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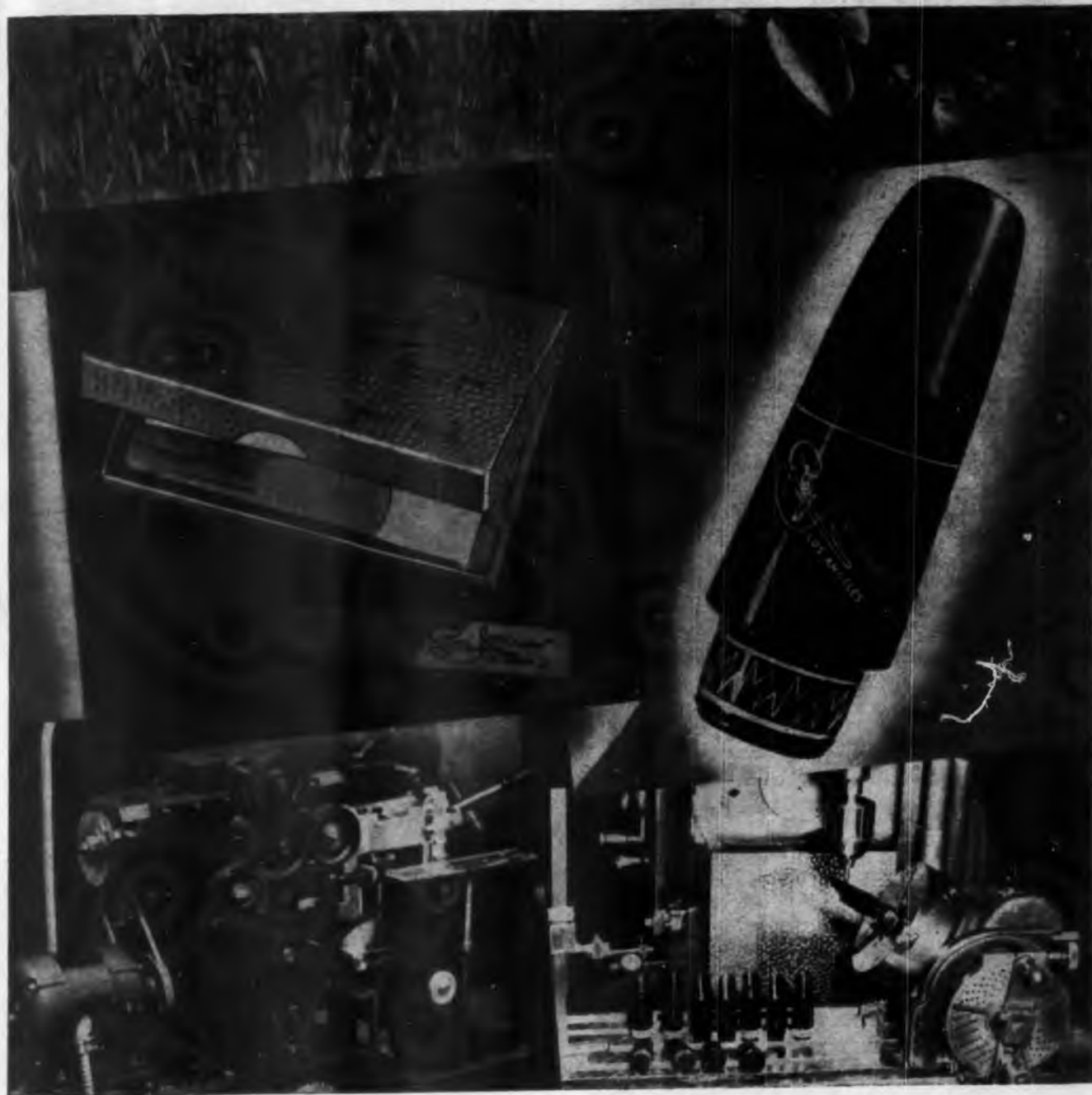


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# Health Through Music

**T**HE American Federation of Musicians realized hospitals were a natural outlet for Recording Fund allocations not only because of the recent discoveries regarding music's benefits, but also because hospitals, normally functioning under most limited budgets, must rely chiefly on donated services. During the year 1947 over 5,000 performances were given under Federation auspices in veterans' and civilians' hospitals and allied institutions—about half taking place in facilities of the Veterans' Administration. Also because of the flexibility of the requirements—violinists, pianists, accordionists, guitarists, teaching musicians, complete orchestras are needed—talent in the various locals has been tapped from all varieties of instrumentalists. Around half of the Fund's \$3,000,000 has gone to servicing hospitals. Contributions have ranged from symphonic fare contributed by the larger locals to three-or-four-man strolling units for a hospital ward.

## HE LIVES IN YOUR TOWN

However, reliance on statistics where human emotions are the chief elements involved is doubtful recourse indeed. It takes the specific instance to bring out the fact. Then glance at the case of the grim-faced man in the Wayne County General Hospital in Michigan who was diagnosed as suffering from "alcoholism with psychosis." The hospital doctors discovered beneath the man's delusions a spark of music that became the key to his recovery. At a hospital concert members of Detroit's Local 5 performed the music he composed—immeasurably increasing his self-confidence. He is now discharged and studying at the Detroit Conservatory of Music. A Southern local reports the case of a young man who sat in an Army hospital in South Carolina in utter immobility for eight months. His was a paralysis in which the muscles, though uninjured, refused to move simply because the brain refused to direct them. Then one day a small harmonica was laid in his hands, while a member of that local struck an encouraging opening chord on the nearby piano. Some dim thought connected that bright object and the chord with his merry saunters as a boy up the country road after school. He touched the thing, then haltingly brought it to his lips. With the first clear tone the cure had begun. Now he is discharged, completely recovered.

Then there was the nerve-ridden soldier from Guadalcanal who could not remain still an instant, but who acquired over a period of weeks, under the careful ministrations of the violin teacher sent by the local of the city where he was hospitalized, the habit of steady and soothing practice on his violin. And there was the youngster with the brace on his arm who, after six weeks on Bach's C major Prelude, could play it creditably in public. And the instance of the WAC corporal, her mind escaped into a past free from bombings and strafings, who returned to the real and the present because it was made

alluring by a daily period of group singing led by an A. F. of M. conductor-member.

Local 802, New York, is using part of its Recording Fund allocation to carry on a month-long experiment in cooperation with Kings County Hospital and the New York City Department of Hospitals. One group of musicians plays jazz music for children and adolescents under psychiatric observation and treatment, with a view to determining the comparative values of different forms of music in the handling of youthful problems. Another ensemble plays semi-classical numbers and old favorites for adult patients and thus provides a basis for studying the influence of music in various types of mental and emotional conditions.

So, all over the United States and Canada, in public assembly rooms, in private rooms, in wards, in laboratories and in clinics, the members of the A. F. of M. are bringing patients back to mental and physical balance.

The core of this truth may rest in the fact that rhythm is at the basis of all constructive activity. The heart beats life into the body in regularly-spaced intervals. We walk with a uniform step. We drive a nail in evenly-timed strokes. And that which promotes regularity promotes health. Because music answers the rhythmical need better than any other medium, produces contentment in place of discontent, it puts the patient in such a state as to *wish* for recovery. And it is a well-known medical fact that the patient who gets well the fastest is the patient who wants to get well.

Music, it has been found, creates the desire for recovery and a return to normal living when the spoken word cannot get across. For music can reach the part of the brain which is not closed

off even in mental ills—the "thalamus" or relay station of all emotions, sensations and feelings. The "master brain," the center of the higher intelligence, so to speak, may be impervious to any outward thrust in word or action, but the thalamus, once affected, may pass its message on to the master brain.

Another reason for music's role as a curative agent is its powers of arousing memories. For, since music's recollections live not alone in the brain but in the very muscles and movements of the individual, they may be aroused even if the patient lies in a partial or complete coma. These bits of the past brought back act as a sort of pontoon thrown across from the patient's mind to the outer world.

## THE BALANCE SHEET

At the half-way mark in its second year of operations, the free music program financed by the Recording and Transcription Fund of the American Federation of Musicians is providing more performances at a smaller cost than at a corresponding time last year. On August 25, 102,094 members of most of the Federation's 700 locals had played 6,989 performances in veterans' hospitals and other institutions, in park band-stands, at teen-age dances and other public service occasions throughout the United States and Canada at a cost of \$911,023.10, more than half of this year's allocation of \$1,736,000. This year's increase in number of performances at a lower cost per performance reflects a greater demand for small units by hospitals after the first year's test of the value of music as therapy and entertainment. And remember—the musicians

(Continued on page thirty-five)

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

September 8, 1948.

To All Locals of the  
American Federation of Musicians

Dear Sirs and Brothers:

This letter is for the purpose of calling your attention to the passage of the following Resolution at the Asbury Park Convention:

### RESOLUTION No. 5.

WHEREAS, Tax on all theatre engagements has been abolished, and

WHEREAS, Local members are employed to augment traveling units,

THEREFORE BE IT RESOLVED,

That the second paragraph of Article IX, Section 38, of page 62 of the Constitution be amended as follows: All members other than those traveling with symphony or concert orchestras or filling engagements governed by Article 13-A who fill engagements in the jurisdiction of a local other

than that to which they belong shall be subject to the payment of such tax, provided that the local also enforces same upon its own members. In such cases the home local of the members cannot impose a tax upon them.

The above becomes effective September 15th, 1948, and all traveling theatre musicians are required to pay a local tax in any jurisdiction where the local maintains such a tax on its own members. Locals not maintaining a local tax cannot impose a tax on traveling theatre musicians.

The above, of course, has nothing to do with the regular 10% sur-charge applying to hotels, cafes and other traveling engagements.

Fraternally yours,

JAMES C. PETRILLO,  
President.

# President Petrillo As Guest Columnist

The following is one of a series of columns written by nationally-known labor and industry spokesmen who acted as guest columnists during the past summer while the regular columnist, Victor Riesel, was on vacation. This column appeared on July 2 in about one hundred daily newspapers across the country.—Editor's Note.

By JAMES C. PETRILLO, President of the American Federation of Musicians

Victor Riesel's invitation to me to write today's column while he suns himself at the seashore comes dangerously close to some interpretations of "feather-bedding." However, I'll take the chance, because it permits me to answer some of my mail en masse.

Hundreds of letters received since the recording ban was clamped on by the American Federation of Musicians at the beginning of this year complain that records are no longer being made for home use. Unfortunately this is true, and I don't blame my correspondents for demanding the facts.

I would like to tell everyone who is suffering from the loss of fine recordings that there is nothing we would like better than to continue to make the 80 per cent of records that are used in the home. But court rulings make it impossible for anyone—manufacturers or musicians—to limit recordings to the home. They get into radio, juke boxes, disc jockey programs and other commercial places. Then it is understandable that this process takes away the jobs of the musicians who make the records.

When I was an eight-year-old kid in Chicago, Jane Addams and Hull House bought me a trumpet and gave me lessons in how to play it. For eight years I tooted on the newsboys' band of the Chicago Daily News.

Nobody ever worried about my competing with Bix Beiderbecke and I wasn't asked to lead the brass section in the Chicago Symphony, but I could do what a lot of musicians did in those days: I made a living.

When I was fourteen I organized my own four-piece band. We did all right. I played at dances, weddings, picnics and beer gardens. My ward leader put Jimmy Petrillo's band on the back of the bandwagon during campaigns.

In the years since then I have seen all of those job opportunities go down the drain. The beer gardens put in juke boxes; a big stack of recorded polkas took care of the weddings. No musician today could go out the way I did and earn enough to keep alive.

The jobs aren't there any more. They have been killed by mechanized music, and if the trend keeps up without any solution I wouldn't advise any kid to start out to be a musician.

That is why the musicians of the United States and Canada have decided to make no more records or transcriptions. They cannot continue to cut their own throats.

They were doing just that as long as they were making records without safeguards against in-

discriminate competition. For a pittance, musicians—not one of whom was permanently employed in the recording field—were producing the things that were throwing them out of employment. Here are some figures:

There are three big recording concerns in the industry and they couldn't exist without the musician. In 1946 RCA-Victor employed 2,844 musicians (exclusive of leaders), whose average union scale earnings per man for the year came to \$177.00. Columbia employed 1,942, who got average scale earnings of \$213.75 for the year. Decca's 1,642 musicians received average scale earnings of \$103.00 for the year.

In 1943 and 1944 when the industry got a rush of farsightedness to the head we worked out a scheme for royalty payments to compensate our members for the loss of employment caused by mechanized music. This progressive move was tossed out by Congressional legislation.

This year we are spending \$1,700,000 of the money we collected to bring free music as a public service across the continent, into veterans' hospitals and other institutions, public parks, teen-age dances—wherever it will do the most good.

In view of these facts, I ask my correspondents whether we could do anything other than quit making records. We are convinced that we are fighting for the future of music in America. We hope we will have your support.

(Reprinted by permission of the New York Post)

## International Musician

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### Coming in The October Issue:

Songs from the Shows, the contribution of our lyric stage to the American repertory of music to play—and dance by.

SEPTEMBER, 1948

## Evangelist of a New Ballet Form

"Look, Ma, I'm talking!" critic Ann Barzel had Alexandra Danilova exclaiming (and if she didn't, it's a pity!) after the premiere last March of Remi Gassmann's ballet, "Billy Sunday," during which for the first time in her career the Russian ballerina broke her stage silence, mid-dance. Novelist Louis Bromfield's comment on the event was, "For my part the moment when Garbo first spoke was nothing in comparison!" This all as a result of Gassmann's courageous decision to have the dancers speak and act as well as dance in this ballet.

Also the Bible-batting evangelist's voice itself was heard—as projected by Frederic Franklin who danced that role—in a lively and often humorous narrative of such well-known Bible stories as David and Bathsheba, Joseph and "Mrs." Potiphar, the Wise and Foolish Virgins, and Samson and Delilah, interpolated in the symphonic structure of the music with the utmost skill.

It is not the first time, of course, that the spoken word has been used in ballet performance. (Continued on page thirty-four)

\*This ballet was erroneously ascribed to Leo Smit in the August issue of "The International Musician," and the publisher was erroneously given as E. B. Marks. The work is published by Associated Music Publishers.



REMI GASSMANN  
Composer of the Ballet, "Billy Sunday"

# Entertainment and the Cost of Living:

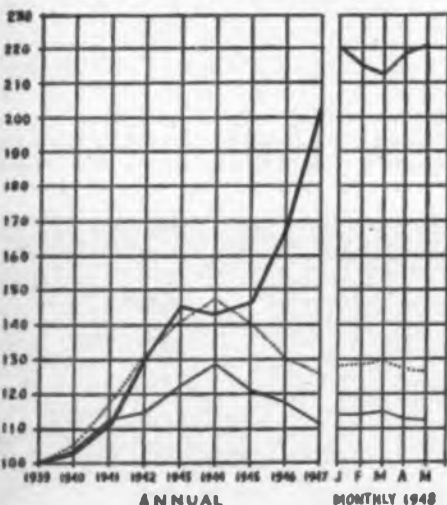
**M**USICIANS are squeezed twice by a runaway cost of living. Once, on their own budgets. Next, by the shrinkage of everybody else's. For entertainment outlays come from the spare cash the customers have left after they've paid for necessities. When prices shoot up faster than wages and salaries, that marginal money shrinks fast.

## Hard Times in the Midst of Plenty

That's why those who work in the entertainment field have had lean pickings in a time of high profits, maximum production, and full employment—for other industries: The national income is at an all-time high, at a going rate for 1948 of around \$220 billion, up fifteen billion over last year. Why the customers for amusement should be afflicted by that dread disease, lack o' money, in view of this boom-rate income, is at first glimpse hard to understand. But not if you take a close look at the picture.

Take food prices first. They have skyrocketed since price control went off in mid-1946. To measure the change, experts use what they call an index: an indicator showing how average prices in a given period stack up with the prices in a base year. This price index thus registers the percentage change in prices, on a chart, with the scale starting at 100. The curve rises (or falls) in proportion to the change.

Food Prices and Real Earnings



The heavy black line is the index of food prices figured on 1939—100 as a base. The dotted line is the index of real earnings for a worker with three dependents—the typical family unit. (Such real earnings are not money wages, but purchasing power after taxes in terms of the 1939 dollar.) The lighter black line is the index of the real earnings of a single worker, which average lower because of larger income tax deductions. The break in the graph is merely to high-light the shift from an annual to a monthly basis: the index lines are to be imagined as continuing without a break.

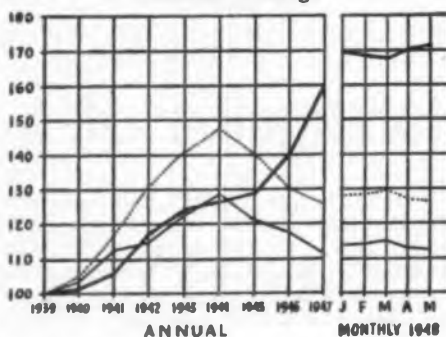
For May, 1948, the last month shown, the food index reads 221.5—meaning 121.5 per cent increase in food prices over 1939. (Since the plate for the diagram was made, shortly before going to press, further price figures for June and July have been released, showing a continued upward trend, reaching, on July 15, an all-time high in our country's history.)

Here is what the figures show: Since June, 1946, when OPA was abolished, food prices moved up on the index from 154.9 to 224.9 in June, 1948, a rise of 70 points. Another way to view this: by June, 1946, a dollar which would have been good for full value in the purchase of food in 1939, would buy only 65.4c worth; by June, '48, it would buy only 44.5c worth.

The diagram shows vividly this shrinkage in purchasing power by the downward trend of real earnings. From mid-1944 on, real wages lagged behind food price increases, until by June, 1948, there was a 97 point gap. Real earnings were up only 28 per cent, as compared with the 124.9 per cent rise in food prices.

When other basic items in the cost of living are brought into the picture, the gap between the purchasing power of earnings and composite basic cost-of-living prices is still a very wide one. The Consumers' Price Index of the BLS, the most important and widely used measure of living costs, is shown on the next graph, adjusted to a 1939 base.

BLS Consumers' Price Index and Real Earnings



The heavy black line is the Consumers' Price Index of the Bureau of Labor Statistics, adjusted to a 1939 base, i.e., 1939—100. The dotted line is the index of real earnings of an average worker with three dependents. The light unbroken line is the index of the real earnings of a single worker.

Up to 171.9 in May, 1948, the Consumers' Price Index rose still further to 174.6 in June, '48. The purchasing power of the dollar for all cost of living items had thus shrunk to 74.6c in June, '46; since then, it has dropped to 57.9c by June of this year. Put in another way, this means a 28.8 per cent increase in the over-all cost of living between June, '46, and June, '48. By July 15, the increase stood at 30 per cent—and the trend is still upward.

With the price escalator going up fast, and

the real-wage escalator going down, it's clear enough what has happened to the spare money formerly available for entertainment. It has got lost in the squeeze.

## Overspending

To point up this loss more forcibly, Federal Reserve Board figures show a sharp rise in the number of families in various income groups who are spending more than they earn—that is, drawing either on their savings or their credit for family emergencies or for instalment purchases, usually of cars or durable household equipment. In 1947, nearly a third of families in the groups earning \$3,000 to \$5,000 annually overspent; and a fifth of those making \$5,000 to \$7,500 a year also did so. Of those families earning over \$7,500, 16 per cent overspent. Here you have the bulk of the customers for entertainment ventures not only pressed hard by the cost of food, shelter, and clothing, but actually drawing on their credit or savings. No wonder they've cut down on amusement spending.

## Art and the Sheriff

All levels of the amusement business have been hard hit. Broadway theatre box office receipts hit rock bottom in July, and many managers started passing out "twofers"—two tickets for the price of one. Night club and dance hall trade—and jobs—threatened to vanish like the Cheshire cat, this time without leaving even the grin behind.

Highbrow entertainment fared no better. The old wisecrack of the circus and carnival men, "Art and the sheriff go hand in hand," seemed all too apt in the season just past. Robin Hood Dell concerts in Philadelphia suspended midway in the summer, blaming bad weather and poor turn-outs. Carnegie "pop" concerts lost heavily. The Lewisohn Stadium ended the summer \$84,000 in the red.

The dog-days of early August were not brightened by the announcement that the Ballet Theatre, which Lucia Chase had underwritten to the tune of a total two million dollars in earlier years, will postpone its season until January, 1949, by which time it is hoped a two-hundred-thousand-dollar guarantee fund can be raised.

## Movie Admission Prices

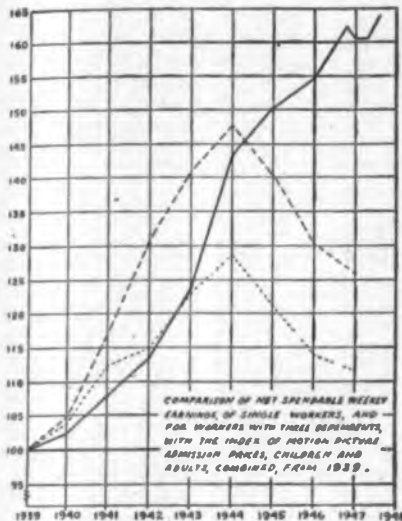
In view of these difficulties in the field of highbrow entertainment, usually subsidized by patrons, it is instructive to look at what has happened in the mass entertainment field. The index of motion picture admission prices is the only series in the amusement field which is published by BLS, which thus recognizes movies as near necessities. (See small chart on top of next page.)

Here also the gap between prices and earnings is apparent, movie admission prices having begun to outstrip earnings about the middle of 1944. Noteworthy here is the slight drop in average admission prices in 1947, apparently an effort to meet falling demand. However, the upward trend was once more apparent in the latter part of that year. The index of movie admission prices has continued at about 163.0 during the first half of this year.



# 19: The Case Against the Admissions Tax

Motion Picture Admission Prices Compared With Real Earnings



The heavy black line represents the index of motion picture admission prices on a base of 1939—100. The broken line represents the real earnings of a worker with three dependents. The dotted line is the index of real earnings of a single worker.

To get some idea of the monthly total outlay for movies, it is necessary to look at the quite different table, shown at the right.

## The Admissions Tax

The admissions tax—which applies also to night club checks—is a 20% handicap to the live entertainer. But it is also, as long as it continues, the best single measure of the state of the entertainment business. It covers admissions to concerts, dances, sports events, theatres, movies, and so forth. The national income tax experts in the Department of Commerce figure that roughly three-fourths of the annual admissions tax revenue comes from the movies.

A glance at the bar graphs—with the actual amounts indicated, rounded to millions of dollars—will show that in 1946 and 1947 the entertainment business had a bigger volume in the last six months of each year than in the earlier half. The same trend holds so far for 1948. The July figures, released by the Treasury after this chart was made up, show a rise to 37½ million, still 2½ million under the corresponding month in 1947, but an increase over June, 1948. If this rise should continue through the early fall, it will mean that prospects are a bit better for those who work in the field—always provided that the Consumers' Price Index doesn't go up still faster. If it does accelerate, the gross receipts for admissions (and the box office take, which is five times the admissions taxes) may rise without representing any greater number of admissions, indicating rather higher ticket prices.

However, there are signs that management in the amusement field is coming to realize the need for keeping entertainment prices at a point low enough to do the maximum volume of business. The slight down-turn in movie admission prices late in 1947 is a case in point.

