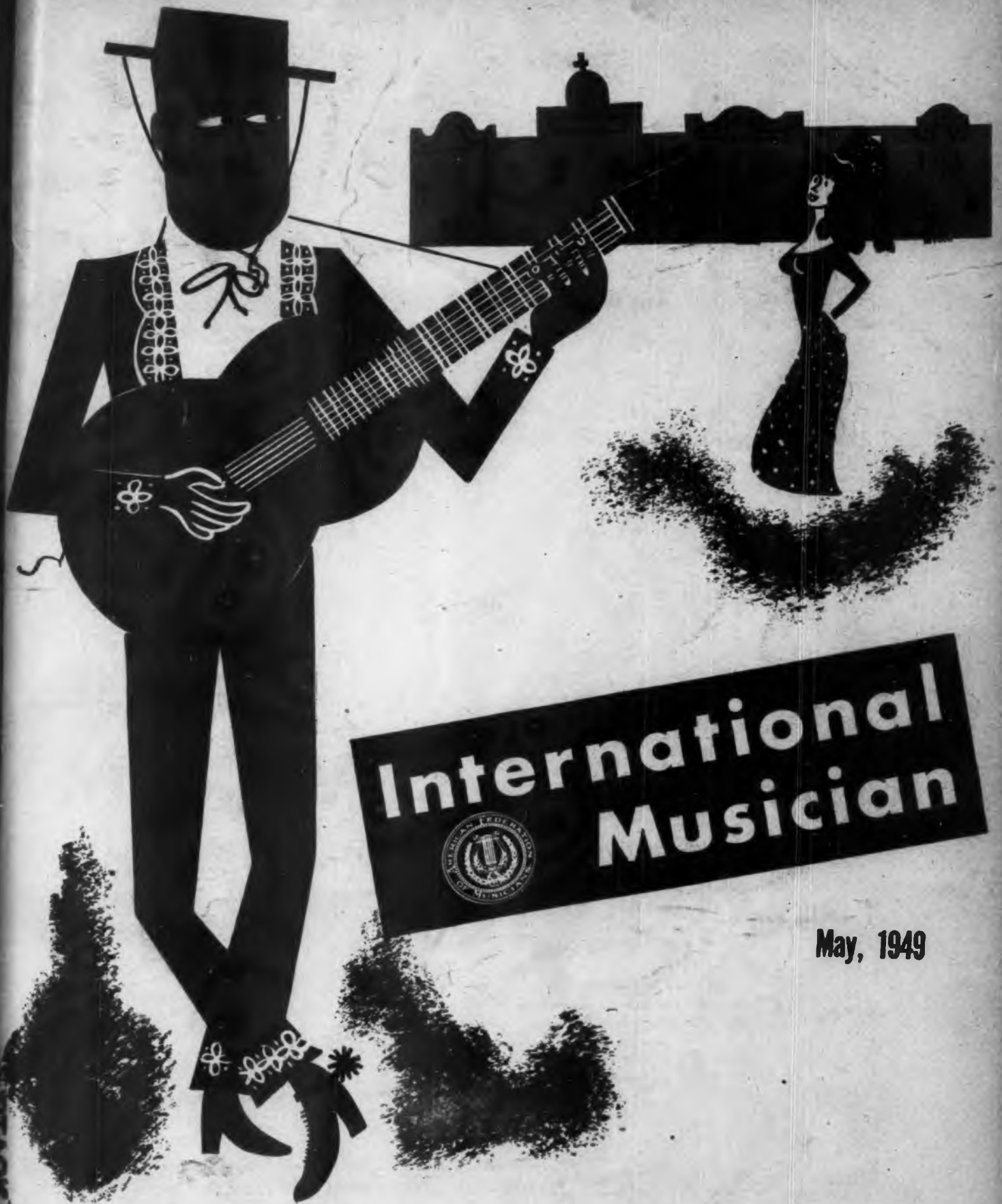


official journal of the american federation of musicians of the united states and canada



# International Musician



May, 1949

published in the interest of music and musicians



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Revettes Tavern, Bay City, Mich. is declared to be Forbidden Territory to all but members of Local 127, Bay City, Mich.

Tally-Ho Restaurant, Elizabeth, N. J., is declared to be Forbidden Territory to all but members of Local 151, Elizabeth, N. J.

### CORRECTION

Gus Cacloppo, 110 Alexander St., Charleston 33, S. C., is the president of Local 502, Charleston, S. C., not Joe Fike, as published in the March issue of the International Musician.

### REMOVE FROM FORBIDDEN TERRITORY

Ryan's Restaurant, Hartford, Conn.  
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### SOUTHERN CONFERENCE

All member locals and those in the jurisdiction of the Southern Conference are hereby notified and invited to attend the Annual Meet-

ing to be held in the Comstock Room of the Palace Hotel in San Francisco, Calif., on Saturday and Sunday, June 4 and 5, 1949. Meeting will be called to order by President W. J. Harris at 2:00 P. M., Saturday, June 4th.

### DEFAULTERS

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

Club Manchester, and Frank Renzl, owner-manager, Los Angeles, Calif., \$84.00.  
National Club, and Al Irby, employer, Nevada City, Calif., \$411.66.  
Georgia Room, and H. D. McRae, manager-owner, Santa Monica, Calif., \$64.80.

Larry Steele, Chicago, Ill., \$180.00.  
Central Tap, and George Simon, employer, Rockford, Ill., \$125.00.  
Matthew Dickerson, Indianapolis, Ind., \$115.00.

El Morocco Motel, and V. O. Wells, Wichita, Kans., \$360.00.

Club Tropicana, and Camille Johns, Baton Rouge, La., \$750.00.

Rosboro Club, College Park, Md., no amount given.

Darbury Room, and E. Meister, employer, Boston, Mass., and Fred Robbins, New York, N. Y., \$150.00.

Regency Corp., and Jos. R. Welsner, Boston, Mass., \$950.00.

Skipper Restaurant, Fairhaven, Mass., \$175.00.

Walker Hotel, and George Walker, proprietor, Mio, Mich., \$2,898.00.

Flame Night Club, and Harry Greene, St. Paul, Minn., \$230.00.

Torch Club, and Abe Bobbins, Atlantic City, N. J., \$195.00.

Shadowbrook Inn, and Fred Thorngreen, owner, Shrewsbury, N. J., \$251.00.

Ferdinand's Restaurant, and Mr. Ferdinand, Brooklyn, N. Y., no amount given.

(Continued on page thirty-three)

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# Affairs of the Federation

## To All Locals of the American Federation of Musicians:

The following information on leader's tax responsibilities is submitted for your information. Locals in the United States are herewith permitted to adopt any of the following additions to the Form B-1 contract, if they so desire.

These additions do not apply to engagements in Canada. Canadian Locals and members are advised that the Canadian Form B contract is still in effect for all Canadian engagements.

Fraternally yours,

JAMES C. PETRILLO,  
President.

A special committee of the International Executive Board has met with the Federation's counsel and has exhaustively reviewed the questions arising under the Form B-1 contract. The following decisions were reached:

1. The Form B-1 contract is retained as the official form for all engagements.

2. However, the Federation has considered and voiced no objection to the adoption by certain locals of additions to the Form B-1 contract which are set forth below:

A. Certain locals have suggested substantially the following addition to the Form B-1 contract which constitutes an agreement by the establishment to act as employer but provides that should the leader be subsequently held to be the employer, the tax credits established by the establishment will be transferred to the leader:

### One Suggested Addition

"The Employer above named agrees to accept liability as an employer of the musicians (including the orchestra leader) whose services are to be rendered hereunder and to make the appropriate deductions, reports, and payments required of an employer hereunder pursuant to Federal and State Social Security, Unemployment Insurance, Income Tax, and similar laws, rules, and regulations governing the engagement provided for by this agreement. Until such payments are so made, the Employer above named agrees to set aside the sums so required to be paid in a special trust fund. If at some future date, it is determined that the Orchestra Leader is the employer of said musicians, the Employer above named agrees to consent to, request and do any and all things necessary and appropriate to cause the transfer from the account or accounts of the Employer above named to the account or accounts of the Orchestra Leader of all or part of such payments sufficient to pay all employer taxes determined to be due from said Orchestra Leader as a result of the engagement covered by this contract, including but not limited to the transfer to the Orchestra Leader of any refunds and credits of such pay-

ments received as a result of such determination."

B. Certain locals have in addition suggested substantially the following alternative addition to the Form B-1 contract. This language is principally designed to cover those situations where agreement by the establishment cannot be secured to the terms quoted in "A" above:

### An Alternative Addition

"The Employer agrees to pay to the Orchestra Leader the contributions required by an employer by Federal and State Social Security, Unemployment Insurance and similar laws, rules and regulations governing the engagement provided for by this agreement. In consideration thereof, the Orchestra Leader agrees to accept liability as an employer of the musicians whose services are to be rendered hereunder and will make the appropriate deductions, reports, and payments required of an employer hereunder pursuant to said laws, rules and regulations and applicable income tax laws, rules and regulations. Until such payments are so made, the Orchestra Leader agrees to set aside the sums so required to be paid in a special trust fund. If at some future date, it is determined that the Employer above named is the employer of said musicians, the Orchestra Leader agrees to consent to, request, and do any and all things necessary and appropriate to cause the transfer of such payments from the account or accounts of the Orchestra Leader to the account or accounts of the Employer above named, including but not limited to the transfer to the said Employer of any refunds and credits of such payments received as a result of such determination."

3. The Federation has considered and voiced no objection to the adoption by certain locals of a plan whereby the Form B-1 contract is used without change or additions thereto and an additional sum, sufficient to cover the amounts of these taxes is added to scale (either of the leader or of the leader and all sidemen). The leader uses such additional sum to make payments of these taxes. This practice is equivalent to the plan contemplated by the above quoted paragraph 2 "B".

4. It is the policy of the Federation that any variation from or addition to the Form B-1 agreement preserve, to the fullest extent possible, the purpose and intent thereof; that to the extent possible, the burden of these taxes be placed upon the user of the services of Federation members; and that to the fullest extent possible, there be maintained the status of Federation members as employees of the establishment both for the purpose of Social Security and similar laws and for all other purposes.

### Need for Checking

5. Any deviation from or addition to the terms of the Form B-1 agreement which may be contemplated by any local or member must be

submitted to the Federation for consideration before it is used.

6. Counsel for the Federation have been instructed to prepare for further consideration by the committee a draft of an amendment to the Social Security and similar laws which will enable all members of the Federation to enjoy the benefits of these laws and to clarify the confusions which have resulted from the decision of the Supreme Court in the *Bartels* case.

### FOR THE INFORMATION OF ALL MEMBERS

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

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

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

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

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

JAMES C. PETRILLO,  
President.

### CONVENTION NOTICE

The 1949 Convention of the American Federation of Musicians will be held at the Civic Auditorium in San Francisco, California, during the week of June 6th. Full information regarding hotel arrangements will be transmitted to the locals with the Official Notice to Delegates and will also be published in the next issue of the *International Musician*.

Fraternally yours,

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

INTERNATIONAL MUSICIAN





The Sport Club Portuguese Symphonic Band of Newark, New Jersey

## THE BAND STRIKES UP!

A band played at the funeral of Albert W. Parsons of Newburyport, Massachusetts, last month, according to his express wish. He was a lover of band music and ordered that a band play spirited airs at the services. The band chosen—it played Sousa marches and other stirring numbers—was Ted Wright's twenty-two-piece brass band.

Gerald Eyth has been selected as the new conductor of the Number 1 Park Band of Baltimore. William Sebastian Hart, last season's conductor of the Number 1 Municipal Band, will again conduct that group. The Number 2 Park Band will be led by Charles E. Gwynn and the Number 2 Municipal Band by Harrison M. Dodd. A total of 130 concerts will be presented during the summer.

A band of which New Jersey is justly proud is the Sport Club Portuguese Symphonic Band, a contingent of fifty musicians, all members of Local 16, Newark. It has played in various parks and auditoriums of Newark, and last year also presented concerts in Fall River and New Bedford, Massachusetts. It is now in rehearsal in preparation for another concert in Fall River this month. Its leader, Elia Pascale, who studied music at the Conservatory of Naples under the Italian teacher Mercadante, has played in many orchestras which have traveled extensively through Europe and in North and South America. Besides teaching, conducting and arranging, he has a large number of original compositions to his credit.

The 102nd Army Ground Force Band, Connecticut National Guard, held a concert and ball in the Connecticut State Armory, at New Haven, late in March. The concert, which opened under the baton of Frank J. Warren of Boston, Massachusetts, included military marches under the

direction of Chief Warrant Officer Anthony R. Teta. Other guest conductors were Harry Berman, James A. Morton, and Major George F. Briegel of New York.

The first part of the program included "America" and "Kings of the Highway" by General P. J. Burt; selections from *Oklahoma*, and "The Old Guard" by Major Briegel. Colonel Howard C. Bronson of Hague, Virginia, conducted the band in selections from Sousa's Suite, "Looking Upward," and also in a composition of his own, "General Marshall." The final group of selections concluded with the "Star-Spangled Banner" directed by C. W. O. Joseph Gladysz of Manchester, New Hampshire.

Guy Luigi is the conductor of the Twin City Band, which holds forth not as you might expect, in Minnesota, but in Brooklyn, New York.

The Wisconsin Rapids City Band traces its origin back to the early '70's, according to Martin Lipke, who has been a member of it for more than thirty years and who has made a study of local band history. Many of the present members of the band are alumni of Lincoln High School, which has a most presentable band. The city band welcomes these young members who fill the normal vacancies that occur in the roster and help sustain its almost complete instrumentation.

The Post-War Convention of bandmasters of the Armed Forces will be held in New York City at the 165th Infantry Armory, 68 Lexington Avenue, May 21st and 22nd. Hotel quarters have been established at the Hotel Governor Clinton, Seventh Avenue, which is across the street from the Pennsylvania Railroad, and conveniently located for those coming in by train.



Not often is a concert band the subject of a special proclamation by the Mayor of a city, but the Long Beach Municipal Band has been so honored. March 13th was set aside by Burton W. Chase, that city's Mayor, "with the unanimous consent of the City Council" as Long Beach

Municipal Band Day, and citizens were urged "to display an appreciation for this fine cultural entertainment and splendid civic service by attending the concert on that day." This because the band celebrated its fortieth birthday then. Its Conductor is J. J. Richards.

## Riegger Finds the Lost Chord

"MUSIC FOR Brass Choir," a new work by Wallingford Riegger, conducted by Richard Franko Goldman at a Juilliard School concert on April 8th, is a real tour de force. Scored for ten trumpets, four horns, ten trombones, two tubas, tympani, and cymbals, the composition is extremely impressive and full of amazing sounds. The composer has termed his style in this "atonal-melodic," featuring tone clusters built on the interval of a second. Riegger has carried out his intent. Nobody could guess what key the work is in, but it is still tuneful. Riegger has made skillful use of fugal designs, striking unisons, and antiphonal effects. The sonorities created by the tone clusters are massive and unique, totally unlike anything heard before.

An illustration of the tone clusters can be best demonstrated by the final chord, which is made up of twenty-four half-steps. Hearing all the possible semi-tones over two octaves crashing through simultaneously, one felt that Riegger had perhaps located Sullivan's lost chord. And it didn't sound like a great "Amen." Rather it suggested the echo of an atomic explosion. If the world explodes to Riegger's accompaniment, it will end with a bang, not a whimper. However, for all its massive impingement on the ear, "Music for Brass Choir" is far removed from novelty for its own sake. It has clarity and directness, and rhythmic vigor, and it bespeaks a nobility of purpose.

Richard Franko Goldman, to whom the work is dedicated, gave the needed precise and provocative reading of the score, conducting the Juilliard brass ensemble through the mazes with a sure touch.

A second version of Riegger's composition will be available for twenty-two strings, four horns and percussion. The work is to be published by Merrymount Music Press.

Other works heard on this admirable program were the Oboe Quartet (K. No. 370) by Mozart; Beethoven's Piano Quartet in E-flat, Op. 16, and the Sonata for Two Pianos and Percussion by Bela Bartok.

## Philadelphians' Final Concert

EVEN WITH Brahms and Rachmaninoff on the same program, it was Abraham Lincoln who took the center of the stage at Carnegie Hall April 19th, an event contrived by Composer Aaron Copland, Speaker Claude Rains, Conductor Eugene Ormandy and some ninety men of the Philadelphia Orchestra. For in the presentation of "A Lincoln Portrait" Mr. Rains relayed Lincoln's words with deep seriousness; Copland gave them added power and poignancy, and Ormandy, aided by the orchestra, added such finishing touches as made the whole a complete canvas. Harsh chords merged to gentleness, little tunelets—like jokes—were deftly interspersed; emotional undercurrents gave direction to subsidiary themes. But always the message was the thing: "As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the difference is no democracy."

Mr. Rains, Mr. Copland, and Mr. Ormandy responded to the applause—as did the orchestra.

# Speaking of Music:



Eugene Ormandy, Aaron Copland, Claude Rains

But there was a stir and an insistence, as if the audience would have clapped another to the footlights to stand there angular and gawky, and give as encore: "As I would not be a slave, so I would not be a master."

## Bravo for Carvalho

THE MASSIVE, full-blooded, and slightly flamboyant conducting style of Eleazar de Carvalho, who made his New York bow leading the Juilliard Orchestra (Section 1), on Friday, March 25, is ideally suited to Berlioz' *Symphonic Fantastique*, which was the major work on his program. He gave this notable piece of descriptive music a reading which was full of controlled violence, passionate energy, and capacity to elicit from the players the full luxuriance of sound which it demands.

He kept an admirable balance among the orchestral forces, and, from the time he hit the famous melodic passage in the second movement, where the flutes and clarinets take over the waltz from the violins, he kept up the right forward, vigorous stride, holding the players with him, and putting over with fine theatre and bravura his imaginative conception of Berlioz' work. Always, in the splendid riot of sound, one felt a first-class musical mind at work.

His cues to the players were admirably timed, though they were given with rather more gesturing with the whole body than the cold climate of the North accustoms us to. In the grand climax of the final Witches' Sabbath movement, with its crashing cymbals, and thunderous rolls from the tympani, Carvalho achieved the top reaches of the ornate style.

The very traits which make him the ideal conductor for Berlioz did not harmonize so well with the Schoenberg *Kammersymphonie*, for a chamber orchestra of fifteen. Here his forcing of tone, in an effort to get larger sound masses from the small group, rather marred the delicate, meditative character of the work. The curious, elfin, odd strangeness of the melodic line came through—it's as if it were written by some strayed Orpheus from a planet where

music had evolved somewhat different modes than the earthly.

But Carvalho did not summon the quiet, unaccented style which the work requires. With the high musical intelligence which he commands, however, he will surely learn to subdue his youthful fire when he tackles such delicate musical fabrics. Not but that Schoenberg is strong enough to resist the wear and tear.

The total impression of Carvalho's performance: A conductor of real strength, fire, and fine musical insight has emerged from his apprenticeship with Koussevitzky in the Berkshires, and is well on his way to becoming a master craftsman.

## The Three G's In Orange

THE FINAL concerts of its season were presented by the New Jersey Symphony Orchestra on April 4th and 5th, respectively, in Orange and Montclair, New Jersey. The audience of home folks who came to listen to trombonist Joe S. and oboist Mary B.—they applauded the concert-mistress with especial warmth as she took her place—know the orchestra as a congregation knows its choir members. They responded heartily also to Bach, Beethoven and Tchaikovsky. But perhaps the



Don Gillis

Ania Dorfmann

most vigorous applause went to Don Gillis, that lusty member of the three G's—the others are Gershwin and Gould—who are causing American rhythms and melody to flourish in symphony halls. For this twenty-six-year-old Missourian's "Symphony 5 1/2" made them laugh. It's really funny, too. Joshing, rollicking, swaggering, slinking, with its *oomphs* and its tinkles, its downward glissandos, its pizzicatos and its chromaticisms—even its slow movement is gently risible—it gets across. When the composer stood for a bow, it was another one of their own they applauded—an American expressing what they all understood.

Ania Dorfmann, the evening's soloist, gave a subtle and musicianly reading of the Beethoven Concerto No. 1. Something lithesome about her playing makes the gentler movements hold in

# Concert - Ballet - Opera

the mind longer, but she is in control in the stormy passages, too. Always she and the orchestra wove in and out as hand clasps hand.

Another artist to shine that evening—though I doubt he himself guessed it—was the young cymbal player who crashed away in the Tchaikovsky *Romeo and Juliet Fantasy Overture* with such fervor that he touched to fire the whole composition—gave it just that needed impetus. With what vim he flung up his arms and whammed together those shining discs! Don't ever tell me an orchestra is as much fun just hearing it over the air!

Presiding over all this commotion was Samuel Antek—his movements cogent with feeling—playing as eloquently on his instrument, the orchestra, as its members played on theirs.

## When Small Fry Foregather

WE MANAGED to get around to the final Young People's Concert of the New York Philharmonic Symphony on Saturday morning, April 16th, and are no end glad we did. The youngsters (four to nine years) foregathered with their parents—fathers were as much in evidence as mothers—in a state of high excitement. Much wriggling, pointing and asking of questions preluded the performance. The tuning up was listened to with solemnity. Then conductor Leon Barzin stepped to the microphone and began the dialogue which went something like this:

"Tomorrow is what day?"

Treble chorus: "Easter!"

"Someone has a secret on Easter Day. Who?"

Treble shout: "The Easter Bunny!"

"Well, Suzanne has a secret, too. See if you can guess what it is!"

After the playing of "The Secret of Suzanne," though, he didn't tell the secret. The children, one gathered, decided "Suzanne" was another name for the Easter Bunny.

Before the Mozart Symphony in D was played the audience was told that Mozart wrote it when he was twelve. (This must have seemed ancient to that audience!) Then the themes were played one by one, played several times, till the children could—and did—hum them. A good idea, we thought—one worth being copied by adult audiences.

