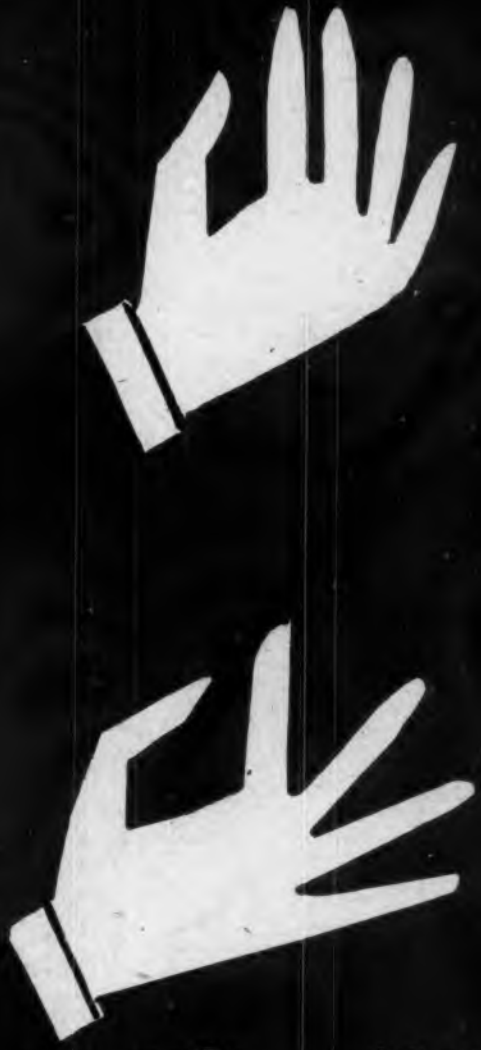


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## INTERNATIONAL MUSICIAN

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**OF THE UNITED STATES AND CANADA**

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## FORBIDDEN TERRITORY

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LaBelle Hotel, also known as the Gull Lake Hotel, Kalamazoo County, Mich., is declared to be Forbidden Territory to all but members of Local 228, Kalamazoo, Mich.

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The following are in default of payment to members of the A. F. of M.:

Lakeview Park, Middletown, Conn., \$370.00.

Louie's Palm Gardens, and Charles Gambina, manager, Los Angeles, Calif., \$81.60.

Toddle House, and John J. Toscano, Culver City, Calif., \$115.00.

Hotel Del-Mar, Delmar, Calif.; Cal-Neva Hotel, Lake Tahoe, Nev.; El Rancho Vegas Hotel and Flamingo Hotel, Las Vegas, Nev., \$990.00.

Nate Halfont, Los Angeles, Calif., \$148.50.

Leon Hefflin, promoter, Los Angeles, Calif., \$700.00.

Roberts Club, and A. M. Kolvas, owner, Monterey, Calif., \$760.00.

Angie's Restaurant, Grill and Hotel, Angelo J. Bisconti, New London, Conn., no amount given.

(Please turn to page thirty-five)

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# Affairs of the Federation

## Conferences in Illinois, Wisconsin and Western Canada

The semi-annual meeting of the Wisconsin State Conference, held on October 3rd at Waukesha, afforded opportunity for a discussion of the Social Security tax, the Federal 20 per cent amusement tax, ASCAP, state unemployment and matters of purely local interest.

Executive Officer Herman Kenin was accorded a cordial welcome in this, his first trip to the Conference, and his talk, which covered the Taft-Hartley bill, politics, motion picture contracts and new contracts, was listened to with interest.

The Illinois Conference at Joliet on September 18th and 19th had Executive Officer Clancy as representative of the National Office. He addressed the meeting for about fifty minutes, covering subjects pertinent to the Federation's activities and answering questions posed by delegates. Traveling Representative W. B. Hooper gave a good account of himself in a twenty-minute speech in which he outlined and explained changes made in Federation laws at the last convention. Chairman Percy Snow of Waukegan handled the meeting with great efficiency.

The Western Conference of Canadian locals reports that its meeting held in Victoria, B. C., was a huge success, with a variety of reports and fruitful discussions. Executive Officer Murdoch spoke to good purpose on the radio situation, on television and on the Record and Transcription Fund.

Delegates attended from Toronto, Winnipeg, Calgary, Edmonton, Regina, Saskatoon, Seattle, Vancouver and Victoria.