## What's to Be Done About It?

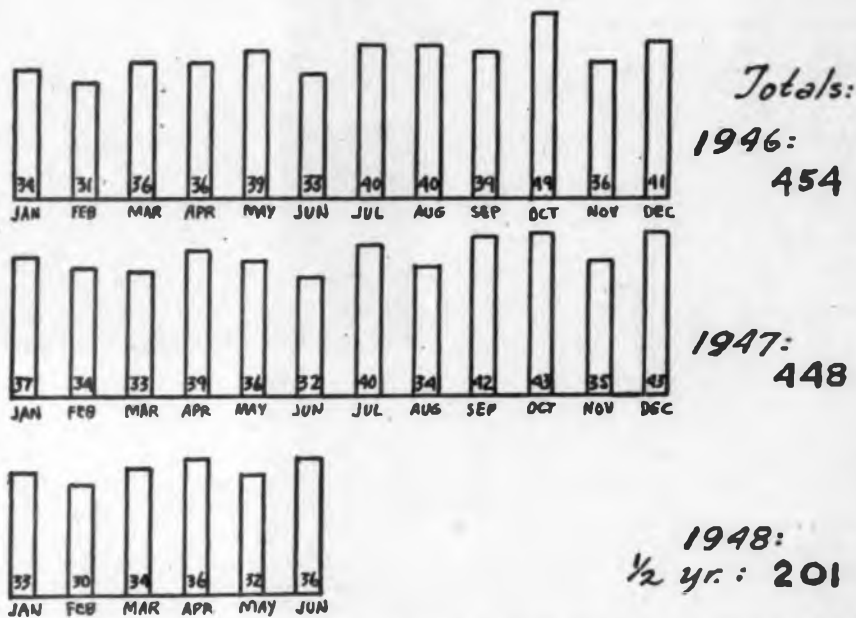
If anybody working in the entertainment field takes a good look at these facts and figures, he is bound to ask himself, What's to be done about it?

The first thing these figures add up to is a strong case for repeal of the 20 per cent tax on entertainment. However justifiable it may have been in wartime, both as a revenue producer and as a means of sopping up excess spending power,

the admissions tax is now a severe drawback, imposing a stiff penalty on the whole range of live talent. The American Federation of Musicians has therefore undertaken a campaign for the repeal of the 20 per cent Federal admissions tax; concert managers, hotel men, and night club owners are also working toward the same end. The facts and figures argue for repeal, and all factors in the entertainment world should do their utmost to bring it about.

Workers in the entertainment field have had no such increases as have been granted the workers in all other industries during the last two years. It is therefore vital for them that admission prices in this field should be lowered so that amusement enterprises can once more do a maximum volume of business.—The Editor.

## INTERNAL REVENUE COLLECTIONS For Admissions to Theatres [including Movies] Concerts, Cabarets, etc. By Months: January 1946-June 1948 (in dollars, rounded to millions). SOURCE: "Collections of Internal Revenue"—U. S. Treasury Dept.



Movie admission taxes constitute roughly three-fourths of the total, according to the national income experts in the Department of Commerce. Totals for the first half of 1948 fall 10 million below the 1947 level. It will be noted, however, that the month of June 1948 shows a decided rise over the corresponding month of 1946 and 1947. Presumably this reflects the added spendable income available because of the four and one-half billion dollar annual decrease in income taxes. It remains to be seen whether or not this rise in admissions will continue, in view of the rapid increase in the general price level. Since Federal admission taxes are 20%, it is easy to get the gross amount paid for admission: multiply the tax figure by 6; or to get the net received by the entertainment business, multiply by 5.



CHARLES MUENCH

**S**YMPHONY orchestras of Fort Wayne, Grand Rapids, Houston, Hutchinson (Kansas), Kansas City, Montreal, Norfolk and St. Louis have engaged new conductors for the 1948-49 season. The Boston Symphony Orchestra has already announced the conductor who will take the place of Serge Koussevitzky after his retirement at the end of this season—that is, in the fall of 1949. In view of the undoubted influence these leaders will exert in raising musical standards throughout the United States and Canada, we feel our readers should be given the opportunity of becoming better acquainted with them as they begin work in their new positions.

Igor Buketoff, who was born in Hartford, Connecticut, thirty-three years ago, assumes the conductorship of the Fort Wayne Symphony with the firm purpose of putting the orchestra on a more professional basis and of making Fort Wayne increasingly the center of musical enterprise. This means the orchestra is to provide such outlet for musical appreciation and ability as will hold talent in this locality and attract talent from other localities. Moreover, Mr. Buketoff will seek to build up local talent, to raise the standard of music and to introduce new works both of American and European vintage. He has scheduled five pairs of subscription concerts, two pop concerts, and, if possible, two young people's concerts this year.

Regarding the latter, a recent survey of towns and cities in the United States carried out by Princeton University relative to the exodus of youth from the home locale, brought out the fact that Fort Wayne was one of two of the smaller towns—discontent does not seem to simmer over this matter in the large cities—in which youth was most content to remain in the home locale. *And the symphony orchestra was given as one reason for their satisfaction.*

Mr. Buketoff, who is imbued with the missionary spirit in no small degree—he is the son of the head of a large Russian Orthodox church in Brooklyn and discovered his love for music through singing in and leading the choir in his father's church—desires to make the symphony orchestra a lodestone to draw and keep talent within the confines of this Midwestern city. He has the training to fit him for this. He has been

# Podium Appointments

conducting in its European tour Menotti's "The Medium" and "The Telephone," has acted as guest conductor of the Kansas City and Houston symphony orchestras and was regular conductor of the Chautauqua Opera Association when it presented "Rigoletto," "The Marriage of Figaro" and "The Devil and Daniel Webster." In 1942 he won the Alice M. Ditson Award for young American conductors. Later he was appointed to the music faculty of Columbia University, a position he kept until his resignation in the fall of 1947 to become music director and conductor of "The Medium" and "The Telephone."



HANS SCHWIEGER

During the 1948-49 season Mr. Buketoff will share the direction of the New York Philharmonic-Symphony Society's 1948-49 series of Saturday morning concerts for young people at Carnegie Hall.

José Echaniz, who has been appointed regular conductor of the Grand Rapids Symphony Orchestra for the 1948-49 season, has long since established his reputation as a pianist of high ability. His prowess as a conductor was first recognized when, in January, 1939, he conducted the Havana Philharmonic Orchestra in his native country, Cuba. A Havana paper reported, "The result was an orchestra perfectly balanced, delighting the ear with beautifully shaded passages . . . It was a triumph which has made us even prouder of our fellow-countryman, who, through his talent, has already created for himself an enviable position in the world of art."

Born in 1905 in Guanabacoa, a little town across the bay from Havana, the son of a Basque father and a Cuban mother of Spanish-Italian-French descent, José Echaniz began the study of the piano at the age of eleven, first with his

father, then with the noted Spanish pianist and composer, Ignacio Telleria. Later he studied at the Conservatory of Music in Havana. After 1927, when he made his New York debut as a mature artist, he toured the United States, alternating these tours with European engagements and frequent appearances in his native country. Mr. Echaniz became an American citizen in 1941.

Houston music lovers will be treated this year to concerts under the baton of the fiery Efrem Kurtz, who has never failed to introduce drama into his programming and fervor into his conducting. Born some forty-odd years ago in Russia and brought up in a highly musical household, he went to Germany at the onset of the Russian Revolution. His first conductorial engagement came when, in 1920, he was called upon to make a dramatic last-minute substitution for Artur Nikisch as conductor for a recital by Isadora Duncan. Such was his success that he was immediately engaged by the Berlin Philharmonic. After a series of concerts with that organization, he went on a tour of forty-eight German cities, after which he went to Italy and Poland for further engagements. In 1924 he was appointed first conductor of the Stuttgart Philharmonic.

In 1928 Anna Pavlova, who saw Kurtz conduct in Stuttgart during a tour, invited him to direct her ballet company in Covent Garden, London, and on her South American tour. Then, in Rio, he was invited to tour Australia, piling up such successes for himself there that he was asked to remain as permanent conductor. European contracts prevailed, and Kurtz journeyed once again to that continent. In 1931 and 1932 he conducted at the Salzburg Festival and during these years also filled guest engagements



EFREM KURTZ

INTERNATIONAL MUSICIAN

# nts for the Coming Season

in Holland, Belgium and other countries. In 1933 he was appointed musical director of the Ballet Russe, a position he held for nine years. In 1940 he was guest-conductor of the New York Philharmonic and subsequently of most of the other major symphony orchestras in this country. In 1943 he became conductor of the Kansas City Philharmonic, a post he relinquished to direct the Houston Symphony Orchestra in the current season.

Ernest Hoffman, who has recently become visiting conductor of symphony and opera at the Indiana University School of Music, is a native of Boston. He began his career at Harvard University where, as an undergraduate, he directed the Pierian Sodality Orchestra. Then, after serving a year as first violinist of the Boston Symphony Orchestra, he went to Germany to study conducting at the Berlin Hochschule für Musik. A year later, in 1922, he was engaged as assistant conductor at the Breslau Opera House, becoming the regular conductor there in 1924. He was the only American ever to hold such a post in Germany. He remained in Breslau until 1934, directing an orchestra of 120 men. Part of his duty was to conduct weekly symphony broadcasts over the Silesian government station in Breslau. He often appeared as guest conductor of the Berlin, Munich, Vienna, and Posen symphony orchestras.

Returning to the United States in 1934, Hoffman first conducted at the Lewisohn Stadium in New York. Later, asked to head the newly formed Commonwealth Symphony Orchestra in Boston, he developed that group of ninety-five men into a highly professional body. Because of his success in this enterprise he was invited in 1936 to become regular conductor of the Houston Symphony, and for eleven years labored

faithfully to build a good orchestra for that Texan city. He resigned last spring to take on his present work with the Indiana University Orchestra.

Hans Schwieger, who mounts the podium of the Kansas City Philharmonic Orchestra this fall, takes with him his continued aim to help the development of all phases of the community musical life. Now an American citizen, he brings to his work a rich background of study and experience in Europe. He studied philosophy and music at the University of Cologne—he



IGOR BUKETOFF

was born in that city in 1906—and the University of Bonn, and attended the Academy of Music in Cologne.

After winning his degrees in 1927, Schwieger became assistant conductor at the State Opera in Berlin, where Erich Kleiber was general music director. In 1930, on the recommendation of the Director of the Prussian State Theatres, he was appointed conductor of the State Theatre in Cassel. The following year he became conductor in Augsburg where, under his musical direction, the well-known Augsburg Festival plays, "Am Roten Tor," were produced for the first time.

The year 1932 saw him as general music director in Mainz. During the next few years he was often guest conductor of operas, concerts, and radio broadcasts.

For the season 1936-37 he became general music director of opera and concerts in Danzig, in which position he was the representative of the Free State of Danzig for everything of a musical nature. In November, 1936, he was offered an important contract for three years as leading conductor of the Berlin State Opera House.



ERNEST HOFFMAN

By this time, however, the political situation was such that he determined to leave Germany. To accomplish this, he accepted a concert tour in Japan. Once in the latter country he seized the first opportunity to come to the United States. Soon after his arrival here he was engaged as musical director of the Columbia Music Festival in Columbia, South Carolina. There he organized and conducted the Southern Symphony Orchestra, and directed its Symphony Orchestra School, training players when he could not find experienced ones he needed.

In 1944 Schwieger joined the musical staff of the New York City Center of Music and Art, a post he relinquished to organize and train the Fort Wayne Philharmonic Orchestra.

In the summers of 1946, 1947, and 1948 Schwieger was guest conductor of the NBC Symphony Orchestra in one of its Sunday afternoon broadcasts, and in the latter two years also conducted concerts with the New York Philharmonic at the Lewisohn Stadium. In May of 1948, as a result of his success with the Fort Wayne Philharmonic Orchestra, he was offered and accepted the position of musical director of the Kansas City Philharmonic Association and conductor of the Kansas City Philharmonic Orchestra.

Gerhard Schroth, engaged this season as conductor of the St. Louis Philharmonic Orchestra, has already begun rehearsing this organization for the initial concert of its eighty-ninth season on September 15, 1948. Graduated from the Wisconsin Conservatory of Music as a violin major, Schroth obtained a master of music degree from Northwestern University in Chicago, and studied orchestral conducting with the late Frederick Stock. In 1944 he was appointed assistant conductor of the Philharmonic Orchestra. For the past three years he has been director of choral music at Chicago University and conductor of the Chicago Lutheran Chorus.

Although he is not to assume his engagement as conductor of the Boston Symphony Orchestra until the fall of 1949, Charles Muench is so rapidly gaining a position of prominence in our orchestral scene that data on his career must also be included in the present article. He will come

(Continued on page forty-two)



JOSE ECHANIZ

# Canadian Music and Musicians

**C**ANADIAN musicians have already begun to tune up for a big season ahead. In the last few years interest in the music of Canada has been on the upswing, and the work of talented Canadians has been heard both at home and abroad.

One of the most renowned musical organizations of Canada which has in itself done much to bring Canadian music before the spotlight is the Toronto Symphony Orchestra. Now in its twenty-seventh year, the Toronto Symphony started its operation giving "share-plan" concerts which were known as "Twilights." These concerts were of one-hour duration, from 5:00 to 6:00 P. M., which was the only time that the players, who were mostly engaged in theatre orchestras, had available. Many of them had to miss their evening meal in order to play at all. The original conductor was Dr. Luigi von Kunitz, who before coming to Toronto had been the concert master and assistant conductor of the Pittsburgh Symphony Orchestra. Following the untimely death of Dr. von Kunitz in 1931, Sir Ernest MacMillan was appointed conductor, and has ably filled the position since that time.

For the first ten years the orchestra performed from ten to twenty concerts a season. The fact that the concerts were of only one-hour duration meant that the repertory was limited. With the advent of talking pictures and musicians being released from theatre orchestras, full-length evening concerts were introduced in 1933. During the past six years the number of concerts has increased steadily, and seventy-four are planned for the 1948-49 season, including twenty-six pop concerts, five high school students concerts, six children's matinees, six out-of-town concerts, and seven miscellaneous programs which include performances of the Messiah, and two other choral concerts with the Toronto Mendelssohn Choir. The majority of the pop concerts are conducted by Paul Scherman, who was

recently appointed assistant conductor of the orchestra.

Each season Sir Ernest MacMillan includes in his programs quite a number of Canadian compositions, and in addition many Canadian soloists are used. A program of all-Canadian music which was given last season by the orchestra included works by Godfrey Ridout, Leo Smith, Claude Champagne, Maurice Dela, John Weinzwieg, Jean Vallerand, and Healey Willan.

A one-hour portion of each of the twenty-six pop concerts is broadcast coast-to-coast. In addition to this, the Canadian Broadcasting Corporation broadcasts a number of the sustaining concerts as a sustaining feature on their network. Through all these channels the Toronto Symphony Orchestra has done much to advance interest in Canadian music.

Geoffrey Waddington, conductor and musical adviser for Canadian Broadcasting Corporation, has also given generous hearings to young Canadian composers and has premiered many of their works on the coast-to-coast network which carries his programs.

On the West Coast the Vancouver Symphony Orchestra, conducted this past season by Jacques Singer, has experienced a sensational rise to the front ranks. Founded in 1919, the orchestra was disbanded after two seasons, revived in 1930, and after Allard de Ridder left in 1940 for Ottawa, relied on guest conductors. Last season Jacques Singer became its permanent conductor, and seventy musicians were for the first time on a weekly salary basis. Fifty-eight concerts were presented, including twenty-five weekly popular concerts, twelve series concerts, five university concerts, five students' concerts, five out-of-town concerts, and national radio broadcasts. The programs covered a wide range of music, including twenty-four major works by contemporary composers, and one world premiere. The guest artist list bore the names of many Canadian performers, along with great names from abroad.

The enthusiasm with which the Vancouver Symphony Orchestra was received was reflected in the sell-out of the regular series, and in the crowds turned away. An interesting note in connection with this ambitious organization is the monthly publication of "The Vancouver Symphony News," a paper which is distributed to all members of the society during the orchestral season.

In Montreal, radio station CKAC produces 90 per cent of the studio-originated programs in French to reach the French-Canadian audience. On Fridays a program, "Face au Micro," is presented to bring to light talents from various points of the province, since it originates from a different small town each week. On the program "Contrastes" of Saturdays, CKAC stars conservatory or other talents which are not yet well known.

Other radio programs presented in different parts of Canada featuring Canadian talent include "Singing Stars of Tomorrow," originating in Toronto; "Harmony House," broadcast from Vancouver; "Prairie Schooner" (CBC), "Canadian Cavalcade" (Toronto).

## CANADIAN COMPOSERS

In the last few years Canadians have become more and more aware of the value of their own natural culture. Apathy toward their creative artists is beginning to disappear, and in the field of music there has been a real increase in general interest, performances and publicity throughout the provinces.

Of the outstanding composers in Canada there are about thirty who claim special attention. Best known internationally is Dr. Healey Willan, who is famous as an organist, choirmaster, and writer of very beautiful church and liturgical music. He is professor of music at the University of Toronto (Royal Conservatory of Music of Toronto) and musical preceptor at the Church of St. Mary Magdalene, which he has made

## Conductors, Composers and Instrumentalists in Canada



ETHEL STARK



GEOFFREY WADDINGTON  
John Steele Photo



GERALD BALES  
W. H. Howard Photo



JOHN WEINZWEIG  
CBC Photo

INTERNATIONAL MUSICIAN

# From Toronto to Vancouver

famous for the beauty of its service. Dr. Willan is a prolific writer, having around two hundred published works to his credit. His writing includes music for fourteen plays. An opera, "Deirdre of the Sorrows," which he wrote with Jean Coulter, librettist, was commissioned by CBC in 1946.

Harry Somers is perhaps the most prominent and most admired of Canada's younger composers. He was born in Toronto in 1925, and studied composition with John Weinzwieg at the Royal Conservatory of Music. His works have already won the interest of a number of distinguished conductors, including Sir Ernest MacMillan, and Dr. Bernard Heinze, of Melbourne, Australia. One of his compositions, "Scherzo for Strings," was recorded by the Toronto Symphony Orchestra in December, 1947, for future release in the third CBC International Service Album of Canadian music. Among his best-known works are his "Strangeness of Heart" for piano, his "Sketches for Orchestra" and piano sonata, "Testament of Youth." These works have been played on five continents.

Thirty-five-year-old John Weinzwieg, one of the leading modernists of Canada, came off with special honors in July, 1948, when he won top award at the Olympic Arts Competition in London for his composition, "Divertimento for Solo Flute and Strings." His work shows marked originality and vitality. To date he has written a symphony, three string quartets, choral and organ works, and scores for CBC and NFB. The CBC recorded his "Interlude in an Artist's Life" and "Music for Radio Number One" in albums of Canadian music for distribution abroad.

Another of the leaders is Barbara Pentland, whose compositions have appeared on concert programs around the world. Born in Winnipeg, and a graduate of the Juilliard School in New York, she has also studied abroad. At present

she is a teacher of composition at the Royal Conservatory of Music in Toronto. Many of her pieces have been performed by CBC orchestras, and by the BBC orchestra in London. Miss Pentland claims herself to have the prairies in her blood, and her music reflects long line and lean texture, presenting an uncluttered landscape.

Alan Thompson has been a prominent figure in Western Canada in the fields of church music, radio and concert. He has written much for radio in addition to songs, anthems and organ pieces. His song, "Reverie of a Soldier," is particularly well known.

High on the list of French Canadian composers are Claude Champaigne and Dr. J. J. Gagnier, both of whom have written and published a considerable amount of music in Canada.

Gerald Bales, pianist, conductor, organist, and composer, has had his compositions widely played by Canadian orchestras in concert and on the air. His work, "Prelude in E Minor for Organ," is popular with organists, and his "Essay for Strings" has appeared on many contemporary music programs.

A young composer-pianist, Minuetta Borek, had her piano concerto "Alberta" played on a CBC program in 1947. She herself performed the solo part. The program was also carried in South America at the same time.

Ivan Gillis, who died two years ago, was a blind composer from the Maritimes. One of his published works is a Piano Sonata in braille.

The work of Alexander Brott is known in England, the United States, South America and Czechoslovakia. His "Canadian Suite" was commissioned in 1947 by the CBC International Service. The composition was based on Canadian folk music, painting, and geography, and aimed to show musically the contributions of each of five regions in Canada.

Mr. Brott has just returned from a triumphal tour of European countries during which he

conducted in Holland, Belgium, Luxembourg, France, Switzerland, Norway and Sweden. He introduced Canadian music, among which were several of his own compositions, including his famous Suite, "From Sea to Sea." Sir Ernest MacMillan will also conduct this Suite in Toronto on November 9th and 10th, and Mr. Brott himself will conduct the same opus with the Quebec Symphony Orchestra on January 28th, 1949.

Other Canadians who have attracted attention with their compositions are William Rogers (composer of "Three Songs from Emily Dickenson"), Dan Harmer (known for his "Three Prairie Sketches for Violin and Piano"), Dr. Eugene Hill, Lou Applebaum, Maurice Blackburn, Robert Fleming and Violet Archer. Godfrey Ridout has had recognition for his "Festal Overture." Jean Coulthard Adams won honorary mention in the chamber music category of the Olympic Arts Competition this year. Leo Smith of Toronto, Russell Standing of Winnipeg, and Kenneth Peacock of Ottawa are all making names for themselves in Canadian music.

Three factors have been largely responsible for the growing interest in music of Canada. First, the efforts of a group of conductors who have programmed and performed new music. Among these are Sir Ernest MacMillan, Ettore Mazzoleni, Harold Sumberg, Geoffrey Waddington, Reginald Godden, Harry Adaskin, and Samuel Hersenhoren. Second, the carrying of programs featuring Canadian music, via CBC, which acts as a valuable outlet for creative endeavor. And third, publication of Canadian music through BMI Canada which was formed by the CBC and the Canadian Association of Broadcasters, to gradually make the music of Canadians available for performance.

(Next month our Canadian correspondent will cover Montreal and Quebec musical activities.)

## Prepare for a Lively Fall and Winter Concert Season



**HARRY SOMERS**  
Nott and Merrill Photo



**BARBARA PENTLAND**  
CBC Photo



**HEALEY WILLAN**  
Ashley & Crippen Photo



**SIR ERNEST MacMILLAN**  
K. MacMillan Photo

## Locals Embark on Live Music Campaign

Live music is all too apt to be shunted into the same category as the weather—something everybody talks about but nobody does anything about. This isn't going to happen in Escanaba, Michigan, and its environs, however—not if Wellington A. Hinze, secretary of Local 663 of that town, has anything to say about it! Before us is a letter telling us just how he is combating the juke-box menace in his local's jurisdiction.

First an "ad" was run in the local daily paper and in the two weekly papers which, simplicity itself, got its message across with unequivocal clarity. "Use Live Music!" streamed across the top with the announcement beneath: "The following bands are affiliated with the American Federation of Musicians, Local 663, Escanaba, Michigan." Then were printed, in impartial alphabetical order, the bands operating under Local 663's aegis. Across the bottom of the "ad" flared the same three words: "Use Live Music!"

This listing was sent to all dance hall operators, taverns, lodges, labor unions and societies, with the added announcement: "Enclosed is a list of orchestras whose personnel are members of the American Federation of Musicians, Local 663, Escanaba. This list is being made available to you in order to simplify your obtaining an orchestra for any and all occasions . . . We suggest you save this list. We anticipate issuing a revised list periodically, a copy of which will

be mailed to you . . . Additional copies may be secured by writing to the Secretary: W. A. Hinze, 704 South 14th Street, Escanaba, Michigan." These letters were enclosed in the local's envelope which again had banded horizontally across one end of it the slogan, "Use Live Music!"

Also, as the schools in and surrounding Escanaba open, each will receive a copy.