Now came the familiar round by Frere Jacques. Main floor and balcony shouted it back and forth gustily.

About three dozen youngsters climbed or were lifted on stage (at Barzin's invitation to "watch her fingers!") as Eugenia Hyman (aged twelve) played with some very fine shadings Mendelssohn's "Capriccio Brillante." They really did watch her fingers, too, in complete absorption.

The final number on the program, Schreiner's "The Worried Drummer," had them in stitches. For Saul Goodman, New York Philharmonic-Symphony tympanist, put on an act worthy of vaudeville in its hey-day—rushing from one in-

strument to another, giving side-drum a brief clap en route to the cymbals, tinkling triangle in a suspended second between kettle drums and xylophone, hastily shifting from one pair of sticks to another, jingling a loop of sleigh bells from his mouth, clapping tambourine against



LEON BARZIN

his head, giving a pat here and a flip there, a jerk to right and a nudge to left, producing wheezes and squeaks from goodness knows where. When he gave the final triumphant clang a jubilant shout went up from the audience. They wanted more, but he slumped down in his seat mopping his brow, his hair dishevelled, the picture of utter exhaustion.

When we saw him backstage, he was busily putting his instruments away. "Got to make the kiddies happy, you know!" he chuckled.

## League of Composers' Concert

A CONCERT of new European music was presented by the League of Composers on April 10th at Times Hall. Three works were heard, two of them by the Italian composers Guido Turchi and Luigi Dallapiccola, and the third by Boris Blacher of Germany.

Guido Turchi's "Concerto Breve," which was performed by the LaSalle String Quartet, is a work dedicated to the memory of Bela Bartok. It was first presented at the Venice Festival last year. Though somewhat in the shadow of Bartok, the work is well constructed, rhythmically interesting, and colorful.

"Six Songs of Alcaeus"—settings of poems from the Greek—was the composition of Luigi Dallapiccola, who is one of the few Italian composers writing in the twelve-tone style. The songs are scored for ten instruments and soprano voice. They show an individual and expressive use of the twelve-tone idiom, and reflect a mood

of antiquity in the rhythms and instrumental color. The elaborate vocal solo was ably performed by Patricia Neway, and the instrumental ensemble was under the direction of Reginald Stewart.

The second half of the program was given over to a performance of Boris Blacher's radio opera, based on fragments of Shakespeare's "Romeo and Juliet." This version, which has had many performances in Europe, shows a departure both from the usual line of radio productions and from other settings of this drama. The Blacher adaptation focuses attention on the chorus and solo parts, and sets them off with a spare but effective instrumental accompaniment. The music is terse and direct, sometimes to the point of being sketchy. But it has freshness and imagination, and is particularly effective in some of the choral passages. In the instrumental writing the accent was on color, clean contrapuntal line, and rhythmic design. Reginald Stewart conducted his group in an excellent performance of the work.

## Classical Guitarist

WHEN YOU hear—and see—what Andrés Segovia can do with his ten fingers on the guitar, you wonder why men have profaned the strings with bows and key-operated hammers. But there is, after all, only one Segovia, who can produce on his single instrument harmonies and tone-shadings which, with your eyes closed, you would credit to a string quartet, playing softly in the distance. The tone of his guitar is not unlike that of a harpsichord, but it is fuller and mellower, with more sustention and body; and there is none of the harpsichord's plangent "ping" which finally becomes as trying as the drone of the bagpipe.

Segovia's program, in his one New York concert of the season at Town Hall Sunday night, March 6th, exhibited the great range and variety of his art. He played pieces written for the guitar, such as the Suite in D by Vigeo, Louis XIV's court guitarist; a series of adaptations from Scarlatti, Bach, and Haydn; and finally, new works written for him: "Allegro" by M. Ponce; "Study" by Villa-Lobos, and Samazeuilh's "Serenata." He varied his technique for these different period styles with the utmost subtlety, so that each work was a distinct and unique musical experience for the listener.

The music came from his instrument with each phrase molded in the round and fully embodied. He played the classical masters in a thoughtful, almost elegiac mood, so that the polyphonies seemed to come to the listeners as if through a golden haze. Always one sensed the complete mastery of the work as a whole, and one could only puzzle over the miracles of technique which produced such complexities of musical pattern with a single instrument. (It would be a boon to the 2,000,000 fretted-string players in this country if they could watch his fingering close-up on television.) Always the technique was subordinated to the purposes of interpretation, and Segovia seemed to be recreating the very moments of creation that the composers had lived through.

He was equally at home with his contemporaries, and conveyed with a fine touch the blend of French and Spanish tradition in the Brazilian Villa-Lobos. In the gay and lively numbers, Segovia infused a high, gallant Quixotic quality,

commanding always that grave philosophic treatment of the comic which we associate with Cervantes.

The audience responded to the high seriousness of the guitarist's art by listening with complete quiet—until each number was over, when they were loud with their bravos. They demanded nine encores at the end.

Throughout the program one felt the restful and tranquillizing effect of Segovia's art: no strain, no insistence, but that timelessness and perfect rightness that mark the truly classical style.

An interview with Andrés Segovia appears on page twenty-one.

## A Melodramatic Opera

THE NEW YORK City Opera Company's first performance of Offenbach's *Tales of Hoffmann*, at City Center April 6, had the right fantastic period flavor. Conductor Jean Morel caught the curious blend of French and German styles in the music. Brodtkin's sets were ingenious. He had a stage within a stage, using a ramp from the forestage to the interior scenes. When Hoffmann told of his three great loves, the scene in the tavern in each case faded in movie fashion into the new locales, where his romances were re-enacted: a brilliantly lighted Paris salon, where he danced with the beautiful Olympia, not knowing she was a mechanized doll; next to a Venetian palace, where he was tricked by the heartless courtesan Giulietta; then to the drab interior of a middle-class apartment in a provincial German city, where Hoffmann paid suit to the beautiful consumptive Antonia.

Leopold Sachse's staging of the opera was impeccable. The trick lighting made all the far-fetched red-fire episodes plausible. And the acting of the company had consistently the right degree of exaggerated intensity to suit the Gothic romanticism of the story.

Rounseville, as Hoffmann, sang as handsomely as he looked. Carlton Gauld sang and acted the sinister roles of Lindorf, Coppelius, and Dr. Miracle, in a way to make us certain that he was the devil's own agent. Rosalind Nadell, as Hoffmann's familiar, was an engaging Nicklausse. Virginia MacWatters, as the doll Olympia, sang in an alive and flexible style which belied her puppet-like motions. Wilma Spence was perhaps a bit too assertive to suggest expert skill in the cajolery and management of men. Ann Ayars did the finest singing of the evening. While it was hard for her, with her evident energy and vital spirit, to portray a fragile and dying girl, she managed, with the haunting loveliness and grace of her voice, to convey the pathos of the character—and to suggest by her acting the strange fatality attaching to unusual beauty.

The heavy infusion of melodramatic hokum in Barbier's libretto, and the large dose of *Schmalz* in Offenbach's music, make it hard to sustain the illusion; but all hands working together turned the trick in this performance.

Halasz' initiative in adding to his repertory Offenbach's only grand opera (he wrote ninety-nine light operas and burlesques) is characteristic of the boldness shown in planning the offerings at City Center. We venture to suggest to him the possibility of doing what we think the best unperformed opera by an American: Jacques Wolfe's John Henry, with libretto by Roark Bradford.

## Topflight Mozart

EVEN A deaf man would have enjoyed the City Center production of *Don Giovanni* on April 3. It had a swift-moving rhythm, and the pantomimed action was in the commedia dell'arte style—as Mozart intended. All the movements—of principals and chorus alike—were planned to give the effect of a well-danced opera. Komisarjevsky as director and Balanchine as choreographer provided many neat touches: the servants who brought in the food and wine for the Don when he was dining two new ladies carried out their duties to dance steps—and their harlequin costumes, long noses,



VIRGINIA HASKINS

and general air of being refugees from a pantomime, enhanced the effect.

Add to the fine basic rhythm of the stage action, so important for the lyric theatre, the light and precise interpretation of the score by Conductor Laszlo Halasz, and the gay, spirited gusto of the singing, and you have the recipe for good Mozartian opera.

Norman Cordon's Leporello had plenty of authority and the right broad, rollicking humor. For all the depth and power of his fine bass, Cordon had in his singing no less than in his acting the true legerité which the part demands. And his nimble impudence was just what da Ponte and Mozart ordered.

Virginia Haskins' Zerlina had that final effortless lift which Mozart asks from his coloraturas. She had an admirable floating tone, and blended lyric quality with dramatic effectiveness.

Energy is eternal delight, said Blake; and the energy of the young singers at City Center certainly affords delight.

And all that's been said about their rendering of *Don Giovanni* applies equally well to their *Figaro*, with the added grace note that they sang it in English. Maybe it is true, as Beaumarchais remarked, that what's too silly to be said can be sung; but in this instance Beaumarchais' own comedy, as adapted by da Ponte, came through as first rate theatre.

## Ballet Theatre in Newark

NO THREE ballets could have been more felicitously juxtaposed than those offered on the evening of April 9th at the Ballet Theatre performance in Newark. "Theme and Variations," that dance of curves and swirls and

clustering girls—is all that a spring pirouette should be. Igor Youskevitch, a proper foil for Maria Tallchief, had some vital steps that made the girl dancers' work seem like mere posturing. Perhaps the best portion of this Balanchine Ballet (music by Tchaikovsky) is that percussive storm warning which brings the purple pairs of dancers into a syncopation of limbs that causes another dance—that in the eyes of the onlookers.

The Fall River Legend in its angularity, its writhings, its symbolism, and its somberness, was nothing that our grandmothers were taught a dance should be. Yet it spoke that night in unmistakable accents. Built around the legend of a murder up New England way—a daughter hacking father and stepmother to death with an axe—it gets across the dreadful shut-in festering of hate set against the pure love of mother and daughter. Incidentally, the mother-daughter dancing (these parts taken by Nora Kaye and Diana Adams) was excellent both in concept (this Agnes de Mille's) and in execution. The men in this dance give and receive love with awkward grace that to our American eye carries more conviction than all the lithe maneuverings of the European variety. That rocking chair scene for its very neatness and preciseness conveys the horror of unexpressed youth. And the stylized praying! I wish our grandmothers could have seen that! The music by Morton Gould supplements but never impinges on the action.

Then came the exactly suited picker-upper after that somber tale—"Fancy Free," the cavortings of three sailors on shore leave. How they make their limbs so rubbery I shall never know, but that it conveys an idea of the rolling walk and the easy philosophy of the sailor is sure. It's a gay, harmless evening they have—they and the three girls—and I think if they'd been transported up to New England in time there wouldn't have been any murder at all!

## Lake, Hay-Loft, Ice-Rink

AT THE Metropolitan Ballet Theatre performance on April 24th, that dance of white innocence, of cool grace, of delicate and doomed love, "Swan Lake," went off under the lithe-limbed interweavings of Maria Tallchief and Igor Youskevitch more than well. With her simple walk a song, the curve of her chin cause in itself for fame, Miss Tallchief brings a new sort of grace to the ballet stage. One, we fancy, having to do with sculptural values. For not only is her body in its various attitudes eloquent. The spacings she contrives between arms and legs, between head and arms, and, with Youskevitch's able assistance, between herself and her partner, bespeak the artist. A single turn becomes music in a visual sense, themes interweaving in delightful counterpoint.

The music of Tchaikovsky dovetails exactly with the choreography. When the dancers twirl it twirls; when the dancers swoon, it swoons. The conductor of the work, Daniel Saideburg, must be partly credited for this perfect synchronization, for he did not let pass a single opportunity to bring it out.

Awkwardness is one of the ingredients of humor, and "La Fille Mal Gardee" (The Unchaperoned Daughter) has just the rambunctiousness that one expects in a plot concerned with a lass in love with a farmer lad, a mother intent on her daughter's marrying the wiser

# Books of the Day

son of a rich vine-grower, and a *denouement* brought about by the lovers finally being found in a hay-loft and the mother bowing to a *fait accompli*. Janet Reed as the daughter made the thing merry as well as touching and John Kriza is muscular enough to give substance to his role of the young farmer. The mother in voluminous purple was burlesqued admirably by Edward Caton.

Ice shows have stolen shamelessly from the ballet, but in "Les Patineurs" (The Skaters) they make generous restitution. For in this ballet by Frederick Ashton the slow motion of skaters, the broad rolling gait, the dragging feet, the hands folded at buttocks, the bumpy little stops, the hips thrust forward, the snake-line, the sudden sit-down, *oomph*—are all taken over from the ice-rink and made into a most refreshing spectacle. The orchestration carries along with the idea, too, with its sleigh bells and its gliding waltz-like rhythms.

## Newark Hears Humperdinck

THE HIGH spots in the April 30th performance of "Hansel and Gretel" in Newark, under the auspices of the Griffith Music Foundation, were the witch's hocus-pocus doggerel, the angel's chorus around the sleeping children and the children's prayer *motif* at its various emergencies. The low points were the chorus of released "children" (most of them were plump and mature, to put it restrainedly), the sagging first scene when the mother bemoans her fate, and the unchildlike antics of Hansel and Gretel at berry-picking. These were low points because they broke in on the rapt wonder holding the children—and the audience was made up at least by a third of these—with what must have seemed to them very silly cavortings of grown-ups in activities reserved for themselves. Laura Castellano as Gretel was fairly convincing, but Irene Jordon with her curves and her winsomeness was ill-cast as Hansel. Claramae Turner did the witch with such relish we were sorry to see her shunted into the oven. Kenneth Schon, who sang the part of the father, had a big booming voice and was of such height as to allow the others to nestle about him like small pebbles around a boulder. He brought Scene I to focus as the angels did Scene II and the witch did Scene III. That no least nuance in the delightful score was lost must be credited to George Schick, the afternoon's conductor.

The Detroit Opera Society on April 22nd presented its first major productions: Kurt Weill's *Down in the Valley* and Gian Carlo Menotti's *The Old Maid and the Thief*. Besides the cast and a chorus of fifty there will be an orchestra of twenty-five musicians in the pit. Valter Poole will be the conductor. Mr. Weill himself went to Detroit to supervise the dress rehearsals and attend the performance.

Fortune Gallo's San Carlo Opera Company, which has toured the nation for thirty-eight years, operating without subsidy and at popular prices, opened at New York's Center Theatre May 4th. Carlo Moresco is its musical director and Anton Coppola its guest conductor. Sixteen performances of standard operas are being given in New York.

AMERICAN COMPOSERS TODAY, Compiled and Edited by David Ewen. 265 pages. H. W. Wilson Company.

David Ewen can always be counted on to be thorough and to be accurate. But here he uses his wide personal acquaintance with composers writing in America to make of these two hundred biographical sketches something besides dictionary data. Hobbies, character-slants, philosophies, sources of inspiration, travels, tastes—these give the picture three-dimensional value. Items of interest: an amazing number of composers are interested in photography. Leisure to compose is purchased *via* such jobs as soda-jerking, mining, playing saxophone in dance orchestras, herding cows, teaching mathematics, boxing, and training horses. Most of the composers are married and to wives who themselves are gifted in music or related arts. As a rule composers' childhoods were spent in a musical atmosphere.

If there are cases of ivory tower composers we didn't find them here. Never did a listing assemble a group more extrovert, eager, life-loving, friend-amassing, and ground-covering. Pretty soon we'll have to begin talking about the poor business man encased in his skyscraper tower.

Younger composers unlisted elsewhere are given full and sympathetic treatment, with the author's usual generous underlining of their promising qualities. It is cheering to see the lengthy list—even if it makes us feel ancient—of the composers born since 1920: William Bergsma, Lukas Foss, Siegfried Landau, Peter Mennin, Virginia Seay, and Harold Shaper, to name a few. Looks like a good century for music!

MEMORY MAKES MUSIC, by Margaret Chanler. 171 pages. Stephen-Paul Publishers. \$2.50.

If only because it gives a readable and understandable synopsis of the opera, "Parsifal," this book is well worth the reading. But read it, too,

for the excellent eye-witness accounts of Liszt, Stravinsky, Strauss, Gershwin, Boulanger and a host of others who were the author's guests or hosts. Read it for the urbanity of viewpoint of this eighty-five-year-old New Englander whom Henry James called "the only truly cultivated woman in America."

MODERN METHOD FOR TYMPANI, by Saul Goodman, in four sections: Fundamentals; Exercises for the Development of Technique on Two Drums; Three and Four Drum Technique; Repertoire for Tympani. 132 pages. \$5.00. Mills Music, Inc.

"Just stand where you are and the world stretches out around you." This statement is amply illustrated by the author of this work, who has devoted the major portion of his life to perfecting himself on the tympani, and here shows how the study of this one aspect of human activity can indeed expand to horizons as wide as the earth's curve itself. Not only are step-by-step lessons on the kettledrums presented, but the history of this curious composite instrument, the forms it takes in various countries, its tuning, its range, its care, the choice of sticks, the manner of moving from one drum to another are carefully considered. We note there is not a single gesture or movement made by the tympanist on the platform which has not been scientifically scrutinized for lost or ineffectual motion. Notational examples as well as photographs of players in action are profuse. The drum parts for Sibelius' "Finlandia," Berlioz' "Symphonie Fantastique," Strauss' "Till Eulenspiegels Merry Pranks," Bloch's "Schelomo," Stravinsky's "L'Oiseau de Feu," Hindemith's "Concerto for Violin and Orchestra," Barber's "A Stopwatch and an Ordnance Map," Schuman's "William Billing's Overture," Gould's "American Salute," and Goodman's "Theme and Variation" and "Timpiana," all of which are especially tricky in the percussion section, are presented in full at the end of the volume.

VOICE AND DICTION, Victor A. Fields, Ph.D., and James F. Bender, Ph.D. 368 pages. The Macmillan Company. \$4.00.

Books on voice, unlike books on violin or tympani or harp, usually take on a mystical slant, with suggestions as strange as the signs of the Zodiac or Yogi. This book is a happy exception to the rule. As precise and unmistakable as a doctor's prescription are the points for overcoming a weak voice (both in singing and speaking), for getting rid of a foreign accent, for dealing with that faulty "r" sound, for overcoming the nasal twang, for coping with stuttering and lispings. Tongue twisters guaranteed to get the kinks out of that unruly member are presented as well as a series of phonetic paragraphs which reduce human speech to its essential elements. There is not a thing the lips, mouth, throat, lungs, or diaphragm engages in which this book does not treat sanely and exhaustively. It's written for self-development, they say in the preface. But we fancy teachers of voice will get the most service out of it.

—Hope Stoddard.

## International Musician

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Ballet Theatre stars Nora Kaye and Igor Youskevitch do the Black Swan, grand pas de deux from Swan Lake, executing it with classical perfection of style. The full-length version of the work is seldom danced in this country.



Ruth Ann Koesun as the Lamb, Diana Adams as Helen of Troy, and John Kriza as Hermes, in Lichine and Dorat's ballet version of Offenbach's burlesque opera, La Belle Helene. This take-off on the story of Helen's escape with Paris is danced with broad humor.



Diana Adams as Helen of Troy dances her way to make credible Homer's story that the Trojan War was fought over her, combining as she does high coquetry and innocent abandon.



Max Goberman conducts a variety of scores for the Ballet Theatre.

# Ballet



SILHOUETTE PHOTO FROM "INTERPLAY"

# Theatre

How deceptive is the effortless ease which marks the dancing of the Ballet Theatre Company. They seem to rise above technique. So admirably do they render moods, convey pure and absolute rhythms, elegantly divide and pattern space, or translate drama into dance, that you are lulled into believing, as you watch, that their work is nine-tenths nature, one-tenth art. Actually, it's the other way round.

"Hard is the beautiful," said Dante. And an heroic amount of loving labor has gone into producing the twenty-eight ballets of the company's repertory. The sheer beauty of the dancing—by principals and corps de ballet alike—the fine modern design and color of the scenery and costumes, the aptness, richness and variety of the music, all combine to make a true artistic synthesis.

Here is no dance museum dedicated exclusively to embalming European culture-scrap. Six of the ballets

have American choreographers; six are danced to music written by American composers.

Not the least factor in the success of the company is the pit music of Musical Director Max Goberman and his orchestra. Goberman has to be versatile to handle music which runs in turn from the lush opera buffa style of Offenbach to the spare economy of Stravinsky; from the skating-rink organ style of Meyerbeer to the subtle, rigorous wit of Prokofiev; from Strauss' lush Wagnerian rhetoric to Copland's long, lean melodic lines for *Billy the Kid*. Goberman is adept at tailoring the scores to the dances, measure by measure.

Weigh up the total impact of the Ballet Theatre Company's achievement, as you sit through their performances, and you'll come to think that no American fortune has been spent to better purpose in furthering the fine arts in America than Lucia Chase's. It is time the public came to her aid.

This scene of the skaters in the enchanted winter wood, from the ballet *Les Patineurs*, is typical of the fine decor of Lucia Chase's Ballet Theatre.

Corps de Ballet in *Theme and Variations*, in which Balanchine, using Tchaikovsky's music, shows how to put new life in the old ballet form.





dances by Oscar Natzka as Martel, and  
try that Robert Weede as Desallines, in  
, combined the premiere of *Troubled Island*,  
and Innocent opera by William Grant Still and  
Langston Hughes.



Ellen Faulk, as Donna Anna in *Don Giovanni*,  
has a warm, colorful soprano and fine acting  
style. She sings the Countess in *Figaro*, and  
Miss Pinkerton in Menotti's *The Old Maid*  
and *The Thief*.



Camilla Williams in the title role  
of *Aida* showed exquisite lyric  
style and proved a moving tragic  
actress. She is a protegee of  
Geraldine Farrar.