## NOTICE TO MEMBERS

In accordance with an action of our National Convention at Asbury Park, during the week of June 7, 1948, the following rule will go into effect January 1, 1949:

"Where a local maintains higher scales for stage presentations than those provided in the National Price List, then traveling orchestras playing stage presentations shall receive the higher scale for performances played in such local's jurisdiction."

Fraternally yours,  
JAMES C. PETRILLO,  
President.



The above certificate, awarded President Petrillo, indicates the appreciation of the Red Cross for the efforts of the American Federation of Musicians on its behalf. The following letter is another expression of gratitude from the Veterans' Administration in recognition of the cooperation of the Federation with that organization.

### VETERANS ADMINISTRATION Washington

October 13, 1948

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

Dear Mr. Petrillo:

I have just been informed that the American Federation of Musicians has agreed to contribute their services in the production of another series of transcriptions informing veterans of their rights and benefits.

In looking into this, I find that the American Federation of Musicians has been of great help to us, not only in our informational program, but in providing music in Veterans Administration hospitals. Will you please express my appreciation to the membership of the Federation for their fine cooperation in lightening the lot of hospitalized veterans and in bringing information to all veterans.

With all best wishes, believe me, I am

Most sincerely yours,

CARL R. GRAY, JR.  
Administrator.

INTERNATIONAL MUSICIAN

# AN ENGINEERED RECESSION?

FROM TIME to time during the closing years of the last war and since, we have called attention to the efforts that would be made by big business to place obstacles in the way of organized labor and to control the economy of the country. This prophecy has come true in the form of the Taft-Hartley Act and various other anti-labor laws in different states.

We also saw the tremendous power that the interests exert over Congress in doing away with price control, thereby enabling industry to raise its prices out of all proportion to increases in wages. As these purposes are gradually being accomplished, the shouters for free enterprise are becoming bolder in their statements which they would not have dared make during the war when they were still glad to acknowledge their obligations to the working classes for furnishing the sinews of war. The latest is an appalling statement by a big industrialist addressing a meeting of kindred souls in which he said "An engineered recession is the only way to save our system of free enterprise. This would provide a large pool of unemployed which would greatly reduce the cost of doing business." He declared that such a move would have many "benefits." Among them were "a lot of weak institutions would go broke. There would be some unemployment and labor would abandon its don't-care attitude and try to earn what it's being paid." We always thought a depression just happened and that no one could do anything about it, but now it seems that among all the scientific engineers such as electrical, traffic, busi-

ness, efficiency, there is also a recession engineer who in some mysterious way is able to bring about a recession.

In our May 1944 issue we quoted statements indicating a similar philosophy. We shall repeat some of them to show how this big business thinking is still in the same groove. At an investment bankers' meeting in New York the following opinion was expressed: "Full employment would be incompatible with the free enterprise system which carries with it the right to a normal flow of unemployed." The Bankers Magazine of London enlarged upon this thought with this statement: "Workers of the future will require fears of unemployment and poverty to ensure the necessary drive in this world of internal and international competition." And then from McClure's "National Whirligig" comes this: "That objective (a job for everyone able and willing to work) is not only beyond reach but is also SOCIALLY UNDESIRABLE." And then we have the one from an automotive trade journal: "It is to be hoped that depressions are never abolished for they have many desirable factors. The very name 'depression' is inappropriate. It horribly maligns those great periods so full of splendid opportunities and human benefits. Let us keep those periods and abolish only the name." Our editorial at that time had this comment: "That employers who pride themselves on being called Americans should harbor such ideas is almost beyond belief, but as evidence we have speech after speech, pamphlet after pamphlet, all of which emanate from these

self-appointed advocates of mass poverty." We also quoted an item from Forbes Magazine which emphasized capital's avowed aim to decrease the number of employees, replacing them with machines. The article told how up-to-the-minute methods made it feasible for them to dispense with an enormous number of workers, that it was not uncommon for them to install one machine which enables a half-dozen men to do what formerly took half a hundred or even a hundred men; that what happens to the hordes of workers they release is not their concern. Their responsibility begins and ends with running the business with surpassing efficiency.

These statements give some indication of the attitude of some employers who unfortunately are able to force their philosophy upon others. If they are able to bring about this engineered recession so as to have this "labor pool," it will indeed be a sorry day for organized labor.