These several modes of approach have already obtained results. "One of our local bands," writes Brother Hinze in his letter, "is playing tonight over one hundred miles from here at a place which has not to this time used live music, but only a juke box."

Local 655, Miami, Florida, is another local which is doing something besides just talk about live music—as witness its mascot, the "live music boy" of the accompanying photographs. He is Gary Marwood Wolfe, son of Paul Wolfe, business representative of that local.

Local 17, Erie, Pennsylvania, takes the direct approach. They present a schedule of their activities to citizens of that city through a half-page "ad" in "The Erie Daily Times."

Let us hear of projects carried forward by other locals to break down the unfair competition offered the live musicians by mechanical music producers.



A new slant on the Report of a Delegation to the Local. The Miami delegation, Roy W. Singer, Morris Weiss and Paul Wolfe, representing the Miami Federation of Musicians, Local 655, A. F. of M., at the 51st A. F. of M. Convention in Asbury Park, New Jersey, presented to their

local as a part of their report on the Convention. This display, twelve feet long and four feet high, consisting of sixty-two pieces of literature, photographs and newspaper clippings, all of which were collected at the Convention. The display tells the story of the Convention in detail.

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(Continued on page thirty-three)



# With the Dance Bands

FALL IS being heralded, not by the turtle's voice, but by a chorus of much wiser agents, theatre men, territorial promoters, and the like, whose predominant question is: "What do we do now? How can we save the business?" And, at long last, it looks as though they're sincere.

The summer just past has been lousy, in the words of too many, probably the worst music has undergone. Agency execs are not a little angry with flack-conscious leaders, prone to glamorize the business every time they open their mouths for some two-bit trade publication interview. Bistro ops are cutting the price of colored water. Ballroom owners are repainting, remodeling. Various important persons are beginning to put something back into the industry from which they've taken such a great deal . . . in terms of loot, prestige, and personal betterment.

## Live Talent: Better Box Office

Though it's said video may deal the deathblow to vaudeville's comeback, as far as musicians are concerned 'tain't so. Possibly to offer live talent to combat tele's potential inroads, San Francisco's Golden Gate Theatre opened its doors to Lionel Hampton on September 8, after having been shuttered a good many months. Philadelphia's Earle Theatre dusts off its footlights, begins to import name units. In Grand Rapids, Michigan, the Ramona Theatre starts an in-person policy, leading off with Woody Herman. In Detroit the Broadway-Capitol cinema amazes even itself with packages like Kenton-Cole.

In Chicago, Balaban and Katz cut the admission tab at their Chicago Theatre to 55 cents, score heavily with Barbour-Lee. Also in the Loop, Vaughn Monroe registers a strong \$60,000 week at the Oriental showhouse. On Broadway, within a two-week period, the Basic-Holiday duo draws \$175,000. Cab Calloway attracts \$92,000 at New York City's Roxy. Sam Donahue chalks up \$60,000 during seven days at Manhattan's Paramount. Flickerys are finding their answer to rotten boxoffice: give patrons a break on the tab and a name on the stage.

## Lower Prices: Bigger Volume?

Meeting with GAC's Howard Sinnott, Midwest ballroom ops formulated a plan to reduce asking prices for names. Following which conclave, New England promoters gathered with Sinnott to discuss a like formula. System would cut admission prices and slice guarantees. Bands would be hired by the week, with several ops pooling necessary funds, and routing attractions through their various holdings. GAC, which has cut guarantees by one-fifth in the past two years, insists bands would benefit under the proposal by running into healthy percentages more often because of increased patronage. Massachusetts bookers are attempting to clear the legislative decks for Sunday dancing. Dancerys evidently have their answer in mind, too: cleaner, more attractive ballrooms, with moderate admission prices, yet high-grade music.

Booking agencies follow suit. GAC and Mus-Art merge. Continental Artists (Milt Deutsch), and Joe Glaser's Associated conclude a reciprocal deal. The inter-agency transfer of capable workers has only begun. Talent peddlers are getting hep: you don't make a buck while resting on your epidermis.

All in all, it's beginning to look like a better season than was expected last May . . . when the sound of musical eggs being laid drowned turtle cries two-to-one.

## Regional Round-up

**East:** Guitarist Burl Ives' new tome, "Wayfaring Stranger," will hit the stands next month . . . Russ Morgan opened last month at the Biltmore Hotel's Cascades Room, holds for twelve weeks, will open the hostel's new Bowman Room September 27. Morgan ork is now handled by Associated, having dropped its MCA pact . . . Richard Humber's brain-child, the RH logging system, is beginning to pay off. System rates popularity of current songs, a la Hooper's survey for wireless . . . Al Gazley has joined the Willard Alexander agency in N. Y. C.

Harry James in leadoff spot October 2 for a one-nighter at Washington, D. C.'s, National Armory, starting a parade of talent yclept Name Bands, Inc. . . . New York leaders are forming pick-up units for nearby single shots, with greatest array of sidemen since 1937 . . . William

Morris has set the re-formed Claude Thornhill band for October 28-29 at VPI, Blacksburg, Virginia. Claude penned a sixty-score nucleus for the new unit's library while vacationing in Honolulu . . . Conductor David Brockman's book, "Shoestring Symphony," may be dramatized by a NYC legit company.

Cafe Rouge, of NYC's Hotel Pennsylvania, closed last month for alterations, will remain shuttered throughout this month. Also closed for the same reason is Pelham Heath Inn, the Bronx. Neither spot has a crew definitely inked for reopening next month . . . Grady Watts is managing the Larry Clinton ork . . . Freddy Martin follows Guy Lombardo into Manhattan's Waldorf-Astoria . . . Ex-GAC exec Paul Bannister will steer the new Hal Derwin unit, will not handle Stan Kenton as reported . . . Johnny Rotando ork doing a repeat at Bordewick restaurant in Fordham, New York . . . Louis Armstrong's All-Stars opened Labor Day for two weeks at Philly's Click.

Ray McKinley to follow Bernie Cummins into the Ice Terrace Room of Hotel New Yorker . . . Owner Ralph Watkins' bop experiment at his Broadway nitery, the Royal Roost, is clicking, but big. Ralph has transferred jazz from the Street to the Square, with a ninety-cent admission and names like Charlie Ventura. Kids aren't great spenders, but volume biz helps meet the nut . . . The reorganization of USO will mean a sixty-five per cent increase in employment for entertainment people, musicians included. Current USO circuit embraces 107 hospitals, provides a thirty-week tour.

Dave Barbour's foursome, accompanying Peggy Lee, is now five . . . Ray Anthony into NYC's Apollo Theatre September 10 . . . Dizzy Gillespie into the Royal Roost (also Gotham) for three weeks September 30 . . . Pianist Nellie

(Continued on page forty-two)

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# Tanglewood Tales

deep in musical discussion. Around the corner beside the stage entrance a violinist in the orchestra was giving a finishing touch to a cherished trill.

We noticed more than the usual number were reading, and we jotted down such titles as we could catch: "Saint Joan," "This Brave New World," "Lust for Life," "Man for Himself," "The Naked and the Dead," "Milk Route." One which we could not make out clearly read something like "Not to Go Wild." Another, tucked neatly between two notebooks, was lettered "Chemical French."

## GESTURE OMNIPOTENT

Inside the shed, eager students, intense art-lovers, gesticulating critics, placid country folk and dreamy-eyed aesthetes made a composite picture whose preponderant characteristic was sensitivity. All eyes were fixed on the platform or slanted toward the wings in anticipation of the gesture, at once benign and commanding, of the originator and leader of this Festival, Serge Koussevitzky, whose credo has its nucleus in the statement included in a recent "Atlantic Monthly" article of his: "Music is the recovered word of true feeling, liberated from the banality, hypocrisy and cruelty of life. Music is to help the souls of men. It is the pure language, regenerating, like the mountain air."

## WEAVING THE WEB

With one's ability to receive the great music presented in these New England hills increased a thousand-fold by the aura of devotion generated by this great man, one could receive a phrase of Stravinsky or a motif of DeFalla exactly as it was originally conceived. No obstruction was offered. No dilution was permitted. And one sensed that the weaving and the interweaving of tone on the platform was being caught up in all its fleeting beauty by the thousands seated below, each holding through alert senses his own particular segment. And thus we heard—as night crept over the land and the outside listeners drifted inward—Prokofieff's "Romeo and Juliet" Ballet, Vaughan Williams' Symphony No. 6, and Strauss's "Don Quixote" Fantastic Variations. One motif from the latter, spun out by soloist Gregor Piatigorsky, will stay with us as long as we live.

To consider the compositions in this or other concerts of the Festival without stressing the manner of their delivery would be like describing the Niagara Falls without indicating the monumental rocks over which it cascades. That small wand of Koussevitzky brought into being the music in its very essence. Through its magic, haughtiness came out in the strutting chords of the Montague and Capulet theme of the Prokofieff work. The dance in the second portion was as scintillating and concise as snow falling in sunlight. The scene at the grave was as sombre as cold earth beneath deceptive grass.

Nor was it a mere trick of technique that the ballet and symphony should come out pure and absolute under this conductor's ministrations. For his is the greatness which creates greatness out of whatever he touches. As he says, "A musician should realize that the new strength of which we speak lies in the coordination and cooperation of all his faculties, both as an artist and as a human being. He should be true to himself on as well as off the stage. He should be clean inside and out."

## PREMIERE OF INTEGRATION

The Vaughan Williams' premiere revealed clearly the transfusion of the composer's different styles in this, the brain-child of his seventy-sixth year. The program notes call it "a new and selective integration of his past tendencies"—and it is that indeed. But it proved to be a



SERGE KOUSSEVITZKY

INTERNATIONAL MUSICIAN

The Music Shed—Source of Significant Premieres

**A**LREADY when one arrives at the town of Lenox, Massachusetts—white houses barnacled around the curves of hill-roads—one begins to feel one is being enveloped in a special sort of atmosphere. Young girls with violin cases wait at the road intersections for buses; the discussions over the ham and eggs in the farmhouses reconverted into breakfast-and-lunch rooms give out overtones of Prokofieff and passaglias; and the clerks in the drug stores have an understanding born of long contact with folk periodically in the grip of the divine frenzy.

But a something added becomes a something integrate when one reaches Tanglewood itself. From the moment we parked our car—a drop in an ocean of Buicks, Cadillacs and Nashes—and turned toward the gate where music from the glassed-in reception room was gently inundating the land, we knew matters out of the ordinary were afoot. Passing through the turnstile, we came on the wide greenery blanketing the knoll and tucking up under the circular Music Shed on the one side and, on the others, the Theatre-Concert Hall, the Chamber Music Hall and the main house, white buildings etched against the darkness of firs and the blue-gray of mountains. Allowing ourselves to drift with the others toward the Shed—a symphony concert was pending—we took in the people, gay and serious, contemplative and out-going, cynical and naive, and noticed there was not a bored-looking one among them. In our whole stay at the Berkshires we encountered not a single face carved in lines of dullness or ennui.

## THE UNIVERSE ON A BLANKET

It was a sunny day and so clear and breezy that some of the ticket holders, as well as the non-holders, had decided to lie on blankets spread out on the grass at the sides and back of the auditorium rather than immerse themselves in the dim coolness of the hall. Because the human beings gathered on this lawn seemed somewhat different from those strewn on the sands of a Coney Island or squeezed into a queue at a movie, we walked among the blanket-home-steads to find out how each group was exercising its squatters' rights. Some were chatting, some eating fried chicken, some taking snaps of their friends, some just sunning themselves. One girl was emptying sand from her shoe. Another was knitting. There was no loud talking, but occasional wisps of tunes drifted off from a group

# --Version of 1948

settling down, too—chords smoothing off one against another rather than piling up to momentous effect.

This symphony was begun before the end of the war, and opens, fittingly, with outspoken violence not quite adequately set off by the last movement, which betokens the present era of peace as one more nearly like a span of bleakness. The meditative hum in this latter portion is nowhere near so convincing as the early cry of anguish. However, the composer's undoubted craftsmanship came clear through Koussevitzky's insistence on luminous chordal flow, on overt melodic thrust.

## COMPOSERS' TRY-OUT

The Shed symphony concerts were all this. The composers' concerts were something else again. Here young composers' works were given their first try-outs before an audience—and a most alert one at that—of students at the Berkshire Music Center, many of them also composers, as bent on delving into the meaning of the works as the creators of them had been in evolving them. Six works by young composers hailing from Biarritz, France; Jerusalem, New York, and Pittsburgh were presented the afternoon we attended; then a discussion, lively and humorous, went forward under the genial yet penetrating guidance of Aaron Copland. The end-feeling was of something thrilling and revolutionary taking place under one's very nose. Afterward when we spoke to one of these composers of the unemotional quality of much modern music, he countered, "No, no! Emotion and more emotion—that is what I want to get into my music!" That is what he did get into his music. It was possible to trace, among these trends in the making, the very sap of life.

## THE RIFT IN THE LUTE

An integral part of life was, too, the one discordant note in this composers' concert. The back door to the chamber music shed where it was presented squeaked ostentatiously, squeaked excruciatingly, whenever a late-comer entered or an early-goer left. It squeaked at intervals throughout the two hours we sat there. It squeaked at a later chamber music concert we attended. And not one of those composers, students or visitors, intent on his Schoenbergs, Bartoks, Ravels, and Brahms, thought that squeak important or relevant enough to impel him to purchase a bottle of oil at the Lenox General Store and grease its hinge into quiescence. Maybe next summer—but we don't know. The Berkshire Festival, like heaven, is hardly conceivable without some sign of human frailty.

The composers' concerts are a special feature of the Berkshire Music Center, the school run in coordination with the Festival. It was initiated in 1940 by Dr. Koussevitzky to provide an opportunity for music study. It is not a school for technical musical training, however, but rather

a place where provision is made for the study of music on an advanced level through experience in group performance. Its staff of teachers is distinguished. Orchestra conducting is under the aegis of Koussevitzky himself, his instruction ably furthered by Leonard Bernstein, Richard Burgin and Eleazar de Carvalho. The chamber music department is in the hands of Gregor Piatigorsky and Ralph Berkowitz. Composition students are fortunate in having the guidance both of Aaron Copland (who is also the Center's assistant director) and Darius Milhaud. The opera and choral conducting departments are staffed by equally distinguished experts. The instrumental faculty are mostly Boston symphony players.

The students themselves must prove themselves worthy of their trust. We can hear Dr. Koussevitzky speaking to them, as he spoke so gravely in the article already mentioned: "When a student decides to become a musician, let him first take counsel with himself. Does he possess the true gift and qualifications that give him a right to step upon the stage where thousands of eyes watch him and thousands of hearts beat in anticipation of the message he is to bring through music and his art? Will he, indeed, open the gates of heaven and let the people experience ecstasy—were it for an infinitesimal moment, or will the gates stay closed and heaven remain a promise unfulfilled?"

## FOSTERING YOUNG TALENT

An example of the Festival's nurturing of young talent was the presentation, at the concert of August 10th, of Seymour Lipkin in his first public appearance before an audience of such large dimensions since he won the Rachmaninoff Fund prize in Carnegie Hall in April. Mr. Lipkin has already proved himself a pianist of authority and sensitivity, but on this occasion his virtuosity was amply displayed. His interpretation of Tchaikovsky's B minor Concerto showed him in the slow movement to be also the possessor of a lyricism as pronounced as his fieriness in the earlier portions. There was nothing in the least amateurish about it. His reserve powers are remarkable, as is his highly-developed sense of line and climax.

This was not the only achievement of the August 10th program. Dr. Koussevitzky preceded the concerto with the "Symphonic Pathétique" and followed it with a revival of the "1812" Overture, letting it speak out in all its passion and power.

Eleazar de Carvalho, who conducted on August 8th, is in a sense another protege of Dr. Koussevitzky. Born in Iguatu in the State of Ceara, Brazil, on June 28, 1912, he spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's. In 1925 he was sent to the town of Fortaleza for his first schooling. To his theoretical knowledge he added practical experience by playing in the Naval and Marine



Students of Berkshire Music Center Have Proved Themselves Worthy of the Trust

bands and in the orchestras of casinos, cabarets and circuses.

He assisted Eugen Szenkar, the director of the then new *Orquestra Sinfonica Brasileira*, and when, in 1941, the opportunity came to him to conduct a concert on short notice, the results made him decide to devote himself exclusively to conducting. He has since conducted many concerts of the Brazilian Orchestra and opened the 1942, 1943, and 1944 seasons at the *Teatro Municipal*. In the season past Mr. Carvalho made his first professional appearance as conductor in this country, leading the Boston Symphony Orchestra.

In the summer of 1946 he joined Dr. Koussevitzky's conducting class at the Berkshire Music Center, and last summer and this has returned to assist in supervising the class and in conducting the school orchestra.

## TANGLEWOOD "TURK"

An opera, out of circulation for over one hundred years, "The Turk in Italy" by Rossini, was presented during the course of the Festival. Boris Goldovsky was its rediscoverer—he found its libretto in Harvard's Widener Library and hunted down the score—as well as its conductor. The general consensus of opinion of the students and visitors who crowded the opera theatre to hear it was that it sparkled in spots—if in rather isolated spots.

As was altogether fitting, Dr. Koussevitzky was the dominating figure of the final concert. The works which he chose to close the Festival—Beethoven's "Eroica" and Sibelius' Second Symphony—were received with tumultuous applause. At the end he received an ovation which lasted five minutes and brought him back to the stage six times.

When the Festival came to a close on August 15th with a symphony concert before 14,700 persons—the largest audience to attend a single Festival program—it seemed that Mr. Koussevitzky and all those connected with the project had indeed fulfilled their obligation to humanity and the fine arts. Their gifts, given in all humility of heart as a repayment to nature, have made rich not only the 170,500 who attended the Festival, but thousands of others who, through the force of their influence, have partaken in the blessing rendered during those six miraculous weeks of music from the mountains.

—Hope Stoddard.

# American Repertory for Concert Band

By RICHARD FRANKO GOLDMAN

IT IS NONE too easy a task to compile for publication a list of "serious" original compositions for band by American composers. To begin with, there are two points in need of immediate clarification: what constitutes a "serious" work, and who is or is not an American composer. On both of these points some rather careful explanations need to be made, and it is perhaps wisest to begin with a very rapid consideration of band repertory in general and the peculiar problems it presents.

It is reasonably well known that bands, for the most part, live on a diet of arrangements and transcriptions ranging from the most naively lightweight music to relatively highbrow symphonic excerpts. The merits of all these are obviously open to some discussion, and I have pursued this aspect of the question at some length in books and articles. But many intelligent bandmasters have, in any case, for some time realized the insufficiency of such a repertory, and have tried to encourage competent or well-known professional composers to write music conceived specifically in terms of the band and its potential audience. It must be remembered that band music is always conditioned not only by the instrumentation involved but also by the nature of the concerts that bands play, and by the conditions under which bands operate as musical units.

The history of music written for band actually begins much earlier than is generally realized. The modern wind band of some size made its first appearance on the musical scene during the French Revolution and the years immediately following. Music for open-air performance during popular festivals and celebrations was demanded, and the most notable composers of the time, including Gossec and Méhul, wrote interesting band pieces for such occasions. This tradition was revived years later by Berlioz in his great "Funeral and Triumphal Symphony," composed for the dedication of the Bastille Column in 1840. (All of these works, after a century and more of neglect, I have recently revived and made again available for performance.) A few other works of interest were composed by masters during the nineteenth century, but one cannot say that the number impresses either by quantity or quality. The function of the band, and what may be presumed to have been the disposition of bandmasters, lent little encouragement to composers of serious intentions.



## RICHARD FRANKO GOLDMAN

is the author of two standard reference works on bands and band music: "The Concert Band" (New York, 1946) and "The Band's Music" (New York, 1948). He has been Associate Conductor of The Goldman Band since 1937, and has conducted world and American premieres of dozens of works written for band. His revival of the Berlioz Symphony is an important contribution to the literature of the modern band.

Mr. Goldman is at present Executive Director of The League of Composers and is a member of the Literature and Materials Faculty of the Juilliard School of Music. He is a staff contributor to "The Musical Quarterly" and has written articles and fiction for innumerable periodicals. His book, "The Concert Band," is a history of the development of music for the band, as well as of the band itself. He has himself written two works for band: "A Curtain Raiser and Country Dance" and "A Sentimental Journey," and has of course made a large number of band arrangements. His band music is sonorous, well-written, and to some extent Neoclassic in style. His other published musical works include a Sonatina for Piano, three Duets for Clarinets, a Divertimento for Flute and Piano, Hymn for Brass Choir, works for orchestra, and so forth. He is at present working on a Sonata for Violin and Piano commissioned by the National Federation of Music Clubs. He is editor of a number of works for wind instruments published by Mercury Music Corporation.

Such encouragement has been forthcoming in the United States for the past several years, but it has been of a special nature. The enormous growth of bands here has been a phenomenon of amateur music; with a few notable exceptions, the bands for which a composer must write are school and college bands, which obviously impose certain limitations of style and technique. While it is true (and I speak, I think, objectively) that the Goldman Band has done more than any other agency to stimulate the interest of important composers in the band, it nevertheless is apparent that one such professional band does not constitute a sufficient outlet for new works. Hence American music for band must be considered in terms of its ultimate destination and use; that is, as material designed principally for performance by amateurs, playing concerts that are either "popular" or "instructive" (or by-products of football games), depending upon skill and circumstance.

This was not true in Europe or America earlier in this century, when a revival of interest in writing for band once again manifested itself. It must be said that from a purely musical standpoint the European works, written for professional bands (civilian or military), are on a far higher level than most of the music so far written by American composers for local high school or college consumption. The works of Holst, Vaughan Williams, Honegger, Roussel, Miskovsky, Respighi and many others appear neither condescending nor simple-minded, characteristics which unfortunately are by no means absent from much American band music. If, however, this newer American music is appraised realistically, as material written for a definite (if limited) amateur movement, it represents a musical phenomenon of some interest. Among these works are some, of course, which are by any standards "serious" pieces, written with the same intensity and conscience one expects to find in orchestral music. Among these should be cited Schoenberg's *Variations*, Cowell's *Shoonthree*, and various works of Grainger, Riegger and others. These were for the most part written with a professional band in mind, although they are perfectly suited to the use of good school or college bands.

The larger part of the band repertory today is still composed of transcriptions (good, bad and indifferent); the amateur band repertory is further made up of a large number of made-to-order pieces written by bandmasters or teachers

for training purposes. This repertory is often cited as a basic "original" band repertory, and no doubt it is for certain purposes. But our definition of "serious" original composition for band must have a slightly different basis, still bearing in mind the fact that band music is destined for amateur performance on school or college level. That part of the repertory that may be called "serious" original music must, I think, be limited to works written by composers of some standing in the larger world of music. The most useful guide here is Claire Reis' standard work, "Composers in America" (2nd ed., 1947), and I shall therefore limit the listing of original band works to those by composers included in that volume.

As to being or not being an American composer, the difficulty is obvious. Composers of European reputation have written works here

since becoming American citizens, but there are quite clearly different schools of thought about considering their works as representatively American. I propose to beg this question in any case, by listing works on a different basis, including compositions of interest written for American bands, rather than by American composers. Thus Milhaud's *Suise Française*, a work of interest and importance, and quite obviously not American in subject or style (though written for American high-school bands) should, I think, be listed; the same applies to Sanjuan's *Yorubá Song* and a number of other first-rate pieces.

No discussion of original music for band is complete without reference to the repertory of marches which constitutes the unique aspect of band music. These, also, are peculiarly national or local in character, by name and association, and it is to be assumed that all readers are

familiar with the most famous ones. There can not be much question but that the band repertory, and the world of music at large, have been enriched by the compositions of Sousa and his predecessors and successors in this genre. Listing the best-known American marches would, however, be a work of supererogation. Acknowledgment of their place and importance is enough.

