano and later criticized a grown-up friend of the family who came and played the tunes for us but in the wrong key. This incident and others determined my parents to start giving me piano lessons.

"Later, when I was being given lessons in both piano and composition, it seemed at first I liked both equally. But after I went to Berlin to study I found myself giving more and more time to composing and less and less time to playing. It gradually dawned on me that composing was to be my career."

"But what is the initial impulse for composing any particular work?"

"Well, music—themes I've heard recently or themes I just happen to remember—is always

going through my head. Now and then a phrase of my own obtrudes. I may help myself at the piano. Or sounds from the outside world—a brook running, a tree rustling—induce the right receptiveness. A theme of my Symphony in C came to me while I was listening to the sound of a train rolling over railroad ties. Not that the theme is suggested by these things. Just that this undercurrent of sound seems to provide a sort of seed-bed from which it springs.

"Before actually beginning a composition—say, as in the Concertino I was commissioned to write for a festival at Saratoga Springs, New York—my first instinctive consideration is the tonality. What key is it to be in? In this case I decided immediately, 'C major—something bright, gay, forthright and unproblematical.' From this initial conception comes the theme itself.

### Spontaneity Through Rigor

"From this point on it is a question of finding a continuation of the initial idea with interesting and attractive digressions and contrasts, changes of mood, subdued or violent, but all of them adding up to an intensification and enrichment of the original conception. Sometimes an eight-measure phrase holds me for a whole week. I have a terrible struggle with it, thinking of it in one way, then in another, then in still another. Changing a note here, varying the rhythm, the harmony. I often do the phrase twenty-five different ways before getting the right one. Sometimes I awake in the morning and find it has worked itself out. And, strangely enough, it is the phrase you struggle over like this which in the end seems most spontaneous. While a phrase that hasn't been so worked over is the one that appears lacking in spontaneity.

"When I've got the first phrase written down, I go on logically, the same as in a sentence. I work at composing at my desk from nine to one o'clock every day. I don't wait for inspiration or mood or inclination or anything. I ask myself, after writing down that first phrase, 'Do I continue in the same vein or is this the moment to do something of a contrasted nature?' When I've written down that phrase I decide about the next."

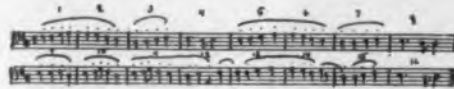
"Assuming one has this habit of work as well as the creative gift, what, in your opinion, is the most important attribute for the composer to possess?"

### The Ability to Say "No"

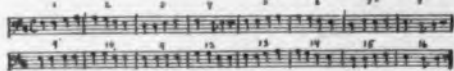
Mr. Jacobi answered this question quickly, as though he had long since made up his mind on that point. "A strong and ruthless faculty of self-criticism. This is what I seek to arouse in my students, for without it there is not a chance in the world of becoming a composer. The question of composing is a question of choosing at every step the right over the wrong, the better over the less good. This constant eliminative process is one of the principal acts of composing. If at the end of three or four hours of composing I find myself too tired to go on, it is always that the critical faculty has left me. I am no longer able to distinguish between that which is good and that which is less good.

"One has only to look at Beethoven's manuscripts to realize what intense self-criticism went into every phrase he ever wrote. His manuscripts are a mass of excisions, of additions, of rewrites, or re-rewrites. His phrases—he twisted and turned them; he varied the rhythm; he

changed a note here and there. Here is a sample of what he did to a single phrase"—and Mr. Jacobi leafed through some notes he had made and handed me that famous phrase from Beethoven's Ninth Symphony as we know it.



Then he handed me the same phrase as it first appears in Beethoven's notebook.



"Note the change in the seventh bar. I gather that Beethoven did not like the repetition of the sequence F-sharp-E-F-sharp-E. The substitution of D for F-sharp (second note in that bar) recalls the two F-sharps at the beginning of the phrase. The ear is very sensitive to such things.

"Important are the changes in the ninth, tenth, and eleventh bars; they are important rhythmically. And the skip from F-sharp to D at the end of the ninth and tenth bars adds a sort of three-dimensional quality to a melody which, in the original, was too diatonic! It also makes the melody clearer harmonically.

"The changes in bar twelve are marvelous: the skip to the low A and the anticipation of the coming F-sharp! It is little things such as these which make the difference between the good and the less good; the difference between a divine melody by Mozart and a melody by one of his less gifted contemporaries: the difference, indeed, between a tune by Gershwin and one by a hundred other writers in Tinpan Alley!

"In Mozart the critical faculty was so highly developed that he immediately could see the right way, discarding the incorrect automatically and instantaneously. Schubert's critical faculty was less developed, his musical output surprisingly unequal. But even there by any usual standards the faculty must have been strongly developed. For his worst is never bad, and his good is supremely good.

"Two things I have never tried to be: original and modern. Surface originality is easy to attain. But in doing so there is, to my mind, the danger that a composer may kill something which is far more important: that subtle but deep-seated individuality which resides in all of us, that thing which makes each of us different from anyone else. Self-conscious modernity I have also eschewed and I have lived long enough now to see that many things which were highly 'à la mode' ten or twenty years ago are already hopelessly old-fashioned today.

"Then, too, I feel that it is only by being scrupulously and ruthlessly honest with oneself that one can hope to put down on paper something which has a true and lasting validity.

"As for inspiration—I don't stress that. It's like prayer. You do pray, but you go ahead and do the best you can anyway. Ideas come to me—you could say it is inspiration—aplenty. The difficult part is discriminating between outstanding and mediocre ideas. Here's where the critical faculty comes into play. What this faculty does? It tells you whether a sequence of notes is monotonous, whether the rhythm is weak, whether the harmony is inexpressive. It's like dress-making"—and here I had the notion Mr. Jacobi was generously shifting to feminine ground to bring the truth home to me—"when

you try the dress on you see that the skirt falls a little unevenly"—he illustrated here with his trouser-cuffs—"that the neck-line isn't right, that the belt is too loose. Any one of a hundred little things might be the matter with it. The same way in a composition."

Now he stood up. I consulted my watch. I was amazed. An hour and a half. As we left the school and walked to the corner I asked him about Indian themes—what had attracted him to them. "The irregularity of the phrase lengths, the sort of ordered asymmetry, rather than the symmetry we are so accustomed to. Its immense vitality. The time I spent collecting melodies with my wife among the Pueblos of New Mexico was a glimpsing of humanity across the chasm of thousands of years." And about Hebrew music? "I feel that there is a music which mirrors the Jewish soul. In writing Hebrew litany I do not pattern after any Hebrew music of the past. But I try for the very essence of the Hebrew spirit."

The taxi stopped at the curb. I climbed in. He bowed to me and smiled one of his brief, compact smiles. "Stress the critical faculty," he said, as he shut the door. "Say I think, in the teaching of composition, it's the most important consideration of all."

—Hope Stoddard.

THE MUSICAL WORKSHOP, by Frederick Dorian. 368 pages. Harper and Brothers. \$4.00.

That holy of holies, the composer's studio, is here rather enshrined than invaded. Yet, for all his reverence, the author is yet able to set down some very practical points concerning the composers' craft. Composers' sources of inspiration—songs of birds, journeys, weather, animals—are discussed with reference to their utilization by the masters. The different composers' patterns of production, commissioned versus "ideal" output, what part mood plays, the tools of the composer, the possibility of teaching the craft—these, illustrated by incidents in the lives of the great, make for rewarding reading.

How Bach taught composition, how Mozart's wife regaled him with stories and cakes while he composed, how Brahms constantly consulted with experts on the matter of orchestration, how Wagner insisted on dark red portieres in his studio as he composed "Tristan"—these are as illuminative of the process as the weightier chapters *re* sketches and revisions.

THE STORY OF DANCE MUSIC, by Paul Nettl. 370 pages. Philosophical Library. \$4.75.

We are glad for this book on dance music, the more so since we have received none heretofore on the subject. It is carefully and knowledgeably written, adheres to historical lines, editorializes little, discriminates well. The sources of symbolism in the dance are traced with thoroughness. Nationalism in the dance receives illuminating treatment. Generalizations show deep thought and true insight: "Masculine cultures . . . have mimic, imitative dances. Introvert, female cultures practice . . . less violent dances." And again, "The plea for 'a return to nature' found, as far as the dance was concerned, its most radical expression in the adoption of the Waltz." Weber, the Strausses, Smetana—all composers of dance music, in fact, are presented in this aspect of their careers. The book gives evidence of a tremendous amount of thoughtful research.

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## Technique of Percussion

By GEORGE LAWRENCE STONE

### DECIBELS IN DRUMS

**S**ANFORD A. (GUS) MOELLER, New York teacher of champions, has just one hobby—drums! He loves drums and everything that goes with them and he is a constant seeker after further knowledge of percussives. Although his professional experience has been all-embracing, his heart is in the drum corps, and the bigger the drums, the better he likes them. At one time, in order to make people more drum-conscious, he marched from New York to Boston (a distance of some 225 miles) to attend a national convention of the American Legion, dressed in a Continental uniform, with a monster parade drum slung over his shoulder—and he drummed every step of the way!

For a long time Gus nursed a curiosity as to how much noise a drum or a few drums actually could produce. Then he did something about it. Here it is in his own words, in answer to my inquiry:

"I often have thought (writes Gus) that a large drum corps does not produce much more volume than a small one. Of course, this might be due in part to 'deadwood' (extra drummers included in a large corps more for show than for playing ability). However, even in the case of a corps in which the playing ability of its members is more or less equal, I wondered if, after a certain number of drummers had been reached, the increase in volume by further additions would not be so slight that these extras would become excess baggage.

"From here on, what intrigued me was the comparative increase in volume of one drum over two and of extra drums over a normal number. Believing that there must be a formula in the science of acoustics for determining this, I sent the following question to the "Science Forum" of General Electric Company, which is broadcasted over station WGY.

"Question: If one drum, when struck, can be heard at a distance of one mile, how far can two drums (equal in every respect and struck simultaneously with a single blow of equal power) be heard? How far can four drums be heard? How far eight drums?"

"This question was answered over the air by the scientists and I received the following letter:

"... Sound varies inversely with the square of the distance, so two drums will be heard at  $\sqrt{2}$  times the distance of one drum; 4 at  $\sqrt{4}$  times; 8 at  $\sqrt{8}$  times, etc. Thus, if 1 drum can be heard at 1 mile away, 2 will be heard at 1.41 miles; 4 at 2 miles; 8 at 2.83 miles."

From the above figures (concludes Stone), 100 drums will be heard at 10 miles, while 10,000 drums will be heard at 100 miles. At least that is the theory. Of course, there are certain factors of practicality which enter into the problem and which Gus, knowing his drums, recognizes when he qualifies his question by stating that the drums must be "equal in every respect and struck simultaneously with a single blow of equal power."

Now all we have to do to be heard in dear old Lunnon on a foggy day is to assemble a couple acres of drummers all equipped with drums of the same size, type and dimensions, with heads of identically the same weight and texture, and strained to the same tension, and with snares of the same type and tension. Then, of course, we must see to it that each drummer strikes his individual blow on the same respective playing spot on his drumhead, absolutely in time with the others and with the same degree of power; for the variance of a single vibration in this, or in any other factor, will dissipate just so much of the estimated carrying power.

Seriously, it's a pretty question, Gus, and one which furnishes food for thought. Thanks for sending it in.

### ASSORTED SEVEN STROKES

The same Gus Moeller wrote me another letter some years ago in which he stated: "In some of the Sousa marches there appear whole strains of consecutive seven-stroke rolls, two to a measure, marked *ff*. With Sousa,

INTERNATIONAL MUSICIAN

*ff* meant *ff* and nothing less. In practicing I discovered that my right-hand seven-stroke rolls were pretty fair, but when, for diversion, I essayed alternate rolls—first right, then left—I couldn't get the rhythmic swing I wanted, and when I tried all left-hand *sevens* I was terrible.

"So I planned then and there to practice left-hand *sevens*. Being a methodical cuss, I allotted a certain number per day, starting on the first day of this present Lent. I now am playing something over eleven hundred *ff* seven-stroke rolls daily which, for the Lenten season, will total an even fifty thousand."

The pay-off to this episode appeared in a later letter from Gus in which he reported that at the passing of Lent and, with it, his allotted practice, he discovered that his left hand had been developed to such a degree that he thereupon had to start practicing right-hand *sevens* to balance up to his left!

### STAGE FRIGHT

A Springfield, Missouri, reader comments on a recent article and inquires if I ever suffered from stage-fright. He doesn't elaborate on this, so I don't know whether he asks from curiosity or, more likely, to discover a sympathetic fellow-sufferer.

If he is looking for sympathy I am sure that he has it from a whole army of people who appear before the public. Stage-fright is a common affliction. It generally can be traced to a lack of preparation or a lack of confidence in one's efforts. Self-confidence plus continued appearances will generally make stage-fright vanish into the thin air. I say generally, for there are some unfortunate individuals who never entirely get over it.

Yes, I personally have had my teeth chatter, throat dry up and knees knock together many times in the dim distant past. These were unhappy experiences. I think my first (and worst) attack was when, at the age of sixteen, I took the entrance examination prior to joining Local 9 here in Boston.

For this examination I played the drum part to *National Emblem March* with a pair of drumsticks on a flat-top desk in the union room at 47 Hanover street before a committee of three of the old guard. One was a clarinet player, one a fiddler, and the third a pianist. The pianist was Jim Grady, who, by virtue of occasionally playing cymbals on a parade job, was fond of referring to himself as a *brass instrument player*. A good time was had by all (except you-know-who). I trembled so that the sticks rolled by themselves. But I made the grade.

Armed with my union card I played my first dance job—an afternoon dancing school session. I got away with it; at least, they let me live. The price for the job was \$2.00. To this the leader added ten cents for carfares. I felt ashamed to take the ten cents, but as I look back now I should have been ashamed to take the two bucks. However, let this be said for me: as a good union man I didn't offer to return any money.

The leader in question was Fred Fleming, and quite by accident I met him just a few weeks ago during one of my infrequent visits to union headquarters. Fred, still a member of Local 9 and still in the business at the age of seventy-five, brought me down momentarily by reminding me that this, my first playing experience, occurred on a *Friday, the thirteenth*, but he made up for it by devoting the next fifteen minutes to telling me what a great guy I turned out to be.

How I hated finally to have to tear myself away from such an interesting conversationalist.

### EIGHT TO TWELVE — \$3.00

The scale for a dance job in what the old-timers delight in referring to as "the good old days" was \$3.00 until twelve o'clock and \$4.00 until one. Once in a while a dance job paid as much as \$5.00, which amount was considered something to write home about. If a musician could fill in the week with a Saturday night dance at \$2.00 he could figure on having something to put in the bank.

But, to balance this, expenses were correspondingly small: carfares, to and from a job, 10 cents; a drumhead, 90 cents to \$1.25; the whole drum (no pearl finish or gearshift), \$15.00; bass drum, \$12.00 for single-header, \$18.00 for double; and hickory drumsticks, hand-turned on a speed lathe and polished with loving care, 50 cents per pair.

Hand-turned hickory sticks are available today, loving care and all, but today's price is \$3.00. Nevertheless, to the discriminating drummer who wants the best, h. t. sticks, like pearl-finished drums, are well worth the price.

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# Over Federation Field

By CHAUNCEY A. WEAVER

## AN EPITAPH

(Inscribed on the Tombstone Erected to the Memory of Lord Byron's Newfoundland Dog.)

When some proud son of man returns  
to earth,  
Unknown to glory, but upheld by birth,  
The sculptor's art exhausts the pomp  
of war,  
And storied urn records who rests  
below.  
When all is done, upon his tomb is  
seen,  
Not what he was, but what he should  
have been;  
But the poor dog, in life the firmest  
friend,  
The first to welcome, foremost to de-  
fend,  
Unhonored falls, unnoticed all his  
worth,  
Denied in Heaven the soul he held on  
earth;  
While man, vain insect, hopes to be  
forgiven,  
And claims for himself a sole exclusive  
Heaven.  
O man, thou feeble tenant of an hour,  
Unknown to glory, but upheld by  
power,  
Who knows thee well, must quit thee  
with disgust,  
Degraded mass of animated dust!  
Thy love is lust, thy friendship all a  
cheat,  
Thy smiles hypocrisy, thy words de-  
ceit!  
By nature vile, ennobled but by name,  
Each kindred brute might bid thee  
blush for shame!  
Ye, who, perchance, behold this simple  
urn,  
Pass on—it honors none you wish to  
mourn.  
To mark a friend's remains these  
stones arise;  
I never knew but one, and here he lies!

On a date in January some Golden Gate friend (we think it must have been Bagley) sent us a copy of the Los Angeles Times, which was a journalistic whopper in size and encyclopedic in printed matter. It

got out of our hands before we had a chance to count the pages. It was a depiction of that territory looking at its best, and that was before the orange grove freeze and when the native sons and daughters had their initial opportunity of seeing Mother Earth covered with her garb of beautiful snow. The item in this mammoth edition which challenged our attention was one headed with the caption—"Musicians Plan \$500,000 Home." Following is the more detailed historic review of Local 47 home building:

The 14,000-member AFL Musicians Union is to build itself a \$500,000 home. Ground is to be broken in about a month and the structure is to be ready for occupancy late this year.

It will be erected on the northwest corner of Vine street and Waring avenue, in Hollywood. The building is to be two stories high but will be a long one and will contain 33,000 square feet.

The building will contain a 600-seat auditorium and an interior patio with large adjacent automobile parking area.

This will be the twelfth home of the union since it was founded fifty-five years ago. It has been in its 1417 Georgia street five-story home for twenty-three years. This was sold recently.

The Los Angeles local is the largest in the union with the exception of the one in New York.

The amount of money specified for the undertaking will be ample for the erection of a local headquarters in keeping with an organization of amazing growth and one which has long held a commanding place in community affairs.

We mourn the passing of a valued friend in the person of Solon T. Klots, a leading lawyer of Toledo, Ohio, and for fifteen years President

of Local 15. He had reached the age of eighty-four years. He was Mayor of Toledo in 1934 and 1935—the last city mayor immediately prior to the adoption of the city manager plan of municipal government. He had been delegate to national A. F. of M. conventions a few times; was a keen observer of all that was going on—a characteristic which he exemplified in all the avocations with which he was identified. His political career was so independent that he encountered many storms. As mayor he was active in efforts to balance the city budget—an idiosyncrasy which is always distasteful to certain mossbackian elements. The latter sought to recall him from the mayoralty chair, but the voters stood by him. In early life Klots functioned as soldier, sailor, tramping minstrel, lecturer and university teacher. He enjoyed wide reputation as a Shakespearean scholar. He stood high as a lawyer; he was identified with the Baptist church. Our contacts with Klots were extremely pleasant, and we are glad to have opportunity to pay tribute to his memory. We are grateful to Secretary Hal Carr for the data provided.

This year the Fourth of July comes on Monday. Of course that is wash day, but the preliminary explosions will doubtless open up on Sunday.

*How do they like the winter,  
In yonder golden state?  
The fruit-trees badly frosted—  
We're sorry to relate.*

*If they'd be always happy—  
And never once forlorn,  
Just imitate Iowa,  
And go to raising corn.*

An Arab court has decided that a man has no right to bite a dog. The meat shortage must be something terrible over there.

*Hang up the old snow-shovel;  
Springtime is on the way;  
Just one more fireplace huddle,  
And then outdoors to play!*

We go to press too early with this contribution to give detailed report

of the proceedings of the California Arizona-Nevada Conference which convenes on February 26th-27th at San Jose, California. This Conference embraces twenty-six live-wire locals, and as an advance demonstration of the Pacific Coast Federation spirit is bound to be worthwhile. This Conference is officered as follows: President, Joseph Trino, Local 210, Fresno; first vice-president, Castle Robinson, Local 454, Merced; second vice-president, Herbert Bidwell, Local 189, Stockton; third vice-president, Rodney McWilliams, Local 12, Sacramento; fourth vice-president, Florence C. Brantley, Local 767, Los Angeles; fifth vice-president, Paula Day, Local 368, Reno; sixth vice-president, Edward B. Wheeler, Local 325, San Diego; seventh vice-president, Darrel Schuetz, Bakersfield.

If anything ever happens to a Conference president the Conference is plainly determined to have enough vice-presidential timber on hand to meet any possible emergency.

In his official conference call, President Trino observes: "The A. F. of M. stands highly commended for its absolute policy of working for the interest and welfare of its membership and to support their honest efforts in endeavoring to provide a decent standard of living for themselves and families."

We doubt not but that San Jose Local 153, President A. E. Bauer and Secretary A. D. Rowe, will make all delegates and visitors glad they came.

Do not forget that annual thrill—paying your income tax.