This all points to the absolute necessity of members of organized labor exercising intelligently their right and duty to vote. Through the apathy of too many whose interests are affected has big business been able to elect men to office who are only too willing to do their bidding.

The results of this election show what an aroused labor vote can accomplish. It behooves all workers, organized and unorganized, to continue to vote only for those candidates who will represent all the people. Unless they do, all the gains and benefits which it took so many years to secure will be gradually whittled away.

## DEMOCRACY IN THE FEDERATION

Federalism is one of the chief contributions of the United States to political theory and practice. In the broadest sense, it is a device for insuring the maintenance of a proper balance between the center and the rim in the wheel of government. The states retain a large measure of autonomy and local rule; on the other hand, enough power is delegated to the national government to insure that it can function strongly and vigorously in a troubled world.

During the last half-century, which has seen a phenomenal growth of unions in this country, until they now number fifteen million members, labor has shown wisdom in following the national model of Federalism. Union constitutions show the pattern of delegated power, stemming from the locals up to the national organization.

The American Federation of Musicians, in its setup, exemplifies this spirit of give and take between the local bodies and the international central organization. The international officers and Executive Board derive their powers from the locals, as voted in delegate conventions held annually since the founding of the Federation (except during two war years when the government travel regulations prevented). The Federation's government is one of law, not of arbitrary personal decision. Contrary to the myth

sedulously spread by enemies of the professional musicians' organization, the President and the International Executive Board act at all times within the strict limits of constitutional law, and in accord with specific mandates from the annual conventions. At no time does the international office encroach on the prerogatives, or cramp the initiative, of the locals. To do so would be to drain strength from the local and regional groups—and this would be contrary to the basic Federalist principle on which the organization is founded.

The fact that the Federation has a President who carries out the will of the members in a dramatic and forceful fashion in no wise alters the fundamentally democratic basis of procedure. This was the unanimous verdict of the experienced labor reporters from the leading newspapers of the country, who covered the Asbury Park Convention. They felt that the will of the delegates prevailed; that President Petrillo did everything in his power to facilitate free and open expression of opinion, and to make sure that those in the minority—whether they came from large unions or small—had ample chance to be heard.

The President and the International Executive Board, in carrying out the decisions and man-

dates of the Convention, abide scrupulously by their trust. In the nature of the case, as the major users of music in the movie industry, and the recording field form national trade associations, and on their side engage in industry-wide bargaining, it has been necessary for the locals to take account of this concentration of power among employers, by delegating greater power to the International Executive Board to act on bargaining issues in the interim period between conventions. Notice, however, that such grants of power to the central body are strictly limited, and that the Federalist principle in kept inviolate. It is clear that the organization has still safeguarded local autonomy in all other spheres, and the President and the Board have at the earliest opportunity submitted the results of their endeavors to review by the conventions representing the local bodies; keeping these locals informed, too, through the pages of the *International Musician* of agreements reached, and the implementation of decisions made by the conventions. It is through this machinery, then, that the Federalism inherent in the A. F. of M.'s constitution and democratic procedure is made into a living and vital force in carrying on the day-to-day business of the organization.

—The Editors.

# Music on the Air in Canada

**R**ADIO IN Canada demonstrates a unique system which is an outgrowth of the problems that confronted it. The country itself is vast, and many Canadian communities are widely separated. Not only are there two official languages, and five time zones, but the country is divided into nine provinces, most of them having different interests, traditions, and cultural backgrounds.

## A Mixed System

The system of radio which developed out of these conditions is based on regional and national network service that is publicly operated, and local community service that is privately owned. It is different from the British Broadcasting Corporation, which is entirely state-owned and carries no commercial programs, and from American radio, which is privately owned and supported entirely by commercial revenue.

The Canadian Broadcasting Corporation (CBC) operates all networks in Canada, the Trans-Canada and Dominion networks serving English-speaking listeners from coast-to-coast, and the French network serving French-speaking listeners in the Province of Quebec. Quite often programs from the English networks are fed to the French network, and just as frequently French programs are transmitted to English-speaking Canada. This system of "exchange" also operates in other regions so that listeners in the East are able to hear the West Coast artists and orchestras and contributions from the Prairie Provinces. By the same token, British Columbia and Prairie listeners hear artists from the Maritime Provinces, Quebec and Ontario.