The following list, then, is presented with the realization that it may not be a definitive one. It is confined to published compositions, since it is impossible to know how many excellent works may now be in manuscript. The list may, however, be considered supplementary (as of August, 1948) to that first published by me in "The Band's Music" (1938). When possible, approximate time of performance has been included for each work.

Composer	Title	Publisher	Duration
Barber, Samuel	Commando March	Schirmer	3
Bergsma, William	Suite From a Children's Film (In prep.)	Schirmer	—
Busch, Carl	A Chant From the Great Plains	Fischer	—
Busch, Carl	Prelude	Schirmer	—
Cazden, Norman	Elegy Before Dawn	Mercury	4
Copland, Aaron	An Outdoor Overture (Arr. by composer)	Boosey and Hawkes	9
Cowell, Henry	Shoonthree	Mercury	4½
Cowell, Henry	Celtic Set	Schirmer	10
Cowell, Henry	Shipshape Overture	Schirmer	8
Cowell, Henry	Animal Magic	Leeds	4
Cowell, Henry	Hymn and Fuguing Tune (And other shorter works)	Leeds	3½
Creston, Paul	Legend, Op. 31	Leeds	6½
Creston, Paul	Zanoni (in prep.)	Schirmer	—
Fiorillo, Dante	South American Holiday	EPIC	—
Fiorillo, Dante	Crescendo for Band	EPIC	—
Fiorillo, Dante	Chorale March	EPIC	—
Fuleihan, Anis	Two Concert Etudes (Small band with piano)	Schirmer	—
Gerschefsky, Edwin	Streamline	Witmark	3
Gould, Morton	Ballad for Band	Chappell	9
Gould, Morton	Holiday Music	Chappell	—
Gould, Morton	Jericho (And other shorter works)	Mills	8
Grainger, Percy	Lincolnshire Posy	Schott	15
Grainger, Percy	Lads of Wamphray	Fischer	10
Grainger, Percy	"The Power of Rome and the Christian Heart"	Mills	20
Grainger, Percy	The Immovable Do	Schirmer	5
Grainger, Percy	Children's March: "Over the Hills and Far Away"	Schirmer	7
Grainger, Percy	Molly on the Shore	Fischer	4
Grainger, Percy	Shepherd's Hey (And other folk-music settings, works for brass band and chorus, etc.)	Fischer	4
Green, Ray	Kentucky Mountain Running Set	Schirmer	6
Hadley, Henry	Overture, Youth Triumphant	Fischer	7
Hadley, Henry	Festival March	FitzSimons	—
Harris, Roy	Cimarron	Mills	6
Haufrecht, Herbert	Walkin' the Road	Leeds	4
James, Philip	E. F. G. Overture	Leeds	9
James, Philip	Festal March	Chappell	5
Kubik, Gail	Overture (in prep.)	Leeds	—
Kubik, Gail	Fanfare and March (in prep.)	Schirmer	—
Kubik, Gail	"Stewball" Variations (in prep.)	Schirmer	—
Lec, Dai-Keong	Joyous Interlude	Mills	4½
Leidzen, Erik	Romantic Overture (in prep.)	Leeds	—

(Continued on page forty-two)



# Technique of Percussion

By GEORGE LAWRENCE STONE

**W**HICH term is correct in describing the fraction or character immediately following the clef on the staff in a drum part: *time-signature* or *rhythm-signature*?" This inquiry comes from A. M. D., Detroit, who knowingly or otherwise has picked up a controversial topic guaranteed to make the stickler for precise definition mount the soapbox, wave his arms and froth at the mouth.

Digging into terminology, A. M. D., you will find that *time*, in its strictest sense, means *speed*, whereas said stickler will inform you that the fraction in question is supposed to denote the *division of the measure, in terms of beats*. Therefore it appears that *time-signature* is misleading.

*Rhythm-signature* is okay as far as it goes, but comes again S. S. riding up on his fiery charger to point out that one often encounters rhythms, the beats of which are at variance with those of the signature (*three* in the time of *two*, perhaps). In such cases *rhythm-signature*, too, may be considered to be a misleading term.

*Measure-signature* (or *mensural-signature*) is the term that really puts the finger on the spot, because this refers to the *contents of the measure which it governs and its mathematical division*.

However, despite the hair-splitting, *time-signature*, right or wrong, has been in such common use for years and years that you will find many musicians—fine musicians, who really know—using it on account of its general prevalence. Likewise, many textbooks contain this term and (speak it in whispers) even a dictionary or two.

Personally, except when conversing with the erudite, I follow custom and say *time-signature*, and concentrate my efforts in trying to play what follows this character.

## THREE AGAINST TWO

Special arrangements and modern art music abound with against-the-beat rhythms, one of the simplest of these being a *three* rhythm played against a *two*.

A schooled drummer, possessing good manual control and a true sense of timing, has little difficulty in expressing one rhythm with his sticks and another on his pedal—or one rhythm with one stick and a different rhythm with the other. And once in a blue moon there pops up some gifted individual who, with little or no schooling, manages to do the same, without apparent preparation, in a manner that is surprising. But this latter is an exception, for most of us have to learn tricky, contrasted rhythms the hard way. This consists of preliminary study at slow speed of the mathematical breakdown of the rhythms involved. Thereafter, in due time, we find it simple to execute contrasted rhythms in the ideal way—at sight and *from sense*.

A common example of *three against two* as it appears in the drum part is shown below (example 1):

EXAMPLE 1

To break down for analysis, first skeletonize the triplet quarter notes by reducing them to eighths (their next lower denomination) and, for simplicity, adopt the temporary count of *twelve* (one count for each eighth), as in Example 2:

EX. 2

Now, referring to Example 2 and counting aloud, strike every encircled count and omit the others. (On the snare drum you strike 1, 3 and 5; on the bass drum, 1 and 4.) Thus far you have played a *three* on the snare drum against a *two* on the bass. Continue to complete the measure and you now have played a *six* against a *four*.

Example 3, which follows, shows the same figure as above, now with the quarter notes restored and with the more conventional four-beat count used so often by modern musicians in the analysis of *alla breve*:

EX. 3

It is but a step further to play the upper notes in the foregoing examples with one stick and the lower notes with the other, and the above analyses make Example 4 a simple matter of reading:

EX. 4

## THREE AGAINST FOUR

To analyze half note triplets against the four-beat rhythm of *alla breve* (Example 5), follow the same process as above. Example 6 shows the half notes reduced to eighths and the temporary count of *twelve*. Count aloud, strike the encircled notes (1, 5 and 9 on the snare and 1, 4, 7 and 10 on the bass) and you have negotiated a cross-rhythm that causes the rank and file plenty of trouble. Example 7 shows the figure restored to conventional notation and count.

EXAMPLE 5

EX. 6

EX. 7

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Charismae Choo Choo.....Glenn Miller	Jeanine (I Dream O' Lilac Time) (Waltz).....Standard	Sherman Shuffle.....Duke Ellington
China Boy.....Standard	Jingle Bells.....Benny Goodman	She's Funny That Way.....Standard
Chloe.....Standard	Johnson Rag.....Standard	Siboney.....Rumba
Chopin's Polonaise.....Carmen Cavallaro	Josephine.....Standard	Sing, Sing, Sing.....Benny Goodman
Chris And His Gang.....Tommy Dorsey	La Cucaracha.....Rumba	Sleep (Waltz).....Standard
C Jam Blues.....Duke Ellington	La Cumparsita.....Tango	Sleepy Time Gal.....Standard
Come Back To Sorrento.....Standard	La Paloma.....Rumba	So Tropical.....Rumba
Concerto For Doghouse.....Stan Kenton	Laura.....Standard	Somebody Stole My Gal.....Standard
Coquette.....Standard	Leave Us Lean.....Gene Krupa	Song Of India.....Tommy Dorsey
Cotton Tail.....Duke Ellington	Let Me Love You Tonight.....Latin-American	Song Of Love from Blossom Time (Waltz).....Standard
Cuban Sugar Mill.....Freddie Slack	Linda Fior.....Samba	Song Of Old Hawaii, A.....Hawaiian
Dark Eyes.....Tommy Dorsey	Linda Major.....Rumba	Southern Scandal.....Stan Kenton
Darktown Strutters' Ball, The.....Standard	Linger Awhile.....Standard	South Rampart Street Parade.....Bob Crosby
Day Dream.....Duke Ellington	Little Brown Jug.....Glenn Miller	Stairway To The Stars.....Standard
Deep Purple.....Standard	Little Rock Getaway.....Bob Crosby	Stompin' At The Savoy.....Benny Goodman
Diana (Waltz).....Standard	Loch Lomond.....Benny Goodman	Stumbling.....Standard
Diac Jockey Jump.....Gene Krupa	Lovely Hula Hands.....Hawaiian	Sugar.....Standard
Didadidid Shuffle.....Bob Crosby	Main Stem.....Duke Ellington	Sweet And Lovely.....Standard
Do Nothing Till You Hear From Me.....Duke Ellington	Mam'selle.....Standard	Swingin' Down The Lane.....Standard
Doin' The Jive.....Glenn Miller	Manhattan Serenade.....Standard	Swing Low, Sweet Chariot.....Benny Goodman
Doll Dance.....Standard	Merry Widow Waltz.....Standard	Temptation (Beguine Arr.).....Standard
Don't Be That Way.....Benny Goodman	Mil Cancion.....Cancion Bolero	Three O'Clock in The Morning (Waltz).....Standard
Don't Blame Me.....Standard	Mis Cacao Eljos.....Guaracha	Tiger Rag.....Standard
Don't Get Around Much Any More.....Duke Ellington	Moonlight And Roses.....Standard	Time On My Hands.....Standard
Drums Negrita.....Afro-Cubano	Moonlight Mood.....Stan Kenton	Toot, Toot, Tootin'.....Standard
Drums In My Heart.....Standard	Moonlight Serenade.....Glenn Miller	Turkey In The Straw.....Jan Savitt
Dusk.....Duke Ellington	More Than You Know.....Standard	Two Loves Have I.....Standard
Ei Choco.....Tango	My Blue Heaven.....Standard	Two O'Clock Jump.....Harry James
Escucha Mi Son.....Guaracha	My Man.....Standard	Vendo Maracas.....Rumba
Ezger Beaver.....Stan Kenton	My Saverie.....Larry Clinton	Velveteen.....Cancion Bolero
Eta Noche De Luna.....Tango	Nagus.....Guaracha	Volvi.....Cancion Bolero
Ezzy Encamorado.....Cancion Bolero	Naughty Hula Eyes.....Hawaiian	Vuelve.....Cancion Bolero
Five Foot Two, Eyes Of Blue.....Standard	No Can Do.....Latin-American	Wabash Blues.....Standard
Five O'Clock Drag.....Duke Ellington	No Te Importe Saber.....Cancion Bolero	Walter Winchell Rumba.....Rumba
Four Or Five Times.....Standard	Ole Ole.....Guaracha	Waltz You Saved For Me, The (Waltz).....Standard
Furta A Bahia.....Samba	Once In A While.....Standard	Wang Wang Blues.....Standard
Gonna Get A Girl.....Standard	Once O'Clock Jump.....Count Basie	Wedding Of The Painted Doll, The.....Standard
Good-Bye Blues.....Standard	On The Beach At Walkin'.....Hawaiian	When I Grow Too Old To Dream.....Standard
Good Night Sweetheart.....Standard	Opus In Pastels.....Stan Kenton	When It's Springtime In The Rockies.....Standard
Goofus.....Standard	Over The Rainbow.....Standard	When You Were A Tulip.....Standard
Great Day.....Standard	Oye Negra.....Guaracha	Whispering Song, The (Bar, Bar, Boal).....Standard
Gypsy Mood.....Gene Krupa	Painted Rhythm.....Stan Kenton	Whispering.....Standard
Hamp's Boogie Woogie.....Lionel Hampton	Pagan Love Song.....Standard	Without A Song.....Standard
Hawaiian War Chant.....Hawaiian	Peg O' My Heart.....Standard	Wonderful One (Waltz).....Standard
Helena Helena.....Samba	Peggy O'Neil (Waltz).....Standard	Young Man's Fancy, A.....Standard
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## Over Federation Field

By CHAUNCEY A. WEAVER

### THAT OLD GRAY ROAD

That old gray road is sweet again with  
summer;

As in those eventides of long ago;  
When hand in hand we wandered in  
the gloaming  
To that green hill where wild, pink  
roses blow.

The light is soft upon the fading  
meadows,  
Soon to be silvered by the rising  
moon.

And winds of dusk that linger in the  
poplars  
Are lilting to the stream, some gypsy  
tune.

Sunset and moon glow tell the same old  
story—

What fragile things we weave into a  
theme  
To span the years, and fill with wistful  
glory

Forevermore two hearts that shared  
a dream.

And so when evening dew is softly  
falling

Upon the roses, wheresoe'er you be,  
I know that you will hear and heed my  
calling

To walk once more that old gray  
road with me.

—Dixie of Dwight.

How time flies! An observation as old as language—a simile of human speech as familiar as comment about the weather. Generations may come and go, yet not in our time will anything emerge from tongue or pen at all likely to take its place.

It seems so short a while since we shoveled snow from the home walk, and we wondered if another would fail to take its place.

Soon followed the pleasing picture of the husbandman turning the promising sod; then sowing the seed for its timely germination; then watching what the weather gods might do—followed by hoping and trusting that in due time the fields would once again be rich in golden harvest yield; and if the barns and cribs and silos could not contain fertility's luxurious bounty—yet, multitudes of human beings and countless divisions of the animal kingdom would be waiting to receive and pay for gratification to appetite; this preservation of life.

There are lands in the eternal grip of ice and snow; there are vagrant fields which never know a promising yield; there are desert wastes where burning suns beat upon glistening sands; but there are prairies, and fields and valleys which team with abundance—and wherever the husbandman hesitates not in an expenditure of honest toil.

The Psalmist exclaimed in holy ecstasy: "Thou crownest the years with Thy goodness."

May there be a joyous singing of the same song on the approaching Thanksgiving Day, a day which our New England forefathers hesitated not to observe—even when the larder was low.

September Morn—How beautiful!

Please laugh her not to scorn;  
Respecting art is dutiful—  
As sure as you are born!

One of the fine musical features of the Iowa summer season has been the series of concerts by the Fort Dodge Municipal Band under the leadership of the well-known director and composer Karl L. King, and with Walter L. Engelbart, business manager.

Eldora, Knoxville and Des Moines were among the favored cities of this visitation. This entourage was under the auspices of the American Federation of Musicians. Wherever played, the concerts were listened to by a large and enthusiastic crowd.

Out in this broad and rich domain, where the tall corn grows, it is always refreshing to note those pulsations of ambition which betoken a sure and steadfast groping toward the light. On the bosom of the rich tides of life there comes in a gem of correspondence which recently was sent by a proud but careful father of a promising bud of musical genius to a Des Moines music dealer and which should go a long way toward relieving the monotony of the hay fever season:

Swaledale, Iowa,  
August 13, 1948.

Dear Sir:

I am sending you a clarinet that I want you to fack up. Hank Mackintosh give my boy lessens and says he ought to have a Bame sistim. I want you to let me know how much it will cost to make a Bame sistim out of this one. I bot it 30 years ago and it is good enuff for ainbody. If you can make a B flat Bame sistim out of it for 5 dollars you can go ahead at it, but I will not put any more than that in it. and the boy will have to earn the money hisself to get him one. Also Hank Mackintosh says that my boy aint got a good emboshure. How much they cost? I never had one and I dont think he needs it.

Yours truly,

RUBEN M. WORTZEL.

The climax of this rustic tale we have not learned;

But when the buyer and the seller meet, We'll hope that budding genius is not spurned

'Till Swaledale knows the sound of music sweet.

Our abiding friend, William Wallace Phillee, of Valparaiso, Indiana, writes us a pleasing card of his vacation visit to Denver, and tells us that President Mike Muro, of Local 20, is held in high esteem by all classes. We have long known that Mike is a Pike's Peak in community popularity. Secretary Charles C.

INTERNATIONAL MUSICIAN



Keys is a valuable aid in keeping the musicians' union of that city on a high plane.

Please give us no more drenching rains just now,

With corn already up so high;  
We are perplexed to see just how  
Corn husking ladders e'er can reach  
the sky.

Apple picking time is now attracting wide attention, and Mary V. Farnum writes a pleasing and timely poem on "Orchard in the Fall":

*There is nothing quite so restful  
As an orchard in the fall,  
Strong, unruffled, it is dreaming  
Of the glad young spring when all  
Tip-toe trees were ballet dancers  
Swaying lightly in the sun,  
So alive that in the starlight  
They seemed poised to leap and run!  
Does it, too, recall the summer  
When it waited, boughs bent low,  
For the ripening of harvest,  
Watched and prayed its fruit would  
grow?  
O, I think God loves an orchard,  
Holds it dearest in the fall  
When it has fulfilled its mission  
And awaits the winter's call.*

We are pleased to receive a copy of the Waterloo, Iowa, *Tempo*, Local 334. The *Tempo* is a happily selected name, for it represents a Local which maintains a steady march movement and is always abreast with the times. Lyle Harvey is president, and Lawrence Duke secretary. With Harvey and Duke as delegates to the Asbury Park Convention was also Court Hussey, well-known orchestra leader, an efficient and effective trio for all legitimate A. F. of M. purposes and ideals.

"Sunshine," a bright and readable magazine published at Litchfield, Illinois, contains in the current issue an article concerning a well-known Federationist, now in his eighty-eighth year, but still active in musical ranks. We quote in part:

At the turn of the nineteenth century there came to America a group of immigrants from Wurtemberg, Germany, and founded three towns: Harmony, Pennsylvania; New Harmony, Indiana, and Economy (now Ambridge), Pennsylvania. They converted three virgin forests into arable lands and pleasant habitation, and built an empire of enormous wealth. They formed the Harmony Society and shared their cash, lands, and chattels equally, in prosperity and adversity, and for a hundred years their communal life and their great wealth amazed the American public.

John S. Duss, a young immigrant, grew up in the activities of this society. He had a versatile pen and a gifted musical talent, which soon made him a leader in the community, and eventually head of the Harmonies. He was bandmaster of the Old Economy band, and later director of the Metropolitan Opera orchestra in New York.

"The Harmonies," a book well worth the perusal of any musician, is from the prolific pen of Dr. Duss.

It is to be hoped that trying to pronounce Russian names will not precipitate an epidemic of lockjaw.

Another old-timer in Local 75, Des Moines, has passed to the Great Beyond—the scene of his departure being Sawtelle, California. We refer to B. L. Pennington, a fine trombone player, who was identified with

Des Moines bands and orchestras for many years. He was ambitious and nearly always had a job; and if he was without one—he hunted until he found one. His old friends and companions will deeply regret the announcement of his death. He passed away at a veterans hospital.

*"And the night shall be filled with music,  
And the cares which infest the day  
Shall fold their tents like the Arabs,  
And silently steal away."*

In a world—many areas of which are rocking and reeling with the regurgitations of human discord—the echoes from Chicago Musicland on the night of Saturday, August 14th, caused the notes of harmonic reverberation to come like healing balm to the countless multitudes there assembled.

The occasion was the nineteenth annual Grand Concert fostered by the same auspices, invoking instrumental and vocal forces from far and wide—thus causing a deluge of mass music to arise with its voluptuous swell.

Incidentally, it was an opportunity for members of the National Executive Board of the American Federation of Musicians to forget for a happy evening hour the perplexities which had called them together.

To those who had seats in the vast Soldier Field arena, and those by home fireside radio, none could fail in listening to an enjoyable, inspirational and memorable three-hour occasion.

We have not the space for amplification of detail. There were military bands, high school bands, symphony orchestras, pipe organs, Negro choruses, operatic singers, baton twirlers and community glee clubs—presented by a personnel of 7,500 people.

The following abridgement of this program will give the reader some idea of the scope of this gigantic undertaking in the artistic zone of great music:

"Festival of the Dolls," tribute to Mr. and Mrs. Crosby Adams.

Festival symphony orchestra, directed by Henry Weber, the orchestra composed of 110 members of the American Federation of Musicians.

Festival Hallelujah Chorus, directed by Dr. Edgar Nelson.

Huge parade from "Wheels a-Rolling," Chicago Railroad Fair.

World's largest marimba orchestra, directed by Clair Omar Musser.

Festival Negro Chorus, under baton of J. Wesley Jones.

Massed accordion band.  
Grand entry parade of bands and drum corps.

Thrilling vocal finals.  
Match lighting ceremony.

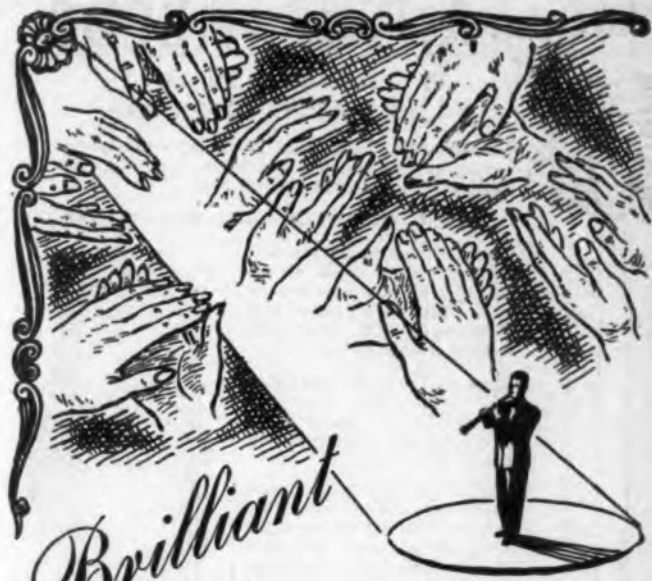
Kramer High School band exhibition, Columbus, Nebraska.

Organ prelude by Porter Heaps.  
Presentation of winning choruses and instrumentalists.

Spectacular massed baton exhibition.  
Community singing by 95,000 in audience.

Huge barber shop chorus.

As though Nature had specially assigned her myriad forces to assurance of the success of this great occasion, the evening was all that could be desired. The air was cool, the sky was clear, and the 95,000 people of which the audience was composed were in happy and jubilant mood. We wish every member



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of the American Federation of Musicians could have been there.

And the moon beamed over that Soldier Field,  
Likewise the planets from Venus to Mars;  
And surely those there will never forget  
The music they heard there under the stars.

Eight days in Chicago—O, what a relief!  
The cool, pleasant weather—our stay was too brief.  
Perhaps we'll stay longer—on some other time;  
After seeing New York—we'll finish this rhyme.

In Gotham we found it so awfully hot—  
We just nearly melted right there on the spot.  
We must not be brash—we're glad to relate—  
The records will show—we were born in that state.

Back in old Iowa—just look at the corn!  
The Hawkeyes are happy—no one looks forlorn;  
It grows and it grows—reaching up toward the sky.  
Hear that Harvest Home song, That Sweet Bye and Bye!

We are within our rights to urge upon you the exercise of your franchise. In no country on the face of the globe are these privileges more unlimited, more sacred, or more free. Our forefathers laid the foundation stone of this opportunity for self-expression. There are spots on the sun—figuratively speaking. There are ominous clouds on the horizon and in the overarching political sky. Washington, Jefferson, Lincoln are names which embellish the pages of our glorious national history. There are elements in our midst—in practically every community—who admittedly boast that their mission is the overthrow of the American form of government. In God's name, what could they substitute in its place?