Reading recommended for Pacific Coast states: Whittier's "Snow-bound."

"Are you going to attend the San Francisco Convention?" is the tantalizing query tossed in our direction nearly every passing day. Well, if we have strength sufficient to hurdle a retinue of nurses and a barricade of physicians—when that time rolls around—we shall make a strenuous effort to be among those present.



The Vincennes (Indiana) Municipal Band celebrated its fiftieth anniversary last month with an all-Sousa concert financed by the Recording

and Transcription Fund. Of the four original members now alive, Hugo Pomil, bass horn player, still remains active in the band.



## Inaugural Ball Band

The Missouri Orchestra (below) is composed of members representing all locals in Missouri, the President's home state. It played "The Missouri Waltz" and other of the President's favorites. Jim Downey, its leader, is a member of Local 2 of St. Louis.



## Ceremony in Hawaii

I. B. Peterson, President of Local 677, Honolulu, congratulates its first and oldest member, Domenico Moro, musician and band leader of the Honolulu Municipal Band. He was also presented with a certificate (the first bestowed by that local) of honorary life membership. Moro joined Local 677 in 1923.



MARCH, 1949

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# Twentieth Century American Piano Works

A SELECTIVE LIST BY MARION BAUER

(Continued from the February Issue)

Composer	Title	Publisher
Creston, Paul	Prelude and Dance Seven Theses	Mercury Music Corp. New Music Publishers
Dello Joio, Norman	Sonata No. 1	Hargail Music Press
Dett, Nathaniel	In the Bottoms, Suite Juba Dance	Clayton F. Sunmy Co. Clayton F. Sunmy Co.
Diamond, David	Sonatina for Piano	Music Press, Inc.
Dillon, Fannie Charles	Songs From the Seven Hills	G. Schirmer, Inc.
Donovan, Richard	Suite for Piano	New Music Publishers
Elwell, Herbert	Piano Sonata	Carl Fischer, Inc.
Engel, Carl	Perfumes: Five Compositions	G. Schirmer, Inc.
Engel, Lehman	Piano Sonata	Arrow Music Press
Farwell, Arthur	Navajo War Dance, No. 2	Music Press, Inc.
Finney, Ross Lee	Fantasia Sonata, No. 4 Piano Sonata in D Minor	Arrow Music Press Music Press, Inc. New Music Publishers
Footc, Arthur	Five Poems After Omar Khayyam	Arthur P. Schmidt & Co.
Freed, Isadore	Intrada and Fugue Prelude Canzonet Caprice Fugue	Axelrod Music Publishers Elkan-Vogel Co., Inc. Elkan-Vogel Co., Inc. Elkan-Vogel Co., Inc. Carl Fischer, Inc.
Fuleihan, Anis	Fifteen Short Pieces for Piano	Carl Fischer, Inc.
Gershwin, George	Three Preludes	Music Publishers Holding Corp.
Giannini, Vittorio	Sonata Variations on a Cantus Firmus	G. Ricordi & Co. Elkan-Vogel Co., Inc.
Goldman, Richard Franko	Sonata for Piano Etude on White Keys Nine Bagatelles Prairie Idylls	Mercury Music Corp. Mercury Music Corp. Axelrod Music Publishers G. Schirmer, Inc.
Goldmark, Rubin	Americana (Five Mood Sketches)	Carl Fischer, Inc.
Gould, Morton	Lullaby from Tribute to Foster	G. Schirmer, Inc.
Grainger, Percy	Sonatina An American Bourrée Dance Theme and Variations	New Music Publishers Axelrod Music Publishers Mercury Music Corp.
Green, Ray	The White Peacock Five Impressions Jazzberries Jazz Epigrams	G. Schirmer, Inc. Carl Fischer, Inc. Associated Music Publishers Associated Music Publishers
Griffes, Charles T.	Zuni Impressions	Boston Music Co.
Gruenberg, Louis	Arkansaw Traveler	G. Schirmer, Inc.
Grunn, Homer	American Ballads	Carl Fischer, Inc.
Guion, David	Sonata Six Sonatas for Harpsichord	Cos Cob Press New Music, Vol. XVII, No. 1
Harrison, Lou	Sea-gulls	G. Schirmer, Inc.
Hart, Frederic	Portraits Solari (Dawn Mists)	Composers Press, Inc. Composers Press, Inc.
Haubiel, Charles	Two Chinese Pieces Legende	Composers Press, Inc. Mercury Music Corp.
Haussermann, John	Sonata Brevis	Hargail Music Press
Helm, Everett	Prelude to "Dark of the Moon"	Hargail Music Press
Hendl, Walter	Prelude	Composers Press, Inc.
Hier, Ethel Glenn	Nocturne	Carl Fischer, Inc.
Inch, Herbert	Anti-Abolitionist Riot	Mercury Music Corp.
Ives, Charles	Southpaw Pitching Three-Page Sonata	Mercury Music Corp. Mercury Music Corp.
Jacobi, Frederick	E Minor Prelude Introduction and Toccata	Axelrod Music Publishers Axelrod Music Publishers
Kohs, Ellis B.	Toccata (harpsichord or piano)	Mercury Music Corp.
Kramer, A. Walter	Chant Nègre	G. Schirmer, Inc.
Kreutz, Arthur	Study in Jazz	Mercury Music Corp.

<i>Composer</i>	<i>Title</i>	<i>Publisher</i>
Kubik, Gail	Dance Soliloquy	Mercury Music Corp.
	Sonatina for Piano	Mercury Music Corp.
Lessard, John	Mask	Music Press, Inc.
Loomis, H. W.	Lyrics of the Red-man (2 books)	G. Schirmer, Inc.
Luening, Otto	Eight Preludes	New Music, Vol. XV, No. 3
	Two Inventions	Mercury Music Corp.
MacDowell, Edward A.	Sonata (Keltic)	Arthur P. Schmidt & Co.
	Sonata (Norse)	Arthur P. Schmidt & Co.
	Fireside Tales	Arthur P. Schmidt & Co.
	New England Idyls	Arthur P. Schmidt & Co.
	Sea Pieces	Arthur P. Schmidt & Co.
	Woodland Sketches	Arthur P. Schmidt & Co.
McDonald, Harl	El Camino Real	Boosey & Hawkes
	Two Sketches	Elkan-Vogel Co., Inc.
McKay, George	Dance Suite	New Music Publishers
Mason, Daniel Gregory	Country Pictures, 2 Vols.	Associated Music Publishers
Moore, Douglas	Museum Piece	Axelrod Music Publishers
Morris, Harold	Sonata for Piano	Composers Press, Inc.
Ornstein, Leo	Nine Miniatures	Carl Fischer, Inc.
	Poems of 1917	Carl Fischer, Inc.
	Pygmy Suite	Boston Music Co.
Palmer, Robert	Toccata Ostinato	Elkan-Vogel Co., Inc.
Pattison, Lee	Told in the Hills	Arthur P. Schmidt & Co.
	Two Florentine Sketches	G. Schirmer, Inc.
Persichetti, Vincent	Third Piano Sonata	Elkan-Vogel Co., Inc.
	Poems for Piano, Vols. I & II	Elkan-Vogel Co., Inc.
	Variations for an Album	Music Press, Inc.
Phillips, Burrill	Toccata	Elkan-Vogel Co., Inc.
	Three Divertimenti	Elkan-Vogel Co., Inc.
Piston, Walter	Passacaglia	Mercury Music Corp.
Powell, John	At the Fair	G. Schirmer, Inc.
Powers, Maxwell	Patterns	Mercury Music Corp.
Read, Gardner	Impromptu	Clayton F. Summy Co.
Riegger, Wallingford	Four Tone Pictures	Arrow Music Press
	New and Old: 12 Pieces for Piano	Boosey & Hawkes
Rubinstein, Beryl	Three Compositions:	
	Arabesque, Nocturne, Caprice	Carl Fischer, Inc.
Ruggles, Carl	Evocations (Three Chants for Piano)	New Music Publishers
Schuman, William	Three-Score Set	G. Schirmer, Inc.
Sessions, Roger	Piano Sonata	Schott & Co.
	March	Carl Fischer, Inc.
Shepherd, Arthur	Sonata No. 2	Oxford University Press
	Exotic No. 2	Oxford University Press
	Sonata Op. 4	Boston Music Company
Siegmeister, Elie	American Sonata	Edward B. Marks Music Corp.
Sowerby, Leo	Irish Washerwoman	G. Schirmer, Inc.
	Toccata	Mercury Music Corp.
	From the Northland	Boston Music Co.
Stoessel, Albert	Hispania, a Suite of four pieces	Carl Fischer, Inc.
Strang, Gerald	Mirrororrorm	New Music Publishers
Strassburg, Robert	The Tumblers	Hargail Music Press
Talma, Louise	Alleluia: In Form of Toccata	Carl Fischer, Inc.
	Piano Sonata, No. 1	Carl Fischer, Inc.
Thomson, Virgil	Portraits, Album I	Mercury Music Corp.
	Ten Etudes	Carl Fischer, Inc.
	Piano Sonata, No. 3	Mercury Music Corp.
Turner, Godfrey	Great Paul	Hargail Music Press
Ward, Robert	Lamentation	Mercury Music Corp.
Weiss, Adolph	Six Preludes	New Music Publishers
White, C. C.	Bandana Sketches (Four Negro Spirituals)	Carl Fischer, Inc.
Whithorne, E.	New York Day and Night (5 pieces)	Carl Fischer, Inc.

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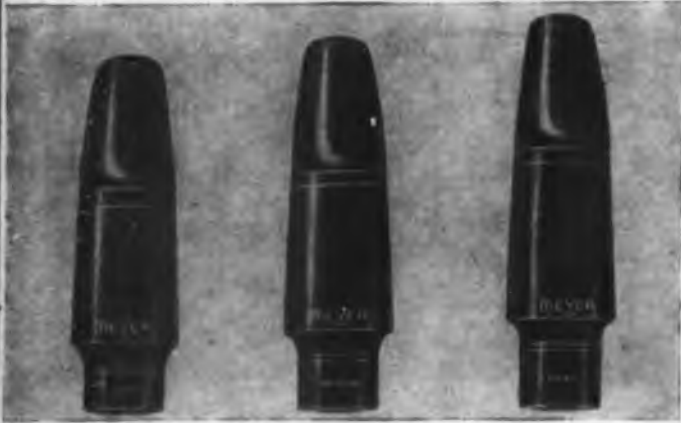
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## Symphonic Sidelights

(Continued from page fifteen)

Maintaining they "prefer" it because it is more like the orchestras of Mozart's and Beethoven's day, conductor Edward M. Goldman and the members of the Bayonne (New Jersey) Civic Orchestra point with pride to their seventeen-piece "little symphony." The group performs without alteration works originally orchestrated for such a small group. However, conductor Goldman rescues the more modern compositions.

### AN ORCHESTRA IS BORN

"Hartford Symphony's Debut Refreshing, Exciting!" . . . "Unique Decision Led to Revival" . . . "Big Welcome for Rebirth of Symphony." . . . So the newspapers of Hartford, Connecticut, headlined the news of their reborn orchestra's first concert on January 23rd. And well they might! For this concert, in which Moshe Paranov led ninety-two players in works of Bach, Handel, Copland, D'Indy and Ravel at Bushnell Memorial, packed to its doors, was the result of a year's careful planning by that city's Local 400, by its business men, by its housewives, by its citizenry, old and young, prominent and average. The idea had simmered for over a year in the mind of Michael C. Rogers, president of Local 400. He, incidentally, is not only one of the guiding spirits in music in that town,



THE HARTFORD SYMPHONY ORCHESTRA

but also the successful head of the Household Brush Company, Inc. He knows that "the average musician has a tough time living by playing." But he knows, too, as a business man, that "you can't sell a product until you have made it." He decided to make an orchestra.

His plan was this: if the union musicians agreed to give their services free of charge for the first year, they could produce an orchestra, offer it to the public, and, if it was a good product, the public would buy it. As one newspaper wonderingly reported, "It was a move unprecedented in the musical history of the United States. It meant that some eighty musicians would give up their free time to thirty-two rehearsals and four concerts, without accepting any pay. Many of them, unable to make a living from music alone, had taken part-time jobs Sundays. Sunday was the only day they could rehearse; so they had to forego the jobs. One druggist had to hire a substitute so that he could rehearse. Some had to hire baby-sitters."

Joseph Dorenbaum, secretary of the local, told us, in a recent letter, "The members pledged themselves to rehearse Sunday mornings and give four concerts without any remuneration of any kind for themselves or the two associate leaders. Our musicians have been giving far more time than the eight rehearsals originally planned."

Next the Symphony Society of Greater Hartford pledged itself to underwrite the expenses of the concerts this season. And along in November it woke up one morning to the news that it had been given \$30,000 for the orchestra by the Travelers Broadcasting Company, which operates local radio station WTIC. Now other individuals and organizations got behind the orchestra, among them the Beatrice Fox Auerbach Foundation, which gave \$1,000.

But to tell the whole story we would have to tell, too, about the staid business men who brought up the matter in their board meetings, glints in their eyes; about the women who developed severe cases, as they laughingly called it, of "telephonitis," about the school children who canvassed streets of houses in their after-school playtime, about the ardent and untiring conductors, Moshe Paranov and George Heck, about the hotels and clubs and newspapers who talked up the concert. And about the school teachers and clerks and office workers and carpenters and plumbers who bought tickets to it.

And the concert itself? We unfortunately could not be there, but reports have seeped down to us. A New York music-lover who motored

INTERNATIONAL MUSICIAN

up to Connecticut over the week-end had a lot to tell us of how conductor Paranov filled the Copland "An Outdoor Overture" full to the brim with sparkling energy. Our friend had something to say, too, of the virtuosity and yet human warmth of the day's soloist, Maxim Shapiro, in his performance of Ravel's "Piano Concerto for Left Hand Alone."

Mayor Coleman expressed "the gratitude of the city over the co-operation of management, labor and public," in creating such a success. William A. Dower, long the Symphony Society's president, now its vice-president, called the concert "the thrilling climax of years of work." And Mr. Rogers expressed the union's heartfelt gratitude for the turnout.

So, it seems, another orchestra has come into being—another orchestra a town can call its own, can treat as its own, can live with as its own, can serve as its own.

Seven guest conductors have been named for the Chicago Symphony Orchestra in its 1949-50 season. Victor de Sabata, conductor of the La Scala Opera of Milan, will direct the first four weeks. Following him will be Bruno Walter, Eugene Ormandy, Fritz Busch, George Szell, Fritz Reiner, Tauno Hannikainen, the latter of whom is the orchestra's associate conductor.

William Bergsma's "Paul Bunyan Suite" and Bernard Rogers' "Soliloquy for Flute and String Orchestra" were the American composer offerings of the Sacramento Philharmonic Orchestra at their concert on January 20th.

Grant Johannesen, Utah-born piano virtuoso, was guest artist at the Intermountain Symphony Society concert in Provo, Utah, February 9th.

An expanded program is announced for the Houston Symphony Orchestra for the 1949-50 season, Efrem Kurtz's second year with the orchestra. Subscription programs will be increased from twelve to twenty. This expansion has become necessary because most of the concerts of the organization have been sell-outs in advance and many seekers of tickets have been turned away.

The Louisville (Kentucky) Philharmonic Orchestra is to have two more of its "make your own music" children's concerts March 29th and 30th. Last year a seven-year-old boy proudly stood on a chair in Memorial Auditorium to lead the Philharmonic in a sixteen-bar tune he had written.

The St. Paul Civic Orchestra, conducted by Leo Kopp, presented its first concert early in February, the members playing on a cooperative basis—that is, with the profits divided among them. This plan had the backing of Local 30 of that city, since the founding of the orchestra will provide opportunities for improvement and employment of its members. The size of the audience, approximately 1,500, indicated that there is considerable interest in the project.

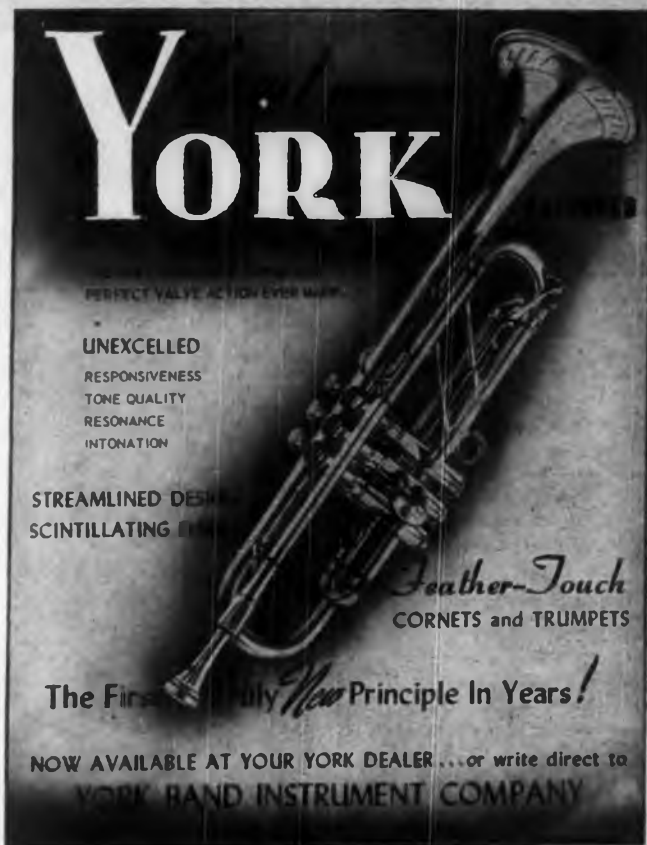
Zoltan Kodaly's "Theatre Overture" was performed for the first time in the Western Hemisphere on February 8th by the Erie Philharmonic under the direction of Fritz Mahler.

The Spokane (Washington) Philharmonic, now in its fourth season and since its founding under the leadership of Harold Paul Whelan, recently stood host to the pianist, Andor Foldes, who played Beethoven's "Emperor Concerto."

On February 13th the Kalamazoo Symphony Orchestra gave world premiere performance to "La Ballade de la geole de Reading" by Jacques Ibert. This is the orchestra's twenty-eighth season, its fourteenth under the conductorship of Herman Felber.

The Regina (Saskatchewan) Orchestra, over fifty strong, has been conducted by W. Knight Wilson since its inception in 1927. The orchestra's concert master is John Thornicroft, its entire membership citizens of that Canadian city.

In our "Speaking of Music" column of the January issue the name of Jacques Abram was erroneously spelled. He was soloist in Benjamin Britten's Piano Concerto No. 1, with the Salt Lake Symphony Orchestra early in December.



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## Composers' Corner

William Schuman's Sixth Symphony, which was commissioned by the Dallas Symphony, had its premiere on February 27th when Antal Dorati conducted that orchestra in its performance.

"The Travellers," a new concert overture by Harold Shapero, had its world premiere on February 28th when it was played by the Houston Symphony under the baton of Efreim Kurtz, who commissioned it.

"Divertissement on Twenty Kentucky Airs," by Darius Milhaud, was premiered by the Louisville (Kentucky) Philharmonic under the baton of Robert Whitney January 9th.

Elie Siegmeister's tone poem, "Lonesome Hollow," was introduced January 15th by the Columbus Philharmonic under Izler Solomon.

A new work by Darius Milhaud, Concerto for Marimba and Vibraphone, was played by Jack Conner on February 12th by the St. Louis Symphony Orchestra under Vladimir Golschmann.

Over one hundred programs of American music were featured by radio station WNYC in its tenth annual American Music Festival. One of the outstanding musical events in the country, the festival takes place each year between Lincoln's birthday and Washington's birthday, bringing to the public live shows of American symphony, chamber music, folk song, and jazz. This year fifty new works received premiere performances.

Gardner Read's "Pennsylvaniana Suite" was played during February on the programs of three Youth Concerts by Thor Johnson and the Cincinnati Symphony Orchestra.

"Ariadne Abandoned," by Irwin Fischer, was performed January 30th by the Atlanta Symphony Orchestra under Henry Sopkin.

World premiere performance was accorded "La Ballade de la geole de Reading," by Jacques Ibert, on February 13th when the Kalamazoo Symphony Orchestra played it under the baton of Herman Felber.

## The Closing Chord

When George Potter, percussionist of Local 334, Waterloo, Iowa, and a member of the African Methodist Church of that city, met his death in a motor crash October 27th, W. Lyle Harvey, president of the local, and L. S. Duke, its secretary, took the death benefit check of \$250 down to the parents' home the following day. The Potters immediately passed the money on to the local branch of the Iowa Association of Colored Women's Clubs which has established a foundation for students of their race. A generous gesture this, and one relayed to us by Local 334 as worthy of special mention in our columns.

