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 **International Musician**

September, 1949

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Ben Shank

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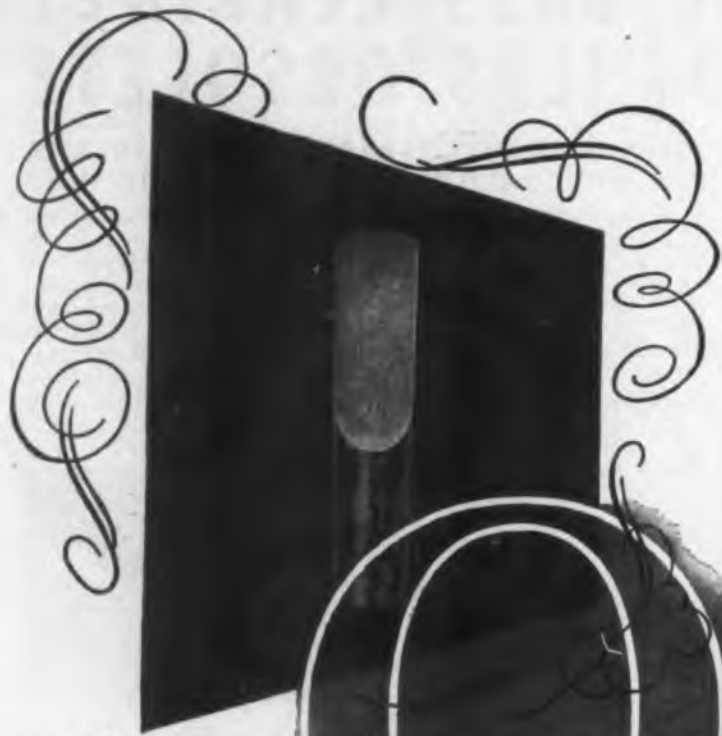
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# The Curtain Falls on Summer Opera

FOR A WHILE this summer it looked as though things weren't going so well for opera in Cincinnati. The newspaper clippings sent from that city painted a very dark picture indeed. "It's too hot!" a July 9th newspaper article was headlined, preparing Cincinnati readers all too inadequately for the statement of the opening paragraph: "The executive committee of the association issued orders to suspend operations after a careful study of box-office figures. The weather man clinched the decision with a forecast that heat would continue unabated for five more days." As a variant on the doleful theme, the article further pointed out that "Ticket income for the first ten days was an average of \$2,000 less each night than last year."

After that editorial writers took over. Sports' editor of the Cincinnati Times-Star, Nixon Denton, bore down mercilessly. "What has happened, actually," he emphasized, "is this: The pretty tales of Cincinnati's interest in music have been found to be ninety-two per cent myth, and Santa Claus, who, in various guises, has always come to the rescue of the opera before the last tenor starved to death, must have been kicked in the head by a reindeer."

While we were still trying to reconcile this newscast with Cincinnati's known record for symphonic and operatic support we came on another editorial, printed just two days later in the same paper. It was headed jubilantly, "Cincinnati Is Not Dead After All!", and proclaimed in a flourish of gratitude, "We take off our hats to the trustees of the Thomas J. Emery Memorial. They saw a critical situation and met it head on."

It relieved us to learn that Santa Claus hadn't been kicked in the head after all, to discover that, in fact, he was being more active than ever. Beside the \$25,000 donation from the Thomas J. Emery Memorial, \$2,000 was presented by A. F. of M. Local 1 of Cincinnati, \$10,000 by the Times-Star and other amounts by public-minded citizens. Ran the newspaper comment, the donors "decided to make this unusual contribution to the Summer Opera only after they were convinced that a failure to complete this season as originally planned would be a severe blow, not only to Summer Opera, the

Symphony Orchestra and the other musical interests of the city, but also to the prestige and the good name of the City of Cincinnati.

So, this summer, as it has twenty-seven summers previously, opera carried on in this musically-minded city, until the season's final performance late in August. Singers of Metropolitan calibre took part; audience attendance increased; enthusiasm mounted. And what once had seemed a failure turned into one of the best seasons of summer opera in Cincinnati.

In the New Orleans Opera Company's presentation of "Andrea Chenier," Elizabetha Barbato will sing the part of Maddalena.

At its festival sponsored by the Newport Music Club at Newport, Rhode Island, the New England Opera Theatre will present September 23rd-25th Mozart's "The Impresario" and Menotti's "The Old Maid and the Thief."

Two opera companies are to tour the country, with double casts so that they can play nightly.

One, the company of Charles L. Wagner and Edward W. Snowdon, plan to travel from New England to Texas with at first two operas, "Cavalleria Rusticana" and "Pagliacci." Later they will give "The Barber of Seville." The other is the Boston Grand Opera Company. Its repertoire will be "Carmen," "Rigoletto," "La Traviata" and "Faust." E. E. Stanford is the managing director.

The New York Lemonade Opera has added to its repertoire still another and until now practically unknown opera by a famous composer. This is Mendelssohn's "Die Heimkehr aus der Fremde," composed in 1829 in celebration of the silver wedding anniversary of his parents. It was presented on August 30th in English, and was entitled "The Stranger."

Alfredo Salmaggi's 1949-50 season of grand opera will open at the Brooklyn Academy of Music September 17th.

The New York City Opera Company will open its twelfth season on September 29th, with Laszlo Halasz its artistic and music director. The eight-week season will offer two new productions: Prokofiev's "The Love for Three Oranges" in English, and Richard Strauss' "Der Rosenkavalier" in German. "The Love for Three Oranges," which has not been heard in this country since 1922, will be given in an English translation by Victor Seroff.

A total of two hundred performances, a world's record for stock production, was achieved by "The Desert Song" when it completed its engagement at the Paper Mill Playhouse in Millburn, New Jersey, September 3rd.

A class for opera librettists was an innovation of the Berkshire Festival this summer.

Tadeusz Kasern, forty-five-year-old Polish composer, has been commissioned to write an opera by the Koussevitzky Music Foundation. It is to be based on "The Anointed," a Polish play by Jerzy Zulawski, which deals with the story of a false prophet of the seventeenth century.

## International Musician

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Left to right: Richard Hirsch, Anthony J. Marsch, Irving Friedel and Morris Tilkin.



Left to right, first row: Samuel Elkind and Felix Vandergucht; second row: Solomon Pressman and Friedrich Schaefer.

# Old Timers' Symphony Orchestra

**T**HE FEDERATION'S Recording and Transcription Fund turned in one of the most satisfying and memorable performances of its three-year public service history when New York City's Local 802 presented the Old Timers' Symphony Orchestra to an overflow audience at Brooklyn's Prospect Park in mid-August.

Widely recognized by the metropolitan press as one of the most newsworthy musical treats of the summer, sixty-two old timers demonstrated, under the baton of Dr. Frieder Weissmann, that real artistry does not tarnish with the years.

Every facility of President Petrillo's office was afforded Local 802's R. & T. Committee to build the affair into a major musical event, because it was recognized that a successful experiment with aging musicians would help to establish a pattern useful to other locals desir-

ing to give employment and recognition to members who have passed the age of normally active service.

So great was the success of the concert that Local 802 has scheduled the Old Timers for Sunday evening, September 11th, at the Mall in Central Park, New York.

The night of symphony music was the culmination of an experiment begun a year ago when Abram Goutkin, sixty-six-year-old 'cellist, organized the Old Timers and won support for them from the Local's R. & T. Committee. Dr. Weissmann, permanent conductor of the Scranton (Pa.) Philharmonic, found time in between summer conducting assignments to rehearse the Old Timers. For weeks before the "formal debut" at Brooklyn, Dr. Weissmann, working shirtless in the heat of a torrid New York summer, sweated it out with the Old-Timers who rehearsed long hours over their

scores. Like Fred Schaefer, violinist, and Sol Pressman, violist, both seventy-eight, and seniors of the group, nearly all of the Old Timers have worked in leading symphonies. Schaefer has been a member of the Federation since 1893. All members are sixty years or older.

The newsworthiness of the event was recognized by the New York metropolitan press which responded with picture spreads and columns of favorable publicity for the Old Timers with the result that the symphony has won public recognition as an established entity in metropolitan music circles. Much of the comment reflected favorably upon the musicians' union for contriving employment and recognition for its aging members.

President Petrillo's office has let it be known that its R. & T. division will cooperate wholeheartedly with other locals which undertake similar projects for its old timers.

Conductor Dr. Frieder Weissmann turns his attention to the violas as the concert gets under way.

Left to right: Abram Goutkin, Sigmund Mondzak, Jean Schwiller and Henry Lungen.





THE ANNUAL pilgrimage to the shrine of St. Serge has been completed. The pilgrims are now back home and the twelfth Berkshire Music Festival is part of history.

And surely it and its preceding festivals will remain in history as a peculiar manifestation of American life. One is tempted to think back to the camp meetings that were so popular for religious devotees in the summers of the 1850's to find its parallel. Or else to remember the crowds of those at Ste. Anne de Bejupré in Quebec, waiting outside the large church in the hope of being cured.

Each year the festival has been growing larger, so that now Serge Koussevitzky has only to lift his baton and 5,000 pilgrims will assemble to hear him conduct a chamber orchestra in an all-Bach program. The thing is growing like a snowball. The grounds of Tanglewood have become holy in the minds of thousands of Americans. They have come to feel they must take the pilgrimage there at least once a summer.

Dr. Koussevitzky has undoubtedly done a remarkable thing in building up the festival—and an even more splendid thing in creating the Berkshire Music Center, which is part of it. But for all that, it must be admitted that it is not only for music that the vast crowds show up.

As one watches the hordes pour into the grounds of the lovely estate, one wonders why they come. Many hundreds of them are clearly musical illiterates. For many it must undoubtedly be a first hearing of a symphony orchestra in the flesh. And many who set up their blankets and pillows on the lawn outside the shed make no real pretense at listening. They chat and visit while the music is going on, often stepping right over those who do want to hear, but arrived too late to get one of the 6,000 reserved seats under the cover of Eliel Saarinen's vast fan-shaped roof on pillars.

"It has been publicized," this is one of the reasons commonly given for such turnouts. But my own explanation is the pilgrimage one.

## Speaking of Music:

There must be something deeply and psychologically satisfying about going on a pilgrimage. In century after century one finds that people have done it. But now most of the old excuses have been demolished. But people will not be thwarted in getting satisfaction of fundamental needs. They find new shrines, new saints, new hardships to endure—and then, off they start.

For there are hardships attending the Berkshire Festival, make no mistake about that. The majority of those who go there live in New York. If they are lucky enough to have cars, it means riding four hours there and four back. And many make the round trip in one day. If they haven't cars, it is even more difficult getting to Lenox, Stockbridge or Pittsfield, the three nearest communities where one can find hotel accommodations—at good steep prices.

Then there is the problem of getting to Tanglewood. The roads are narrow and on a Saturday night the traffic will be so thick that it will take a good hour and a half to crawl the six miles from Pittsfield. Getting out of the parking lots after the concerts is another problem.

Then there is the weather to contend with. The first Saturday night this season, for instance, there were almost 9,000 people out on the lawn when the heavens opened. They got drenched, but rather than leave they crowded into the colonnades under the shed and stood there for the hour and twenty minutes it took to traverse Liszt's "Faust" Symphony. Other crowds who were under the shadeless lawns on Sunday afternoons got practically baked by the sun.

Yet still they come, crowding to the festival in such numbers that the event is coming to

lose much of the charm it had in the days before it was selected as an eastern seacoast Canterbury. And the reason, it seems to me, is that expense, labor of travel, hardship, trial by the elements are all part of the standard aspects of pilgrimage. People seem to like them and to feel the more of them they endure the more good the pilgrimage does them.

It is not strange that city people should find themselves crowding to the Berkshires in the hope of miracles of solace. After all, they've read such rapturous accounts of the beauty of the concerts and the surroundings, and they are so starved for the divine experience. Their Berkshire migrations are just part of a mass reaction against congested cities, where there is so little beauty, where spiritual reward is so sparse and where one's faith is sapped rather than nourished.—R. P.

### *Back in the Berkshires*

AT THE SECOND all-Bach concert at Tanglewood, July 23rd, Lukas Foss, as soloist in the Concerto in D minor for Piano and String Orchestra, played with such gusto and freshness of attack that he brought home to his hearers a vivid feeling of the qualities in Bach that commend him to the young moderns. And many young moderns were there to hear it. So preponderantly youthful was the audience that it made us feel we were in our school days again. Learn we certainly did, both from the work itself and from the manner of its portrayal. In the first movement Foss highlighted the sparseness and economy of thematic material, on which Bach built such a magnificent



People travel by automobile, train and air, from all over the country, to attend the Berkshire Festival. Here hundreds settle themselves on the lawn surrounding the Shed to enjoy the concert.



The clarinetists of the Boston Symphony Orchestra take time out for a chat backstage at the Berkshires. Left to right: Pasquale Cardello, Rozario Mazzeo, Attilio Poto and Manuel Valerio.



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musical superstructure; in the second, the slow movement, we were made to realize the unity in variety secured by the sustained thirteen-bar bass theme, repeated in five different keys, while the wonderfully varied melodic line in the upper part floated magically above it; in the third movement, Foss carried the free fantasies of the piano part to a level of high gaiety, conveying the effect of control over wild abandon. He had admirable and sympathetic support throughout from Dr. Serge Koussevitzky and the twelve string players, who seemed, however, content to take their cue from the youthful soloist.

It may be fanciful to conjecture that much of the excellence of Foss's interpretation of Bach was due to the fact that he is himself a composer. Certainly about this performance there was evident a process of re-creation; and the work was made to seem as "masterful as on the first day of its creation."

The young composers, conductors, and instrumentalists who study at Tanglewood seem, indeed, to take on some of the distinguishing characteristics which mark the leader of the Berkshire Music School and Festival. When, on Sunday, August 14th, Dr. Koussevitzky made his last formal appearance as conductor of the Boston Symphony (he will continue summers at Tanglewood), his touch was as sure as ever. Over and above the personal and professional gifts that have made him a great orchestra-builder, there were evident the powers that have made him also a true stimulator of composition in America, and a significant musical mind: as he conducts, he carries in suspension in his mind the whole work being performed, and at the same time he is able to demand and elicit from his performers that exquisite perfection of detail which Blake thought the essential quality of art. Thus Koussevitzky blends over-all structural command with detailed finish: that is his true glory as a conductor.

—S. S. S.

## Seattle Survey

THE THIRD annual music festival of contemporary works was held in Seattle this summer at the University of Washington. Four programs were presented during the month of August, the first two featuring chamber music. The University Concert Band, under the direction of Walter Welke, gave a special concert which included four first performances, and the University Symphony Orchestra, conducted by Dr. Stanley Chapple, concluded the series in an unusual program of new music. Compositions by students, ex-students and faculty members were heard, along with works by leading American and British composers.

Of particular interest was the final concert given by the University Summer Symphony Orchestra under the direction of Stanley Chapple. "Lyric Prelude," a new work by Lockrem Johnson, who has been both a student and faculty

member, received its initial performance. Roberson Allport, a student, heard his "Symphony for Strings." A highlight of the evening was the performance of "Dies Natalis" by the English composer, Gerald Finzi. —D. C.

## Stadium Spotlight

CARROLL GLENN and Eugene List are well calculated to keep any concert audience in suspense. Miss Glenn at the New York Stadium early last month played Khachaturian's Violin Concerto with a coherence and poignancy that brought each phrase into smooth relation with its neighbor and the whole into focus. Her playing—shall we call it stalwart?—has a forthrightness that brings out pure music as water gushes out of a mountain-side. This



Carroll Glenn



Eugene List

sort of playing by women is, we vow, first to be found on this earth in the present generation. One does not call it womanly musicianship. One calls it musicianship, *period*.

Eugene List, who chose a gratefuller (and more old-fashioned) vehicle, Grieg's Concerto for Piano and Orchestra, executed it also in a more time-tried way. That is, he was properly powerful and lush and spectacular—all those things concert audiences require a young virtuoso to be. But sincerity showed through. He will not give up with accomplishing what is expected of him.

Speaking of women players, it was the pianist Stell Andersen who upheld the role of the *woman* instrumentalist. She had an extraordinary feeling for mood, and she could sustain crescendos and decrescendos as a bird negotiates ups and downs in flight. Her pianissimos had a feathery lightness. However, careful *never* to exaggerate, her effects were studied like germs under a microscope rather than like vistas stretching out before the naked eye.

Two conductors occupied the stadium's podium and this writer's attention last month, two conductors as unlike in their podium tactics as can be imagined: Efreim Kurtz and Dimitri Mitropoulos. Mr. Kurtz indicates explicitly and along accepted lines. His directions are precise, plausible, unmistakable. He guides the men by gestures, signs, designations they are used to. If his interpretations differ from the

usual at any point, he is careful to bring this out with especial clarity.

Mitropoulos, if he ever studied conducting, must have promptly junked all the traditional precepts taught him. He conducts like no one else in this world. Instrumentalists under him are startled into a new kind of perceptiveness by the very orthodoxy of his methods. Twiddled fingers, flapping hands, hunched shoulders, wagging arms, bobbing head—these are the gestures that elicit the rare pianissimos, the infinitely subtle phrasings, the emotional surgings. An orchestra man tells us one of the men complained he could not follow the directions. Mitropoulos was all solicitude. "What would you like me to do? I'll use a baton if you think that better." But with the baton in his hand he turned wooden and static. He had to lay it aside. It takes those bare hands and that ungainly-graceful figure to coax beauty to the surface.



Dimitri Mitropoulos

Two works we shall not forget, in the orchestral portions of the August fare: the stupendous Brahms' Fourth Mitropoulos gave us on August 10th and the utterly sensuous Scheherazade Efreim Kurtz offered us on August 2nd. Both, we fancy, were perfect projections of the composers' intentions.

—H. S.

## Varied Vocalists

TWO SINGERS made the August concerts at the NBC studios memorable. (These were soloists on the regular Sunday night broadcast programs of the NBC Symphony.)

Elena Nikolaidi who sang on August 14th was one of the most full-throated, full-noted singers we have ever heard. The sound flows out with seemingly no artifice, and her warm and gracious presence is balm to those listeners heart-hurt and all but heart-hardened by the shrill stridency of so many radio singers. She wisely chose Saint-Saëns' "My Heart at Thy Sweet Voice" because this needs just such unobstructed outpouring.

Robert Merrill's singing was something else again. His success has been gained as much for his dramatic as for his vocal flair—and it was something to watch him act with his voice—this in the *Largo al Factotum* from "The Barber of Seville," making a dozen sounds unclassifiable in any vocal category—a whoosh, a gulp, a guzzle, a cluck—all of them fitting perfectly into the characterization of Figaro. Radio listeners missed by not seeing him, with his head-scoopings and his facial contortions, but through hearing they must have got the feeling of it all—exhuberance and then some. —H. S.



Robert Merrill

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rdello,

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# As the Conductor Sees It - - -

IF ONE is averse to receiving new ideas one had better not get into conversation with Efrem Kurtz. For with him ideas form the texture of every sentence he utters. He'll be talking about a charming flower vase his wife has designed—"It has grooves, you see, which deflect the stems of flowers in patterned lines"—then with no transition at all come out with a new plan for increasing interest in symphony orchestras. It is better to visit him, we'd say, on a brisk October day and come with a set of sagely arrived at opinions and a headful of newly acquired enthusiasms. Otherwise, one is apt to come out a poor second in the rapid verbal exchange.

Two ideas especially claim more than passing enthusiasm. He believes (1) that string players in symphony orchestras should be paid at a scale equal to that of competent players on wind instruments and (2) that the engagement of women players in our symphony orchestras should be encouraged. He advances these suggestions not from any sentimental point of view either toward strings or toward women players, but simply because he thinks that their adoption would cause orchestras to fare better.

But before the conversation is allowed to take on a theoretical cast he falls to talking about the orchestra he is currently developing—the Houston Symphony. "When I first went to Houston in 1948, it was my first duty," he explains, "to convince citizens of that Texan city that it was not worth their while to support a mediocre orchestra, that this would be throwing money away. A first-class orchestra, though more expensive in the running, is still a saving, since it pays its way in prestige for the town and enjoyment for its citizens. It is not fair to the community to raise money and have only a half-way orchestra. Therefore I choose the best first-chair men I can. The orchestra members are attracted to Houston by the twenty-four-week season, and the salary I offer them makes it worth their while. Moreover, I get various business enterprises interested in this work. Last season an exchange store sponsored three concerts. People had to go to the store to get tickets—and this popularized the store."

## "Never Play Down!"

I asked Mr. Kurtz what sort of music he programmed—did he popularize the concerts? "If I would play down to the people they wouldn't come," he emphasized. "I give them contemporaneous works. I give them American works." This interviewer remembered then the notices that had come to her desk during the past year: "Efrem Kurtz has commissioned Don Gillis to write a symphonic suite based on the story of Sam Houston . . . Efrem Kurtz and the Houston Symphony Orchestra will present the world premiere of Roy Harris' new work for viola and orchestra . . . World premiere of Harold Shapero's 'The Travellers' by the Houston Symphony under Efrem Kurtz . . . Aaron Copland's Children's Suite from 'The Red Pony' received its first performance by the Houston



EFREM KURTZ

*Born in St. Petersburg (the grandson of a bandmaster of Czar Nicholas I) Efrem Kurtz left Russia in 1917, fleeing the Revolution. After numerous European successes, he came to America in 1937 and became conductor of the Kansas City Philharmonic in 1942. This is his second year with the Houston Symphony Orchestra.*

Symphony Orchestra—the first time that a composition by Copland has been premiered in the Southwest."

But Mr. Kurtz is hurrying on. "Audiences are attracted to concerts in Houston not alone by the high calibre of the works. Last season I initiated the practice of Promenade Concerts—these to bring in university students, high school students, young couples. Attracted by the informality of this type of concert—and by the excellent soloists appearing at each—the young folks are in the end attracted to symphonic music itself. In the coming season the Promenades are to be discontinued, but I am confident many of the members of that audience will return to augment the regular subscription concerts. A part of the hall will be reserved for the young people."

So that Texas composers will be stimulated to write symphonic works, the Houston Symphony Orchestra sponsors a Texas composers' contest, its panel of judges the conductors of Texas' three major symphony orchestras: Mr. Kurtz, Max Reiter (San Antonio), and Walter Hendl (Dallas). As developed by Mr. Kurtz, the plan of judging the competition calls for the three conductors to study and formulate their private opinions of the entries and then to meet in joint

consultation for the final judging. The judges then decide which compositions, if any, are deserving of public performance, and those so selected will be performed on a subscription concert of the Houston Orchestra in the spring of 1950. The composer whose work is given "first place" in the contest also will receive a cash award of \$250.00, and other prizes will be awarded to composers of the second and third place selections. Incidentally, all compositions to enter the current contest must be received by the Houston Symphony Society prior to December 31, 1949.

## Not a Concession to Femininity

This writer has long since grown accustomed to musicians she is interviewing championing the cause of women in the musical field with a vigor somewhat conditioned, she fears, by her own sex. A clarinetist will point out that it was his mother who bought him his first instrument. A harpist will point out the fact that his companion in the orchestra, a woman, "is good, very good—as long as the compositions do not call for enharmonic shifts." A teacher will underline the fact that girls often make better pupils than boys. A composer will cite dress-making as illustrative of the creative process. In our interview with Efrem Kurtz, however, we had the feeling that, in eulogizing women in orchestras, he wasn't in the least making the conciliatory gesture toward the be-skirted interviewer. His completely objective and completely candid attitude held. Yet his enthusiasm mounted. He liked women in orchestras, he said because their being there was good for music and good for box office. He knew, moreover, how to make a good thing better by having special orchestral uniforms designed (by a famous Parisian *couturier*) so that the women players did not stand out for their femininity (they were practically indistinguishable from men) but for their musicianship. "Girls in music schools often outnumber the boys," he pointed out, "and the girls stay longer—till they graduate, while boys often are tempted to take a job before their courses are finished. So the average woman applicant for a position in an orchestra is more capable than the average man applicant. Because" (and here he reached the core of the problem) "women know they have to be highly expert to get a job at all in the music world, and only the best musicians have the courage to train for a career."

I mentioned something about inconveniences on tour.

"It's just a notion that women members are liabilities when the orchestra is traveling," he said. "They can be just as good sports as men. But that's all beside the point. The point is they are often even better musicians!"

There are incidentally fourteen women members in the Houston Symphony Orchestra—this a good percentage as major orchestras go. Their instruments are: violin (8), cello (2), harp (1), flute (1), oboe (1), and percussion (1).

—Hope Stoddard.

INTERNATIONAL MUSICIAN

# As Orchestra Members See It - - -

**W**RITE TO the members of the Houston Symphony Orchestra individually and see what they have to say about their orchestra, about the audiences, about Houston, about me!" Efrem Kurtz's face kindled in one of its luminous smiles.

"Exactly what I will do!" I said  
And this is exactly what I did.

The answers came back with a promptness and explicitness that indicated long champing at the bit of inarticulateness. In the following digest of the replies, let our readers remember, pray, that this is a free and full airing of opinion. (I stated in my letter no names were to be used.) Addressed to the members of any symphony orchestra, the questionnaire would have meant a bringing to the surface of all sorts of hidden grievances, the unstopping of numerous long-pent-up grudges. We must give due credit to Efrem Kurtz and to the Houston Symphony Orchestra for being the good sports they are in offering themselves as an example of an orchestra forging ahead in spite of a number of mechanical drawbacks and human frailties.

## What About Rehearsals?

The questions regarding rehearsals called forth the most unequivocal responses.

*What suggestions can you make regarding procedure at rehearsals?*—brought a large number of answers dwelling on conductorial tactics:

1. Members should be asked more often to play alone.
2. Too much time spent on the strings makes it boring for the woodwinds and brass (this from a member of one of the latter sections).
3. Essentials should be attacked.
4. Tendency is to get involved in one work and thus slight one movement of a piece, or a whole work.

Then there were as well suggestions regarding mechanical improvements:

1. Have comfortable chairs and proper lighting.
2. List dates of programs to be rehearsed.
3. Rehearsal hall inadequate. We need a new hall.
4. Use a single standard clock to eliminate doubts about intermission periods and overtime.
5. Get the orchestra better tuned by another clear "A" after intermission.

To the question, *Do you think there should be more or less rehearsal time?*—more than half of the members answered that the present period (cited by one as 2½ hours) was adequate. It seemed too long to a sixth of the members, not long enough to a fourth of them.

*What comment can you make regarding Efrem Kurtz' conducting?* This question was suggested with great good will by Mr. Kurtz himself. The great majority of answers emphasized the conductor's accomplishments: "Kurtz knows his business perfectly" . . . "Rehearsals are efficiently conducted" . . . "His very relaxed manner puts orchestra at ease" . . . "He has great audience appeal" . . . "Warm, sym-

*Foremost among the cultural projects of Houston, Texas, is its symphony orchestra, which has pioneered the development of fine music in Texas. The history of this orchestra goes back to 1913, when an ensemble of thirty-five players was formed under the direction of Julian Paul Blitz for a trial concert. The budget of the first season was \$1,500. Paul Berge followed Mr. Blitz as conductor, and remained head of the ensemble until the country entered the first world war. In 1930 a reorganization of the orchestra got under way, and in 1931 it was ready to give a full season with Uriel Nespoli as conductor. He was succeeded by Frank St. Leger. After a series of guest conductors, Ernest Hoffman became head of the orchestra, a position he retained for eleven years. During his tenure the orchestra came to musical maturity. After a season of guest conductors, Efrem Kurtz was chosen to head the orchestra in 1948.*

thetic musician" . . . "An easy man to play for. There seems to be no pressure on you and, result, you play very relaxed" . . . "A most agreeable conductor to play for and work with" . . . "Conducting excellent" . . . "Interpretations good" . . . "He insists on a faithful interpretation of the work as well in the whole as in the details" . . . "He is a joy to play under" . . . "A sincere, enthusiastic, inspired conductor, fine musician, profound and secure."