"When Freedom from her mountain height,  
Unfurled her standard in the air,  
She tore the azure robes of night,  
And set the stars in glory there.

"Flag of the free heart's hope and home,  
By angel hands to valor driven;  
Thy stars have lit the welkin dome,  
And all thy hues were born in heaven."

In our opinion the alleged American who refuses to vote should be deprived of the sacred privilege.

As we bid this month a fond adieu—  
—may we say with the poet Arnold:  
O sweet September, thy first breezes bring  
The dry leaf's rustle and the squirrel's laughter,  
The cool fresh air whence health and vigor spring,  
And promise of exceeding joy hereafter.

Babe Ruth has made his last home run.

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# THE VIOLIN

## Views and Reviews

By SOL BABITZ

### REMARKS ON VIBRATO

There are various aesthetic problems in the use of vibrato (in addition to the technical ones which will not be discussed at this time). The basic questions are: when to use vibrato; what kind of vibrato to use for different pieces of music; what kind of vibrato to use for different parts of the same piece. Unfortunately there are too many violinists who are never confronted with these problems since they use only one type of vibrato on every occasion and without let-up. These violinists, alas, are usually encouraged in this practice by orchestra conductors who regard the violin section as nothing but a constant source of "rich" vibrato. Carl Flesch described this type of playing as being in the same kind of taste as the man who puts sugar on everything, fish as well as strawberries.

When to use vibrato is a matter of taste. One hundred years ago the pure school of Spohr never employed vibrato. However, history knows no time when vibrato was not used to some extent. Curt Sachs reports that when Martin Agricola (1545) first heard vibrato played by Polish fiddlers he wrote:

*"Who while their stopping fingers teeter,  
Produce a melody much sweeter  
Than 'tis on other fiddles done."*

In the eighteenth century many violin schools discuss vibrato as an ornament to "decorate" sustained tones. Geminiani even suggests it be used "as often as possible." A general survey of the past reveals that on the whole good taste must have prevailed, with periodic rises and falls in the use of vibrato according to the strength of the romantic urge of the time.

I would designate our present era as one in which the use of vibrato is at its crest with signs of a partial decline in its use. Whereas forty years ago most young violinists looked with distaste at the chaste use of vibrato by Joachim, serious players today are beginning to ask themselves if there is not a more subtle form of expressiveness than constant hand waving.

One of the causes of this reaction is the narrowing of the distance between the "jazz" and "classical" tone. The wild gypsy vibrato which was considered obscene in the recent past is now standard among many concert artists. The brasses and woodwinds who did not dream of vibrato two generations ago, vibrate quite openly today in many symphony orchestras. At the rate we are going it is possible that the "dirty" growl vibrato of the blues will some day be standard for all instruments.

Unquestionably a good string quartet playing Haydn before discriminating listeners has no need of exaggerated vibrato suitable to the dance hall. Nevertheless, I have noticed a subtle infiltration of the popular music tone, and it is not unusual to hear musicians who employ identical tones for Bach and Irving Berlin.

It is for this reason that I recommend greater attention to the expressive powers of the right arm; developing the different types of vibrato, and most important of all, seeking out the places in the music that do not need vibrato or need a mild vibrato. The human voice exhibits a natural vibrato under emotional stress and excitement. Violinists who endeavor to imitate the human voice would do well to use vibrato in similar cases and not convert *all* music to the category of *molto appassionato*.

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# COMPOSERS' CORNER

Vic Mizzy, one of the youngest of our successful song-writers, received his musical education at New York University. While attending college, he wrote the varsity shows. These proved so successful that Fred Allen, who happened to attend one of the performances, put him on his program to do some of his songs. He immediately received an offer to write the production numbers for



VIC MIZZY

the Roxy Theatre. A few of the hits he has written are "Three Little Sisters," "Take It Easy," "I Had a Little Talk With the Lord," "My Dreams Are Getting Better All the Time," "The Whole World Is Singing My Song" and "With a Hey and a Hi and a Ho Ho Ho." He has written scores to eight motion pictures, including "Abbott and Costello in Society" for Universal, and "Two Girls and a Sailor" for M.G.M. Besides all this—he teaches the Schillinger System at New York University.

Douglas Moore, head of the Department of Music at Columbia University, and noted composer, has signed a contract with Carl Fischer, Inc., for the publication, on an exclusive basis, of his compositions.

One of the unusual premieres of the coming season will be a Suite for Harmonica and Orchestra which will be first played in this country by John Sebastian. It had its world premiere in Paris in July of 1947 with the soloist Larry Adler. Soon after this the manuscript unaccountably got lost and did not show up again until it appeared in New York in March after having been in transit from Europe for five months.

Dr. Robert Leech Bedell is restoring the complete repertoire of the organ from Frescobaldi through Reger, in a series of reprints in this

country which are both chronological and international in scope. Many fine organ works by world-famous composers such as Reger, Karg-Elert, Sittard, Rheinberger, Widor, Tombelle, Gigout, Mulet, Commette, and others, which have been allowed to go out of print at their original source in Europe, are thus being brought back into circulation.

Richard Arnell, young British composer, plans to bring his new piano concerto to America in the fall, when Moura Lympny will introduce it at a concert of the National Orchestral Association.

Paul Siegel, who, while in Europe as a member of the U. S. Army, had two symphonic works performed in Vienna, is a civilian again and back in New York.

Among the new additions to the repertoire of the Baltimore Symphony Orchestra is "William Billings Overture," by William Schuman; "The Moving Tide," by Quincy Porter; Scherzo, by Burrill Phillips; Brazilian Dances, by Villa-Lobos, and Fantasia, for string orchestra, by Peter Mennin.

Igor Buketoff, conductor of the Fort Wayne Symphony Orchestra, will include "The Jubilation Overture," by Robert Ward, in one pair of concerts of the coming season.

Joseph Wagner led the premiere of his "Fantasy in Technicolor" with the St. Paul Pops Orchestra in August.

Many of the symphonies composed by Haydn when he was in his forties and fifties are not included in the collected edition of his works. In fact, some have been lost. Others exist only in parts. In the spring of 1939 the New Friends of Music, with the assistance of Alfred Einstein, brought back into circulation two of these virtually unknown works, Nos. 65 and 80. Now comes word that another of them, No. 53, has been reassembled and made available for performance. This time the one responsible for the discovery is Edvard Fendler, conductor and musicologist, who found the parts scattered in seven different places in Europe in his pre-war position as research director of the French State Radio. "L'Imperiale" is the title of the symphony, and it was written to commemorate a visit of the Empress Maria Theresa to the Esterhazy palace. The parts that Mr. Fendler was able to track down, the last four pages and the finale, supplement the parts which are to be found in the Fleisher collection in Philadelphia.

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# Opera Comes to San Diego

By PAUL L. HENNEBERG, Jr.

During three and one-half years in the South Pacific, the one thought uppermost in the mind of Charles A. Cannon, besides the successful conclusion of the war, was the formation of an opera company in San Diego. On his release from the Army and his return to San Diego he contacted a young civic-minded business man, Robert J. Sullivan, a descendant of Sir Arthur Sullivan of Gilbert and Sullivan fame, and they conferred on the subject of the opera company.

In January of 1946 a happy coincidence found four compatible people in San Diego at the same time. Julius Leib, whose father was a member of the Berlin State Opera orchestra, came to that city as musical director for a local radio station, directed a concert orchestra during the International Exposition, and, as a result of his successes in these capacities was offered, and accepted, a music professorship at San Diego State College. Besides Mr. Lieb were William L. Dean, an opera singer—his mother had been a member of the Metropolitan Opera Company—and a well-known Los Angeles producer; Marguerite Ellicott, who came from a theatrical family and was a choreographer for United Artists and Paramount Studios, and who had chosen San Diego as the town in which to open her own School of Ballet; and Harry Hays, a retired actor, whose successes in the legitimate theatre might well occupy the rest of this article.

Mr. Cannon and Mr. Sullivan engaged Mr. Dean as producer. These three secured the services of Mr. Leib as musical director, Miss Ellicott as choreographer, Mr. Hays as stage manager. In addition, as stage director they contacted Harry Boucher, who had extensive experience as an opera singer in Europe and America and as a stage director in Los Angeles.

Funds for the project were obtained in a unique manner from interested business men and firms. If the season was successful the monies advanced were to be considered loans. If the company failed, they were to be considered donations. Subscribing memberships were sold, starting at \$5.00, and season tickets at two prices were offered.

The company was to be built around a nucleus of local people of professional experience and caliber, and was "dedicated to giving San Diego the best in light opera, artistically presented by its own company, while offering talented young San

Diegans opportunities to secure training and experience, under professional direction, here at home."

The big opening came on the night of July 5, 1946, with the company's presentation of "The Mikado," and each season since then has been more comprehensive in scope, more successful in its appeal.

The first home of the company was Wegeforth Bowl in the San Diego Zoo, with a seating capacity of 1,272. This was a picturesque, reinforced concrete, shallow, cave-like structure built as a seal grotto and used for trained animal acts. The peculiar formation presented many obstacles to adequate staging and lighting, all circumvented by the ingenuity of Carl Calahan, chief carpenter, and his stage crew.

The winter of 1948 found Wegeforth Bowl flooded, and, with no concrete plans for a 1948 summer symphony in the offing, the suggestion of Carmen Conger, the company's leading soprano, that the organization move to the Ford Bowl, which seats 3,800 people, fell on sympathetic ears. Mr. Cannon again took charge, pointing out the advantages and feasibility of such a move, one of the most outstanding aspects of which was the large number of low-priced seats which could be made available in the larger bowl. The officers of the opera company began negotiations with the city for its use.

For the 1948 opening in Ford Bowl on July 8th, the company presented "The Desert Song," with about a dozen of the original company in the cast and chorus. The public most heartily placed its stamp of approval on the move, with more people attending in the two nights than had attended in five of the best nights at Wegeforth Bowl.

All evidence points to the fact that the "Starlight Opera" is here to stay, that a winter season will be possible in the not too distant future, that the opera company and its success will serve as encouragement for the formation of a winter symphony orchestra, a municipal band, the building of an orchestra hall, a legitimate theatre and a municipal auditorium. If 129 opera salaries are spent in San Diego, seventy-five symphony salaries and sixty band salaries would bring the total to 264 salaries spent locally by San Diego musicians. With the establishment of these organizations perhaps this city will not permanently lose its next generation of talented young artists to all points of the compass—north, south, east, and west.

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## NEWS NUGGETS

The four great-grandchildren of Franz Schubert's only brother, Ferdinand, are in deep distress, according to a Viennese paper which publishes news of gift packages. The eldest, thirty-five-year-old Steffie Schubert, is almost blind and unable to work for a living. Walter, aged twenty-two, a former child prodigy, was crippled while serving in the Wehrmacht. Eighteen-year-old Hanna is seeking work in the city's welfare department, and Robert, sixteen, is studying at a commercial school. Their father, the report says, lost his job as a waiter in a Viennese cafe after the Anschluss and died of malnutrition three years ago.

A plan, known as "The Carnegie Hall Twilight Concerts," provides for a joint hearing of artists of distinction at Carnegie Hall and over New York's radio station WQXR. Carnegie Hall agrees to rent its remaining Sunday 5:30 dates "only to artists whose past accomplishments justify their being brought to the attention of a much wider audience," and WQXR will broadcast the first half-hour of each recital, from 5:30 to 6:00 P. M. Leon Barzin and Abram Chasins of WQXR have offered to counsel with artists to help them create the most effective programs.

The eighty-ninth Worcester Festival which will extend from October 25th through 30th, will include four regular subscription concerts and two special events. Eugene Ormandy will conduct the Philadelphia Orchestra which has participated in the festival also for the past four seasons. The opening Concert of Familiar Music and the young people's concert will be conducted by Alexander Hilsberg, associate conductor of the Philadelphia orchestra.

Eugene Ormandy was also conductor of the big event of the Hollywood Bowl season, the performance of Gustav Mahler's Eighth Symphony, "The Symphony of a Thousand." For the occasion the Bowl directors assembled a chorus of more than a thousand singers. Among the listeners were Bruno Walter, a Mahler devotee, and the composer's widow, Alma Mahler Werfel.

The widow of Busoni has written Joseph Szigeti that bombings of Breitkopf's Leipzig plant have hindered the production of some modern works. Some of her husband's works have been among the casualties. A projected performance in

Italy of Busoni's "The Bridal Choice" had to be abandoned for lack of material, and his Konzertstueck, which more than fifty years ago won the Rubinstein prize, cannot now be performed because of missing orchestral parts.

The English organist, composer and teacher of music, John Reymes King, has been appointed to the faculty of the department of music at Western Reserve University, Dr. Winfred G. Leutner, president, has announced. He will have the title of associate professor in music and will teach courses in music history, research, and sixteenth century counterpoint in the Graduate School of Western Reserve.

The pianist, Sascha Gorodnitzki, has been appointed to the faculty of the Juilliard School of Music. For the coming year his class will be limited to former students of the late Madame Olga Samaroff.

In the article on festivals, contained in the May issue, we omitted mention of the annual Bach Festival in St. Louis. This was begun in 1940 by Dr. William Heyne and a few faithful followers, with the presentation of the choral portions of the B Minor Mass of Bach. A three-day Festival occurred in May of the present year, with a performance, again, of the B Minor Mass with a large choir, and orchestra, and a quartet of fine soloists. S. Maurice Whitcraft, president of the Bach Society of St. Louis, states further in his letter to us that "Plans are indefinite for 1949, but there is no doubt that Bach will continue in St. Louis as long as the inspiring leadership of Dr. Heyne remains in that city."

When the Reading Symphony Orchestra assembles for its 1948-49 season the concert master's desk will be occupied by Otto Wittich, who has filled this position for thirty-five years. During this time he has played under the batons of six conductors, Harry Fahrback, Walter Pfeiffer, Hans Kindler, Andre Polah, Saul Caston and Alexander Hilsberg. In addition to his duties as concert master, Wittich is also assistant conductor of the orchestra. He is the only member of the original Reading Symphony Orchestra now playing with the present group.

Jean Bedetti, first 'cellist of the Boston Symphony Orchestra, is retiring and his place will be filled by Samuel Mayes, first 'cellist of the Philadelphia Orchestra.

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## Curtain Calls

The New York City Opera Company, whose revival of "Don Giovanni" last fall proved one of its most successful productions, is adding another Mozart opera to its repertoire. This is "The Marriage of Figaro." The season which opens October 6th has Laszlo Halasz serving as its director for the sixth year.

Guatemala City recently had its first opera season in twenty-four years. "Madame Butterfly," "La Boheme," "Rigoletto" and "The Barber of Seville" were given in a 1,400-seat moving picture house. Singers from this country who took part were Virginia MacWatters, Giulio Gari and Ivan Petroff.

Alfredo Salmaggi will open his 1948-49 opera season at the Brooklyn Academy of Music with "Tosca" on September 11th.

Their aim to give operas not regularly performed in America, "Opera '48," a newly formed company in New York, will have as their first production d'Albert's "Tiefland,"

which they are doing in English as "The Lowland." Siegfried Landau is the conductor and Albert Felmar the stage director.

Charles L. Wagner will present two operas in Syracuse during the 1948-49 season: "Romeo and Juliet" and "Barber of Seville." Desire De-frere will be artistic director. Walter Ducloux, young Swiss-American conductor, will direct "Romeo and Juliet," and Paul Breisach will conduct "The Barber of Seville."

The 1948-49 season of the Metropolitan Opera Company—now fortunately assured—will probably open late in November or early in December.

The Watergate Series in Washington, D. C., was brought to a close with productions of "Cavalleria Rusticana" and "Pagliacci" presented by the Lyric Opera Association's opera festival. Nicholas Rescigno, who conducted, is making a name for himself as a leader capable of extracting every item of drama from the scores at hand.

## The Closing Chord

Roudolph Sadar, a member of Local 28, Leadville, Colorado, for nineteen years and at intervals its president and secretary, passed away on June 19th. He had been leader of an orchestra here for many years up until about six years ago, when he had to retire on account of ill health.

While listening to his favorite radio program, the Grenadiers, over WTMJ, in Milwaukee, Roy Peterson, aged fifty-five, passed away as the result of a heart attack. He had been assistant music director and staff arranger at WTMJ since 1929, and radio fans and studio visitors had come to look eagerly for the stout, blue-eyed man who was one of the three original Grenadiers. Back in the twenties, Roy's trombone and baton had commanded a full house at the theatres in Milwaukee.

While he was still in the eighth grade at school Peterson organized his own orchestra and did his first arrangements. His original compositions for the Grenadiers and other WTMJ programs numbered more than 100.

Billy Casad, who for a number of years served as president of Local 196, Champaign, Illinois, passed

away on June 27th after a lingering illness. He had played in orchestras and bands—he was an excellent trombonist—in almost every city in the United States and Canada, and was for many years employed in the pit orchestra in theatres in his home town.

Alfred Prescott, one of the leading musicians of Victoria, B. C., and vice-president of Local 247 of that city, passed away late in June. He was sixty-one. A resident of that city for thirty-six years—he was born in England—Mr. Prescott was former director of music for Victoria schools, conductor of the Rotary Club Orchestra, and bandmaster of the Victoria Youth Band. At one time he conducted the orchestras of two theatres in Victoria. He was instrumental in forming the Victoria Philharmonic Orchestra.

Sadie Rogers, a charter member of Local 319, Milford, Massachusetts, passed away on August 7, 1948. She served on the Executive Board for ten years and was a member of the Board at the time of her death. She was well known throughout New England as one of its finest pianists. She traveled with vaudeville units and was at one time manager of the Nipmuc Park Theatre in Milford.

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(Continued from page sixteen)

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San Diego, Calif., Local 325—Paul Rostain.  
Scranton, Pa., Local 120—Archibald Martin, Harry Kneisels.

**BELA BARTOK**

On September 26, 1948, a marker, commemorating the third anniversary of the death of Bela Bartok, will be placed on his grave in Ferncliff Cemetery, Hartsdale, New York. This is being done by a group of friends of the Bartok family who were disturbed to find out recently that no tablet had been put on the grave up to this time. In accordance with the last wishes of Bartok, there will be no formal ceremony. However, a number of networks are planning special commemorative programs, to be announced later.

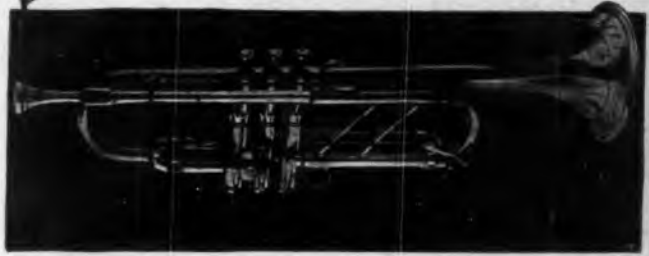
A Bartok program was heard Sunday, August 29th, over WOR, when Sylvan Levin conducted Bartok's "Folk Dances," "Roumanian Dances" and "The Miraculous Mandarin." On September 26th, David Randolph, at WNYC, in his program, "Music for the Connoisseur," is doing some unusual recordings, including Bartok performing his own music and some of the quartets which are not commercially available on records. At 9:05 P. M. WQXR will broadcast a recording of the Bartok Piano Concerto No. 3.

Besides his own remarkable writing, Bartok made a great contribution to music in his collection of folk music of Hungary, the Balkans, and the Near East.

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# Who Plays What? Selmer's Market Analysis Shows

**E**IGHTY-FIVE per cent of American families believe that all children should have opportunity for school instruction in playing instruments of their choice, with the lessons paid for out of public funds. But only 1.3 per cent of parents are interested in professional careers in music for their children. These are two of the many significant facts and figures emerging from the National Survey of Public Interest in Music, recently made by the American Music Conference (332 South Michigan Avenue, Chicago 4, Illinois), at the instance of all branches of the music industry.

Many firms in the music business have developed extended market analyses based on the discoveries of this survey, making their own additions and refinements on the fundamental data. Among these market surveys is one of special interest to professional musicians. The H. and A. Selmer Company has estimated the number of professionals who play each type of instrument and stacked these figures up against the Music Conference estimates of the number of amateurs in each field. As one might expect, in view of the prevalence of dance and concert bands in the professional field, a greater percentage of professionals play the brass instruments, woodwinds, and percussion than is the case with the amateurs. But the actual ratio is

surprisingly high: 55.9 per cent professionals as compared with 18.7 per cent amateurs. On the other hand, a much higher percentage of amateurs play fretted string instruments such as the guitar, banjo, and mandolin.

The Selmer market analysis also throws some interesting sidelights on the practice of the schools in supplying instruments for use by student bands. The average high school owns the larger instruments such as oboes, bassoons, French horns, tubas, and mellophones. Some schools also supply clarinets, trumpets, saxophones, and the like; but more commonly these are purchased by students individually.

The company estimates that there are between twenty-five and thirty thousand school bands in the country, enlisting between two and three million student players—figures which augur well for sustained interest in the dance band field, since it is axiomatic that the audiences for professional performances are recruited at least fifty per cent from amateurs who have taken a fling at playing an instrument. (The same holds for concert audiences who patronize serious music.)

Selmer's sales breakdowns reveal a significant fact about the instrument market among high school and college amateurs. The company

markets three lines: the imported Selmer (Paris) instruments, precision-made, used by many virtuosos; the Selmer Signet line, and the Bundy line, primarily student instruments. Actually, more than half the sales of the Selmer (Paris) and Selmer Signet professional instruments are to amateurs, the overwhelming proportion of them students.

This is not surprising to any roving listeners who have caught performances of such groups as the Girard, Ohio, High School Band. And professionals who have acted as judges at state, regional, and national high school band contests can bear witness that many of the student amateurs well deserve the best instruments money can buy. After they have won a few contests, the players naturally want the added lift that precision instruments can give to their performance.

The total picture of American activity in the instrumental field, amateur and professional, in the table on the next page, is a revealing one. It shows that about one in eight of the population plays some musical instrument—and that about the same number formerly played one. Only forty per cent of American homes have one or more musical instruments; the rest depend on mechanized music or have none at all.

## Remi Grassmann: Evangelist of a New Ballet Form

(Continued from page seven)

ance. But Mr. Grassmann's unusually successful joining of true stage drama with structurally independent symphonic movements has caused many critics both here and abroad to hail the work as a distinct contribution towards a new form of theatrical art. Mr. Grassmann himself says that it should, strictly speaking, be called not a ballet but a ballet-drama.

Mr. Bromfield, writing in *Theatre Arts Magazine*, says, "The result of all this is a new kind of entertainment in which dancing, music, pantomime and dialogue are united as they are so frequently and so rightly in the theatres of Japan and China. The odd thing is that even to a veteran balletomane and a passionate admirer of the classical tradition, the effect was both right and natural. The result was a genuine work of art, completely realized with all the elements fused into a harmonious whole."

The ballet, "Billy Sunday or Giving the Devil His Due," was accorded its world premiere on March 2, 1948, at City Center, New York, by the Ballet Russe de Monte Carlo, with choreography by Ruth Page and with Franklin, Danilova and Ruthanna Boris in the principal roles. Meanwhile, however, the Opéra Comique in Paris had become interested in the work, and negotiations are still in progress for its production at this world-famous opera house. It is the first American score, according to the director of the Opéra Comique, to be accepted for production by the composer's committee of the French national theatres in more than thirty years.

In spite of production difficulties—and in spite of the fact that Europeans for the most part are not acquainted with the colorful figure of America's Billy Sunday—several other European opera houses, including the Royal Opera at Copenhagen, have expressed a desire to produce it solely on the merits of the music itself. Mr. Grassmann has therefore been persuaded to arrange it for symphonic performance, and in that form it will soon be available through his publishers, Associated Music Publishers, New York.