Adam A. Shorb, the first president of Local 111, Canton, Ohio, passed away November 7th. He was seventy-six, and during his long musical career had been a member of the Loew's Theatre Orchestra (until it was disbanded with the advent of talking pictures), a member of the orchestras at the Lyceum Theatre and Grand Opera House in that city, and a charter member of Thayer's band in 1893. His first instrument was the horn; later he took up the bass viol.

George E. Feisler, treasurer of Local 17, Erie, Pennsylvania, from January 1, 1904, until December 28, 1947, passed away October 16, 1948. Born in Erie in 1871, he became a charter member of that local at the turn of the century. His instruments were violin and viola, and for many years he was a member of the Erie Symphony Orchestra and of the Shrine Band.

Harry W. Lewis, president of Local 192, Elkhart, Indiana, died December 2nd at the age of sixty-four. He was born in Danville, Illinois, and moved to Elkhart in 1915, where for fifteen years he was employed at the Buescher plant, and later at the Pedler concern as an instrument tester.

Richard W. Oppenheim, director of the Canton Symphony Orchestra for the last twelve years, passed away in December, 1948. Born in Aachen, Germany, he came to the United States in 1911 and taught violin in various colleges and conservatories almost from his first year in this country.

INTERNATIONAL MUSICIAN



# THE VIOLIN

## Views and Reviews

By SOL BABITZ

### CORRESPONDENCE:

Dear Mr. Babitz:

I have employed a pizzicato that I think you might be acquainted with but probably neglected to mention in your article. I have not seen anyone else use it anywhere. I have used it only in slow work and to advantage on the fourth and third strings either on violin or viola.

By placing the forefinger in the usual position but touching string with tip of finger and pushing finger toward the *left*, a strong or soft, clear tone is produced instead of a dull, muffled one sometimes produced in the usual manner.

This is also good for *pianissimo* slow pizzicato on any string (as in the opening of Liszt's *Les Preludes*). Hold index finger straight and touch string lightly with the tip of the finger and flip upward. The tone produced is always clear and dynamically controlled. Otherwise a *mezzo forte* occurs when a *pianissimo* is desired, due to lack of nervous control.

Placing finger on rosined part of string and flipping up will also produce a light pizzicato.

Sincerely yours,

PHILIP GALATI.

P. S.—Mr. L. Bolotine, concert master of the Richmond Symphony Orchestra, first showed me the last-named pizzicato.

### MUSIC RECEIVED:

MY FIRST VIOLIN BOOK, by Philip Frank; \$1.00; Schirmer, N. Y. An excellent little book for very little people (age 5 to 10). There is no music printed—everything is written by hand in a large, easily understandable manner. Story form is sure to hold interest of children.

CONCERTO for Violin and Orchestra by Jerzy Fitelberg (piano reduction by the Composer); \$1.50; Omega Music Edition, 19 West 44th St., New York 18, N. Y. Written in 1928 and still interesting.

VALSE from "The Christmas Tree" by V. Rebikoff (arr. D. J. Grunes); 75 cents; Russian American Music Publishers, Inc., N. Y. Post-Chopin.

SUITE ALLA ROCOCO for Solo Violin by Max W. Gottschalk; \$1.50; Lotophagoi Press, 6000 Waterman, St. Louis, Mo. An ambitious piece by a life member of the St. Louis local.

The Violin, Viola and Violoncello Teachers Guild is doing valuable work in sponsoring concerts of young musicians. Founded by Albert Polnarioff, officers include Louis Persinger, president; Alfred Troemel, Hugo Kortschak, Ivan Galamian, Samuel Applebaum, vice-presidents. Sponsors include such notables as Jascha Heifetz, William Schuman and Joseph Szigeti.

THE "HEIFETZ MUTE" is a tiny steel clip enclosed in rubber which has recently come on the market. It costs 85 cents and is very handy inasmuch as it can be clipped onto the string between bridge and tailpiece when not in use. It comes in two colors, brown and black, the latter being of stronger muting power. Neither mutes as strong as a conventional mute, but the tone quality of the instrument comes through better.

This mute has one quality which is unique: by raising or lowering it on the bridge, the amount of muting can be controlled. Arrangers and composers would do well to investigate the possibilities of sound in a *slightly muted* string section, a phenomenon hitherto unknown.

MARCH, 1949

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*Ray Kallmyer*

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# Books of the Day

By HOPE STODDARD

**OPERA QUIZ BOOK**, Questions and Answers from "The Opera Quiz," Famous Intermission Program of the Metropolitan Opera Broadcast, Edited by Harold V. Milligan and Geraldine Souvaine. 192 pages. Current Books, Inc., A. A. Wyn, Publisher. \$2.00.

"For what was the bride bartered in 'The Bartered Bride'?" . . . "Who in opera loses a note, a ring, a key, a pin?" . . . "What did Alberich and Jonny steal?" . . . "In what opera does wine flow from a tavern sign?" . . . So pop the questions—not a dud among them. It is as interesting a game, this, as any we know of concocted to enlarge the horizon and lift the spirits.

The discussional quizzes are the most interesting since they give the points of view of experts on such controversial questions as opera in English, swing arrangements of the classics, and acting *versus* singing. Favorite questions have we none. They're all good. But we have one favorite answer. It is Virgil Thomson's reply to "What operas do you think ought to be revived?" Here it is: "1. Wagner's 'Flying Dutchman,' because I find it the most nearly tolerable of his operas"; 2. Mozart's 'Idomeneo,' because I like it; 3. My own 'Four Saints in Three Acts,' because I wrote it."

**STRAVINSKY**, His Life and Work, by Eric Walter White. 192 pages. Philosophical Library. \$3.75.

How completely a composer is identified with his music, how little his personal life counts in motivating or evaluating his career is an impression vividly rendered by this volume. Aside from the fact of his various residences successively in Russia, France, Switzerland and America determining to a meager extent his style, his "personal" life just doesn't add up at all either in actuality or in the recountal here. Yet this

volume has an interest few biographies have because it projects the composer—as Beethoven lives for us today through his symphonies and Wagner through his Nibelungen Cycle—through his works. These works of Stravinsky delineate him the more explicitly since they are not alone musical. This composer-conductor-teacher is articulate both in tones and words. As lecturer at Harvard he expresses himself vividly on music, its essence, its composition ("The existence of a free speculative will is an essential prerequisite for creative work")—its enjoyment. Nowhere in recent years have we read a more cogent analysis of art. Nowhere one more practical.

Then, through the author's analysis of Stravinsky's works we gain a concept of the living that goes into this art of composing—an experience so intense and so all-encompassing as to show by comparison as almost inconsequential the puppet-like nature of round-the-clock activities. Stravinsky lives and breathes, not in his traveling and hobbing and consorting, but in his music-making.

**A FRONT SEAT AT THE OPERA**, by George R. Marek. An Intimate Account of the Most Famous Operas, Their Composers, Performers, Performances and Audiences. 307 pages. Allen, Towne and Heath. \$4.00.

Most books on opera are either histories or collections of plots. This contains a little of both but had best be considered as neither. Its value rests, rather, in the casual-reading possibilities of the anecdotes it assembles on operas, their composers, the events connected with their creations and their premieres, their singers, their subsequent vicissitudes. It's a grab-bag of information none the less absorbing because it encompasses material in so unordered and lavish a manner.

## The Place of the Concert Band

(Continued from page nineteen)

in all other mediums, if it is to take its place in the best of company. Good composers must be induced to write directly for the concert band and they must be encouraged to put their best efforts into such writing. Almost a lone voice advocating this has been—and still is—Dr. Edwin Franko Goldman, conductor of the famous Goldman Band of New York. He has been untiring in his efforts in that direction for many years, and has succeeded in making worthy additions to the meager library of the band. There are also a few works of merit to be found in the catalogues of publishers, but it is all composers who should write for the band, as they do for other mediums.

To be successful composers should of course write in band idiom. To a considerable extent the writing technique is similar to that for the orchestra, but the general distribution and use of instruments common to both have some differences. It should not be difficult for a skilled

composer to acquire fluency in handling the resources of the concert band.

A library of its own of high class music would undoubtedly raise the band to its rightful place. The band would feel that it is something in its own right, instead of being partly a substitute. One cannot get very far along the road to success with an apologetic air.

Just an added few words in this connection. Writing *down* to the band will not do. It does not need to be written down to. As indicated earlier in this article, the concert band has a voice of its own, a distinctive, superior voice. It has color, vibrancy, solidity, clearness of enunciation, and is capable of great variety of expression. It is at least the second best musical medium. It is time that it stood on its own feet, with head held high.

What the concert band needs is a line of composers paralleling the symphonic writers from Haydn to Brahms.

## With the Dance Bands

(Continued from page eighteen)

Gillespie returns to S. F.'s Cafe Society Uptown in late spring . . . Benny Goodman sold his home in Bedford, N. Y., will move permanently to California . . . Hotel El Rancho, Sacramento, has launched an entertainment policy. Dick Dildine's band plays for dancing . . . Count Basie's ork re-opened L. A.'s Florentine Gardens . . . Beachwood Music Corp., a Capitol subsidiary, will tie in scores with new Cap platters.

**Canada.** Elinore McNair, nineteen-year-old female trumpeter, has left the St. Louis Symphony to join Maurice Jackson's dance band in Canada . . . Dal Richards' band at the Panorama Roof of Hotel Vancouver (B. C.) . . . Vancouver police raided niterys in that city to enforce provincial liquor laws, which sanction only alcohol served with food . . . MCA's Eddie Elkort visited Montreal to dicker with May Johnson, who books exclusively for the Cardy hotels . . . Ottawa plays host to a gigantic spring fair, May 30 through June 4, which will use one or more name bands.

**Television.** Leonard Stanley trio, featured at Detroit's Zebra Roos, is sponsored on WJBK-TV . . . Clarinetist Opie Cates backs singer Harry Babbit, Mondays, on L. A.'s KTTV, new CBS video affiliate . . . Hollywood's KNBH has Thomas Mancini's string ensemble slated for Sundays, the show to be titled "Nocturne"; guitarist Bob Bain's trio, and pianist Phil Gordon . . . Eddie Condon's Dixie unit now being telecast by NYC's NBC outlet Saturday eves . . . WPIX (CBS video station in NYC) is using two-beat, too, on Saturdays. Program is called "Adventures in Jazz," with weekly guests . . . Kay Kyser nixed video offers, on the grounds that they involve "too much work, too little money" . . . WPIX (NYC) also using Nicksielanders on Monday nights for the visual "Jazz Concert" . . . In San Francisco, Vernon Alley's trio is sponsored Sunday nights on KPIX. New station, KGO-TV, plans a jazz show by spring . . . Spade Cooley's L. A. telecast, over KTLA, was such a success that NBC readied a weekly video shot from Marty Landau's Riverside Rancho, over KNBH, starring Tex Williams' band.

**Radio.** In New York Fred Waring is letting song pluggers vend their wares once a week via his NBCer . . . Dean Elliot took over the baton from Frank DeVol on the Jack Carson show . . . Guitarist Tony Mottolla's trio featured on Sunday Mutual seg, "Like Music?", Sundays . . . Drummer Bing Crosby will shift from ABC to CBS . . . NBC shifted Horace Heidt to Sundays, 10:30 P. M. (EST) . . . CBS has been pondering dropping Spike Jones' aier.

**Miscellaneous Dates.** Henry Busse set for Bill Green's, Pittsburgh, March 25-April 7 . . . Verne Byers holds at Denver's Rainbow through May 15 . . . Bill Chase remains at the Hill Top, Billings, Mont., until June 30 . . . Eddy Dunsmoor signed at the Buena Vista, Biloxi, Miss., through September 15 . . . Eric Hayne's band settled at Jersey City's Colgate Auditorium until June 27 . . . Freddy Shaffer leaves the Rocket, Fort Worth, April 10 . . . Griff Williams at Chicago's Trianon until April 17 . . . Norman Cogan trio at Club 43, Sunnyside, L. I., N. Y., through May 1.

—TED HALLOCK.

INTERNATIONAL MUSICIAN



## Speaking of Music

(Continued from page eleven)



JASCHA HEIFETZ      JOSEPH SZIGETI

### To Search Out the Sense

No such thoughts bewildered concert-goers at the Carnegie Hall recital of Joseph Szigeti on February 6th. His tones, which at intervals underwent a muffling, were yet tones that went right to the heart. The passages of pure beauty lay not so much in the texture of the individual bow strokes as in the warm and sensitive phrasing. Szigeti makes his violin as intimate as breathing. The Henry Cowell Sonata was re-created with even the mountain fiddlers' effects—jagged counterpoint, quavering as of voices, overt glissandos, strumming pizzicatos. One got the barn dance feeling, thought in terms of the composer who meant it to be so, rather than in terms of the virtuoso.

Szigeti's playing of the Benjamin Britten Suite Op. 6 was an act of generosity if ever there was one. With its harmonic passages, its curiously haphazard celebrations, its wistfulness alternating with rude rebellion—it was anything but violinistically grateful.

After the Kreutzer Sonata we were ready with a summary: for sheer creativeness, Szigeti surpasses them all. His sense of nuance, his sense of talk through tone, his pioneering in a realm beyond technique—these mark him as a truly great violinist.

### Reserve With a Difference

Detachment, utter control of the pianissimo, a brooding quality—these marked the playing of Miriam Solovieff in her Carnegie Hall concert February 8th. A study in contrasts was her restraint in the Beethoven Sonata in G and the abandon of her playing in the Prokofiev Sonata in D major. With good sense for modern music, especially in its rhythmic vagaries, she yet struck off sparks rather than fires. One is led to hope, though. There were moments of inspired interpretation.



TERRIBLE TRIO

By Honore Daumier

## Curtain Calls

One of the most welcome signs of spring has been the opera workshops springing up all over the country. Recent performances have included Douglas Moore's "White Wings" by the opera department of the Julius Hartt School of Music in Hartford, Connecticut, February 9th; the Virgil Thomson-Gertrude Stein opera, "The Mother of Us All," by the Western Reserve University in Cleveland February 18th and 19th; Gian-Carlo Menotti's "The Telephone" and "The Medium," by the Baldwin-Wallace Opera Workshop in Berea, Ohio, March 11th.

Late in April the Chamber Opera Society in Philadelphia—Joseph Levine is its musical director and John Oliver its stage director—will present Kurt Weill's "Down in the Valley." This enterprising organization has already put on "Don Giovanni" with great success.

The world premiere of the one-act American opera, "The Interrupted Serenade," by A. Louis Scarmolin, will take place May 19th in Lindenhurst, Long Island. The Town of Babylon Symphony will be conducted by Christos Vrionides.

This summer there will be a six-week opera workshop at the Pennsylvania College for Women in Pittsburgh. Richard Karp of the Pittsburgh Opera will be the director and Leopold Sachse the stage director.

The San Antonio grand opera festival this year (February 12th, 13th, 19th and 20th) pre-

sented "Il Trovatore," "Rosenkavalier," "Bohème" and "Lohengrin." The 200-voice chorus consisted of local singers. The orchestra was the San Antonio Symphony under Max Reiter.

The New York City Opera Company will begin its 1949 spring season March 24th. The six-week series will consist of thirty-three performances of fourteen operas. The season will end May 1st. The world premiere of William Grant Still's "The Troubled Island," its theme the search for human freedom, will highlight the season. Mr. Still was born in Woodville, Mississippi, and was the first of his race to conduct a major symphony orchestra in the United States when he directed the Los Angeles Symphony in 1936. Laszlo Halasz is the company's artistic and music director.

At Indiana University, Pergolesi's "La Serva Padrona," "Rigoletto," and "Parsifal" are now in rehearsal in their newly established opera organization of which Ernst Hoffman is the conductor. "Parsifal" is scheduled for an Easter performance, when it will be given in English. Following this it will be taken on tour with the other operas throughout Indiana.

The Lemonade Opera, which achieved success last season by introducing the first American performance of Prokofiev's "The Duenna," will invade the summer theatre circuit this year, touring with the opera, in addition to producing its own third season in New York.

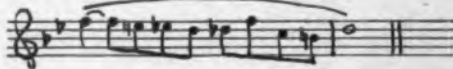
## Bennett on Arranging

(Continued from page sixteen)

are very, very good—and you know the rest.

Even the best have a vibrato like the roller-coaster at Luna Park, and when they get into a symphony orchestra the "long-haired" conductors are inclined to have dizzy spells. Nevertheless, the saxes have put many an arranger's child through college during the last forty years. Nothing takes their place in a small band when you want a real middle for your chords.

I'm sorry I don't really know the woodwind section better from the players' standpoint, but I'm doing something about it. I bought one of Eddie Powell's Chromettes, and next time I go to Philadelphia I'm going to surprise Billy Kincaid by going to the open window and playing



Note: I have often been asked to recommend a text-book on instrumentation. For an excellent guide to the various instruments, without examples from any scores, I like "The Orchestrator's Handbook" by Maurice Gardner very much. For popular music, especially dance, Glenn Miller's book is the work of a real professional. As a general authority on the larger phases of the art of orchestration I believe Cecil Forsythe has never been surpassed, but, as you may guess from these articles, I think you can learn more from the scores of Wagner or Debussy. Or Beethoven or Prokofiev.

## The House That Jack Built

(Continued from page thirteen)

particular mood established or created at that time. On the contrary, these melodies and fragments of melodies comment on the inner thoughts, desires, frustrations of the characters involved. Sometimes they coincide with the intent of the spoken word of the individual actor, sometimes they are provocative and play against them, depending on the truth and sincerity or bluster and bluff evoked at the time.

"Never have I worked in such close and sensible collaboration with an author (Arthur Miller) and director (Elia Kazan). Having written some fifteen scores for documentary films and ten for stage productions and radio, I can truthfully say that this experience is gratifying. The author and director did not block out ten lines or a page and request music for same. The characters, scenes, conflicts were thoroughly discussed. I proceeded to compose themes and alternate themes that would lend themselves to variation and extension. attended rehearsals as often as possible so that the themes could be properly developed in accord with the variation of interpretation and understanding an actor develops through direction and interplay of character roles. The action created then imposes problems of tempo, breathing spaces in the music and rhythm which should not conflict with, but rather complement, the action."

North's fine statement of artistic purpose and procedure shows that Mills has chosen rightly in extending his orbit to include theatre music, too.

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*Minutes of Meeting of the*  
**International Executive Board**

OF THE AMERICAN FEDERATION OF MUSICIANS

November 29, 1948 to January 18, 1949, inclusive

Netherland-Plaza Hotel,  
 Cincinnati, Ohio,  
 November 29, 1948.

The meeting is called to order by  
 President Petrillo at 2:00 P. M.

Present: Bagley, Cluesmann, Hild,  
 Parks, Kenin, Clancy, Murdoch,  
 Weber, Kerngood.

President Petrillo reports his appointment as chairman of the Music Committee for the pre-inaugural celebration and the inauguration of President Truman. On motion made and passed the President is authorized to incur whatever expense in connection with these ceremonies he deems necessary to insure their complete success.

President Petrillo reports that the American Federation of Labor has decided to continue the Political Education campaign and has levied an assessment of 10 cents per member for this purpose. On motion made and passed the Board concurs in this action and directs that a check in the proper amount be forwarded to the Political Education Committee of the A. F. of L.

President Petrillo reports that he had received the resignation of Financial Secretary-Treasurer Gamble who stated that failing health compelled this action. The Board considers the resignation. On motion made and passed the resignation is accepted with regret, effective November 30, 1948. On motion made and passed it is decided to continue to pay the same monthly amounts to Brother Gamble as he received as salary until the annual Convention in June, 1949. On motion made and passed it is decided to fill the vacancy as of December 1, 1948. Nominations are declared open for the office of Financial Secretary-Treasurer of the Federation. Harry J. Steeper is nominated. There are no further nominations. On motion made and passed Harry J. Steeper is declared elected. The Board designates President Petrillo to install Brother Steeper on December 1, 1948.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

Netherland-Plaza Hotel,  
 Cincinnati, Ohio,  
 November 30, 1948.

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present.

The Secretary reports to the Board that he had received a copy of an agreement between Locals 269, Harrisburg, Pa., and 750, Leba-

non, Pa., clearing up certain jurisdictional problems. After reviewing the matter, it is on motion made and passed decided to approve the agreement.

The request of Local 47, Los Angeles, Calif., for reimbursement of expenses for auditors and sending a representative to the Department of Internal Revenue in Washington, D. C., is considered. On motion made and passed the request of the local is not granted.

Another request of Local 47, Los Angeles, Calif., laid over from a previous meeting, that expenses incurred by its local radio committee in meeting in New York and Chicago be paid by the Federation is now considered. The Board feels that the purposes of the meetings were entirely for the benefit of the local and that the expenses therefor should not be borne by the Federation. On motion made and passed it is decided not to grant the request.