One or two qualified their praise, however: "Excellent showman conductor, but at times he can become too showy" . . . "Nice to work for, but some people are inclined to take advantage of his niceness. If he were a little tougher on the orchestra some members would work harder" . . . "The dynamic balance of the orchestra could be improved."

The question, *"Do you think the seating arrangement of the orchestra can be improved?"*, brought forth suggestions for a better system of risers or elevations for the woodwind and brass, and for a discontinuance of differentiations between "1st" and "2nd" violins. Most answers praised the present arrangement.

The question, *Do you think the behavior (at rehearsals and concerts) of your colleagues might be improved?*—called out several complaints of unnecessary talking. Most of the answers, however, expressed complete satisfaction.

*What suggestions can you make for improving the musical calibre of the orchestra?* This question netted a whole flock of opinions: First chair members should coach the other members in their section; each member should listen as he plays, not only to himself but to the whole orchestra ("We need a hall with better acoustics to do this, though"); members should form chamber music groups for practice; a good conservatory of music should be started in Houston to develop local musicians; individuals should

study scores outside; there should be a longer season since this would entice good musicians from out of town.

## Contracts and Comforts

The question, *What suggestion can you make for bettering the lot of musicians in the orchestra?*—drew out numerous pleas for:

1. A better concert hall: "We rehearse in a room resembling a barn. Because of extreme humidity it also needs air conditioning" . . . "Our hall is too big, too hot, and has bad acoustics."
2. A lounge.
3. Better washrooms.
4. Comfortable chairs.
5. A locker room and storage space.
6. Dressing rooms.
7. Sick funds.
8. Retirement home.



Marlon Davies, first cellist of the orchestra, wearing the dress especially designed by a famous Parisian couturier for the women players.

9. Permanent endowment fund.
10. A voice in the management of the orchestra.
11. Higher pay.
12. Longer contracts.
13. A pension fund.
14. Some means whereby the musicians can enter more completely into the life of Houston. Some members of the orchestra find it almost impossible to meet townspeople.



*Do you think audience manners can be improved?* This query aroused in several cases indignant response: "Houstonians need no coaching" . . . "Audiences are quite polite" . . . "Manners cannot be improved" (The phrasing here is a bit ambiguous, but we get the point.) . . . "The people here are not blasé like Eastern audiences." However, with the few answerers who ventured suggestions, lateness came in for a good portion of the censure. "People in this part of the country seem to have difficulty in arriving on time" . . . "People who straggle in after the concert begins should be detained until the piece is over" . . . "Concerts should begin on time regardless—then people would come earlier." These last remarks have so universal a ring that we might be listening to complaints of audiences anywhere from Capetown, Africa, to Ketchikan, Alaska.

#### THE BOTTLE MOTIF

The only other flaw in audience manners seemed to be the "bottle problem," as one correspondent phrased it. This left us rather mystified until another cleared it up for us with, "They drink too many cokes in Houston." Another further elaborated, "Audience manners can be improved by their reading the program notes. In very clear print it says, 'Please do not bring Coca Cola bottles into the auditorium.' Many times during an orchestral pause bottles have been dropped or kicked." (Before audience members in cooler climates make the smug assertion that *their* programs are never so marred, let them remember the coughs, shuffling of program leaflets and creaking seats that sound out just as the orchestra goes into a *pianissimo*.)

We looked forward to some interesting replies to the "For men only" question: "*Do you approve of women playing in orchestras, and why?*", but we got even more than we bargained for.

A volley of reproaches were levelled at us from women members. "I object to this question," remonstrated one. "Why should men members have the prerogative of approval on a question which should rest on musical capability rather than on sex?" Then again, "The men do not or should not have authority to say whether or not women should be in orchestras. You do not ask women whether they approve of *men!*"

As a woman, I apologize for including so one-sided a question, but hasten to add that the male contingency in no case took unfair advantage of my thoughtlessness. Every single one of the men who answered this question (a few left it blank) set down a firm *yes*. Their reasons ran like this: "Women are very dependable, contrary to general opinion" . . . "Women have positively proven themselves to be men's equals if not superiors as musicians" . . . "There is better tone quality especially in the string sections, when women play, too."

Another man wrote in, "Women actually are better players than men. They have to be. They would never get the jobs if they weren't. They've practiced and practiced until they are letter perfect. And besides, they've got a feeling for music that men sometimes lack."

#### WITH RESERVATIONS

However, certain of the affirmatives were qualified by: "Women should keep away from instruments such as bass and trombone" (this

from a bass player); "A musician should be engaged for his or her ability regardless of sex, provided she doesn't possess—and display—charms like Betty Grable's." Still another replied that, while he approved of women in orchestras, "the ratio should not be over ten per cent." He gave as his reason, "Women usually work for less money than men—and this weakens men's bargaining position." That last answer deserves deep study.

#### THE GRACIOUS APPROACH

The final question, *What suggestions can you make for increasing interest in the Houston Symphony Orchestra among citizens of Houston?* brought a rich harvest of suggestions:

1. Have several public rehearsals each month and an essay contest.
2. Give more standard works. There have been too many premieres. Although Houston has the earmarks of becoming a highly musical city, I don't think you should dump a ton of coal on a small fire.
3. More musical education, both for children and adults. A good conservatory. Music appreciation classes.
4. Increase the number of student concerts and lengthen the summer season of free park concerts.
5. More "pop" concerts.
6. Members of the orchestra should play in chamber music concerts, and in recital as soloists.
7. Educate the children in school to understand the symphony programs.
8. Concert-goers should be encouraged to visit backstage after concerts, to establish closer personal contact with musicians.
9. A daily feature column in the "Post" or "Chronicle," reporting orchestral activities, rehearsal anecdotes, personality sketches of symphony members and guest conductors. This would make the orchestra human and alive to the public.
10. A music critic who knows something about music.
11. A new concert hall.

One begins to notice how often this item, "a new concert hall," emerges in the answers.

#### FOR THE GOOD OF ALL!

So much for what is occupying the thoughts of members of the Houston Symphony Orchestra. Our readers, we are sure, join us in thanking these instrumentalists for their generous expression of opinion. One answerer wrote, "I don't know exactly what is the purpose of this proposed article, but I do hope it will be of benefit to the Houston Symphony, as there have been a good many people who have devoted time, effort and real enthusiasm to the backing of the Symphony." We hope with her that it will be of benefit to the Houston Symphony, as well as to many other striving orchestras throughout the country.

—Hope Stoddard.



THE HOUSTON SYMPHONY ORCHESTRA—EFREM KURTZ, CONDUCTOR



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Eddie Albert and his Police Gazette reporter friend, Mary McCarty, confront Joseph Pulitzer (Philip Bourneuf), who has just found out the imported model is a fraud. Thus he can corral the publicity for the \$100,000 pedestal for which the World raised the money.

Eddie Albert (as Horace Miller) photographing Allyn McLerie (Monique Dupont), who poses as Statue of Liberty in the Paris studio of sculptor Bartholdi (center). It seems the girl didn't pose for the original—but Eddie thinks so, and Bartholdi doesn't disillusion him.

Mary McCarty, of the Police Gazette, hails the Policemen's Ball in Walhalla Hall. As Maisie Dell, Miss McCarty is the chum—and admirer—of Eddie Albert. But when he falls in love with the visiting model, Maisie nobly plays the good pal, and gives him up.

# Miss Liberty

**J**AMES GORDON BENNETT of the New York *Herald* was feuding over circulation with Joseph Pulitzer of the *World*, and the Statue of Liberty got mixed up in the row—or, more strictly, the French model who allegedly posed for Bartholdi's masterpiece got pitched into the middle. The *Herald* photographer brought her over to New York for the unveiling, along with her raffish grandmother, the Countess, who was really a raggicker. Pulitzer, who had raised from his subscribers a fund of \$100,000 for a pedestal for the huge statue, got

wise to the fact that the girl really was not the model, and gloated over Bennett, stealing all the publicity for the benefit of the *World*.

This is the bare outline of the story on which Robert Sherwood as librettist, Irving Berlin as tune and lyric writer, and Moss Hart as director (and gagman) have built this musical.

It all happened in the eighteen-eighties—the age of bustles and high hair-dos, and Modley has as much fun (and success) with the costumes as Jerome Robbins does with the Irish dancing at the Policemen's Ball (*see cut*).

Top hit song of the show is "Let's Take an Old-Fashioned Walk," done as a duet by the leads, who also sing "Just One Way to Say I Love You." Among the humorous numbers are "Homework," in praise of domesticity, sung by Mary McCarty, and "You Can Have Him," a duet by the leading ladies, who play Alphonse and Gaston over the hero. A topical number is "Little Fish in a Big Pond," while the nostalgic song is "Paris Wakes Up and Smiles." Orchestrations are by Don Walker, while Jay Blackton handles the baton in the pit.

The Policemen's Ball, one of Jerome Robbins' livelier inspirations, in full swing in Act II of "Miss Liberty." The dance is full of riotous action and wild abandon. Motley outdoes herself on the costumes for this spree: they're a delightful takeoff on the styles of the 'eighties. For rhythm, gaiety, eye-and-ear appeal, this dance number is one of the high points of the show.

Eddie Albert and Ethel Griffies (as the beggar-countess from Paris with a lot of funny lines) lead the chorus in some high-jinks. Ethel Griffies, with her long experience in the movies and in British music halls, plays the Countess from the gutter with inimitable comic force. Her gusto, indeed, is the British counterpart of Mary McCarty's Irish brand of the same.





STEVE BENNETT

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# Technique of Percussion

By GEORGE LAWRENCE STONE

## XYLOPHONE VERSUS MARIMBA

B. J., Philadelphia, asks *what is the difference between a xylophone and a marimba?* Also, *what is their actual pitch?* Further, *how to write parts for these instruments?*

Both instruments are of the same family, the principal difference being in their size and register. The marimba is the larger proportioned of the two and its register is one octave below that of the xylophone.

The highest tone on a standard xylophone is the five-lined C, designated by the 88th note on the 88-note pianoforte keyboard, as in "A." The highest note on a standard marimba is the four-lined C—designated by the 76th note on the pianoforte keyboard, as in "B":



An arranger endeavoring to ascertain the range of mallet-played instruments is truly and indeed in a tough spot. Four octaves is supposed to be standard for the xylophone. So is three-and-a-half. Some of the boys use a three-octave instrument. The marimba comes in the same variety of ranges. A five-octave instrument combining the ranges of both xylophone and marimba is not uncommon. Then there is the vibraphone/vibraharp ("vibes") and, if matters need be further complicated, we have the orchestra bells (glockenspiel), bell lyra, cathedral chimes, and such.

Such variation in styles and sizes often results in making the brief references usually allotted to dictionary definitions inadequate for the professional writer. Gardner's chart of *Comparative Ranges* authoritatively lists the registers and ranges of the different mallet-played instruments. So do similar charts in use by the Leedy Manufacturing Company, Elkhart, Indiana, and J. C. Deagan, Inc., Chicago, Illinois, who manufacture the instruments in question. These charts show the highest tone of the xylophone and of the marimba ranges to be as I have stated above.

The ideal range for the xylophone is four octaves (C 40 up to C 88). That of the marimba is also four octaves (C 28 to C 76). However, the fact of there being so many 3½ octave instruments (F 45 to C 88 for xylophone and F 33 to C 76 for marimba) in circulation leads many writers of every-day music to score their mallet-played parts within the latter ranges and hope for the best.

The range of concert-size vibes is three octaves (F 33 to F 69), while that of orchestra bells is 2½ octaves (G 59 to C 88).

Ordinarily, I think that said arranger will do well to write his xylophone (and bell) parts an octave below the desired sounds, while marimba (and vibraphone) parts may be written exactly to desired sounds. An explanatory footnote in the score should remove any doubt in the mind of the player as to what is intended.

Further elucidation comes from the textbook of Gardner, already referred to: "It will probably take years completely to standardize the range of these (mallet-played) instruments. Obviously, the demand for a certain range influences the manufacturer and the popular demand does not always take into account the range conditioned by standard orchestra scores.

"The notation for these instruments has been partly established, although there is still a conflict. As in the case of the piccolo, the notation of a xylophone or bell part in its actual register would entail the excessive use of leger lines above the staff; for this reason it has been written in a lower octave. . . . In the case of an instrument of wide range (for example, 4½ octaves), pianoforte notation which employs both the F and G clefs

(Continued on page sixteen)

# On Records and Recording

**THE BUFFALO NICKEL** (Victor) Erskine Hawkins and his Orchestra.

A novelty tune given a catchy treatment by the band.

**THE ONE WHO GETS YOU** (Victor) Tex Beneke and his Orchestra.

A catchy tune with a good bounce beat.

**THE RETURN OF THE WAYFARING STRANGER** (Columbia) Burl Ives with guitar accompaniment.

The Wayfaring Stranger is back again with a collection of songs including "Little Mohee," "Lord Randall," "On Springfield Mountain," "Colorado Trail," and others. The singing is done in the usual easy-going Ives style and makes for pleasant listening. One of the most effective numbers in the album is the brief, unaccompanied "Colorado Trail."



BURL IVES

**SONGS OF ROMANCE** (Columbia) Buddy Clark with Orchestral Accompaniment.

"Songs of Romance" is a collection of sentimental tunes dating back some ten or twenty years. Nothing very outstanding here although Buddy Clark does a competent job on the singing.

**THE TEDDY BEARS' PICNIC and PARADE OF THE WOODEN SOLDIERS** (Columbia) sung by Harry Babbitt with Orchestra under the direction of Charles Wolcott.

These two favorite children's tunes are well done here. Harry Babbitt presents them in a nice, friendly fashion with good results.

**NOW! NOW! NOW!** (Victor) Larry Green and his Orchestra.

A novelty tune in the manner of bygone days. Larry Green's piano-playing has a sparkle you'll like.

**MARY MARTIN SINGS FOR YOU** (Columbia Set MM-843). Eight memorable songs by Gershwin, Rodgers, Schwartz, Youmans, Berlin, with intimate accompaniments by Ben Ludlow. Mary Martin with orchestra conducted by Lehman Engel.

The show tunes in this album are fine, and the famous Martin personality comes through on each one. Ben Ludlow has done a first-rate job on the arranging, using only a flute, doubling on clarinet and bass clarinet; a double bass; guitar; harp, and piano.

**ECUADOR** (Capitol) Stan Kenton and his Orchestra.

Lots of brass and rhythm here, and the plattermate "Journey to Brazil" has more of the same, plus the guitar playing of Laurindo Almeida.

**SONG OF SURRENDER** (Victor) Mindy Carson with Orchestra conducted by Henri Rene.

This release shows why Mindy Carson is riding high in popularity these days. She has a voice and style with lots of appeal.

**CRADLE POLKA** (Victor) Six Fat Dutchmen, under the direction of H. Loeffelmacher.

As you might expect, this has plenty of bounce. For polka fans. Reverse side, "Barn Dance Schottische" is good and rustic, too.

**NOBILISSIMA VISIONE** by Paul Hindemith and **SERENADE FOR FLUTE AND STRINGS** by Howard Hanson (Columbia Set MM-841) played by the Philadelphia Orchestra with Eugene Ormandy, conductor.

Hindemith's "Nobilissima Visione" is the concert suite from his score for the ballet "St. Francis." It is made up of sections of the ballet score which are comprehensible as concert music and do not depend on the stage action. There are three movements: (1) Introduction and Rondo; (2) March and Pastorale; (3) Passacaglia. Of these the first movement is meditative in feeling. The second pictures the march of a troop of medieval soldiers approaching from the distance. In the third movement, the Passacaglia, we are told that it is symbolic of the mingling of heavenly and earthly existence. This is an impressive score and through it one feels that Hindemith has captured the mysticism of the story of St. Francis. Howard Hanson's Serenade for Flute and Strings is a short work of great charm. Special mention should be made of the skilled flute solo playing of William Kincaid.

**SERENADE IN D MAJOR FOR FLUTE, VIOLIN, AND VIOLA**, Opus 25 by Beethoven (Columbia Set MM-839) John Wummer, Flute; Alexander Schneider, Violin; Milton Katims, Viola.

Here is a Beethoven whose gayety and humor are completely irresistible. In this serenade, composed in 1797, one can hear how the great master was still under the influence of Bach, Haydn and Mozart. The entire composition sparkles with a light-heartedness not often heard in Beethoven's later works. In this recording the performers—John Wummer, Flute; Alexander Schneider, Violin; Milton Katims, Viola—have been entirely successful in capturing the provocative spirit of the Serenade. Each is a notable musician in his own right. John Wummer is the first flutist of the Philharmonic-Symphony of New York. Alexander Schneider is a former member of the Budapest String Quartet, and Milton Katims is recognized as one of the finest chamber

music players of the day. Together they have made an excellent recording of Beethoven's Serenade in D Major for Flute, Violin, and Viola.

**PASSACAGLIA IN G MINOR** by Handel and **ANDANTINO IN C MAJOR** by Rossi (Columbia) played by Maryla Jonas, pianist.

In both of these works Maryla Jonas displays her customary technical brilliance. She also achieves some really beautiful effects in tone and color.

**THE ROSE AND THE NIGHTINGALE** by Rimsky-Korsakov and **VOCALIZE** by Rachmaninoff (Columbia) sung by Lily Pons with orchestra conducted by Andre Kostelanetz.

Admirers of the Pons-Kostelanetz teamwork will find this release very good indeed. Lily Pons sings with taste and feeling, and Andre Kostelanetz maintains a sensitive balance between the singer and orchestra.

**THE MUSIC OF CHOPIN** (Columbia Set MM-840) played by Andre Kostelanetz and his orchestra.

There can be little doubt that Chopin was one of the most brilliant composers of piano music of all time, but it is perhaps questionable whether his music is as effective when transcribed for orchestra. In this album, containing nine of Chopin's best known compositions, Andre Kostelanetz has tried to preserve complete pianistic freedom, but in spite of this a certain finesse and clarity of expression have been lost. However, many music-lovers will enjoy "The Music of Chopin" for the familiarity of its melodies and the richness of the Kostelanetz orchestra.

**BLUES IN THE NIGHT MARCH** (Victor) Tex Beneke and his Orchestra.

The Beneke version of this famous blues number is great. It's good, solid "blues" from start to finish.

**RECKON I'M IN LOVE** (Victor) The Pied Pipers with Orchestra conducted by Skip Martin.

Some pleasing, close-harmonied song-selling by one of the top groups in the business. Reverse side "Somehow" makes mighty pretty listening, too.

**MOONLIGHT AND ROSES** (Victor) Claude Thornhill and his Orchestra.

A revival of an "oldie" effectively styled in the Thornhill manner. Nice combination of The Snowflakes vocal refrain with the maestro's persuasive piano playing.

**THROUGH A LONG AND SLEEPLESS NIGHT** (Victor) Claude Thornhill and his Orchestra with vocal by Nancy Clayton.

A new "blues-type" number from the 20th Century-Fox film, "Come to the Stable."

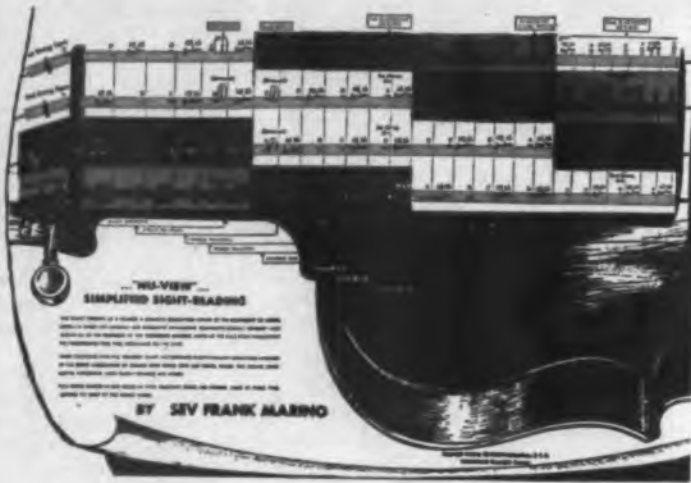
**THE BUMPETY BUS** (Victor) The Fontane Sisters Orchestra conducted by Charles Grean.

The Fontane Sisters have a pert singing style and a good deal of personality. Nice handling of a good novelty tune. Reverse side "Twenty-Four Hours of Sunshine" is also a novelty number.



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### Technique of Percussion

(Continued from page fourteen)

should be standardized. In the meantime, the player must exercise his judgment and employ the particular range that best suits the nature of the composition played. A composer of more serious music is likely to follow the pianoforte system of notation in writing marimba parts."

\* In *The Gardner Modern Method for the Bells, Xylophone, Marimba, Vibraphone and Chimes*, (Part 2), pub. Carl Fischer, Inc.

#### —AND A PAIR OF EAR-MUFFS

The best one I have heard lately comes from Fred Miller of Slingerland who, in a recent letter, tells of a customer inquiring for a *heating pad that will improve the tone of a cymbal!* Of this, Fred comments: "I imagine Avedis Zildjian will be greatly concerned. Now one can buy a pie plate, heat it over a can of Sterno and presto—he can have the scintillating brilliance of crash and ring, storm and fury or the whispering zing of sparkling speech in his favorite disc."

This *scintillating brilliance* stuff comes naturally to Fred for, in addition to being a keen, hard-headed man of business, he is also a poet. This must be so, for he admits it. He must be very good as a poet for he admits this, too. Just imagine what complications would arise if, in writing a customer about an overdue account, he momentarily forgot himself and sent something like this:

*Dear old friend Joe: You owe us dough.  
You should have paid it long ago.  
If you don't send it now, you know  
We'll sue you sure—you so and so!*

Fred recently sent me, for my inspection, a new Slingerland Wall Chart for school band and orchestra rooms. It comprises thirteen of the principal drum rudiments and illustrations of how the various members of the percussion section should stand by their instruments on the concert platform. It is for free distribution to dealers. Judging from the playing positions assumed by some school band drummers I have seen, such a chart should do some good.

#### OLD BOOKS AND NEW

Miller also asks if there is a book on drumming by Elias Howe; if so, did it precede the *Bruce and Emmett* and *Strube* methods and has it any value. He seems to recall that the name sounds like that of an old Boston music firm.

There is such a book: I have three different editions of *Howe's United States Army Regulation Drum and Fife Instructor*, published by Elias Howe, 183 Court Street (later, 8 Bosworth Street), Boston, and by Howe and Grant, 145 Clark Street (later, 113 Randolph Street), Chicago. Only one of these editions shows a copyright date, and this is 1868. Thus, this edition seems to have followed *Bruce and Emmett* (1862) and preceded *Strube* (1869). The editions are quite similar, containing the fife and drum signals, calls, duties, marching beats, pay, and emoluments of enlisted musicians in both the regular service and in the Massachusetts Volunteer Militia. Further, there are bugle calls for the Infantry, Artillery and Cavalry, as in force in 1861.

I also have two editions of *The Army and Navy Fife Instructor* by the same Elias Howe, which must have been published during the same period. These start off in the approved military style, but end up with page after page of dance tunes, including many fancy and contra dances with their respective promptings.

In my opinion, such books, together with the records they contain or imply, belong to history and, as such, are priceless. In terms of money, I know of no set price. They are worth as much as a collector is willing to pay for them.

The firm of *Elias Howe* and, later, *Elias Howe and Sons* flourished in Boston for many years. My father knew the old gentleman very well—and so did I. Although he carried a representative line of musical instruments and published music, too, I always thought he specialized more in stringed instruments. At any rate, his violins, cellos, and such, occupied more of his floor space than anything else. I believe that the latter firm went out of existence around 1930.

For a new book, there is my own, entitled "Mallet Control." It is brand new, just off the press, and I am slowly recovering from the strain of correcting countless pages of engraver's proofs. This is a book designed for the practising xylophonist and, equally (if I may coin a few words) for the *marimbist*, the *vibraphonist*, the *vibraharpist*, and the *bellist*. "Mallet Control" comprises scales and exercises devoted to developing manual dexterity through *control of the mallets*. Thus it follows the pattern of my book, "Stick Control," the exercises in which are devoted to developing like manual dexterity through *control of drumsticks*.



# With the Dance Bands

East. Raymond Scott, having formed a new quintet, has organized his own disc firm, Master. Scott will wax only his own unit, will distribute by direct mail . . . Chubby's, Collingswood, N. J., using names . . . Cats and a Fiddle at Lou's Moravian Bar, Philly, through Oct. 14. The Keys follow next day . . . Philadelphia's Emerson's Cafe, now owned by Alan Franks, promising to use names this season . . . Illinois Jacquet's nation-wide tour begins in the Quaker City Oct. 7; Norman Granz is promoting . . . Ivan Ballen, prexy of the platter firm bearing his name, signed ten new artists for his Gotham label and formed a booking office called Gotham Attractions, Inc., in Philadelphia . . . Bob Thiele backing a new jazz label, Shelton.

Tommy Tucker back in business as a maestro, full-time . . . RCA reactivating its Bluebird label . . . MGM plattery to record ABC's net seg, "Piano Playhouse," which spots 88ers Cy Walters and Stan Freeman . . . Tommy Dorsey broadcasting Saturdays for ABC and the Treasury Department, 9:00 P. M., EST, through Sept. 24 . . . Saxist Ernie Caceres opened this month at Gotham's Hickory Log with a quartet . . . Eddie Rosenberg, managing the Eddie Wilcox band, working on building a vaude package around the ork . . . Conductor Paul Weston to be profiled in the December issue of "Coronet" . . . Herbie Janow crew re-formed in Hartford this month . . . New unit organized in Boston among Schillinger students called the Raytones, led by Frank Delio, young accordionist. Group may record for a local label.

Boyd Raeburn writing for his next band-to-be . . . Palladium, new terpery at Rocky Point Park, Warwick, R. I., has two dance floors, with 3,000-couple capacity . . . Boston trumpeter Frankie Bruno has reorganized for ballroom dates . . . Artie Shaw won't tour with Sarah Vaughan, was set to begin trek with regular-type band Sept. 12 . . . Ballroom at Lake Compounce Park, Bristol, Conn., did not close; merely mulled lopping names . . . Eddy Duchin will wax for Columbia's new Harmony label . . . Del Courtney, released

by GAC, talked turkey with MCA . . . Skitch Henderson's current tour will take the pianist through the Midwest on theatre and one-nighter dates, culminating in a stint at Hollywood's Coconut Grove in December.

All-Western nightery, Neil Deighan's Cafe, open in Camden, N. J. Spot will operate a la Gotham's Village Barn . . . New Philly club is the New Crystal Bar, run by op Jules Zaretsky, which is using combo names . . . Ray Anthony ork cutting for Lang-Worth transcriptions . . . Tenorman George Auld's bar open in Gotham, near the Brill Building . . . GAC inked trumpeter Leon Merian, who will record for King . . . Buffalo's Century Theatre may use flesh soon . . . Mad bop bassist Chubby Jackson has debuted a square-dance band . . . Frank Palumbo again operated the Click, Philadelphia. Name-band policy was retained. Former Carnival op (NYC) Nicky Blair wanted in; bought the spot. Tom Dorsey opened Sept. 21.