Ann Ayars as Antonia, and  
Robert Rounseville as Hoffmann,  
in the Company's first perform-  
ance of Offenbach's *Tales of Hoffmann*.

# Conductor - also Impresario

Laszlo Halasz builds New York City Opera

That score you see Laszlo Halasz holding is no "prop." A concert pianist who turned opera conductor in his native Hungary, he finds time, in spite of his duties as artistic and musical director of the New York City Opera Company, to take his turn in the pit at City Center.

He has just asked the Board of Directors at the Center to have the orchestra pit enlarged. It's now no wider than a breakfast nook, and partly recessed under the stage—which plays hob with the acoustics. Halasz wants to add Wagner and Strauss to the repertory. To do so, he needs far larger orchestral forces. (Anybody in this audience voting "No"?)

Halasz has gathered round him some notable opera conductors: Jean Morel, Joseph Rosenstock, Thomas Martin, Julius Rudel, and Lee Shaynen. On the technical side, he has such stage experts as Komisarjevsky, Sachse, Sondheimer, Brodtkin, Bryden, Arshansky, Condell, and John White.

The New York Opera Company has a notable roster of up-and-coming young singers. Besides the Chicago radio star Virginia Haskins (see picture-story on page 12), and those whose pictures appear on this page, there are, among the sopranos, Frances Yeend; Wilma Spence, Suzy Morris, Evelyn Keller, Rosa Canario, Brenda Lewis, Irma Gonzales, Mexican star, and Margarita Zambrana of Havana. Well known contraltos are Frances Bible, Winifred Heidt, Margery Mayer, and the veteran Marie Powers who stars in *The Medium*.

The tenors include Frans Vroons, of the Netherlands Opera, Lloyd Thomas Leech, and Mario Binci. The baritone and bass roster has such stars as Norman Cordon, Norman Scott, James Pease, Lawrence Winters, Robert Weede, Carlton Gauld (formerly of the Opera Comique), and Oscar Natzka.



Laszlo Halasz is planning extensive additions to the repertory at City Center in New York.

Desallines' nobles banquet him, while the voodoo dancers perform in the Third Act palace scene in the opera *Troubled Island*, premiered March 31

Virginia MacWatters (left) as Olympia, and Edwin Dunning (at the harp) as Spaianzani, caught the Poe-like flavor of Offenbach's *Tales of Hoffmann*.



# On Records and Recording

PERMANENT MUSIC

FOR THE CHILDREN

SHOW MUSIC

**SAVONNE** (Columbia Records MX 316) *Finale* from Parts I, II, III, and IV. Richard Strauss, composer. Sung by Ljuba Welitsch (soprano), with Fritz Reiner conducting the Metropolitan Opera Orchestra.

After a rather bombastic beginning which is partly due to mechanics, the *Finale* of *Savonne* settles down to become a truly exciting experience. Welitsch is certainly the most thrilling singer the "Met" has presented in some time. Not for a moment does she let down in dramatic intensity, and her feeling for the role manifests itself in the "Ah! Ich habe deinen Mund gekusst." Singing most of the time against the full orchestra, she achieves great variety of tone color, and shows herself sensitive to the need for varying timbre.

**LAND OF ISRAEL and SONGS OF THE DEFENDERS OF ISRAEL**, two albums of three ten-inch records each. Israel Music Foundation, 11 West 42nd St., New York.

**FROM ISRAEL** has come the first of a series of unusual recordings to be issued by the Israel Music Foundation. Six albums are already scheduled for release in 1949, with plans for others to follow. All recordings are made in Israel by Israeli artists in consultation with the American Repertoire Advisory Board. While the first albums present music of a folk nature, the Foundation plans to do art music by Palestinian composers, and also music by internationally known composers not recorded elsewhere. Another type of record will present authentic Oriental liturgical literature of Yemen, Irak, Persia, and Bocara—music which has not been recorded to date.

"Land of Israel" (three ten-inch records) is the first album to be released. Its six selections show surprising vitality and spirit. There is a freshness to them, and at times a touch of the exotic. Of the six, "Song of the Negev," for soprano and orchestra, is outstanding both for its buoyancy and intriguing rhythmic twists. "Songs of the Emek" are likewise full of vigor, and are stirringly performed by soprano, male chorus, and orchestra. Deriving its name and inspiration from a lake, "Kinneret" has a melody of haunting beauty. A fourth song, "Chanita," comes from the first Israeli opera, "Dan the Guard," written in 1945. "Jerusalem" is a religious song, somber in color. The "Horah Rhapsody" is a colorful orchestral piece based on the popular circle dance, a top favorite in Israel. The records, which were first cut in Israel, and then brought to America to be pressed on unbreakable Vinylite, have a fine surface.

The Israel Folk Symphony Orchestra heard on these records has sixty players, some of them veteran musicians from Europe, and others, young native artists. Director of the group is Marc Lavry, who is also the composer of the opera, "Dan the Guard."

**THE EMPEROR'S NEW CLOTHES** (Young People's Records) with George Rasely as the Emperor. Music by Douglas Moore.

Music composed by Douglas Moore adds just the right touch to this sure-fire story.

The orchestra is good, under Ballet Theatre Conductor Max Goberman.

**SAID THE PIANO TO THE HARPSICHORD** (Young People's Records) told by David Rose, Jr., and Gilbert Mack. Story (!) by Douglas Moore.

The harpsichord and piano argue it out. Each believes he is "tops" and that his music is better than the other. Finally they get together in a duet, and agree that harpsichord music should be played on the harpsichord and piano music should be played on the piano, and together they sound right.

**THE LITTLE COWBOY** (Young People's Records) told by Will Geer. Music by Peter Gordon.

Will Geer sings better than he talks. Story on the feeble side. Music just gets by.

**LITTLE INDIAN DRUM** (Young People's Records) Music by Alex North and story by Margaret Wise Brown.

Good rhythm record. Children love the drum talk.

**IGOR STRAVINSKY** (Young People's Records) Music by Igor Stravinsky. Conducted by Walter Hendl.

Clever way of introducing Stravinsky and his music to children. Daddy tells about music, why it was written, etc. Orchestra illustrates each point.

**THE LITTLE FIREMAN** (Young People's Records) told by Martin Wolfson. Story by Margaret Wise Brown.

The Little Fireman puts out the little fire, and the Big Fireman puts out the big fire. The Little Fireman has little Dalmatian dog, and the Big Fireman has big Dalmatian dog. Very cute.

**RAINY DAY** (Young People's Records) told and sung by Tom Glazer.

Guess it's the "Rainy Day" subject that throws Tom Glazer, for this record just doesn't come off.

**RUMBALERO** (Columbia) Part 1-2, Jerry Wald and his orchestra.

Jerry Wald's bop band ought to do a terrific business in this number for Columbia. Smooth as silk.

**I GOT IT BAD** (Columbia) Duke Ellington-Webster. Woody Herman and his orchestra.

Woody Herman fans will double their number.

**THAT'S RIGHT** (Columbia) Woody Herman and his orchestra.

Woody Herman goes to town with Lou Levy, Terry Gibbs, Zoot Sims, Serge Cheloff, and Earl Swope.

**KISS ME KATE**, by Cole Porter. (Columbia album, six records). Recorded by the original Broadway company, starring Alfred Drake, Patricia Morrison, and Lisa Kirk.

Next best thing to seeing the show. Lisa Kirk does a bang-up job with the sultry "Always True to You, Darling (In My Fashion)," and brings down the house with "Tom, Dick, or Harry." Alfred Drake scores with his farewell to bachelor life, "Where Is the Life That Once I Led?" Company shines with the production number, "We Open in Venice," while the Brooklyn mobsters make a fine poetic hash of "Brush Up Your Shakespeare." Lyrics are worth the price of admission. This is Cole Porter at his best, with a laugh in every half line and the tunes expertly timed.

## SONGS FROM SOUTH PACIFIC

**A WONDERFUL GUY** (Capitol) Margaret Whiting, with Frank Vol's orchestra.

**YOUNGER THAN SPRINGTIME** (Capitol) Margaret Whiting, with Frank De Vol's orchestra.

Both sides excellent. Whiting gets just the right nostalgic flavor to "A Wonderful Guy" with assistance of Frank De Vol's orchestra.

**I'M GONNA WASH THAT MAN RIGHT OUTTA MY HAIR** (Capitol) Jo Stafford.

**SOME ENCHANTED EVENING** (Capitol) Jo Stafford.

Jo does a fine job of "Gonna Wash That Man Right Outta My Hair." "Enchanted Evening" just misses.

**BALI HA'I** (Capitol) Peggy Lee, with Dave Barbour's orchestra.

Peggy Lee: so far the only girl on "record" to perform this tune from South Pacific. She's good and it's solid, but not up to Lee level. Dave Barbour does all right with orchestra.

**THERE'S NOTHING LIKE A DAME** (Capitol) Peggy Lee.

Good but lacking in spirit.

## POPULAR RECORDS

**SENORA** (Capitol) Jack Smith with Frank de Vol and his orchestra.

You'll have a lot of fun with Jack and Frank De Vol's orchestra.

**THE STORY OF MY LIFE** (Capitol) Margaret Whiting with Frank De Vol and his orchestra.

That Whiting gal does it again. An A-1 job by Frank De Vol's men.

**WHEN IS SOMETIME** (Capitol) Margaret Whiting and De Vol's orchestra.

Frank De Vol and his orchestra are "super"; arrangement is best yet.

(Continued on page nineteen)

INTERNATIONAL MUSICIAN



# With the Dance Bands

**E**AST. Marine Ballroom, Steel Pier, Atlantic City, N. J., will use names during its full-week operation, which commences in June . . . State Theatre, Syracuse, New York, reverts to flesh policy July 25 . . . Philadelphia's Earle Theatre using names again . . . Pittsburgh's Hollywood Show Bar spotting known sidemen . . . Tony Carter band holds at Wig Wam Ballroom, Budd Lake, N. J. . . . Drummer Bing Crosby has re-signed with Decca Records for seven years.

Dizzy Gillespie into Bop City, Manhattan, June 16, for six weeks . . . Massachusetts ballroom ops still fighting that state's ban on Sabbath terpery . . . Boston's Rollaway Ballroom may change names; with Dell's Roost as monicker, using names . . . Buddy Rich ork disbanded. Leader will work as drumming, dancing, singing single, may trek abroad . . . Playland, Rye, N. Y., opened May 21 . . . Boston trumpeter Sabby Lewis' ork inked by Mercury Records.

Freddy Martin, in the East, won't return West until August or September . . . New ballroom opens May 30, on daily basis, at Sterling's Rocky Glen Park, Moosic, Pa. . . . Ex-Artie Shaw trumpeter Lee Castle (Castaldo) rehearsing a two-beat band, a la Bob Crosby, defying the bop craze . . . Shep Fields' rippers pacted by the MGM discery . . . Personal manager George Moffett ankleed Hal McIntyre's band, to hustle for GAC . . . Artie Shaw, evidently for kicks, took a forty-piece symphonic jazz band into Bop City, Gotham, last month. Unit used scores by Copland, Ravel, others.

NYC's Hickory House extended Spotlighters' contract indefinitely . . . Columbia Records signed both Jerry Wald's and Chubby Jackson's bands . . . Philly's Olympia Ballroom shuts June 1 . . . Guy Lombardo renewed his pact with Decca, probably for five years . . . Al Adams ork netted good crowds at Pelham Heath Inn, Bronx, N. Y. . . . Benny Goodman's band will

tour the Continent this summer . . . Mercury Records acquired Lawrence Welk, while the Coral label snagged Russ Carlyle . . . Larry Clinton, again active, re-signed with Victor . . . Columbia named Hugo Winterhalter to succeed Mitchell Ayres as musical director for the waxery . . . Robert Armbruster directs the ork for NBC's summer Kraft Hall sub . . . National Records are priming altoist Johnny Bothwell's unit as a rival of Charlie Ventura . . . New York's Clique has dropped bop for girlies . . . Guitarist Johnny Moore's Three Blazers under the Victor banner now . . . Irving Fields ork holds at Atlantic City's Senator Hotel until Sept. 15 . . . Garden Pier, Atlantic City, reverting to private ownership, may run stiff competition to other ballrooms

during the hot months. New owner will probably be Mrs. Miriam R. Levin.

MCA's Dave Whelan transferred from Boston to NYC office . . . Woody Herman band and pianist Nellie Lutcher being packaged for theatre dates . . . Billy Bishop band to play Purdue University June 7-11 . . . Dewitt Theatre, Bayonne, N. J., using stage shows . . . Cork O'Keefe managing new Glen Gray band . . . Willard Alexander will book, in the East, Roy Milton and Amos Milburn orks . . . Bookers and agents feel this summer's operation will rival that during the boom war years . . . Maestro Horace Heidt entered the wax biz, preeming his Magnolia discery . . . Percy Faith signed by Victor . . . Lake Compounce, Hartford, Conn., has begun its name season.

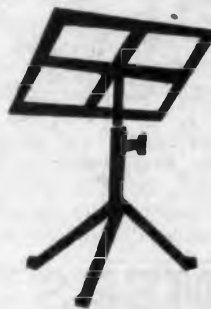
King Theatre, in NYC, is using flesh, week-ends . . . King Records added Bostonian Leon Mergerian's ork, plus guitarist Tony Mottola's trio, and expects to sign Leighton Noble's band . . . After Gordon Jenkins' success, Manhattan's Capitol Theatre inked six top orks to follow . . .

Guitarist Mundell Lowe has formed his own trio . . . Philly's Frank Palumbo sold his Click to a group of New Jerseyites headed by William Levine. Name policy will continue . . . Dewey Kauffman now owns the Quaker City's Dark Rhumba Room (Chateau Crillon) . . . Lou's Moravian Bar (Philadelphia) on a jazz kick, likewise the Jam Session.

**South.** Tommy Dorsey tours this area through mid-June . . . Hal Howard added to MCA's Dallas office Staff . . . Danny Davis' Romanian theatre restaurant switched to Latin-American music . . . New Orleans clarinetist Irving (Prestopnik) Fazola died March 20 . . . Al Donahue ork returns to Washington, D. C.'s Statler Hotel this summer . . . Manor Records signed Hoyt Hughes' fifteen-piece band. Unit hails from Texas . . . Copa City, Miami Beach, closed . . . King Cole Trio in concert at New Orleans' Booker T. Washington auditorium June 26.

**Midwest.** Teddy Phillips ork into Chicago's Aragon Ballroom, in June, for six weeks . . . Frank DeVol conducts his "Combat Concerto" with Cleveland symphony, June 11 . . . Coral Gables Ballroom, Lansing, Mich., spots polka music every Sunday . . . Bob Burke band set for ten weeks at Dutch Mill Ballroom, Delavan, Wis., this summer . . . Detroit's Roseland has reopened under new name: Woodland Ballroom, managed by Harry Stein . . . Bob Chester is back in business. Associated office will handle his new band.

Cedar Point Ballroom resumes activity this year (Sandusky, Ohio) after darkness through 1948 . . . Jimmy Featherstone ork into Chicago's Trionon Ballroom until May 27 . . . Chicago's Regal Theatre set the Will Matson trio for June 3, with Louis Jordan's ork on same bill . . . Windy City's defunct Music Bowl sold its equipment at auction . . . Dave Barbour unit into Loop's Chicago Theatre June 24, for two



## ALONG TIN PAN ALLEY

A BLUE BIRD SINGING IN MY HEART	Advanced	EVERY TIME I MEET YOU	Paul
A YOU'RE ADORABLE	Laurel	GREAT GUNS	Paul
AGAIN	Robbins	I'M BEGINNING TO MISS YOU	Berta
A MILLION MILES AWAY	Paxton	IT'S A BIG, WONDERFUL WORLD	BMT
AS YOU DESIRE ME	Words and Music	JOHNNY GET YOUR GIRL	Bourne
BUSY DOING NOTHING	Burke-Van Heusen	JUST REMINISCING	Encore
CARELESS HANDS	Melrose	MISSISSIPPI FLYER	Mells
CANDY KISSES	Hill and Range	SO TIRED	Glennore
CARAVAN	American Academy	SOME ENCHANTED EVENING	Chappell
COCA ROCA	United	STREETS OF LAREDO	Famous
COLE BLAW	American Academy	THE RIGHT GIRL FOR ME	Robbins
DON'T CRY BABY	Santly-Joy	WHILE THE ANGELUS WAS RINGING	Charles K. Harris
DREAMER WITH A PENNY	George Simon	YOU WAS	Crystal
EVERYWHERE YOU GO	Lombardo	YOU'RE HEARTLESS	Mills

weeks . . . O'Brien and Evans Duo hold at El Roa Inn, Maroa, Ill. . . . New club in Cleveland, the Carousel, owned by Norman Khoury.

Aragon Ballroom, Pittsburgh, bought by George Harton, will use names for one-nighters . . . Chicago's Freddie Nagel band booked for remainder of 1949 . . . Kaycee ops using names at the Uptown Interlude. Tootie Clarkin (ex-Mayfair impresario) backing one-nighters at municipal arena . . . Three Suns into the Casino, Pittsburgh, May 27 . . . Jimmy Featherstone, Wayne Gregg, and George Winslow orks into Des Moines' Riverview Park May 27 . . . Frankie Masters holds at Chicago's Stevens Hotel until August . . . MCA handles Detroit's Don Pablo . . . Sam Arnold now advance flack for Elliot Lawrence . . . Latin Quarter, Wilder, Ky., bought by Sam Gutterman of Cincinnati.

Coronetist Doc Evans' combo into Chicago's Sky Club, May 31, for eight weeks . . . Demands being made in Minneapolis that Northrop auditorium and Field House be made available for rental . . . Cincinnati's Coney Island opened May 21; it'll use names . . . Guy Lombardo set for Chicago's Chicago Theatre June 5 . . . Windy City's Aragon and Trianon ballrooms stick with MCA. Tommy Carlyn into the Trianon May 30. Dick Jurgens set for the Aragon, during July, for four weeks, with Jack Fina inked for the spot as of Oct. 19, for a month.

West. Jack Kurtze agency now handling talent formerly with Frederick Bros. in L. A. . . . San Diego op Wayne Daillard dickering to purchase Hollywood's Aragon Ballroom . . . S. F. op Ellis Levy, running Tivoli Theatre, will use names . . . Lyle Thayer left GAC, in L. A. . . . Tommy Dorsey booked Harry James into his (T. D.'s) Casino Gardens, June 3, for seven weeks, with Dorsey's own ork following, July 26, to finish the season.

Harry James disbands in late July, until mid-September, for his annual vacation . . . Russ Morgan opens at L. A.'s Palladium May 31, for four weeks. Russ goes into NYC's Capitol Theatre in mid-summer . . . Ray Anthony band

set for two weeks at Denver's Lakeside Park, as of May 27 . . . GAC has little hope that Stan Kenton will reorganize. Stan still tours South America . . . Chuck Foster into L. A.'s Biltmore Hotel May 26, for eight weeks.

P. K. Wrigley is leasing the Casino Ballroom, Catalina Island, this summer. Lessees may now use jump crews . . . Vaughn Monroe will star as a cowpoke in a Western cinema, produced by orkster Abe Lyman, which starts shooting Sept. 1 . . . Comic Ish Kabibble fronting a zany-type, paper-hat band (seven pieces) . . . Tenorist Vido Musso again leading a big band . . . George Antheil scoring Republic's flick, "A Strange Caravan" . . . Pianist Andre Previn penning for MGM's "Border Incident" . . . Ethereal 88er Tommy Todd working on a "serious composition," which may or may not ever see completion . . . Spike Jones' Slickers set for S. F.'s Curran Theatre, June 6.

Jan Garber set for Catalina Island's Casino terperly, May 27, for \$4,000 per week . . . Swan Club, Southgate, Calif., switched to big bands . . . Benny Goodman prepping productions for one-nighters, with acts, comics, etc. . . . L. A.'s Coconut Grove, Ambassador Hotel, to use Sherman Marks' "Life of Gershwin" production, premed at Chicago's Sherman Hotel, starting May 24 . . . Ted Fio Rito ork caught by U-I cameras for a short . . . Woody Herman Herd set for a week at L. A.'s Million Dollar Theatre, July 26 . . . Normandie Buoys into Long Beach's Hotel Wilton Sky Room, June 1.

Canada. Cab Calloway set for the Don Carlos Casino, Winnipeg, May 27, for one week . . . Archie Alexander, British pianist, has formed a band in Vancouver, with plans for radio and recording . . . Tommy Dorsey tours the provinces in June, with Vaughn Monroe a follow-up for late summer or fall . . . Cocktail bars in British Columbia still taboo . . . AFM local in Toronto will spend \$55,000 for free entertainment for shut-ins and schools during 1949 . . . Crystal Beach, Ontario, opens May 21. Spot will feature Boyd Ballou's ork, June 24, for three weeks; Bert Niosi, July 31, with Benny Louis finishing

the season . . . Art Hallman ork will play the season at Bigwin Inn, Ont.

Radio. Pianist-organist Ted Steele and wife into NYC's WMCA "Mr. and Mrs. Music" slot . . . WMCA added four combos, headed by Johnny Guarneri, Merle Pitt, Rufus Smith, and Jerry Shard . . . Sponsor nixed the Meredith Wilson ainer (ABC) . . . CBS starts the "Music Please" shot, from Chicago, with Caesar Petrillo's ork spotlighted . . . Jerry Fielding new leader on the ABC Groucho Marx show . . . Mark Warnow to resume baton duties on the Hit Parade, from NYC, which will be televised . . . Rexall sponsors Guy Lombardo's summer seg, on NBC . . . Drummer Bing Crosby's CBS show begins come September . . . NBC in Chicago (WMAQ) reinstated the Art Van Damme quintet.