CBC carries out regional as well as national network broadcasting, so that Western listeners, for example, can hear programs planned especially for their listening and broadcast from Western cities. This applies to other regions as well, the CBC serving five major regions in all.

The main aim of National Radio in Canada has been to develop a truly Canadian outlook, through unity rather than uniformity. Music may vary to include the songs of Quebec, the Gaelic tradition of Cape Breton or the Fraser Valley, the Ukrainian songs and dances of the prairies, and the seafaring traditions of the maritime provinces. By means of radio it has become possible for the contributions of these local cultures, along with the musical programs of the larger centers, to be heard and enjoyed by all.

## CBC Wednesday Night

This season the Canadian Broadcasting Corporation is continuing its popular Wednesday Night series. Begun in December, 1947, CBC Wednesday Night offers an entire evening of non-commercial entertainment planned to be stimulating and different, and produced for the discriminating listener. The evening's schedule includes a dramatic or documentary broadcast, special talks, and a number of musical programs of high calibre.

The Wednesday Night broadcasts are carried coast-to-coast over the CBC Trans-Canada network. A variety of musical talent is presented, and many works that are new or seldom heard on the air are given performance. Orchestras, chamber music groups, and singers from the principal Canadian music centers have provided a wide variety of classical concert periods on this series. In addition, such internationally-known artists as Dame Myra Hess, Andres Segovia, Elizabeth Schumann, and Witold Malcuzyński have been heard.

During the month of September CBC Wednesday Night offered the Canadian Little Symphony, conducted by Harold Sumberg; the CBC String Orchestra, conducted by Eric Wild; the CBC Orchestra under the direction of Geoffrey Waddington, and again the CBC String Orchestra in a program of music by John Weinzweig, with the composer conducting. The Parlow String Quartet and the Solway String Quartet gave chamber music programs. Recitalists included Ethel Stark, violinist; Nelly Mathot, soprano; Marcel Dupre, organist; George London, bass, and Ernesto Vinci, baritone.

(Continued on page fourteen)



LEO BARKIN

## Leading Quebec Musician Goes To Toronto Conservatory



DR. CHARLES O'NEILL

A recent addition to the faculty of the Royal Conservatory of Music in Toronto is Dr. Charles O'Neill, well-known Canadian composer and conductor. Dr. O'Neill was for twenty-seven years a resident of Quebec City, and was founder of the Quebec Philharmonic Orchestra. He received his musical doctorate from McGill University, and is also a graduate of Kneller Hall Royal Military School of Music, London.

Dr. O'Neill has been connected with outstanding educational institutions, including the University of Wisconsin, where he was professor of theory and composition, and New York State Teachers' College, where he taught harmony, counterpoint, and composition.

One of his posts as a conductor was with the Canadian Broadcasting Corporation Little Symphony Orchestra, which he directed for three years.

As a composer, Dr. O'Neill has written many works, and has a large list of publications to his credit. His eight overtures for concert band include "The Knight Errant," "The Silver Cord," "The Three Graces," and "Builders of Youth." An album of six quartettes for brass instruments and an album of eighteen solos for horn and piano are among his published works, and he has written numerous solos for cornet, trombone, baritone and bass. His choral compositions include a trio for women's voices, "O Sleep," from the cantata "The Ancient Mariner," based on the poem of Samuel Taylor Coleridge, and a choral setting of Browning's, "Say Thou Lovest Me." For orchestra Dr. O'Neill has written "Prelude and Fugue," a suite entitled "A Day in June," and "Concert Overture in F Minor."



# New Musicals on Broadway

"SMALL WONDER," which has been running nine weeks at the Coronet, is like choice bits of the *New Yorker* suddenly animated by nineteen versatile kids who act, sing, and dance with a pleasant blend of naive gusto and saucy sophistication. There are a couple of probable hit tunes in the show: "From A to Z," a June-wedding number, and "Nobody Told Me," which doesn't deal with what you're thinking it does. But the real glory of the piece is the sketches: sly, good-humored ribbing of best-seller build-ups, "I Could Write a Book"; massive razzing of the advertising world, done in technicolor tableaux by the cast, while Tom Ewell, the "normal neurotic" who's m.c., leafs over the pages of a *Saturday Evening Post*, and leers and jeers appropriately. Tom meanders his way through the show, shifting now and then into the action, but keeping his subtle, unforced, witty comment going most of the time. A lean, lantern-jawed character, with a quizzical eye, he is the right kind of m.c., free from ghastly gayety or jolly-doggism, never touting himself; he's a John the Baptist for the coming acts.