New York City. Herb Abramson, Ahmed Ertegun and Blanche Calloway have formed a booking office bearing the latter's monicker . . . William Morris office held just one band at press-time, the Duke. Charlie Spivak was being wooed by MCA . . . Bob Astor planned to pick up the baton again this month . . . Statler Hotel signed Claude Thornhill to open Sept. 26. Vaughn Monroe follows, Oct. 17, for a month, with Sammy Kaye thereafter . . . Cafe Society reopened . . . Luis Russell built a band for the Savoy Ballroom, Harlem . . . Hotel New Yorker execs undecided as to the policy in their Terrace Room, which may reopen in October.

Savannah Cafe, Greenwich Village, featuring Sunday afternoon bop concerts . . . Warners' Strand Theatre set to renew flesh policy this month for sure. House managers say showplace will use live talent all year from now on. They're convinced flicks alone can't attract enough loot . . . Pianist Joe Bushkin playing an hour-long TV show for WJZ-TV . . . Tommy Dorsey into the Statler's Cafe Rouge for return date in late January, following Frankie Carle . . . Ex-nightery

op Barney Josephson building a video package called "Cafe Society," which will spotlight names associated with said bistro during the past decade . . . The defunct Clique reopened as Birdland this month, run by Monte Kay. Spot will use bop heavily, a la the Roost and Bop City . . . 52nd Street shedding strippers, returning to jazz. Famous Door and Three Deuces led the way.

South. Famed jazz trumpeter Bunk Johnson, died in New Iberia, La., July 7, at 69 . . . FCC figures show radio staffers are best paid program employees in the wireless game, netting a weekly average of \$106 . . . Library of Congress's latest catalogue of popular music published here and aboard during 1948, "Published Music," is available from the Library, Washington 25, D. C., at \$1.50 . . . Bob Berkey ork into Memphis's Peabody Hotel Sept. 12 for three weeks . . . Buddy Ryland band, from Texas's Stephen F. Austin College, signed with the Bill Bowers Agency, and has been dickering with various platteries . . . Allen Breyley now operating his own ballroom at Owensboro, Ky., using oater outfits, bop, and dance bands.

Midwest. Eastwood Gardens, Detroit, stuck it out using names during the summer despite bad start and brushes with city government . . . Elmer Bartola reopened his Terraplaza, Springfield, Ill., Sept. 15; is using semi-names . . . Louis Jordan set for a November opening at Chicago's North Side Silhouette . . . Ben Lejar, op of Melody Mill, Riverside, Ill., touring terperys for ideas. He'll build an outdoor dancery for next summer's biz . . . Tiny Hill back at work this month on string of one-nighters set by ABC . . . Flesh bows in at Chicago's Blackstone Theatre during late October or early November.

Windy City's Palace flickery also lit the stage. . . Detroit's Famous Door now run by Alfred Schermer; Arturo's ork plays . . . Buddy Moreno holds at the Loop's Blackhawk through Oct. 19. Buddy may play a tele shot from the spot . . . Reid's Casino, Barron Lake, Mich., turned the tables during late summer by expanding to full-

## ALONG TUN PAN ALLEY

A ROOM FULL OF ROSES	Mild & Rance	JUST ONE WAY TO SAY I LOVE YOU	Frank Sinatra
BABY IT'S BEEN A WHOLE	David H. Martin	LOOK AT ME	Jewel Brown
BALI HAI	Chappell	LOVE IS A BEERRING BEER	Frank Sinatra
DREAMY OLD NEW ENGLAND MOON	Leeds	LOVERS' GOLD	Oxford Music
EVERY NIGHT IS SATURDAY NIGHT	B. M. L.	MAYBE IT'S BECAUSE	Bregman-Vocco-Cena
EVERY TIME I MEET YOU	Leo Feist	MY ONE AND ONLY HIGHLAND FLING	Harry Warren
FIDDLE DEE DEE	Harma	SIMILAU	Campbell
FIVE FOOT TWO, EYES OF BLUE	Leo Feist	SIROCCO	J. J. Robbins
FOUR WINDS AND SEVEN SEAS	Lombardo	SOME ENCHANTED EVENING	Chappell & Co.
HUCKLE BUCK	United	THROUGH A LONG AND SLEEPLESS NIGHT	Miller
I DON'T SEE ME IN YOUR EYES	Laurel	WHO DO YOU KNOW IN HEAVEN?	Robbles
IF YOU EVER FALL IN LOVE AGAIN	J. J. Robbins	YOU'RE BREAKING MY HEART	Robert
IN THE GOOD OLD SUMMER TIME	E. B. Marks	YOU'RE SO UNDERSTANDING	Baron-Pearce Co.

week operation . . . Clarinetist Danny Polo, 49, died July 11 in Chicago . . . Club Alamo, Detroit, switched to dancing, using names. Pianist Art Tatum was set to open the spot during October . . . Motor City's brand new Four Dukes Supper Club using Dave Martin band . . . Tommy Carlyn crew into Milwaukee's Schroeder Hotel Sept. 27 for four weeks; followed by eight weeks at Chicago's Trianon Ballroom, beginning Nov. 1 . . . Omaha hot for live talent, with friendly feud between Tri-States and Ak-Sar-Ben to see who can import the biggest names the oftenest and make the mostest . . . Trombonist Jack Teagarden to leave Louis Armstrong's All-Stars, will build his own eight-piece band . . . Pianist Roy Kral formed his own combo, which includes cello.

**West.** Fox studio drummer Paul DeDroit is composer of the new xylophone solo, "Morella," pubbed by Mills . . . Bassist Joe Mondragon to sub for Oscar Pettford, in the Herman Herd, until the latter's broken mitt mends, which may be another three months . . . Ex-maestro Eddie DeLange, 45, died July 13 in Beverly Hills . . . Tenorman Eddie Miller sold his L.A. music store, will keep on tooting . . . Drummer Zutty Singleton spotted with combo in 20th-Fox's "Turned-up Toes" . . . Benny Strong now cutting for Capitol . . . Melody Club, San Jose, Calif., booking more and more name talent.

Wally Milford working on a nine-piece ork in L.A., built along early Benny Goodman lines, to preem at NYC's Roseland Ballroom . . . Pianist James P. Johnson's musical, "Sugar Hill," which debuted in L.A., being polished for Man-

hattan opening . . . Desi Arnaz inked by Decca . . . Guitarist Bud Scott died July 2 in Los Angeles . . . Harry James cut sound track for Kirk Douglas's trumpeting in Warners' "Young Man With a Horn." Jimmy Zito also blew for the pic. James' band re-formed this month for four months of road work . . . Lawrence Welk holds at Hollywood's Palladium through Oct. 16, followed by Tex Beneke.

Norman Granz hinting Gene Krupa may join Jazz at the Philharmonic troupe for fall tour . . . Former Bobcats, stout Local 47 men Doc Rando, Nappy Lamare and Noni Bernardi, celebrated second anniversary of their unique Club 47, in North Hollywood . . . MGM set to purchase entire Musicraft catalogue at press time . . . Vaughn Monroe planned to finish his acting chores in Abe Lyman's pic "Singing Guns" this month . . . Johnny Crawford combo at Phoenix's Zanzibar Club; Ralph Costanzo trio holds at same city's Steak House . . . Bert Shefter signed to conduct pit band for Ken Murray's "Blackouts," which opened at NYC's Ziegfeld Theatre this month . . . Stan Kenton, it was rumored, would: (1) return with a band this month, (2) be guided again by Carlos Gastel, (3) use more than twenty men and pianist Rene Touzet, (4) do nothing . . . Buddy Baker selected by L.A.'s City College to instruct recording musical technique, at which he is a genius . . . Hollywood business in general is picking up more than somewhat . . . Black and White label taking a pressing, recording, and releasing holiday "temporarily" . . . Jeff Alexander to conduct for Sinatra's across-the-board NBC seg.

**Canada.** Pianist Nellie Lutcher into Chez Maurice, Montreal, Sept. 23, for two weeks . . . Newspaper survey in Toronto exposed fact that customers were being cheated on drink measurements, and being short-changed. Guilty spots, cited by the law, may shutter, affecting musicians' work . . . Bruce Dybvig band did well at Winnipeg Beach Park.

**Miscellaneous Dates.** Tex Beneke, Hollywood Palladium, Oct. 18-Nov. 27 . . . Bob Berkey into NYC's Arcadia Ballroom Oct. 7-Nov. 3 . . . Nat Brandwynne opened Sept. 22, Beverly Club, New Orleans . . . Danny Ferguson holds at Washington-Youree Hotel, Shreveport, La., through Dec. 31 . . . Jack Fina opens Chicago's Aragon Ballroom Oct. 4 . . . Ray Hackett holds at L.A.'s Ambassador Hotel until Oct. 3 . . . Carlton Hayes at Las Vegas's El Rancho through Oct. 4.

Jack Kerns holds at Stockmen's Hotel, Elko, Nev., through Nov. 12 . . . Ted Lewis at L.A.'s Bal Tabarin until Oct. 5 . . . Guy Lombardo opened Sept. 26 at Gotham's Roosevelt Hotel . . . Freddy Martin opened at Manhattan's Capitol Theatre Sept. 15 . . . Freddy Nagel into Oh Henry Ballroom, Willow Springs, Ill., Sept. 14 . . . Charley Raye at Del Rio Club, San Pedro, Calif., through Oct. 15 . . . Joe Reichman, Deshler-Wallick Hotel, Columbus, Ohio, Oct. 3-22 . . . Florian ZaBach into Washington's Mayflower Hotel Oct. 10.

—TED HALLOCK.

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## Symphonic Sidelights

Approximately 150,000 people attended the thirteenth season of the National Symphony's summer series at the Watergate, Washington, D. C. It was Howard Mitchell's first season as permanent conductor of the orchestra.

Walter Hendl, recently engaged conductor of the Dallas Symphony Orchestra, was born in West New York, New Jersey, on January 12, 1917.



WALTER HENDL

able to forge still further ahead in a career so far marked by well-deserved successes.

The first Symposium of Contemporary Canadian Music, to be held at Vancouver, B. C., on February 12th, 13th and 14th, 1950, will be sponsored jointly by the Vancouver Symphony Society and the Community Arts Council of Vancouver. The musical supervision of the project will be undertaken by Jacques Singer, Musical Director of the Vancouver Symphony Orchestra. Canadian composers are invited to submit works for performance. For further information communicate with the Secretary, Community Arts Council, 630 Seymour Street, Vancouver, B. C.

For its 1949-50 season, the Louisville Orchestra, Robert Whitney, conductor, will continue its plan of commissioning contemporary composers. The opening concert, November 2nd, will feature the work of Kentucky's own composer-conductor, Dr. Claude Almand. The concert of November 30th will include a work, also commissioned, by Robert Russell Bennett. When Martha Graham appears in January a work by William Schuman will be presented as her vehicle. The concerts in February will feature a work by David Diamond, those in March, by Paul Hindemith.

Soloists already scheduled for the 1949-50 season of the Baltimore Symphony Orchestra are Rudolf Serkin, Solomon, Martial Singher, Eileen Farrell, Dame Myra Hess, Tossy Spivakovsky, Alexander Sklarevski, Sylvia Zarembo and Nell Tangeman.

In a concert made possible by the Music Performance Trust Fund allotment to Local 655, Miami, Florida, the Philharmonic Orchestra of Coral Gables presented a concert on August 9th, under the direction of Oliver Washburn. Mary Jane Johnson was the soprano soloist. It is the policy of this organization to encourage local talent by presenting at its concerts performers and composers who are residents of that city.

Eugene Ormandy, conductor of the Philadelphia Orchestra for the last thirteen seasons, has been signed to continue in the post for five more years.

Fabien Sevitzyk, musical director and conductor of the Indianapolis Symphony Orchestra for twelve years, has been re-engaged for a period of three years. He has just finished conducting a series of outdoor concerts by the San Diego Symphony Orchestra.

An orchestra of one year's standing but one which seems to be sending down roots into the community is the Kankakee Symphony Orchestra, fifty-six members, conducted by Eldon E. Basney.

The five young people's concerts scheduled for the 1949-50 season of the New York Philharmonic-Symphony will be conducted jointly by Leopold Stokowski (one concert) and Igor Buketoff (four concerts).

The musical world is presently paying homage to Frederick Chopin in view of the Centennial of his death, October 17, 1849. We shall welcome news of special programs or special performances devoted to this composer's works.

The orchestra of the Brevard Festival (North Carolina), which concluded its concerts August 21st, numbered among its members Leo Panasevich, violinist, of the Ballet Russe; Renata Joachim, cellist, of the New York Philharmonic; Norman Lamb, violist, of the National Symphony; Roger Scott, bass viol, of the Philadelphia Symphony; Theron McClure, bass viol, of the Columbus Philharmonic; Raymond Ojeda, bassoonist, of the San Francisco Orchestra, and Ignatius Connussa, clarinetist, of the National Symphony.

Benjamin Swalin, Director of the North Carolina Symphony Orchestra, appeared as guest conductor with the symphony orchestra in Mexico City in August. He included on his program George Antheil's "Golden Spike Scherzo," this the local premiere of the work.

Dr. Swalin and the North Carolina Symphony have recently completed their fourth annual tour of that and near-by states, playing 130 concerts in communities in North Carolina, Georgia and Tennessee.

The Burbank (California) Youth Symphony, which serves as a training ground for the Senior Symphony of that city, is sponsored by the town's Parks and Recreation Department. It has seventy-five members and a long waiting list.



BENJAMIN SWALIN

At the Red Rocks Music Festival, which ran through August 5th, record crowds from thirty states heard soloists Andor Foldes, pianist, and Dale Melbourne, soprano, the former making his third appearance there, and the latter her debut appearance. The Red Rocks Theatre is located seventeen miles east of Denver.

A survey recently conducted by "Musical America" brings the heartening information that more than half of the sixty new works performed during the 1948-49 season by the twenty-seven orchestras considered were written by American composers. In fact, five per cent of the season's entire repertoire consisted of American compositions in premiere performances. The orchestras most consistent in their encouragement of American composers were the Indianapolis (31 per cent), the CBS Symphony (20 per cent), the National Symphony (17 per cent), the Utah Symphony (17 per cent), the Boston Symphony (16 per cent), and the Portland (Oregon) Symphony (16 per cent). Ten new symphonies by American composers were presented for the first time during the season. Most popular American composers seem to be George Gershwin, Virgil Thomson, Aaron Copland, Samuel Barber, Howard Hanson and David Diamond.

(Continued on page twenty-one)



# Books of the Day

**MUSIC SINCE 1900, An Encyclopedic Survey of Modern Music 1900-1948.** 759 pages. Coleman-Ross Company, Inc. \$7.50.

The criticisms usually levelled against a volume of this sort are that (1) it is monotonous in its adherence to calendar sequence and (2) it is distorted in its insistence on the time element rather than on the logical element. Neither of the contentions holds in the present case. Here is a book presenting musical happenings day by day (with occasional days off during non-musical interludes) from January 1, 1900, to December 31, 1948. Yet no stopping point offers in these lives and loves of the twentieth century. Instead the eye is constantly being caught by a scrap of news, a nest of curious anecdote, a vein of humor, a gleam of human nature. Mark Twain explains in the *New York Herald* (January 22, 1907) that the opera "Salome" and all the fuss the press is making about it is one of the least of his troubles since he cannot bear to sit through any opera. Celibacy is declared no longer a requirement for those applying for the *Prix de Rome* (October 20, 1928). A heretofore unknown clavier concerto by Bach is discovered (June 5, 1930). The Metropolitan administration decides no paid applause is to be tolerated in the opera (December 16, 1935). A waterproof Irish harp is given a demonstration under water by Elaine Vito, harpist of the N. B. C. Symphony (November 25, 1947). A Stradivarius violin is buried with its owner, Louisa Terzi (September 30, 1948.)

So ingenious are the author's methods for counteracting the dispersive effects of calendar procedure that the volume knits rather than unravels musical happenings. This he does by binding centuries in sheaves, whole eras in single vast bundles through hark-backs and anniversary reminiscences. Under April, 1928, he states, for instance: "Nine centuries have passed since Guido d'Arezzo presented to the Church in Rome his teaching methods—the Guidonian Hand and the movable Ut-Re-Mi-Fa-Sol-La hexachords." Under June 25, 1930, he reminds us, "A thousand years have passed since the death of the Benedictine monk, Hucbald, inventor of staff notation."

Then his wry slants on time's inconsistencies. Under October 24, 1948: "Frank Lehar, fashioner of the easy pre-war world of merry widows, gypsy loves and Balkan princes, dies . . . of the combined effects of cancer, double pneumonia, gastric ulcers and heart disease . . ." Under June 12, 1942: "Walter Leigh, English composer of tasteful neo-Britannic music in a cheerfully diatonic manner, is killed in Libya in a tank battle . . ." and, under the date-line February 27, 1939: "Mrs. Franklin D. Roosevelt resigns from the Daughters of the American Revolution in protest against the refusal of the DAR to permit Marian Anderson, Negro contralto, to give a recital in DAR-owned Constitution Hall in Washington."

So, unlike an encyclopedia that adheres to the alphabetical formula and the mere compiler's impartiality, here is a book both cohesive and personal. And practical, too. For it is of immediate help to those desiring data for anniversary celebrations as well as precise information concerning premieres, debuts, prizes, schools, innovations, marriages, deaths.

**HANDEL, by Edward J. Dent.** 140 pages. A. A. Wyn, Inc. \$1.50.

Giving the reader fair warning that Handel's "inward personality is more mysterious than that of any other great musician of the last two centuries," Edward J. Dent goes on an inner-man hunt of truly Sherlock Holmesian thoroughness. His method, largely a sifting and appraisal of other biographers, wins confidence from the very start by his admission of the difficulty of assembling even the bare facts of Handel's life.

Other biographers have never made so clear to us, for another thing, that Handel can tell a joke—better, can imply one. "Gordon found fault with Handel's method of accompanying, and threatened to jump on the harpsichord. 'Oh,' replied Handel, 'let me know when you will do that, and I will advertise it; for I am sure more people will come to see you jump than to hear you sing,'" and "The theatre was half empty when 'Theodora' was given. 'Never mind,' said Handel, with grim humor, 'the music will sound all the better.'"

Moreover, the author establishes a connection we have seen nowhere else brought out, between Handel's on-and-off tendency to "borrow" from other composers and his periods of temporary mental derangement.

**THE PLANT IN MY WINDOW, by Ross Parmenter,** 148 pages. Thomas Y. Crowell Company. \$2.50.

It is heard so often that there must be a grain of truth in the statement that musicians get on-track, are unable to talk about anything but their profession, are interested in making no contacts save with other individuals in the musical field. If this is so—and we are afraid in many cases it is—there would be no better cure than reading this book about what one person whose days are bounded by music in its most enmeshing form (he is a music critic on "The New York Times") has done to make them yet full and balanced.

His way out has been simple. He has just stood quite still in his own place and measured the universe about him—measured it by a plant that had been left by the departing tenant in the new apartment he had leased. Any of us can do the same thing—that is, if our spirits are elastic enough and our resolve firm enough. For him (and here he proved as resourceful as the plant he describes) the philodendron came to serve as sun of discovery and shade of security, as food for thought and water for spiritual revitalization. As friend. In short, it released him from a tense preoccupation with his workaday routine and brought him a whole world of interests, human and otherwise.

This story of the growth of a plant paralleling the development of an individual—of the universe opening out before the questing spirit—is one that every musician will like to read. But he should read it soon. We predict that that glossy-leaved plant he will most certainly go out and buy as soon as he has turned the last page won't be waiting for him in the florist shop for long. There's going to be such a boom in the sales of *Philodendron scandens* as will make the Christmas rush for poinsettias seem inconsequential by comparison.

—Hope Stoddard.

## THE CLOSING CHORD

Louis Earl Melster, a charter and honorary life member of Local 531, Marion, Ohio, passed away July 7th at the age of seventy-two. He was the organization's first treasurer and its president from 1930 to 1935. He played percussion instruments and was well known in Marion music circles.

C. C. Crawford, a life member of Local 334, Waterloo, Iowa, passed away April 11th at the age of seventy-four. Prominent in musical activities of Waterloo, Mr. Crawford served as musical director at the old

Waterloo Theatre when musical comedy road shows played there. He was also director of the Waterloo and Illinois Central brass bands. During the past twenty years he and his wife, Leta, taught music in the schools of several towns in northeast Iowa.

A. A. Clendenin, secretary-treasurer of Local 542, Flint, Michigan, was taken by death on June 26, 1949. Mr. Clendenin was a past president of the Flint Symphony Orchestra. He played the saxophone, bassoon, flute and other instruments.

After completing fifty years with Local 542, he was made a life member last year. His wife, Edna Clendenin, was appointed by the Executive Board to take his place as secretary of the local.

Gustav L. Heinemeyer, organizer and one-time president of Local 151, Elizabeth, New Jersey, passed away early in June, after a long illness. He was leader of several bands and orchestras which carried his name.

Edwin Adelbert Weeks, a charter member of Local 609, North Platte,

Nebraska, its secretary for thirty-three years, and its president at the time of his death—he was elected to this post in 1946—died on June 22, 1949, after a lingering illness. He was seventy-four years old. In 1923, immediately after the Federation's Convention in Denver, Colorado, he helped form the Midwest Conference of Musicians, comprised of the five states of Minnesota, Iowa, North and South Dakota and Nebraska. He was elected to the Executive Board, representing Nebraska, and held this position until the time of his death.





# Modern Harmony

By OTTO CESANA

**I**N THIS installment we present the various diatonic chords from triads to the augmented fifteenth chord which, incidentally, is the greatest possible extension that can be applied to a chord.

Observe also that the seventh chords on the various degrees of the scale receive names. This is important because later when in the course of arranging we arrive at the writing of the guitar part, the proper names for the various chords will have been learned.

While the terms here applied to the various seventh chords are longer than usual, they are also more precise. From a practical standpoint, however, when writing guitar chords it is best to approximate the terms that are currently common to the instrument.

## LESSON NO. 5—Chords

Chords consist of three or more tones placed a third above each other.\*

### Triads

Triads are three-note chords consisting of two thirds of various types. Triads may be built on each degree of the major and minor scales. There are four kinds of triads:

Major Triad	Augmented Triad
Minor Triad	Diminished Triad

They are found on the following degrees:

	MAJOR	MINOR	MINOR	MAJOR	MAJOR	MINOR	DIMINISHED
C Major	I	II	III	IV	V	VI	VII
A Minor	MINOR	DIMINISHED	AUGMENTED	MINOR	MAJOR	MAJOR	DIMINISHED

\* Chords which are constructed in 4ths and 5ths will be discussed later during the lesson on "Parallel Harmony."

Exercise: Write the triads in all the major and minor keys and label as above. Do them in the same order as you did the scales in Lesson No. 1.

## LESSON NO. 6—Seventh Chords

Seventh chords are four-note chords consisting of a triad and a seventh. They are likewise built on each degree of the major and minor scales.

There are seven kinds of seventh chords:\*

Dominant	7th Chord (Dom. 7th)
Small	7th Chord (S 7th)
Small Minor	7th Chord (S Mi. 7th)
Large Major	7th Chord (L Mr. 7th)
Large Minor	7th Chord (L Mi. 7th)
Large Augmented	7th Chord (L Aug. 7th)
Diminished	7th Chord (Dim. 7th)

They are found on the following degrees:

	LARGE MAJOR 7 <sup>th</sup>	SMALL MINOR 7 <sup>th</sup>	SMALL MAJOR 7 <sup>th</sup>	LARGE MINOR 7 <sup>th</sup>	DOMINANT 7 <sup>th</sup>	SMALL MINOR 7 <sup>th</sup>	SMALL MAJOR 7 <sup>th</sup>
C Major	I	II	III	IV	V	VI	VII
A Minor	LARGE MINOR 7 <sup>th</sup>	SMALL MAJOR 7 <sup>th</sup>	LARGE AUGMENTED 7 <sup>th</sup>	SMALL MINOR 7 <sup>th</sup>	DOMINANT 7 <sup>th</sup>	LARGE MAJOR 7 <sup>th</sup>	DIMINISHED 7 <sup>th</sup>

\* The terms large, small, and diminished, have reference to the seventh of the chord, while the terms major, minor, augmented and also diminished, have reference to the triad. The chord on the 5th degree in major and minor is universally known as the Dominant Seventh Chord. In the case of the chord on the 7th degree in major and minor, and on the 2nd degree in minor, one diminished is cancelled so as to render the term less cumbersome.

Exercise: Write the seventh chords in all the major and minor keys and label as above.

## LESSON NO. 7—Ninth, Eleventh, Thirteenth and Augmented Fifteenth Chords

By adding successive thirds, the following chords may be built on each degree of the major and minor scales:

	9th chords	11th chords	13th chords	Augmented 15th chords*			
	Aug. 15 <sup>th</sup> Chord	Aug. 15 <sup>th</sup> Chord	15 <sup>th</sup> Chord				
C Major	I	II	III	IV	V	VI	VII
A Minor	Aug. 15 <sup>th</sup> Chord	15 <sup>th</sup> Chord	Aug. 15 <sup>th</sup> Chord				

\* The augmented 15th chord is only possible when the 15th (double octave) permits chromatic alteration. The chromatic alteration is made so that the additional third may contribute to the dissonance of the chord.

Exercise: Complete the above chart, writing in the proper chords, either the 13th or the augmented 15th chord, as the case may be; then write the same thing in at least two flat keys (major and minor) and in two sharp keys (major and minor). After you have done this and you are certain the chords are correct, play them on a piano so that you will become acquainted with their sound.

It is suggested that you play the chords in sustained arpeggio or pyramid style, that is, start with the fundamental tone, then play the 3rd, 5th, 7th, 9th, 11th, 13th, and, where possible, the augmented 15th. While the augmented 15th chord is very dissonant, somewhere between it and the triad you will find the chord you desire.

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(To be continued in October issue)

## Symphonic Sidelights

(Continued from page nineteen)

Prokofiev's Suite from the ballet "Cinderella" will receive its first concert performance in the Western Hemisphere on October 18th by the Erie Philharmonic Orchestra, under the direction of Fritz Mahler.

Orlando Barera has been engaged as conductor of the Baton Rouge (Louisiana) Symphony Orchestra. He has previously been assistant conductor of the Kansas City Philharmonic and the Houston Symphony.





L. SCHALLER, S. DRUCKER,  
N. CERMINARA  
New York Philharmonic-Symphony



HENRY GULICK  
San Antonio Symphony



ROBERT C. FERGUSON  
Kansas City Philharmonic



RALPH McLANE  
Philadelphia Orchestra

# Clarinets and Clarinetists

**T**HE BASSOON, the harp or the xylophone may be reserved for special effects. The tuba may wait a whole season for that one solo. The cymbals may prove their worth by the single stentorian crash. But the clarinet knows no such self-effacement, knows no such specialization. It is continually in service, is capable of practically all effects. It never misses a symphony, never goes unheard when playing. It is stormy, cool, sensuous, noble, ironic, serene, strident, luscious, chaste and raucous. It is work-horse and race-horse, chariot and wheelbarrow, champagne and spinach. It is as modern as gyroscopes and as timeless as the seas. It is at home equally in symphony orchestras and in swing bands. It can produce practically any series of sounds: arpeggios, rapid passages, staccatos, legatos, fortes and pianissimos. It is adjustable, versatile, companionable, indispensable. And it is very, very hard to play.