This is Mr. Grassmann's first work for the stage. Up to now he has been known both in this country and abroad as a composer of symphonic and chamber music works. Last September the *Radio National* in Paris honored him by presenting a complete program of his chamber music on its European network. For the occasion he was asked to write a new work, and the result was his cantata, "Brave New World," to a text by Archibald MacLeish, which is scored for baritone, clarinet, cello, harp, and piano. After its performance the critic of the Paris paper "Spectateur" called it "one of the most profoundly moving and distinguished works by an American composer."

Mr. Grassmann, who, besides being a composer, is a critic, lecturer and teacher, comes of a family of pioneers who settled in the eastern section of Kansas before that part of the country had been accorded the dignity of statehood. Something of the pioneering spirit is evidenced both in his music and in his ideas for the theatre. He was born at St. Mary's, a small college town on the banks of the Kansas River. His first musical composition was written at the age of ten.

At fifteen he gave a piano recital, then suspended his musical career until he had graduated from St. Mary's College with a degree in philosophy. At that time Howard Hanson became interested in him and suggested a scholarship at the Eastman School in Rochester. His Concerto for Piano was played at that time by the Rochester Civic Orchestra under Hanson's direction.

Still not content with his musical preparation, Mr. Grassmann went to Berlin before the war and studied for six years with Paul Hindemith at the Hochschule fuer Musik. Later he worked with the composer as his assistant. For the next three years Mr. Grassmann traveled extensively in Europe and Africa and finally settled in Chicago, where Frederick Stock asked him to conduct the classes in theory and composition of the Civic Orchestra of the Chicago Symphony Orchestra Association.

At that time Dr. Stock also commissioned him to write his Symphonic Overture in G for the Golden Jubilee celebration of the Chicago Symphony. In reviewing its first performance, Claudia Cassidy wrote: "... Remi Grassmann's 'Symphonic Overture in G' is so interesting in ideas and attractive in treatment that it opens a wide door to the young composer." Cecil Smith wrote, "Grassmann has obtained a command over the problems of structure and dynamic continuity which is outstanding among American composers."

Before he left for a concert tour in the spring of 1947, Mr. Grassmann had also been for a period director of the Composers' Concerts and Seminar at the University of Chicago and music editor of the Chicago Daily Times.

# Comparison of Amateur and Professional Players

A Table Prepared by J. F. FEDDERSEN, Executive Vice-President, H. & A. Selmer, Inc

	Persons Now Playing Each Instrument *	Number of Homes Having Each Type of Instrument (In working cond.)	Union Members Playing Each Type of Instrument †
<b>KEYBOARD</b>			
Piano .....	12,478,000 (71.3%)	11,388,000	
Organ .....	385,000 ( 2.2%)	429,000	
Other .....	17,500 ( 0.1%)	31,200	
<b>Total Keyboard</b> .....	<b>12,880,500 (73.6%)</b>		<b>44,000 (16.9%)</b>
<b>BOWED STRING</b>			
Violin and Viola .....	1,330,000 ( 7.6%)	2,262,000	
Cello .....	70,000 ( 0.4%)	117,000	
Other .....	35,000 ( 0.2%)	39,000	
<b>Total Bowed String</b> .....	<b>1,435,000 ( 8.2%)</b>		<b>52,000 (20 %)</b>
<b>FRETTED STRING</b>			
Guitar .....	1,435,000 ( 8.2%)	2,174,000	
Banjo .....	263,000 ( 1.5%)	351,000	
Mandolin .....	245,000 ( 1.4%)	351,000	
Other .....	35,000 ( 0.2%)	78,000	
<b>Total Fretted String</b> .....	<b>1,978,000 (11.3%)</b>		<b>18,440 ( 7.1%)</b>
<b>BRASS INSTRUMENTS</b>			
Trumpet, Cornet .....	578,000 ( 3.3%)	702,000	
Trombone .....	192,500 ( 1.1%)	273,000	
Other Brass .....	245,000 ( 1.4%)	195,000	
<b>Total Brass</b> .....	<b>1,015,500 ( 5.8%)</b>		<b>38,000 (14.6%)</b>
<b>WOODWIND INSTRUMENTS</b>			
Saxophone .....	298,000 ( 1.7%)	429,000	
Clarinet .....	543,000 ( 3.1%)	546,000	
Other Woodwind .....	245,000 ( 1.4%)	195,000	
<b>Total Woodwind</b> .....	<b>1,086,000 ( 6.2%)</b>		<b>76,800 (29.6%)</b>
<b>ALL OTHERS</b>			
Drums .....	280,000 ( 1.6%)	195,000	
Xylophone, Marimba .....	52,500 ( 0.3%)	31,200	
Harp .....	70,000 ( 0.4%)	31,200	
Accordion .....	700,000 ( 4.0%)	624,000	
Others .....	70,000 ( 0.4%)	61,400	
<b>Total Others</b> .....	<b>1,172,500 ( 6.7%)</b>		<b>30,400 (11.7%)</b>
<b>Total number playing all instruments</b> .....	<b>19,567,500 (113%)‡</b>	<b>20,783,800 inst. in 15,405,000 homes</b>	<b>259,640 inst. played by 200,000 union members</b>

\* Surveys by American Music Conference and National Association of Piano Manufacturers showed that about same number formerly played each instrument as now play it.

† Union membership instrumentation obtained by projecting per cent of each instrument in New York, Chicago and Los Angeles against 200,000 total membership.

‡ Totals run more than 100% because some people play more than one instrument.

## Health Through Music

(Continued from page six)

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SEPTEMBER, 1948

## CALL FOR CONNECTICUT CONFERENCE

All Locals constituting the Connecticut Conference of Musicians are notified that the Fall Meeting will be held at the HALF-WAY HOUSE, Boston Post Road, Route 1, in Stamford, Connecticut, on Sunday, October 10, 1948, at 11:00 A. M.

Delegates are requested to register at least four days in advance.

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## Podium Appointments for the Coming Season

(Continued from page twelve)

to his new post in the prime of his life, as did Serge Koussevitzky twenty-five years ago. Born at the turn of the century, in Strasbourg, Alsace, of a French mother and an Alsatian father, Muench's first teacher was his father, who was also director of a music school in Strasbourg. He has two brothers, both of whom have distinguished themselves musically. The chosen instrument of Charles Muench was the violin, which he studied with his father and later with Lucien Capet in Paris and Carl Flesch in Berlin. In 1919 he was made professor of the Strasbourg Conservatory and conductor of the orchestra

there. Going to Leipzig in 1926, he served as concert master in the Gewandhaus Orchestra under Wilhelm Furtwaengler. In 1932 he went to Paris and, after conducting concerts of the Paris Symphony Orchestra, the Lamoureux Orchestra and the Straram Orchestra, founded the Paris Philharmonic Orchestra, of which he has since been the regular conductor. In 1938 he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra. Mr. Muench, who came to the United States last season, made his first American appearance conducting the Boston Symphony Orchestra as guest, on Serge

Koussevitzky's invitation, on December 27, 1946.

Other conductors new to their respective podiums this year are: George Schick, who has been engaged as music director and regular conductor for the 1948-49 season of the Little Symphony of Montreal; David R. Robertson, who will conduct the Hutchinson Symphony Orchestra; Edgar Schenkman, who has been engaged to succeed the late Henry Cowles Whitehead as conductor of the Norfolk Symphony, and Richard Korn, who will serve as Herbert Zipper's associate conductor of the Brooklyn (New York) Symphony Orchestra.

## With the Dance Bands

(Continued from page seventeen)

Lutcher opened at Cafe Society, NYC, September 7, for ten weeks . . . Frankie Carle tentatively set for the Penn's Cafe Rouge in November . . . Ray McKinley and Louis Jordan team for a Paramount Theatre date this month . . . Elliot Lawrence crew reopened Frank Dailey's Meadowbrook September 7, eighteen days . . . Frank Palumbo's Click (Philadelphia) has Desi Arnaz set for October 11 and Stan Kenton, November 1 . . . Eddie Duchin into NYC's Waldorf-Astoria September 30 with an eleven-piece band. Maestro is guaranteed twenty-five weeks' work between his opening date and July 6, 1949. Saxist Hank Ross will assemble Duchin's unit . . . Tex Beneke shifted from MCA to GAC.

Philly promoter Al Rose to present thirty jazzmen October 30 at the Quaker City's Academy of Music . . . Gene Williams band to be used as "house" unit at the Click for two months. Gene opened the dancery early last month . . . Manhattan's Commodore Hotel will drop names this fall and winter. Ops may shift talent which usually played the hostel's Century Room to the Biltmore's new Bowman Room, both spots controlled by the New York Central realty chain . . . Carmen Cavallaro and Jack Robbins have jointly formed a music pubbery . . . Clarinetist Stan Hasselgard and drummer Shelly Manne are mulling the formation of combos.

Fire damaged Atlantic City's Steel Pier recently . . . Buddy Moreno's crew opens the Tavern on the Green, NYC, September 15 . . . Stan Kenton being set for one-nighters by Nor-

man Granz, in the east, during this month and October, reportedly on a \$1,500-60 per cent per date setup.

South: Buddy Waples' band opened September 10 at St. Louis' Jefferson Hotel . . . Murray Weinger, after having Norman Bel Geddes design a new club on the site of Weinger's fire-damaged Copa Cabana (Miami Beach), has been dickering for Spike Jones and the Three Suns for reopening . . . The Frolics (Miami) may be in business as a dancery again . . . Kitty Davis has sold her Miami club . . . Chuck Foster into the Peabody Hotel, Memphis, September 27-October 31.

West: Harry James, Gene Krupa and Charlie Barnet are discussing a merger. Trio would front one big band. Barnet is selling his L. A. nitery, the Doll House . . . Freddy Martin into L. A.'s Coconut Grove November 9. Guy Lombardo may open there early next year . . . Stan Kenton grossed \$209,156 between February 8 and June 30. Incidentally, Stan's now carrying a concert book and a ballroom book . . . Red Ingle and Spike Jones have already begun to dish out extra kale under the ruling . . . GAC will package singer Frankie Laine and Ike Carpenter's L. A. band for one-nighters next month. Nightly nut for the duo will be \$1,750-60 per cent . . . Don Tiff ork holds at the Broadmoor Hotel, Colorado Springs, Colorado, through this month.

Joe Comfort replaced bassman Johnny Miller in the King Cole Trio . . . Former Kay Kyser

comic Ish Kabible is working as a single, under the McConkey aegis . . . Hollywood's Palladium still determined to book unknowns with name vocalists, except for Lawrence Welk, who opens at the dancery October 19 for six weeks . . . Horace Heidt walked out with \$17,577 after a July one-nighter in San Francisco . . . Rudy Vallee heading a video-film firm in L. A. . . . Spike Jones tours the country this month . . . San Francisco is wide open for Negro talent . . . Jerry Jones is rebuilding his Rainbo Randevu ballroom in Salt Lake City . . . Portland's Local 99 petitioned its city council to continue summer band concerts first begun with recording funds.

Midwest: Pianist Murray Arnold fronting an eight-piece unit, booked by MCA . . . Don Ragon band into the Claridge Hotel, Memphis, September 10 for three weeks . . . Duke Ellington returned from abroad last month, re-formed his band for one-nighters, which at press time began with October 8 at Aberdeen, South Dakota . . . Chubby Jackson playing bass again with Woody Herman. Look for Bill Harris or Kai Winding, or both, to join Herman's Herd . . . Sam Armstrong, Tom Kettering, and Herb Pauley have left Frederick Brothers agency . . . Sidney Bechet is back at Chicago's Jazz, Ltd., indefinitely . . . Ray Morton ork opened at the Blackstone Hotel's Mayfair Room (Chicago) September 10 . . . Blue Note and Club Silhouette, Chicago, will exchange talent.

—TED HALLOCK.

## American Repertory for Concert Band

(Continued from page twenty-one)

Composer	Title	Publisher	Duration
Leidzen, Erik	Holiday Overture	Fischer	8
Leidzen, Erik	Springtime Overture	Schirmer	7
(And many other band works of various types)			
McBride, Robert	Lonely Landscape	Leeds	7
McKay, George F.	Three Street-Corner Sketches (in prep.)	Schirmer	—
Milhaud, Darius	Suite Française	Leeds	15
Milhaud, Darius	Two Marches	Schirmer	6
Riegger, Wallingford	Processional (in prep.)	Leeds	—
Sanjuan, Pedro	Canto Yorubá	Leeds	7
Sanjuan, Pedro	Caribbean Sketch	Leeds	9
Schoenberg, Arnold	Theme and Variations, Opus 43	Schirmer	14
Schuman, William	Newreel	Schirmer	8
Siegmeister, Elie	Wilderness Road	Leeds	—
Sowerby, Leo	Spring Overture	FitzSimons	11
Still, Willam Grant	From the Delta	Leeds	9½
Tansman, Alexandre	Carnival Suite	Leeds	9½
Wagner, Joseph	Eulogy	Leeds	6
Weinberger, Jaromir	Life on the Mississippi	Fischer	7

Note: Among interesting band works not at present published may be mentioned Robert Sanders' Symphony in B-flat, Arthur Shepherd's "Hilaritas" Overture, Burnet Tuthill's Overture, Opus 19; Dai-Keong Lee's "Capriccio," and works by Ellis Kohs, Ulysses Kay, Roger Smith and others.

# DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

## PARKS, BEACHES AND GARDENS

Casle Gardens; Youth, Inc., Props., Detroit, Mich.  
Granada Gardens, Shannon Sheaf-fer, Owner, Eugene, Ore.  
Midway Park; Joseph Panses, Niagara Falls, N. Y.  
Pineview Beach, Stan Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.  
Rainbow Gardens; A. J. Voss, Manager, Bryant, Iowa.  
Sea-Bar Gardens, Kansas City, Mo.  
Summer Gardens and James Webb, Gravenhurst, Ont., Can.  
Sunset Park; Baumgart Sisters, Williamsport, Pa.  
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.

## INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

### ALABAMA

AUBURN: Frazer, Whack  
BIRMINGHAM: Sellers, Stan, Operator, Pine-rove Beach (Bessemer, Ala.).  
DOTHAN: Smith, Mose  
MOBILE: Fels, Ike

### ALASKA

FAIRBANKS: Elder, Glen A. (Glen Alvin)

### ARIZONA

PHOENIX: Hobbs, John  
Jones, 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.  
Weeks, B. C.  
McGHEE: Taylor, Jack  
MOUNTAIN HOME: Robertson, T. E., Robertson Rodes, Inc.  
PINE BLUFF: Arkansas State College  
Clark, Stanley  
Scott, Charles E.

### CALIFORNIA

BAKERSFIELD: Charlton, Ned  
Conway, Stewart  
Cos, Richard  
BENTON: Rodgers, Edw. T.  
BEVERLY HILLS: Matusia, Paris  
BIG BEAR LAKE: Crossman, Harry E.  
COMPTON: Vi-Lo Records  
FRESNO: Plantation Club, Joe Cannon, Owner.  
Wagon, Wm. B., Jr., President Valley Amusement Assn., and Big Dance Hall.  
HOLLYWOOD: Alison, David

## COLORADO

DENVER: Frontier Night Club, and Harry, Gordon and Clinton Anderson, owners.  
CONNECTICUT  
BRIDGEPORT: Pleasant Heights Country Club, Granville Smith, Owner.  
HARTFORD: Dubinsky, Frank  
Kantrovitz, Clarence (Kay)  
Kaplan, Yale  
Kay, Clarence (Kantrovitz)  
Russo, Joseph  
Shayne, Tony  
NEW LONDON: Johnson, Henry  
Patten, Olin  
Williams, Joseph  
NIANTIC: Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.  
STONINGTON: Wcbwell, Arthur  
WATERBURY: Derwin, Wm. I.  
WEST HAVEN: Patricelli, Alfred

LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc.  
Dalton, Arthur  
Freeland, P. D., Al-Dean Circus  
Hefflin, Leon, Promoter  
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.  
Moore, Cleve  
Morris, Joe, operator, Plantation Club  
Mosby, Curtis  
New Club Alabam, Curtis Mosby and M. E. Brandenberg.  
Preston, Joey  
Royal Record Co.  
Ryan, Ted  
Tabarkin, Bernie  
Tookins, Irvan "Van"  
Vannerson, Leonard  
Williams, Cargile  
Williams, Earl  
Wildfire Bowl

MANTACA: Kauer, Fred  
NORTH HOLLYWOOD: Lohmuller, Bernard  
OAKLAND: Moore, Harry  
Morkin, Roy  
OCEAN PARK: Frontier Club and Robert Moran  
ORLANDO: Gates, C. W., Manager, Palace  
Dance Hall.  
OROVILLE: Rodgers, Edw. T.,  
Palm Grove Ballroom.  
PALM SPRINGS: Hall, Donald H.  
PERIS: McCaw, E. E., Owner,  
Horse Follies of 1944.  
REDWOOD CITY: Lucky Star Club, and Mrs. Pro- vina, Proprietor, and Gene Bender, Manager.

SACRAMENTO: Cole, Joe  
Leisgang, George  
SAN DIEGO: Cotton Club, Benny Curry and Olin 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, Al  
Brown, Willie H.  
Fox, Eddie  
Roberts & Chase Co.  
Shelton, Earl,  
Earl Shelton Productions.  
Tanner, Joe  
The Civic Light Opera Com- mittee of San Francisco;  
Francis C. Moore, Chairman.  
Waldo, Joseph  
SANTA ANA: Theo's Place, and Theo. Osborn  
SANTA BARBARA: Briggs, Don  
SHERMAN OAKS: Gilson, Lee  
Kraft, Ossie  
TWIN PEAKS: Alpine Club, and J. W. Dewey,  
Employer, Lake Arrowhead.  
YREKA: Legg, Archie

## COLORADO

DENVER: Frontier Night Club, and Harry, Gordon and Clinton Anderson, owners.

## CONNECTICUT

BRIDGEPORT: Pleasant Heights Country Club, Granville Smith, Owner.

## HARTFORD:

Dubinsky, Frank  
Kantrovitz, Clarence (Kay)  
Kaplan, Yale  
Kay, Clarence (Kantrovitz)  
Russo, Joseph  
Shayne, Tony

## NEW LONDON:

Johnson, Henry  
Patten, Olin  
Williams, Joseph

## NIANTIC:

Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.

## STONINGTON:

Wcbwell, Arthur

## WATERBURY:

Derwin, Wm. I.

## WEST HAVEN:

Patricelli, Alfred

## DELAWARE

DOVER: Apollo Club and Bernard Paskins, Owner  
Chick's Restaurant, A. B. Williams, Proprietor.

## NEW CASTLE:

Hickory House, and Jos. Murphy, Prop.  
Lamon, Ed

## WILMINGTON:

Allen, Sylvester,  
Kaye, Al

## FLORIDA

CLEARWATER: Bardos, Vance  
CLEARWATER BEACH: Normandy Restaurant, and Fay Howse  
CORAL GABLES: Hirshman, George A., Hirshman Florida Productions, Inc.  
DAYTONA BEACH: Charles Hi-Hat Club  
Estate of Charles Reese, Jr.  
FORT MYERS: McCutcheon, Pat  
HALLANDALE: Singapore Sadie's  
JACKSONVILLE: Newberry, Earl, and Associated Artists, Inc.  
MIAMI: Donaldson, Bill  
MIAMI BEACH: Amros, Jack, Terrace Rest.  
Coral Reef Hotel  
Friedlander, Jack  
Haddon Hall Hotel  
Hume, Jack  
Island Club, and Sam Cohen, owner-manager.  
Leshnic, Max  
Macomba Club  
Miller, Irving  
Mocamba Restaurant, Jack Fred- lander, Irving Miller, Max Leshnic 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. R. Reid, Manager; Charles Leveson, Owner.

## ORLANDO:

Club Surocco, and Roy Baieson Longwood Hotel, Maximilian Shepard, Owner.  
Sunbrock, Larry  
Sunshine Club and D. S. Fryor

## PALM BEACH:

Moonaco's Restaurant and Frank Moonaco

## PANAMA CITY:

Danzels, Dr. E. R.

## PENSACOLA:

Hodges, Earl, of Top Hat Dance Club.  
Keeling, Alce, of National Orch. Syndicate.  
National Orchestra Syndicate

## RIVIERA BEACH:

Rowe, Phil  
Woodruff, Charlie

## STARKE:

Camp Blanding Rec. Center  
Goldman, Henry

## TALLAHASSEE:

Gaines Patio, and Henry Gaines, Owner.

## TAMPA:

Junior Woman's Club  
Pegram, Sandra  
Williams, Herman  
VENICE: Pines Hotel Corp., and John Clarke  
Spark's Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

## GEORGIA

ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.  
Herren, Chas., Herren's Ever- green Farms Supper Club.

## AUGUSTA:

Kirkland, Fred  
J. W. Neely, Jr.

## MACON:

Lee, W. C.

## SAVANNAH:

Club Royale, and Al Reamer, Owner.  
Thompson, Lawrence A., Jr.  
Trocadero Club

## VIDALIA:

Pal Amusement Co.

## IDAHO

COEUR D'ALENE: Crandall, Earl  
Lachman, Jesse  
LEWISTON: Rosenberg, Mrs. R. M.  
FOCATELLO: Reynolds, Bud

## ILLINOIS

BLOOMINGTON: James H. McKinney  
CHAMPAIGN: Robinson, Bennie  
CHICAGO: Adams, Delmore & Eugene Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.  
Chicago Artists Bureau,  
License 468.  
Children's Health & Aid Soc.  
Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.  
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner.  
Droz, John  
Davis, Wayne  
Donaldson, Bill  
Eden Building Corporation  
Fine, Jack, Owner,  
"Play Girls of 1938".  
Pine, Jack, Owner,  
"Victory Follies".  
Clea, Charlie  
Gluckman, E. M.  
Broadway on Parade.  
Hale, Walter, Promoter  
Majestic Record Co.  
Marke, Vince  
Masou, Leroy  
Mays, Chester  
Miller, R. H.  
Monte Carlo Lounge, Mrs. Ann Hughes, Owner.  
Moore, H. B.  
National Recording & Film Corp.  
Novak, Serge  
Rose, Sam  
Stoer, Harlan T.  
Taban, Matthew,  
Platinum Blonde Revue  
Taban, Matthew,  
"Temptations of 1941".  
Teichner, Chas. A., of T.N.T. Productions.

## SPRINGFIELD:

Stewart, Leon H., Manager.  
Club Congo.

## WASHINGTON-BLOOMINGTON:

Thompson, Earl

## MINNESOTA:

Antler's Inn, and Francis Weaver, Owner.

## MT. VERNON:

Plantation Club, Archie M. Haines, Owner.

## NEBRASKA:

Brydon, Ray Marsh  
Humane Animal Assn.  
Rutledge, E. M.  
Paul Streeter

## NEBRASKA:

Clem, Howard A.

## QUINCY:

Hammond, W.

## ROCKFORD:

Palmer House, Mr. Hall, Owner.  
Trocadero Theatre Lounge  
White Swan Corporation

## SPRINGFIELD:

Stewart, Leon H., Manager.  
Club Congo.

## WASHINGTON-BLOOMINGTON:

Thompson, Earl

## INDIANA

ANDERSON: Lanane, Bob  
Lanane, George  
AUBURN: Moon Lodge No. 566  
ELWOOD: Yankee Club, and Charles Sullivan, Mgr.  
EVANSVILLE: Adams, Jack C.  
Fox, Ben  
GREENSBURG: Club 46, Chas. Holzhaus,  
Owner and Operator.