A letter is read from President Bufalino of Local 43, Buffalo, N. Y., in which the local protests the decision of the International Executive Board in the matter of allocating the jurisdiction over Crystal Beach, Ont., Can., which was formerly in the jurisdiction of Local 43, to Local 298, Niagara Falls, Ont., Can. President Bufalino requests a reopening and rehearing. On motion made and passed it is decided to deny the request.

A bill is presented from Local 367, Vallejo, Calif., for \$40.00 for services in connection with collecting money in the jurisdiction of that local due members of the Federation. After consideration, it is on motion made and passed, decided that this is a service which should be rendered by the local without remuneration from the Federation.

Case 1236, 1947-48: Appeals of members Frank Monte (Wolf), Angelo Carrone and Peter Scorsone of Local 16, Newark, N. J., from an action of that local in imposing fines of \$1,000.00 each upon them, is now considered. On motion made and passed the appeals are denied and the fines are reduced to \$100.00 each.

The Board discusses the question of a \$1,000.00 mandatory fine for violation of price list in effect in Local 16 which was imposed in Case 1236, 1947-48. On motion made and passed it is decided that the local be notified that such a penalty is not reasonable and not in the best interests of the Federation and the local.

President Repp and Secretary Drey of Local 4, Cleveland, Ohio, appear. They request a reopening of Case 1165, 1947-48: Reopening of Case 505, 1947-48: Claim of member Ray Rafols against the Theatrical

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Grill, Cleveland, Ohio, and Morris Wexler, Proprietor, and the Frank Sennes Booking Agency, Cleveland, Ohio, Bookers' License No. 2697, for \$750.00 alleged balance salary due him and his orchestra. The reopening is requested for the purpose of making a further explanation and introducing new evidence. The request is laid over.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:15 P. M.

Netherland-Plaza Hotel,  
Cincinnati, Ohio,  
December 1, 1948.

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present except Executive Officer Clancy, who is ill.

Letters from Secretary Lowe and Assistant Secretary Johnson of Local 274, Philadelphia, Pa., are read requesting clarification of the decision of the International Executive Board in Case 732, 1947-48: Appeals of members Frank Fairfax, LeRoy Bostic and Harry Monroe of that local. The President had already advised Brother Johnson that it is difficult to figure out just what he wishes to know as the questions were somewhat ambiguous. The Secretary is instructed to advise the officers of the local that they should set out just what clarification they

desire in order that they may be properly advised.

The question of properly defining a concert is discussed.

The following bills are presented:

Lybrand, Ross Bros. & Montgomery:

Preparing Federal Income

Tax return ..... \$ 200.00

Preparation of annual re-

ports and examination of

accounts, March to May 4,128.28

Quarter ending July 31..... 2,000.00

Henry A. Friedman, Counsel:

Convention expenses ..... \$ 160.50

Van Arkel & Kaiser, Counsel:

Expenses for May ..... \$ 36.85

June ..... 259.53

July ..... 137.64

August ..... 48.30

September ..... 47.75

October ..... 58.20

Padway, Woll, Thatcher &

Glenn, Counsel:

Expenses, October ..... \$ 22.75

Hal Leyshon & Assoc., Inc.,

Public Relations:

Fee and expenses:

July 2-August 2 ..... \$3,864.00

August 2-September 2 ..... 3,287.07

September 2-October 2 ..... 3,268.10

October 2-November 2 ..... 3,376.73

Assistants to Studio Repre-

sentative Gillette:

Oliver P. Alberti:

April 1-June 30 ..... \$ 162.95

July 1-September 30 ..... 195.81

J. T. Ferguson:

April 1-June 30 ..... 140.44

July 1-September 30 ..... 170.23

Canadian Representative  
Murdoch:

Expenses for May ..... \$ 152.42

June ..... 159.82

August ..... 71.85

September ..... 217.54

October ..... 146.56

On motion made and passed pay-

ment of these bills is ratified.

A letter is read from Jack

O'Grady, a member of Local 25,

Terre Haute, Ind. O'Grady had run

for Congress on the Democratic

ticket in his district. He apparently

was defeated by a small margin and

requests a contribution from the

Federation for the purpose of re-

viewing the election. The matter

is left in the hands of the President.

A letter is read from Vice-Pres-

ident Saunders of Local 180, Ottawa,

Ont., Canada, suggesting certain

seating arrangements at the Con-

vention. He also enclosed a pro-

posed circular calling the attention

of the delegates to the purposes of

the Convention. The Board feels

that it is not within the province

of the Board to allocate certain

seats to certain delegates. It also

feels that it would not be proper

for the Board to make the sugges-

tions contained in the circular.

The Secretary now reports that

pursuant to Resolution No. 7 which

had been referred to him by the

Board, he had communicated with

the Fireman's Insurance Company.

This resolution instructed the In-

ternational Executive Board to con-

sider the advisability of working

out a plan with a reputable insurance company on a national basis for the insuring of musical instruments. A letter from the Firemen's Insurance Company is read which indicates that due to restrictions upon companies by the federal and state governments, all insurance rates are practically uniform and that it would be difficult to arrange with any reputable insurance company to provide the coverage at a rate lower than that in effect now. Under the circumstances the Board feels that it is not possible to work out a plan as suggested in the resolution.

Resolutions No. 59 and 60 are considered and laid over.

The question of Social Security is discussed by the Board.

President Petrillo now administers the obligation to Harry J. Steeper as Financial Secretary-Treasurer of the American Federation of Musicians, having been elected to that position by the International Executive Board on November 29, 1948. On motion made and passed the Secretary is instructed to send the following resolutions to the banks which are depositories for the Federation:

WHEREAS, Thomas F. Gamble submitted his resignation as Financial Secretary-Treasurer of the American Federation of Musicians to take effect on November 30, 1948, which resignation was accepted by the International Executive Board, Harry J. Steeper was duly elected

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to fill that office, to take effect on  
December 1, 1948, and continue for  
the balance of the term.

**RESOLVED**, That the First National Bank of Boston, the National Shawmut Bank of Boston, the Royal Bank of Canada be and it is hereby authorized to honor all checks or orders for the payment of money drawn on behalf of this organization against its accounts in said banks when said checks bear the imprinted signature of Harry J. Steeper in an amount not to exceed Five Hundred Dollars (\$500.00) in each check.

**RESOLVED**, That the First National Bank of Boston, the National Shawmut Bank of Boston, the Royal Bank of Canada be furnished with a specimen of said facsimile and further authorized to treat such facsimile as the actual signature of said Harry J. Steeper.

**RESOLVED**, That the Secretary of this organization be authorized to execute a guarantee holding said banks harmless from any loss or damage incurred by it by reason of the unauthorized or improper use of the machine or equipment provided by the organization for the issuance of such checks.

President Petrillo announces the appointment of Second Assistant A. Rex Riccardi to the position of his first assistant vacated by Brother Steeper.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:15 P. M.

Netherland-Plaza Hotel,  
Cincinnati, Ohio,  
December 2, 1948.

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present except Executive Officer Clancy, who is ill.

The Secretary is directed to send telegrams to Brothers Gamble and Weaver, who are ill, expressing the wishes of the Board for a speedy recovery.

Attorneys Diamond and Adler are present and discuss with the Board various legal matters having to do with the legality of the trustee agreement which has to do with the Recording and Transcription Fund. Attorney Diamond also reports on his visit to Attorney-General Clark in Washington, D. C., with attorneys of the recording and transcription companies.

Various phases of the Form B-1 contract are also discussed.

A report is made on the situation wherein Local 599, Greenville, Ohio, failed to comply with the regulations of the Recording and Transcription Fund, inasmuch as the local made the proper adjustment, it is on motion made and passed decided to proceed with the projects formerly approved.

It is also reported that Local 133, Amsterdam, N. Y., had proceeded with concerts before approval had been given. On motion made and passed it is decided to pay for these concerts, but the local is to be advised that in the future no concerts will be paid for unless approval is given in advance.

A request is received from Local 125, San Diego, Calif., to include in Recording and Transcription Fund projects certain functions of the symphony orchestra. On motion made and passed it is decided that the request of the local cannot be granted.

Gus Van, newly-elected president of the American Guild of Variety Artists, appears before the Board at his request. He discusses various matters of interest to both organizations. The International Executive Board informs him that the A. F. of M. will not tolerate invasion of its jurisdiction by AGVA or any other organization accepting instrumental musicians into their membership. Mr. Van informs the Board that he wishes to cooperate fully with the A. F. of M. and further states that the position taken by the Federation in the matter is justifiable.

Other affairs of the Federation are considered.

The session adjourns at 6:15 P. M.

Netherland-Plaza Hotel,  
Cincinnati, Ohio,  
December 3, 1948.

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present.

On motion made and unanimously passed, the International Executive Board authorizes President Petrillo to extend to President Harry S. Truman Honorary Membership in the American Federation of Musicians, with suitable testimonials and credentials in honor of the occasion.

**WHEREAS**, The Federation has not received the cooperation from foreign musicians' unions during the current recording ban.

**BE IT RESOLVED**, That all members of the American Federation of Musicians show their displeasure by voluntarily refraining from popularizing any numbers introduced on imported platters by ceasing to play or sing such numbers.

Due to the fact that the necessity for the resolution has been re-

moved, in view of the impending settlement of the recording controversy, no action is taken.

Executive Officer Murdoch reports his election as a Fraternal Delegate of the Canadian Trades and Labour Congress to the British Trades Congress in England in September, 1949. He further reports on the general happenings at the Canadian Convention. He receives the congratulations of the Board. It is decided that the matter of providing expenses to the British Convention be laid over to a future meeting.

Resolution No. 67 is now considered.

**WHEREAS**, Musical engagements are constantly changing in character, and

**WHEREAS**, To cope with this condition a need exists for a more definite and exact basis upon which the 10% surcharge should apply, and

**WHEREAS**, The clarification of this subject matter would create universal application of the surcharge, therefore,

**BE IT RESOLVED**, That all traveling and out of jurisdiction engagements shall be covered by the 10% surcharge, except engagements of symphony orchestras, opera, brass bands, and circus or carnival engagements wherein dancing is not available to the public.

The definition of a concert is also discussed. On motion made and passed it is decided to refer both matters to the President.

The matter of traveling orchestras playing stage shows is discussed. A list is read of cities where this form of employment would be possible if local restrictions were more flexible. The President is instructed to explore the matter further and also to communicate with the locals, and to use his best judgment in the matter.

The question of television is discussed by the Board in its various phases, including the matter of making films for television. On motion made and passed the entire matter is left in the hands of the President.

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The question of admitting non-citizen members is discussed and the matter is left in the hands of the President.

On motion made and passed it is decided to reconsider the action of the Board taken at its meeting on August 10, 1948, authorizing the President to take the necessary legal steps to enforce collection of royalties on masters made before January 1, 1949. On motion made and passed the action is rescinded.

Executive Officer Parks, who was sent to Washington, D. C., by President Petrillo in the interest of having the 20% Amusement Tax repealed, reports his findings to the Board. Following is his report:

August 25, 1948.

Mr. James C. Petrillo  
Dear Sir and Brother:

I herewith submit report on my recent trip to Washington, D. C., on repeal or modification of the 20% Amusement Tax as follows:

1. The chances of repeal or reducing the present tax are extremely remote. In view of the huge appropriations and expenditures for National Defense and ERP, coupled with the recently reduced tax on income, it is exceedingly unlikely that the next Congress, no matter what its political complexion, will look with favor on the reduction of such taxes as the amusement tax, the liquor tax or the luxury taxes. It is my own feeling, based on my observations and study of the problem and my conversations with various authori-

ties in Washington, D. C., that our prospects for any significant reduction in those taxes will not be favorable unless and until the threat of war is completely and confidently eliminated and unless and until inflationary and other extremes of our present economy are brought under effective control.

2. If an effort is to be made for reduction of the Amusement Tax, then I suggest that the Federation again contact responsible representatives of the owner group and other labor groups to explore the possibilities of the establishment of full coordination between industry-labor groups whose prime function it shall be:

(a) to investigate the desirability of establishing a coordinated group at this time;

(b) the composition of such a group, and the allocation of the work and financial obligations of the various groups represented.

I repeat, it is my position that the major burden, financial and otherwise, should be placed upon the owner group. That does not mean that we shall not have to undertake a very extensive and expensive portion of the load. Among other things, it will be necessary for us to make a careful statistical survey showing as accurately and concretely as we can the extent (and continuing threat) of unemployment among our members and the precise, adverse affect of the Amusement Tax on actual employment and employment opportunities.

Fraternally yours,

JOHN W. PARKS.

Case No. 1165, 1947-1948 Docket, in which a reopening was requested by representatives of Local 4, Cleveland, Ohio, earlier in the meeting is again considered. On motion made and passed it is decided to allow the reopening.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 4:45 P. M.

Minutes of Special Meeting of the International Executive Board of the American Federation of Musicians, New York, N. Y., January 16-18, 1949, Inclusive.

570 Lexington Avenue,  
New York, N. Y.,  
January 16, 1949.

The meeting is called to order by President Petrillo at 2:00 P. M.

Present: Bagley, Cluesmann, Steeper, Parks, Kenin, Clancy, Murdoch, Kerngood, Weber.

Absent: Executive Officer Hild, excused due to illness.

The President reads a telegram from Executive Officer Hild stating that he will be unable to be present due to the fact that he is undergoing medical treatment at the Mayo Clinic, Rochester, Minn. The Secretary is directed to send a telegram conveying the best wishes of the members of the Board for a speedy recovery.

Samuel R. Rosenbaum, the Trustee of the Recording and Transcription

Fund under the new agreement, appears and discusses with the Board the manner in which he hopes to administer the Fund. He explains his ideas on the subject and indicates that he will endeavor to have the Fund function in a manner satisfactory to everyone concerned.

The question of an additional fee for Attorney Diamond in connection with the Recording and Transcription Fund agreement is now considered. It is decided that a committee consisting of Executive Officers Clancy, Parks, Murdoch, Kenin and Vice-President Bagley confer with Mr. Diamond regarding the matter.

On motion made and passed the following resolution is adopted by the Board:

WHEREAS, It is provided by Paragraph 3(c)(v) of that certain Trust Agreement, dated December 14, 1948, by and between Samuel R. Rosenbaum, as Trustee, and persons, firms, corporations, associations and others engaged in the manufacture of phonograph records therein named, that certifications of expenditures be given from time to time to said Trustee by a duly authorized representative of the American Federation of Musicians; therefore, be it

RESOLVED, That the Executive Board does hereby constitute and appoint J. Wharton Gootee the duly authorized representative of the American Federation of Musicians to act in behalf of the Federation pursuant to Paragraph 3(c)(v) of

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the aforesaid Trust Agreement, dated December 14, 1948, until the authority hereby conferred has been terminated by the Federation;  
**RESOLVED**, That written notice be given to Samuel R. Rosenbaum, Trustee, of such designation.

Resolution No. 59 is now considered.

**BE IT RESOLVED**, That the President and the Executive Board continue their efforts, jointly with other National labor unions, to effectuate a repeal or modification of the Taft-Hartley Law, and

**BE IT FURTHER RESOLVED**, That the President's Office compile a list of those members of Congress who voted in favor of said law, and that such list be sent to all local unions of the Federation in the United States with the request that they exert every bit of political economic and social strength to defeat those members of Congress who voted in favor of said law, and

**BE IT FURTHER RESOLVED**, That all local unions be requested and advised to notify beneficiaries of projects made possible by the Recording and Transcription Fund that when such Fund will have been exhausted it will no longer be possible to plan future projects by reason of the iniquitous provisions of the Taft-Hartley Law.

Inasmuch as the Recording and Transcription Fund will continue through an agreement with the recording companies, the reason for the resolution has been removed. For this reason adoption of the resolution is unnecessary.

Resolution No. 60 is considered.

**WHEREAS**, Several bills detrimental to musicians have been made into law by Congress during the past several years, and

**WHEREAS**, We have tried to prevent the passage of these laws by the use of telegrams, letters, personal contacts and many other means, and

**WHEREAS**, Some crafts have state laws that protect their particular employment, and

**WHEREAS**, Our President succeeded in enlisting favorable consideration for our problems from Congressional Committeemen at its January hearing, therefore,

**BE IT RESOLVED**, That the National Executive Board endeavor to consolidate this gain, this favorable beginning, by the draft of protective legislation pertinent to our particular problems, and to enlist the aid of sympathetic Congressmen to introduce and sponsor such legislation until enacted into law.

The Board approves the purpose of the resolution and will continue to carry out the suggestions contained therein.

Resolution No. 67 is considered.

**WHEREAS**, Musical engagements are constantly changing in character, and

**WHEREAS**, To cope with this condition a need exists for a more definite and exact basis upon which the 10% surcharge should apply, and

**WHEREAS**, The clarification of this subject matter would create universal application of the surcharge, therefore,

**BE IT RESOLVED**, That all traveling and out of jurisdiction engagements shall be covered by the 10% surcharge, except engage-



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ments of symphony orchestras, opera, brass bands, and circus or carnival engagements where dancing is available to the public.

President Petrillo explains that the traveling band business is at a very low ebb and feels that the time is inopportune to adopt this resolution and recommends that the matter be laid over until conditions are more favorable. The Board concurs in the recommendation of the President.

A letter is received from several Cuban musicians requesting affiliation with the Federation. The request is laid over.

A letter is received from Local 40, Baltimore, Md., containing suggestions on distribution of the Recording and Transcription Fund in a manner different from that in which it has functioned heretofore. On motion made and carried it is decided to refer the letter to the Trustee.

A letter is received from Otto Mittel, Chairman of a committee of the Hotel Managers of the United States, seeking the assistance of the Federation in defraying the expenses in the campaign for the repeal of the 20% Amusement Tax. The matter is left in the hands of the President.

A letter is received from Honorary Executive Officer Weaver explaining the condition of his health and conveying his best wishes to the members of the Board. On motion made and passed it is decided that during his enforced absence from Board meetings he receive the same allowance as though he were personally present.

The following bills are presented:

Van Arkel & Kaiser, Counsel:  
Expenses for November...\$ 33.00  
December... 34.13

Canadian Representative  
Murdoch:  
Expenses for November...\$204.04

Hal Leyshon & Associates, Inc.:  
Expenses for November...\$781.26

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

On motion made and passed the following is adopted:

WHEREAS, Former Treasurer Gamble's resignation took effect on November 30, 1948, and, for convenience, facsimile signature of Assistant to the Treasurer Herman P. Liehr was used temporarily on checks for all bank accounts, it is on motion made and passed decided that the Board hereby ratifies this procedure and authorizes the use of the facsimile signature of Herman P. Liehr from December 1, 1948, to January 7, 1949.

Other Federation matters are discussed.

The session adjourns at 7:00 P. M.

570 Lexington Avenue,  
New York, N. Y.,  
January 17, 1949.

The Board reconvenes at 7:00 P. M. President Petrillo in the chair.

President McCann, Vice-President Suber, Secretary Iucci, Trial Board

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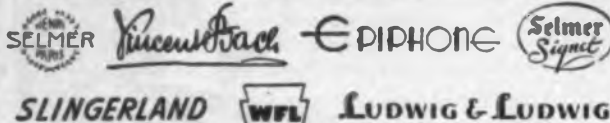
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Chairman Stein, and Attorney Vlack of Local 802, New York, N. Y., appear and discuss with the Board conditions in the local. President McCann explains the manner in which the recent meetings of the local have been conducted. The representatives state that the holding of proper meetings on the exchange floor is impractical and almost impossible. The representatives go into various details as to the situation. The matter is laid over.

The matter of renewing the contract with Hal Leyshon & Asso., Inc., which expires on February, 1949, is considered. On motion made and passed it is decided to renew the contract in accordance with the recommendation of the Educational Committee.

President Petrillo reports on the plans for the pre-inaugural and the inauguration ceremonies of President Truman and Vice-President Barkley. He states that he has arranged for a float to be in the parade and that all arrangements had been completed for the various orchestras and bands which would appear in the name of the Federation. He also shows the gold membership card which will be presented to President Truman.

Other matters of interest to the Federation are discussed.

The session adjourns at 10:30 P. M.

570 Lexington Avenue,  
New York, N. Y.,  
January 18, 1949.

The Board reconvenes at 8:00 P. M. President Petrillo in the chair.

The allocation of the Recording and Transcription Fund still in the hands of the Federation is discussed. On motion made and passed it is decided that the full amount left in the Fund be allocated for expenditure on a per capita basis, the expiration date to be left in the hands of the President.

The appeal of certain candidates at the election of Local 802, New York, N. Y., on December 2, 1948, on the Unity-Coalition ticket is now considered. The entire case is read. After consideration it is on motion made and passed decided that the appeal is denied.