There are usually three or four clarinetists in major symphony orchestras. When there are four, two are called "B-flat," one "E-flat" (he plays a smaller instrument a perfect fourth above the clarinet in B-flat) and one "bass." (Smaller orchestras sometimes get along with two clarinetists on a permanent basis and hire the E-flat and bass clarinetists for the actual concerts.) But the story isn't told yet. There's the A clarinet, one half-tone lower than the B-flat. This instrument is a standby for the two B-flat clarinetists. They use it when composers (1) want a somewhat deeper and fuller tone, and (2) when a passage lies better under the fingers for the A clarinet than for the B-flat clarinet. So here we have the four clarinetists lined up: the two "firsts" playing either the B-flat or the A as need arises; the third playing primarily the E-flat, and the fourth playing the bass clarinet. Swing bands are another matter. We'll come to them later.

Considering the versatility and the sheer application of modern com-

posers in scoring for clarinet, it is strange to think that symphony orchestras ever got along without this instrument. But they did, and not too long ago, either. "If only we had clarinets!" moaned Mozart less than 200 years ago. "You can't guess the lordly effect of a symphony with flutes, oboes and clarinets!" Luckily he did something besides moaning about it. The clarinet, considered up to then an instrument fitted only for barn dancing and peasant weddings, became, under Mozart's sympathetic pen, one of the most respected and loved instruments in the symphony orchestra. His scoring for it brought out all its best points—witness his "Paris" Symphony as well as his twelve Duos for clarinet and basset horn, his six trios for clarinets and bassoon and his numerous other chamber arrangements. From Mozart on, two clarinets of the normal size were considered an indispensable feature of every symphony orchestra.

During this time, to keep pace with its growing prominence, no doubt, the instrument itself was being improved. More keys were being added; the key mechanism was being perfected; the scale was getting even; the instruments were becoming more regularized. It was not until 1825-35, however, that the thirteen-keyed clarinet really established itself. The clarinet then reached a status in which uniformity of tone was the norm, and trills and legato passages could be executed with ease. Hyacinthe Klosé, a professor at the Paris Conservatoire, deserves much of the credit for stabilizing these improvements since in 1843 he completely reorganized the fingering of the instrument, adapting it to a system commonly known as the "Boehm."

Not that the clarinet ever has reached the chilly state of utter perfection. The player still has to humor along some of the notes to get them in tune. The keys are apt to rattle, making it something of a trick to play solos softly. And then there are the throat notes (three or four in

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Cleveland Orchestra

CARL KUHLMANN  
Cleveland Orchestra

E. FREY, E. SCHMACHTENBERG, F. SCHUETT  
Cincinnati Symphony Orchestra





ROBERT J. SCHOTT  
Kansas City Philharmonic



EMIL SCHMACHTENBERG  
Cincinnati Symphony Orchestra



CHARLES R. DOHERTY  
Kansas City Philharmonic



VIRGINIA SHIRLEY  
Portland Symphony Orchestra

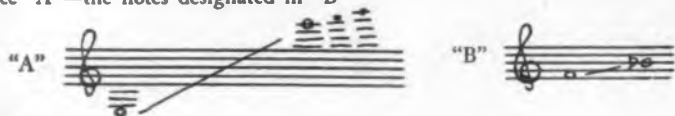
# sts In Our Orchestras

CHARLES TORODE  
Louisville Philharmonic Orchestra



the middle register) that no amount of indulgence can make sound nice and round.

A word about the clarinet's mechanics: the set of the keys begins to repeat its pattern, not after an octave but after a twelfth. This arrangement, caused by the instrument's over-blowing at a twelfth instead of an octave, puts the novice into the same confusion as figuring in English money does a person accustomed to the decimal system. It means that the fingers do not slide along with the scale pattern as they do, for instance, in the piano. It means, too, that there are those two or three notes—the notes just before the first twelfth—that need to be particularly humored. In other words, in the range of the B-flat (and A) clarinet—see "A"—the notes designated in "B"



need an expert's care to be brought out clearly.

Then, too, what with the curious fingering and the sensitivity of the reed, pipe (it is to all intents and purposes a closed pipe. Fancy playing into that!) no two clarinets seem to function exactly alike. The player must get used to his own particular clarinet through a process of feeling, sensing and experimenting. When he finally makes each tone come out clear, he has at least the satisfaction of knowing that he is probably the only person in the world who can attain to just that perfection on his own special instrument. He has the satisfaction, too, of knowing that the power of *crescendo* and *diminuendo* is more considerable in the

\* These are the written notes. They are sounded one tone higher for the B-flat clarinet and one half-tone higher for the A clarinet than here represented.

clarinets than in any other wind instruments. Also that several variations of single tonguing allow for a wide variety in staccatos.

Now for the clarinet's tone. It is characteristically rich, warm, velvety. Up high it is scintillating and penetrating. In its middle register it is full and mellow. Its lower tones—well, think of a boat sounding out in a fog-bound harbor. But don't stop thinking yet. Because you still have that sound—ironic, mocking, raucous—as given out, for instance, in the opening of Gershwin's "Rhapsody in Blue," and the sound, unbelievably poignant, as projected in Tchaikovsky's "Pathétique" Symphony. And, oh yes, the sound, shrill and hair-raising, describing the death throes of Till Eulenspiegel at the finale of that Richard Strauss score.

Considering such versatility, it is understandable that composers, once Mozart had opened up the way, by no means fought shy of the instrument. Beethoven wrote three duets, a trio and a quintet in which it figured prominently. Anton Weber, another of its protagonists, wrote two concertos, and a concertino, as well as a very showy Grand Duo Concertante for clarinet and piano. Schubert's "Der Hirt auf dem Selsen"

UETT  
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Philadelphia Orchestra

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New York Philharmonic-Symphony

BERNARD TEMOIN, JOHN ARNOTT  
Vancouver Symphony Orchestra







**BUDDY DeFRANCO**

had a notable clarinet obbligato. Schumann wrote three phantasy pieces for clarinet and piano, and "Four Fairy Tales" for clarinet, viola and piano. Mendelssohn wrote two concert pieces for clarinet, basset horn\* and piano. Brahms wrote two sonatas, a trio, a quintet in which it figured.

A sonata came from the pen of Saint-Saëns, and, from Debussy's, a rhapsody for clarinet and orchestra as well as a little piece for clarinet and piano. D'Indy, Poulenc, Honegger, Berg, Stravinsky, Dubensky, have all recognized its worth, as well as the American composers E. Burlingame Hill (Sonatina for Clarinet and Piano), Daniel Gregory Mason (Sonata for Clarinet and Piano, Trio for Clarinet, Violin and Piano), and Roy Harris (Sextet for Clarinet, String Quartet and Piano).

The E-flat clarinet was used as the underlying motif in Berlioz' Fantastic Symphony. Parts for the E-flat clarinet are also found in Strauss' "Ein Heldenleben," in Stravinsky's "Sacre du Printemps" and in Ravel's "Daphnis et Chloe."

Now for the clarinet's big brother, the bass clarinet. It lies an octave below the range of B-flat, but avoids an unwieldy length (the deeper the tone the longer the pipe) by having its lower end curved upwards ending in a bell and by having the upper end of the tube bent downward, so bringing the reed within reach of the player's mouth. It is always in B-flat. (For a time there were variations on the model but the clarinetists, tired of lugging around two of the heavy instruments, saw that com-

\* The basset horn, although it resembles in appearance the bass clarinet, is actually a tenor instrument. Its tone is somewhat less appealing than that of the clarinet proper. Mozart scored for it lavishly.

positions were rescored for the one standard bass.) It sounds from:



and the tone quality though similar to the ordinary clarinets is also "looser" or more "hollow." It brought to Berlioz' mind—and he used it accordingly — "great churches with dim aisles filled with slowly moving processions chanting solemn music." Tchaikovsky wisely chose it, instead of the bassoon, in the first movement of his "Pathe-



**BENNY GOODMAN**

tique" for the four notes that the composer marked *pppppp* to make certain of the theme dying away into utter and exquisite nothingness.

To become conscious through ear and eye of the four stalwart manipulators of the clarinets in our symphony orchestras is to know only half of the capabilities of the instrument. For one has still to realize that the clarinet takes the place of the violin in the concert band. As for swing bands—that's a story in itself.

It's a story of an instrument which moves with equal ease in symphonic and swing circles, its diversified individuality an asset to each. Just calling up the name of Benny Goodman, for instance, who plays with such aplomb Debussy's "First Rhapsody for Clarinet and Orchestra" and the latest swing hit, Mozart's "Quintet for Clarinet and Strings" and bobbysocks' favorite dance tune, Bartok's "Contrasts for Violin, Clarinet and Orchestra" and Be-bop—is to make the erstwhile yawning gap between symphony and swing shrink to the imaginary line geometrists trace between any two given points.

The clarinet, in other words, crosses the hair line (long hair or short hair means little to it) without so much as a semi-quaver. In swing bands it takes over much of the melody. Unlike the brass, it makes melodic sense when taken out of its orchestral context. For the clarinet's utterances are integral, and, to a degree surprising in jazz texture, logical. Of course, it goes off into innumerable florid improvisations, since the jazzist must be composer impromptu as well as interpreter, and of course it relies, as is usual, too, in jazz, on extra-musical "effects." But it is explicit

in rapid legato passages. It has a wider range than any wind instrument ordinarily used in dance music. It has two distinct tonal characteristics: upper register—clear, penetrating; lower (or chalumeau) register — sweet and "hot." Its key system permits extremely rapid execution. It is capable of that candid, disillusioned expression which is a requisite of jazz. And it is versatile. In short, the clarinet is glue to the dispersive elements in any swing ensemble.

Then take its "effects."

For instance, there is the sub tone, unknown in the symphony



**WOODY HERMAN**

orchestra, but an every-day effect in jazz. This tone has the curious attribute of being scarcely audible to the naked ear. Played *sans* amplification, it can hardly be heard in the same room. But played at the microphone or any amplifier, it is as big as a house—and it sounds wonderful.

Then there is the choir tone, developed in Glen Miller's orchestra, full, rich and florescent—and of course that raucous, ironic blatting, which may be said to be the source sound of all jazz.



**LES BROWN**

In fact, many who are in a position to know say that it was the clarinetist, Benny Goodman, who put across "swing," made it a success. Hear Dave Dexter, for instance, in his "Jazz Cavalcade" tell of swing's emergence:

"Benny kept plugging his 'new' type of dance band. Alexander set up a road tour across the nation which ended at the Palomar in Los Angeles. In Denver the band did so poorly that the manager of the ballroom tried to break the contract the night Benny and his jazzmen opened. Benny himself was by now so discouraged that he felt the only wise road to take would be the one leading directly back to Manhattan, where he could work in the radio studios as a sideman and earn from \$300 to \$500 every week without the worries and financial problems entailed in paying off musicians. But Alexander and Hammond—as well as Benny's own family—insisted he continue a while longer. 'Things couldn't have gotten worse,' Benny recalls. 'So we decided to continue on to Los Angeles and the Palomar.'

(Continued on page thirty-four)



**ARTIE SHAW**



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**HENRY BUSSE** (left) and his saxmen. The famous orchestra leader of "Hot Lips" fame plays a Selmer (Paris) Trumpet. Stellar Selmer (Paris) Saxmen in Busse's band: Biate Sherwood, alto and baritone sax; Don Perrine, alto; Arnold Proger, tenor; Edward Scott, alto.

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# THE VIOLIN

## Views and Reviews

By SOL BABITZ

McGINNIS AND MARX PUBLICATIONS  
FOR STRINGS AND WINDS

**M**cGINNIS AND MARX, 106 Waverly Place, New York, is a new publishing house which deserves the unstinted support of musicians for its daring in publishing Eighteenth Century music by little-known composers.

While larger publishing firms still hesitate to publish some of the early works of Mozart or some "unknown" music by Haydn and Handel, preferring to stick to the "masterpieces," this firm has ventured to bring to us the neglected works of the lesser composers of that day.

It is this music which can provide us with the necessary background for the understanding of the great masters who were so strongly influenced by their fellow composers, composers whom we therefore cannot afford to disregard. Curt Sachs in his "Commonwealth of Art" says: "Immeasurably strong as the importance and influence of individuals may be, the master, even the lonely genius, is never quite free from the bounds of his time and his nation; and while the things he has to say are greater, wider, deeper than those of lesser men, he says them in a language shaped by the anonymous impalpable forces of ages and peoples. Indeed, the Himalayas can exist without Mount Everest, and the Sierra Nevadas without Mount Whitney, but Everest and Whitney could not be without their mountain ranges."

The music of men like Stamitz, Johann Christian Bach and Wanhal are the mountain ranges through which we can climb to a better understanding of a peak like Mozart. It is for providing us with this kind of music that McGinnis and Marx earn our gratitude.

Each composition of this publisher is preceded by a lengthy preface which sometimes, as in the cases of the Kraft Sonata and Mozart Horn Duos, blossoms into a full-fledged essay of well over ten thousand words. Written by Josef Marx, the erudite oboist of the Metropolitan Opera Orchestra, these prefaces are models of serious research, and render this edition a necessary part not only of a well-rounded music library, but of a well-rounded collection of books about music.

The editing of the music itself should serve as a model to editors of early music. In practically every case, the original indications, slurs, and so forth, are clearly differentiated from the editor's additions. This method, if used generally, would put an end to the many exasperating experiences with editions of early music where it is impossible to ascertain the composer's intentions which are lost in the editor's changes. Ninety-nine per cent of all early music is still in this sad state.

Johann Stamitz (1717-1757), Two Divertimenti in Two Parts for One Unaccompanied Violin (Edited by Emanuel Zetlin).

These brilliant works by the father of Carl and Anton Stamitz, all great innovators, could easily take their place in the modern repertoire. This edition provides a facsimile reproduction of two pages of the 1782 edition, a copy of which is in the New York Public Library. For some reason the early bowings have been left out, which, as I have said before, is not usual with this publisher.

In the first movement of the first piece I suggest that the triplet rhythm be continued throughout according to a contemporary convention. The sudden intrusion of even pairs sounds disturbing.



In the Minuetto of the same piece the editor has written out the appoggiatura, thus imposing an arbitrary reading and depriving the performer of the opportunity to interpret the appoggiatura as he sees fit.



Johann Wanhal (1739-1813), Sonata for Clarinet (Violin, Flute or Oboe) and Piano (Edited by Burnet Tuthill).

The original markings of the solo part are reproduced with the piano score for comparison with the edited version. The music itself is quite charming. The preface provides the most complete account of this composer available.

Antonio Vivaldi (1677-1743), Sonata in G Minor from "Il Pastor Fido" for Flute or Oboe or Violin and Piano (Figured Bass Set by Erwin Bodky).

The last movement of this fine sonata may be familiar to violinists as the first movement of Sam Franko's version of the G Minor Concerto by the same composer. The wide choice of instruments given was a device of the period for insuring a wider sale for the music.

In this edition the original slurs are above the staff and the editor's slurs below. This sensible practice makes it possible for the performer, should he happen to disagree with the editor's phrasing, to refer to the original. In the following example I prefer to begin a new phrase at the arrow, instead of slurring, and can point to the composer's indication as justification for my phrasing.



[In my forthcoming edition of the Bach Solo Sonatas I intend to follow a practice hitherto unknown among editors of old music, namely, using the original bowings of the composer throughout and explaining in footnotes exactly why they are preferable to modern bowings, provided one understands the expression and phrasing style of the Eighteenth Century.]

As the slow movements of solo pieces of this period were written with a view to their being ornamented by the performer, I believe that a serious modern edition should provide an ornamented version. In this respect the McGinnis and Marx edition falls short of the Schott edition of a Handel concerto with ornamentation provided by Hans David. The dissemination of knowledge concerning the correct performance of early music is the duty of all who have studied it.

Carl Stamitz (1746-1801), Two Quartets for Clarinet or Flute or Oboe, Violin, Viola and Cello or String Quartet (string parts edited by Emanuel Zetlin). An excellent example of the Mannheim school. The fast movements have a driving orchestral quality.

Anton Kraft (1752-1820), Sonata for Cello and Piano or Cello Alone (Edited by Claus Adam).

Kraft is chiefly known as the center of the controversy concerning the authorship of the Haydn D Major Cello Concerto. If anyone has any doubts whether or not Kraft wrote that work, the preface to this sonata should settle them. This edition is dedicated to Prof. Alfred Einstein, whose researches are indispensable in this preface and also in the preface to the W. A. Mozart 12 Duos for Two French Horns (K 487).

### OTHER MUSIC RECEIVED

Sonata in G Major for Violin and Piano by Elliot Griffis. The Composers Press, Inc., New York. \$3.00 net.

A pleasant work in the American romantic idiom.

Danse Villageoise by Claude Champagne. Axelrod Publications. 85c.

The Simplicity of Violin Playing by Robert Juzek, Vol. I. Metropolitan Music Co., New York. Price \$7.50.

More than one-half of this short book is devoted to a violent and, no doubt, sincere criticism of bad teaching. Apart from the over-emphasis of destructive elements, the constructive aspects of the book, while generally correct, offer little that is new.

I was surprised to read in this book that "fingers vibrate from the finger-tips." Some years ago both Professor Seashore at the University of Iowa and Louis Cheslock at the Peabody Institute had demonstrated after careful experimentation with many violinists playing before special recording apparatus and motion picture cameras that every type of vibrato includes motions of the arm, wrist and fingers in almost equal proportions. Mr. Juzek must introduce new incontrovertible evidence if he wishes to prove the aforementioned scientists incorrect in their conclusions.

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# Over Federation Field

By CHAUNCEY A. WEAVER

### PRAYER COMMENDED

*Don't fear that the world will laugh if you pray.  
Don't care if it does. Let it have its way.  
Remember the softness and beauty it brings  
When round you enfolding its comforting wings  
It carries you out of the cark and the care  
To the thought of a happier life somewhere.*

*Don't be afraid if they scoff and they scorn  
At the thought of your praying. It leads to the morn  
Through a sleep so refreshing, a rest so divine,  
Like a path in the summer beneath bloom and vine,  
Ending down in a garden somewhere that doth seem  
In a dusk of old magic that drifts through a dream.*

*Don't mind and don't worry, whatever they say,  
Kneel down or stand up, but stop talking and pray,  
Don't be a coward to cringe at the word  
Of the cynics whose voices in taunting are heard  
Wherever men gather; remember how sweet  
The peace after prayer, like the rain after heat!*

*Don't let the world turn your purpose aside  
From the prayer that flows in on the tumult and tide  
Of strife and of worry, but let it prevail  
Over all that may tempt you, attack and assail;  
Remember its gentle and mellowing spirit  
When you pray with a faith in the One that will hear it!*

—BALTIMORE SUN.

The Des Moines Municipal Band, fifty-five members, has been testing public appreciation of band concert music this season. The masses seem to like it. Six concerts were given, under the leadership of Lorain Watters, on Sunday evenings, the locus in quo being on the beautiful slope on the west side of the State Capitol Building. Concert time was from eight P. M. until about nine-fifteen P. M. The program ranged from heavy to light standards of classification. As many as twelve thousand people attended. The applause evoked was the index to fine appreciation. Leading business men and citizens put "shoulders to the wheel" to make the concerts a success, and the comments made and the applause which sounded forth signaled the success of the venture. Money came forth readily to meet the union scale. Already talk is being heard to the effect that the experiment must be repeated, perhaps on a larger scale, in the season of 1950. Aroused public spirit can accomplish wonders.

The curtain has fallen on Aspen! Within easy reach of this mid-summer harmonic and melody exuding revel, we are glad to record the verdict of the Denver Post, in an editorial captioned with, "Reviving a Lost Art":

The bicentenary celebration has been, in a very real sense, "a feast of reason and a flow of soul." Some of the speeches may have been "way over the heads of the majority of those who had come, in many cases, from great distances, to sit at the feet of the international galaxy of the scholars who have temporarily transformed Aspen into a major intellectual center.

Federation and all other friends and acquaintances will be glad to extend hearty congratulations to Oscar F. Hild, member of the National Executive Board, who has been recently honored by the conferring of the degree of Doctor of Music by the well-known Cincinnati College of Music. This is no ephemeral, fly-by-night institution. It has had an existence of seventy-one years, and its stability and capability have been long since established. The Hild degree is the twelfth conferred by this college—a clear indication that its honorary endowments are predicated on merit and on no other consideration. It is also interesting to know that it was this college with which Mrs. Joseph N. Weber had a teacher's connection when the Webers were resident of Cincinnati several years ago. In meeting him we are sure there will be no evidence of undue cerebral expansion. It will be the same Oscar Hild.

That, fortunately, was not always the case. The net result of the addresses given at the convocation appears to have been a widening of the horizons of the minds of those who have attended the convocation, and there has been, almost every afternoon, refreshing fare of a different kind in the magnificent concerts given by the Minneapolis Symphony Orchestra and its superb soloists.

From the Colorado point of view, as well, the Goethe convocation has been all to the good. Many of those who have made the pilgrimage to Aspen have seen for the first time the great natural beauty to be found there. They are going back, and will go back, to their home communities with memories not only of high talk and great music but also of an unmatched landscape and a marvelous summer climate.

So we say: Let us have other celebrations at Aspen, and more Aspens. The state is big enough, hospitable enough, and enterprising enough to take care of the increasing number of cultural activities which are making their habitat here. In the quiet magnificence of the Rockies, perhaps, the lost art of contemplation may be rediscovered, in a world badly in need of it.

It is a pleasure to note that this historic event occurred not in the far East, or far West, or other con-

Personally, we are glad that this historic event occurred not in the far East, or far West, or other con-

INTERNATIONAL MUSICIAN

tinental extremity, but nearer to the Heart of America. Aspen is a short automobile distance from Denver. San Francisco is 1,230 miles west of Denver. Chicago is 1,047 miles east of Denver. New York is 1,954 miles east of Denver. Hence it can be seen that this Aspen, budding and blossoming in the realm of musical culture, is in a field quite remote from large city civic promotion.

From the musical artistry standpoint it is an encouraging sign of the times when men like Herbert Hoover, Robert M. Hutchins, Chancellor of the Chicago University, and men of similar calibre from various eminent walks of life, should rally to the promotion and support of cultural enterprises which challenged wide public attention during the two weeks of the July period in the current year.

This event will be historically known and recorded as the Goethe Bicentennial which has surely laid the foundation for a memorial to the life and creative musical works of the distinguished European citizen of two centuries ago.

Are the promoters of this epochal event to show any regrets over the outcome of their colossal undertaking? Nothing of the kind in evidence. Indeed, already there is talk of a celebration next year in honor of Bach, the great composer of notable fame, who died in 1750.

The eminent Dr. Hutchins offers the following comment:

"If Russia insists upon attacking us we shall have to defend ourselves. Fortunately Russia is in no condition to attack us. Therefore, if we want to avoid the imminent catastrophe, if we want to promote the unity of mankind, it would seem that the course for us to follow is to stop acting as though we were going to attack Russia. The enormous military preparations on which we have lavished billions in the past four years are unnecessary as long as Russia does not have the atomic bomb, and they will be largely useless when she has it."

If the imminent catastrophe can be averted, Dr. Hutchins said, it is altogether likely that what we now regard as the remorseless conflict of irreconcilable ideologies will appear as little more than a ripple on the surface of history.

The Chicago educator cited Goethe's faith in goodness, and humanity as providing the solid ground beneath the feet of those who refuse to be drawn into the morass of cynicism and despair. This faith, said Dr. Hutchins, is a creative force through which we may bring about that moral, intellectual and spiritual revolution which will unite mankind in lasting peace.

In attempting a review of this stellar musical event in the picturesque Rocky Mountain zone, we

are happy to acknowledge the kindness and assistance of Secretary Charles C. Keys, of Local 20, Denver, Colorado, for his prompt and thoughtful clippings illuminate this historic mid-continental harmonic uplift. May it prove to be the opening event of an indefinite series in the promotion of not only national, but world-wide harmony. An uplift of the human race into an atmosphere of universal peace.

The Iowa corn crop is so big this year that signs are in evidence that even grasshoppers are being sated with overload.

Too hot, you say? Then what will it be when the political campaign of 1950 rolls around?

No, Matilda, Aspen, Colorado, is not the place where aspirin comes from. The medical stimulant emanating therefrom, however, has provided a healing potency to multitudes inhaling its atmosphere this season.

We are glad to notice the tribute paid Brother Karl Zerwekh by the Pekin, Illinois, "Labor Leader," in a recent issue. Brother Zerwekh was delegate to the recent San Francisco Convention. He is a member of both Local 301, Pekin, and Local 26 of Peoria. His name is on the top line of Local 301 charter, which was issued on January 1, 1908. His life has been devoted to symphony orchestras, theatre work and military bands. He is known as the "father" of Pekin's municipal band, and finds delight in assisting school children in receiving and enjoying the benefits of a musical education. He is also active in Masonic fields. He returned home by way of Los Angeles and was lucky enough to be taken into custody by Spike Wallace and J. W. Gillette, and was shown the glories of that city and Long Beach and in due time returned home, with youth renewed and a fresh conception of the wonders of the far West. May many more years be granted him in which to demonstrate his usefulness and leadership in the field of music.

Seattle "Musicland," Local 76, issues a sixteen-page official paper, but it utilizes nine pages to tell the story of the San Francisco Convention. Editor and Publisher Harry L. Reed does a thorough job when the interests of his constituents are involved.

It is a rare occasion in which a summer band concert can be postponed on account of the heat.



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## Soloists' Symposium

Claudio Arrau included a fifth continent in his itinerary when he presented, on August 25th, a concert in Cape Town, South Africa. During the current month he will make fifteen appearances in recital and with orchestra in four other South African cities. In October he will fly directly to London to begin his fourth post-war tour of Europe through December.

During his recent tour of Europe Andor Foldes presented twenty-three concerts in ten countries. He introduced American works by Barber, Berger, Bowles, Copland, Cowell, Harris, Piston, Sessions, Schuman, Thomson, Moore and Dello Joio.

Robert L. Bedell, organist, is currently engaged in a four-month tour of Europe.

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# OFFICIAL PROCEEDINGS

Of the Fifty-second Annual Convention of the  
American Federation of Musicians

## FOURTH DAY

CIVIC AUDITORIUM, SAN FRANCISCO, CALIF.

The request of Local 686, Rapid City, South Dakota, was discussed, and due to the housing facilities offered, the request was laid over to some future date.

The invitation of Local 677, Honolulu, was discussed with the delegates of the Local, and the unanimous opinion of the Committee was that the cost of holding a convention in Honolulu was prohibitive both to the Federation and the Locals.

On motion, the request of Local 65, Houston, Texas, was voted by the Committee as the Convention city for 1950, having met all requirements.

Discussed by Delegates Wyant, Local 686; Peterson, Local 677; Peterson, Local 102; Stokes, Local 65; Chanson, Local 308.

Action on the report of the Committee is postponed.

President Petrillo now introduces Senator Claude Pepper of Florida. He receives a tremendous ovation.