Television. Gene Krupa, Jimmy Dorsey, Count Basie, Charlie Spivak, and Woody Herman are set for a TV series being prepared by World Video, Inc., in NYC. Series will be titled "One Night Stand" . . . Art Van Damme combo will be used on WNBQ's Garroway show, in Chicago . . . Elliot Lawrence has been copy-righting a series of ten-minute musical "sketches" for tele use, starring his sidemen . . . L. A.'s KTTV (CBS) now on the air . . . Page Cavanaugh trio signed by NBC-TV for daily fifteen-minute seg.

Miscellaneous Dates. Barclay Allen at Denver's Elich's Gardens through June 2 . . . Bill Chase holds at the Hill Top, Billings, Mont., through June 30 . . . Eddy Duchin sticks at NYC's Waldorf-Astoria until July 6 . . . Carlton Hayes at Las Vega's El Rancho through July 5 . . . Eric Haynes at Jersey City's Colgate Auditorium until June 27 . . . Guy Lombardo into NYC's Waldorf-Astoria July 7, through August 3 . . . Freddy Martin inked for the Waldorf, August 4-31 . . . Buddy Moreno ork set for Denver's Elich's Gardens June 3-16 . . . Harry Owens into S. F.'s St. Francis Hotel, June 7 . . . Charley Raye holds at San Pedro's Del Rio (Calif.) through July 1.

—TED HALLOCK.

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split-second accuracy. In-  
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# On Records and Recording

(Continued from page sixteen)

**DON'T CRY, CRY BABY** (Capitol)—King Cole Trio. Music and lyrics by Clarence Mahler and his co-workers, Martini and Tepper.

This is the best so far of this hit tune.

**IF YOU STUB YOUR TOES ON THE MOON** (Capitol) Burke-Van Heusen, King Cole Trio.

Good flip side.

**A CHICKEN AIN'T NOTHIN' BUT A BIRD AND DITTO FROM ME TO YOU** (Capitol) Nellie Lutcher and her Rhythm.

Good rhythm pieces, and nice to have around, but not on the hit list. "Ditto From Me to You" is the better record.

**"WHY CAN'T YOU BEHAVE** (Capitol) Cole Porter. Jo Stafford with Paul Weston and His Orchestra.

Here's Jo in her most sultry manner, giving out with a super job on a super song. Paul Weston and orchestra give excellent support.

**ONCE AND FOR ALWAYS** (Capitol) Van Heusen-Burke. Jo Stafford, Paul Weston and His Orchestra.

This is good, too. Accompaniment is wonderful.

**A CHAPTER IN MY LIFE CALLED MARY** (Capitol) Kennedy-Simon. Gordon MacRae with Paul Weston's orchestra.

This is "meat" for Gordon MacRae. He sings it with all the poignant flavor it demands.

**THE LITTLE OLD CHURCH NEAR LEICESTER SQUARE** (Capitol) Gordon MacRae with Paul Weston and His Orchestra.

Another good song for Gordon MacRae. It's reminiscent, nostalgic and a trifle sad. Fine accompaniment by Weston's orchestra.

**MY ONE AND ONLY HIGHLAND FLING** (Capitol) Drake-Shirl. Jo Stafford and Gordon MacRae, with Paul Weston and His Orchestra.

One of the hit tunes of the day, and well it should be, for it's neatly done by Jo Stafford and Gordon MacRae. You'll get a real kick out of their Scotch brogue. Fine support by Paul Weston's orchestra.

**THANK YOU** (Capitol) Jo Stafford and Gordon MacRae, with Paul Weston's orchestra.

A good song. Done to a turn by Jo Stafford and Gordon MacRae.

**HOW IT LIES, HOW IT LIES, HOW IT LIES!** (Columbia) Doris Day with male quartet.

Not exactly Miss Day's tunc but good, nevertheless. George Siravo gives her a lot of help along with the male quartet.

**THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC.** Third edition, revised and enlarged. Crown Publishers, N. Y., 1948, pp 639-xiv. \$5.00.

This bible of highbrow recording in the new edition covers all serious music records still in print that have been issued in this country and Europe up to January 1, 1948; and most foreign releases up to the middle of last year. It drops records which are out of print, thus making it necessary to use the two earlier editions along with it. For the most part, the supervising editor, Robert H. Reid, keeps to the ground plan and bibliographical methods established by the pioneer editor, R. D. Darrell. One new feature has been added: an index of performing artists, with cross references to the pages on which their recordings are listed.

A spot check shows that the coverage is quite comprehensive. Most of the European recording companies have been busy picking up the

pieces since the war, and have not made very extensive additions. Bartok, however, has many more entries, having begun to come into his own in the years since his death in 1945. Columbia, Victor and Vox have recorded many of his works here since the 1942 edition of the *Encyclopedia*.

Aaron Copland, Samuel Barber, Roy Harris, William Schuman, the Thomsons, Virgil and Randall, Walter Piston, Morton Gould, Robert Russell Bennett, and Henry Cowell are pretty well represented. Gershwin takes twice as much space (nearly two pages) as MacDowell. Cole Porter is credited with five albums, while Richard Rodgers shows up with eight albums and a miscellany of individual numbers.

Duke Ellington is dismissed with the line, "See popular catalogues," which is an odd way to handle the composer of "Black, Brown, and Beige," and of other symphonic works.

The Concert Hall Society's new precision recordings of modern works are duly entered in the roster.

The editor notes in the general preface that "the transformation of the record industry from a luxury to a mass basis has led to frequent revisions in manufacturers' catalogues, throwing numbering systems into confusion. Also, the recorded repertoire has been dangerously over-extended in the most popular categories, and at the same time seriously curtailed in areas that are not of mass appeal."

What else could be expected when disc jockeys and juke-box purveyors din their choices into the public ears via the mass media of communication? However, even this is better than having the measure of musical acceptability depend on whether Stalin can whistle a given tune.

It is some consolation to realize that over the long pull the real backlog of business in the recording industry is the sustained demand for serious records of permanent music. It is also a significant trend that so many new recent compositions have been recorded during the six years since the second edition, several composers such as Benjamin Britten and Norman Dello Joio having come to the fore during this period, while Charles Ives appears on records for the first time.

While the *Gramophone Encyclopedia* does not, like other systematic reference books on records, give any indication as to the technical or relative musical excellence of the various recordings, the mere inclusion of a disc or album in its listing is presumptive evidence that the item belongs in the quality field. And this work, so far as we know, is the only place to locate the systematic collections of phonograph albums in series, illustrating graphically the history and development of music.



**ALLSPEED RECORD-TWIRLERS.** designed by the well-known Bronx musicologist, Doctor of Music Toxophilus Pandemonium, to play records of any size or shape, at any speed from zero to infinity. To be marketed by the Harmonious Happy Holding Company, representing all disc manufacturers. The model here shown, for home use only, is equipped with a combination juicer and meat-grinder; also with a juke-box jammer. As an authority on ancient Irish wind instruments, Dr. Pandemonium has shown great ingenuity in devising this juke-box jammer. The siren emits a supersonic sound-wave inaudible at the source, which is amplified by the mike so that the trough of each wave coincides with the hump of each wave emitted by any juke-box within three miles, thus producing silence where the waves meet.

Optional equipment is a hammer known as a Built-in Critic, which will deal vigorously with records containing scratches, defects, or marked imbalance between the vocal and orchestral levels. After the Built-in Critic has reduced these offending records to bits, the pieces can be fed into the grinder, and come out pressed in any shape desired, including the Edison cylindrical, and the new conics for Bebob. The blanks should be placed on the stack (below, right). To use the Twirlers as a recording instrument, press the left-hand key of the starting box (below, left), whereupon the whole machine inverts itself on the pile of blanks, and promptly delivers a high-fidelity reproduction of all noises within three blocks.

# The Guitar and Guítar Playing

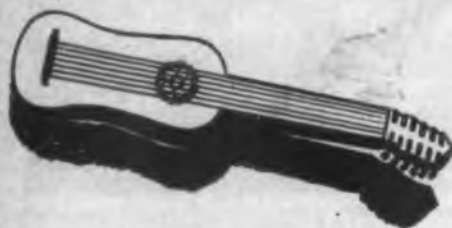
COUNTRY fiddlers use violins with the same measurements and the same tuning, if not of the same quality, as Carnegie Hall virtuosi. This is true to a large extent also of guitarists. In Spain guitars used for dances and to accompany folk singing can be bought for next to nothing. The wood may be poor, the workmanship not too good, the accessories makeshift, but peasant and townsman make



Guitar by Antonius Stradivarius, ca. 1881

them somehow expressive. The same is true in America where the guitar is a popular instrument in dance bands and as an accompaniment to folk singing. It is suited to these roles because the chords lie so easily under the fingers, because it offers no obstruction to the voice (just try singing and playing the violin at the same time!) and because its harmonizations are grateful to solo effects. Also—no small matter—in America as in Spain guitars for dance and accompaniment retail at a relatively low price.

On the other hand, the "classic" guitar, as the model acquired by serious artists is called, is a carefully constructed and minutely gauged instrument. The wood, the inlaying, the bridge, the neck, the fret-work, the ornamentation, are all matters of deep study. The classic guitarist eschews steel strings. Nylon or plastic is used for the three upper strings and silk wound with copper for the three lower strings. The fingerboard of the classic guitar is broader than in the popular, so that the fingers may negotiate separate strings better. Moreover, picks and plectrums are taboo. The strings are set in motion directly by the fingers of the right hand. Nothing mechanical obtrudes. The classic guitar, in fact, is one of the few instruments wherein the music is the result of the performer's direct, unaided efforts.



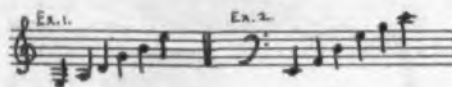
Vihuela. 1655

Probably no other instrument can produce the amazing varieties of effects possible on the guitar. The vibrato, portamento, glissando, pizzicato, tremolo, six-note chords, octaves; all intervals up to tenths and occasionally much greater, natural and artificial harmonics in single, double and triple tones with accompaniments simultaneously produced in the bass, passages for the left hand alone or with the right hand at the same time—all these are the guitar's normal embellish-

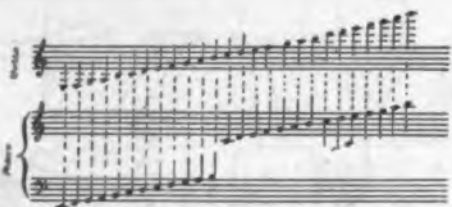
ments. Then there are those "imitations": harp tones, thin, reedy metallic tones, snare drums, bell tones, "tambour" and many others—not to mention infinite possibilities in polyphony, tone color and dynamics. Berlioz put it exactly when he exclaimed, "Why, it is a miniature orchestra!"

In every country societies\* have been formed to further the classic guitar. Composers have written great works especially for it. Ballad singers—Richard Dyer-Bennett and Tom Scott among them—have used its rich sonorities to accompany their singing. All of our present-day great guitar players—Rey de la Torre, Vincente Gomez, Vadah Olcott-Bickford\*\*, Olga Coelho, not to mention Segovia—have instruments which in themselves are works of art.

The strings of the guitar—E, A, d, g, b, e—are tuned as in Example 1. They sound, however, an octave lower, as in Example 2.



Note the distance between neighboring strings is a fourth in every instance save one, when it is a third. The guitar is always notated in the treble clef. The following chart shows the notes the guitarist reads on the staff connected by vertical lines with the notes (as played on the piano) actually heard.



The semitones are marked off by metal frets on the fingerboard. The bass strings are made to sound by the thumb, the treble strings by the first, second and third fingers. Two kinds of technique are used by guitarists: *punteado*, melodic and contrapuntal playing, and *resgueado*, thrumming chords.

Great composers of the past—Boccherini, Paganini, Berlioz, Schubert, Weber—have contributed works for the guitar. Berlioz was a guitarist, and the influence of this instrument can be seen in his spacing of chords. Paganini played and wrote for the guitar. Domenico Scarlatti used its harmonic and rhythmic effects. Modern composers are also alert to its possibilities. Debussy studied the guitar and utilized its

\*The Society of the Classic Guitar in New York has as its president Vladimir Bobri, and as its vice-president Vincente Gomes. Its honorary president is Andres Segovia. There are other such societies in Hollywood, Chicago, and Washington, D. C., as well as in foreign capitals. The society publishes "The Guitar Review," devoted entirely to the classic guitar. In preparing the present article the author has consulted several of its issues to good purpose.

\*\*Vadah Olcott-Bickford was the founder twenty-five years ago of the American Guitar Society, and to her must go much of the credit for preserving the classic guitar tradition in the United States.

resources. Percy Grainger has experimented with different guitar tunings and written works to suit.

Now for the guitar's ancestry: it traces back to both the lute and the Vihuela. The lute, shaped like a pear cut in half, lengthwise, boasts a neck one-fourth as long as the box, divided into five frets. The instrument, which has fourteen strings, was used in the Middle Ages by wandering minstrels to accompany their singing. The Moors, when they invaded Spain, quick to see possibilities in the lute, combined some of its features with their popular *gajjar* (a round instrument with three strings) and produced the Vihuela (see cut). From this evolved the early guitar.

The Vihuela and the guitar—the word itself derives from the Greek *Kithara*—existed side by side for a while. But, while the strings of the guitar were strummed with the whole hand, the



strings of the Vihuela were plucked. This plucking and strumming approach is today one of the main means of differentiating classic and popular guitar playing.

The Vihuela began to give way to the guitar when Vicente Espinel in the 17th century added the fifth string and fixed the present system of tuning. No one knows who added the sixth string or when this innovation took place.

In the 18th century the guitar began in turn to be supplanted by the clavichord and the piano. To return it to its place in the sun Miguel Garcia (1780-1840), or, as he is better known, Father Basillo, reestablished the technique of plucking the strings and widened its range. Ferdinand Sors (1778-1839) and Dionisio Aguado (1784-1849) by their own excellent playing and by their "methods" assisted in raising its status. Later Francisco Tarrega (1852-1909) championed it when it suffered another decline in the middle of the 19th century. It was due to him that the four fingers of the right hand are used for plucking. It is also due to him that the guitarist plays in a sitting posture, the instrument placed across his raised left knee, his left foot supported by a low stool—a posture, incidentally, which allows both hands complete freedom.

For bringing out the instrument's full capabilities no protagonist has been more successful than Andrés Segovia. His genius is such that he would have been a great virtuoso on any instrument. It is fortunate, however, that he chose the guitar, since it is doubtful that any other artist could have realized its possibilities more thoroughly.

—Hope Stoddard.

# Segovia Tells Why He Chose the Guitar

I ARRIVED at Andrés Segovia's apartment on Central Park, West, New York, somewhat before my scheduled time, and was shown into a room which in its curious blend of austerity and exuberance is typically Spanish. A painting—a Desiano—dark and mellow in tone, caught my eye first, then prints of old Spain and a polytych of the Madonna and Saints. The desk, a Seventeenth Century Bargueno, its innumerable small drawers flanked by tiny gold-leafed columns—later Segovia showed me their various secret compartments—had the appearance of a storied palace in miniature. A leathern pipe-stand with seven pipes and a jar of old ivory rested on it. Rare woods, subdued and rich colors—bronze, rust, aquamarine, touches of crimson—soothed rather than teased the eye.

In the book-case were, among other books, Grove's Dictionaries, histories of Spain, a "Handbook of Legendary Art," Virgil Thomson's "The Musical Scene," Ernie Pyle's "Brave Men." On top of the bookcase stood the photograph of a little girl, Segovia's daughter, as I later discovered. (His son, a painter, lives in Switzerland.) The candelabra on the mantelpiece were heavy with dripped wax. Then there was the low music stand, an Etude by Villa-Lobos spread open on it. Facing it at a convenient distance was a small-backed chair covered in tapestried leaf design.

I seated myself at a table of hard oak, deep-grained and flanked by two bare benches, its only burden a plant with sleek, sparse leaves. Outside the window pigeons strutted on the balcony, their muffled call closing around the stillness like hands encircling a crystal ball.

Then Segovia stood in the doorway, hatless, in a rough overcoat, a red muffler about his throat. He looks less professorial than student-like, an effect brought about by his dark-rimmed glasses, his slightly down-bent head, and the easy yet controlled motion of his body. He crossed the room and took my hand. For all he is so quiet-moving, he has a swift and comprehending glance. Now he turned on the lights, spoke a few words to the maid, motioned me to a comfortable chair, poured cooling drinks—every movement of his hands poised and timed—took a chair, smiled at me slightly, and waited.

I remembered something I had read in his autobiography: "I decided I would be the apostle of the guitar, or, to put it more exactly, her husband before God, swearing to provide her with all that she might need so that in the future the world might respect her and receive her with the honor she deserved . . . And more than all that . . . I would be entirely faithful . . ." This promise Segovia made when he was a very young man. Marriage vows have seldom been more scrupulously observed.

So of course I asked him about his guitar. What had made him choose it as his instrument in the first place?

"I was living in Granada," he told me, "a city in which the musical life was at a very low ebb. Yet my whole soul cried out for music. But it

was not so easy for me to begin formalized musical training. The piano teacher I approached was so very bad that the instrument became to me—in the words of a humorous poet—a rectangular monster which is made to scream when its teeth are drilled.' I approached next a violinist and he, too, was very bad. I had no better luck with the cellist. Of course I had no way of knowing it was the teachers who were at fault, not the instruments. I was scared by the rough sonority. I ran away.

"But when I heard the guitar—even as it was played on the street—the suavity of it, the nuance, the sonority so captivated me, I gave myself up to that soft and nice-voiced instrument."

He smiled the smile of one recalling a stirring encounter. Then he continued. "I realized such an instrument should have a literature. I began to investigate. After long searching I found a few works by Arcas, Sor, and Tarrega. I gave my first concert when I was fourteen. From that day to now I have never stopped."

I asked then of the difficulties he had to face. "With the scanty notions of solfeggio which I possessed at the time," he said, "I could hardly read the music I had found. And as I had to fight against the opposition of my family, there

was no question of a teacher. Secretly, therefore, I acquired a solfeggio method and a book of music theory, and when everyone was asleep I taught myself to be a good sight-reader. From that time forward I was my own teacher and pupil, in a comradeship so firm and persevering that the most trying incidents of my life served only to strengthen the union.

"I carefully studied piano exercises, noted how each made the fingers work and what degree of independence, strength and agility it developed in them. Then I would try to apply my observations to the technique of the guitar. It brought me an indescribable joy to discover that the exercises I had worked out were increasing the vigor, elasticity and rapidity of my fingers."

I asked him next about the inclusion in his programs of modern works. "I was impelled by the sound of the guitar," he told me, "to add to the repertoire. I had to break the vicious circle in which the instrument was closed. There were no composers because there were no artists, and there were no artists because there were no composers. Now I have in my repertoire seven concertos written for guitar, two by Castelnuovo-Tedesco, one by Alexander Tansman, one by Joaquin Rodrigo, one by Villa-Lobos, one by

(Continued on page thirty-two)



Segovia is a guitarist—a guitarist without whom the history of the guitar today would lack meaning. If every reference to Segovia were removed from the history of the guitar, he would be present without a name—in the vacuum produced by his absence. The prestige which Segovia has brought to his instrument has attracted many eminent composers, and a flood of talent which might otherwise have been lost has been guided into channels that have enriched the repertory not only of the guitar, but of music as a whole.—Carlos Vega, in "The Guitar Review."



# THE VIOLIN

## Views and Reviews

By SOL BABITZ

While the present article is of general rather than merely violinistic scope, we are presenting it as Mr. Babitz's monthly department, since we feel by so appearing it serves to point up the broad knowledge and keen observation of this well-known violinist and teacher. —The Editor.

GOR STRAVINSKY'S rhythmic innovations represent a distinct advance beyond the rhythmic complexities of the 19th century. His fundamental innovation is the shifting of the bar line. Whereas earlier music (this includes jazz) grew more complex within the limits of evenly spaced bars, Stravinsky has simplified the contents of the bar while enlarging and decreasing its size to suit the physiognomy of his asymmetrical music. The revolutionary significance of this departure is easily discernible on the faces of the performing musicians when they are for the first time confronted with this music which looks so strange yet sounds so natural.

The old rhythmic complexity had worked itself into an impasse. Brahms, who tried to explore it to its limits, wrote some piano exercises which do as much as can be done within the limits of a regular recurring bar line. They do so much, in fact, that I doubt if anyone can learn to play them accurately. The following will illustrate my point:

### BRAHMS PIANO STUDIES



By destroying the "tyranny of the bar line" Stravinsky opened the door to a new world of rhythmic expression. The validity of this idea is attested to not only by the success of the music itself, but by the fact that Stravinsky, who does not accept pupils, has more disciples than the teacher-composers.

The following example shows the organic relationship between his musical phrase and the altered bar line.

### Petrouchka



If one should rewrite this music in ordinary 2/4 time, the beauty of the sudden 3/4 idea (GFA) is at once destroyed as well as the surprise of the returning 2/4 rhythm.

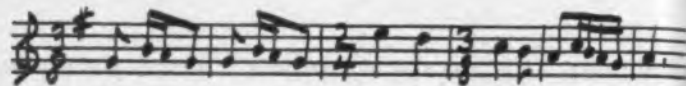


From an exciting folk theme, the 2/4 rhythm has changed it into a monotonous exercise. It is no secret that some conductors, who shall remain nameless, have tried the above "rewrite" method to "simplify"

Stravinsky's music in order to help the musicians in the orchestra. I rather suspect that the desire to help themselves by avoiding changed beats is at the bottom of this altruism, the real result of which is musical distortion.

It is interesting to cite an example from an unusual opera by the 18th century Handel, which prophesies Stravinsky.

### Agrippina



To return to Brahms, the following excerpt from his Second Symphony could be rewritten from the original 3/4 to 3/4, 2/4 in the modern manner.