The question of the amount of extra fee to be allowed to Attorney Diamond is now considered. The report of the committee consisting of Executive Officers Clancy, Parks, Murdoch, Kenin, and Vice-President Bagley is received. After discussion, the President is instructed to discuss the matter further with Mr. Diamond and report back.

The Secretary reports that the contract of Managing Editor S. Stephenson Smith is about to expire. On motion made and passed the Secretary is instructed to renew the contract in accordance with his recommendation.

The matter concerning Local 802, New York, N. Y., on which the representatives appeared at a previous session, is now considered. The matter is discussed. On motion

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made and passed it is decided that the local Executive Board be given the right to designate where the local meetings shall be held until further notice by the International Executive Board.

The Treasurer reports on the financial condition of the Federation.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 1:30 A. M.

At the request of President Petrillo the Board attends the pre-inaugural ceremonies and the inauguration of President Truman and Vice-President Barkley at Washington, D. C., on January 19th and 20th.

## Official Business

(Continued from page five)

Charles Safford, 1154 12th Ave., San Diego 2, Calif.

Local 361, San Angelo, Texas—President, Paul Allen, 418 Schroeder St., Route 2, Box 110.

Local 416, Hornell, N. Y.—Secretary, Edward L. Ordway, 437 Canis-  
teo St.

Local 495, Klamath Falls, Ore.—Secretary, Kyle W. Morgan, 727 Mt. Whitney St.

Local 650, Anchorage, Alaska—Secretary, Frank Y. Swanson, Box 1966.

### ILLINOIS STATE CONFERENCE

Local No. 19, Springfield, Illinois, will be the host local to the Semi-Annual Illinois Musicians' Conference to be held at that city on Saturday and Sunday, April 23 and 24. Headquarters will be at the Leland Hotel in their spacious Sun Room. The Saturday evening session will consist of the regular get-together and buffet supper. Sunday morning and afternoon will be devoted to committee and regular business sessions. President Percy Snow of Waukegan will preside.

### INDIANA STATE CONFERENCE

The Indiana State Conference will convene in Marion, Indiana, on Sunday, April 24, 1949, with Local No. 45 as host. Further information as to the exact location of the meeting and other arrangements will be furnished direct to Local Secretaries.

### KANSAS STATE CONFERENCE

The Spring (1949) meeting will be held Sunday, April 24, 1949, at 1:00 P. M., at Monor Tea Room, 925 Western, Topeka, Kansas.

All locals in Kansas are invited. Delegates please make reservations with Wendell D. Brown, Vice-President, Kansas State Musicians' Association, 700 Park Lane, Topeka, Kansas.

### DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians:  
Fred Paz, San Jose, Calif., \$125.00.  
Albert Bethune, Daytona Beach, Fla., \$542.00.

Edwards Hotel, and Julius Nathan, manager, Miami Beach, Fla., \$60.00.

Carousel Club, and Abe Burkow & Norman Karn, employers, Tampa, Fla., \$3,937.08.

J. Neal Montgomery, Atlanta, Ga., \$250.00.

Sportsmen's Club, and J. B. Hobbs, employer, Savannah, Ga., \$175.00.

Zeigler Nite Club, and Dwight Allsup and Jason Wilkas, owners, Zeigler, Ill., \$80.00.

Kingsley Arms Hotel, and Jack Levin, owner-manager, Asbury Park, N. J., \$3,000.00.

La Loma, Inc., and Margaret Ricardi, employer, Albuquerque, New Mexico, \$450.00.

John Maffei, proprietor, Panama, Jackson Heights, L. I., N. Y., no amount given.

Crest Room, and Charles Robinson, owner, New York, N. Y., \$350.00.

Kent Music Co., and Nick Kentros, New York, N. Y., no amount given.

Nassau Symphony Orchestra, Inc., and Benjamin J. Fiedler and Clinton P. Sheehy, New York, N. Y., no amount given.

Duffy's Tavern, and Terrence Duffy, proprietor, Watertown, N. Y., \$12.50.

Joseph Zelasko, Uniontown, Pa., \$1,146.00.

Club Alexander, and Joe Alexander, employer, Columbus, Ohio, \$48.88.

Seattle Business Men's Club, Seattle, Wash., \$250.00.

El Patio Boat Club, and Charles Power, operator, Charlestown, West Virginia, \$14.35.

Show Boat Cafe, Milwaukee, Wis., no amount given.

Conklin Shows, and J. A. MacDonald, employer, Galt, Ont., Can., \$595.00.

Edgewater Beach Hotel, and William Oliver, owner, Pointe-Claire, P. Q., Canada, no amount given.

All-American Speed Derby, and King Brady, promoter, \$310.00.

Jerry Summerlin (Marra), \$73.00.

### THE DEATH ROLL

Antigo, Wis., Local 638—Stanley W. Mills.

Aberdeen, Wash., Local 236—Mildred Rubyn.

Binghamton, N. Y., Local 380—Arthur Teaman.

Boston, Mass., Local 9—Walter P. Stickney, Simon Zinburg.

Battle Creek, Mich., Local 594—Wayne Little.

Conneaut, Ohio, Local 107—Jack Koykka.

Cleveland, Ohio, Local 4—Alfonso D'Allessandro.

Chicago, Ill., Local 10—Hugh J. O'Kelly, Ninian Waerner, Henry Schreyer, Arthur J. Werner, Harry Nathan, Jack C. Turner, Alexander Savine, Ernst Hertel.

Cairo, Ill., Local 563—Robert R. Patterson.

Detroit, Mich., Local 5—Lucille Kenefick, Samuel Moore, Seymour B. Simons, James C. Southworth.

Easton, Pa., Local 379—R. Emmett O'Brien.

Great Falls, Mont., Local 365—Clyde Troutman.

Grand Island, Nebr., Local 777—Ray Kuni.

Indianapolis, Indiana, Local 3—Robert Jacobsen, Herman Tressel.

Jersey City, N. J., Local 526—Morra Stanton.

Kansas City, Mo., Local 34—Frank (Pop) Estep.

Los Angeles, Calif., Local 47—Mattie Shields, Stan A. Hasselgard, Robert M. Maas, Joseph A. Marengo,

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Milwaukee, Wis., Local 8—Arthur Reynolds.

New York, N. Y., Local 802—Joseph Buonocore, Alfred Granata, Paul Kopp, N. Milstone, Charles Ryan, Joseph Spiegel, N. Sussman, Benedict A. Vessa, Andrew F. Fuertinger, George P. Heeb, Mortimer Arnstein, Irene Folkes, William Cutty, Sam Goldring, Abraham Coan, Jacob Zuckerman, Roberto Alvarado, Santo Gueci.

Natick-Framingham, Mass., Local 393—Jack Marshard.

New Orleans, La., Local 174—Ralph L. Chabao.

Pittsburgh, Pa., Local 60—Frank Cervone, David R. Marino, Herman Tressel, Henry Frank Diers.

San Francisco, Calif., Local 6—Harry Joseph, Jesse J. Levy, Nick Lerios, Charles Thunert.

San Diego, Calif., Local 47—Robert R. Richardson.

Seattle, Wash., Local 76—Charles Zetterquist, Sam Price, Walter M. Schelp, Herman Wellendorf.

San Francisco, Calif., Local 6—Herman Wellendorf, Emil Schulze.

Toronto, Ont., Canada, Local 149—Frederick Whittaker, Harold C. Allin, J. Howell Chinn, John R. Mackenzie.

Wausau, Wis., Local 480—Uhl (Hap) Ward.

Waterbury, Conn., Local 186—William B. Pender, James A. Dunn.

Montreal, P. Q., Canada, Local 406—Ramon McGlashan, John Furlong, Donald Anderson, Lord Caeser, Wally Dunk, Norman McCaskill, Jerry Racine, Gerald Rivet, Fernand Roch, Jack Saul, Fred Sherman, Hank Shaw, Leslie Single, Freddie Syer.

Marysville, Calif., Local 158—Delmer Hoop, Billie Johnson, Richard Kalthoff, Gerald Kellog, Marian Montgomery, Carl Morefield, John Scritchfield, Buster Steele, Paul J. Warren, Lawrence Williams, Elbert Burris, Walter Deitrich, Bob Bailey, James Clark, Harold Annis, Marcella Clemens, Don Daniels, Wilky Deathrage, Jack Fleenor, Claude Gabbard, Ken Gray.

Norfolk, Va., Local 125—Fred H. Cranc, A. Sherko.

Niagara Falls, Ont., Canada, Local 298—John P. Crocco.

Oklahoma City, Okla., Local 375—R. D. Buchanan, Harry W. Duren, Wm. L. Good, Philip C. Johns, Jr., Gerald D. Magness, Robert L. McChesney, Reuben P. Padgett, Coble C. Parker, Wm. P. Rossi.

Plainfield, N. J., Local 746—Chas. Barrows, Wm. Bellerjau, John Roberts, James Stevas, Sam Young, Neil Miranda, Vladimir Marchuck, Samuel Bayley, Anthony Lutopad.

Springfield, Ill., Local 19—Dewey Blanc, Joe Witt.

St. Petersburg, Fla., Local 427—Lewis Barter, Carl Crist, Thomas Monzo, Haydn Wood, Dorothy Tomlin, Robert Dummitt.

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Elder, Glen A. (Glen Alvia)

### ARIZONA

**FLAGSTAFF:**  
Saguaro Club, and R. M. Greer,  
Employer.  
**PHOENIX:**  
Hosher, John  
James, Calvin R.  
Newberry, Woody, Mgr., and  
Owner, The Old Country  
Club.  
Willett, R. Paul  
**TUCSON:**  
Williams, Marshall  
**YUMA:**  
Buckner, Gray, owner "345"  
Club, El Cajon.

### ARKANSAS

**EL DORADO:**  
Shivers, Bob  
**HOT SPRINGS:**  
Smith, Dewey  
**LITTLE ROCK:**  
Stewart, J. H.  
Webb, E. C.  
**McGHEE:**  
Taylor, Jack  
**MOUNTAIN HOME:**  
Robertson, T. B.,  
Robertson Rodeo, Inc.  
**PINE BLUFF:**  
Arkansas State College  
Clark, Stanley  
Scott, Charles E.

### CALIFORNIA

**BAKERSFIELD:**  
Charlton, Ned  
Conway, Stewart  
Cox, Richard  
**BENICIA:**  
Rodgers, Edw. T  
**BEVERLY HILLS:**  
Merriman, Paris  
**BIG BEAR LAKE:**  
Cressman, Harry R.  
**COMPTON:**  
Vi-La Records  
**CULVER CITY:**  
Toddler House, and John J.  
Toscano.  
**EUREKA:**  
Club De Luz, and Sumner  
Kirby, Owner.  
**FRISCO:**  
Wagon, Wm. B., Jr., President  
Valley Amusement Assn., and  
Bern Dance Hall.  
**HOLLYWOOD:**  
Alison, David  
Berg, Billy  
Birwell Corp.

**Seaside Room, Leonard  
Vanarsdon**  
Dempsler, Ann  
Pina, Jay, and Artius Personal  
Mgr., Ltd.  
Gray, Lew and Magic  
Record Co.  
Kolb, Clarence  
Morros, Boris  
Patricia Stevens Models  
Finishing School  
Patterson, Trent  
Robertsch, Kurt  
Universal Light Opera Co. and  
Au-la.  
Western Recording Co. and  
Douglas Venable.  
Wrightman, Neale  
**LONG BEACH:**  
Club Moderne, and W. C.  
Jarrett  
**LOS ANGELES:**  
Anderson, John Murray, and  
Silver Screen, Inc.  
Dillon, Arthur  
Freeland, F. D., Al-Dean Circus  
Hallont, Nate  
Hefflin, Leon, Promoter  
Merry Widow Company, and  
Eugene Haskell, Raymond E.  
Mauro, Managers.  
Moore, Cleve  
Morris, Joe, operator,  
Plantation Club  
Moody, Curtis  
New Club Alabam, Curtis Moody  
and M. E. Brandenberg.  
O'Day, Anita  
Preston, Joey  
Royal Record Co.  
Ryan, Ted  
Tonkins, Irvan "Van"  
Vanarsdon, Leonard  
Williams, Gargile  
Williams, Earl  
Wilshire Bowl

**MANTECA:**  
Kaiser, Fred  
**MONTEREY:**  
Roberts Club, and A. M. Kolvas,  
owner.  
**NORTH HOLLYWOOD:**  
Lohmuller, Bernard  
**OAKLAND:**  
Bozo's Cafe, and Fred Horn,  
Operator.  
Leon and Eddie's, and  
John E. Rossi.  
Slasag, Harry  
Morkin, Roy  
**OCEAN PARK:**  
Frontier Club and Robert Moran  
Operator.  
**OROVILLE:**  
Rudgers, Edw. T.,  
Palm Grove Ballroom.  
**OXNARD:**  
McMillan, Tom, Owner  
Towns House.  
**PALM SPRINGS:**  
Hull, Donald H.  
**PERRIS:**  
McCaw, E. E., Owner,  
Horse Folies of 1946.  
**REDWOOD CITY:**  
Lucky Star Club, and Mrs. Pro-  
vina, Proprietor, and Gene  
Bender, Manager.  
**SACRAMENTO:**  
Gale, Joe  
Leising, George  
**SAN DIEGO:**  
Cotton Club, Beany Curry and  
Osa Wimberly.  
Miller, Warren  
Passo, Ray  
Tricoli, Joseph, Oper.,  
Playland.  
Young, Mrs. Thomas (Mabel),  
and Paradise Club (formerly  
known as Silver Slipper Cafe).

**SAN FRANCISCO:**  
Bramy, Alf  
Brown, Willie H.  
Deary, J. B.  
Fox, Eddie  
Garcia, Jos. G.  
Patricia Stevens Models  
Finishing School.  
Rogers & Chase Co.  
Shelton, Earl,  
Earl Shelton Productions.  
The Civil Light Opera Com-  
mittee of San Francisco.  
Francis C. Moore, Chairman.  
Waldo, Joseph  
**SAN JOSE:**  
Paz, Fred  
**SANTA ANA:**  
Ther's Place, and Thos. Osborn  
**SANTA BARBARA:**  
Briggs, Don

**MANTECA:**  
Kaiser, Fred  
**MONTEREY:**  
Roberts Club, and A. M. Kolvas,  
owner.  
**NORTH HOLLYWOOD:**  
Lohmuller, Bernard  
**OAKLAND:**  
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Leon and Eddie's, and  
John E. Rossi.  
Slasag, Harry  
Morkin, Roy  
**OCEAN PARK:**  
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**OXNARD:**  
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**PALM SPRINGS:**  
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**PERRIS:**  
McCaw, E. E., Owner,  
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Briggs, Don

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Waldo, Joseph  
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Paz, Fred  
**SANTA ANA:**  
Ther's Place, and Thos. Osborn  
**SANTA BARBARA:**  
Briggs, Don

**SHERMAN OAKS:**  
Gillon, Lee  
Kraft, Ozzie  
**SOUTH GATE:**  
Silver Horn Cafe, and  
Mr. Silver.  
**TWIN PEAKS:**  
Alpine Club, and J. W. Dewey,  
Employer, Lake Arrowhead.  
**WATSONVILLE:**  
Ward, Jeff W.  
**YREKA:**  
Legs, Archie

### COLORADO

**DENVER:**  
Frontier Night Club, and Harry,  
Gordon and Clinton Ander-  
son, owners.  
**JULESBURG:**  
Cummins, Kenneth

### CONNECTICUT

**BRIDGEPORT:**  
Goldman, Harry  
Pleasant Heights Country Club,  
Granville Smith, Owner.  
**HARTFORD:**  
Dubinsky, Frank  
Kantrovitz, Clarence (Ray)  
Kaplan, Yale  
Kay, Clarence (Kantrovitz)  
Russo, Joseph  
Shayne, Tony  
**NEW LONDON:**  
Angie's Restaurant, Grill &  
Hotel, Angelo J. Bisconti.  
Johnson, Henry  
Patten, Otis  
Williams, Joseph  
**NIANTIC:**  
Crescent Beach Ballroom, and  
Bud Russell & Bob McQuillan.

**STONINGTON:**  
Hangot Restaurant and Club,  
and Herbert Pearson.  
Whewell, Arthur  
**WATERBURY:**  
Derwin, Wm. J.  
**WEST HAVEN:**  
Patrielli, Alfred  
**WESTPORT:**  
Goldman, Al

### DELAWARE

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

### FLORIDA

**CLEARWATER:**  
Barlon, Vance  
**CLEARWATER BEACH:**  
Normandy Restaurant, and  
Pav House  
**CORAL GABLES:**  
Hirtzman, George A., Hirtzman  
Florida Productions, Inc.  
**DAYTONA BEACH:**  
Bethune, Albert  
Charles Hi-Hat Club  
Estate of Charles Reese, Jr.  
**FORT MYERS:**  
McCutcheon, Pat  
**HALLANDALE:**  
Singapore Sadies  
**JACKSONVILLE:**  
Newberry, Earl, and Associated  
Artists, Inc.  
**MIAMI:**  
Donaldson, Bill  
**MIAMI BEACH:**  
Amron, Jack, Terrace Rest.  
Corral Reef Hotel  
Edwards Hotel, and Julius  
Nathan, Manager.  
Friedlander, Jack  
Haddon Hall Hotel  
Hume, Jack  
Island Club, and Sam Cohen,  
owner-manager.  
Lehnick, Max  
Macomba Club  
Miller, Irving  
Mocamba Restaurant, Jack Fred-  
lander, Irving Miller, Max  
Lehnick and Michael Rosen-  
berg, Employers.

Shanghai Restaurant, and Max  
Caldwell, Employer.  
Straus, George  
Weills, Charles  
White House Hotel,  
Leo Radoff, Mgr.-Dir.  
Wit's End Club, R. B. Reid,  
Manager; Charles Leveson,  
Owner.  
**ORLANDO:**  
Club Surrocco, and Roy Baisden  
Longwood Hotel, Maximilian  
Shepard, Owner.  
Sunbrook, Larry  
Sunshine Club and D. S. Pryor  
**PANAMA CITY:**  
Daniels, Dr. E. R.  
**PENSACOLA:**  
Hodges, Earl, of Top Hat  
Dance Club.  
Keeling, Alec, of National  
Orch. Syndicate.  
National Orchestra Syndicate  
**RIVIERA BEACH:**  
Rowe, Phil  
Woodruff, Charlie  
**STARBUCK:**  
Camp Blanding Rec. Center  
Goldman, Henry  
**TALLAHASSEE:**  
Gaines Patio, and Henry  
Gaines, Owner.  
**TAMPA:**  
Carousal Club, and Abe Burkow  
and Norman Kara, employers.  
Junior Woman's Club  
Pegram, Sandra  
Williams, Herman  
**VENICE:**  
Fines Hotel Corp., and  
John Clarke  
Sparks Circus, and James Edger,  
Manager (operated by Florida  
Circus Corp.)

### GEORGIA

**ATLANTA:**  
Greater Atlanta Moonlight  
Opera Co., Howard C. Jacoby,  
Manager.  
Herrin, Chas., Herren's Ever-  
green Farms Supper Club.  
Montgomery, J. Neal  
Spencer, Perry  
**AUGUSTA:**  
Kirkland, Fred  
J. W. Neely, Jr.  
**Macon:**  
Lee, W. C.  
Swache, Leslie  
**SAVANNAH:**  
Sportsman'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:**  
Craddell, Earl  
Lachman, Jesse  
**LEWISTON:**  
Roseberg, Mrs. R. M.  
**POCATELLO:**  
Reynolds, Bud  
**SUN VALLEY:**  
French, Don, and  
Chateau Place

### ILLINOIS

**BLOOMINGTON:**  
James R. McKinney  
**CHAMPAIGN:**  
Robinson, Bennie  
**CHICAGO:**  
Adams, Delmore & Engas  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.  
Chicago Artists Bureau,  
License 468.  
Children's Health & Aid Soc.  
Cole, Elsie, Gen. Mgr., and  
Chicago Artists Bureau, Li-  
cense 468.  
Colosimo's Theatre Restaurant,  
Inc., Mrs. Anna Hughes,  
Owner.  
Daros, John  
Davis, Wayne  
Donaldson, Bill  
Edea Building Corporation  
Fine, Jack, Owner,  
"Play Girls of 1934".  
Fine, Jack, Owner,  
"Victory Folies".  
Glen, Charlie  
Gluckman, E. M.  
Broadway on Parade.  
Hale, Walter, Promoter  
Nackie, Robert, of Savoy  
Ballroom.  
Majestic Record Co.  
Markee, Vince  
Nason, Leroy  
Mays, Chester

Miller, R. H.  
Monte Carlo Lounge, Mrs. Ann  
Hughes, Owner.  
Moore, H. B.  
National Recording &  
Film Corp.  
Norvick, Sarge  
Patricia Stevens Models  
Finishing School.  
Roos, Sam  
Stoner, Harlan T.  
Taffan, Mathew,  
Platinum Blonde Revue  
Taffan, Mathew,  
"Temptations of 1941".  
Teicher, Chas. A., of  
T.N.T. Productions.  
**EAST ST. LOUIS:**  
Davis, C. M.  
**EFFINGHAM:**  
Behl, Dan  
**KANKAKEE:**  
Hovecer, Mrs. Theresa, Prop.,  
Dremland.  
**LA GRANGE:**  
Haezger, Robert  
Klaan Club,  
LaGrange High School.  
Viser, Joseph W.  
**MOLINE:**  
Antler's Inn, and Francis  
Weaver, Owner.  
**MT. VERNON:**  
Plantation Club, Archie M.  
Haines, Owner.  
**PEORIA:**  
Brydon, Ray Marsh  
Humane Animal Assn.  
Rutledge, R. M.  
Paul Streeter  
**POLO:**  
Clem, Howard A.  
**PRAIRIE VIEW:**  
Green Duck Tavern, and Mr.  
and Mrs. Sciller.  
**QUINCY:**  
Hammond, W.  
**ROCKFORD:**  
Palmer House, Mr. Hall, Owner.  
Trocedero Theatre Lounge  
White Swan Corporation  
**SPRINGFIELD:**  
Stewart, Leon H., Manager,  
Club Congo.  
**WASHINGTON-BLOOMINGTON:**  
Thompson, Earl  
**ZEIGLER:**  
Zeigler Nite Club, and Dwight  
Allsup and Jason Wilkas,  
owners.