INDIANAPOLIS: Beasler, William and His All-American Brownie Model.  
Donaldson, Bill  
Entertainment Enterprises, Inc., and Frederick G. Schatz  
Ferguson Bros. Agency  
Richardson, Vaughn,  
Pine Ridge Follies.  
Wm. C. Powell Agency,  
Bookers' License No. 4150.

NEWCASTLE: Harding, Stanley W.  
MARION: Horine, W. S.  
Idle Hour Recreation Club

RICHMOND: James H. McKinney  
Newcomer, Charles  
Puckett, H. H.

SYRACUSE: Waco Amusement Enterprises

## IOWA

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

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

## KANSAS

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Wibby, L. W.  
TOPEKA: Mid-West Sportsman Assn.

Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner; Jack Tyson, Manager.  
Weil, R. L.

LAKE CHARLES: Veltin, Tony, Mgr., Palms Club  
MONROE: Keith, Jessie  
NEW ORLEANS: Dog House, and Grace Martinez, Owner.  
Gilbert, Julie  
The Hurricane and Percy Stovall.  
Hyland, Chaucary A.

OPELOUSAS: Cedar Lane Club, Milt Delmas, Employer.  
SHREVEPORT: Reeves, Harry A.  
Riley, Billy  
Stewart, Willie

## MAINE

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

## MARYLAND

BALTIMORE: Actus Music Corp.  
Byrd, Olive J.  
Cox, M. L., and Byrd, Olive J.  
Epstein, Henry  
Green, Jerry  
Rio Restaurant and Harry Weiss, Manager.  
Stage Door Casino  
White, David,  
Nation Wide Theatrical Agency

BRADSHAW: English Supper Club, Ed. De Waters, Prop.

CUMBERLAND: Alibi Club, and Louis Waingold, Manager.

FERNSIDE: Seaside Inn, Albert Respeti, Owner

FREDERICK: Rev. H. B. Rittenhouse

OCEAN CITY: Gay Nineties Club, Ron Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).

SALISBURY: Twin Lanterns,  
Elmer B. Dashiell, Oper.

TURNERS STATION: Thomas, Dr. Joseph H.  
Edgewater Beach.

MASSACHUSETTS  
MILLERICA: Hofbrau, and Samuel Gladstone, employer  
One O One Club, Nick Ladoulis, Proprietor.

BOSTON: Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president.  
Crawford House Theatrical Lounge  
Grace, Max L.  
McIlvaine, James H.  
Mouson, George  
Snyder, Samuel, Boston Amusement Co.  
Sullivan, J. Arnold,  
Bookers' License 150.  
Sunbrock, Larry and his Rodeo Show.  
Walker, Julian  
Younger Citizens Coordinating Committee

CAMBRIDGE: Montgomery, A. Frank, Jr.  
Salvaso, Joseph

FITCHBURG: Bolduc, Henry

HOLYOKE: Levy, Bernard W.,  
Holyoke Theatre.

LOWELL: Crowe, Francis X.

MONSON: Monson House and Leo Cam- gallo, Employer.

NEW BEDFORD: Ross, Manuel

NORTH WYMOUTH: Pearl, Morcy

WILMINGTON: Blue Terrace Ballroom and Anthony Du Toit

## MICHIGAN

WALTHER, Dr. Howard

**DETROIT:**  
Adler, Caesar, and Hoffman,  
Sax. Oper., Frontier Ranch.  
Amador Record Company  
Bel Aire (Formerly Les 'n' Ed-  
die's), and Al Williams,  
Ralph Williams, Philip Plaza,  
Sax. and Louis Bernstein,  
Owners.

**BLM, ALMA**  
Bologna, Sam, Imperial Club  
Briggs, Edgar M.  
Daniels, James M.  
Green, Goldman  
Hoffman, Sam, Operator, Fron-  
tier Ranch.  
Johnson, Tracy  
Kosman, Hyman  
San Diego Club,  
Monso Milano.  
Sax. Promotions, and Howard  
O. Pyle.  
Schreiber, Raymond, Owner and  
Oper., Colonial Theatre.  
Victory Supper Club, M. Jones,  
Owner.

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

**GRAND RAPIDS:**  
Huban, Jack

**LANSING:**  
Nervis, Elmer, Jr.,  
Palomar Ballroom.  
Tholan, Garry

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

**TRAVERS CITY:**  
O-Ai-Ka Beach Pavilion,  
Al Lawson.

**MINNESOTA**

**ALEXANDRIA:**  
Great Club, Frank Gomer

**BEHNDJI:**  
Foster, Floyd, Owner,  
Merry Mixers Tavern.

**CATLED:**  
Green, O. M.

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

**ST. CLOUD:**  
Gent, Mike

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

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

**MISSISSIPPI**

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

**GREENVILLE:**  
Polhard, Plamond

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

**MISSOURI**

**CAFE GIRARDEAU:**  
Gibbins, Lorene  
Moonlight Club

**CHILLICOTHE:**  
Hewes, H. H., Manager,  
Windmount Gardens.

**KANSAS CITY:**  
Antocello, John  
Cox, Mrs. Evelyn  
Esquire Productions, Kenneth  
Yates, Bobby Henshaw.  
Henshaw, Bobby  
Theodiam, H. C., Asst. Mgr.,  
Orpheum Theatre.

**LEBANON:**  
Kay, Frank

**POPLAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
Caruth, James, Oper., Club  
Klumbongies, Cafe Society,  
Brown Bomber Bar.  
D'Agostino, Sam  
480 Club, and Mac Barnholtz  
Marblem, Doyle, and  
Tune Town Ballroom

**MONTANA**

**FOYSTYTH:**  
Allison, J.

**NEBRASKA**

**COLUMBUS:**  
Meiss, Dan

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

**OMAHA:**  
El Morocco Club  
Florentine Cafe, and Venice &  
Sam Vecchio, Owners.  
Bauer, Charles

**NEVADA**

**ELY:**  
Polson, Mrs. Ruby

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

**PITTMAN:**  
Pittman Hotel, and Jimmy  
Coroncos.

**RENO:**  
Blackman, Mrs. Mary

**NEW JERSEY**

**ARBECON:**  
Hart, Charles, Pres., Eastern  
Mardi Gras, Inc.

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

**ATLANTIC CITY:**  
Applegate's Tavern, and A. J.  
Applegate, Employer.  
Athletic City Art League  
Danzler, George, Operator,  
Fama's Morocco Restaurant.  
Fasse, George, Operator,  
Fama's Morocco Restaurant.  
Jones, J. Paul  
Lockman, Harvey  
Morocco Restaurant, Geo. Fasse  
and Gen. Danzler, Oper.

**CAMDEN:**  
Tavern Ballroom, Pearson Lowy  
and Victor Potanski, Mgrs.

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

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

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

**GLN RIDGE:**  
Glenbrook, and Anthony  
Gestone, Owner

**ROSELIN:**  
Red Rose Inn, and Theo.  
Monio, Employer.

**LAKEWOOD:**  
Put, Arthur, Mgr., Hotel Plaza  
Schlin, S. H.

**LINDEN:**  
Varsity Club, and Anthony  
Gestone, Owner

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

**MONTCLAIR:**  
Cox-Hay Corporation and Mont-  
clair Theatre, Theo. Haynes,  
James Conello.

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

**NEWARK:**  
Columa, Melvia  
Hall, Emory  
Harris, Earl  
Jones, Carl W.  
"Panda," Daniel Straver  
Park Dubonnet Cafe, Inc.,  
Joseph Levine, Pres.  
Prestwood, William  
Red Mirror, Nicholas Grande,  
Prop.  
Simmons, Charles  
Tucker, Frank

**NEW BRUNSWICK:**  
Elial, Jack

**NORTH ARLINGTON:**  
Petrucci, Andrew

**PATERSON:**  
Merah, James  
Piedmont Social Club  
Patti, Joseph  
Riverview Casino

**PLAINFIELD:**  
McGowan, Daniel

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

**SUMMIT:**  
Ahrons, Mitchell

**TRENTON:**  
Laramore, J. Dary

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

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

**NEW MEXICO**

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

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

**NEW YORK**

**ALBANY:**  
Bologhino, Dominick, Owner,  
Trot Club.  
Kessler, Sam  
Lang, Arthur  
New Abbey Hotel  
New Goblet, The

**AOBABLE CHARLE:**  
Antler, Nat  
Secover, Eliot

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

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

**BROOKLYN:**  
Aurelia Court, Inc.  
Craymoat, A. C.  
Johnston, Clifford  
Morris, Philip  
Puma, James  
Reid, Michael  
Rosman, Gus, Hollywood Cafe  
Seazer, Eliot  
Villa Antique, Mr. P. Antico,  
Prop.

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

**CAIRO:**  
The Hut

**EASTCHESTER:**  
Earlight Terrace, Carl Del  
Tulo and Vincent Peral-  
sella, Prop.

**ELMIDGE:**  
Ray's Bar-D and Raymond  
C. Dempster.

**FINDALE:**  
Fulack Hotel

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

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

**GLNS 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  
Gotto, Samuel

**ITHACA:**  
Boad, Jack

**JAMESTOWN:**  
Lindstrom & Meyer

**LAKE HUNTINGTON:**  
Green Acres Hotel

**LOCH SHELDRAKE:**  
Fifty-Two Club, Seal Rapkin,  
Owner.  
Hotel Shlesinger, David Shle-  
singer, Owner.  
Mardcafield, Isadore, Jr.,  
Estate of

**MONTICELLO:**  
Paddock Supper Club, and  
Ray Masten, Owner.

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

**NEW LEANON:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music  
Amusement Corp. of America  
Baldwin, C. Paul  
Bearsh, M.  
Booker, H. E., and All-Ameri-  
can Entertainment Bureau.  
Broadway Swing Publications,  
L. Fratrel, Owner.  
Calman, Carl, and the Calman  
Advertising Agency.  
Cassara, Reoco  
Campbell, Norman  
Carestia, A.  
Chinarrini & Co.  
Cohen, Alexander, connected  
with "Bright Lights".  
Collectors' Items Recording Co.,  
and Maurice Spivack and  
Katherine Gregg.

**Common Club**  
Crosen, Ken, and Ken Crosen  
Associates  
Crown Records, Inc.  
Curtis, Robert W., formerly  
held Booker's License 2393.

**Devosca, Jules**  
Dezon Boys  
Diener & Dershand, Inc.  
DeBois-Friedman Production  
Corp.

**Evans & Lee**  
Perchit, Stephen  
Fine Plays, Inc.  
Fotobop, Inc.  
Fur Dressing & Dyeing  
Salesman's Union,  
Glyde Oil Products  
Gray, Lew, and Magic  
Record Co.  
Grisman, Sam  
Green, Gerald, of United  
Artists Management.  
Hemlinway, Phil  
Hirlliman, George A., Hirlliman  
Florida Productions, Inc.  
Kaye-Martin, Kaye-Martin  
Productions.  
King, Gene,  
Former Booker's License 3444.

**Koch, Fred G.**  
Koren, Aaron  
Kushner, Jack & David  
La Fontaine, Leo  
Leigh, Stockton  
Leonard, John S.  
Lyon, Allen  
(also known as Arthur Lee)

**Manning, Sam**  
Mascon, Charles  
McAdams, Neil  
McKeaney, Torrey T.  
McIntire, Ed. P.  
Montello, R.  
Moody, Philip, and Youth  
Monument to the Futurist  
Organization.  
Murray's  
Neill, William  
New York Civic Opera Com-  
pany, Wm. Reutemann.  
New York Ice Fantasy Co.,  
Scott Chalfant, James Blis-  
zard and Henry Robinson,  
Owners.  
Orpheum Record Co.  
Parmentier, David  
Prince, Hughie  
Regan, Jack  
Rogers, Harry, Owner,  
"Frisco Follier".  
Russell, Alfred  
Schwartz, Mrs. Morris  
Singer, John, former Booker's  
License 3326.  
South Sea, Inc.,  
Abner J. Rubiac.  
Spoditz Club  
Stein, Ben  
Stein, Norman  
Steve Murray's Mahogany Club  
Strouse, Irving  
Sunbrock, Larry, and His  
Rodeo Show.  
Superior 25 Club, Inc.  
Television Exposition Pro-  
ductions, Inc., and Edw. A. Cor-  
nes, president.  
Thomson, Sara and Valenti, Inc.  
United Artists Management  
Wex & Leventhal, Inc.  
Wilder Operating Co.  
Wintusky, S.

**NIAGARA FALLS:**  
Fascia, Joseph,  
connected with Midway Park.

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

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

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

**SCHENECTADY:**  
Edwards, M. C.  
Fretzo, Joseph  
Rudd Beach Night Klub or Cow  
Shed, and Magnus E. Ed-  
wards, Manager.  
Silverman, Harry

**SOUTH FALLSBORO:**  
Majestic Hotel, Messrs. Cohen,  
Korafeid and Shore, Owners  
and Operators.  
Seldin, S. H., Oper.,  
Grand View Hotel.

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

**SYRACUSE:**  
Feingold, Norman  
Syracuse Musical Club

**TANNERSVILLE:**  
Ripe Inn, Basil Germano,  
Owner.

**TROT:**  
DeSina, Manuel

**TUCKAHOE:**  
Birnbaum, Murray  
Rosen, Walter

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

**VALEHALLA:**  
Twin Palms Restaurant,  
John Masti, Prop.

**WHITE PLAINS:**  
Brod, Mario  
Reis, Les Hechris Corp.

**YONKERS:**  
Saber, William

**LONG ISLAND**

**(New York)**  
**BAYSIDE, LONG ISLAND:**  
Mirage, Room, and Edw. S.  
Friedland

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

**NORTH CAROLINA**

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

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

**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. P.  
Farber, David

**RALEIGH:**  
Charles T. Norwood Post,  
American Legion.  
Wallace,  
Strawberry Festival, Inc.

**WILLIAMSTON:**  
Grey, A. J.

**WILSON:**  
McEnehan, Sam

**WINSTON-SALEM:**  
Payne, Miss L.

**OHIO**

**AERON:**  
Basford, Doyle  
Millard, Jack, Mgr. and Lessee,  
Merry-Go-Round.  
Fullman Cafe, George Sabrin,  
Owner and Manager.

**CANTON:**  
Holt, Jack

**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2936.  
Black, Floyd  
Carpenter, Richard  
Einhorn, Harry  
Kolb, Matt  
Lantz, Myer (Blackie)  
Lee, Eugene  
O'Connor, Harold  
Reider, Sam  
Smith, James R.  
Sunbrock, Larry  
Wander Bar, James McPatrick,  
Owner.

**CLEVELAND:**  
Amata, Carl and Mary, Green  
Derby Cafe, 3314 E. 116th St.  
Dixon, Forrest  
Euclid 55th Co.  
Heller, Saul  
Manuel Bros. Agency, Inc.,  
Booker's License 3568.  
Monaco Restaurant, and  
Frank Monaco.  
Salanci, Frank J.  
Tutstone, Velma  
Willis, Elroy

**COLUMBUS:**  
Aiskins, Lane  
Bell, Edward  
Bellinger, C. Robert  
Carter, Ingram  
Charles Blocc Post No. 157,  
American Legion.  
Malloy, William  
McDade, Phil  
Paul D. Robinson Fire Fighters  
Post No. 567, and Captain  
G. W. McDonald.

**DELAWARE:**  
Bellinger, C. Robert

**FINDLAY:**  
Bellinger, C. Robert  
Wilson, Mr. and Mrs. Karl,  
Oper., Paradise Club.

**FIQUA:**  
Lac Edgewick, Operator.

**PORTSMOUTH:**  
Amvets Club, Post 63, and  
Sewart Barber, Manager  
South. Phil

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

**TOLEDO:**  
Dusck Village,  
A. J. Hand, Oper.  
Huntley, Lucius  
National Athletic Club, and Ray  
Fin and Archie Miller  
Nightgale, Homer

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

**ZANESVILLE:**  
Vencor, Pierre

**OKLAHOMA**

**ADA:**  
Hamilton, Herman

**ENID:**  
Oxford Hotel Ballroom, and  
Gene Norris, Employee.

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

**OKLAHOMA CITY:**  
Holiday Inn,  
Louis Struch, Owner  
Louis' Tap Room,  
Louis Struch, Owner,  
Southwestern Attraction and  
M. K. Boldman and Ted  
Swiger.  
The 25 Club,  
Louis Struch, Owner.

**TULSA:**  
Goltry, Charles  
Shunston, Chief Joe  
Williams, Cargile (Jimmy)

**OREGON**

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

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

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

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

**MISSOURI**

**ALICOUFFA:**  
Guina, Otis

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

**BIRDSBORO:**  
Birdsboro Oriole Home Ass.

**BYRN MAWE:**  
Foard, Mrs. H. J. M.

**CHESTER:**  
Fisher, Samuel  
Hi Top Cafe, Danny Thomas  
and Jack Sugarman, Owners.  
Pyle, Wm.  
Reindollar, Harry

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

**DEVON:**  
Jones, Martin

**DONORA:**  
Bedford, C. D.

**EASTON:**  
Calicchio, E. J., and Matino,  
Michael, Mgrs., Victory Ball-  
room.  
Green, Morris  
Jacobson, Benjamin  
Koury, Joseph, Owner,  
The Y. M. I. D. Club

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

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

**KINGSTON:**  
Johns, Robert

**MARSHALLTOWN:**  
Willard, Weldon D.

**MEADVILLE:**  
Noll, Carl

**MIDLAND:**  
Masou, Bill

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

**NEW CASTLE:**  
Boudurant, Harry

**PHILAI**  
Ansoei  
Beany  
Ben  
Bilcon  
Ope  
Bryan  
Huber  
Davin  
Ball  
DuPre  
Fahst  
Garcis  
Boo  
McSh  
Philad  
Philad  
Luis  
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**ANANI**  
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**POTTS**  
Schoe  
HEADIN  
Nally.

**SALIN**  
Flick,  
STRAFF  
Ponac

**UPPER**  
Wallas  
WASHIN  
Abben  
Was  
Lec, E

**WILLIA**  
Circle  
Pennel

**NORTH**  
Cowee

**RH**  
PROVID  
Allen,  
Belang

**SOU**  
GREENY  
Byran  
Gonda  
The Jacks  
Nario  
MOULT  
Warth  
BOCK F  
Bolan,  
PARTA  
Holcor

**JORNIS**  
Burton  
KNOX  
Hende  
NASHVI  
Club  
Floy

**PARTS:**  
Bell, J

**AMARIL**  
Cox, J

**AUSTIN**  
El Mo  
Frank  
Willia

**BOLING**  
Pails,  
Ban.

**DALLA:**  
Carnal  
Embar  
Ask  
Lee, T

**Lya**  
Scott  
stor  
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May,  
Morg

**CORPU**  
Kirk,  
PORT V  
Carna  
Coo C  
Pemoi  
Ope  
Smith  
GALVES  
Evans

**INTERNATIONAL MUSICIAN**

**BE P**

**PHILADELPHIA:**  
Associated Artists Bureau  
Benjamin Fogelman, Prop.  
Bicore Hotel, and Wm. Close,  
Operator.  
Bryant, G. Hodges  
Bubeck, Carl F.  
Davis, Russell L., and Trisone  
Ballroom  
DuPree, Rees  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620.  
McShain, John  
Philadelphia Gardens, Inc.  
Philadelphia Lab. Co. and  
Luis Colanunzio, Mgr.  
Raymond, Don G., of Creative  
Entertainment Bureau, Bookers'  
License 3402.  
Rothe, Otto  
Stanley, Frank

**PITTSBURGH:**  
Asante, Flores  
Picklin, Thomas  
Matthews, Lee A., and New  
Tyrer Service, Bookers' Li-  
cense 2521.  
Reight, C. H.  
Sala, Joseph M., Owner,  
El Chico Cafe.

**POTTSTOWN:**  
Schmoyer, Mrs. Irma

**READING:**  
Nally, Bernard

**SLATKINGTON:**  
Flick, Walter H.

**STRAFFORD:**  
Poinette, Walter

**UPPER DARBY:**  
Wallace, Jerry

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

**WILLIAMSPORT:**  
Circle Hotel and James Pinella  
Penella, James

**WORTHINGTON:**  
Cawwell, J. B.

**RENDERSON:**  
Wright, Robert

**HOUSTON:**  
Jeton, Oscar  
Revis, Bouldin  
World Amusements, Inc.  
Thomas A. Wood, Pres.

**KILGORE:**  
Club Plantation  
Mathews, Edna

**LONGVIEW:**  
Ryan, A. L.

**PALESTINE:**  
Earl, J. W.

**PARIS:**  
Roo-Da-Voo, and Frederick J.  
Merkle, Employer.

**SAN ANGELO:**  
Specialty Productions, and Nel-  
son Scott and Wallace Kelton

**SAN ANTONIO:**  
Moore, Alza  
Obledo, F. J.

**TYLER:**  
Giffilan, Max  
Tyrer Entertainment Co.

**VALASCO:**  
Falls, Isaac A., Manager, Spot-  
light Band Booking & Orches-  
tra Management Co.

**WACO:**  
Peacock Club,  
E. C. Cramer and B. E. Cam

**WICHITA FALLS:**  
Dibbles, C.  
Whitley, 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.

**NORFOLK:**  
Big Trzsek Diner, Percy Simon,  
Prop.

**ROANOKE:**  
Harris, Stanley

**SUFFOLK:**  
Clark, W. H.

**WASHINGTON**

**MAPLE VALLEY:**  
Rustic Inn

**TACOMA:**  
Dittbender, Charles  
King, Jan

**WEST VIRGINIA**

**BLUEFIELD:**  
Brooks, Lawson  
Thompson, Charles G.

**CHARLESTON:**  
Club Congo, Paul Daley,  
Owner.  
Corey, LaBabe  
Hargreave, Paul  
White, Ernest B.

**INSTITUTE:**  
Hawkins, Charles

**MORGANTOWN:**  
Leone, Tony, former manager.  
Morgantown Country Club.  
Niner, Leonard

**WISCONSIN**

**BOWLER:**  
Reinke, Mr. and Mrs.

**BRADLEY:**  
Jim's Logging Camp,  
James Gough.

**EAGLE RIVER:**  
Denoyer, A. J.

**GREEN BAY:**  
Franklin, Allen  
Galst, Erwin  
Peasley, Chas. W.

**GREENVILLE:**  
Kedd, Jimmie

**HAYWARD:**  
The Chicago Inn, and Louis O.  
Runner, Owner and Operator.

**HEAFORD JUNCTION:**  
Kilanski, Phil, Prop., Phil's  
Lake Nakomis Resort.

**KESHENA:**  
American Legion Auxiliary  
Long, Matilda

**LA CROSSE:**  
Tooke, Thomas, and Little  
Dandy Tavern.

**MILWAUKEE:**  
Thomas, Derby  
Weinberger, A. J.

**MOSINEE:**  
Pepin Hall, and Mrs. A.  
Chruscicki, Proprietor.

**NEOPIT:**  
American Legion,  
Sam Dickenson, Vice-Com.

**PLATTEVILLE:**  
Kelly, C. P.

**RHINELANDER:**  
Kendall, Mr., Mgr.,  
Holly Wood Lodge.  
Khouri, Tony

**SHEBOYGAN:**  
Sicilia, N.

**STURGEON BAY:**  
Larscheid, Mrs. Geo., Prop.  
Carman Hotel

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Alvia, Ray C.  
Arcadia Ballroom, Edw. P.  
Menerole, Owner and Oper.  
Archer, Pat  
Brown Derby  
Cabana Club and Jack Staples  
China Clipper, Sam Wong,  
Owner.  
5 O'clock Club and Jack  
Staples, Owner  
Fratone, James  
Furedy, E. S., Mgr.,  
Trans Lux Hour Glass.  
Hoberman, John Price, Presi-  
dent, Washington Aviation  
Company Club.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Kirsch, Fred  
McDonald, Earl H.  
Moore, Frank, Owner,  
Star Dust Inn.  
O'Brien, John T.  
Rayburn, E.  
Reich, Eddie  
Rittenhouse, Rev. H. B.  
Rosa, Thomas N.  
Smith, J. A.  
Trans Lux Hour Glass,  
E. S. Furedy, Mgr.