Although Brahms' theme is asymmetrical it suffers when rewritten, since this procedure destroys Brahms' intention, which was to create tension by moving the accent from A to C. The rewritten version merely repeats the accent at B. It is just as harmful to Brahms to rewrite him in the new style as it is to Stravinsky to rewrite him in the old.

### GETTING THE FEEL OF THE BEAT

Musicians who are capable of following the conductor's *rubato*, sudden *accelerandos*, etc., should have no difficulty in following the conductor when his beats are of unequal length.

Just as a fast 6/8 beat is conducted in 2 instead of fast 6, the 5/8 is also conducted in 2 when there is no time to subdivide the 8th notes. The conductor beats long and short 2 and 3 or 3 and 2, depending on the music. The musician should learn to *feel* the uneven beats as naturally as the even ones.

The following type of exercises are helpful in developing this facility.



In conducting various orchestras, Mr. Stravinsky has found that failure to think in terms of the smallest unit is the chief cause of accidents. In the following musical example in Stravinsky's handwriting (written especially for the *International Musician*) the beats are indicated with long vertical lines.

(Continued on page thirty-six)

# Festival Management

By Harry Warlow

CANADA has developed, within a year, a National Ballet. The festival recently held in Toronto made history. Ten companies from six Canadian cities presented a week of ballet at the Royal Alexandra Theatre to completely sold out houses. Through box office sales and public support the newly formed Canadian Ballet Festival Association is looking ahead to a brilliant future.

In April, 1948, the first festival was held in Winnipeg. Organized by David Yeddeau, Gweneth Lloyd and Betty Farrally of the Winnipeg Ballet; Mara McBirney and Beth Lockhart of the Panto-Pacific Ballet of Vancouver; Ruth Sorel of Montreal, and Janet and Boris Volkoff of the Volkoff Canadian Ballet in Toronto. The Winnipeg, Toronto and Montreal groups presented two performances, and although a flood made last-minute changes necessary, David Yeddeau made the first annual ballet a thrilling event.

## Promotion

In June, 1948, Janet Volkoff began to stir up interest in the idea of presenting the second festival in Toronto. Friends, parents of young dancers, dance teachers, and interested citizens soon found themselves formed into a committee to present the festival. Dr. B. M. Sparling was appointed president and chairman; Mrs. H. E. Ransom became secretary, and weekly meetings were held at various homes and dance studios with innumerable impromptu meetings as ideas developed. I was engaged as professional manager at an undecided fee, as nobody had the vaguest idea of the time and work that might be involved. (A figure was eventually included in the budget, which was later increased by the committee and trustees.)

This general committee continued to grow, as anyone who seemed to have anything to offer to the success of the festival was invited to attend. There were newspaper, radio and drama people, business people, civic officials. People with many interests and backgrounds contributed their time and experience. That such a group could work and produce such results is a tribute to the democratic ideal.

The theatre was tentatively booked, qualifications for participating groups were decided upon and invitations were sent out to every known concert group throughout Canada. Subcommittees were appointed—funds, programme, billeting, publicity, tickets, music, house programme, and entertainment.

## Fund-Raising

To pay for the transportation of all the participants, for an orchestra, stage sets and lighting, stage hands, advertising and all the other expenses, a money-raising campaign was started



Samuel Hersenhoren, Canadian Broadcasting Commission conductor, who conducted for the Canadian Ballet Festival.

*The author of this article is one of the leading concert managers in Canada. Here's his own story:*

*"Starting out as an orchestral violinist, I gradually degenerated into a press agent, first editing the Prom Programme, then becoming publicity director for the Toronto Symphony and Massey Hall; next taking over publicity for the Proms. I played fiddle in the Canadian Band of the AEF from BBC, London, England, for one year out of almost four years' service. I have my own office, doing free lance publicity and concert management, handling Proms, Toronto Symphony, and visiting companies such as Philadelphia La Scala Opera; also I do local ventures, and manage artists."*



At right: Margaret Clemens, pianist for the Volkoff Canadian Ballet and chairman of the Canadian Ballet Festival Music Committee. At left: Paul Scherman, assistant conductor of the Toronto Symphony Orchestra, who conducted for the Canadian Ballet Festival.

with an objective of \$25,000. Everybody on the committee who knew even remotely anyone who might contribute anything gave a list to the fund's chairman, and armed with a book of official receipts, set out to bring in the money. A prominent lawyer who was a member of the committee guided the organization through the legal aspects of the venture. A board of trustees was formed after considerable difficulty, since the idea seemed much too ambitious from a purely business point of view. However, seven well known citizens consented to handle the funds, and Mr. H. P. van Gelder, Consulate of the Netherlands, was appointed treasurer by the trustees.

Interest in the festival began to grow rapidly, but the fund's growth was anything but rapid. Six weeks before the date of the festival the fund totaled less than ten per cent of the estimated budget which had been pared well below the campaign objective. The trustees gave the committee a deadline to reach a certain figure, or to abandon the venture. Dance teachers held social evenings, with the proceeds going to the fund; distinguished citizens held "subscription teas"; the funds committee made audacious demands on business firms and individuals. And the dreaded date came around. The chairman, secretary, funds chairman and festival manager attended a trustee meeting with the latest figures.

The manager had slashed the estimate so low that when the trustees decided to go ahead with the festival with the hope that the box office sale would reach thirty per cent of the capacity, he had regular nightmares about the performance: he imagined a few lonely musicians in the pit, perhaps with some luck, a backdrop on the stage, and a few naked work lights standing gaunt and cold on the apron.

However, the festival had passed a crisis. At least there would be a festival. Vancouver was warned that there was a possibility that there would not be sufficient funds to bring them, since their transportation costs would be three-fifths of the total transportation figure. The orchestra number was set at twenty (to play Prokofieff's *Classical Symphony*, César Franck's *Piano Variations*, two new commissioned works by the Canadian composers, John Weinzweig and Walter Kaufmann, etc.), and the total rehearsal time was set at twenty hours (for twenty complete ballets).

This sad meeting only goaded everyone concerned on to greater effort with promising results. And in barely sufficient time to complete arrangements (although the manager had been "out on a limb" with adequate commitments for weeks), the trustees finally approved a generous budget, and Vancouver was given the green light. Several generous donations from large firms, the City of Toronto, and the Provincial Government, indicated the financial success of



Jan McKenzie of the Winnipeg Ballet Company, as she appeared in "Visages," a new ballet composed by Walter Kaufmann.



With Greta and Donald Gillies in "The Magic Flute," a presentation of the Volkoff Canadian Ballet of Toronto.

Donald Gillies and Jone Kvietys in "The Magic Flute," presented by the Volkoff Canadian Ballet of Toronto.

the festival. All that remained was to make it an artistic success—and to sell most of the tickets.

Up to this time the manager could not do much except make tentative arrangements for musicians, rental of sets and electrical equipment, reservations for transportation, preliminary arrangements with stage crew, and discussions with a tentatively engaged stage manager. But following the go-ahead signal he began to really discover what he had ahead of him. The program had been decided upon entirely from written descriptions, and timing indicated, as received from the ten companies. Suggestions from various members of the general committee had been followed up with the result that the CBC was to broadcast part of a performance, and the National Film Board was to make a film of the festival. All these details became immediate problems. Paul Scherman and Samuel Hersenhoren were engaged as conductors and a survey of the available musicians was made. By this time the budget allowed for thirty musicians and thirty hours' rehearsal. The survey indicated the time each day that the musicians were free for rehearsals. Then a schedule of orchestra rehearsals, company rehearsals, broadcast timing and film board time was made up. This was perhaps the most important item of the festival. Some companies could not arrive in Toronto until just before their performance. Others in Toronto and Hamilton could only get away from their daily work at certain times, and the National Film Board required a clear five hours every day—the minimum call for the stagehands for films.

#### Scheduling: A Tough Problem

The scheduling problem looked almost hopeless and was only saved by the manager of the Royal Alexandra Theatre, Ernest Rawley, who made the theatre available for the entire week

preceding the festival week. One of the few dark weeks of the season happened to come at the right time for the festival. However, this did not completely solve the problem, since none of the out-of-town companies arrived until the Monday preceding the first performance on Tuesday.

#### Delayed Scores

The most difficult problem to contend with was the late arrival of music scores and parts from the ballet companies, together with information on sets and lighting. Assembling and dispatching this material must have been difficult for the companies, since many of them had evolved ballets specially for the festival, and delay in getting music and sets must have been considerable. Most of the companies had been accustomed to working with one or two pianos, or recordings. Therefore, to use symphonic music seemed a simple matter until they were required to produce parts for the pit orchestra. The festival committee was emphatic in its desire for good music; and countless phone calls, telegrams and letters were used to obtain orchestrations from the companies or anywhere else. Considerable work was created for local arrangers and copyists. The nature of the music made necessary forty hours of rehearsing and it was a common occurrence for the manager to clear rented or borrowed music from the U. S. Customs, dash up to the theatre and distribute parts during a rehearsal which was already designated for the music and company involved.

#### Tricky Mishap

One disturbing incident developed into a happy ending. Ruth Sorel of Montreal was to do a ballet to the music of a Bach Toccata and Fugue. After fruitless search by Miss Margaret Clemens of the music committee and pianist for the Volkoffs, the search was abandoned. To

## The Canadian Film Board

(All pictures on these pages are from movies made by the

A scene from "Visages," produced by the Winnipeg Ballet. One of the most spectacular sets in the production.

Roger and L





meet this contingency, a Minshall organ was installed in the pit partly to give support to the orchestra and partly to meet the possibility of not obtaining the Bach orchestration. Organist Simeon Joyce was engaged for this ballet and the effect of the organ, with the simple set which consisted of a black backdrop with a stained glass church window lighted from the rear, was a highlight of that particular evening.

#### Programming

To summarize on a few of the operations of the various committees: the funds committee has been already discussed; the program committee was headed by a former dancer, Jim Pape, who designed the costumes for one of the ballets. He built the program from descriptions of ballets submitted by the ten companies. He had to decide, with the help of his previous experience, how often each should be performed, and which combination of companies should be used in each performance. The result was the choice of twenty ballets varying in length from fifteen to forty-five minutes. Including the repeated ballets, there were thirty presented in the six programs. To present five ballets in one performance was considered impossible by many, but the program was arranged so that extensive scene changes were made either before the opening curtain or during intermission. Each company had ample time to dress, performances being spaced with this in view. And with the increase in the final budget, the manager was able to rent extra travelers, which were so placed that scene changes of numbers not requiring a deep stage could be made during performances. The average time between ballets was less than five minutes. The festival supplied a black set with three sets of legs and borders, a blue cyclorama and the above-mentioned black traveler drapes. Each company brought its own props; Winnipeg and one or two other companies brought back-

drops with them. Volkoff had sets built by the stage crew.

#### The Housing Problem

The billeting committee made all the arrangements for the billeting of dancers in private homes. The entertainment committee arranged for after-show parties and receptions, including a reception given by the Lieutenant-Governor of Ontario, The Honorable Ray Lawson, and Mrs. Lawson, in the Parliament Buildings.

Publicity was handled by Mrs. Ross Cameron assisted by several members of the committee. A ticket committee under Mrs. Gavin Henderson sold almost one-third of the house through a system of selling mail orders by hand, that is, filling out a special mail order form with a carbon copy for the "customer," then turning the money and mail order into the box office with a self-addressed envelope. The remainder of the tickets were sold through the theatre mailing list and during the first day's box office sales.

#### In the Black

During the week the Canadian Ballet Festival Association was formed, with representatives from the various centers in Canada, for the purpose of presenting annual ballet festivals in Canada. The phenomenal success of the 1949 festival augurs well for the development and continued growth of ballet. Not so long ago most local ballet presentations were done entirely with one or sometimes two pianos in the pit. The public now has become accustomed to the idea that music is one of the important components of successful ballet, and anything less than adequate orchestral support suggests a mediocre dance recital. The enthusiastic response to the recent ballet festival in Toronto indicates the public's demand for colorful stage presentations with all the theatrical atmosphere, including the most thrilling part—the large pit orchestra.



Ballerinas of "Ye Tayle of Olde Cypress," presented by the Academy of Ballet, Toronto.



Edythe Dunnett (left), Joseph Vetazi and Lillian Nauret in a scene from "Campus Love," produced by the Hamilton Ballet.

## ardRecords a Ballet Festival

(film made by the Canadian National Film Board)

Roger Blais (left) N.F.B. Director, Guy Glover, Artistic Supervisor, and Lorne Batchelor, Director of Cinematography, with two dancers.

Members of the Winnipeg Ballet Company presentation of "Visages." Costumes are by Dorothy Phillips; choreography by Gweneth Lloyd.





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## Technique of Percussion

By GEORGE LAWRENCE STONE

### RIGHT FLAM — LEFT FLAM?

"TO SETTLE an argument," writes Russ Black, Binghamton, New York, "which is the *right-hand flam* and which is the *left?*" The flam is named after the stick striking the principal note. Hence, a principal note struck by the right stick, preceded by a grace-note struck by the other, is known as a *right flam*. A principal note struck by the left stick, preceded by a grace-note struck by the other, is a *left flam*, viz.:

Right Single	Left Single	Right Flam	Left Flam

Our first authority for the above seems to be Drum Major Gardiner A. Strube, who, in his *Strube's Drum and Fife Instructor* (1869), says: "The flam is performed as follows: Hold the left-hand stick two or three inches from the drumhead, the right-hand stick twelve or fifteen inches from the drumhead. In this position the pupil will strike the drumhead so as to make both drumsticks reach it almost at the same time—the stick that is nearest making a very light blow, and that which is most distant making a hard blow. In this instance it is termed the right-hand flam. The pupil will then reverse the position of the stick(s) and strike as before explained. In this instance it is termed the left-hand flam."

Sanford A. Moeller, in the first edition of his *Instruction in the Art of Snare Drumming*, says: "Flams are named after the hand that makes the principal note or the high hand."

The same principle may be applied to ruffs and such short rolls as end with their principal note on the down-beat or a pulse-beat of the measure:

Right Ruff	Right 4-stroke Ruff	Right 5-stroke Roll	Right 7-stroke Roll

Further, to such figures as triplets and paradiddles:

Right Flam Triplet	Left Flam Triplet	Right Flam Paradiddle	Left Flam Paradiddle

Thus it will be seen that such embellishing grace-notes may be employed on the snare drum without disturbing an established sticking of the principal notes which they precede.

### PHILCO BAND

Received a very fine letter from Martin Snitzer, Philadelphia, commenting on my recent reference to his close friend, Gus Helmecke. He enclosed a program of the Philco Band, in which he plays. This band

INTERNATIONAL MUSICIAN

is sponsored by the Philco Corporation, its leader and cornet soloist being Herbert N. Johnson. The program in question features a Sousa Memorial concert. Note the following list of distinguished guest conductors this band has had—all former members of the Sousa Band—Colonel Howard C. Bronson, Dr. Peter Buys, Captain Eugene Labarre, Albertus L. Meyers, Louis Morris, William Fletcher and George B. Tompkins.

Martin inquires if I am the one who played a series of rudimental drum solos over the air a few years ago with the Walter Smith Band of Boston. Yes, I am the one.

### HORSETAILS

D. L. T., also of Philadelphia, comments on the increasing use of the bell lyra, or portable Glockenspiel, as an addition to the school band, and asks if there is any utilitarian value to the two plumes (dyed horsetails) that dangle, one from each side of the instrument.

By themselves, horsetails are a little out of my line, but when attached to a percussion instrument, no matter how lowly, I suppose I shall have to acknowledge them as belonging to the official family and treat them accordingly. At that, they are not so far removed from the horse's jawbone, struck by the player's fist (hence a percussion instrument) in certain South American music.

I think I am being taken for a ride by this questioner, but here is my answer, arrived at after long and serious deliberation: The bell lyra is an instrument of ancient lineage and my various sources of information reveal that horsetail plumes have ever been appendages thereto. Like the feathers in Aunt Minnie's hat, they are more for ornament than utility, but once in a while, in a street parade on a windy day, they really come through by blowing in the player's face and eyes, thereby furnishing an ironclad alibi in case he strikes a wrong note.

And, D. L. T., as a brother musician, you know the value of an alibi in time of need.

### GLISSANDO ON THE XYLOPHONE

E. N., Passaic, New Jersey, inquires if a *glissando*, in which a single mallet is slid or dragged along the bars of a xylophone, is musical or permissible.

Whether it is musical or not is a matter of taste. It certainly is considered permissible in certain types of music and is especially effective in xylophone solo presentation where it produces a highlight of exceptional brilliancy.

There is always the question of musicianship to be considered in sliding a mallet up or down the "natural" bars of the instrument (which correspond to the white keys on the pianoforte) while playing in, say, the key of E-flat, for the tones comprising the glissando in such a key will include some which are foreign to the key. However, a pianist produces a glissando by sliding his thumb or fingers along the white keys of his instrument, irrespective of what key he may be playing in, and if he can do it—why can't we?

Let me stress something I said above; that the glissando is considered permissible in *certain types of music*. I can think of other types of music where such an effect, interpolated by either a pianist or a xylophonist, would be a justifiable cause for homicide on the part of a conductor.

### WHAT OTHERS THINK OF US

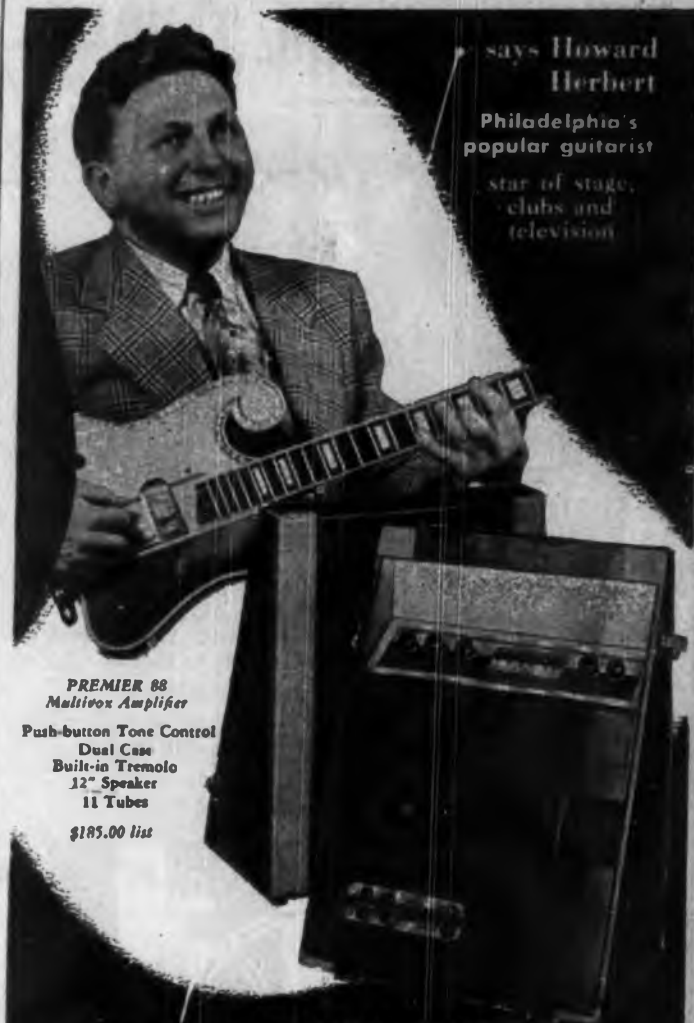
A Local 9 member, under the pseudonym "88 Keyes," writes this one: "A remark in your percussion column anent the passing of Dave Tough was of especial interest to me. 'Dave,' you stated, 'liked loose drumheads, but that didn't affect his playing, once he got going.'"

"I am not a drummer, but a pianist, and as a member of the rhythm section I must confess a special aversion to drummers who keep their drumheads loose. It seems to me that for every Krupa or Tough, who can do an effective job on loose heads, there are a hundred would-be percussionists who tune their drums in imitation of these stars but who end up by getting exactly nowhere.

"Every beat seems to run into the next, just as it would if a pianist were to play all night long without once removing his foot from the sustaining pedal.

"Some time I wish you would come out in your column with an official pronouncement on the subject of head tension."

Your letter, brother Keyes, has covered the ground so thoroughly that I feel no pronouncement necessary. It speaks for itself. Therefore, since I have found that a drummer often learns more from the constructive criticism of an outsider than from the back-slapping of his own particular cronies, I am indeed glad to reprint the letter just as you sent it in, with the recommendation that every "loose header" read it over a few times. Thanks!



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## Symphonic Sidelights

Igor Buketoff, conductor of the Fort Wayne (Indiana) Symphony Orchestra, has initiated two novel means of raising money for the orchestra: (1) A radio program prize, and (2) a bridge party idea called "Bridge-the-Gap-for-the-Philharmonic." The radio program asks would-be contestants to fill in the statement "I want to help 'Keep the Music' of the Philharmonic because . . ." Each week the persons submitting the best reasons are telephoned and asked a musical question. The winner is recipient of the largesse of various business enterprises in Fort Wayne: a 1949 Ford car; \$500 worth of children's clothes; a year's supply of bread; \$100 worth of laundry service; one year's window washing service; a pound of frankfurters every week for a year; 1,000 chickens. Looks like Fort Wayne ought to get its increased budget.

The Calgary Symphony Orchestra (Alberta, Canada), now in its twelfth year, is managed by a local committee without any endowment or actual donations. Yet a deficit has never occurred. The orchestra is financed by ticket sale entirely. Its conductor is Clayton Hare, to whom must go much of the credit for this remarkable state of affairs.

The Louisville Philharmonic introduced another of the six works it commissioned this season when it played Roy Harris' *Kentucky Spring* April 5th.

The Utah Symphony has lost its state grant (Governor Bracken Lee vetoed the \$50,000 appropriation proposed for the 1949-50 season), but to counteract the loss a drive is being conducted for \$100,000. Maurice Abravanel, the orchestra's conductor, has been on a visit to the East to call on corporations with interests in Utah, asking them to help support the symphony.