The Senator states that he appreciates the cordial reception. In the course of his remarks he prophesies that the Taft-Hartley Law will not last, and that there will be some improvement in the membership in the next Congress. He states that not only labor but little business men are oppressed by such legislation.

He states that the workers' progress economically would not happen if it were not for labor unions, and that the worker who gets good wages and security and does not join the union is unfair and is taking a free ride. He states that southern workers should get the same compensation as the workers anywhere else.

He feels that there should be a liberal party and a conservative party, that our income and productivity has greatly increased in the last 16 years and yet people are being frightened that prosperity will not last and therefore do not buy goods they do not need at the moment, and as a result business tightens up all down the line.

The government says to the people, "go ahead and buy." The people should rise and tell Congress it must not sell America short. The people should demand that Congress keep the United States prosperous.

He also calls attention to the fact that many citizens do not vote and many also do not register. He wishes there were a Pied Piper who could lead the way to have the workers all go to the ballot box. One of the best things we can do is give other countries an example of true democracy. He asks that the people be liberal-hearted and support liberal public leaders.

At the close of his address he receives great applause.

President Petrillo replies and thanks the Senator for his wonderful address, and states that he only wished that a man like Senator Pepper could live forever.

Special order of business—Election of Officers.

After the election the Convention recesses until 2:00 P. M.

### Afternoon Session

June 10, 1949.

The session is called to order by Vice-President Bagley at 2:00 P. M.

The Committee on Location continues its report.

The report is discussed by Delegates Peterson, Local 677; Gallagher, Local 143; Gillette, Local 241; Carter, Local 197; Stokes, Local 65; Secretary Cluesmann, Delegates Joseph, Local 809; Singer, Local 655, and Wyant, Local 686.

The previous question is moved and carried.

The report of the Committee, which recommends Houston, Texas, as the Convention city for 1950, is adopted.

LEWIS W. COHAN,  
Chairman.

CHAS. S. KELLER, JR.  
HENRY H. JOSEPH.  
MIKE PESHEK, JR.  
HERBERT McPHERSON,  
A. B. CINTURA,  
DON ROMANELLI,  
EARL W. LORENZ,  
ANTON FASSERO,  
GEORGE W. SOUTHWALL,  
FRANK A. LYNCH,  
J. EARL BLEY,  
NICHOLAS A. NARDUCCI,  
MRS. ORION SIMS,  
PAUL HUFFFOR,  
F. R. MUHLEMANN,  
A. F. SHANABROOK,  
RAYMOND FRISH,  
PAUL R. METZGER,  
EVERETT HENNE,  
CHARLES M. DE BLOIS,  
W. T. CREWS.

The Committee on Measures and Benefits continues its report:

#### RESOLUTION No. 19.

MEASURES AND BENEFITS  
WHEREAS, The plight of the displaced persons in Europe was foreseen by the American public in adopting Law 4774 (80th Congress).

WHEREAS, The United States has always granted asylum to the persecuted and oppressed.

WHEREAS, The A. F. of L., C.I.O., I.A.M., Railroad Brotherhoods and United Mine Workers are supporting the passage of House Bill 4567 and Senate Bill S-311.

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WHEREAS, HB 4567 and S. Bill 311 are an amendment to Public Law 4774 to increase and facilitate the admission of a greater number of displaced persons of good character.

WHEREAS, These displaced persons are victims of Communism.

BE IT RESOLVED, That this Convention go on record supporting the passage of Senate Bill S-311 (HB 4567 voted and passed on June 1st) and copies of this resolution be forwarded to the United States Senate and members of the judiciary committee.

FRANK LI VOLSI,  
Local 626.

The report of the Committee is favorable.

Discussed by Delegates Upson, Local 368; LiVolsi, Local 626, and Young, Local 94.

The report of the Committee, which is favorable to the resolution, is on motion lost.

**RESOLUTION No. 31.**

**MEASURES AND BENEFITS**

WHEREAS, There are four or five and more 100-piece service bands permanently stationed in Washington, D. C., who are capable of performing excellent brass band and string symphony concerts, with their own glee club group and grand opera singers, and,

WHEREAS, The children of our country have no opportunity to go to Washington, D. C., to hear these excellent musical organizations with their colorful uniforms, which would impress and inspire patriotism and love of country, and,

WHEREAS, All tax paying citizens outside of Washington, D. C., have the right and privilege to hear these bands without charge, therefore,

BE IT RESOLVED, That the Federation request the President of the United States to order these bands to the various military and naval installations, in different sections of the country to work out from these headquarters to surrounding small cities and towns and provide in school auditoriums free concerts for the children of America.

PAUL SCHWARZ,  
RAY PETERS,  
J. MARTIN EMERSON,  
Local 161.

The introducers request permission to withdraw the resolution. Permission is granted.

**RESOLUTION No. 32.**

**MEASURES AND BENEFITS**

WHEREAS, The amount of rental for our three offices equals \$17,349.96 per year, and

WHEREAS, Many of the Locals have wrestled with this problem locally and some have found it advantageous to own a building of their own, and

WHEREAS, Added prestige is obtained by having permanent, self-owned headquarters, and

WHEREAS, Other incidental expenses such as telephone, telegraph, postage, traveling expense, office supplies are greater when three separate offices are maintained, and

WHEREAS, A resolution to consolidate the three offices in one location has been introduced and considered by last year's Convention, and

WHEREAS, A study of the financial statement and suggestions that Convention costs be curtailed, indi-

cates that all possible retrenchment on expenditures should be instituted, therefore,

BE IT RESOLVED, That a study of the feasibility of building or purchasing a building to house our national headquarters in the most desirable city be made, and that this study be made by a committee appointed by the President, because he is in the best position to visualize our needs, and,

BE IT FURTHER RESOLVED, That this committee report its findings to the next Convention.

MARTIN O. LIPKE,  
Local 610.  
VICTOR I. CARPENTER,  
Local 270.  
HORACE ANDERSON,  
Local 519.

**RESOLUTION No. 43.**

**MEASURES AND BENEFITS**

WHEREAS, It is the ambition of every Local of this Federation to either purchase or construct a building in which to establish permanent headquarters for their offices and also for meeting place for their membership both for business and entertainment purposes.

WHEREAS, Many Locals have achieved this goal either through their own initiative and choice—others being forced to do so due to being evicted from rented quarters, desiring additional or more adequate space or other reasons perhaps beyond their control.

WHEREAS, This Federation is now over fifty years old and it could be described as one "without a home."

WHEREAS, All executive and administrative offices comprising the parent organization are situated in three separated localities, i. e. New York, Newark and Boston—all are housed in costly rented space. The security of these executive quarters possibly is by lease, the termination of which can or could possibly be effected by certain legal procedure or transfer of ownership.

WHEREAS, The Federation is continually growing both in membership and the problems affecting this increased membership and the music profession are becoming more diversified. This expansion demands more supervision and will no doubt continue to increase. Additional facilities were recently acquired to house the Supervisory Staff of the Recording and Transcription Fund. These added quarters are now isolated from the President's headquarters.

WHEREAS, It is generally accepted that separation of Executive and Administrative forces is not conducive to economical and efficient operation.

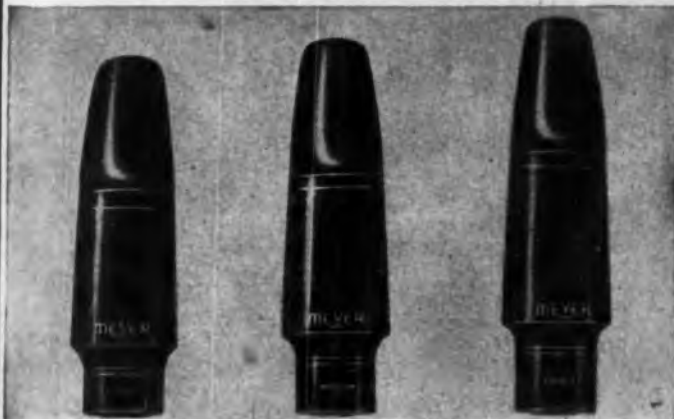
WHEREAS, The purpose of this resolution is to recommend that "ground work" legislation be enacted for the American Federation of Musicians to become a "Home Owner" either through purchase or construction of a suitable building that will provide adequate and modern facilities for all Executive, Administrative Office, staffs, conference rooms, etc. Such a building that will indicate the stability of this Federation and an everlasting monument to the founder and President for fifty years, Joe N. Weber, and our now great President James C. Petrillo.

WHEREAS, Many advantages as well as disadvantages will present themselves in a venture of this

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magnitude but certainly when a thorough analysis is completed the advantages will be in the majority and the savings attractive. Therefore,

**BE IT RESOLVED,** That the President be authorized to appoint and establish a "Building Committee" composed of the President, Secretary, Treasurer and three (3) additional members approved by the Executive Board.

The duties of said Committee will be to conduct a complete survey of space and facilities required to house all Executive and Administrative Offices and staffs, the possible savings that could be effected by consolidation and centralization of these offices and staffs, advantages or disadvantages found in their investigation and other details pertinent to the subject.

Committee's report to be submitted to the President and Executive Board for perusal and approval.

Complete report to be submitted to the next Convention.

Committee with approval of Executive Board to be empowered to enter into an option agreement should an offer present itself prior to the next Convention.

No final purchase or action to be taken without approval of a Convention.

**ARTHUR H. ARBAUGH,**  
Local 223.

Resolutions 32 and 43 are considered together.

The Committee recommends referring them to President Petrillo.

The report of the Committee is adopted.

**RESOLUTION No. 33.**

**MEASURES AND BENEFITS**

WHEREAS, the "CODE OF ETHICS," as adopted jointly by the Music Educators National Conference, The American Association of School Administrators and the American Federation of Musicians, has greatly facilitated the Locals in combating the use of school bands and orchestras in non-scholastic activities, and

WHEREAS, At present the Code is renewable annually, necessitating the printing of it each year due to the changing of the date in the last paragraph, and

WHEREAS, It is up for renewal in July, 1949, therefore,

**BE IT RESOLVED,** That President James C. Petrillo take under advisement the placing of the "CODE OF ETHICS" in force and effect for a period of five (5) years, with a proviso that the aforementioned groups may come together for the purpose of revision if the necessity arises.

**W. B. YOUNG,**  
**G. J. FOX,**  
**FRANK E. LEWIS,**  
Local 94.

The report of the Committee is favorable.

The report is adopted.

**RESOLUTION No. 47.**

**MEASURES AND BENEFITS**

WHEREAS, It is sometimes necessary to contact officers of the Federation outside office hours, and

WHEREAS, Assistants to the President are deserving of printed recognition such as the listing of Traveling Representatives in the "List of Locals" book, and

WHEREAS, The "List of Locals" book is the only complete book listing all Locals,

**BE IT RESOLVED,** That the following be made a part of the "List of Locals" book:

1. Home address and telephone of each of the officers of the American Federation of Musicians.

2. Listing of all assistants to the President and the departments they handle, other important assistants in various Federation offices, and home address and telephone of each.

3. Number of members of each Local.

**H. KENNETH WATSON,**  
Local 297.

The report of the Committee is unfavorable.

The report is adopted.

**RESOLUTION No. 50.**

**MEASURES AND BENEFITS**

WHEREAS, Our National organization conducts all its business under the very popular title of American Federation of Musicians, United States and Canada, and where it is extremely important to promote one and only title for good public relations, and

WHEREAS, We operate as individual Locals under two hundred (200) different titles such as M. M. P. U. and Protective Unions all over the country, and

WHEREAS, It is very difficult for a traveling musician or any strange person wishing to contact the local Union by telephone or otherwise, and

WHEREAS, Other unions in show business are trying to steal our jurisdiction, as President Petrillo pointed out in his opening speech, therefore,

**BE IT RESOLVED,** That each Local adopt one title nation-wide to read as follows: American Federation of Musicians of the United States and Canada.

**WILLIAM F. SAYRE,**  
**ROBERT S. WALDRON,**  
Local 746.

**H. C. KNAPP,**  
**WM. O. MUELLER,**  
**LOUIS A. PAIGE,**

Local 151.

**MATTY FRANKLIN,**  
**FRED AGNE,**

Local 16.

The report of the Committee is unfavorable.

The report is adopted.

**RESOLUTION No. 52.**

**MEASURES AND BENEFITS**

WHEREAS, Requests have been made for the services of musical units to perform for functions by charitable organizations such as the Cancer Drive, and

WHEREAS, Such engagements could be possible through allotments from the R. and T. fund, but are now rejected because of admission charges for the functions in question, therefore,

**BE IT RESOLVED,** that this Convention does hereby request consideration of a change in the R. and T. fund regulations so as to permit employment of musical groups for functions of worthy, charitable, and non-profit organizations.

**MILTON R. FOSTER,**  
Local 687.

The report of the Committee is unfavorable.

The report is adopted.

(Continued on page thirty-five)

# Official Business

COMPILED TO DATE

## CHARTER REVOKED

426—Tonopah, Nevada.

## WANTED TO LOCATE

Patsy Miles (Tennyson), Local unknown.

## WISCONSIN CONFERENCE

The regular Fall Conference of the Wisconsin State Musicians' Association will be held in Watertown, Wisconsin, on Saturday and Sunday, October 1st and 2nd.

All Wisconsin Locals and the usual guests will receive notification of registration headquarters and place of Conference.

Any Local in Wisconsin not already affiliated is urged to send a delegation and acquaint themselves of the advantages of affiliation.

## DEFAULTERS

Carmel Gardens, and Mr. Woodmansee, manager, Santa Monica, Calif., \$32.40.

Lakeside Park, and Art Hobbs, owner and manager, Wichita Falls, Texas, \$770.00.

W. T. Montgomery, Montgomery, Ala., \$2,015.00.

Green Frog Cafe, and Ralph Coffee, proprietor, Prescott, Arizona, \$178.57.

Colonial House, and Willbur P. Davis, manager, Palm Springs, Calif., \$3,105.00.

Sherman & Shore Advertising Agency, San Francisco, Calif., \$162.00.

Ramona Club, and Mr. Benesch, manager, South Gate, Calif., \$35.00.

Compass Room, and Mrs. Sylvia Gries, Wilmington, Calif., \$135.00.

Hotel Gerramaugus, East Hampton, Conn., \$34.00.

Gravel Hill Inn, and Preston Hitchens, proprietor, Georgetown, Del., \$230.00.

Club Monte Carlo, and Tony Lopez, owner, Miami, Fla., \$2,300.00.

Club 22, and John Plodnick and Irving Kloker (Koke Kokeler), Miami, Fla., \$306.50.

Dobble Hicks, Gary, Ind., \$50.00.  
Tony Bertone, Pittsburg, Kans., \$750.00.

Young Men's Progressive Club, and J. L. Buchanan, employer, Crowley, La., \$175.00.

Mardi Gras Lounge, and Jimmy (King) Anselmo, proprietor, New Orleans, La., \$320.00.

Monte Carlo Club, and Al Green, proprietor, New Orleans, La., \$97.50.  
Hofbrau, and David Gladstone, Billerica, Mass., \$114.00.

Hotel Whittier, and Charles Scheln and Gerald Parselle, Haverhill, Mass., \$450.00.

The Derby, and Henry Correia, operator, New Bedford, Mass., \$221.18.

Max McLaughlin, Ann Arbor, Mich., \$400.00.

Vahalla Resort, and E. E. Iverson, Slayton, Minn., no amount given.

Ocean Playhouse, Steel Pier, and Robert Courtney (New York City), Atlantic City, N. J., no amount given.

Frank Murtha, Fairview, Camden, N. J., \$25.00.

American Legion, Dover Post No. 8, Dover, N. J., no amount given.

Argyle Cocktail Lounge, and M. Stelboun, employer, Newark, N. J., \$140.00.

Melody Club (Ringside Lounge), and Frank Cosmano, Anthony Cosmano, Joe Calato, Teddy Calato, Phil Muscato, Buffalo, N. Y., \$410.00.  
Wick Orchestra Service, and Phil Wick, Iilon, N. Y., \$1,250.00.

T. D. Kemp, Jr., Southern Attractions, Charlotte, N. C., \$1,236.62.

Club Ron-Day-Voo, and LeRoy Robinson, Cleveland, Ohio, \$507.00.

John Harris High P. T. K., and Robert Spittler, Chairman, Harrisburg, Pa., \$240.00.

Erlanger Ballroom, Philadelphia, Pa., no amount given.

Grecal Enterprises (also known as Dixie Recording Co.), Knoxville, Tenn., no amount given.

Harold Carrethers, Nashville, Tenn., \$600.00.

Melody Mill Tavern, and Mr. and Mrs. Alvin Fitting, proprietors, La Crosse, Wis., \$140.00.

LaVida Club, and Lester Quealy, part owner, Casper, Wyo., \$214.50.

Marshall Grenik, Drummondville, P. Q., Canada, \$145.00.

Association des Concerts Classiques, and Mrs. Edw. Blouin and Antoine Dufour, Montreal, P. Q., Canada, \$250.50.

## CHANGE OF OFFICERS

Local 19, Springfield, Ill.—President, Lou Hahn, 1805 South College St.

Local 42, Racine, Wis.—President, Robert J. Matheson, 5811 Spring St.

Local 200, Paducah, Ky.—Secretary, Rudy H. Helise, 616 Broadway.

Local 326, Pana, Ill.—Secretary, Joe Zahradka, 108 South Spruce St.

Local 332, Greensboro, N. C.—Secretary, James E. Payne, 304 Crestland Ave.

Local 362, Huntington, W. Va.—President, Al Casciato; Secretary, Howard Gray, 406 31st St.

Local 424, Richmond, Calif.—President, D. McCauley, 501 Adams St., Albany, Calif.

Local 502, Charleston, S. C.—Secretary, Joe Flke, 15-B Amelia St. Phone: 24311.

## CHANGES IN ADDRESSES OF OFFICERS

Local 12, Sacramento, Calif.—President, John E. Deus, 1312 K St.; Secretary, Al Wittenbrock, 1312 K St.

Local 178, Galesburg, Ill.—Secretary, Frank H. Tucker, 1087 East Main St.

Local 202, Key West, Fla.—Secretary, Ruby Crawley, 506 Elizabeth St., P. O. Box 573.

Local 295, Pocatello, Idaho—Secretary, Robert Carlson, 219 North Grant.

Local 368, Reno, Nevada—Secretary, Paula Day, Route 1, Box 68.

Local 492, Moundsville, W. Va.—Secretary, Harry L. Kirby, R. D. No. 2.

Local 663, Escanaba, Mich.—Secretary, Wellington A. Hinze, 429 South 19th St.

## THE DEATH ROLL

Asbury Park, N. J., Local 399—Harold Gardner, Ellsworth B. Thompkins.

Asheville, N. C., Local 698—Paul Gidney.

(Continued on page thirty-six)

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### In Our Orchestras

(Continued from page twenty-four)

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So much for the clarinet's and the clarinetist's role in the swing band.

But we leave an incorrect impression with this picture of clarinetists spending their days in the excitement of improvisation, the enthralment of interpretation and the glow of success. As a matter of fact, they spend a good part of their days just tending their reeds.\*

Robert McGinnis, first clarinetist of the New York Philharmonic-Symphony Orchestra, estimates that the average clarinetist spends from four to ten hours a week pruning, clipping, shaping and otherwise preparing his reeds. "That may not seem long to you," he adds, with a wry expression, "But when you think of a whole afternoon"—and he looks off into space remembering the innumerable whole afternoons, perfect for canoeing, playing golf, or just lazing around, bounded by reeds and bent shoulders.

Remember, then, symphony or swing, loud or soft, flamboyant or subdued, those clarinets mean not only thrill and creativeness but practically a whole day extra each week spent just in preparing them for performance. So when next you hear Strauss' Till Eulenspiegel shrieking in his death throes, Berlioz wrestling with his fixations, and the lover's sword clashing against the crackling flames in "Die Walküre," spare a thought for life's ironies as epitomized in the clarinet.

—Hope Stoddard.

\* The clarinet is a single-reed instrument, unlike the oboe, the English horn and the bassoon, in which the sound is created by two halves of a reed in the mouthpiece vibrating against each other. In the clarinet a single reed vibrates against a slot in the mouthpiece.

# dick contino



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INTERNATIONAL MUSICIAN

## Official Proceedings

(Continued from page thirty-two)

### RESOLUTION No. 55.

#### MEASURES AND BENEFITS

WHEREAS, At the last Convention the delegates were informed that the revision and indexing of the Constitution and By-laws had been completed, and

WHEREAS, The said revision is now in the hands of the local officers, and the members have just realized the magnitude of the task, and

WHEREAS, This revision was handled by one individual, Harry J. Steeper, who performed this herculean accomplishment so sorely needed by the Federation, therefore, **BE IT RESOLVED**, That this Convention publicly commend Harry J. Steeper for his excellent and efficient compilation of the Constitution and By-laws.

HARRY J. SWENSEN,  
CHARLES LEON,  
MICHAEL SKISLAK,

Local 526.

LOUIS PAIGE,  
WM. O. MUELLER,  
HUBERT KNAPP,

Local 151.

ROBERT WALDRON,  
WILLIAM F. SAYRE,

Local 746.

V. DAHLSTRAND,

Local 8.

RALPH C. SCOTT,  
GUS F. FISCHER,  
PAT LA SELVA,

Local 9.

FRANK P. LIUZZA,

Local 77.

VINCENT CASTRONOVO,

Local 198.

MICHAEL MURO,

Local 20.

W. B. YOUNG,

Local 94.

The report of the Committee is favorable.

The report is adopted.

### RESOLUTION No. 57.

#### MEASURES AND BENEFITS

WHEREAS, The pink 10% tax report sheet can be simplified as it is now laid out, and

WHEREAS, It is an extra burden on all Locals filling out this sheet as it is now laid out, and

WHEREAS, This sheet could be a simple short report covering enough data for the Treasurer, therefore,

**BE IT RESOLVED**, That the 10% tax report sheet be made the same size as the 10% tax receipt. All data to be the same except—the big heading shall be deleted and the listings of the sidemen be eliminated. Only the total number of sidemen plus the local number and amount of tax to be shown.

ALFRED J. ROSE,  
ALBERT BOWMAN,  
D. MAGNANI,

Local 367.

E. L. WILSON,

Local 199.

The report of the Committee is unfavorable.

Discussed by Delegates Rose, Local 367; Gallagher, Local 143; Morris, Local 6.

The previous question is moved, upon which the report of the Committee is adopted.

### RESOLUTION No. 58.

#### MEASURES AND BENEFITS

**RESOLVED**, That Article 17, Section 7 of the Constitution and By-

Laws of the A. F. of M. shall have the following added to same:

"When a traveling member enters a jurisdiction on an engagement of more than two weeks, the secretary of the Local shall notify the home Local who issued the book.

ALFRED J. ROSE,  
ALBERT BOWMAN,  
D. MAGNANI,

Local 367.

The report of the Committee is favorable.

The report is adopted.

### RESOLUTION No. 59.

#### MEASURES AND BENEFITS

**BE IT RESOLVED**, That if any Resolutions of Convention are referred to the Office of President or the International Executive Board for action or change, the results of such action shall be sent the submitters of the Resolutions within two weeks after a decision is made.

ALFRED J. ROSE,  
ALBERT BOWMAN,

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D. MAGNANI,  
Local 367.  
E. L. WILSON,  
Local 199.

The report of the Committee is favorable with the following amendment:

Change the last sentence, so that the Resolution shall read:

"BE IT RESOLVED, That if any Resolutions of Convention are referred to the office of President or the International Executive Board for action or change, the results of such action shall be published in the next issue of the International Musician."

The report of the Committee is adopted.

### RESOLUTION No. 66.

#### MEASURES AND BENEFITS

WHEREAS, The 10% surcharge is at present the major source of income of the Federation, and

WHEREAS, A large part of this tax is collected by the smaller locals of the Federation, and

WHEREAS, Resolutions will no doubt be presented affecting the representation of the smaller locals at conventions, and

WHEREAS, The total membership of each Local is listed in the roll-call sheet supplied by the Secretary, and

WHEREAS, The amount of tax collected by each Local should be readily accessible from the records maintained by the Treasurer, therefore,

BE IT RESOLVED, That the Treasurer publish a detailed report showing the amount of tax collected by each Local for the past fiscal year, and show or chart a ratio of dollars collected per member, with the intent that each Local will then be informed as to how their efforts compare with the efforts of other Locals.

MARTIN O. LIPKE,  
Local 610.

The report of the Committee is unfavorable.

The report is adopted.

(To be continued)

## Official Business

(Continued from page thirty-three)

Boston, Mass., Local 9—Daniel P. Shedd, Joseph Bischof.

Chicago, Ill., Local 10—Jack Baus, Howard H. Hough, Anton Janda, Ben K. Nelson, Harry G. Ston, Reena Callow, Elmer Malm (Jean Marshall), Sandor Rudnyanszky, Joseph Holakovsky, Frank Visek, Jr., Earl Maze.

Cleveland, Ohio, Local 4—Rose N. King (Hronek), Rudolph Schuller.

Denver, Colo., Local 20—Frank W. Jones, Lloyd G. Eurlon.

Detroit, Mich., Local 5—Thaddeus A. Budzinski, John Kleive, Victor A. Prather, Henry R. Whitman.

Fitchburg, Mass., Local 173—Waino Sandstrom.

Gloversville, N. Y., Local 163—Roland W. Batty.

Indianapolis, Ind., Local 3—Abljah A. Davis.

Larchmont, N. Y., Local 38—William Meyer, Perry Glick, Percival Kirch.

Los Angeles, Calif., Local 47—Leroy B. Conkey, Earl Dowding, Faye Richards, Burkby O. Robbins, Kenneth Widenor.

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Eugene Saindon.

Miami, Fla., Local 655—Robert A.  
Critchlow.

Milwaukee, Wis., Local 2—John  
Kuge, Charles W. Simandl, Howard  
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REINSTATEMENTS, ERASURES**

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Worcester, Mass., Local 143—Wm. Baron, Herbert O. Perry.  
Yonkers, N. Y., Local 402—Nat J. Gagliardi, Leo C. Keskey, Frank Landi, Leo W. Montalbano, John Stewart, James A. Taylor, Jr., Kermit A. Walker.