**ANDERSON:**  
Lanane, Bob  
Lanane, George  
**AUBURN:**  
Moose Lodge No. 566  
**ELWOOD:**  
Yankee Club, and  
Charles Sullivan, Mgr.  
**EVANSVILLE:**  
Adams, Jack C.  
Fox, Ben  
**GREENSBURG:**  
Club 46, Chas. Holzhouse,  
Owner and Operator.  
**INDIANAPOLIS:**  
Beabow, William and His All-  
America Brownskia Models.  
Donaldson, Bill  
Entertainment Enterprises, Inc.,  
add Frederick C. Schatz  
Ferguson Bros. Agency  
Harris, Rupert  
Patricia Stevens Models  
Finishing School.  
Richardson, Vaughn,  
Pine Ridge Folies.  
Wm. C. Powell Agency,  
Bookers' License No. 4150.  
**MARION:**  
Horine, W. S.  
Idle Hour Recreation Club  
**NEWCASTLE:**  
Harding, Stanley W.  
**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.  
**SYBACUSE:**  
Waco Amusement Enterprises  
**WASHINGTON:**  
Chicken Bowl Danceland,  
and George Grove

**CLARION:**  
Miller, J. L.  
**HARLAN:**  
Gibson, C. Rex  
**OTTUMWA:**  
Colony Club and Harry Meier,  
Operator.  
Town House and Harry Meier,  
Operator.

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

**LOGAN:**  
Graham, Lyle  
**MANNHATTAN:**  
Stuart, Ray  
**PRAIRIE:**  
Clemens, C. J.  
Wisby, L. W.  
**TOPEKA:**  
Mid-West Sportsman Assn.

**LA GRANGE:**  
Haezger, Robert  
Klaan Club,  
LaGrange High School.  
Viser, Joseph W.  
**MOLINE:**  
Antler's Inn, and Francis  
Weaver, Owner.  
**MT. VERNON:**  
Plantation Club, Archie M.  
Haines, Owner.  
**PEORIA:**  
Brydon, Ray Marsh  
Humane Animal Assn.  
Rutledge, R. M.  
Paul Streeter  
**POLO:**  
Clem, Howard A.  
**PRAIRIE VIEW:**  
Green Duck Tavern, and Mr.  
and Mrs. Sciller.  
**QUINCY:**  
Hammond, W.  
**ROCKFORD:**  
Palmer House, Mr. Hall, Owner.  
Trocedero Theatre Lounge  
White Swan Corporation  
**SPRINGFIELD:**  
Stewart, Leon H., Manager,  
Club Congo.  
**WASHINGTON-BLOOMINGTON:**  
Thompson, Earl  
**ZEIGLER:**  
Zeigler Nite Club, and Dwight  
Allsup and Jason Wilkas,  
owners.

**ANDERSON:**  
Lanane, Bob  
Lanane, George  
**AUBURN:**  
Moose Lodge No. 566  
**ELWOOD:**  
Yankee Club, and  
Charles Sullivan, Mgr.  
**EVANSVILLE:**  
Adams, Jack C.  
Fox, Ben  
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Wisby, L. W.  
**TOPEKA:**  
Mid-West Sportsman Assn.

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

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

**ANDERSON:**  
Lanane, Bob  
Lanane, George  
**AUBURN:**  
Moose Lodge No. 566  
**ELWOOD:**  
Yankee Club, and  
Charles Sullivan, Mgr.  
**EVANSVILLE:**  
Adams, Jack C.  
Fox, Ben  
**GREENSBURG:**  
Club 46, Chas. Holzhouse,  
Owner and Operator.  
**INDIANAPOLIS:**  
Beabow, William and His All-  
America Brownskia Models.  
Donaldson, Bill  
Entertainment Enterprises, Inc.,  
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Ferguson Bros. Agency  
Harris, Rupert  
Patricia Stevens Models  
Finishing School.  
Richardson, Vaughn,  
Pine Ridge Folies.  
Wm. C. Powell Agency,  
Bookers' License No. 4150.  
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Idle Hour Recreation Club  
**NEWCASTLE:**  
Harding, Stanley W.  
**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.  
**SYBACUSE:**  
Waco Amusement Enterprises  
**WASHINGTON:**  
Chicken Bowl Danceland,  
and George Grove

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**HARLAN:**  
Gibson, C. Rex  
**OTTUMWA:**  
Colony Club and Harry Meier,  
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Town House and Harry Meier,  
Operator.

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

**LOGAN:**  
Graham, Lyle  
**MANNHATTAN:**  
Stuart, Ray  
**PRAIRIE:**  
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Wisby, L. W.  
**TOPEKA:**  
Mid-West Sportsman Assn.

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**LEXINGTON:**  
Harper, A. C.  
**LOUISVILLE:**  
Gavin, Weezer  
King, Victor  
**OWENSBORO:**  
Cristall, Joe, Owner, Club 71  
**PADUCAH:**  
Vickers, Jimmie,  
Bookers' License 2611

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Smith, Mrs. Lawrence, Prop.,  
Club Plantation,  
Stars & Bars Club (also known  
as Brass Hats Club), A. E.  
Conkey, Owner; Jack Tyson,  
Manager.  
Well, E. L.  
**LAKE CHARLES:**  
Veltin, Tony, Mgr., Palmis Club  
**MONROE:**  
Keith, Jessie  
**NEW ORLEANS:**  
Dog House, and Grett  
Martinez, Owner.  
Gilbert, Julie  
The Hurricane and  
Percy Stovall.  
Hyland, Chauncy A.  
**OPELOUSAS:**  
Cedar Lane Club, and Milt  
Delmas, Employer.  
**SHEREVEPORT:**  
Reeves, Harry A.  
Riley, Billy  
Stewart, Willie

**ANDERSON:**  
Lanane, Bob  
Lanane, George  
**AUBURN:**  
Moose Lodge No. 566  
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Yankee Club, and  
Charles Sullivan, Mgr.  
**EVANSVILLE:**  
Adams, Jack C.  
Fox, Ben  
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Ferguson Bros. Agency  
Harris, Rupert  
Patricia Stevens Models  
Finishing School.  
Richardson, Vaughn,  
Pine Ridge Folies.  
Wm. C. Powell Agency,  
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**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.  
**SYBACUSE:**  
Waco Amusement Enterprises  
**WASHINGTON:**  
Chicken Bowl Danceland,  
and George Grove

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

**LANSING:**  
Crowe, Francis X.

**MONSON:**  
Monson House and Leo Can-  
gallio, Employer.

**NEW BEDFORD:**  
Rice, Manuel

**NORTH WEYMOUTH:**  
Pearl, Morey

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

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

Windermer Bar, and  
Edw. Hocbecker.

**MONTANA**

**PORSYTH:**  
Allison, J.

**NEBRASKA**

**COLUMBUS:**  
Moja, Don

**KEARNEY:**  
Field, H. E., Mgr., 1733 Club

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

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

**SUMMIT:**  
Abnos, Mitchell

**TRENTON:**  
Larsmore, J. Dory

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

**WEST NEW YORK:**  
D'nai D'rith Organisation, and  
Sam Nate, Employer; Harry  
Boornstein, President.

**AMUSEMENT CORP. OF AMERICA**  
Baldwin, C. Paul  
Benubi, M.  
Boeber, H. E., and All-Ameri-  
can Entertainment Bureau.  
Broadway Hoffbrau, and  
Mr. Kirch.  
Broadway Swing Publications,  
L. Frankel, Owner.  
Calman, Carl, and the Calman  
Advertising Agency.  
Camera, Nocco  
Campbell, Norman  
Caretta, A.  
Chabson, Inc., and Monte  
Gardner and Mr. Rodriguez.  
Charles, Marvin, and Knights  
of Magic.  
Chianarini & Co.  
Collectors' Items Recording Co.,  
and Maurice Spivack and  
Katherine Gregg.  
"Come and Get It" Company  
Cotton Club  
Crest Room, and Chas.  
Robinson, operator.  
Crossen, Ken, and Ken Crossen  
Associates  
Crown Records, Inc.  
Currie, Robert W., formerly  
held Bookers' License 2595.  
Davison, Jules  
Denton Boys  
Diener & Dorakind, Inc.  
D'Idola, Enzo  
Dubois-Friedman Production  
Corp.  
Evans & Lee  
Five Plays, Inc.  
Footshop, Inc.  
Par Dressing & Dyeing  
Salesmen's Union.  
Glyde Oil Products  
Gray, Lew, and Magic  
Record Co.  
Grimm, Sam  
Gross, Gerald, of United  
Artists Management.  
Hemeway, Phil  
Hirliman, George A., Hirliman  
Florida Productions, Inc.  
Kaye-Martin, Kaye-Martin  
Productions.  
Kent Music Co., and Nick  
Kentros.  
King, Gene,  
Former Bookers' License 3444.  
Koch, Fred G.  
Koren, Astaru  
Kushner, Jack & David  
La Fontaine, Leo  
La Martinique, and Monte  
Gardner and Mr. Rodriguez.  
Law, Frank  
Leigh, Stockton  
Leonard, John S.  
Lyon, Allen  
(also known as Arthur Lee)

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

**SABATOGA SPRINGS:**  
Messrs. Stevens and Arthur L.  
Clark.

**SCHENECTADY:**  
Edwards, M. C.  
Fretto, Joseph  
Rudds Beach Nine Club or Cow  
Shed, and Magnus E. Ed-  
wards, Manager.

**SILVERMAN, HARRY**

**SOUTH FALLSBURG:**  
Maurice Hotel, Messrs. Coban,  
Kornfeld and Shore, Owners  
and Operators.  
Seldin, S. H., Oper.,  
Grand View Hotel.

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

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

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

**TROY:**  
DeSina, Manuel

**TUCKAHOE:**  
Birnsbaum, Murray  
Rosen, Walter

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

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

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

**WHITE PLAINS:**  
Brod, Mario  
Reis, Lee Heebria Corp.

**YONKERS:**  
Bahner, William

Lantz, Myer (Blackie)  
Lee, Eugene  
Overton, Harold  
Patricia Stevens Models  
Finishing School.  
Reider, Sam  
Smith, James R.  
Sunderbrock, Larry  
Woodbar, James McPartridge,  
Owner.

**CLEVELAND:**  
Amata, Carl and Mary, Groom  
Derby Cafe, 3314 E. 116th St.  
Dimon, Forrest  
Euclid 55th Co.  
Heller, Saul  
Manual Bros. Agency, Inc.,  
Bookers' License 3568.  
Salanci, Frank J.  
Tustone, Velma  
Walther, Carl O.  
Willis, Elroy

**COLUMBUS:**  
Ashina, Lane  
Bell, Edward  
Bellinger, C. Robert  
Beta Nu Bldg. Assn., and Mrs.  
Emerson Check, Pres.  
Carter, Ingram  
Charles Bloce Post No. 157,  
American Legion.  
Club Alexander, and Joe  
Alexander, employer.  
Vallory, William  
McDade, Phil  
Paul D. Robinson Fire Fighters  
Post No. 567, and Captain  
G. W. McDonald.

**DELAWARE:**  
Bellinger, C. Robert

**FINDLAY:**  
Belling, C. Robert  
Willi, Mr. and Mrs. Karl,  
Opera, Paradise Club.

**PIQUA:**  
Lee Sedgewick, Operator.

**PORTSMOUTH:**  
Smith, Phil

**PROCTORVILLE:**  
Plantation Club, and Paul D.  
Reese, Owner.

**TOLEDO:**  
Durham, Henry (Hank)  
Dutch Village,  
A. J. Hand, Oper.  
Huntley, Lucius  
National Athletic Club, and Roy  
Finn and Archie Miller  
Nightingale, Homer

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

**ZANESVILLE:**  
Venner, Pierre

**MICHIGAN**

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

**DETROIT:**  
Adler, Caesar, and Hoffman,  
Sam. Opera., Frontier Ranch.  
Amador Record Company  
del Aire (formerly Lee 'n' Ed-  
die's), and Al Wellman,  
Ralph Wellman, Philip Flax,  
Sam and Louis Berastein,  
Owners.  
Bibb, Allen  
Bologna, Sam, Imperial Club  
Bright, Edgar M.  
Daniels, James M.  
Green, Goldman  
Hoffman, Sam, Operator, Fron-  
tier Ranch.  
Johnson, Ivory  
Kosman, Hyman  
Larry Lawrence Agency  
Patricia Stevens Models  
Finishing School.  
San Diego Club,  
Nono Minando.  
Schreiber, Raymond, Owner and  
Oper., Colonial Theatre.

**FLINT:**  
Carpenter, E. M., Mgr.,  
Terrace Gardens.

**GRAND RAPIDS:**  
Huban, Jack

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

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

**TRAVERSE CITY:**  
Lawson, Al

**NEVADA**

**ELY:**  
Fulson, Mrs. Ruby

**LAS VEGAS:**  
Gordon, Ruth  
Holtzinger, Ruby  
Stoney, Milo E.  
Warner, A. H.

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

**RENO:**  
Blackman, Mrs. Mary

**NEW HAMPSHIRE**

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

**NEW MEXICO**

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

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

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

**NEW YORK**

**ALBANY:**  
Barcelona Bar and Restaurant  
Biologhino, Dominick, Owner,  
Trout Club.  
Kessler, Sam  
Lang, Arthur  
New Abbey Hotel  
New Goblet, The

**AUSABLE CHASMI:**  
Antler, Nat  
Steuer, Elmer

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

**BROOKLYN:**  
Santoro, E. J.

**BROOKLYN:**  
Aurelia Court, Inc.  
Graymont, A. C.  
Johnston, Clifford  
Morris, Philip  
Puma, James  
Reade, Michael  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe  
Steuer, Eliot  
Villa Antique, Mr. P. Antico,  
Prop.

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

**FASTCHESTER:**  
Starlight Terrace, Carl Del  
Tulo and Vincent Frumi-  
ella, Props.

**ELMIRA:**  
Ray's Bar-D and Raymond  
C. Imperio.

**TERNDALE:**  
Pollack Hotel, and Elias  
Pollack, employer.

**FLEISCHMANN:**  
Café Mew, and Mrs. Irene  
Churs, Prop.

**FRANKFORT:**  
Blue Skies Cafe, and Frank  
Reile and Lenay Tyler, Props.

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

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

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

**GREENFIELD PARK:**  
Utopia Lodge

**HUDSON:**  
Goldstein, Benny  
Gutts, Samuel

**ITHACA:**  
Bond, Jack

**JACKSON HEIGHTS:**  
Maffer, John, Prop. T

**LAMINGTON:**  
Ludwig, S. Meve.

**LAKE RONKONKOMA:**  
New Silver Shopper, and Geo.  
Valencia, Proprietor.

**LOCH SHIELDRAKE:**  
Fifty-Two Club, Saul Rapkin,  
Owner.  
Hotel Shlensinger, David Shle-  
singer, Owner.  
Mardenfeld, hadore, Jr.,  
Estate of

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

**NEW LEBANON:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Adler, Harry  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music

**LONG ISLAND (New York)**

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

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

**NORTH CAROLINA**

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

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

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

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

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

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

**KINSTON:**  
Courie, E. F.  
Parker, David

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

**WALLACE:**  
Strawberry Festival, Inc.

**WILLIAMSTON:**  
Grec, A. T.

**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McFadden, Sam  
WINSTON SALEM:  
Payne, Miss I.

**OKLAHOMA**

**ADA:**  
Hamilton, Herman

**MUSKOGEE:**  
Gutire, John A., Manager,  
Rodeo Show, connected with  
Grand National of Muskogee.

**ENID:**  
Oxford Hotel Ballroom, and  
Gene Norris, Employer.  
Oklahoma.  
OKLAHOMA CITY:  
Southwestern Attractions and  
M. K. Rollman and Jack  
Swiger

**TULSA:**  
Gultry, Charles  
Shuntona, Chief Joe  
Williams, Cargile (Jimmy)

**MINNESOTA**

**ALEXANDRIA:**  
Crest Club, Frank Gasmer

**BEHNDI:**  
Foster, Floyd, Owner,  
Merry Mixers' Tavern.

**GAYLORD:**  
Green, O. M.

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

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

**ST. PAUL:**  
Fox, S. M.

**SPRINGFIELD:**  
Green, O. M.

**NEW JERSEY**

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

**ASBURY PARK:**  
Kingsley Arms Hotel, and Jack  
Levin, owner-manager.  
Richardson, Harry  
White, William

**ATLANTIC CITY:**  
Applegate, Employer.  
Atlantic City Art League  
Danzler, George, Operator,  
Fazza's Morocco Restaurant.  
Fazza, George, Operator,  
Fazza's Morocco Restaurant.  
Jones, J. Paul  
Lockman, Harvey  
Morocco Restaurant, Geo. Faza  
and Geo. Danzler, Opera.

**BLOOMFIELD:**  
Thompson, Puit

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

**TOWERS BALLROOM, Pearson Leary  
and Victor Potamkin, Mgrs.**

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

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

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

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

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

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

**MONTCLAIR:**  
Cos-Hay Corporation and Mont-  
clair Theatre, Thos. Haynes,  
James Costello.

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

**NEWARK:**  
Coleman, Melvin  
Hall, Emory  
Harris, Earl  
Jones, Carl W.  
"Panda", Daniel Straver  
Levine, Joseph  
Prestwood, William  
Ed. Mirror, Nicholas Grande,  
Prop.  
Schimons, Charles  
Tucker, Frank

**NEW BRUNSWICK:**  
Eliel, Jack

**NORTH ARLINGTON:**  
Peiruzzi, Andrew

**PARAMUS:**  
Gordon Inn, and Robt.  
Himmelsreich, Owner.

**PATERSON:**  
Marsh, James  
Piedmont Social Club  
Pyatt, Joseph  
Riverside Casino

**PLAINFIELD:**  
McGowan, Daniel

**NEW YORK (continued)**

**ALBANY:**  
Barcelona Bar and Restaurant  
Biologhino, Dominick, Owner,  
Trout Club.  
Kessler, Sam  
Lang, Arthur  
New Abbey Hotel  
New Goblet, The

**AUSABLE CHASMI:**  
Antler, Nat  
Steuer, Elmer

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

**BROOKLYN:**  
Santoro, E. J.

**BROOKLYN:**  
Aurelia Court, Inc.  
Graymont, A. C.  
Johnston, Clifford  
Morris, Philip  
Puma, James  
Reade, Michael  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe  
Steuer, Eliot  
Villa Antique, Mr. P. Antico,  
Prop.