The Intermountain Symphony Orchestra presented at its April 20th concert the world premiere of "Promised Valley" by Crawford Gates.

A campaign with the slogan "Play a Part in Your Symphony" held in Minneapolis from April 18th through 30th, had as its goal the raising of \$184,000 in guaranty funds. The orchestra's new conductor is Antal Dorati. Dimitri Mitropoulos has resigned to become one of the permanent conductors of the New York Philharmonic Orchestra.

Robert Russell Bennett's "Overture to an Imaginary Drama" was conducted by the composer at the April 5th and 6th concerts of the Erie Philharmonic Orchestra.

Virgil Thomson's *The Plow That Broke the Plains* was presented by the Bismarck (North Dakota) Symphony Orchestra March 27th. The orchestra has been active for about fifteen years and has a membership of fifty.

H. Arthur Brown has been engaged as musical director and conductor of the Tulsa (Oklahoma) Philharmonic Orchestra. He continues his duties as conductor of the El Paso (Texas) Symphony Orchestra. He has moreover been engaged by the New Orleans Summer "Pops" Concerts, Inc., as musical director and conductor for their 1949 summer season.

Plans are under way to provide regular symphony concerts for Richmond, Virginia, one of the few larger cities without a symphony orchestra. To this end members are being recruited for the Virginia Orchestra, and several of the city's businessmen are cooperating by giving first preference among new employees to orchestral musicians. Instrumentalists who are interested should communicate with the Placement Committee of the Richmond Orchestra, Post Box 677, Richmond, Virginia. Applicants should state preferred type of employment, instrument they play, experience, and age.

Andor Totth has been engaged as assistant conductor of the Houston Symphony Orchestra. Efrem Kurtz is its conductor.

(Continued on page thirty-six)

INTERNATIONAL MUSICIAN

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## News Nuggets

At the regular meeting of Local 239, Auburn, New York, six members were given life membership cards, each with a record of more than thirty-five years' service. John Stapleton, the local's former president and its present treasurer, has been a member for forty-six years; Bert Tidd, of the Executive Board, for thirty-six years; William Whitfield, drummer and teacher, formerly member of the Executive Board, for forty-three years; Adolph Huss, a violinist, for thirty-six years; Rice Olmstead, now well over eighty, for forty-six years, and Joseph Bishop, trumpet player, for thirty-eight years.

Oscar Apple, who is president of Local 40, Baltimore, and Maryland state officer for the American Federation of Musicians, has devoted much of his time to making people dance. Now he is devoting much of his time to helping children who can't even walk. He has been elected president of the Golden Eagle Square and Compass Club of Maryland, a Masonic club that has dedicated itself to helping victims of cerebral palsy.

The Florida Southern College offers each year several scholarships to well-qualified instrumentalists, the purpose to maintain a balanced in-

strumentation in the college symphony orchestra. Scholarships are now open in violin, viola and cello. Information may be had by writing to Mr. Samuel Griffiths, director of the orchestra, Florida Southern College, Lakeland, Florida.

Music critics don't spend all their time carping at musicians. Some develop humanizing hobbies. Ross Parmenter of the New York Times, for instance, got interested in plant growth after he found a vine left behind in his apartment by the previous tenant. He has since written a book about that vine called "The Plant in My Window." Thomas Y. Crowell is publishing it this fall.

The Composers Press, Inc., announces its Seventh Annual Publication Award Contest, with compositions in three categories stipulated: (1) Song to a secular or sacred poem; (2) Anthem for mixed chorus with organ accompaniment; (3) Ensemble piece for brass sextet, to include two trumpets in B-flat, French horn in F, baritone, trombone and

tuba. Application blanks may be obtained from the Composers Press at 853 Seventh Avenue, New York 19, N. Y.

The International Piano Teachers Association will hold its 1949 convention on July 20th-23rd at Buffalo, New York.

Robert Russell Bennett conducted his "Overture to an Imaginary Drama" with the Erie Philharmonic Orchestra April 5th and 6th.

The Union Labor Life Insurance Company is built around and measured to the needs of bread-winners. Progress of any financial institution is of necessity designated by financial statistics, and the yearly statement\* of this insurance company, showing sional musician's insurance problems. But figures can never be as eloquent as instances—and there are

\*The statement of the Union Labor Life Insurance Company's financial condition during the year ending December 31, 1948, will be sent on application to the company's central office at 570 Lexington Avenue, New York 22, N. Y.

thousands of them—of human benefit to be in a solvent condition, bears up its record as an institution entirely able to cope with the professions finding a sense of security through this agency.

So when we speak of the financial statement of the Union Labor Life Insurance Company we have told only a part of the story. We have not expressed the peace of mind which musicians, in their harried and uncertain existence, have realized through its services. We have not told of the many cases of honorable and comfortable retirement made possible through this medium. We have not enumerated the numerous instances of unworried hospitalization when sickness or accident has suddenly reduced the family's breadwinner to a condition of dependency. It is impossible to leaf through the myriad claim folders in the company's files and present such actual instances. This picture the Federation members must fill in for themselves.

Suffice it to say, the Union Labor Life Insurance Company has served the worker well. Moreover, it is fully aware that its job has just begun and will not cease until every worker is assured adequate protection against losses resulting from death, injury or sickness.

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# Over Federation Field

By CHAUNCEY A. WEAVER



Well, Federation friends—  
On to Frisco San!  
High time to make your plan,  
You should no longer wait.  
At yonder Golden Gate,  
There standeth Local Six.  
With everything in fix;  
The snow has disappeared,  
And nothing to be feared.

Would you have us more specific?  
Well, out yonder the Pacific;  
All up and down the coast,  
Will have the flags a-flutter;  
And that's no idle boast.  
They will wine you, and will dine you;  
And that's no idle boast;  
And the food you'll have to eat  
Will sure be long remembered  
As a gastronomic treat.

O, yes, we're not as young,  
As in those 'teen years long ago;  
And yet, there's something moves us  
To emit a modest crow.  
Your gracious act in '15  
Is bearing fruit in '39;  
And excepting just what ails us—  
We're really feeling fine!

Enough of persiflage for the time being; and now for the assimilation of factual brass tacks—figuratively speaking.

The Local 6 birthday was September 3, 1885. Between that date of original organization and the formal opening of the 1949 Convention—sixty-three years, nine months and three days will have passed.

On that far-off birthday something like fifty members hopefully scanned the future.

The present-day membership of Local 6 is 4,505.

Flourished like a green bay tree would seem to be a timely figure of speech.

And look at the territorial coverage: San Francisco City and County. In Alameda County across the Bay Bridge: Cities of Oakland, Alameda, Berkeley, and other smaller towns; San Mateo County: For thirty miles down the peninsula—including the city of Palo Alto; then Marin County across the Golden Gate Bridge—with many residential and small cities.

All told a population of around two million.

Local 6 has had official headquarters at 230 Jones Street since 1925—during which time a mortgage has been paid off, and today building and lot are the property of Local 6 free from encumbrance.

For a city of its size, San Francisco is remarkably free from the harassment which disturbs the entente between employers and employees in some other jurisdictions. Harmonious relations prevail with radio stations, theatres, hotels, steamships, cabarets, and other employing agencies.

Local 6 can point with pride to the fact that in sixty-three years of existence it has been moved to institute only one strike. That was called against the theatres in 1926 to secure a six-day week. In this battle Local 6 won a complete victory in five days.

Secretary A. Jack Haywood, who has obligingly provided us with much helpful data, writes us—"We have lovely clubrooms, open to members and their friends every day from noon until midnight. We of course trust the delegates will make use of this during their stay. We won't try to describe this to you, but know our visitors will be surprised."

In the star-spangled pantheon of the immortals there are two names which come to us in this season of the year: George Washington and John S. Duss, both born on February 22nd, although 128 years apart. Duss is a citizen-resident of Ambridge, Beaver County; has been band and symphony director all over that section for many years. At the present time he is extremely active in perfecting plans for the 125th anniversary of the Economy Society, scheduled to take place in June. He is known as "The Grand Old Man of the Harmony Society" at Economy, near Ambridge. He is the last living member of the Harmony Society. We congratulate him upon the distinction which crowns his later years.

*The Golden Gate is ne'er too hot,  
Nor known to be too cold;  
By taking fan and summer coat,  
Pure comfort you'll unfold.*

June is the month of red roses—an increasing foliage of red noses being about the only rivalry.

Now that President Truman is an honorary member of the American Federation of Musicians we trust that a new zeal and greater enthusiasm may be noticed in the splendid art of piano playing.

Having been favored with a copy of the minutes of the recent California-Arizona-Nevada Conference by that secretarial classicist, Jerome J. Richard, we present the following abbreviated resume, said meeting having taken place at San Jose:

Twenty-six delegates presented credentials from Locals 210, 368, 47, 333, 771, 767, 510, 6, 586, 153, 353, 454, 652, 189, 367, 113, 541, 325, 424, 687, 346, 12, 263, 369, 305, 669 and 616.

The names of twenty-three guests are included.

Invocation was offered by Rev. Mark Rifenbark.

City Manager O. W. Campbell gave a cordial welcome to the delegates and visitors.

He was followed by Mr. Herschel Morgan, vice-president of the Central Labor Council and secretary of the Bartenders Union, who greeted the delegates on behalf of San Jose Labor Council.

President A. E. Bauer extended greetings to the Conference on behalf of Local 153.

Conference President Joseph Trino introduced President Harry Reed of the Northwest Conference,

INTERNATIONAL MUSICIAN

who made a report on conditions in the Seattle Local, with reference to the difficulties encountered by the Seattle Symphony Orchestra.

The veteran Albert Greenbaum, of Local 6, reviewed the political situation in California so far as the interests of organized labor are concerned.

Five general committees were named—Credentials, Paula Day, Local 368, chairlady; Legislative—Elbert Bidwell, Local 189, chairman; Resolutions—John Te Groen, Local 47, chairman; Auditing—Castle Robinson, Local 454, chairman; Time and Place—Arch Merrifield, Local 113.

At the afternoon session the Resolutions Committee reported favorably on the following resolutions:

**WHEREAS**, Our President, James C. Petrillo, has started an all out campaign for the repeal of the 20 per cent cabaret tax; and,

**WHEREAS**, Through his efforts the A. F. of L. has taken up this fight through labor councils and affiliates;

**THEREFORE BE IT RESOLVED**, This Conference wire our Congressmen of California, Arizona, and Nevada urging the repeal of this law; and

**BE IT FURTHER RESOLVED**, We send a wire to President Petrillo expressing our unanimous support and informing him of the action taken.

The foregoing resolution was sponsored by Delegates Alfred J. Rose and George P. Koppen of Local 367.

Delegate Elmer Hubbard discussed the tax problem—a subject of heated controversy in nearly every jurisdiction. He pointed out that "until a test case is brought whereby the actual status of the orchestra leaders as employers in regard to state and federal taxes is definitely settled, a feeling of uncertainty is bound to prevail. The issue precipitated considerable discussion.

National Officer Herman Kenin gave a report on the Truman inaugural ceremonial, and pointed out the honor conferred on President Petrillo in being made chairman of the musicians committee.

Delegate Kelly Shugart of Local 47, in charge of public relations, reported on the latest and best methods of furthering relations between local unions and the public through newspapers. He said that the best method is "to outline your objectives and then tell about them through publicity."

President Trino appointed the following committee to decide upon ways and means to promote the tax issue—Vargus of Local 424, Paul of Local 47, Moore of Local 6, Foster of Local 687, Wheeler of Local 325, and Hammel of Local 210.

Delegates from the various locals evidenced a keen insight into existing problems and discussed the merits intelligently.

The election of officers was by unanimous vote:

President—Castle Robinson, Local 454; seven vice-presidents—Elbert Bidwell, Local 189; Rodney McWilliams, Local 12; Florence Brantley, Local 767; Paula Day, Local 368; Edward B. Wheeler, Local 325; Darrell Schuetz, Local 263; Anthony E. Bauer, Local 153; secretary-treasurer, Jerry Richard, Local 6.

Historic Reno, Nevada, home of Queen Paula Day, will entertain the next Conference. Under the moving

eloquence of Paula that city has been accorded the honor by unanimous vote.

Our readers will recall that in a recent issue we were happy to feature the Darrell family of Lynwood, California—Hamilton, Elizabeth, and Joe—an instrumental trio, bells, triangle, and cymbals, mother on piano and father on bassoon.

Our February story has brought forth an interesting family letter, signed by young Hamilton Darrell, aged five, which communication contains a poetic description of the household ensemble, in which we know our readers will be interested. It reads:

*The Darrells have a rhythm band,  
We think we're doing swell.  
Of course we can't play Bach and Grieg,  
Or grandiose William Tell,  
As did our dad in days of old,  
When all knew him so well.*

*But just the same we hope to rate  
Among the best some day,  
For all have had to start like us—  
The very simple way.  
And if we work we'll reach the top,  
For even children may.*

The more we hear from the Pacific coast the more we are convinced that juvenile precocity, like oranges, grapes and other types of fruitage, may flourish in that section like the proverbial green bay tree. Let us hope that the climate will remain propitious, and that the crop will never suffer deterioration by reason of an untimely frost.

We shall long treasure the family photograph so kindly sent us.

If these spring floods are going to continue, developing of a new Noah's Ark system may put in an appearance.

We are thankful to Local 550, Cleveland, for a copy of their official paper, which bears all the marks of thoughtful preparation and should be appreciated by its large and growing family of readers.

"Musicland," official organ of Local 76, Seattle, Harry L. Reed, editor and publisher, comes out of the far Northwest as breezy and entertaining as an Aeolian harp when played upon by a current balmy wind. Thanks for a copy thereof.

Friday, March 25, marked a notable occasion in New Haven, Connecticut. National Guard Military Ball and Band Concert was the big doings. The band feature was a great concert by the 102nd Army Band under the leadership of our long-time friend, Lieut. A. R. Teta. Incidental and deeply appreciated program features were the singing of the S. N. E. T. Company Male Glee Club, and the Woman's Choral Club of eighty voices—James A. Morton, leader. Four prominent guest conductors gave added distinction to the occasion: Harry Beriman, conductor of the New Haven Symphony Pop Concert Series; Colonel Howard C. Bronson of Hague, Va., War II Chief of Bands; Major George F. Briegel, leader Fire Department Band of New York City, and Lieut. Joseph Gladys of Manchester, New Hampshire. Included in the ballroom floor features was music by Swing Unit of the 102nd Band of thirty pieces, with Eddie Wittstein, guest conductor.

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# BOOK REVIEW

**BEETHOVEN AND HIS NINE SYMPHONIES**, by George Grove, C. B.; 407 pages. Oxford University Press.

Before we go to an opera we like to review its plot, perhaps even leaf through the libretto and the score. It is not quite so easy to get a preview of a symphony, since so few books present symphonies plot-wise, or, in fact, even motif-wise. The more welcome, then, the present volume which takes up one after the other Beethoven's nine symphonies with a degree of clarity and explicitness unusual in this age—but not so unusual, perhaps, in the age in which the volume was first published, namely the late 19th century. The present version is a revision brought up to date.

Each chapter corresponds to a symphony and each is headed by the metronome markings of the symphony in question, the instruments for which it was written, a brief recountal of its planning, its composition and its presentation to the world. Then the symphony itself, movement by movement, almost measure by measure, is discussed with actual notational examples acting as amplifiers to the quieter voice of verbal discussion.

The treatment is knowing and stimulating. And there is nothing casual about it. This deep student of music has "performed" for the inner ears these symphonies even as orchestras perform them for the outer.

# Segovia on the Guitar

(Continued from page twenty-one)

Torroba, and one by Manuel Maria Ponce, all of them dedicated to me. Since the guitar is peculiarly adapted for modern music you can understand how these concertos widen the scope of my instrument.

"For years Ponce hesitated to write his 'Concerto del sur' because he feared that the tenuous sound of the guitar would be swallowed up by the orchestra. But when Castelnuovo-Tedesco, another dear friend of mine, completed his guitar Concerto in D, Ponce, who himself conducted its premiere in Mexico, found his imagination awoken and fell to work. He set down the concerto on the thinnest air-mail paper and sent it to me section by section as he finished it. Whenever the postman brought that bulky envelope to my door, my wife and I suspended our daily study so that we could put our whole hearts into reading and rereading the pages," Segovia smiled, sitting quietly, remembering.

"And it did sound good," he went on. "At the rehearsal of the work by the National Symphony Orchestra, Hans Kindler, who was conducting, exclaimed, at one point where the instruments gave flesh and blood to the spirit of the phrase just whispered by the guitar, 'How beautiful this is.'"

Then Segovia told me that Ponce had composed more than eighty works for guitar before his last illness; that, along with Turina, Falla, Manen, Castelnuovo, Tansman, Villa-Lobos, Torroba, he had given the guitar a status it had never before possessed as an instrument of the highest artistry. Thus, as Segovia explained,

"the guitar was saved from the music written exclusively by guitarists."

I recalled in this connection a letter of Castelnuovo's in which he described Segovia's gentle means of persuasion: "On Christmas of 1938 Segovia himself came to see me in Florence. He knew that I was about to leave my native country, that I was very much depressed and worried about the future, that I had not been writing music for months. He came to spend these holidays with me, to give me encouragement and faith in the future . . . I was so deeply touched by his friendly gesture that I suddenly decided to write the Concerto to prove to him my gratitude!"

Now I spoke to Segovia about the intimacy between him and his instrument as he played it, holding it in his lap, looking at it always. "No obstacle between the instrument and the heart," he told me gently. "Only the slight layer of skin on the finger-tips."

I asked then about the attitudes of concert audiences here and in Europe—how did they differ?

"The way to love music is the same all over the world," he answered.

And now I stood up to leave. I dropped my pencil and he stooped to pick it up. I had long since dropped my brave speech, but it was not missed in the silence, rich with the echoes of his talk. Here, one felt, stood that rare person, a man fit for his mission. A man who had created music of a sort we might otherwise never have heard. A man who had created not only beauty but the means of projecting that beauty into ages to come.

—Hope Stoddard.

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(Continued on page thirty-five)

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# Aaron Copland on the Composer's Craft

**A**ARON COPLAND looks younger than his pictures, has a way of reserving himself within his own individuality even when he appears most expansive. His manner of regarding one—not critically yet not unaware either—his way of sitting at ease yet contained, his way of dressing, pressed but not starched—a button comfortably cracked on one cuff—made all for the sense of a nudging along in the general direction of truth, with its precincts relished in the search as well as in the finding.

All this, perhaps, explains why his childhood (spent in Brooklyn) was not a precocious one. He was not a youngster to fight for or champion himself as a cause, but one who progressed quite naturally through a piano-playing stage—this begun as late as eleven—through a play-writing stage, and finally, at fifteen, a composing stage.

"But whatever put it into your head to compose?" we asked, knowing his family, not musical, were certainly not ones to thrust pen in his hand and manuscript paper under his nose.

"Oh," offhandedly, "I suppose I just ran off some tunes on the piano and then began making up a few myself." He paused speculatively. "Oh, yes, I remember drawing lines on paper—I didn't know manuscript paper could be bought—and by mistake ruling six lines and being confused by that."

One has the feeling Mr. Copland's confusion over the process of composing ended with that one early blunder.

## Release Through Expression

The composer, he maintains, "may make a mess of his personal life, often does, but he has a knack others lack of putting down his sadness or his fear or his anger or his joy in particular terms, crystallizing it, giving it a life of its own. Thus he is released from his emotion as others cannot be."

We asked about inspiration—weren't composers rather skeptical about it nowadays? Copland shook his head firmly. "The composer *has* to believe in it. I don't see how the idea got around that inspiration is not valid—maybe because the word itself became meaningless through being used loosely." Asked to have a try, then, at tightening up its meaning, he defined inspiration as "being well disposed for the thing you're doing—a mood when the theme comes clearly, when the path opens up, when the process almost does itself."

Mr. Copland gets his initial theme not from any external sound. "It just pops into my head. However, I can sometimes induce it by playing over some works of Bach or Beethoven or other great masters—not to imitate but to emulate." This stimulates me to creativeness.

"Not that this creativeness is a flow without bounds or direction. A composer welcomes an assignment. His medium is tones. He naturally emotes in relation to music. He waits to fit this medium to a particular type of music. Thus we read of Mozart saying he cannot write because he hasn't got a definite commission. Haydn was tied down to a definite assignment



AARON COPLAND

all his life. Bach wrote incessantly for his choir and organ. A composer turns his talent into a number of different forms depending on who wants what. Nor does he feel he is lowering himself by lending himself to this or that. On the contrary, he feels a greater sense of the role he is filling in society when he has a definite assignment."

One special sort of composing which Mr. Copland has accepted as a welcome stint is writing music for the films. His "The City," of course, was not entirely typical of such music since that is almost music with picture accompaniment rather than the contrary. But in his recent assignment, writing music for the film, "The Red Pony," he explains, "I do what everyone composing for plot-films must do, so integrate the music with the whole that it makes fluid and comprehensible the visual sequence without unduly calling attention to itself. This does not mean the music goes unnoticed. Music fills in, illuminates, makes articulate the open spots, those portions in which speech is lacking. The audience would feel a lack without it. The film would not click. For instance, the climax of this picture is a seven-minute sequence which registers the fight between a boy of ten and a culture. I have tried through my music to make this climax more dramatic and exciting.

Which brought Mr. Copland around to a quality which must be found in music which really completes its purpose, that is, *inevitability*. For instance, in writing a symphony—and the longer the piece the more the problems—you "shape the material so that it is logical. Just those notes and no others are needed to complete the thought. You eliminate. You revamp. In short, you seek out the inevitable continuation

of what you started, show it *has* to go this way and no other." Mr. Copland believes that is why Beethoven was the greatest of them all, because "one has the sense that what he wrote was just what it should be, couldn't be different."