These acts make up a real revue: a lively, oblique, running commentary on the current scene in radio, the movies, the theatre, publishing, and politics—once over lightly on the last. This is a sketch called "D-E-M-Ocracy" which shows how the Voice of America might use soap opera technique to sell our system to the working housewives of Europe. Alice Pearce, the comedienne with a slipped-back chin, is shown as a peasant wife treading out grapes in a tub, pausing now and then to listen, with a rapt expression, to the blandishments of the vendor of democracy. Her husband, coming out to throw more grapes in the tub, calls her "peasant" when she asks to be shifted to juggling stones, like the other women; and he orders her to "turn off that Stromberg-Carlson." There is more in this sketch than meets the ear: a really sardonic comment on the difficulty of selling democracy, given the social pattern presented by our radio and movies, to hungry people abroad. The revue's three variations on a movie theme—in the Italian heavy-tragedy style; a la Rank—veddy British; and Hollywood style, Grade C—have the same kind of bite. The music-and-dance finale of the first act, "Badaroma," is a delightful take-off on the flock of Central and South American musicals.

But none of these sketches are mere parody or literal, line-by-line burlesque of any single work in the popular arts. Rather the satire is genial and generalized, as it should be, and set off by sure, concrete strokes.

Unexpected star performer in the revue is an amply endowed Irish charmer, Mary McCarty. She has a gift for deadpan comedy, and gets off a broad comic song with gusto and bravura. While her timing is not yet perfected—she's twenty years too young to have come up via the vaudeville route—she should before long move right into the select company of Ethel Merman, Vivienne Segal, Mary Jane Walsh—and she's rather subtler and more delicate than any of them.

## MAGDALENA

Heitor Villa-Lobos, the leading Brazilian composer, calls his first work for the lyric theatre, "Magdalena," a musical adventure. It is just that, not only for the composer, but for the playgoer. The score, based in part on the primitive folk songs, dances, and rituals of Brazil, is a colorful, exotic, and sumptuous one, with the exciting and full-bodied orchestrations for which the composer is famous. A pit orchestra of thirty-eight, including sixteen Brazilian percussion experts, plays with immense bravura and gusto. The chorus singing, often calling for adeptness in contrapuntal effects, is superbly executed.

Add to the musical excellence and variety the deep greens and browns of the stylized jungle scenery, alternating with the Paris cabaret decor which Ziegfeld would have relished, and you have some notion of what eye and ear entertainment "Magdalena" affords. Sharaff's sumptuous costumes adorn an elegant chorus, who double equally well as Parisian charmers or as doe-eyed, sinuous Indian girls of the jungle. The dances are imaginatively planned, and carried out with great skill. Particularly memorable are some of the fiesta dances, such as the one to the strains of the song, "Broken Down Pianolita."

The libretto of "Magdalena," about which the New York critics have done some growling, is at least up to the usual standards of operatic tradition. The story: the Christianized Magdalena River Indians, in the uplands of Colombia, are on strike against the absentee owner of the emerald mines, a comic opera general named Carabana (capitally played by Hugo Haas), who is off in Paris frivolous, digging his grave with his teeth under the tutelage of his mistress, a Parisian restaurant proprietress (played and sung with wonderful comic force by Irra Petina, of the Metropolitan).

The leader of the striking Indians is a beautiful mestiza, Maria (played by Dorothy Sarnoff, in elegant coloratura style), who because of her devotion to the Christian ideal, personified for her by the brown Madonna whose image stands in the square before the inn, wants to settle the strike by winning the general over through love. Maria's admirer, the stage driver, Pedro (played by John Raitt), is an agnostic, who kidnaps the image of the Madonna and hides it down a ravine. When the general returns post-haste from Paris to look after his failing fortunes, he brings his Parisian mistress with him. They arrive on Pedro's dilapidated "gasolina," which is held together with baling wire. The general decides to marry Maria, to solve the strike; his mistress, to whom he has promised the Carabana emerald necklace, feeds him a farewell dinner, which she cooks right before the audience's eyes, with a wealth of comic business. The general gorges, dies of apoplexy. Meanwhile, the general's aides have queered the steering wheel of Pedro's stage; it falls over a cliff, lands in the ravine where Pedro hid the image of the Virgin. A miracle is vouchsafed, Pedro is saved, and his "gasolina" still runs, even after the three hundred foot drop. The finale finds Maria and Pedro reunited, the strike settled, and the Padre (sung by Gerhard Pechner) obliges with a sermon in song on the glory of Christian love.