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Belleville, Ill., Local 29—Lee Heck.  
Bradford, Pa., Local 20—Byron Armstrong.  
Denver, Colo., Local 20—Byron Duane Elliott, Robert G. Fletcher, Arthur P. Jensen, Edw. Fred Miller, Salvador Salazar, Donald Floyd Smith, Chas. E. Whittaker, Carson J. Whittaker, E. E. Perrigo, Howard Farrand.  
Detroit, Mich., Local 5—Emile W. Acitelli, Samuel J. Alford, Stephanie Andrusiewicz, Anthony Battaglia (Tony Valentine), William (Tweed) Beard, Leroy Bell (Buddy Bell), George H. Blostein, Giacomo (Jack) Bologna, Ralph Cady, Earl W. Chase, Harlan Casey Clark, James Edward Conahan, Richard Eugene (Gene) Cox, Fred (Fritz) DeBlase, Mary DeLoach, George Gerard, Jr. (Jerry Gerard), Dan Broeder, Joseph C. (Joe) Dunn, Herbert W. Girardin, William C. Gooden, Daniel J. Goodman, Arthur Grossman, Stanley (Gray) Grzesik, Ora Vivian Hairt, O. Dick Hall (Orville Samuel), Myron Handelsman, Earl W. Harris (Tony Harris), Samuel L. Helfand (Larry Helfand), John L. Hill, Philip E. Hill, Frank J. Janiszewski, Stanley Jaworski, Alice W. Jones, Timothy Lewis Kennedy, Joseph Kida, Ronald Frederick Klaber, John Jacob Kudermann, John P. Kuhr, Wilfred Arthur Langevin, Kenneth Leon Larsen, Jonas Laurens, Willis T. Luker (Jack Luker), John Louis Malozec (Johnny Malo), George B. McCabe, Jerry McNeely, John Morrison (Sohrauer), Saul (Jack) Moss (Johnnie Allen), Bryant A. Nathaniel, Percy Alfonso Nowell, Jr., Donald James (Don) O'Brien, Robert J. Parker, Harry Perry, Angelo Primo, Frederick D. Reid, Bobbie C. Ruff, Edward Rushlow, Joseph Robert Scannell, Arthur Anthony Schettler, Eugene (Gene) Shelton, Clarence Sherrill, Harry W. Smith, John Jake Stiles, Jr., Lila M. Taylor, Ollie Anderson Thomas, Walter G. (Wally) Townsend, Ronald Roy Welsh, David Wilborn.  
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New Orleans, La., Local 174—Jacob J. Miranda.  
Quincy, Ill., Local 265—Robert L. Nelms, Maurice Menge.  
Rochester, Minn., Local 66—Donald Scott.  
Waukesha, Wis., Local 193—Ken Teschendorf, Don Dorsan.

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Baton Rouge, La., Local 538—Charles Dixon, Albert Seay, Otto Woolsey.  
Beaver Falls, Pa., Local 82—Delmar Minehart.  
Bethlehem, Pa., Local 411—C. James Kocher.  
Bradford, Pa., Local 84—James Lockwood.  
Boston, Mass., Local 9—Angelo Alabiso, Kent Bartlett, Anthony Buccu, Paul R. Clement, Frank Corea, Norman Foster, Louis Fox, Herbert Kravitz, Willard Mason Murdock, Charles C. Romanelli, Louis Pascucci, Terry Page, Virginia E. Parker, Gerrish W. Pike, Elliott W. Whalen, Ivan Wainwright, John E. Zarick, John Alaimo, Rico Aut, Albert Badgers, Carleton St. Croix Beyer, Sam Bittle, George Broomfield, Milton Leo Dalins, Pete Dorney, Mayo Duca, Abraham Fleitman, John Hildreth, John F. Hogan, David Maltzman, Paul Mandella, Joseph Munda, Nina Murdock, Stanley Olewski, Alfred B. Olson, Vincent Parla, B. J. Patterson, Patrick Pergola, Kenneth D. Rosen, Leon B. Shaw, Edward Frank Sullivan, Frank E. Ward, Leo F. Weber, Harry A. Welcome, G. Rowland Young, Jr., Anthony Costa, Wm. Burdett Dunham, Norman Gilbertson, Willard Paul Lindner, Samuel J. Marcus, George H. Rogers, Gladys Salmaine, Gregory Tucker, John P. Vacca, Luise Vogerschien, Arne Auto, Paul D. Feinberg, Romeo Roland Giannoccaro, Johnny B. Hart, R. W. Montgomery, Anthony Sherbo, Jr., Raymond Stewartson.  
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Universal Light Opera Co. and A.M.A.  
Western Recording Co. and Douglas Venable.

## LONG BEACH:

Club Moderne, and W. C. Jarrett

## LOS ANGELES:

Anderson, John Murray, and Silver Screen, Inc.  
Dalton, Arthur  
Freeland, F. D., Al-Dean Circus  
Halfont, Nate  
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.  
Moore, Cleve  
Morris, Joe, operator, Plantation Club  
Moody, Curtis  
New Club Alabam, Curtis Moody and M. E. Brandenberg.  
Preston, Joey  
Primrose Cafe, and John Fogarty, Louis Azrow, John Borcy, Joe. S. Kaplan, and Ann Marie Borcy.  
Royal Record Co.  
Ryan, Ted  
Tonkins, Irvan "Van"  
Vanerstrom, Leonard  
Vogel, Mr.  
Williams, Orgile  
Williams, Earl  
Wildfire Bowl

## MANTECA:

Kaiser, Fred

## MONTREY:

Roberts Club, and A. M. Kofas, owner.

## NEVADA CITY:

National Club, and Al Irby, Employer.

## NORTH HOLLYWOOD:

Lohmuller, Bernard

## OAKLAND:

Bozo's Cafe, and Fred Hora, Operator.  
Leon and Eddie's, and John E. Rossi.  
Moore, Harry  
Morlin, Roy  
Theatre Club, and Joan Shepherd, employer.

## OCEAN PARK:

Frontier Club and Robert Moran

## OROVILLE:

Rodgers, Edw. T., Palm Grove Ballroom.

## OXNARD:

McMillan, Tom, Owner Town House.

## PALM SPRINGS:

Colonial House, and Wilbur P. Davis, Manager.

## PERRIS:

McCaw, E. F., Owner, Horse Follies of 1946.

## REDWOOD CITY:

Lucky Star Club, and Mrs. Provine, Proprietor, and Gene Bender, Manager.

## SACRAMENTO:

Cole, Joe  
Leitgang, George

## SAN BERNARDINO:

Kennison, Mrs. Ruth, owner, Pango Pango Club, Coulton.

## SAN DIEGO:

Cotton Club, Beany Carry and Otis Wimberly.  
Miller, Warren  
Mitchell, John  
Pino, Ray  
Tricini, Joseph, Oper., Playland.  
Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).

## SAN FRANCISCO:

Bramy, Al  
Browns, Willie H.  
Cafe Society Uptown, and Vincent Orato.  
Deasy, J. B.  
Fox, Eddie  
Patricia Stevens Models Finishing School.  
Rogers & Chase Co.  
Shelton, Earl,  
Earl Shelton Productions.  
Sherman & Shore Advertising Agency.  
The Civic Light Opera Committee of San Francisco;  
Francis C. Moore, Chairman.  
Waldo, Joseph

## SAN JOSE:

Pax, Fred

## SANTA BARBARA:

Briggs, Don

## SHERMAN OAKS:

Gilson, Lee  
Kraft, Ozzie

## SOUTH GATE:

Ramona Club, and Mr. Benedech, Manager.  
Silver Horn Cafe, and Mr. Silver.

## TWIN PEAKS:

Alpine Club, and J. W. Dewey, Employer, Lake Arrowhead.

## VENTURA:

Cheney, Al and Lee

## WATSONVILLE:

Ward, Jeff W.

## WILMINGTON:

Compass Room, and Mrs. Sylvia Gries

## YREKA:

Legg, Archie

## COLORADO

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

## JULESBURG:

Cummins, Kenneth

## CONNECTICUT

**BRIDGEPORT:**  
Goldman, Marty

## EAST HAMPTON:

Hotel Germannus

## HARTFORD:

Dubinsky, Frank  
Kantrovitz, Clarence (Kay)  
Kaplan, Yale  
Kay, Clarence (Kantrovitz)  
Russo, Joseph  
Ryan's Restaurant, and Edw. F. Ryan  
Shayne, Tony

## NEW LONDON:

Angie's Restaurant, Grill & Hotel, Angelo J. Bisconti.  
Johnson, Henry  
Patten, Olin  
Williams, Joseph

## NIANTIC:

Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.

## STONINGTON:

Hangor Restaurant and Club, and Herbert Pearson.  
Wherwell, Arthur

## WATERBURY:

Derwin, Wm. J.

## WEST HAVEN:

Patrielli, Alfred

## WESTPORT:

Goldman, Al

## DELAWARE

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

## GEORGETOWN:

Gravel Hill Inn, and Preston Hitchens, Proprietor.

**NEW CASTLE:**  
Hickory House, and Joe Murphy, Prop.  
Lamon, Ed  
**WILMINGTON:**  
Allen, Sylvester,  
Kaye, Al

## FLORIDA

**CLEARWATER:**  
Bardon, Vance

**CLEARWATER BEACH:**  
Normandy Restaurant, and Fay Howe

**CORAL GABLES:**  
Hirleman, George A., Hirleman Florida Productions, Inc.

**DAYTONA BEACH:**  
Bethune, Albert  
Charles Hi-Hat Club  
Estate of Charles Reese, Jr.

**FORT MYERS:**  
McCutcheon, Pat

**JACKSONVILLE:**  
Newberry, Earl, and Associated Artists, Inc.  
Jackson, Otis

**MIAMI:**  
Club Monte Carlo, and Tony Lopez, Owner.  
Club 22, and John Plodnick and Irving Klokier (Kobe Klokier)

**MIAMI BEACH:**  
Amron, Jack, Terrace Res.  
Copa City, and Murray Weinger, Employer.  
Coral Reef Hotel  
Edwards Hotel, and Julius Nathan, Manager.  
Friedlander, Jack  
Haddon Hall Hotel  
Hume, Jack  
Island Club, and Sam Cohen, owner-manager.  
Leshnick, Max  
Macomba Club  
Miller, Irving  
Mocamba Restaurant, Jack Friedlander, Irving Miller, Max Leshnick and Michael Rosenber, Employers.  
Shanghai Restaurant, and Max Caldwell, Employer.  
Straus, George  
Weills, Charles

**ORLANDO:**  
Club Surocco, and Ray Balzen Longwood Hotel, Maximilian Shepard, Owner.  
Sunshine Club and D. S. Fryor

**PALM BEACH:**  
Leon & Eddie's Nite Club, Leon & Eddie's, Inc., and John Widmeyer, President, and Sidney Orlin, Secretary.

**PANAMA CITY:**  
Daniels, Dr. E. R.

**PENSACOLA:**  
Hodges, Earl, of Top Hat Dance Club.  
Keeling, Alex, of National Orch. Syndicate.  
National Orchestra Syndicate

**RIVIERA BEACH:**  
Rowe, Phil  
Woodruff, Charlie

**STARKE:**  
Camp Blanding Rec. Center  
Goldman, Henry

**STUART:**  
Marine Room of Victory Hotel, and G. W. Sutton, Employer.

**TALLAHASSEE:**  
Gaines Patio, and Henry Gaines, Owner.

**TAMPA:**  
Brown, Russ  
Carousal Club, and Abe Burkow and Norman Kara, employers.  
Junior Woman's Club  
Pegram, Sandra  
Williams, Herman

**VENICE:**  
Pines Hotel Corp., and John Clarke  
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

**WEST PALM BEACH:**  
1001 Club, and Harry L. Larooco and Lillian F. Parrish.

## GEORGIA

**ATLANTA:**  
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.  
Herren, Chas., Herren's Evergreen Farms Supper Club.  
Montgomery, J. Neal  
Spencer, Perry

**AUGUSTA:**  
Kirkland, Fred  
J. W. Neely, Jr.

**MACON:**  
Lee, W. C.  
Swabe, Leslie

**SAVANNAH:**  
Dilworth, Frank A., Jr., Hayes, Gus  
Sportsmen's Club, and J. B. Hobbs, employer.  
Thompson, Lawrence A., Jr.  
**VIDALIA:**  
Pal Amusement Co.  
**WAYCROSS:**  
Cooper, Sherman & Dennis

## IDAHO

**BOISE:**  
French, Don, and Don French Lounge

**COEUR D'ALENE:**  
Crundall, Earl  
Lachman, Jesse

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

**POCATELLO:**  
Reynolds, Bud

**SUN VALLEY:**  
French, Don, and Chateau Place

## ILLINOIS

**BLOOMINGTON:**  
James R. McKinney

**CHAMPAIGN:**  
Robinson, Bonnie

**CHICAGO:**  
Adams, Delmore & Eugene Brydon, Ray Marsh, of the Dag Rice 3-Ring Circus.  
Chicago Artists Bureau, License 468.  
Children's Health & Aid Soc.  
Cole, Elgie, Gen. Mgr., and Chicago Artus Bureau, License 468.  
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner.  
Dara, John  
Davis, Wayne  
Donaldson, Bill  
Eden Building Corporation  
Fine, Jack, Owner,  
"Play Girls of 1938".  
Fine, Jack, Owner,  
"Victory Follies".  
Glen, Charlie  
Gluckman, E. M.  
Broadway on Parade.  
Hale, Walter, Promoter  
Mackie, Robert, of Savvy Ballroom.  
Majestic Record Co.  
Marker, Vince  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical Agency  
Miller, R. H.  
Monte Carlo Lounge, Mrs. Ann Hughes, Owner.  
Moore, H. B.  
Music Bowl (formerly China Doll), and A. D. Blumenthal.  
Music Bowl and Jack Peretz and Louis Capanola, Employers.  
Novak, Sarge  
Patricia Stevens Models Finishing School.  
Rose, Sam  
Stoner, Harlan T.  
Taban, Matthew,  
Platinum Blonde Revue  
Taban, Matthew,  
"Temptations of 1941".  
Teichner, Chas. A., of T.N.T. Productions.

**EAST ST. LOUIS:**  
Davis, C. M.

**EFFINGHAM:**  
Behl, Dan

**JOLIET:**  
Paddock Club, and Chas. Witty, employer.

**KANKAKEE:**  
Havener, Mrs. Theresa, Prop., Dreamland.

**LA GRANGE:**  
Haeger, Robert  
Klan Club,  
LaGrange High School.  
Viner, Joseph W.

**MOLINE:**  
Antler's Inn, and Francis Weaver, Owner.

**MT. VERNON:**  
Plantation Club, Archie M. Haines, Owner.

**PEORIA:**  
Brydon, Ray Marsh  
Humane Animal Assn., Paul Streeter  
Rutledge, R. M.  
Thompson, Earl

**POLO:**  
Clem. Howard A.

**PRAIRIE VIEW:**  
Green Duck Tavern, and Mr. and Mrs. Stillier.

**QUINCY:**  
Hammond, W.

**ROCKFORD:**  
Central Tap, and Geo. Simon, Employer.  
Palmer House, Mr. Hall, Owner.  
Troadero Theatre Lounge  
White Swan Corporation

**SPRINGFIELD:**  
Stewart, Leon H., Manager, Club Congo.  
**WASHINGTON-BLOOMINGTON:**  
Thompson, Earl  
**ZEIGLER:**  
Zeigler Nite Club, and Dwight Allsup and Jason Wilkas, owners.

## INDIANA

**ANDERSON:**  
Lanane, Bob  
Lanane, George

**AUBURN:**  
Moore Lodge No. 566

**ELWOOD:**  
Yankee Club, and Charles Sullivan, Mgr.

**EVANSVILLE:**  
Adams, Jack C.  
Fox, Ben

**GARY:**  
Hicks, Dobbie

**GREENSBURG:**  
Club 46, Chas. Holzhaus, Owner and Operator.

**INDIANAPOLIS:**  
Benbow, William and His All-American Brownawkin Model.  
Donaldson, Bill  
Entertainment Enterprises, Inc., and Frederick G. Schatz  
Perguson Bros. Agency  
Harris, Rupert  
Patricia Stevens Models Finishing School.  
Richardson, Vaughn,  
Pine Ridge Follies.  
Wm. C. Powell Agency,  
Bookers' License No. 4150.

**MARIION:**  
Horine, W. S.  
Idle Hour Recreation Club

**NEWCASTLE:**  
Harding, Stanley W.

**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.

**STRACUSE:**  
Waco Amusement Enterprises

## IOWA

**CLARION:**  
Miller, J. L.

**HARLAN:**  
Gibson, C. Rex

**OTTUMWA:**  
Colony Club and Harry Meier, Operator.  
Town House and Harry Meier, Operator.

## KANSAS

**DODGE CITY:**  
Graham, Lyle

**KANSAS CITY:**  
White, J. Cordell

**LOGAN:**  
Graham, Lyle

**MANHATTAN:**  
Stuart, Ray

**PITTSBURG:**  
Bertone, Tony

**PRAIRIE:**  
Clements, C. J.  
Wiby, L. W.

**TOPEKA:**  
Mid-West Sportsman Assn.

## KENTUCKY

**BOWLING GREEN:**  
Taylor, Roy D.

**LEXINGTON:**  
Harper, A. C.

**LOUISVILLE:**  
Gavin, Weezer  
King, Victor

**OWENSBORO:**  
Cristall, Joe, Owner, Club 71

**PADUCAH:**  
Vickers, Jimmie,  
Bookers' License 2611

## LOUISIANA

**ALEXANDRIA:**  
Smith, Mrs. Lawrence, Prop., Club Plantation.  
Sears & Bars Club (also known as Brass Hats Club), A. B. Conley, Owner; Jack Tyson, Manager.  
Weil, R. L.

**BATON ROUGE:**  
Club Tropica, and Camille Johns

**CROWLEY:**  
Young Men's Progressive Club, and J. L. Buchanan, Employer.

**LAKE CHARLES:**  
Velton, Tony, Mgr., Palms Club

**MORINE:**  
Keith, Jessie



H. Manager,  
**BLOOMINGTON**  
 Club, and Dwight  
 son Wilkas,  
**ANA**  
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 na, Mgr.  
**MAINE**  
**MARYLAND**  
 Holzhouse,  
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 enterprises, Inc.,  
 G. Schatz  
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 Harry Meier,  
 Harry Meier,  
**AS**  
 Harry Meier,  
 Harry Meier,  
**FAIRHAVEN:**  
 Skipper Restaurant  
**FITCHBURG:**  
 Bolduc, Henry  
**HAVERHILL:**  
 Hotel Whittier, and Charles  
 Schein and Gerald Parsile.  
**HOLYOKE:**  
 Levy, Bernard W.,  
 Holyoke Theatre.  
**LOWELL:**  
 Crowe, Francis X.  
**MONSON:**  
 Monson House and Leo Can-  
 gallo, Employer.  
**NEW BEDFORD:**  
 Hine, Geo. H.  
 Rose, Manuel  
 The Derby, and Henry Correia,  
 Operator.  
**NORTH WEYMOUTH:**  
 Pearl, Morey  
**SPRINGFIELD:**  
 Fielding, Mariery, and her  
 School of the Dance  
**WILMINGTON:**  
 Blue Terrace Ballroom and  
 Anthony Del Torto  
**MICHIGAN**  
**ANN ARBOR:**  
 McLaughlin, Max  
**BAY CITY:**  
 Wahler, Dr. Howard  
**MUSICIAN**  
**SEPTEMBER, 1949**

**NEW ORLEANS**  
 Dos House, and Grace  
 Martines, Owner.  
 Gilbert, Julia  
 Hyland, Chauncey A.  
 Mardi Gras Lounge, and Jimmy  
 (King) Anselmo, Proprietor.  
 Monic Carlo Club, and Al  
 Green, Proprietor.  
 The Hurricane and  
 Perry Stovall.  
**OPPELOUSAS:**  
 Cedar Lane Club, and Milt  
 Delmas, Employer.  
**REVEPORT:**  
 Reven, Harry A.  
 Stewart, Willie  
**MAINE**  
**MARYLAND**  
 Holtzhouse,  
 perator.  
 and His AD-  
 wnskin Models.  
 enterprises, Inc.,  
 G. Schatz  
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 Harry Meier,  
 Harry Meier,  
**AS**  
 Harry Meier,  
 Harry Meier,  
**FAIRHAVEN:**  
 Skipper Restaurant  
**FITCHBURG:**  
 Bolduc, Henry  
**HAVERHILL:**  
 Hotel Whittier, and Charles  
 Schein and Gerald Parsile.  
**HOLYOKE:**  
 Levy, Bernard W.,  
 Holyoke Theatre.  
**LOWELL:**  
 Crowe, Francis X.  
**MONSON:**  
 Monson House and Leo Can-  
 gallo, Employer.  
**NEW BEDFORD:**  
 Hine, Geo. H.  
 Rose, Manuel  
 The Derby, and Henry Correia,  
 Operator.  
**NORTH WEYMOUTH:**  
 Pearl, Morey  
**SPRINGFIELD:**  
 Fielding, Mariery, and her  
 School of the Dance  
**WILMINGTON:**  
 Blue Terrace Ballroom and  
 Anthony Del Torto  
**MICHIGAN**  
**ANN ARBOR:**  
 McLaughlin, Max  
**BAY CITY:**  
 Wahler, Dr. Howard  
**MUSICIAN**  
**SEPTEMBER, 1949**

**DETOIT:**  
 Adler, Caesar, and Hofman,  
 Sam, Oper., Frontier Ranch.  
 Ammor Record Company  
 Bel Aire (formerly Lee 'n' Ed-  
 die's), and Al Wellman,  
 Ralph Wellman, Philip Flax,  
 Sam and Louis Bernstein,  
 Owners.  
 Bibb, Allen  
 Bologna, Sam, Imperial Club  
 Daniels, James M.  
 Green, Goldman  
 Hoffman, Sam, Operator, Fron-  
 tier Ranch.  
 Johnson, Ivory  
 Kosman, Hyman  
 Papadimas, Babis  
 Patricia Stevens Models  
 Finishing School.  
 Sea Diego Club,  
 Nono Minando.  
 Schreiber, Raymond, Owner and  
 Oper., Colonial Theatre.  
**FLINT:**  
 Carpenter, E. M., Mgr.,  
 Terrace Gardens.  
**GRAND RAPIDS:**  
 Huban, Jack  
**JACKSON:**  
 Paul Bacon Sports Enterprises,  
 Inc., and Rollitator, and  
 Paul Bacon.  
**LANING:**  
 Norris, Elmer, Jr.,  
 Palomar Ballroom.  
 Tholen, Garry  
**MIO:**  
 Walker, Hotel, and George  
 Walker, Prop.  
**SISTER LAKES:**  
 Rendezvous Bowl and Gordon  
 J. Miller, Owner.  
**TRAVERSE CITY:**  
 Lawson, Al  
**MINNESOTA**  
**ALEXANDRIA:**  
 Crest Club, Frank Gasmer  
**BEHNDI:**  
 Foster, Floyd, Owner,  
 Merry Mixers' Tavern.  
**GAYLORD:**  
 Green, O. M.  
**MINNEAPOLIS:**  
 Patricia Stevens Models  
 Finishing School.  
**RED WING:**  
 Red Wing Grill, Robert A.  
 Nybo, Operator.  
**ROCHESTER:**  
 Mike Sternberg Attractions, and  
 Mike Sternberg.  
**ST. PAUL:**  
 Fox, S. M.  
**SLAYTON:**  
 Valhalla Resort, and E. E.  
 Iverson.  
**SPRINGFIELD:**  
 Green, O. M.  
**MISSISSIPPI**  
**BILOXI:**  
 Joyce, Harry, Owner,  
 Pilot House Night Club.  
**GREENVILLE:**  
 Pollard, Flenord  
**JACKSON:**  
 Perry, T. G.  
**MERIDIAN:**  
 Britt, Marty  
**MISSOURI**  
**CAPE GIRARDEAU:**  
 Gilkison, Lorene  
 Muegglow Club  
**CHILLICOTHE:**  
 Hewes, H. H., Manager,  
 Wadmoor Gardens.  
**KANSAS CITY:**  
 Babbitt, Wm. (Bill) H.  
 Canton, L. R.  
 Cox, Mrs. Evelyn  
 Esquire Productions, Kenneth  
 Yates, Bobby Heathaw.  
 Heathaw, Bobby  
 Patricia Stevens Models  
 Finishing School.  
 Thudium, H. C., Asst. Mgr.,  
 Orpheum Theatre.  
**LEBANON:**  
 Kay, Frank  
**POPLAR BLUFFS:**  
 Brown, Merle  
**ST. LOUIS:**  
 Caruth, James, Oper., Club  
 Rumbogues, Cafe Society,  
 Brown Bomber Bar.  
 D'Agostino, Sam  
 400 Club and George Graff  
 Markham, Doyle, and  
 Tune Town Ballroom  
 Patricia Stevens Models  
 Finishing School.  
 Windermere Bar, and  
 Edw. Hecker.  
**MONTANA**  
**FORESITH:**  
 Allison, J.  
**NEBRASKA**  
**COLUMBUS:**  
 Moist, Don  
**KEARNY:**  
 Field, H. E., Mgr., 1733 Club  
**OMAHA:**  
 El Morocco Club  
 Florentine Cafe, and Vance &  
 Sam Vecchio, Owners.  
**NEVADA**  
**ELY:**  
 Folsom, Mrs. Ruby  
**LAS VEGAS:**  
 Bar of Music and Robert D.  
 Lawrence  
 Gordon, Ruth  
 Holtzinger, Ruby  
 Stoney, Milo E.  
 Warner, A. H.  
**LOVELOCK:**  
 Pershing Hotel, and Harry  
 Fischer, Employer.  
**RENO:**  
 Blackman, Mrs. Mary  
**NEW HAMPSHIRE**  
**FABYAN:**  
 Zaks, James (also known as  
 Zachers).  
**NEW JERSEY**  
**ABSECON:**  
 Hart, Charles, President, and  
 Eastern Mardi Gras, Inc.  
**ASBURY PARK:**  
 Richardson, Harry  
 White, William  
**ATLANTIC CITY:**  
 Applegate's Tavern, and A. J.  
 Applegate, Employer.  
 Atlantic City Art League  
 Dantzer, George, Operator,  
 Fassa's Morocco Restaurant.  
 Delaware Inn and Nathaniel  
 C. Spencer, Prop.  
 Fava, George, Operator,  
 Fassa's Morocco Restaurant.  
 Jones, J. Paul  
 Lockman, Harvey  
 Madai Gras, and Jos. and  
 Margaret Agostini.  
 Morocco Restaurant, Geo. Fava  
 and Geo. Dantzer, Oper.  
 Ocean Playhouse, Steel Pier,  
 and Robert Courtney (New  
 York City).  
 Torch Club, and Abe Bobbins  
**BLOOMFIELD:**  
 Thompson, Pitt  
**CAMDEN:**  
 Embassy Ballroom, and Geo. E.  
 Chips (Geo. DeGerolamo),  
 Operator.  
 Murtha, Frank, Fairview.  
 Towers Ballroom, Pearson Lesay  
 and Victor Potamkin, Mgrs.  
**CAPE MAY:**  
 Anderson, Chas., Operator  
**CLIFTON:**  
 Studio Bar, and August  
 E. Buchner, Prop.  
**DOVER:**  
 American Legion, Dover Post  
 No. 8.  
**FLORHAM PARK:**  
 Florham Park Country Club,  
 and Jack Bloom  
**HOBOKEN:**  
 Red Rose Inn, and Thos.  
 Monto, Employer.  
**LAKEWOOD:**  
 Pitt, Arthur, Mgr., Hotel Plaza  
 Seldin, S. H.  
**LONG BRANCH:**  
 Hoover, Clifford  
 Kitzy, Marvin  
 Mapesport, A., Owner,  
 The Blue Room.  
 Wright, Wilbur  
**MONTECLAIR:**  
 Cas-Hay Corporation and Mont-  
 clair Theatre, Thos. Haynes,  
 James Costello.  
**MOUNTAINSIDE:**  
 The Chatterbox, Inc.,  
 Ray DiCarlo.  
**NEWARK:**  
 Argyle Cocktail Lounge, and  
 M. Steiboun, Employer.  
 Coleman, Melvin  
 Hall, Emory  
 Harris, Earl  
 Idle Hour Tavern, and Vincent  
 Parisi, Owner.  
 Jones, Carl W.  
 "Panda," Daniel Straver  
 Levine, Joseph  
 Piccadilly Club, and Clarence  
 Hays, Employer.  
 Prestwood, William  
 Red Mirror, Nicholas Grande,  
 Prop.  
 Rollison, Eugene  
 Simmons, Charles  
 Tucker, Frank  
**NEW BRUNSWICK:**  
 Ellet, Jack  
**NORTH ARLINGTON:**  
 Petrucci, Andrew  
**PATERSON:**  
 Garden Cocktail Lounge, and  
 Jos. Ventimiglia.  
 Marsh, James  
 Piedmont Social Club.  
 Pyatt, Joseph  
 Riverside Casino  
**PLAINFIELD:**  
 McGowan, Daniel  
**SHREWSBURY:**  
 Shadowbrook Inn, and Fred  
 Thorngreen, Owner.  
**SOMERS POINT:**  
 Dean, Mrs. Jeannette  
 Leigh, Stockton  
**SUMMIT:**  
 Abbott, Mitchell  
**TRENTON:**  
 Crossing Inn, and John  
 Wyrick, Employer.  
 Larimore, J. Dory  
**UNION CITY:**  
 Head, John E., Owner, and Mr.  
 Scott, Mgr., Back Stage Club.  
 Kay Sweeney Club  
**VINELAND:**  
 Gross, David  
**WEST NEW YORK:**  
 B'nai B'rith Organization, and  
 Sam Nate, Employer; Harry  
 Boorstein, President.  
**NEW MEXICO**  
**ALBUQUERQUE:**  
 La Loma, Inc., and Margaret  
 Ricardi, employer.  
**CLOVIS:**  
 Deaton, J. Earl, Owner,  
 Plaza Hotel.  
**SANTA FE:**  
 Emil's Night Club, and  
 Emil Mignano, Owner.  
**NEW YORK**  
**ALBANY:**  
 Barcelona Bar and Restaurant  
 Bologhino, Dominick, Owner,  
 Trout Club.  
 Institute of the Opera, Drama  
 & Theatrical Arts and Geor-  
 ge P. Kerchner, Executive  
 Director.  
 Kestler, Sam  
 Lang, Arthur  
 New Abbey Hotel  
 New Cobble, The  
**AUSABLE CHAIM:**  
 Antler, Nat  
 Steiner, Eliot  
**BONAVENTURE:**  
 Class of 1941 of the  
 St. Bonaventure College  
**BRONX:**  
 Atman, Martin  
 Metro Anglers Social Club, and  
 Aaron Murray.  
 Santoro, E. J.  
**BROOKLYN:**  
 Aurelia Court, Inc.  
 Ferdinand's Restaurant, and  
 Mr. Ferdinand  
 Graymont, A. C.  
 Johnston, Clifford  
 Kingsborough Athletic Club,  
 and George Chandler.  
 Morris, Philip  
 Ocean Grotto Restaurant, and  
 Albert Santarpio, Proprietor.  
 Puerto Rico Post No. 1105,  
 Frank J. Reardon.  
 Puma, James  
 Reade, Michael  
 Rosenberg, Paul  
 Rosman, Gus, Hollywood Cafe  
 Steiner, Eliot  
 1024 Club, and Albert Friend  
 Villa Antique, Mr. P. Antico,  
 Prop.  
**BUFFALO:**  
 Jackson, William  
 McKay, Louis  
 Melody Club (Ringside Lounge)  
 and Frank Cosmano, Anthony  
 Cosmano, Joe Calato, Teddy  
 Calato, Phil Muscato.  
 Moon-Glo Club, and Ed. Bourne  
 Nelson, Art  
 Nelson, Mrs. Mildred  
 Rush, Charles E.  
**EASTCHESTER:**  
 Starlight Terrace, Carl. Del  
 Tufo and Vincent Parni-  
 cella, Props.  
**ELIZABETH:**  
 Ray's Bar-D and Raymond  
 C. Dempier.  
**FERRDALE:**  
 Pollack Hotel, and Elias  
 Pollack, employer.  
 Stier's Hotel, and Philip Stier,  
 Owner.  
**PLEISCHMANN:**  
 Cat's Meow, and Mrs. Irene  
 Chrus, Prop.  
**FRANKFORT:**  
 Blue Skies Cafe, and Frank  
 Reile and Lenny Tyler, Props.