Here Mr. Copland allowed himself a rounded convincing curve with his hands—not sweeping, but adequate. "Inevitability," he repeated.

Coming to the American scene—and he readily admits he does not pretend to be absolutely disinterested on this subject—Mr. Copland pointed out that maturity in music is impossible until a nation has "produced the whole mechanical impedimenta of the musical world such as orchestras, opera houses, piano manufacturers, music teachers and concert managers. America does indeed lead in this regard, but we must remind ourselves that these are not the only things needed for musical maturity. First-rate orchestras, brilliant conductors, imported opera singers, child prodigies and the like cannot by themselves constitute an important musical culture. Don't let anyone tell you that they can. Actually the crux of a mature musical situation is the composer—for it is he who must create the music on which the entire superstructure of the musical world is founded." Mr. Copland here emphasized the American's tendency to let a mesmeric reverence for the master-works of European composers past and present deter him from a proper awareness of values in current American output. "Perhaps," he said, "we in America have, as so many critics contend, no composer able to stand up to Sibelius or Stravinsky. It is not this judgment on comparative worth which I object to, but to the implication that goes with it—namely, that a composer's work has to be 'as good as' or 'better than' some other composer's work to be worth listening to. No composer worthy of the name has ever written anything merely to be 'as great as' or 'better than' some other composer. He writes in order to say something of his own—to put down some expression of his own private personality. If he succeeds, the results should be listened to by his countrymen even though they may not be 'as great as' or 'better than' the music of the immortals. At any rate, it is the only way we shall ever have a music of our own."

## The Well-Rounded Hour

The hour—and he had arranged for its terminating with another interviewer's approach—was up, all but our last question, "What personality slant makes for an enduring composer?" and his answer, brisk and assured, as though he had just considered and settled the matter: "Creativity—an element which exists aside and apart from the composer's quality as a creator. This quality just keeps one writing, regardless of the output. I've seen examples of fellows, well-trained, who have written a few works of remarkable musicality—but seem incapable of writing any more . . . and I have seen bad composers who turn out trashy stuff nobody wants yet who keep at it."

—Hope Stoddard.

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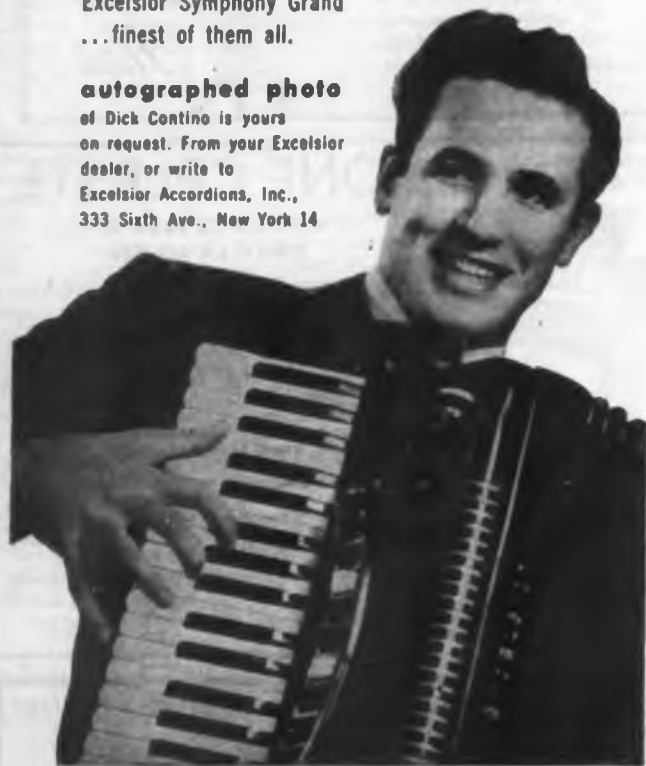
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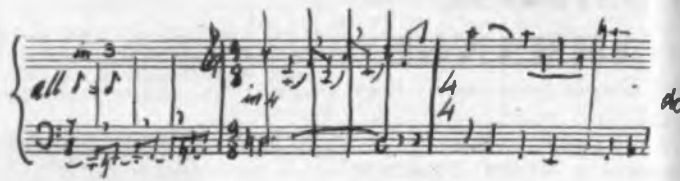
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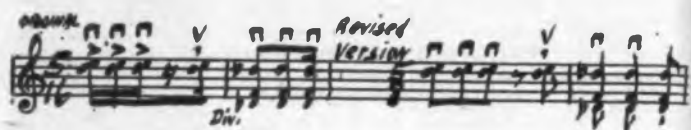
## THE VIOLIN Views and Reviews

(Continued from page twenty-two)



The first bar is in 3, the 7/8 being conducted 12, 12, 123. Continuing this logically into the 9/8 bar he beats in 4: 12, 12, 12, 123. The musicians who had no difficulty with the 7/8 bar become confused in the 9/8 simply because they are accustomed to play 9/8 in 3 instead of in 4. By feeling the smallest unit, the 8th note, this could not happen.

The following example from the "Rites of Spring" shows how Stravinsky has simplified his manner of writing. The original version (1913) in 16ths seems more difficult to read than the revised version (1943) in which the 16ths have been changed to 8th notes.



With the increased performance of Stravinskian music, I am certain that within a few years symphony musicians will have become so accustomed to these beats that they will wonder why Stravinsky rewrote the "Dance Sacrale."

## Symphonic Sidelights

(Continued from page twenty-eight)

Francesco De Blasi completed the season of the Canton, Ohio, Symphony Orchestra, which was left conductorless on the death of its regular director, Richard Oppenheim.

The thirty-second season of the Stadium Concert, New York, will open June 20th. Conductors Fritz Reiner, Adrian Boult, Pierre Monteux, Dimitri Mitropoulos, and Efreim Kurtz will successively occupy the podium.

Robert Casey has been engaged as manager of the Cincinnati Symphony Orchestra.

At their April concert, the St. Paul Civic Orchestra played Joseph Wagner's *Variations on an Old Form*. The composer, who is the orchestra's regular conductor, directed his own work.

The Cleveland Orchestra will have twenty-four pairs of concerts in its 1949-50 season, an increase of two pairs over the season just closed. The orchestra's regular conductor, George Szell, will conduct eighteen pairs; Rudolph Ringwall, associate conductor, will conduct others, and there will be three guest conductors: Bruno Walter, Dimitri Mitropoulos, and William Steinberg.

Manuel Rosenthal has been appointed musical director and conductor of the Seattle Symphony Orchestra for next season.

Fabien Sevitzyk will be guest conductor of the San Diego Symphony Orchestra during the month of August. At the close of the summer series in that California city he will return to Indianapolis to begin his thirteenth season as conductor of that orchestra.

For the summer of 1949, its fifteenth season (June 17-July 15), the St. Louis Little Symphony will present six concerts at the Quadrangle of Washington University, five of which will be conducted by Stanley Chapple. The final concert will be under the direction of Max Steindel.

A book of appreciation, its signers including President Truman, is being offered Hans Kindler on his retirement as conductor of the National Symphony Orchestra.

INTERNATIONAL MUSICIAN

# FESTIVAL FOOTNOTES

The programs for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox, Massachusetts, from July 28th to August 13th, will include premiere performance of a symphony with chorus by Benjamin Britten.

Orchestra, and Thompson's Third Symphony were features of the final concert May 15th. The first three days of the festival included performances of Ernst Bacon's "The Drumlin Legend."

Premiere performances of commissioned works by Paul Hindemith and Randall Thompson and a new work by Louis Mennini were highlights in the concert program of the fifth annual Festival of Contemporary American Music presented at Columbia University May 9th-15th. Hindemith's Concerto for Flute, Oboe, Clarinet, Bassoon, Harp and

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 Selkin, S. H.

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

**MONTECLAIR:**  
 Cos-Hay Corporation and Montclair Theatre, Thos. Haynes, James Costello.

**MOUNTAINSIDE:**  
 The Chatterbox, Inc., Ray D'Carlo.

**NEWARK:**  
 Coleman, Melvin  
 Hill, Emory  
 Harris, Earl  
 Jones, Carl W.  
 "Panda," Daniel Straver  
 Levine, Joseph  
 Piccadilly Club, and Clarence Hays, Employer.  
 Prentwood, William  
 Red Mirror, Nicholas Grande, Prop.  
 Rollison, Eugene  
 Simmons, Charles  
 Tucher, Frank

**NEW BRUNSWICK:**  
 Eikel, Jack

**NORTH ARLINGTON:**  
 Petrucci, Andrew

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

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

**PLAINFIELD:**  
 McGowan, Daniel

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

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

**SUMMIT:**  
 Ahrons, Mitchell

**TRENTON:**  
 Laramore, J. Dory

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

**WEST NEW YORK:**  
 "Dnai" Birth Organization, and Sam Neze, Employer; Harry Boerstein, President.

**FLORHAM PARK:**

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

**MOBOKEN:**  
 Red Rose Inn, and Theo. Monto, Employer.

**LAKEWANA:**  
 Park, Arthur, Mgr., Hotel Plaza  
 Selkin, S. H.

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Inc.  
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116th St.  
Inc.  
and Mrs.  
L.  
157.  
Fighter  
Caption  
SICIAN

**ILLINOIS:**  
Bellinger, C. Robert  
**FINDLAY:**  
Bellinger, C. Robert  
Wilson, Mr. and Mrs. Karl,  
Oper., Paradise Club.  
**FRUAS:**  
Lox Sedgewick, Operator.  
**WESTMOUTH:**  
Smith, Phil  
**PROCTORVILLE:**  
Plantation Club, and Paul D.  
Bece, Owner.  
**SANDUSKY:**  
Mathews, S. D.  
**TOLEDO:**  
Durham, Henry (Hank)  
Dutch Village,  
A. J. Hand, Oper.  
Huntley, Lucius  
La Casa Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Tr. Sec.  
National Athletic Club, and Roy  
Fian and Archie Miller  
Nightingale, Homer  
**YOUNGSTOWN:**  
Einhorn, Harry  
Beider, Sam  
**BANNSVILLE:**  
Venner, Pierre

**OKLAHOMA**  
**ADA:**  
Hamilton, Herman  
**MUSKOGEE:**  
Guire, John A., Manager,  
Rodeo Show, connected with  
Grand National of Muskogee.  
**ENID:**  
Oxford Hotel Ballroom, and  
Gene Norris, Employer.,  
Oklahoma  
**OKLAHOMA CITY:**  
Southwestern Attractions and  
M. K. Boldman and Jack  
Swiger.  
**TULSA:**  
Goltry, Charles  
Shunatona, Chief Joe  
Williams, Cargile (Jimmy)

**OREGON**  
**HEMISTON:**  
Rosenberg, Mrs. R. M.  
**PORTLAND:**  
Acme Club Lounge and A. W.  
Denton, Manager.  
Yank Club of Oregon, Inc., and  
R. C. Bartlett, President.  
**SALEM:**  
Oregon Institute of Dancing,  
Mr. Lope, Manager.  
**HERIDAN:**  
Ager, Melvin, and American  
Legion Post No. 75.

**PENNSYLVANIA**  
**ALIQUIPPA:**  
Tramm, Otto  
**BEAVER:**  
Main Line Civic Light Opera  
Co., Nat Burns, Director.  
**BETHLEHEM:**  
Rumpus Room (Colonnade),  
and Frank Pinter, Mgr.  
**BLAIRSVILLE:**  
Moose Club, and A. P. Sundry,  
employer.  
**BRYN MAWR:**  
Ford, Mrs. H. J. M.  
**CHESTER:**  
Fisher, Samuel  
Fyle, Wm.  
Reindollar, Harry  
**CLARION:**  
Birocco, J. E.  
Smith, Richard  
Rending, Albert A.  
**DEVON:**  
Jones, Martin  
**DONORA:**  
Bedford, C. D.  
**EASTON:**  
Green, Morris  
Jacobson, Benjamin  
**EVERSON:**  
King, Mr. and Mrs. Walter  
**FAIRMOUNT PARK:**  
Riverside Inn,  
Samuel Ottenberg, Pres.  
**HARRISBURG:**  
Iches, Robert N.  
Beeves, William T.  
Waters, B. N.  
**KINGSTON:**  
Johns, Robert  
**MARSHALLTOWN:**  
Willard, Weldon D.  
**MASONTOWN:**  
Hudik, Stephen  
**MEADVILLE:**  
Noil, Carl  
**MIDLAND:**  
Maon, Bill  
**NANTICOKE:**  
Hamilton's Night Club, and  
Jack Hamilton, Owner  
**NEW CASTLE:**  
Bondurant, Harry

**TEXAS**  
**AMARILLO:**  
Cox, Milton  
**AUSTIN:**  
El Morocco  
Franks, Tony  
Williams, Mark, Promoter  
**BEAUMONT:**  
Bishop, E. W.  
**BOLING:**  
Fritz, Isaac, Manager, Spotlight  
Band Booking Cooperative  
**CORPUS CHRISTI:**  
Kirk, Edwin  
**DALLAS:**  
Carnahan, R. H.  
Embassy Club, and Helen  
Askew and Jas. L. Dixon,  
Sr., Co-owners

**OIL CITY:**  
Friendship League of America,  
and A. L. Nelson.  
**PHILADELPHIA:**  
Associated Artists Bureau  
Benny-the-Bum.  
Benjamin Fogelman, Prop.  
Bilcoor Hotel, and Wm. Giore,  
Operator.  
Bryant, G. Hodges  
Bubeck, Carl F.  
Davis, Russell L., and Trianon  
Ballroom  
DuPrez, Reese  
Fablani, Ray  
Garcia, Lon, formerly held  
Booker's License 2620.  
McShain, John  
Melody Records, Inc.  
Philadelphia Gardens, Inc.  
Philadelphia Lab. Co. and  
Luis Colantuano, Mgr.  
Raymond, Don G., of Creative  
Entertainment Bureau, Book-  
ers' License 3402.  
Rothe, Otto  
Stanley, Frank  
**PITTSBURGH:**  
Anania, Flores  
Ficklin, Thomas  
Matthews, Lee A., and New  
Artist Service, Bookers' Li-  
cense 2521.  
Mercur Music Bar, and  
Harry Fox  
Reight, C. H.  
Sala, Joseph M., Owner,  
El Chico Cafe.  
**POTTSTOWN:**  
Schmoyer, Mrs. Irma  
**READING:**  
Nally, Bernard  
**SLATINGTON:**  
Flick, Walter H.  
**STRAFFORD:**  
Poinette, Walter  
**TANNERSVILLE:**  
Tannerville Inn, and Adolph  
Toffel, Employer.  
**UNIONTOWN:**  
Zelasko, Jos.  
**UPPER DARY:**  
Wallace, Jerry  
**WASHINGTON:**  
Athens, Peter, Mgr.,  
Washington Cocktail Lounge.  
Lee, Edward  
**WILKES-BARRE:**  
Kahan, Samuel  
**WILLIAMSPORT:**  
Pinella, James  
**WORTHINGTON:**  
Conwell, J. R.

**VERMONT**  
**BURLINGTON:**  
Thomas, Ray  
**VIRGINIA**  
**ALEXANDRIA:**  
Dove, Julian M., Capitol  
Amusement Attractions.  
**DANVILLE:**  
Fuller, J. H.  
**LYNCHBURG:**  
Bailey, Clarence A.  
**NEWPORT NEWS:**  
McClain, B.  
Terry's Supper Club.  
**NORFOLK:**  
Big Trazek Diner, Percy Simon,  
Prop.  
Rohanna, George, Operator  
The Lido Club.  
**ROANOKE:**  
Harris, Stanley  
**SUFFOLK:**  
Clark, W. H.  
**VIRGINIA BEACH:**  
Etheridge, Hugh P., and  
Ocean Club  
Town Club, and Wm. A. White,  
Owner and Operator.

**WASHINGTON**  
**MAPLE VALLEY:**  
Rustic Inn  
**TACOMA:**  
Dittbenner, Charles  
Kings, Jan  
**WEST VIRGINIA**  
**BLUEFIELD:**  
Brooks, Lawson  
Thompson, Charles G.  
**CHARLESTON:**  
Club Congo, Paul Daley,  
Owner.  
Corey, LaBabe  
El Patio Boat Club, and Chas.  
Powell, operator.  
Hargrave, Lawrence  
Hargrave, Paul  
White, Ernest B.  
**INSTITUTE:**  
Hawkins, Charles  
**MORGANTOWN:**  
Leone, Tony, former manager,  
Morgantown Country Club.  
Niner, Leonard  
**WHEELING:**  
Mardi Gras.

**WASHINGTON**  
**ALBANY:**  
Alvis, Ray C.  
Archer, Pat  
Brown Derby  
Cabana Club and Jack Staples  
China Clipper, Sam Wong,  
Owner.  
Club Bengazi, and Paul Mann,  
owner.  
D. E. Corporation and  
Herbert Sachs  
5 O'Clock Club and Jack  
Staples, Owner  
Fratone, James  
Furedy, E. S., Mgr.,  
Trans Lux Hour Glass.  
Gold, Sol  
Hoberman, John Price, Presi-  
dent, Washington Aviation  
Country Club.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Kavakos Club, and Wm.  
Kavakos, Owner.  
Kirsch, Fred  
Mann, Paul, Owner,  
Club Bengazi.  
Mansfield, Emanuel  
McDonald, Earl H.  
Moore, Frank, Owner,  
Star Dust Inn.  
O'Brien, John T.  
Rayburn, E.  
Reich, Eddie  
Rittenhouse, Rev. H. B.  
Romany Room, and Mr. Wein-  
traub, operator, and Wm.  
Biron, Mgr.  
Rosa, Thomas N.  
Roumanian Inn  
Smith, J. A.  
Trans Lux Hour Glass,  
E. S. Furedy, Mgr.

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

**EAGLE RIVER:**  
Denver, A. J.  
**GREEN BAY:**  
Franklin, Allen  
Galst, Erwin  
Pearley, Chas. W.  
**GREENVILLE:**  
Kud, Junnie  
**HAYWARD:**  
The Chicago Inn, and Louis O.  
Runner, Owner and Operator.  
**HEAFORD JUNCTION:**  
Kilinski, Phil, Prop., Phil's  
Lake Nubius Resort.  
**KESHENA:**  
American Legion Auxiliary  
Lung, Matilda  
**LA CROSSE:**  
Tooke, Thomas, and Lintie  
Dandy Taverna.  
**MILWAUKEE:**  
Patricia Stevens Models  
Finishing School.  
Show Boat Cafe, and Nick Ge-  
nile and Vince Maniaci,  
Owners.  
Showboat Lounge, and  
Vince Maniaci  
Thomas, Derby  
Weinberger, A. J.  
**NEOPIST:**  
American Legion,  
Sam Dickenson, Vice-Com.  
**RACINE:**  
Miller, Jerry  
**RHINELANDER:**  
Kendall, Mr., Mgr.,  
Holly Wood Lodge.  
Khoury, Tony  
**SHEBOYGAN:**  
Sciella, N.  
**STOUGHTON:**  
Eagles Lodge  
**STURGEON BAY:**  
Larsheid, Mrs. Geo., Prop.  
Carman Hotel  
**TOMAH:**  
**VIEW**  
**WICONSIN RAPIDS:**  
Brown Derby, and Lawrence  
Huber, Owner.

**DISTRICT OF COLUMBIA**  
**WASHINGTON:**  
Alvis, Ray C.  
Archer, Pat  
Brown Derby  
Cabana Club and Jack Staples  
China Clipper, Sam Wong,  
Owner.  
Club Bengazi, and Paul Mann,  
owner.  
D. E. Corporation and  
Herbert Sachs  
5 O'Clock Club and Jack  
Staples, Owner  
Fratone, James  
Furedy, E. S., Mgr.,  
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Gold, Sol  
Hoberman, John Price, Presi-  
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Country Club.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Kavakos Club, and Wm.  
Kavakos, Owner.  
Kirsch, Fred  
Mann, Paul, Owner,  
Club Bengazi.  
Mansfield, Emanuel  
McDonald, Earl H.  
Moore, Frank, Owner,  
Star Dust Inn.  
O'Brien, John T.  
Rayburn, E.  
Reich, Eddie  
Rittenhouse, Rev. H. B.  
Romany Room, and Mr. Wein-  
traub, operator, and Wm.  
Biron, Mgr.  
Rosa, Thomas N.  
Roumanian Inn  
Smith, J. A.  
Trans Lux Hour Glass,  
E. S. Furedy, Mgr.

**HAWAII**  
**HONOLULU:**  
The Woodland, Alexander  
Aum, Proprietor.  
**CANADA**  
**ALBERTA**  
**CALGARY:**  
Fort Briscoe Chapter of the  
Imperial Order Daughters of  
the Empire.  
Simmons, Gordon A. (Bookers'  
License No. 4090)  
**BRITISH COLUMBIA**  
**VANCOUVER:**  
H. Singer & Co. Enterprises,  
and H. Singer.