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

**FASTCHESTER:**  
Starlight Terrace, Carl Del  
Tulo and Vincent Frumi-  
ella, Props.

**ELMIRA:**  
Ray's Bar-D and Raymond  
C. Imperio.

**TERNDALE:**  
Pollack Hotel, and Elias  
Pollack, employer.

**FLEISCHMANN:**  
Café Mew, and Mrs. Irene  
Churs, Prop.

**FRANKFORT:**  
Blue Skies Cafe, and Frank  
Reile and Lenay Tyler, Props.

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

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

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

**GREENFIELD PARK:**  
Utopia Lodge

**HUDSON:**  
Goldstein, Benny  
Gutts, Samuel

**ITHACA:**  
Bond, Jack

**JACKSON HEIGHTS:**  
Maffer, John, Prop. T

**LAMINGTON:**  
Ludwig, S. Meve.

**LAKE RONKONKOMA:**  
New Silver Shopper, and Geo.  
Valencia, Proprietor.

**LOCH SHIELDRAKE:**  
Fifty-Two Club, Saul Rapkin,  
Owner.  
Hotel Shlensinger, David Shle-  
singer, Owner.  
Mardenfeld, hadore, Jr.,  
Estate of

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

**NEW LEBANON:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Adler, Harry  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music

**LONG ISLAND (New York)**

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

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

**NORTH CAROLINA**

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

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

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

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

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

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

**KINSTON:**  
Courie, E. F.  
Parker, David

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

**WALLACE:**  
Strawberry Festival, Inc.

**WILLIAMSTON:**  
Grec, A. T.

**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McFadden, Sam  
WINSTON SALEM:  
Payne, Miss I.

**OKLAHOMA**

**ADA:**  
Hamilton, Herman

**MUSKOGEE:**  
Gutire, John A., Manager,  
Rodeo Show, connected with  
Grand National of Muskogee.

**ENID:**  
Oxford Hotel Ballroom, and  
Gene Norris, Employer.  
Oklahoma.  
OKLAHOMA CITY:  
Southwestern Attractions and  
M. K. Rollman and Jack  
Swiger

**TULSA:**  
Gultry, Charles  
Shuntona, Chief Joe  
Williams, Cargile (Jimmy)

**MISSISSIPPI**

**MOJO:**  
Joyce, Harry, Owner,  
7400 House Night Club.

**GREENVILLE:**  
Pollard, Fleoard

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

**MISSOURI**

**CAPE GIRARDEAU:**  
Gilkinson, Lorene  
Mounglow Club

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

**LANSAS CITY:**  
Canon, L. R.  
Cor. Mrs. Evelyn  
Esquire Productions, Kenneth  
Yates, Bobby Henshaw  
Henshaw, Bobby  
Patricia Stevens Models  
Finishing School.  
Thudum, H. C., Asst. Mgr.,  
Theban Theatre

**IRVINGTON:**  
Say, Frank

**POPULAR BLUFFES:**  
Brown, Merle

**ST. LOUIS:**  
Caruth, James, Oper., Club  
Rumbonogues, Cafe Society,  
Brown Bomber Bar.  
D'Agostino, Sam  
Markham, Doyle, and  
Tune Town Ballroom  
Patricia Stevens Models  
Finishing School.

**MISSOURI (continued)**

**CAPE GIRARDEAU:**  
Gilkinson, Lorene  
Mounglow Club

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

**LANSAS CITY:**  
Canon, L. R.  
Cor. Mrs. Evelyn  
Esquire Productions, Kenneth  
Yates, Bobby Henshaw  
Henshaw, Bobby  
Patricia Stevens Models  
Finishing School.  
Thudum, H. C., Asst. Mgr.,  
Theban Theatre

**IRVINGTON:**  
Say, Frank

**POPULAR BLUFFES:**  
Brown, Merle

**ST. LOUIS:**  
Caruth, James, Oper., Club  
Rumbonogues, Cafe Society,  
Brown Bomber Bar.  
D'Agostino, Sam  
Markham, Doyle, and  
Tune Town Ballroom  
Patricia Stevens Models  
Finishing School.

**NORTH DAKOTA**

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

**OHIO**

**AKRON:**  
Baiford, Doyle  
Millard, Jack, Mgr. and Lessee,  
Merry-Go-Round.  
Pullman Cafe, George Subrin,  
Owner and Manager.

**CANTON:**  
Holt, Jack

**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2956.  
Black, Floyd  
Carpenter, Richard  
Charles, Mrs. Alberta  
Einhorn, Harry  
Kolb, Matt

**OREGON**

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

**PORTLAND:**  
Acme Club Lounge and A. W.  
Denton, Manager.  
Yank Club of Oregon, Inc., and  
R. C. Bartlett, President.

**SALEM:**  
Oregon Institute of Dancing,  
Mr. Lopez, Manager.

**SHERIDAN:**  
Agee, Melvin, and American  
Legion Post No. 75.

**MISSISSIPPI (continued)**

**MOJO:**  
Joyce, Harry, Owner,  
7400 House Night Club.

**GREENVILLE:**  
Pollard, Fleoard

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

**MISSOURI**

**CAPE GIRARDEAU:**  
Gilkinson, Lorene  
Mounglow Club

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

**LANSAS CITY:**  
Canon, L. R.  
Cor. Mrs. Evelyn  
Esquire Productions, Kenneth  
Yates, Bobby Henshaw  
Henshaw, Bobby  
Patricia Stevens Models  
Finishing School.  
Thudum, H. C., Asst. Mgr.,  
Theban Theatre

**IRVINGTON:**  
Say, Frank

**POPULAR BLUFFES:**  
Brown, Merle

**ST. LOUIS:**  
Caruth, James, Oper., Club  
Rumbonogues, Cafe Society,  
Brown Bomber Bar.  
D'Agostino, Sam  
Markham, Doyle, and  
Tune Town Ballroom  
Patricia Stevens Models  
Finishing School.

**MISSOURI (continued)**

**CAPE GIRARDEAU:**  
Gilkinson, Lorene  
Mounglow Club

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

**LANSAS CITY:**  
Canon, L. R.  
Cor. Mrs. Evelyn  
Esquire Productions, Kenneth  
Yates, Bobby Henshaw  
Henshaw, Bobby  
Patricia Stevens Models  
Finishing School.  
Thudum, H. C., Asst. Mgr.,  
Theban Theatre

**IRVINGTON:**  
Say, Frank

**POPULAR BLUFFES:**  
Brown, Merle

**ST. LOUIS:**  
Caruth, James, Oper., Club  
Rumbonogues, Cafe Society,  
Brown Bomber Bar.  
D'Agostino, Sam  
Markham, Doyle, and  
Tune Town Ballroom  
Patricia Stevens Models  
Finishing School.

**NORTH DAKOTA**

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

**OHIO**

**AKRON:**  
Baiford, Doyle  
Millard, Jack, Mgr. and Lessee,  
Merry-Go-Round.  
Pullman Cafe, George Subrin,  
Owner and Manager.

**CANTON:**  
Holt, Jack

**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2956.  
Black, Floyd  
Carpenter, Richard  
Charles, Mrs. Alberta  
Einhorn, Harry  
Kolb, Matt

**PENNSYLVANIA**

**ALQUIPPA:**  
Guinn, Otis

**BERWYN:**  
Main Line Civic Light Opera  
Co., Nat Burns, Director.

**BLAIRSVILLE:**  
Moore Club, and A. P. Sundry,  
employer.

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

**CHESTER:**  
Fisher, Samuel  
Pyle, Wm.  
Reindollar, Harry

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

**DEVON:**  
Jones, Martin

**DONORA:**  
Beckard, C. D.

**EASTON:**  
Greco, Morris  
Jacobson, Benjamin

**EVERDON:**  
Mayflower Inn, and Mr. and Mrs. Walter King, Owners.

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

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

**KINGSTON:**  
John, Robert

**MARSHALLTOWN:**  
Willard, Weldon D.

**MEADVILLE:**  
Noll, Carl

**MIDLAND:**  
Mann, Bill

**NANTICOKE:**  
Hamilton's Night Club, and Jack Hamilton, Owner

**NEW CASTLE:**  
Bonderant, Harry

**PHILADELPHIA:**  
Associated Artists Bureau  
Benny-the-Bum,  
Benjamin Fogelman, Prop.  
Bilcore Hotel, and Wm. Clore, Operator  
Bryant, G. Hodges  
Bubeck, Carl F.  
Davis, Russell L., and Trianon Ballroom  
DePres, Rees  
Fabiani, Ray  
Garcia, Lou, formerly held Booker's License 2620.  
McShain, John  
Melody Records, Inc.  
Philadelphia Gardens, Inc.  
Philadelphia Lab. Co. and Luis Colantunano, Mgr.  
Raymond, Don G., of Creative Entertainment Bureau, Bookers' License 3402.  
Rothe, Otto  
Stanley, Frank

**PITTSBURGH:**  
Annis, Flores  
Picklin, Thomas  
Matthews, Lee A., and New Artist Service, Bookers' License 2521.  
Raight, C. H.  
Sala, Joseph M., Owner, El Chico Cafe.

**POTTSTOWN:**  
Schmoyer, Mrs. Irma

**READING:**  
Nally, Bernard

**SLATINGTON:**  
Flick, Walter H.

**STRAFFORD:**  
Poinette, Walter

**UMIONTOWN:**  
Zelasko, Joe.

**UPPER DABBY:**  
Wallace, Jerry

**WASHINGTON:**  
Arens, Peter, Mgr.,  
Washington Cocktail Lounge.  
Lee, Edward

**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Circle Hotel and James Pinello

**YONKERS:**  
Pennell, James

**WORTHINGTON:**  
Cowell, J. E.

**RHODE ISLAND**

**PROVIDENCE:**  
Allen, George  
Belanger, Lucian

**SOUTH CAROLINA**

**COLUMBIA:**  
Black C. Club, University of So. Carolinas.

**GREENVILLE:**  
Bryant, G. Hodges  
Goodman, H. E., Mgr.,  
The Place.  
Jackson, Rufus  
National Home Show

**MOULTREHILL:**  
Wurthmann, Gen. W., Jr.

**ROCK HILLS:**  
Aoles, Kid

**SPARTANBURG:**  
Holcomb, H. C.

**TENNESSEE**

**JOHNSON CITY:**  
Burton, Theodore J.

**KNOXVILLE:**  
Henderson, John

**NASHVILLE:**  
Brenwood Dinner Club, and H. L. Warman, Owner.  
Bulter Recording and Transcription Co.  
Club Zanibar, and Billie and Floyd Hayes

**PARIS:**  
Bell, Richard A.

**TEXAS**

**AMARILLO:**  
Cox, Milton

**AUSTIN:**  
El Morocco  
Franklin, Tony  
Williams, Mark, Promoter

**BEAUMONT:**  
Bishop, E. W.

**BOLING:**  
Fair, Isaac, Manager, Spotlight Band Booking Cooperative

**CORPUS CHRISTI:**  
Kirk, Edwin

**DALLAS:**  
Carnahan, R. H.  
Embassy Club, and Helen Atwell and Jas. L. Dixon, Sr., Co-owners  
Lee, Don, and Linskie (Skippy Lynn), owners of Script & Score Productions and operators of "Sawdust and Swingtime."  
May, Oscar P. and Harry E. Morgan, J. C.  
Patricia Stevens Models Finishing School.

**FORT WORTH:**  
Bowers, J. W.  
Carnahan, Robert  
Coo Coo Club  
Famous Door and Joe Earl, Operator  
Smith, J. P.

**GALVESTON:**  
Evan, Bob

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Jensen, Oscar  
Revis, Bouldin  
World Amusements, Inc.  
Thomas A. Wood, Pres.

**KILGORE:**  
Club Plantation  
Matthews, Edna

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

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

**PARIS:**  
Bon-Du-Voo, and Frederick J. Merkle, Employes.

**SAN ANGELO:**  
Specialty Productions, and Nelson Scott and Wallace Kelton

**SAN ANTONIO:**  
Forest, Thomas  
Moore, Alex  
Obledo, F. J.

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

**VALADCO:**  
Fair, Isaac A., Manager, Spotlight Band Booking & Orchestras Management Co.

**WACO:**  
Paseock Club,  
E. C. Cramer and E. E. Cass

**WICHITA FALLS:**  
Dibble, C.  
Whiskey, Mike

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**VIRGINIA**

**ALEXANDRIA:**  
Dove, Julian M., Capitol Amusement Attractions.

**DANVILLE:**  
Fuller, J. H.

**LYNCHBURG:**  
Bailey, Clarence A.

**NEWPORT NEWS:**  
McClain, B.  
Terry's Supper Club.

**NORFOLK:**  
Big Track Diner, Percy Simon.  
Prop.  
Robanna, George, Operator  
The Lido Club.

**ROANOKE:**  
Harris, Stanley

**SUPPLIE:**  
Clark, W. H.

**WASHINGTON**

**MAPLE VALLEY:**  
Rustic Inn

**SEATTLE:**  
Seattle Business Men's Club

**TACOMA:**  
Dittmer, Charles  
King, Jim

**WEST VIRGINIA**

**BLUEFIELD:**  
Brooks, Lawson  
Thompson, Charles Q.

**CHARLESTON:**  
Club Congo, Paul Daley, Owner.  
Corey, Lillabe  
El Patio Boat Club, and Chas. Powell, operator.

Hargrave, Lawrence  
Hargrave, Paul  
White, Ernest B.

**INSITUITE:**  
Hawkins, Charles

**MOGANTOWN:**  
Icone, Tony, former manager.  
Mogantown County Club.  
Niner, Leonard

**WHEELING:**  
Mardi Gras.

**WISCONSIN**

**BOWLER:**  
Reinke, Mr. and Mrs.

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

**GREEN BAY:**  
Franklin, Allen  
Galt, Erwin  
Parsley, Chas. W.

**GREENVILLE:**  
Reed, Jimmie

**HAYWARD:**  
The Chicago Inn, and Louis O. Runner, Owner and Operator.

**HEAFORD JUNCTION:**  
Kilinski, Phil, Prop., Phil's Lake Nakomis Resort.

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

**LA CROSSE:**  
Tooke, Thomas, and Little Dandy Taverna.

**MILWAUKEE:**  
Continental Theatre Bar, and Robert A. Palafiot, Mgr.  
Patricia Stevens Models Finishing School.  
Show Boat Cafe  
Thomas, Derby  
Weinberger, A. J.

**NEOPIT:**  
Americas Legation,  
Sam Dickerson, Vice-Com.

**RACINE:**  
Miller, Jerry

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

**SHEBOGAN:**  
Sicilia, N.

**STURGEON BAY:**  
Larshied, Mrs. Gen., Prop.  
Carman Hotel

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Alvis, Ray C.  
Arcadia Ballroom, Edw. P., Meserole, Owner and Oper.  
Archer, Pat  
Brown Derby  
Cabana Club and Jack Staples China Clipper, Sam Wong, Owner.  
Club Bengazi, and Paul Mann, owner.  
D. E. Corporation and Herbert Sacks  
5 O'clock Club and Jack Staples, Owner  
Fratroco, James  
Furedy, E. S., Mgr.,  
Trans Lux Hour Glass.  
Gold, Sol  
Hoberman, John Price, President, Washington Aviation Country Club.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Kirch, Fred  
Mann, Paul, Owner, Club Bengazi.  
Mansfield, Emanuel  
McDonald, Earl H.  
Moore, Frank, Owner, Star Dust Inn.  
O'Brien, John T.  
Rayburn, E.  
Reich, Eddie  
Rittenhouse, Rev. H. B.  
Romany Room, and Mr. Weintraub, operator, and Wm. Biron, Mgr.  
Ross, Thomas N.  
Roumanian Inn  
Smith, J. A.  
Trans Lux Hour Glass,  
E. S. Furedy, Mgr.

**HAWAII**

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

**CANADA**

**ALBERTA**

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

**BRITISH COLUMBIA**

**VANCOUVER:**  
H. Singer & Co. Enterprises,  
and H. Singer.

**ONTARIO**

**CHATHAM:**  
Taylor, Daa

**GALT:**  
Conklin Shows, and J. A. MacDonald, employer.

**GRAVENHURST:**  
Webb, James, and Summer Gardens

**GUELPH:**  
Naval Veterans Asso., and Louis C. Janke, President

**HAMILTON:**  
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)

**HASTINGS:**  
Basman, George, and Riverside Pavilion

**LONDON:**  
Merrick Bros. Circus (Circus Productions, Ltd.), M. E. Nutting, Pres.  
Seven Dwarfs Inn

**OTTAWA:**  
Parker, Hugh

**PORT ARTHUR:**  
Curtin, M.

**SUDBURY:**  
Dancehall Pavilion, and P. B. McLean, Prop.

**TORONTO:**  
Leslie, George  
Local Union 1452, CIO Steel Workers' Organizing Com.  
Miquelon, V.  
Radio Station CHUM

**QUEBEC**

**MONTREAL:**  
Auger, Henry  
Beriau, Maurice, and La Societe Artistique.  
Denis, Claude  
Daoust, Hubert  
Daoust, Raymond  
DeSautels, C. B.  
Diore, John  
Emery, Marcel  
Emond, Roger  
Lussier, Pierre  
Soukter, Irving  
Sunbrook, Larry

**POINTE-CLAIRE:**  
Edgewater Beach Hotel, and Wm. Oliver, owner.

**QUEBEC CITY:**  
Soukter, Irving

**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**

Alberts, Joe  
Al-Dean Circus, P. D. Freehand  
All American Speed Derby, and King Brady, promoter.  
Angel, Alfred  
Arwood, Ross  
Aulger, J. H.,  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Baugh, Mrs. Mary  
Bert Smith Revue  
Bigley, Mel. O.  
Blake, Milton (also known as Manuel Blake and Tom Keat.)

Blake, Manuel (also known as Milton Blake and Tom Keat.)  
Bosserman, Herbert (Tiny)  
Braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Brugler, Harold  
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.  
Buffalo Ranch Wild West Circus,  
Art Mill, B. C. (Bob) Grooms,  
Owners and Managers.  
Burns, L. L., and Partoers  
Bur-Ton, John

Carlson, Ernest  
Carroll, Sam  
Coaway, Stewart  
Cornish, D. H.  
DeShon, Mi.  
Eckhart, Robert  
Farrance, B. F.  
Fisher, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitzkee, Daniel  
Foreest, Thomas  
Fox, Sam M.  
Freehand, P. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Follies Gay Parade  
French, Joe C.  
Garnes, C. W.  
George, Malley  
Gibbs, Charles  
Gould, Hal  
Grego, Pete  
Gutire, 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, Producers of "Magic in the Air".  
Johnson, Sandy  
Johnston, Clifford  
Key, Best  
Kelton, Wallace  
Keat, Tom (also known as Manuel Blake and Milton Blake).  
Keyes, Ray  
Kimball, Dude (or Romaine)  
Kirk, Edwin  
Kosman, Hyman  
Mager, Floyd  
Matthews, John  
Maurice, Ralph  
McCann, Frank  
McCaw, E. E., Owner,  
Horse Follies of 1946.  
McHuer, Arthur  
Mecka, D. C.  
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Ralph Pooness, Managers.  
Miller, George E., Jr., former Bookers' License 1129.  
Miquelon, V.  
Mosher, Woody (Paul Woody)  
Larson, Norman J.  
Levin, Harry  
New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners.  
Ouellette, Louis  
Patterson, Chas.  
Peth, Iroo N.  
Platinum Blond Revue

Rea, John  
Richardson, Vaughan,  
Pine Ridge Follies  
Roberts, Harry E. (also known as Hag Roberts or Doc Mel Bell)  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Ross, Hal I.  
Ross, Hal J., Enterprises  
Salzman, Arthur (Art Henry)  
Sargent, Selwyn G.  
Scott, Nelson  
Singer, Leo, Singer's Midgen  
Smith, Ora T.  
Specialty Productions  
Stone, Louis, Promoter  
Stover, William  
Straus, George  
Summerlin, Jerry (Marrs)  
Sunbrook, Larry, and Hui Rodeo Show.  
Tabar, Jacob W.  
Tablan, Mathew  
Temptations of 1941  
Thomas, Mac  
Travers, Albert A.  
Waltner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Weilb, Charles  
Williams, Cargile  
Williams, Frederick  
Wilson, Ray  
Woody, Paul (Woody Mosher)

**THEATRES AND PICTURE HOUSES**  
Arranged alphabetically as to States and Canada

**ARKANSAS**

**TEXARKANA:**  
Oak Lawn Theatre and Paul Ketchum, owner and operator

**MASSACHUSETTS**

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

**MONTCLAIR:**  
Montclair Theatre and Co-Op Corp., Thomas Haynes, James Cosello.

**OHIO**

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

**VIRGINIA**

**BUENA VISTA:**  
Rockbridge Theatre

# UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

**BANDS ON THE UNFAIR LIST**

Florence Rangers Band, Gardner, Mass.  
Heywood-Wakefield, Band, Gardner, Mass.  
Letter Carriers Band, Salt Lake City, Utah.  
Washington Band, Annville, Pa.

**ORCHESTRAS**

Baer, Stephen S., Orchestra, Reading, Pa.  
Bass, Al, Orchestra, Oklahoma City, Okla.  
Branchi, Al, Orchestra, Oakridge, N. J.  
Bowen, Virgil & His Orch., White Hall, Ill.  
Busch, Jack, Orch., Cuba City, Wis.  
Capps, Roy, Orchestra, Sacramento, Calif.