**GLEN SPEY:**  
 Glen Acres Hotel and Country  
 Club, Jack W. Reec., Em-  
 ployer.  
**GLEN FALLS:**  
 Halfway House, Ralph Goulash,  
 Employer; Joel Newman,  
 Owner.  
 Sleight, Don  
 Tiffany, Harry, Mgr.,  
 Twin Tree Inn.  
**GRAND ISLAND:**  
 Williams, Osian V.  
**GREENFIELD PARK:**  
 Utopia Lodge  
**HUDSON:**  
 Goldstein, Benny  
 Gutto, Samuel  
**ILION:**  
 Wick Orchestra Service, and  
 Phil Wick.  
**ITHACA:**  
 Bond, Jack  
**JACKSON HEIGHTS:**  
 A. J. Griffith, Jr.  
 Madai, John, Prop. Panarama  
**JAMESTOWN:**  
 Lindstrom & Meves  
**LAKE RONKONKOMA:**  
 New Silver Slipper, and Geo.  
 Valentine, Proprietor.  
**LOCH SHELBOURNE:**  
 Fifty-Two Club, Saul Rapkin,  
 Owner.  
 Hotel Shlesinger, David Shle-  
 singer, Owner.  
 Mardenfeld, Isadore, Jr.,  
 Estate of  
**MT. VERNON:**  
 Rapkin, Harry, Prop.,  
 Wagon Wheel Tavern.  
**NEW LEBANON:**  
 Dunlon, Eleanor  
**NEW YORK CITY:**  
 Adler, Harry  
 Alexander, Wm. D., and Asso-  
 ciated Producers of Negro  
 Music  
 Amusement Corp. of America  
 Apollo Bar, and Jesse Bruley.  
 Baldwin, C. Paul  
 Bearubi, M.  
 Booker, H. E., and All-Ameri-  
 can Entertainment Bureau.  
 Broadway Hofbrau, Inc., and  
 Walter Kirsch, Owner.  
 Broadway Swing Publications,  
 L. Frankel, Owner.  
 Calman, Carl, and the Calman  
 Advertising Agency.  
 Camera, Rocco  
 Campbell, Norman  
 Carretta, A.  
 Chanson, Inc., and Monte  
 Gardner and Mr. Rodriguez.  
 Charles, Marvin, and Knights  
 of Magic.  
 Chissarini & Co.  
 Collectors' Items Recording Co.,  
 and Maurice Spivack and  
 Katherine Gregg.  
 "Come and Get It" Company  
 Cotton Club  
 Courtney, Robert (connected  
 with Ocean Playhouse, Steel  
 Pier, Atlantic City).  
 Crest Room, and Chas.  
 Robinson, operator.  
 Crossen, Ken, and Ken Crossen  
 Associates  
 Crown Records, Inc.  
 Currie, Robert W., formerly  
 held Booker's License 2999.  
 Davison, Jules  
 Denton Boys  
 Dicner & Dorikund, Inc.  
 DiMola, Enzo  
 DuBois-Friedman Productions  
 Corp.  
 Evans & Lee  
 Fine Plays, Inc.  
 Fotoshop, Inc.  
 Fur Dressing & Dyeing  
 Salesmen's Union.  
 Glyde Oil Products  
 Gray, Lew, and Magic  
 Record Co.  
 Grisman, Sam  
 Gross, Gerald, of United  
 Artists Management.  
 Hemiway, Phil  
 Hirliman, George A., Hirliman  
 Florida Productions, Inc.  
 Kaye-Martin, Kaye-Martin  
 Productions.  
 Kent Music Co., and Nick  
 Kentrol.  
 King, Geo.  
 Former Booker's License 3444.  
 Koch, Fred G.  
 Koren, Aaron  
 Kuehner, Jack & David  
 La Fontaine, Leo  
 La Martiniere, and Monte  
 Gardner and Mr. Rodriguez.  
 Law, Frank  
 Leigh, Stockton  
 Leonard, John S.  
 Lyon, Allen  
 (also known as Arthur Lee)  
 Manhattan Recording Corp.,  
 and Walter H. Brown, Jr.  
 Manning, Samuel  
 Maconi, Charles  
 McCaffrey, Neill  
 McMahon, Jess  
 Metro Coat & Suit Co., and  
 Joe Lupia  
 Montello, R.  
 Moody, Philip, and Youth  
 Movement to the Future  
 Organization.  
 Murray's  
 Nassau Symphony Orchestra,  
 Inc., and Benj. J. Fiedler and  
 Clinton P. Sheehy.  
 Neill, William  
 Newman, Nathan  
 New York Civic Opera Com-  
 pany, Wm. Reutzmann.  
 New York Ice Fantasy Co.,  
 Scott Chalfant, James Bliz-  
 zard and Henry Robinson,  
 Owners.  
 Orpheus Record Co.  
 Parmentier, David  
 Prince, Hughie  
 Rain Queen, Inc.  
 Regan, Jack  
 Reikin, Mr.  
 Rogers, Harry, Owner.  
 "Frisco Follies"  
 Roscoe, Philip, Owner and Oper-  
 ator, Penthouse Restaurant.  
 Russell, Alfred  
 Schwartz, Mrs. Morris  
 Singer, John, former Booker's  
 License 3326.  
 South Seas, Inc.  
 Abner J. Rubiac.  
 Spolite Club  
 Stein, Ben  
 Stein, Norman  
 Steve Murray's Mahogany Club  
 Strouse, Irving  
 Superior 25 Club, Inc.  
 Television Exposition Produc-  
 tions, Inc., and Ed. A. Corner  
 The Place, and Theodore  
 Costello, Manager.  
 Thomson, Sava and Valenti, Inc.  
 United Artists Management  
 West & Leventhal, Inc.  
 Wilder Operating Co.  
 Wisotsky, S.  
 Zaks (Zachers), James  
**NIAGARA FALLS:**  
 Flory's Melody Bar, and Joe  
 Florio, Employer.  
 Pnases, Joseph,  
 connected with Midway Park.  
**NEONTA:**  
 Shepard, Maximilian, Owner,  
 New Windsor Hotel.  
**PATCHOQUE:**  
 Kays Swing Club, and Kay  
 Angello  
**ROCHESTER:**  
 Lloyd, George  
 Valenti, Sam  
**ROME:**  
 Turf Restaurant, and Carmen  
 Acquino, Operator.  
**SARATOGA SPRINGS:**  
 Messrs. Stevens and Arthur L.  
 Clark.  
**CHENECTADY:**  
 Edwards, M. C.  
 Pretto, Joseph  
 Rudds Beach Nite Klub or Cow  
 Shed, and Magnus E. Ed-  
 wards, Manager.  
 Silverman, Harry  
**SOUTH FALLSBURG:**  
 Majestic Hotel, Messrs. Cohen,  
 Korafeld and Shore, Owners  
 and Operators.  
 Seldin, S. H., Oper.,  
 Grand View Hotel.  
**STATEN ISLAND:**  
 Idle Hour, Phil Massa  
**SUFFERN:**  
 Armitage, Walter, Pres.,  
 County Theatre.  
**STYVAN BEACH:**  
 Rex Tavern, and Lou Centro,  
 Employer.  
**SYRACUSE:**  
 Bagozzi's Pantasy Cafe, and  
 Frank Bagozzi, Employer.  
 Feinglas, Norman  
 Syracuse Musical Club  
**TANNERSVILLE:**  
 Casa Blanca, and Basil  
 Germano, Owner.  
**TROY:**  
 DeSina, Manuel  
**TUCKAHOE:**  
 Birabbaum, Murray  
 Roden, Walter  
**UPPER SARANAC LAKE:**  
 Secker Lodge, and Ralph  
 DeLevie, Owner-Manager.  
**UTICA:**  
 Burke's Log Cabin, Nick  
 Burke, Owner.  
**VALHALLA:**  
 Twin Palms Restaurant,  
 John Masi, Prop.  
**WATERTOWN:**  
 Duffy's Tavern, and Terrence  
 Duffy, Prop.  
**WHITE PLAINS:**  
 Brod, Mario  
 Reis, Les Heubrich Corp.

**WHITE SULPHUR SPRINGS:**  
Lester Lodge, and Joe. and Sarah  
Lester, Operators.  
**YONKERS:**  
Bohner, William

**LONG ISLAND  
(New York)**

**BAYSIDE, LONG ISLAND:**  
Mirage Room, and Edw. E.  
Friedland  
**BELMONT:**  
Babner, Wm. J., and India  
House.  
**FAR ROCKAWAY:**  
Towns House Restaurant, and  
Bernard Kurland, Proprietor.

**NORTH CAROLINA**

**DUBLINGTON:**  
Mayflower Dining Room, and  
John Loy.  
**CAROLINA BEACH:**  
Economides, Chris  
Sebes, Game  
**CHARLOTTE:**  
Amusement Corp. of America,  
Edson K. Blackman, Jr.  
Jones, M. F.  
Kemp, T. D., Jr., Southern  
Attractions.  
**DURHAM:**  
Gordon, Douglas  
Royal Music Co.  
**PAYETTEVILLE:**  
The Town Pump, Inc.  
**GREENSBORO:**  
Fair Park Casino and  
Irish Horas.  
Plantation Club, and Fred  
Koury, Owner.  
Weingarten, E., Sporting  
Events, Inc.  
**KINSTON:**  
Courie, E. P.  
Parker, David  
**RALEIGH:**  
Charles T. Norwood Post.  
American Legion.  
**WALLACE:**  
Strawberry Festival, Inc.  
**WILLIAMSTON:**  
Grey, A. J.  
**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McCann, Sam  
**WINSTON-SALEM:**  
Payne, Miss L.

**NORTH DAKOTA**

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

**OHIO**

**AKRON:**  
Bastford, Doyle  
Millard, Jack, Mgr. and Lessee,  
Merry-Go-Round.  
Pullman Cafe, George Subria,  
Owner and Manager.  
**CANTON:**  
Holt, Jack  
**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2956.  
Bayless, H. W.  
Black, Floyd  
Carpenter, Richard  
Charles, Mrs. Alberta  
Einhorn, Harry  
Kolb, Matt  
Lantz, Myer (Blackie)  
Lee, Eugene  
Overton, Harold  
Patricia Stevens Models  
Finishing School.  
Reider, Sam  
Smith, James E.  
Wonder Bar, James McPetridge,  
Owner.  
**CLEVELAND:**  
Amata, Carl and Mary, Green  
Derby Cafe, 3314 E. 116th St.  
Club Ron-Day-Voo, and LeRoy  
Bobiasoo.  
Dison, Forrest  
Euclid 55th Co.  
Heller, Sam  
Manuel Bros. Agency, Inc.,  
Booker's License 3568.  
Salanci, Frank J.  
Tutstone, Velma  
Walters, Carl O.  
Willis, Elroy  
**COLUMBUS:**  
Ashins, Lane  
Bell, Edward  
Bellinger, C. Robert  
Beta Nu Bldg. Assn., and Mrs.  
Emerson Check, Pres.  
Carter, Ingram  
Charles Bloss Post No. 157,  
American Legion.  
Mallory, William  
McDade, Phil

Paul D. Robinson Fire Fighters  
Post No. 567, and Cepelin  
G. W. McDonald.  
Turk Club, and Ralph  
Stevenson, Prop.  
**DAYTON:**  
Boucher, Roy D.  
Melody Pine Club (also known  
as Pritz Cafe), and Mr.  
Wilson, manager.  
**DELAVAR:**  
Taylor, Earl  
**EUCLEID:**  
Bellinger, C. Robert  
**ELYRIA:**  
Rado, Gerald  
**MASSILLON:**  
Dance Theatre, Inc., and  
A. W. Jewell, Pres.  
**GERMANTOWN:**  
Beckwood Grove Club  
**PINDLAY:**  
Bellinger, C. Robert  
Wilson, Mr. and Mrs. Earl,  
Opera, Paradise Club.  
**PIQUA:**  
Lee Sedgewick, Operator.  
**PORTSMOUTH:**  
Smith, Phil  
**PROCTORVILLE:**  
Plantation Club, and Paul D.  
Reis, Owner.  
**SANDUSKY:**  
Mathews, S. D.  
**TOLEDO:**  
Durham, Henry (Hank)  
Duch Village.  
A. J. Hand, Oper.  
Huntley, Lucius  
La Casa Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Pr.  
National Athletic Club, and Boy  
Pina and Archie Miller  
Nightingale, Homer  
Tripodi, Jos. A., President,  
Italian Opera Association.  
**YOUNGSTOWN:**  
Einborn, Harry  
Reider, Sam  
**ZANESVILLE:**  
V. nner, Pierre

**OKLAHOMA**

**ADA:**  
Hamilton, Herman  
**MUSKOGEE:**  
Gutrie, 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:**  
Goftry, Charles  
Shanston, Chief Joe  
Williams, Cergie (Jimmy)

**OREGON**

**HEMISTON:**  
Rosenberg, Mrs. E. M.  
**PORTLAND:**  
Acme Club Lounge and A. W.  
Detroit, Manager.  
Yank Club of Oregon, Inc., and  
B. C. Bartlett, President.  
**SALEM:**  
Oregon Institute of Dancing,  
Mr. Lope, Manager.  
**SHERIDAN:**  
Agce, Melvin, and American  
Legion Post No. 75.

**PENNSYLVANIA**

**ALTIQUIPPA:**  
Guina, Ois  
**BERWYN:**  
Main Line Civic Light Opera  
Co., Nat Burns, Director.  
**BETHLEHEM:**  
Collinson, and Frank Pinter,  
Employer.  
Rumpus Room (Colonnade),  
and Frank Pinter, Mgr.  
**BLAIRSVILLE:**  
Moose Club, and A. P. Sundry,  
employer.  
**BRANDONVILLE:**  
Brandoville Country Club, and  
Terry McGovern, Employer.  
Vanderbilt Country Club, and  
Terry McGovern, Employer.  
**BRYN MAWR:**  
Foard, Mrs. H. J. M.  
**CHESTER:**  
Fisher, Samuel  
Pyle, Wm.  
Reindollar, Harry  
**CLARION:**  
Buccoco, J. E.  
Smith, Richard  
Kedding, Albert A.  
**DEVON:**  
Jones, Martin  
**DONORA:**  
Bedford, C. D.

**BASTON:**  
Green, Morris  
Jacobson, Benjamin  
**EVERETT:**  
King, Mr. and Mrs. Walter  
**FAIRMOUNT PARK:**  
Riverside Inn,  
Samuel Ottenberg, Pres.  
**HARRISBURG:**  
Ickes, Robert N.  
John Harris High P. T. K.,  
and Robert Spitzer, Chair-  
man.  
Reeves, William T.  
Waters, B. N.  
**JOHNSTOWN:**  
Boots and Saddle Club, and  
Everett Allen.  
**KINGSTON:**  
Johns, Robert  
**LANCASTER:**  
Samuels, John Parker  
**MARSHALLTOWN:**  
Willard, Weldon D.  
**MEADVILLE:**  
Noll, Carl  
**MIDLAND:**  
Manns, Bill  
**NANTICOKE:**  
Hamilton's Night Club, and  
Jack Hamilton, Owner  
**NEW CASTLE:**  
Sondurart, Harry  
**OIL CITY:**  
Friendship League of America,  
and A. L. Nelson.  
**PHILADELPHIA:**  
Associated Artists Bureau  
Blythe-Helms,  
Benjamin Focelman, Prop.  
Biscore Hotel, and Wm. Clore,  
Operator.  
Bryant, G. Hodges  
Dubeck, Carl F.  
Davis, Russell L., and Trianon  
Ballroom  
DuPrez, Reese  
Erlanger Ballroom  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620.  
McShain, John  
Melody Records, Inc.  
Philadelphia Gardens, Inc.  
Philadelphia Lab. Co. and  
Luis Colanunno, Mgr.  
Raymond, Don G., of Creative  
Entertainment Bureau, Book-  
ers' License 3402.  
Rother, Otto  
Stanley, Frank  
**PITTSBURGH:**  
Annis, Flores  
Ficklin, Thomas  
Mathews, Lee A., and New  
Artist Service, Bookers' Li-  
cense 2521.  
Mercur Music Bar, and  
Harry Fox  
Oasis Club, and Joe  
DeFrancisco, Owner.  
Reight, C. H.  
Sala, Joseph M., Owner,  
El Chico Cafe.  
**POTTSTOWN:**  
Schmoeyer, Mrs. Irma  
**READING:**  
Nally, Bernard  
**SLATINGTON:**  
Flick, Walter H.  
**STRABOD:**  
Poingette, Walter  
**TANNERSVILLE:**  
Tannersville Inn, and Adolph  
Tofel, Employer.  
**UNIONTOWN:**  
Polish Radio Club, and  
Jos. A. Zelasko.  
Zelasko, Jos.  
**UPPER DARBY:**  
Wallace, Jerry  
**WASHINGTON:**  
Athens, Peter, Mgr.,  
Washington Cocktail Lounge.  
Lee, Edward  
**WILKES-BARRE:**  
Kahan, Samuel  
**WILLIAMSPORT:**  
Panella, James  
**WORTHINGTON:**  
Conwell, J. R.

**RHODE ISLAND**

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

**SOUTH CAROLINA**

**COLUMBIA:**  
Block C Club, University of  
So. Carolina.  
**GREENVILLE:**  
Bryant, G. Hodges  
Goodman, H. E., Mgr.,  
The Pines.  
Jackson, Rufus  
National Home Show  
**MOUNTAIN VIEW:**  
Wurthmann, Geo. W., Jr.  
**ROCK HILLS:**  
Bolez, Kid  
**SPARTANBURG:**  
Bedford, H. C.

**TENNESSEE**

**JOHNSTON CITY:**  
Burton, Theodore J.  
**KNOXVILLE:**  
Grecal Enterprises (also known  
as Dixie Recording Co.)  
Henderson, John  
**NASHVILLE:**  
Brewinwood Dinner Club, and  
H. L. Waxman, Owner.  
Carethers, Harold  
Club Zanzibar, and Billie and  
Floyd Hayes  
Coconut Lounge Club, and  
Mrs. Pearl Hunter

**TEXAS**

**AMARILLO:**  
Cox, Milton  
**AUSTIN:**  
El Morocco  
Franks, Tony  
Williams, Mark, Promoter  
**BEAUMONT:**  
Bishop, E. W.  
**BOLING:**  
Fails, Isaac, Manager, Spotlight  
Band Booking Cooperative  
**CORPUS CHRISTI:**  
Kirk, Edwin  
**DALLAS:**  
Carnahan, R. H.  
Embassy Club, and Helen  
Askew and Jas. L. Dixon,  
Sr., Co-owners  
Lee, Don, and Linkie (Skippy  
Lynn), owners of Script &  
Score Productions and opera-  
tors of "Sawdust and Swing-  
time."  
May, Oscar P. and Harry E.  
Morgan, J. C.  
Patricia Stevens Models  
Finishing School.  
**EL PASO:**  
Bowden, Rivers  
Williams, Bill  
**PORT WORTH:**  
Bowers, J. W.  
Carnahan, Robert  
Coo Coo Club  
Famous Door and Joe Earl,  
Operator  
Florence, P. A., Jr.  
Smith, J. F.  
**GALVESTON:**  
Evans, Bob  
**HENDERSON:**  
Wright, Robert  
**HOUSTON:**  
Jeton, Oscar  
Revis, Boudin  
World Amusements, Inc.  
Thomas A. Wood, Pres.  
**KILGORE:**  
Club Plantation  
Mathews, Edna  
**LONGVIEW:**  
Club 26 (formerly Rendezvous  
Club), and B. D. Holiman,  
Employer.  
Ryan, A. L.  
**PALESTINE:**  
Earl, J. W.  
**PARIS:**  
Ron-Da-Voo, and Frederick J.  
Merke, Employer.  
**SAN ANGELO:**  
Specialty Productions, and Nel-  
son Scott and Wallace Kelton  
**SAN ANTONIO:**  
Forrest, Thomas  
Leathy, J. W. "Lee"  
Obledo, F. J.  
Tyll, Gilliam, Max  
Tyler Entertainment Co.  
**VALDARRO:**  
Fails, Isaac A., Manager, Spot-  
light Band Booking & Orches-  
tra Management Co.  
**WACO:**  
Peacock Club,  
E. C. Cramer and R. E. Cass  
**WICHITA FALLS:**  
Dibbler, C.  
Whitley, Mike

**VERMONT**

**BURLINGTON:**  
Thomas, Raj  
**RUTLAND:**  
Brook Hotel, and Mrs. Estelle  
Duffie, employer.

**VIRGINIA**

**ALEXANDRIA:**  
Dove, Julian M., Capitol  
Amusement Attractions.  
**DANVILLE:**  
Fuller, J. H.  
**HAMPTON:**  
Mazy, Terry  
**LYNCHBURG:**  
Bailey, Clarence A.  
**NEWPORT NEWS:**  
McClain, H.  
Terry's Supper Club.

**WYOMING**

**CASPER:**  
LaVida Club, and Lester Quayle,  
Part Owner.

**NORFOLK:**  
Big Truck Diner, Percy Simon  
Prop.  
Ciro's (formerly LeNardo Club)  
and Leonard Winfree, owner.  
Gams, G. J.  
Meyer, Morris  
Robanna, George, Operator  
The Lido Club.  
**PORTSMOUTH:**  
Rountree, G. T.  
**RICHMOND:**  
American Legion Post 151  
Knight, Allen, Jr.  
Rendezvous, and Oscar Black.  
**ROANOKE:**  
Harris, Stanley  
**SUFFOLK:**  
Clark, W. H.

**WASHINGTON**

**MAPLE VALLEY:**  
Roric Inn  
**TACOMA:**  
Dittbenner, Charles  
King, 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.  
**WHEELING:**  
Mardi Gras.

**DISTRICT OF  
COLUMBIA**

**WASHINGTON:**  
Alvis, May C.  
Archer, Pat  
Brown Derby  
Cabana Club and Jack Staples  
China Clipper, Sam Woog,  
Owner.  
Club Bengazi, and Paul Mann,  
owner.  
Club Ellington (D. E. Corp.),  
and Herb Sachs, President.  
D. E. Corporation and  
Herbert Sachs  
5 O'clock Club and Jack  
Staples, Owner  
Futton, James  
Furedy, E. S., Mgr.,  
Trans Lux Hour Glass.  
Gold, Sol  
Hoberman, John Price, Presi-  
dent, Washington Aviation  
Country Club.  
Hoffman, E. F.  
Hoffman's 3-Ring Circus.  
Kirsch, Fred  
Mann, Paul, Owner,  
Club Bengazi.  
Manfield, Emanuel  
McDonald, Earl H.  
Moore, Frank W., Owner,  
Star Dust Inn.  
O'Brien, John T.  
Perruso's Restaurant, and Vito  
Perruso, employer.  
Rayburn, E.  
Reich, Eddie  
Rittenhouse, Rev. H. B.  
Romany room, and Mr. Wein-  
traub, operator, and Wm.  
Biroa, Mgr.  
Ross, Thomas N.  
Roumanian Inn  
Smith, J. A.  
Trans Lux Hour Glass,  
E. S. Furedy, Mgr.