**ONTARIO**  
**CHATHAM:**  
Taylor, Dan  
**GALT:**  
Conklin Shows, and J. A.  
MacDonald, employer.  
**GRAVENHURST:**  
Webb, James, and Summer  
Gardner  
**GUELPH:**  
Naval Veterans Assn., and  
Louis C. Janke, President  
**HAMILTON:**  
Nutting, M. E., Pres., Merrick  
Bro. Circus (Circus Produc-  
tions, Ltd.)  
**HASTINGS:**  
Bauman, George, and  
Riverside Pavilion  
**LONDON:**  
Merrick Bros. Circus (Circus  
Productions, Ltd.), M. E.  
Nutting, Pres.-  
Seven Dwarfs Inn  
**OTTAWA:**  
Parker, Hugh  
**PORT ARTHUR:**  
Curtis, M.  
**TORONTO:**  
Leslie, George  
Local Union 1452, CIO Steel  
Workers' Organizing Com.  
Miquelon, V.  
Radio Station CHUM

**QUEBEC**  
**MONTREAL:**  
Auger, Henry  
Berius, Maurice, and La  
Societe Artistique.  
Denis, Claude  
Daoust, Hubert  
Daoust, Raymond  
DeSautels, C. B.  
Dioro, John  
Emery, Marcel  
Emond, Roger  
Lussier, Pierre  
Sourkes, Irving  
Sunbrock, Larry  
**POINTE-CLAIRE:**  
Edgewater Beach Hotel, and  
Wm. Oliver, owner.  
**QUEBEC CITY:**  
Sourkes, Irving  
**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**  
Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
Angel, Alfred  
Arnwood, Ross  
Augler, J. H.,  
Augler Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
ough, Mrs. Mary  
Bert Smith Revue  
Bigley, Mel O.  
Blake, Milton (also known as  
Manuel Blanke and Tom Kent).  
Blanck, Manuel (also known as  
Milton Blake and Tom Kent).  
Bosserman, Herbert (Tim)  
Braunstein, B. Frank  
Bruce, Harold, Mgr.,  
"Crazy Hollywood Co."  
Rugler, Harold  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus,  
Art Mix, R. C. (Bob) Grooms,  
Owners and Managers.  
Burns, L. L., and Partners  
Bur-Ton, John  
Carlson, Ernest  
Carroll, Sam  
Conway, Stewart  
Cornish, D. H.  
DeShon, Mr.  
Eckhart, Robert  
Farrance, B. F.  
Feehan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitzee, Daniel  
Forrest, Thomas  
Fox, Jess  
Fox, Sam M.  
Freeland, F. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Follies Gay Parce  
Freich, Joe C.  
Friendship League of America  
Games, C. M.  
George, Wally  
Gibbs, Charles  
Gould, Hal  
Grego, Pete  
Gutire, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horan, Irish  
Horn, O. B.  
International Magicians, Produc-  
ers of "Magic in the Air".  
Johnson, Sandy  
Johnston, Clifford

**ARKANSAS**  
**TEXARKANA:**  
Oak Lawn Theatre and Paul  
Ketchum, owner and operator  
**MASSACHUSETTS**  
**BOSTON:**  
E. M. Loew's Theatres  
**HOLYOKE:**  
Holyoke Theatre, B. W. Levy  
**MICHIGAN**  
**DETROIT:**  
Colonial Theatre, Raymond  
Schreiber, Owner and Oper.  
**GRAND RAPIDS:**  
Powers Theatre  
**MISSOURI**  
**KANSAS CITY:**  
Main Street Theatre  
**NEW YORK**  
**GLENS FALLS:**  
Empire Theatre, and Don  
Sleight.  
**NEW JERSEY**  
**MONTCLAIR:**  
Montclair Theatre and Co-Hay  
Corp., Thomas Haynes, James  
Castello.  
**OHIO**  
**CLEVELAND:**  
Metropolitan Theatre,  
Emanuel Stutz, Oper.  
**VIRGINIA**  
**BUENA VISTA:**  
Rockbridge Theatre

Key, Bert  
Kelton, Wallace  
Kent, Tom (also known as  
Manuel Blanke and Milton  
Blake).  
Keyes, Ray  
Kimball, Dude (or Romaine)  
Kirk, Edwin  
Kosman, Hyman  
Magee, Floyd  
Matthews, John  
Maurice, Ralph  
McCann, Frank  
McCaw, E. E., Owner,  
Horse Follics of 1946.  
McHuat, Arthur  
Meeks, D. C.  
Merry Widow Company, and  
Eugene Haskell, Raymond  
E. Manro, Ralph Panessa,  
Managers.  
Miller, George E., Jr., former  
Bookers' License 1129.  
Miquelon, V.  
Mosher, Woody (Paul Woody)  
Larson, Norman J.  
Levin, Harry  
Nelsoa, A. L.  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners.  
Ouellette, Louis  
Patterson, Chas.  
Peth, Iron N.  
Platinum Blond Revue  
Rea, John  
Richardson, Vaughan,  
Fine Ridge Follics  
Roberts, Harry E. (also known as  
Hap Roberts or Doc Mel Roy)  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Ross, Hal J.  
Ross, Hal J., Enterprises  
Salzman, Arthur (Art Henry)  
Sargent, Selwyn G.  
Scott, Nelson  
Singer, Leo, Singer's Midguts  
Smith, Ora T.  
Specialty Productions  
Stone, Louis, Promoter  
Stover, William  
Strauss, George  
Summerlin, Jerry (Mars)  
Sunbrock, Larry, and His  
Rodeo Show,  
Tabar, Jacob W.  
Taffan, Matthew  
Temptations of 1941  
Thomas, Mac  
Travers, Albert A.  
Waltner, Marie, Promoter  
Watson, N. C.  
Weills, Charles  
Williams, Cargile  
Williams, Frederick  
Wilson, Ray  
Woody, Paul (Woody Mosher)

# UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

## BANDS ON THE UNFAIR LIST

Florence Rangers Band, Gardner, Mass.  
Heywood-Walshfield, Band, Gardner, Mass.  
Lotter Carrers Band, Salt Lake City, Utah  
Washington Band, Annville, Pa.

## ORCHESTRAS

Baer, Stephen S., Orchestra, Reading, Pa.  
Bess, Al, Orchestra, Oklahoma City, Okla.  
Bianchi, Al, Orchestra, Oakridge, N. J.  
Bowen, Virgil & His Orch., White Hall, Ill.  
Busch, Jack, Orch., Cuba City, Wis.  
Capps, Roy, Orchestra, Sacramento, Calif.  
Cargyle, Lee and His Orchestra, Mobile, Ala.  
Carsons Orchestra, Galesburg, Ill.  
Cokerman, Joe, and His Orch., Galesburg, Texas.  
De Paolo, Joe and His Orchestra, Butler, Pa.  
Downs, Red, Orchestra, Topeka, Kan.  
Ellis, Harry B., Orchestra, Oklahoma City, Okla.  
Fox River Valley Boys Orch., Pardeeville, Wis.  
Glen, Cobb and His Orchestra, Butler, Pa.  
Hughes, Jimmy & Orchestra, Oklahoma City, Okla.  
Jones, Steve, and his Orchestra, Catehill, N. Y.  
Kaye, John and his Orchestra, Jersey City, N. Y.  
Killmer, Earl & His Orchestra, Kingston, N. Y.  
Kryl, Bohumir, and his Symphony Orchestra.  
Lee, Duke Doyle, and his Orchestra, "The Brown Bombers", Poplar Bluff, Mo.  
Marin, Pablo, and his Tipica Orchestra, Mexico City, Mexico.  
Meekers Orchestra, Galesburg, Ill.  
Neuchols, Ed., Orchestra, Monroe, Wis.  
O'Neill, Kermil and Ray, Orchestra, Westfield, Wis.  
Pleasant Valley Boys Orchestra, Galesburg, Ill.  
Samczyk, Casimir, Orchestra, Chicago, Ill.  
Scharf, Roger and His Orch., Utica, N. Y.  
Smith, Chuck, Orchestra, North Lima, Ohio.  
Starr, Lou and His Orchestra, Easton, Md.  
Studham, Al & His Tip Toppers, Oklahoma City, Okla.  
Triefenbach Bros. Orch., Marissa, Ill.  
Van Brundt, Stanley, Orchestra, Oakridge, N. J.  
Wetzel Orchestra, Kitchener, Ont., Canada  
Young, Buddy, Orchestra, Denville, N. J.

## PARKS, BEACHES, GARDENS

**WEST VIRGINIA**  
PARKERSBURG:  
Nemesia Shrine Park

## INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

## ARIZONA

DOUGLAS:  
Top Hat

## ARKANSAS

**NOT SPRING:**  
Pezart Club, and Hasbell Heritage, Proprietor.

## LITTLE ROCK:

Arkansas Livestock & Roden Assn., Senator Clyde Byrd, Sec.

## CALIFORNIA

**BIG BEAR LAKE:**  
Cressman, Harry E.  
**CULVER CITY:**  
Mardi Gras Ballroom  
**LONG BEACH:**  
Schooler, Harry  
**SAN BERNARDINO:**  
Sierra Park Ballroom,  
Clark Rogers, Mgr.  
**SAN FRANCISCO:**  
Jones, Cliff  
**SAN LUIS OBISPO:**  
Sutton, Don  
**SANTA ROSA:**  
Resedovous, Lake County

## COLORADO

**DENVER:**  
Yucca Club, and Al Beard,  
Manager.  
**LOVELAND:**  
Westgate Ballroom

## CONNECTICUT

**HARTFORD:**  
Buck's Tavern,  
Frank S. DeLuco, Prop.  
**NOEWICH:**  
Wonder Bar

## FLORIDA

**CLEARWATER:**  
Sea Horse Grill and Bar  
**JACKSONVILLE:**  
Cos, Lylye  
**KEY WEST:**  
Delmonico Bar, and Arturo Bosa  
**MIAMI BEACH:**  
Coronado Hotel  
**PENSACOLA:**  
Southland Bar & Grill, and  
Leonard Gallenti,  
Washing Well, and P. L.  
Doggett.  
**SARASOTA:**  
Gay Nineties  
"400" Club  
**TAMPA:**  
Grand Oregon, Oscar Leon Mgr.

## ILLINOIS

**ALTON:**  
Abbot, Beany  
**EUREKA:**  
Hecker, George  
**GALESBURG:**  
Townsend Club No. 2  
**MATTOON:**  
U. S. Grant Hotel  
**QUINCY:**  
Porter, Keat  
**STERLING:**  
Bowman, John E.  
Sigmam, Arlie

## INDIANA

**SOUTH BEND:**  
St. Casimir Ballroom

## IOWA

**BOONE:**  
Mider's Hall  
**CEDAR FALLS:**  
Woman's Club  
**COUNCIL BLUFFS:**  
Council Bluffs Country Club  
Elks Club  
Radio Station KSWI  
Smoky Mountain Rangers  
**DUBUQUE:**  
Julius Dubuque Hotel  
**KEOKUK:**  
Porter, Keat

## KANSAS

**WICHITA:**  
Flamingo Club  
Shadowland Dance Club  
**SALINA:**  
Triangle Diner Club

## KENTUCKY

**BOWLING GREEN:**  
Jackson, Joe L.  
Wade, Golden G.

## LOUISIANA

**NEW ORLEANS:**  
Club Rocket  
Happy Landing Club  
Paddock Bar & Lounge, and  
Steve Valenti, proprietor.

## MARYLAND

**BALTIMORE:**  
Knowles, A. L.

**FREDERICK:**  
Francis Scott Key Hotel  
**HAGERSTOWN:**  
Audubon Club, M. I. Patterson,  
Manager.  
Rabeco, C. A., and Baldwin  
Cafe.

## MASSACHUSETTS

**METHUEN:**  
Central Cafe, and Messrs. Yano-  
konis, Driscoll & Gagnon,  
Owners and Managers.  
**NEW BEDFORD:**  
The Polka, and Louis Garston,  
Owner.  
**WORCESTER:**  
Gedymis, 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.  
**PORT HURON:**  
Lakport Dance Hall

## MINNESOTA

**DEER RIVER:**  
Hi-Hat Club  
**GRAND RAPIDS:**  
Club Alamo  
**MINNEAPOLIS:**  
Twin City Amusement Co.,  
and Frank W. Patterson.  
Widman, Sev  
**ST. PAUL:**  
Burr, Jay  
Twin City Amusement Co.,  
and Frank W. Patterson.

## MISSISSIPPI

**BILOXI:**  
El Rancho Club, and John  
Wasley, proprietor.  
**MERIDIAN:**  
Woodland Inn

## MISSOURI

**ST. JOSEPH:**  
Rock Island Hall

## MONTANA

**GREAT FALLS:**  
Golder, Clarence, and Civic  
Center Theatre.  
Weaver, Eric, and Civic Music  
Assn. of Montans.  
**HAVRE:**  
Tigay, Emil Don, and Havre  
Theatre.

## NEBRASKA

**LINCOLN:**  
Dance-Mor  
**OMAHA:**  
Baker Advertising Company  
Benson Legion Post Club  
Eagles Club  
Omaha Club  
Pineboard Liquor Store  
Salzman, Sam  
Sanna, Johnny, and Tri-States  
Entertainment Service.  
VFW Club  
Whitney, John B.  
**SCOTT'S BLUFF:**  
Moose Lodge

## NEVADA

**ELEO:**  
Club Elko

## NEW JERSEY

**ATLANTIC CITY:**  
Hotel Lafayette  
Terminal Bar  
**CLIFTON:**  
Boeckmann, Jacob  
**DENVILLE:**  
Hean, Fred, Mgr. Wayside Inn  
**ELIZABETH:**  
Polish Falcons of America,  
Nest 126.  
Scandia Grill & Ballrooms, and  
John Fernandez, owner.  
**JERSEY CITY:**  
Band Box Agency, Vince  
Giacinto, Director  
Masonic Club  
Ukrainian National Home

**LINDEN:**  
Polish National Home, and  
Jacob Dragon, President.  
**MT. FREEDOM:**  
Klode's Hotel  
**NETCONG:**  
Kierman's Restaurant, and  
Frank Kierman, Proprietor  
**NEWARK:**  
Newark Opera House, and  
A. C. Cerrigone, Mgr.  
**ORANGE:**  
Willies  
**PASSAIC:**  
Crystal Palace Ballroom  
**PLAINFIELD:**  
Polish National Home  
**TOTOWA BOROUGH:**  
St. Michael's Grove

## NEW YORK

**BROOKLYN:**  
Frohman, Louis  
**SUFFERALD:**  
Hall, Art  
Williams, Buddy  
Williams, Oasian  
**CEBES:**  
Coliseum  
**COLLEGE POINT:**  
Muehler's Hall  
**ELMIRA:**  
Hollywood Restaurant  
**MECHANICVILLE:**  
Cole, Harold  
**MOHAWK:**  
Hardic, Leslie, and  
Vineyards Dance Hall.  
**MT. VERNON:**  
Hertley Hotel  
Studio Club  
**NEW YORK CITY:**  
Disc Company of America  
(Asch Recordings)  
Embassy Club, and Martin Na-  
tale, Vice-Pres., East 57th St.  
Amusement Corp.  
Richman, Wm. L.  
Sammy's Bowery Follies, Sam  
Fuchs, Owner.  
Tracmers Restaurant  
Wilits, Stanley  
**OLEAN:**  
Rollerland Rink  
**ROCHESTER:**  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe.  
**SYRACUSE:**  
Club Royale  
**YONKERS:**  
Polish Community Center

## NORTH CAROLINA

**ASHEVILLE:**  
Propps, Fitzhough Lee  
**KINSTON:**  
Parker, David  
**WILMINGTON:**  
Village Barn, and K. A.  
Lehto, Owner.

## OHIO

**CINCINNATI:**  
Wallace, Dr. J. H.  
**CONNEAUT:**  
MacDowell Music Club  
**DAYTON:**  
Cecil Harris Cocktail Bar  
**FOSTORIA:**  
Fostoria Sportsmen Club  
**GENEVA:**  
Chapman's Grill  
Chatterbox  
Eagles Club  
**GEORGETOWN:**  
Lake Placencia Dance Hall,  
and W. L. Crist, Manager.  
**IBONTON:**  
Club Riviera  
**KENTON:**  
Weaver Hotel  
**LIMA:**  
Biliger, Lucile  
**RUSSEL'S POINT:**  
Indian Lake Roller Rink, and  
Harry Lawrence, owner.

**TOLLEDO:**  
Bellman Waiters Club  
**WARREN:**  
Knevevich, Andy, and Andy's  
Inn.

## OKLAHOMA

**BRITTON:**  
Cedar Terrace Night Club  
**HUGO:**  
Al. G. Kelly-Miller Bros. Circus,  
Obert Miller, General Man.  
**OKLAHOMA CITY:**  
Orwig, William, Booking Agent  
**VINTA:**  
Kodro Association

## PENNSYLVANIA

**BEAVER FALLS:**  
Brady's Run Hotel  
Club Manor  
**BUTLER:**  
Sinkovich, William

**CHICOR:**  
Millerstown High School  
**LA. MOORE:**  
Arcadia Bar & Grill, and  
Wm. Sublette, Prop.  
Charlie's Cafe,  
Charlie DeMarco, Prop.  
**EYNON:**  
Rogers Hall, and Stanley  
Rogers, Proprietor.  
**GREENTOWN:**  
White Beauty View Inn, and  
Naldo Gulcini, proprietor,  
Lake Wallenpaupack.  
**HARWICK:**  
Victory Hotel, and Henry  
Kellar  
**NEW BRIGHTON:**  
Broadway Tavern  
**PENNDLE:**  
Mammouth Casino, and C.  
Adam and Harry Schock.  
**PHILADELPHIA:**  
Academy of Music  
Anchorage Cafe  
Morgan, R. Duke  
**PITTSBURGH:**  
Club 22  
Flamingo Roller Palace,  
J. C. Navari, Oper.  
New Penn Inn, Louis, Alex and  
Jim Passarella, Prop.  
**ROULETTE:**  
Brewer, Edgar, Roulette House

## SOUTH CAROLINA

**CHARLESTON:**  
Eisenmann, James F. (Bunk)  
**SOUTH DAKOTA**  
**BROOKINGS:**  
Brookings High School Audi-  
torium and Arno B. Larson.

## TENNESSEE

**BRISTOL:**  
Knights of Templar

## TEXAS

**PORT ARTHUR:**  
DeGrasse, Lenore  
**SAN ANGELO:**  
Club Acapulco  
**SAN ANTONIO:**  
Zaragoza Amusement Co., Inc.,  
and Alameda, National, Mays,  
Gusdalupe and Zaragoza  
Theatres.

## VIRGINIA

**BRISTOL:**  
Knights of Templar  
**NEWPORT NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Supper Club  
**NORFOLK:**  
Panella, Frank J., Clover Farm  
and Dairy Stores.  
**RICHMOND:**  
Civic Musical Assoc.  
**ROANOKE:**  
Krusch, Adolph

## WEST VIRGINIA

**CHARLESTON:**  
Savoy Club, "Flop" Thompson  
and Louis Risk, Oper.  
**KEYSTONE:**  
Calloway, Franklin  
**FAIRMONT:**  
Adda Davis, Howard Weckly,  
Gay Spot  
Amvets, Post No. 1  
**FOLLANSBEE:**  
Follansbee Community Center  
**PARKERSBURG:**  
Masonic Temple Ballroom  
Silver Grille, R. D. Hills,  
Owner.

## WISCONSIN

**BARABOO:**  
Devils Lake Chateau, James  
Halsted, Manager.  
**COTTAGE GROVE:**  
Cottage Grove Town Hall, and  
John Galvin, Operator.  
**GRAND MARSH:**  
Patrick Lake Pavilion  
**KENOSHA:**  
Petrifying Springs Club House  
**OREGON:**  
Village Hall  
**POWERS LAKE:**  
Powers Lake Pavilion,  
Casimir Pez, Owner.  
**REWEY:**  
High School  
Town Hall  
**RICE LAKE:**  
Victor Sokop Dance Pavilion  
**TRUESDELL:**  
Blodford, Julius, Tavern  
**TWO RIVERS:**  
Club 42 and Mr. Gauger,  
Manager  
Timms Hall & Tavern  
**WISCONSIN RAPIDS:**  
Golden Gate Supper Club

## DISTRICT OF COLUMBIA

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

## TERRITORY HAWAII

**HONOLULU:**  
49th State Recording Co.  
Iandoli and Anthony Ferro

## CANADA

### MANITOBA

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

### ONTARIO

**CUMBERLAND:**  
Maple Leaf Hall  
**HAMILTON:**  
Hamilton Arena,  
Percy Thompson, Mgr.  
**HAWKESBURY:**  
Century Inn, and Mr. Descham-  
bault, Manager.  
Triangle, and J. & E. Atsuy,  
Prop.

**KINGSVILLE:**  
Lakeshore Terrace Gardens, and  
Messrs. S. McManus and V.  
Barrie.  
**PORT STANLEY:**  
Melody Ranch Dance Floor  
**TORONTO:**  
Echo Recording Co., and  
Clement Hambourg.  
Winston Theatre Grill

**WAINFLEET:**  
Long Beach Dance Pavilion  
**WINDSOR:**  
Showboat Ballroom, and R. A.  
Botoshan.

### QUEBEC

**AYLMER:**  
Lakeshore Inn  
**MONTREAL:**  
Harry Feldman  
Village Barn, and O. Gaucher,  
L. Gagnon and Paul Fournier.  
**QUEBEC:**  
L'Auberge Des Quatre Chemins,  
and Adrien Asselin, Prop.

## MISCELLANEOUS

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

## THEATRES AND PICTURE HOUSES

### LOUISIANA

**SHREVEPORT:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

### MARYLAND

**BALTIMORE:**  
State Theatre

### MASSACHUSETTS

**FALL RIVER:**  
Durlfe Theatre

### MICHIGAN

**DETROIT:**  
Shubert Lafayette Theatre

### MISSOURI

**ST. LOUIS:**  
Fox Theatre

### MONTANA

**GREAT FALLS:**  
Civic Centre Theatre, and  
Clarence Golder.  
**HAVRE:**  
Havre Theatre, and Emil Dus  
Tigay.

### NEW YORK

**BUFFALO:**  
Basil Bros. Theatres Circuit, in-  
cluding: Lafayette, Apollo,  
Broadway, Genesee, Ross,  
Strand, Varsity, Victoria,  
20th Century Theatres  
**KENMORE:**  
Basil Bros. Theatres Circuit, in-  
cluding Colvin Theatre.

### NEW JERSEY

**MONTCLAIR:**  
Montclair Theatre

### CANADA

### MANITOBA

**WINNIPEG:**  
Odeon Theatre

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