**BANDS ON THE UNFAIR LIST**

Cargyle, Lee and His Orchestra, Mobile, Ala.  
Carsons Orchestra, Galesburg, Ill.  
Coleman, Joe, and His Orch., Galesburg, Texas.  
De Paulin, Joe and His Orchestra, Butler, Pa.  
Down, Red, Orchestra, Topoka, Kan.  
Ellis, Harry B., Orchestra, Oklahoma City, Okla.  
Fox River Valley Boys Orch., Pardeeville, Wis.  
Glen, Coke and His Orchestra, Butler, Pa.  
Hughes, Jimmy & Orchestra, Oklahoma City, Okla.  
Jones, Steve, and His Orchestra, Catskill, N. Y.  
Kaye, John and His Orchestra, Jersey City, N. Y.  
Killmer, Earl & His Orchestra, Kingstons, N. Y.  
Kryl, Bohumir, and his Symphony Orchestra.

Lee, Duke Doyle, and his Orchestra, "The Brown Bombers", Mobile, Ala.  
Merris, Pablo, and his Tipica Orchestra, Mexico City, Mexico.  
Meckers Orchestra, Galesburg, Ill.  
Nevchloa, Ed., Orchestra, Monroe, Wis.  
O'Neil, Kermit and Ray, Orchestra, Westfield, Wis.  
Pleasant Valley Boys Orchestra, Galesburg, Ill.  
Samczyk, Casimir, Orchestra, Chicago, Ill.  
Smith, Chuck, Orchestra, North Lima, Ohio.  
Starr, Lou and His Orchestra, Easton, Md.  
Stridman, Al & His Tip Toppen, Oklahoma City, Okla.  
Van Brundt, Stanley, Orchestra, Oakridge, N. J.  
Weltz Orchestra, Kitchener, Ont., Canada  
Young, Buddy, Orchestra, Deaville, N. J.

## INTERNATIONAL MUSICIAN

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

This list is alphabetically arranged in States, Canada and Miscellaneous

**ARIZONA**

**SCOTTSDALE:** The Hat  
**ARIZONA:** Forest Club, and Haskell Herdage, Proprietor.  
**BUENA VISTA:** Arkansas Livestock & Rodeo Assn., Senator Clyde Byrd, Sec.

**CALIFORNIA**

**BEAR LAKE:** Cushman, Harry E.  
**BEVERLY CITY:** Mardi Gras Ballroom  
**BONNIE BEACH:** Schooler, Harry  
**SIERRA BERNARDINO:** Sierra Park Ballroom, Clark Rogers, Mgr.  
**SAN LUIS OBISPO:** Sisson, Don  
**SANTA ROSA:** Rendezvous, Lake County

**COLORADO**

**DENVER:** Yucca Club, and Al Beard, Manager.  
**WYLAND:** Westgate Ballroom

**CONNECTICUT**

**HARTFORD:** Duke's Taverna, Frank S. DeLucco, Prop.  
**HARTFORD:** Wonders Bar

**FLORIDA**

**SEASIDE:** Sea Horse Grill and Bar  
**SEASIDE:** Don Lytic  
**WEST:** Delmonico Bar, and Arturo Bosa  
**MIAMI BEACH:** Coronado Hotel  
**MIAMI BEACH:** Southland Bar & Grill, and Leonard Gallenti.  
**MIAMI BEACH:** Washing Well, and F. L. Doggett.  
**MIAMI BEACH:** Day Nineties  
**MIAMI BEACH:** "G" Club  
**MIAMI BEACH:** Grand Oregon, Oscar Leon Mgr.

**ILLINOIS**

**CHICAGO:** Alboi, Benny  
**CHICAGO:** Hecker, George  
**CHICAGO:** MALESBURG: Townsend Club No. 2  
**CHICAGO:** MATTOON: U. S. Grant Hotel  
**CHICAGO:** WINNETKA: Porter, Kent  
**CHICAGO:** WHEELING: Bowman, John E. Sigman, Arlie

**INDIANA**

**INDIANAPOLIS:** South Bend: St. Casimir Ballroom

**IOWA**

**DES MOINES:** Tipica Or.  
**DES MOINES:** COUNCIL BLUFFS: Council Bluffs Country Club  
**DES MOINES:** Elks Club  
**DES MOINES:** Radio Station KSWI  
**DES MOINES:** Smoky Mountain Rangers  
**DES MOINES:** WUBOUQUE: Tolben Dubouque Hotel  
**DES MOINES:** PORTER, Kent

**KANSAS**

**WICHITA:** WICHITA: Club 36 and Fred Ott, owner  
**WICHITA:** WICHITA: Shadowland Dance Club  
**WICHITA:** WICHITA: Triangle Dinner Club

**KENTUCKY**

**LOUISVILLE:** Bowling Green: Jackson, Joe L. Wade, Golden G.

**LOUISIANA**

**NEW ORLEANS:** Club Rocket  
**NEW ORLEANS:** Happy Landing Club  
**NEW ORLEANS:** Paddock Bar & Lounge, and Steve Valenti, proprietor.

**MARYLAND**

**BALTIMORE:** Knowles, A. L.  
**FREDERICK:** Francis Scott Key Hotel  
**HAGERSTOWN:** Audubon Club, M. I. Patterson, Manager.  
**HAGERSTOWN:** Rabasco, C. A., and Baldwin Cafe.

**MASSACHUSETTS**

**METHUEN:** Central Cafe, and Messrs. Yankonis, Driscoll & Gagnon, Owners and Managers.  
**NEW BEDFORD:** The Polka, and Louis Garston, Owner.  
**WORCESTER:** Dirty More's and Wm. Campbell, Operator.  
**WORCESTER:** Gedymin, Walter

**MICHIGAN**

**FLINT:** Central High School Audi.  
**HOUGHTON LAKE:** Johnson Cocktail Lounge  
**HOUGHTON LAKE:** Johnson's Rustic Dance Palace  
**INTERLOCHEN:** National Music Camp  
**MARQUETTE:** Johnston, Martin M.

**MINNESOTA**

**DEER RIVER:** Hi-Hat Club  
**GRAND RAPIDS:** Club Alamo  
**MINNEAPOLIS:** Twin City Amusement Co., and Frank W. Patterson, Widman, Sev  
**ST. PAUL:** Burk, Jay  
**ST. PAUL:** Twin City Amusement Co., and Frank W. Patterson.

**MISSISSIPPI**

**BILOXI:** El Rancho Club, and John Wesley, proprietor.  
**MERIDIAN:** Woodland Inn

**MISSOURI**

**ST. JOSEPH:** Rock Island Hall

**MONTANA**

**GREAT FALLS:** Weaver, Eric, and Civic Music Assn. of Montana.

**NEBRASKA**

**LINCOLN:** DANCE-MOR  
**OMAHA:** Baker Advertising Company  
**OMAHA:** Benson Legion Post Club  
**OMAHA:** Eagles Club  
**OMAHA:** Omaha Club  
**OMAHA:** Pinchboard Liquor Store  
**OMAHA:** Salzman, Sam  
**OMAHA:** Sanna, Johnny, and Tri-State Entertainment Service.  
**OMAHA:** VFW Club  
**OMAHA:** Whitney, John B.  
**SCOTT'S BLUFF:** Moose Lodge

**NEVADA**

**ELKO:** Club Elko

**NEW JERSEY**

**ATLANTIC CITY:** Hotel Lafayette  
**ATLANTIC CITY:** Terminal Bar  
**CLIFTON:** Boeckmann, Jacob  
**DENVILLE:** Hean, Fred, Mgr. Wayside Inn  
**ELIZABETH:** Polish Falcons of America, Nest 126.  
**ELIZABETH:** Scandia Grill & Ballroom, and John Fernandez, owner.  
**JERSEY CITY:** Band Box Agency, Vince Giacinto, Director  
**JERSEY CITY:** Ukrainian National Home  
**LINDEN:** Polish National Home, and Jacob Dragon, President.  
**MT. FREEDOM:** Klode's Hotel

**NETCOONG:**

Kiernan's Restaurant, and Frank Kiernan, Proprietor  
**NEWARK:** Ann Gordons, Inc.  
**NORTH HACKENSACK:** The Suburban  
**ORANGE:** Willies  
**PASSAIC:** Crystal Palace Ballroom  
**PLAINFIELD:** Polish National Home  
**TOTOWA BOROUGH:** St. Michael's Grove

**NEW YORK**

**BROOKLYN:** Frohman, Louis  
**BUFFALO:** Hill, Art  
**BUFFALO:** Williams, Buddy  
**BUFFALO:** Williams, Ossian  
**CERES:** Coliseum  
**COLLEGE POINT:** Muehler's Hall  
**ELMIRA:** Hollywood Restaurant  
**ITHACA:** Elks Lodge No. 636  
**MECHANICVILLE:** Cole, Harold  
**MOHAWK:** Hurdic, Leslie, and Vineyards Dance Hall.  
**MT. VERNON:** Studio Club  
**NEW YORK CITY:** Disc Company of America (Asch Recordings)  
**NEW YORK CITY:** Embassy Club, and Martin Nat-ale, Vice-Pres., East 57th St. Amusement Corp.  
**NEW YORK CITY:** Richman, Wm. L.  
**NEW YORK CITY:** Sammy's Bowery Follies, Sam Fuchs, Owner.  
**NEW YORK CITY:** Traemers Restaurant  
**NEW YORK CITY:** Willis, Stanley  
**OLEAN:** Rollerland Rink  
**ROCHESTER:** Mack, Henry, and City Hall Cafe, and Wheel Cafe.  
**SYRACUSE:** Club Royale  
**YONKERS:** Polish Community Center

**NORTH CAROLINA**

**ASHEVILLE:** Grove Park Inn  
**ASHEVILLE:** Propea, Fitzhugh Lee  
**KINSTON:** Parker, David  
**WILMINGTON:** Village Barn, and K. A. Lehto, Owner.

**OHIO**

**AKRON:** Akron Rainbow and DeMolay  
**CINCINNATI:** Wallace, Dr. J. H.  
**CONNEAUT:** Macdowell Music Club  
**DAYTON:** Cecil Harris Cocktail Bar  
**GENEVA:** Chapman's Grill  
**GENEVA:** Chatterbox  
**GENEVA:** Eagles Club  
**GEORGETOWN:** Lake Placencia Dance Hall, and W. L. Crist, Manager.  
**IRONTON:** Club Riviera  
**LIMA:** Bilger, Lucille  
**RUSSEL'S POINT:** Indian Lake Roller Rink, and Harry Lawrence, owner.  
**WARREN:** Knevevich, Andy, and Andy's Inn.  
**YOUNGSTOWN:** Avon Oaks, and Lou Zladovich, manager.

**OKLAHOMA**

**BRITTON:** Cedar Terrace Night Club  
**MUGO:** Al. G. Kelly-Miller Bros. Circus, Obert Miller, General Man.  
**OKLAHOMA CITY:** Orwig, William, Booking Agent  
**VINITA:** Rodeo Association

**PENNSYLVANIA**

**BEAVER FALLS:** Club Manor  
**BUTLER:** Sinkovick, William  
**CHICOCA:** Millerstown High School

**DUNMORE:**

Arcadia Bar & Grill, and Wm. Sabatelli, Prop.  
**CHARLESTON:** Charlie's Cafe, and Charlie LeMero, Prop.  
**ETNYON:** Rogers Hall, and Stanley Rogers, Proprietor.  
**GREENTOWN:** White Beauty View Inn, and Naldo Guicini, proprietor, Lake Wallenpaupack.  
**HARWICK:** Victory Hotel, and Henry Kelhar  
**PENNDLE:** Mammoth Casino, and C. Adam and Harry Schock.  
**PHILADELPHIA:** Morgan, R. Duke  
**PHILADELPHIA:** Philadelphia Arena  
**PITTSBURGH:** Club 22  
**PITTSBURGH:** Flamingo Roller Palace, J. C. Navari, Oper.  
**PITTSBURGH:** New Penn Inn, Louis, Alex and Jim Panarella, Props.  
**BOULETTES:** Brewer, Edgar, Roulette House  
**SCRANTON:** P. O. S. of A. Hall, and Chas. A. Ziegler, Manager.

**SOUTH CAROLINA**

**CHARLESTON:** Eisenmann, James F. (Bunk)

**SOUTH DAKOTA**

**BROOKINGS:** Brookings High School Auditorium and Arno B. Larson.

**TENNESSEE**

**BRISTOL:** Knights of Templar  
**TEXAS**  
**PORT ARTHUR:** DeGrasse, Lenore  
**SAN ANGELO:** Club Acapulco

**VIRGINIA**

**BRISTOL:** Knights of Templar  
**NEWPORT NEWS:** Heath, Robert  
**NEWPORT NEWS:** Off Beat Club  
**NEWPORT NEWS:** Victory Supper Club  
**NORFOLK:** Panels, Frank J., Clover Farm and Dairy Stores.  
**RICHMOND:** Civic Musical Assoc.  
**ROANOKE:** Kriech, Adolph

**WEST VIRGINIA**

**CHARLESTON:** Savoy Club, "Flop" Thompson and Lonie Risk, Opera.  
**KEYSTONE:** Calloway, Franklin  
**FAIRMONT:** Adda Davis, Howard Weekly, Gay Spot  
**AMVETS, Post No. 1**

**FOLLANSBEE:**

Follansbee Community Center  
**PARKERSBURG:** Silver Grille, R. D. Hiles-Owner.

**WISCONSIN**

**BARABOO:** Devils Lake Chateau, James Halsted, Manager.  
**COTTAGE GROVE:** Cottage Grove Town Hall, and John Galvin, Operator.  
**GRAND MARSH:** Patrick Lake Pavilion  
**KENOSHA:** Purifying Springs Club House  
**OREGON:** Village Hall  
**POWERS LAKE:** Powers Lake Pavilion, Casimir Fec, Owner.  
**REWEY:** High School  
**TOWN HALL:** Rice Lake  
**RICE LAKE:** Victor Sokop Dance Pavilion  
**TRUESDELL:** Bloodorf, Julius, Tavern  
**TWO RIVERS:** Club 42 and Mr. Gauger, Manager  
**CHARLESTON:** Timms Hall & Taverna

**WAINFLEET:**

Long Beach Dance Pavilion  
**WINDSOR:** Showboat Ballroom, and R. A. Botoshau.

**QUEBEC**

**ATLANTIC:** Lakeshore Inn  
**MONTREAL:** Harry Feldman  
**MONTREAL:** Manoir Berthier Hotel  
**QUEBEC:** L'Auberge Des Quatre Chemins, and Adrien Asselin, Prop.

**MISCELLANEOUS**

Al. G. Kelly-Miller Bros. Circus, Obert Miller, General Manager  
Marvin, Eddie

**THEATRES AND PICTURE HOUSES**

**LOUISIANA**

**SHREVEPORT:** Capitol Theatre  
**SHREVEPORT:** Majestic Theatre  
**SHREVEPORT:** Strand Theatre

**MARYLAND**

**BALTIMORE:** State Theatre

**MASSACHUSETTS**

**FALL RIVER:** Durfee Theatre

**MICHIGAN**

**DETROIT:** Shubert Lafayette Theatre

**MISSOURI**

**ST. LOUIS:** Fox Theatre

**NEW YORK**

**BUFFALO:** Basil Bros. Theatres Circuit, including: Lafayette, Apollo, Broadway, Genesee, Romy, Strand, Variety, Victoria, 20th Century Theatres  
**KENMORE:** Basil Bros. Theatres Circuit, including Colvin Theatre.

**NEW JERSEY**

**MONTCLAIR:** Montclair Theatre

**CANADA**

**MANITOBA**

**WINNIPEG:** Odessa Theatre

**FOR SALE or EXCHANGE**

(Continued from page forty-three)

**FOR SALE**—Fine old German bass, 1/2 size, swell back, \$500.00. Write Paul Igreny, 1653 Orchard St., Chicago 14, Ill.

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

**FOR SALE**—French Paul Gerard conservatoire system oboe, plateau keys and F resonance key; in excellent condition. Nicholas Apostle, 39 West Lane Ave., Columbus 1, Ohio.

**FOR SALE**—Hammond organ, Model A-4041; Hammond Novachord, in excellent condition; DR-20 and B-40 Hammond speakers and two custom built speakers; will buy prewar Hammond console and celeste. Ken Thompson, 26 Englewood Ave., Waterbury 42, Conn.

**FOR SALE**—1947 Cousenon-Triebert oboe, plateau keys with F and low Bb resonance, extra C-sharp and automatic octave; perfect condition, no cracks; instrument certified excellent by Prof. Bajoux of Paris Conservatory; am selling because tone is too dark for my taste; \$385.00 C. O. D.; five days' trial. Felix Kraus, 1558 Tenth Ave., San Francisco 22, Calif.

**FOR SALE**—National Spanish electric guitar, Gibson amplifier with special mike control, guitar stand and 150 feet of cord; fine condition; \$325.00. Miss Helen Geodrina, 11429 Arnold, Detroit 28, Mich.

**FOR SALE**—Buescher gold lacquered baritone saxophone, high F key, A-1 condition; complete with case and stand, \$140.00. A. Manzolino, 27 Hill St., Bogota, N. J.

**FOR SALE**—Sacrificing accordion, Settimio Soprani; Italian made; 41 treble keys, 120 basses, 4 treble couplers (5 voices), 1 bass coupler (2 voices); maroon color; guaranteed. Contact Wayne Kidd, 3408 1/2 Holmes St., Dallas 15, Texas.

**FOR SALE**—Complete drum outfit in black deco, including hi-hat, two tom-toms, one floor, all in first-class condition; write for complete description; \$150.00. Robert C. Baxter, 617 Woodbine Ave., S. E., Warren, Ohio.

**FOR SALE**—Gibson Super 400 guitar, beautiful tone and action; perfect condition; absolutely no nicks, scratches, etc.; excellent plus case just like new included; forced to sell; guitarist, this is a real buy; \$490.00 value, will sacrifice for \$385.00 cash. Bob E. Thomas, Strawberry Point, Iowa.

**FOR SALE**—White Ludwig & Ludwig vibraphones, brand new condition, used twice; custom-made cloth cover; four sets of sticks; will sell at substantial reduction. Leon Hoffman, 732 Essex St., Brooklyn 8, N. Y. NI 9-3891.

**FOR SALE**—Fine collection of French bows for violin, viola, and cello; priced for quick sale. Write Herbert Fuchs, Apt. 9-C, 277 Ave. C. New York, N. Y. Phone: Gramercy 7-7282.

**FOR SALE**—Double Bb French horn one year old; also single F horn; both European made. M. Straub, 160 Rocklyn Ave., Lybrook, N. Y. Phone: Lybrook 9-4633.

**FOR SALE**—S. W. Haynes silver band flute (Db), \$110.00; also Haynes wood piccolo (Db), \$40.00. Ed. Beyer, 90 Battle Hill Ave., Springfield, N. J.

# The Great New LEBLANC B<sup>b</sup> CLARINET

Here's the instrument that has upset all previous conceptions of a fine clarinet. No other clarinet has so many entirely new and improved features! It is in a class all by itself for speedy response, carrying power and tone balance in all registers . . . performance so great you'll never be satisfied until you, too, own a Leblanc!

## Anchored Posts



Rigid key alignment of Leblanc clarinets is maintained by special anchored posts—posts securely fastened to the body, posts that can't turn . . . a feature that assures dependable performance, always.

## Jump Keys



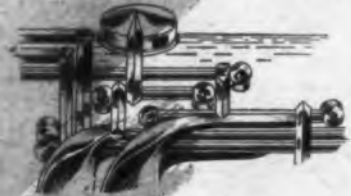
Side keys that actually jump over intervening tone holes permit a straight-in-line action that eliminates twisted mounting of pad cups . . . and the raising of E<sup>b</sup>/B<sup>b</sup> and C<sup>#</sup>/G<sup>#</sup> holes to eliminate "bubbling" . . . a common fault of all other clarinets.

## Power Forged Keys



Leblanc clarinets stay in perfect adjustment longer because keys are power-forged of virgin nickel silver . . . keys of extra strength. No plating to wear off!

## Action Paised Touch



The action paised touch of Leblanc keys gives you that live, balanced feeling . . . so necessary for smooth, accurate performance. This results from use of extra hinges and posts at strategic points on the instrument . . . an exclusive, patented feature of all Leblanc clarinets.

## Flare Cut Tone Holes



Notice in sectional sketch above how tone holes are flared at the bottom . . . to give Leblanc clarinets a speedier response, more powerful tone. Flare cut tone holes are a standard feature of Leblanc clarinets.



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