**HAWAII**

**HONOLULU:**  
Aler Ah Sam, and Woodland  
Club  
Campbell, Kamokila, Owner &  
Operator Pacific Recording  
Studio.  
Kennison, Mrs. Ruth, owner,  
Pango Fango Night Club.  
The Woodland, Alexander  
Assm. Proprietor.  
Thomas Puna Lake  
**WAIKIKI:**  
Walker, Jimmie, and Marine  
Restaurant at Hotel Del Mar.

**WISCONSIN**

**BOWLER:**  
Reinke, Mr. and Mrs.  
**EAGLE RIVER:**  
Denoyer, A. J.  
**ELDERON:**  
Almest Ballroom, and Al  
Schwalbach, Proprietor.  
**GREEN BAY:**  
Franklin, Allen  
Galst, Erwin  
Peasley, Chas. W.  
**GREENVILLE:**  
Reed, Jimmie  
**HAYWARD:**  
The Chicago Inn, and Louis O.  
Banner, Owner and Operator.  
**HEAFFORD JUNCTION:**  
Kilinski, Phil, Prop., Phil's  
Lake Nook Resort.  
**KESHENA:**  
American Legion Auxiliary  
Long, Matilda  
**LA CROSSE:**  
Melody Mill Tavern, and Mr.  
and Mrs. Alvin Fitting, Pro-  
prietors.  
Tooke, Thomas, and Little  
Dandy Tavern.  
**MILWAUKEE:**  
Patricia Stevens Models  
Finishing School.  
Show Boat Cafe, and Nick Gen-  
tile and Vince Maniaci,  
Owners.  
Showboat Lounge, and  
Vince Maniaci  
Thomas, Derby  
Weinberger, A. J.  
**NEOPIT:**  
American Legion,  
Sam Dickenson, Vice-Com.  
**RACINE:**  
Miller, Jerry  
**RHINELANDER:**  
Kendall, Mr., Mgr.,  
Holly Wood Lodge.  
Khoury, Tony  
**SHEBOYGAN:**  
Sticilia, N.  
**STURGEON BAY:**  
Larsheid, Mrs. Geo., Prop.  
Carman Hotel  
**TOMAH:**  
VFW  
**WAUKESHA:**  
Jean's Bar & Cocktail Lounge,  
and Jean J. Schultz, employer.  
**WISCONSIN RAPIDS:**  
Brown Derby, and Lawrence  
Huber, Owner.

**CANADA**

**ALBERTA**

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

**BRITISH COLUMBIA**

**VANCOUVER:**  
Don Wilson Studios, and Don  
Wilson.  
H. Singer & Co. Enterprises,  
and H. Singer.

**ONTARIO**

**CHATHAM:**  
Taylor, Dan  
**GRAVENHURST:**  
Webb, James, and Summer  
Gardens  
**GUELPH:**  
Naval Veterans Assn., and  
Louis C. Janke, President  
**HAMILTON:**  
Nutting, M. R., Pres., Merrick  
Bros. Circus (Circus Produc-  
tions, Ltd.)  
**HASTINGS:**  
Basman, George, and  
Riverside Pavilion  
**LONDON:**  
Merrick Bros. Circus (Circus  
Productions, Ltd.), M. R.  
Nutting, Pres.  
Seven Dwarfs Inn  
**OTTAWA:**  
Parker, Hugh  
**PORT ARTHUR:**  
Curtin, M.  
**TORONTO:**  
Leslie, George  
Local Union 1452, CIO Steel  
Workers' Organizing Com.  
Miquelon, V.  
Radio Station CHUM  
**QUEBEC**  
**DRUMMONDVILLE:**  
Grenik, Marshall

**INTERNATIONAL MUSICIAN**

nd Jack Staplan  
Sam Wong,

and Paul Mann,  
(D. E. Corp.),  
chs, President  
tion and

and Jack  
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Mgr.,  
our Glass.

n Price, Presi-  
gton Aviation

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H.  
Waser,

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oyer.

. H. B.  
and Mr. Wein-  
r, and Wm.

Glass,  
Mgr.

All

and Woodland

ila, Owner &  
c Recording

Ruth, owner,  
fight Club.  
Alexander  
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and Marine  
otel Del Mar.

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ios, and Don  
Enterprises.

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Summer

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President

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is (Circus  
), M. R.

CIO Steel  
ing Com.

OSICIAN

**MONTREAL:**  
Association des Concerts Classi-  
ques, and Mrs. Edw. Blouin  
and Anoinie Dufour.  
Agers, Henry  
Berlin, Maurice, and La  
Becicte Ariatique.  
Dania, Claude  
Dumont, Hubert  
Dumont, Raymond  
DeSautels, C. B.  
Diore, John  
Emery, Marcel  
Emond, Roger  
Lusier, Pierre  
Sourkes, Irving  
Sourkes, Larry  
**POINTE-CLAIRE:**  
Edgewater Beach Hotel, and  
Wm. Oliver, owner.  
**QUEBEC CITY:**  
Sourkes, Irving  
**VERDUN:**  
Seccal, Leo

**MISCELLANEOUS**

Albers, Joe  
Al-Dean Circus, F. D. Freeland  
Andros, George D.  
Angel, Alfred  
Arwood, Ross  
Aulger, J. M.,  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Laugh, Mrs. Mary  
Big Smith Revue  
Bigley, Mel. O.  
Blake, Milton (also known as  
Manuel Blake and Tom Kent).  
Blake, Manuel (also known as  
Milton Blake and Tom Kent).  
Bramstein, B. Frank  
Brace, Howard, Mgr.,  
"Crazy Hollywood Co."  
Bregler, Harold  
Brydon, Ray Marah, of the  
Dua Rice 3-Ring Circus.  
Buffalo Ranch Wild West Circus,  
Art Mix, R. C. (Bob) Grooms,  
Owners and Managers.  
Burns, L. L., and Partners  
Bur-Ton, John  
Carlson, Ernest  
Carroll, Sam  
Chesley, Al and Lee  
Conway, Stewart  
Cornish, D. H.  
DeShon, Mr.  
Eckhart, Robert  
Furman, B. F.  
Heban, Gordon F.  
Harris, Mickey, Owner and Mgr.,  
"American Beauties on Parade"  
Fitzke, Daniel  
Furcut, Thomas  
Fox, Jess  
Fox, Sam M.  
Freeland, F. D., Al-Dean Circus

Freeman, Jack, Mgr.,  
Follis Gay Parce  
French, Joe C.  
Friendship League of America  
Garnes, C. M.  
George, Wally  
Gibbs, Charles  
Gould, Hal  
Grego, Pete  
Guitire, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.  
Hodman, Ed. F.  
Hoffman's 3-Ring Circus.  
Horan, Irish  
Horn, O. B.  
International Magicians, Produc-  
ers of "Magic in the Air".  
James, Huga  
Johnson, Sandy  
Johnston, Clifford  
Kap, Bert  
Kaiton, Wallace  
Kent, Tom (also known as  
Manuel Blake and Milton  
Blake).  
Keys, Ray  
Kimball, Dude (or Romaine)  
Kirk, Edwin  
Kosman, Hymen  
Larson, Norman J.  
Levenson, Charles  
Levin, Harry  
Magee, Floyd  
Mann, Paul  
Matthews, John  
Maurice, Ralph  
McCann, Frank  
McCaw, E. E., Owner,  
Horse Follies of 1946.  
McHunt, Arthur  
Meth, A. L.  
Merry Widow Company, and  
Eugene Haskell, Raymond  
E. Masro, Ralph Paonessa,  
Managers.  
Miller, George E., Jr., former  
Bookers' License 1129.  
Miquelon, V.  
Mosher, Woody (Paul Woody)  
Nelson, A. L.  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners.  
Olsen, Buddy  
Osborn, Theo.  
Ouellette, Louis  
Patterson, Chas.  
Peth, Iron N.  
Platinum Blond Revue  
Rea, John  
Reid, R. B.  
Richardson, Vaughan,  
Pine Ridge Follies  
Roberts, Harry E. (also known as  
Hap Roberts or Doc Mel Roy)  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Ross, Hal J.  
Ross, Hal J., Enterprises  
Salzmann, Arthur (Art Henry)  
Sargent, Selwyn G.

Scott, Nelson  
Singer, Leo, Singer's Midgets  
Smith, Ora T.  
Specialty Productions  
Stone, Louis, Promoter  
Stover, William  
Straus, George  
Summerlin, Jerry (Marrs)  
Tabar, Jacob W.  
Tadna, Mathew  
Taylor, R. J.  
Temptations of 1941  
Thomas, Mac  
Travers, Albert A.  
Waltner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Weills, Charles  
Williams, Cargile  
Williams, Frederick  
Wilson, Ray  
Woody, Paul (Woody Mosher)

**THEATRES AND  
PICTURE HOUSES  
Arranged alphabetically  
as to States and  
Canada**

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

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

**MISSOURI**  
KANSAS CITY:  
Main Street Theatre

**NEW YORK**  
GLENS FALLS:  
Empire Theatre, and Don  
Slight.

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

**OHIO**  
CLEVELAND:  
Metropolitan Theatre  
Emanuel Stutz, Oper.

**VIRGINIA**  
BUENA VISTA:  
Rockbridge Theatre

**CULVER CITY:**  
Mardi Gras Ballroom  
**LONG BEACH:**  
Schooler, Harry  
**SAN BERNARDINO:**  
Dancehall Ballroom  
Sierra Park Ballroom,  
Clark Rogers, Mgr.  
**SAN FRANCISCO:**  
Jones, Cliff  
**SAN LUIS OBISPO:**  
Seaton, Don  
**SANTA ROSA:**  
Rendezvous, Lake County

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

**CONNECTICUT**  
HARTFORD:  
Buck's Tavern,  
Frank S. DeLucco, Prop.  
**NORWICH:**  
Wonder Bar

**FLORIDA**  
CLEARWATER:  
Sea Horse Grill and Bar  
**JACKSONVILLE:**  
Cox, Lylve  
**KEY WEST:**  
Delmonico Bar, and Arturo Boza  
**MIAMI BEACH:**  
Coronado Hotel  
**PENSACOLA:**  
Southland Bar & Grill, and  
Leonard Gallanti.  
Wishing Well, and F. L.  
Doggett.

**SARASOTA:**  
Gay Nineties  
"400" Club  
**TAMPA:**  
Grand Oregon, Oscar Leon Mgr.

**GEORGIA**  
SAVANNAH:  
Trocadere Club, and George  
Rody and W. C. (Shorty)  
Dugger.

**IDAHO**  
BURLEY:  
Y-Dell Ballroom

**ILLINOIS**  
ALTON:  
Abbot, Beady  
**EUREKA:**  
Haecker, George  
**GALESBURG:**  
Townsend Club No. 2  
**MATTOON:**  
U. S. Grant Hotel  
**QUINCY:**  
Porter, Kent  
**STERLING:**  
Bowman, John E.  
Sigman, Arlie

**INDIANA**  
SOUTH BEND:  
St. Casimir Ballroom

**IOWA**  
BOONE:  
Miner's Hall  
**CEDAR FALLS:**  
Woman's Club  
**COUNCIL BLUFFS:**  
Council Bluffs Country Club  
Radio Station KSWI  
Smoky Mountain Rangers  
**DUBUQUE:**  
Julien Dubuque Hotel  
**KEOKUK:**  
Porter, Kent

**KANSAS**  
TOPEKA:  
Topeka Municipal Auditorium,  
and Don Boley's Orchestra.  
**WICHITA:**  
Shadowland Dance Club

**KENTUCKY**  
ASHLAND:  
Amvet's Post No. 11, and Carl  
"Red" Collins, Manager.  
**BOWLING GREEN:**  
Jackman, Joe L.  
Wade, Golden G.

**LOUISIANA**  
NEW ORLEANS:  
Club Slipper, and John Carran,  
proprietor.  
418 Bar & Lounge, and Al  
Brenshahn, proprietor.  
Happy Landing Club  
Trocadere Lounge, and Frank  
Forde, proprietor.

**MARYLAND**  
BALTIMORE:  
Knowles, A. L.  
**FREDERICK:**  
Francis Scott Key Hotel  
**MAGERSTOWN:**  
Audubon Club, M. I. Patterson,  
Manager.  
Rabasco, C. A., and Baldwin  
Cafe.

**MASSACHUSETTS**  
METHUEN:  
Central Cafe, and Messrs. Yana-  
konis, Driscoll & Gagnon,  
Owners and Managers.  
**NEW BEDFORD:**  
The Polka, and Louis Garston,  
Owner.  
**WORCESTER:**  
Gedymina, 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:**  
Lakeport Dance Hall

**MINNESOTA**  
DEER RIVER:  
Hi-Hat Club  
**MINNEAPOLIS:**  
Twin City Amusement Co.,  
and Frank W. Patterson.  
**ST. PAUL:**  
Berk, Jay  
Twin City Amusement Co.,  
and Frank W. Patterson.

**MISSOURI**  
KANSAS CITY:  
El Capitan Tavern, and Marvin  
King, owner.  
**ST. JOSEPH:**  
Rock Island Hall

**MONTANA**  
GREAT FALLS:  
Golder, Clarence, and Civic  
Center Theatre.  
**HAVRE:**  
Tigny, Emil Don, and Havre  
Theatre.

**NEBRASKA**  
LINCOLN:  
Dance-Mor  
**OMAHA:**  
Baker Advertising Company  
Benson Legion Post Club  
Eagles Club  
Omaha Club  
Pineboard Liquor Store  
Sanna, Johnny, and Tri-States  
Entertainment Service.  
VFW Club  
Whitney, John B.

**NEVADA**  
ELKO:  
Club Elko

**NEW JERSEY**  
ATLANTIC CITY:  
Surf Bar  
Terminal Bar  
**CAMDEN:**  
St. Joseph's Parish, Holy Name  
Society, and Blessed Virgin  
Mary Sodality.  
**CLIFTON:**  
Boeckmann, Jacob  
**ELIZABETH:**  
Polish Falcons of America,  
Nest 126.  
Scandia Grill & Ballroom, and  
John Fernandez, owner.  
**JERSEY CITY:**  
Band Box Agency, Vince  
Giacinto, Director  
Masonic Club  
**LINDEN:**  
Polish National Home, and  
Jacob Dragon, President.  
**LODI:**  
Peter P's  
**MT. FREEDOM:**  
Klode's Hotel  
**NETCONG:**  
Kierzan's Restaurant, and  
Frank Kierzan, Proprietor  
**NEWARK:**  
Champane Bar  
Newark Opera House, and  
A. C. Cerrigone, Mgr.

**OHIO**  
CINCINNATI:  
Wallace, Dr. J. H.  
**CONNEAUT:**  
MacDowell Music Club  
**FOSTORIA:**  
Fostoria Sportsmen Club  
**GENEVA:**  
Eagles Club  
**IRONTON:**  
Club Riviera  
**KENTON:**  
Weaver Hotel  
**LIMA:**  
Billger, Lucille  
**MANSFIELD:**  
Ringside Night Club  
**RUSSELL'S POINT:**  
Indiana Lake Roller Rink, and  
Harry Lawrence, owner.  
**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  
**VINITA:**  
Rodeo Association

**PENNSYLVANIA**  
HEAVER FALLS:  
Club Manor  
**BUTLER:**  
Sinkovich, William  
**CHICORA:**  
Millersburg High School  
**DUNMORE:**  
Arcadia Bar & Grill, and  
Wm. Sabatelli, Prop.  
Charlie's Cafe,  
Charlie DeMarco, Prop.  
**EYON:**  
Rogers Hall, and Stanley  
Rogers, Proprietor.  
**FALLSTON:**  
Brady's Run Hotel

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

**BANDS ON THE  
UNFAIR LIST**

Buzzy Mills Band, Passaic, N. J.  
Fluence Raagers Band, Gardner,  
Mass.  
Haywood-Wakefield, Band, Gard-  
ner, Mass.  
Lemer Carriers Band, Salt Lake  
City, Utah.  
V. F. W. Ravena Band, Ravena,  
N. Y.  
Washington Band, Annville, Pa.

**ORCHESTRAS**

Boer, Stephen S., Orchestra,  
Reading, Pa.  
Bass, Al, Orchestra, Oklahoma  
City, Okla.  
Bizzo Villa Orch., Falfurias, Tex.  
Bimchi, Al, Orchestra,  
Oakridge, N. J.  
Boley, Don, Orchestra, Topeka,  
Kansas.  
Bowen, Virgil & His Orch., White  
Hall, Ill.  
Bunch, Jack, Orch., Cuba City,  
Wis.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cargyle, Lee and His Orchestra,  
Mobile, Ala.  
Cannon Orchestra, Galesburg, Ill.  
Feldman, Joe, and His Orch.,  
Galveston, Texas.  
Downs, Red, Orchestra,  
Topeka, Kan.  
Ellis, Harry B., Orchestra, Okla-  
homa City, Okla.  
Fox River Valley Boys Orch.,  
Hurdsville, Wis.

Glen, Coke and His Orchestra,  
Butler, Pa.  
Hughes, Jimmy & Orchestra,  
Oklahoma City, Okla.  
Jones, Steve, and his Orchestra,  
Catakill, N. Y.  
Killmer, Earl & His Orchestra,  
Kingston, N. Y.  
Kryl, Bohumir, and his Symphony  
Orchestra.  
Lee, Duke Doyle, and his Orches-  
tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Marin, Pablo, and his Typica Or-  
chestra, Mexico City, Mexico.  
McKerr Orchestra, Galesburg, Ill.  
Nevchols, Ed., Orchestra,  
Monroe, Wis.  
O'Neil, Kermit and Ray, Orches-  
tra, Westfield, Wis.  
Pleasant Valley Boys Orchestra,  
Galesburg, Ill.  
Russell Ross Trio (Salvatore  
Coriale, leader, Frank Ficarra,  
Angelo Ficarro).  
Samczyk, Casimir, Orchestra,  
Chicago, Ill.  
Scharf, Roger and His Orch.,  
Utica, N. Y.  
Smith, Chuck, Orchestra, North  
Lima, Ohio.  
Starrt, Lou and His Orchestra,  
Easton, Md.  
Stidham, Al & His Tip Toppers,  
Oklahoma City, Okla.  
Triefenbach Bros. Orch., Marietta,  
Ill.  
Van Brundt, Stanley, Orchestra,  
Oskridge, N. J.

Weltz Orchestra,  
Kitchener, Ont., Canada  
Young, Buddy, Orchestra,  
Deaville, N. J.

**PARKS, BEACHES,  
GARDENS  
WEST VIRGINIA**

FARMERSBURG:  
Nemess Shrine Park

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

This List is alphabeti-  
cally arranged in States,  
Canada and Mis-  
cellaneous

**ARIZONA**  
DOUGLAS:  
Top Hat

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

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

**CALIFORNIA**  
BIG BEAR LAKE:  
Cressman, Harry E.



GREENTOWN: White Beauty View Inn, and Naldo Guicini, proprietor, Lake Wallenpaupack.  
HARVICK: Victory Hotel, and Henry Kelhar.  
NEW BRIGHTON: Broadway Tavern.  
PHILADELPHIA: Academy of Music Anchorage Cafe Associated Polish Home Morgan, R. Duke  
PITTSBURGH: Club 22 Haminge Roller Palace, J. C. Navari, Oper. New Penn Inn, Louis, Alex and Jim Passarella, Prop.  
ROULETTE: Brewer, Edgar, Roulette House  
WILLIAMSPORT: Jim and Jane and their Western Vagabonds.  
SOUTH CAROLINA  
CHARLESTON: Eisenmann, James F. (Bank)  
SOUTH DAKOTA  
BROOKINGS: Brookings High School Auditorium and Arso B. Larson.  
TENNESSEE  
BRISTOL: Knights of Templar  
TEXAS  
CORPUS CHRISTI: Ciboite, Harry  
PORT ARTHUR: DeGrasse, Lenore  
SAN ANGELO: Club Acapulco  
SAN ANTONIO: Zaragoza Amusement Co., Inc., and Alameda, National, Maya, Guadalupe and Zaragoza Theatres.  
VIRGINIA  
BRISTOL: Knights of Templar  
NEWPORT NEWS: Heath, Robert Od Beat Club Victory Supper Club  
NORFOLK: Panella, Frank J., Clover Farm and Dairy Stores.  
RICHMOND: Civic Musical Assoc.  
ROANOKE: Kriech, Adolph  
WEST VIRGINIA  
CHARLESTON: Savoy Club, "Flop" Thompson and Louise Risk, Opera.  
KEYSTONE: Calloway, Franklin  
FAIRMONT: Adda Davis, Howard W. Daly, Gay Spot  
AMVETS, Post No. 1  
FOLLANSBEE: Follansbee Community Center

WISCONSIN  
BARABOO: Devils Lake Chateau, James Halted, Manager.  
COTTAGE GROVE: Cottage Grove Town Hall, and John Galvin, Operator.  
CUSTER: People's Tavern and Dance Hall, and Mrs. Truda.  
GRAND MARSH: Patrick Lake Pavilion  
KENOSHA: Julius Blodorf Tavern Petrifying Springs Club House Powers Lake Pavilion, and Casimir Feo, Owner.  
OREGON: Village Hall  
REWEY: High School Town Hall  
RICE LAKE: Victor Sokop Dance Pavilion  
TWO RIVERS: Club 42 and Mr. Gauger, Timms Hall a Tavern  
WISCONSIN RAPIDS: Golden Gate Supper Club  
DISTRICT OF COLUMBIA  
WASHINGTON: Casablanca, and Leon Zeiger Gay, Connie B., and his Radio Ranch. 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 Arenas, Percy Thompson, Mgr.  
HAWKESBURY: Century Inn, and Mr. Deachambault, Manager. Triangle, and J. & E. Assaly, Props.  
KINGSTON: Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barric.  
PORT STANLEY: Melody Ranch Dance Floor

TORONTO: Echo Recording Co., and Clement Hamberg, Winston Theatre Grill  
QUEBEC  
AYLMER: Lakeshore Inn  
MONTREAL: Harry Feldman Village Bar, and O. Gaucher, L. Gagnon and Paul Fourrier.  
QUEBEC: L'Auberge Des Quatre Chemins, and Adria Asclina, Prop.  
MISCELLANEOUS  
Al. G. Kelly-Miller Bros. Circus. Obert Miller, General Manager Marvin, Eddie  
THEATRES AND PICTURE HOUSES  
LOUISIANA  
BIREYPORT: Capitol Theatre Majestic Theatre Strand Theatre  
MARYLAND  
BALTIMORE: State Theatre  
MASSACHUSETTS  
FALL RIVER: Durfee Theatre  
MICHIGAN  
DETROIT: Shubert Lafayette Theatre  
MONTANA  
GREAT FALLS: Civic Center Theatre, and Clarence Golder.  
HAVRE: Havre Theatre, and Emil Don Tigny.  
NEW JERSEY  
MONTCLAIR: Montclair Theatre  
MORRISTOWN: Palace Theatre Jersey Theatre Park Theatre Community Theatre  
PASSAIC: Central Theatre  
NEW YORK  
BUFFALO: Basil Bros. Theatres Circuit, including: Lafayette, Apollo, Broadway, Genesee, Romy, Strand, Varsity, Victoria. 20th Century Theatres  
KENNOR: Basil Bros. Theatres Circuit, including Colvin Theatre.  
CANADA  
MANITOBA  
WINNIPEG: Odéon Theatre

Adger W. Harder, Irving L. Hiller, Edward G. Hirsch, Ralph S. Hughes, Harold J. Hollander, Victor H. Harrington, Frederic Hoffman, Ralph Hirsch, Anthony L. Insetta, Anthony Izzo, Francisco Iturralde, Edna Jacobs, Lynwood Jones, Gregory Jones, Roy Jarvis, Lawrence L. Jones, Clarence C. Jackson, Elizabeth A. Johnson, James E. Jordan, Roland Jefferson, Eugene M. Jacobowsky, Nathan Jacobs, Daniel C. Jensen, Jr., Ralph Jones, Carlos Jimenez, Louis Kovacs, Carl Kreis, Louis Kallao, Mary Kuno, Jerome Kasin, Nathaniel Kirson, Frank Kovarick, Sidney Kahn, Mildred D. Kable, Emma Koven, Albert E. King, Robert Kitain, Milton Kardonick, Geo. J. Klima, Leonard Karlin, Felix Konrad, Laurence Keyes, Wm. Kelly, H. E. Kelly, Conrad H. Kirnon, Leo Kleiman, H. G. Kramer, Alvin Klein, Daniel Kostuba, Jack Katz, Kalani Kamri, Antonio La Marchina, Irene Leob, Robert E. Lord, William Lee, Theodore Lenn, Sol London, Harold Leaman, Louis Levitus, Ernest Lill, Patrick Lowery, Daniel Lagarino, Dan S. Liebowitz, Davia Lewanda, Henry H. Lange, Mike A. Lopez, Harry P. Larsen, Claire Lynch, Gloria Laffin, Russell Lapi, Salvatore Lumia, Raymond Lampiasi, Leon Lebeson, Robert Levy, James H. Lubert, Albert L. Levitt, Richard Kerwitz, Wilbur J. Land, Lowell Lewis, Adel Lulince, Lou Harrison, Austin Lewis, Jr., Melvin W. Littlejohn, Nicholas Lomanigo, George M. Lane, James Lamendola, Andrew F. Lombardi, Ferdinand Lopez, Carl E. Lombardo, Barbara Lee, George Liburd, Juan R. Lugo, Seymour J. Lee, Nathaniel Lorber, Marie C. Lipkind, Allan Miller, Clarence H. Morrison, Charles Marcus, Jimmy Mayo, Kalman Makula, Jos. F. Marsala, Leslie S. Millington, Noel Marsh, Victor Mercado, Gabriel Mannarino, Benigno Medina, Perry Machado, Gertrude B. Miller, Bernard M. Meseritz, Richard Marowitz, Elizabeth Mendenhall, Albert M. Modugno, Vannie Mitchell, Julius Mignacino, Charles Morant, Malvin Mittelman, Roberto T. Mendoza, Ariston C. Marcos, Angelo Marino, Buenavento Mercado, Robert E. McAuliffe, Jerry G. Mason, Frank Meloy, Howard L. Moore, Edwina T. McCruen, Catherine Monaghan, Raymond G. Mazza, Ernest T. McGhee, Walter Morris, Milton Mandel, Marmon A. Mayer, Michael M. Musko, Agamamnon Mourges, Samuel D. Matzas, Joseph Musmanno, Joseph J. Miller, Frank D. Mirarchi, Robert Meyberry, Terrance T. McGrath, James T. Marshall, Barney Maggio, Herschel E. McCord, Jerry Mayburn, Rea Martin, Charles D. Minoque, Jr., Louis Mavrogian, Milton M. McPherson, Carolina Mazzocca, Harry D. Mulvey, Ernest A. Migliacino, Anthony Maroncelli, Bernard F. Merlino, Michael A. Matto, Keeneth Major, Josephine A. Murphy, Alfred Martine, Walter Muller, Hayward M. Morris, Harry Nadell, Felix A. Nolasco, William F. Newton, Robert W. Norris, Joe Nagel, John M. Ness, Ray M. Nathan, Walter D. Nilson, Arthur Narvaez, Colvin Nemeth, John F. Nagy, Dobb Norman, Lester W. Nichols, Paul F. Nail, William A. Nichols, Felix Nazario, Ginet Neveu, Santos Olavarría, Quentin V. O'Brien, Margaret S. Oit, Ralph Oliva, Paul R. 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Handwritten text on the white object, including the word "AMERICAN" and other illegible markings.