**HAWAII**

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

**CANADA**

**ALBERTA**

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

**BRITISH COLUMBIA**

**VANCOUVER:**  
H. Singer & Co. Enterprises,  
and H. Singer.

**ONTARIO**

**BRANTFORD:**  
Newman, Charles

**CHATHAM:**  
Taylor, Dan

**GRAVENHURST:**  
Webb, James, and Summer  
Gardens

**GUELPH:**  
Naval Veterans Assn., and  
Louis C. Janke, President

**HAMILTON:**  
Nutting, M. R., Pres., Merrick  
Brof. Circus (Circus Produc-  
tions, Ltd.)

**HASTINGS:**  
Bauman, George, and  
Riverside Pavilion

**LONDON:**  
Merrick Bros. Circus (Circus  
Productions, Ltd.), M. R.  
Nutting, Pres.  
Seven Dwarf's Inn

**PORT ARTHUR:**  
Curtin, M.

**SUDBURY:**  
Danceland Pavilion, and  
F. R. McClean, Prop.

**TORONTO:**  
China Up Producers, Ltd.,  
Roly Young, Mgr.  
Leitz, George  
Local Union 1452, CIO Steel  
Workers' Organizing Com.  
Miquelon, V.  
Radio Station CHUM

**QUEBEC**

**MONTREAL:**  
Auger, Henry  
Berisio, Maurice, and La  
Societe Artistique.  
Clover Cafe, and Jack Hora,  
Operator.  
Danis, Claude  
Daoust, Hubert  
Daoust, Raymond  
DeSautels, C. B.  
Dioro, John  
Emery, Marcel  
Emond, Roger  
Hora, Jack, Operator, Vicom  
Grill.  
Lussier, Pierre  
Sourkes, Irving  
Sunbrook, Larry

**QUEBEC CITY:**  
Sourkes, Irving

**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**

Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
Angel, Alfred  
Aronoff, Ross  
Augler, J. H.,  
Augler Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Saugb, Mrs. Mary  
Bert Smith Revue  
Bigley, Mel. O.  
Blake, Milton (also known as  
Manuel Blake and Tom Kent).  
Blanke, Manuel (also known as  
Milton Blake and Tom Kent).  
Boserman, Herbert (Tloy)  
Braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Brugler, Harold  
Brydon, Ray Marsh, of the  
Dun Rice 3-Ring Circus.  
Buffalo Ranch Wild West Circus,  
Art Min. R. C. (Bob) Grooms,  
Owners and Managers.  
Buras, L. L., and Partners  
Carroll, Sam  
Conway, Stewart  
Corneish, D. H.  
Coronosa, Jimmy  
DeShon, Mr.  
Eckhart, Robert  
Farrance, B. F.  
Fechan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitzche, Daniel  
Fox, Jess  
Fox, Sam M.

Freeland, F. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Follies Gay Paree  
Freich, Joe C.  
Garnes, C. M.  
George, Wally  
Grego, Pete  
Gutter, John A., Manager, Rodon  
Show, connected with Grand  
National of Muskogee, Okla.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horan, Irish  
Hora, O. B.  
International Magicians, Produc-  
ers of "Magic in the Air".  
Johanson, Sandy  
Johanson, Clifford  
Kay, Bert  
Kelton, Wallace  
Kent, Tom (also known as  
Manuel Blake and Milton  
Blake).  
Keyes, Ray  
Kimball, Dude (or Romaine)  
Kirk, Edwin  
Kotman, Hyman  
Larson, Norman J.  
Levin, Harry  
Magee, Floyd  
Matthews, John  
Maurice, Ralph  
McCann, Frank  
McCaw, E. E., Owner,  
Horse Follies of 1946.  
McHunt, Arthur  
Meeks, D. C.  
Merry Widow Company, and  
Eugene Haskell, Raymond  
E. Mauro, Ralph Poonessa,  
Managers.  
Miller, George E., Jr., former  
Bookers' License 1129.  
Miquelon, V.  
Mosher, Woody (Paul Woody)  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners.  
Ouellette, Louis  
Patterson, Chas.  
Platinum Blond Revue  
Res, John  
Richardson, Vaughan,  
Fine Ridge Follies  
Roberts, Harry E. (also known as  
Hap Roberts or Doc Mel Roy)  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Rosa, Hal J.  
Rosa, Hal J., Enterprises  
Sargent, Selwyn G.  
Scott, Nelson  
Singer, Leo, Singer's Midgets  
Smith, Ora T.  
Specialty Productions

Stone, Louis, Promoter  
Stover, William  
Strass, George  
Sunbrook, Larry, and His  
Rodeo Show.  
Tasler, Jacob W.  
Toban, Matthew  
Tompkins of 1941  
Thomas, Mac  
Travers, Albert A.  
Walner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Weills, Charles  
Williams, Cargile  
Williams, Frederick  
Wilson, Ray  
Woody, Paul (Woody Mosher)

**THEATRES AND PICTURE HOUSES**

Arranged alphabetically  
as to States and  
Canada

**MASSACHUSETTS**

**BOSTON:**  
E. M. Low's Theatres

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

**MICHIGAN**

**DETROIT:**  
Colonial Theatre, Raymond  
Schreiber, Owner and Oper.

**GRAND RAPIDS:**  
Power Theatre

**MISSOURI**

**KANSAS CITY:**  
Main Street Theatre

**NEW JERSEY**

**MONTCLAIR:**  
Montclair Theatre and Cos-Hay  
Corp., Thomas Haynes, James  
Costello.

**OHIO**

**CLEVELAND:**  
Metropolitan Theatre  
Emmanuel Stutz, Oper.

**TENNESSEE**

**KNOXVILLE:**  
Bijou Theatre

**VIRGINIA**

**BUENA VISTA:**  
Rockbridge Theatre

**UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS**

**BANDS ON THE UNFAIR LIST**

Florence Rangers Band, Gardner,  
Mass.  
Heywood-Watfield, Band, Gard-  
ner, Mass.

**ORCHESTRAS**

Baer, Stephen S., Orchestra,  
Reading, Pa.  
Bianchi, Al, Orchestra,  
Oakridge, N. J.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cargyle, Lee and His Orchestra,  
Mobile, Ala.  
Coleman, Joe, and His Orchi-  
stra, Galveston, Texas.  
Cook, Joe, Orchestra,  
Loveland, Colo.  
Craig, Max and His Orchestra,  
Butler, Pa.  
De Paolo, Joe and His Orchestra,  
Butler, Pa.  
Downs, Red, Orchestra,  
Tappala, Kan.  
Fox River Valley Boys Orch.,  
Pardeeville, Wis.  
Glen, Coke and His Orchestra,  
Butler, Pa.  
Jones, Steve, and his Orchestra,  
Catskill, N. Y.  
Kaye, John and his Orchestra,  
Jersey City, N. Y.  
Kryl, Bohumir, and his Symphony  
Orchestra.

La Motte, Henry and His Orches-  
tra, Butler, Pa.  
Lee, Duke Doyle, and his Orches-  
tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Marin, Pablo, and his Tipica Or-  
chestra, Mexico City, Mexico.  
Newchols, Ed., Orchestra,  
Monroe, Wis.  
O'Neil, Kermit and Ray, Orches-  
tra, Westfield, Wis.  
Semczyk, Casimir, Orchestra,  
Chicago, Ill.  
Starrt, Lou and His Orchestra,  
Easton, Md.  
Van Brundt, Stanley, Orchestra,  
Oakridge, N. J.  
Weltz Orchestra,  
Kitchener, Ont., Canada  
Young, Buddy, Orchestra,  
Denville, N. J.

**LITTLE ROCK:**  
Arkansas Livestock & Rodeo  
Assn., Senator Clyde  
Byrd, Sec.

**CALIFORNIA**

**BIG BEAR LAKE:**  
Cresman, Harry E.

**CULVER CITY:**  
Mardi Gras Ballroom

**LONG BEACH:**  
Majestic Ballroom, and Harry  
Schooler, Joe Zucca and  
Frank Zucca.

**SAN BERNARDINO:**  
Sierra Park Ballroom,  
Clark Rogers, Mgr.

**SAN LUIS OBISPO:**  
Seaton, Don

**SANTA ROSA:**  
Rendezvous, Lake County

**INDIVIDUALS, CLUBS, HOTELS, Etc.**

This List is alphanu-  
merically arranged in States,  
Canada and Mis-  
cellaneous

**ARIZONA**

**DOUGLAS:**  
Top Hat

**ARKANSAS**

**HOT SPRINGS:**  
Forest Club, and Haskell  
Hardage, Proprietor.

**COLORADO**

**DENVER:**  
Yucca Club, and Al Beard,  
Manager.

**LOVELAND:**  
Westgate Ballroom

**CONNECTICUT**

**HARTFORD:**  
Buck's Tavern,  
Frank S. DeLacoe, Prop.

**NORWICH:**  
Wander Har

**FLORIDA**

**KEY WEST:**  
Delmonico Bar, and Artura Rosa

Tradewinds Club, and Murray Singer, manager  
**MIAMI BEACH:**  
Coronado Hotel  
**ST. PETERSBURG:**  
Gay Nineties  
**SARASOTA:**  
Bobby Jones Golf Club  
"489" Club  
Lido Beach Casino  
Sarasota Municipal Auditorium  
Sarasota Municipal Trailer Park  
**TAMPA:**  
Grand Oregon, Oscar Leon Mgr.

### ILLINOIS

**BUREA:**  
Hancher, George  
**GALESBURG:**  
Townsend Club No. 2  
**MATTOON:**  
U. S. Grand Hotel  
**STERLING:**  
Bowman, John E.  
Sigman, Aris

### INDIANA

**SOUTH BEND:**  
St. Casimir Ballroom

### IOWA

**BOONE:**  
Mincer's Hall  
**DUBUQUE:**  
Julia Dubuque Hotel

### KANSAS

**WICHITA:**  
Greena Tree Inn, and Frank J. Schulte and Homer E. Mosley, owners.  
Montreux Cafe, and Frank J. Schulte and Homer E. Mosley, owners.  
Shadowland Dance Club

### KENTUCKY

**BOWLING GREEN:**  
Jackman, Joe L.  
Wade, Golden G.  
**BROADSTOWN:**  
Mason's Hall

### LOUISIANA

**NEW ORLEANS:**  
Club Rocket  
Happy Landing Club

### MARYLAND

**BALTIMORE:**  
Knowles, A. L.  
**BAGERSTOWN:**  
Audubon Club, M. L. Patterson, Manager.  
Rabasco, C. A., and Baldwin Cafe.

### MASSACHUSETTS

**METHUEN:**  
Central Cafe, and Messrs. Yankon, Driscoll & Gagnon, Owners and Managers  
**WORCESTER:**  
Gedymia, Walter

### MICHIGAN

**FLINT:**  
Central High School Audi.  
**HOUGHTON LAKE:**  
Johnson Cocktail Lounge  
Johnson's Rustic Dance Palace  
**INTERLOCHEN:**  
National Music Camp  
**MARQUETTE:**  
Johnston, Martin M.

### MINNESOTA

**BUHL:**  
Servicemen's Club  
**DEER RIVER:**  
Hi-Hat Club  
**GRAND RAPIDS:**  
Club Alamo  
**MINNEAPOLIS:**  
Frederick Lee Co., and Lee Radman & Sev Widman, Operators.  
Twis City Amusement Co., and Frank W. Patterson.  
**ST. PAUL:**  
Burk, Jay  
Twis City Amusement Co., and Frank W. Patterson.

### MISSISSIPPI

**MERIDIAN:**  
Woodland Inn

### MISSOURI

**ST. JOSEPH:**  
Rock Island Hall  
**OMAHA:**  
Whitney, John B.  
Baker Advertising Company

### NEW JERSEY

**ATLANTIC CITY:**  
Hotel Lafayette  
**CLIFTON:**  
Boeckmann, Jacob  
**ELIZABETH:**  
Polish Falcons of America, Next 126.  
**JERSEY CITY:**  
Band Box Agency, Vinas Giacinto, Director  
Ukrainian National Home  
**LINDEN:**  
Polish National Home, and Jacob Dragon, President.  
**NETCONG:**  
Kiernan's Restaurant, and Frank Kiernan, Proprietors  
**NORTH HACKENSACK:**  
The Suburban  
**PLAINFIELD:**  
Polish National Home

### NEW YORK

**BROOKLYN:**  
Prohman, Louis  
**BUFFALO:**  
Hall, Art  
Williams, Buddy  
Williams, Ossina  
**CERES:**  
Coliseum  
**COLLEGE POINT:**  
Muehler's Hall  
**ITHACA:**  
Elks Lodge No. 636  
**LOCKPORT:**  
Triops Tribe No. 289, Fraternal Order of Redmen.  
**MECHANICVILLE:**  
Coke, Harold  
**MOHAWK:**  
Hurdie, Leslie, and Vinyards Dance Hall.  
**MT. VERNON:**  
Studio Club  
**NEW YORK CITY:**  
Bohemian National Hall  
Richman, Wm. L.  
Sammy's Bowery Follies, Sam Fuchs, Owner.  
**OLEAN:**  
Rollerland Rink  
**ROCHESTER:**  
Mack, Henry, and City Hall Cafe, and Wheel Cafe.  
**SYRACUSE:**  
Club Royale  
**YONKERS:**  
Polish Community Center

### NORTH CAROLINA

**ASHEVILLE:**  
Propet, Fitzhugh Lee  
**KINSTON:**  
Parker, David  
**WILMINGTON:**  
Village Bar, and K. A. Lehto, Owner.

### OHIO

**CINCINNATI:**  
Wallace, Dr. J. H.  
**CONNEAUT:**  
MacDowell Music Club  
**DAYTON:**  
Cecil Harris Cocktail Bar  
**IRONTON:**  
Club Riviera  
**WARREN:**  
Knevech, Andy, and Andy's Inn.

### OKLAHOMA

**HUGO:**  
Al. G. Kelly-Miller Bros. Circus, Obert Miller, General Man.  
**OKLAHOMA CITY:**  
Orwig, William, Booking Agent  
**VINITA:**  
Rodeo Association

### PENNSYLVANIA

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

**BUTLER:**  
Pagnanilli, Denno  
Sinkovich, William  
**CHICORA:**  
Millersown High School  
**CORAOPOLIS:**  
Coraopolis Elks Lodge No. 1064  
(Cora Steel Elks Lodge)  
**DUNMORE:**  
Arcadia Bar & Grill, and Wm. Sabatello, Prop.  
Charlie's Cafe,  
Charlie DeMarco, Prop.

**EYON:**  
Rogers Hall, and Stanley Rogers, Proprietor.

**HARWICK:**  
Victory Hotel, and Henry Kethar

**LYNDORA:**  
Chrissian Hall

**PHILADELPHIA:**  
Morgan, R. Duke

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

**ROULETTE:**  
Breuer, Edgar, Roulette House

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

**WILKINSBURG:**  
Bowman, Jack

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Bowman, Jack

### DISTRICT OF COLUMBIA

**WASHINGTON:**  
Star Dust Club,  
Frank Moore, Prop.

### CANADA

### BRITISH COLUMBIA

**VICTORIA:**  
Lantern Inn

### MANITOBA

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

### ONTARIO

**HAMILTON:**  
Hamilton Arena,  
Percy Thompson, Mgr.

**HAWKESBURY:**  
Century Inn, and Mr. Deschamps, Manager.

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

**PORT STANLEY:**  
Melody Ranch Dance Floor

**TORONTO:**  
Echo Recording Co., and Clement Hambourg.

**WAINFLEET:**  
Long Beach Dance Pavilion

### QUEBEC

**ATLANTIC:**  
Lakeshore Inn

**MONTRÉAL:**  
Harry Feldman

**QUEBEC:**  
L'Auberge Des Quatre Chemins, and Adrien Amelin, Prop.

### MISCELLANEOUS

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

### THEATRES AND PICTURE HOUSES

**INDIANA:**  
Circle Theatre

**LOUISIANA:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

**MARYLAND:**  
State Theatre

**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, Geneva, Rega, Strand, Varsity, Victoria, 20th Century Theatres

**KENMORE:**  
Basil Bros. Theatres Circuit, including Colvin Theatre.

### NEW JERSEY

**MONTCLAIR:**  
Montclair Theatre

### TENNESSEE

**MEMPHIS:**  
Warner Theatre

### CANADA

### MANITOBA

**WINNIPEG:**  
Odeon Theatre

## FOR SALE OR EXCHANGE

**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—Tenor band arrangements,** 3 tenors, 3 trumpets, 3 rhythms; free list and information. Al Sweet, 11154 Ventura Blvd., North Hollywood, Calif.

**FOR SALE—Small library of specials for** 5, 6, 7 brass, 5 saxes, rhythm; send for list. H. H. Schindell, 5518 Avenue M, Brooklyn, N. Y.

**FOR SALE—Selmer clarinets,** Bb and A, full Boehm system; matched set, wood; excellent condition; real French pre-war instruments; French case and cover; also a single case for Bb; 3 days' trial; \$300.00. Felix Marinelli, 65 Gecker St., Providence 9, R. I.

**FOR SALE—Mack bus,** 13-passenger, 1941 model, rear engine type; Italian automobile, 1929 model, 7-passenger limousine, landulet convertible. Emil Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.

**FOR SALE—Harp, bass violin, chimes, mando-bass,** lute, 12-string mandolin, tenor guitar, Octofone, musical saw, mandolins, tenor banjo, trumpet, guitars, Swiss bells, bongo drums, violins, baritone horn, bulb horns, tuba. Emil A. Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.

**FOR SALE—Have two fine Italian cellos left,** both in excellent preservation; labeled Carcassi and Stradivarius; chance to secure a fine solo instrument. Michael Lamberini, 30 Van Ness Ave., Rutherford, N. J.

**FOR SALE—Buffet Bb bass clarinet, double octave key, low Eb key; perfect condition; excellent tone and intonation; carrying case; will sacrifice. Write Irving Hirschon, 73 Bay 22 St., Brooklyn 14, N. Y.**

**FOR SALE—Used English Besson Bb trumpet, just** reconditioned and gold-lacquered; price, including excellent case, \$125.00. E. N. Dorman, 5 South St., Morristown, N. J.

**FOR SALE—Violin, genuine Joseph Guarnerius,** small, full. For information write J. T. Bours, 1347 Sheridan Road N. E., Atlanta, Ga.

**FOR SALE—Set of tympanis (kettle drums), hand-** tuned, Ludwig; reasonable; good condition. Max Murov, 21 East 53rd St., Brooklyn, N. Y. PResident B-6658.

**FOR SALE—For a service fee of 50 cents in** stamps we will ship 20 orchestrations of back numbers free of charge (express collect). Musician, 422 N. W. South River Drive, Miami 36, Fla.

**FOR SALE—Fine set of chimes with stand, \$155.00;** no trunk; made by Mayland of Brooklyn. Chromatic 18 chimes, size 1 1/4-inch, C to F, 440 pitch. Two sets of xylophones, 3 octaves each; made by Mayland of Brooklyn, with resonators for both, \$100.00; one set of 3 1/2 octaves with cases by Leedy, price \$150.00. Louis Neichlos, 249 East 52nd St., Brooklyn 3, N. Y.

**FOR SALE—Baz horn, Bbb Conn recording model,** three-valve, short action; A-1 condition; traveling cases and stand; price \$295.00. Write Ken Miller, 719 McLean St., Pittsburgh 10, Pa.

**FOR SALE—Selmer (Paris) Eb alto saxophones** gold lacquered, in excellent playing condition; serial No. 12048; just repadded with Tonex pads; with case, \$225.00. Bernard Buroker, 801 Preston Ave., Waitsburg, Wash.

**FOR SALE—Kruspec double French horn, \$250.00;** Kruspec single French horn, \$125.00; both with new cases; double French horn (Boston). John Christino, 1217 Morris St., Philadelphia, Pa.

**FOR SALE—Two French silver flutes in perfect** condition; write for particulars. E. Nielsen, 468 Ridge Ave., Winnetka, Ill.

**FOR SALE—A fine W. S. Hayes silver band Db** flute, and Haynes wood Db piccolo; price for both, \$125.00; both in excellent condition. Al Dorcel, 192 Halsted St., East Orange, N. J.

**FOR SALE—Mandolin, excellent condition, with** case, \$5.00; also four-string banjo, good condition, \$5.00. E. Kraser, 411 13th Ave., Rock Island, Ill.

**FOR SALE—Ford bus, 1938, 12-passenger, Mercury** 100-horse motor, 1946; two-speed Eaton rear end, over-drive, new brakes, new clutch; A-1 condition. Stanley Fedorowski, 943 East Maryland Ave., St. Paul 6, Minn.

**FOR SALE—Deagan Imperial marimba, 3 1/2** octaves; good condition; price is only \$300.00 Mrs. R. T. McWethy, Box 79, Big Bend, Wis.

**FOR SALE—One genuine Heinrich Heberlein cello,** wonderful tone, \$200.00, bag included. Edw. W. Forrest, Sr., 1030 South Main St., Elkhart, Ind.

**FOR SALE—Excelsior "OO" black accordion, cost** \$1,100; excellent condition; sacrifice \$575.00; Martin gold handcraft Bbb recording bass, like new, \$295.00; new Buffet Bb clarinet, \$175.00. Victor Tibaldo, 27 Perkins St., New Haven, Conn.

**FOR SALE—Prescott bass in good condition,** equipped with contra C extension, \$500.00; complete with cover. W. J. Batcher, 78-11 35th Ave., Jackson Heights, N. Y.

**FOR SALE—Concert model Hammond organ (E),** \$1,500.00 cash. Kay Edwards, Abels Lodge, Sault Ste. Marie, Mich.

## WANTED

**WANTED—Girl musicians on brass, saxophone and** clarinet, percussion; state experience, age, height, and send photos; steady; union; travel; twirlers write. Geo. Bird's Musical Majorettes, 439 Seventh St. N. E., Massillon, Ohio.

**WANTED—Fine violin such as Strad., Guadagni,** Bergonzi, etc.; the price is no object; write at once. Chester Chero, 1275 Westwood Ave., Columbus, Ohio.

**WANTED—Library for tenor band. Send list** and price to Scott Hamor, Bambridge, Pa.

**WANTED—Excellent valve trombone of excellent** make and in excellent condition. Do not write unless you have an excellent one. Dave Clark, 2324 N. E. 31st St., Portland, Oregon.

## AT LIBERTY

**AT LIBERTY—Ace arranger, experience with** radio, theatre, bands and music publishers; will work by correspondence. Bernard Goldstein, 93 Jefferson Ave., Chelsea 50, Mass.

**AT LIBERTY—First-rate classical pianist, accom-** panist—scholarship study in Paris with Cortot and Casadesu; certificate Paris Conservatoire; desires full-time position accompanying, teacher; 14 years concert, radio experience; excellent references. Musician, 428 4th Ave. North, Saskatoon, Sask., Canada.

SETTS  
 AN  
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 Circuit, is  
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