The episodes seem a little arbitrary and unprepared and the plot moves along a bit jerkily; since the book and lyrics are in English, it is sometimes a bit hard to sustain the illusion. But the total effect of the musical is one of real magnificence. The acting is well above the usual operatic level, and the superb singing and orchestral score make Villa-Lobos' "musical adventure" a memorable one.

## LOVE LIFE

The New York critics pretty well agree that "Love Life," the new Kurt Weill-Alan Jay Lerner musical, sags badly after getting away to a good start. Lerner is still trying to work the vein of fantasy which paid out so well in "Brigadoon." In the new show, the story tells of the marital life and adventures of an American couple who are Darby and Joan to each other for 150 years—from just before the Revolution down to the present. Only, as the marriage is well on into its second century, a rift in the lute develops—and here Lerner shifts his gears to turn the show into an elaborate tractate against divorce. Such moral preachment, plastered onto a fantasy plot, seems to be out of the musical comedy groove. One critic's wisecrack: the play runs into second act trouble midway through the first act.

However, "Love Life" is still running, and playing to full houses, so maybe—as occasionally happens—the popular verdict will run counter to that of the critics. Certainly Nannette Fabray and Ray Middleton, who star as the couple of a hundred and fifty years' standing, can be counted to get the most out of an indifferent book.

## International Musician

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# Broadway Musicals: Fall 1948



In Villa-Lobos' "Magdalena" the chorus sing and dance one of the best rhythmic choral numbers: "Broken Down Pianoita"



"Gay Paris" in Magdalena, in which Villa-Lobos has fun with the musical styles of Offenbach and Puccini



Hugo Haas as the general in "Magdalena" and Irra Pettina as his mistress in Paris



Dorothy Sarnoff as Marla and John Ralitt as Pedro, romantic leads in "Magdalena"



Ray Bolger in "Where's Charley?" pays his addresses to Ailyn McLurie



"Happy Ending" number in the revue, "Small Wonder," with Tom Ewell and Mary McCarty (standing, center)



"Commuters' Song" in "Small Wonder" sings the doubtful joys of catching the 8:08 in and the 5:05 out

INTERNATIONAL MUSICIAN



Nannette Fabray and Ray Middleton in "Love Life" at the outset of a 150-year marriage



Divorce court scene in "Love Life," when a marriage which has lasted 150 years threatens to go on the rocks



Anne Jeffreys and Nat Burns in Sigmund Romberg's new operetta, "My Romance," from play by Edward Sheldon



Lily Paget, Nannette Fabray, and Faye Elizabeth Smith, in a gay nineties trio in "Love Life"



Bea Lillie, in "Inside U. S. A.," in a wonderfully funny take-off, conducts the (alleged) Pittsburgh Choral Society in "Come, O Come"



First Act finale, the hit song, "Saturday Night in Central Park," is sung by the principals and chorus of the revue, "Make Mine Manhattan"

# St. Louis Venture in Music Therapy

**A** NEW experiment in musical therapy, one of turning the endless days of hospital confinement into a useful period of instruction on a musical instrument, has been started among the patients of a veterans hospital near St. Louis by members of Local 2 of the American Federation of Musicians.

The experiment still is young, but already results have been obtained in releasing the excess energy of bored patients and starting them on the road toward a new source of income when their need for hospital care ends.

The project was started in July by the 1,300 members of Local 2, A. F. of M., who had been working for more than a year previously with T. F. Clark, recreational director of Jefferson Barracks Veterans Administration Hospital:

The program was a natural outgrowth of the Federation's policy of providing free musical concerts at the hospital. Patients soon started taking an interest in music, or decided they'd like to renew their acquaintance with music by receiving some training in their innumerable hours of spare time.

With a few patients dropping into the recreational center inquiring about learning to play, Clark decided he'd ask the union for assistance.

The problem was handed to Clarence E. Maurer, secretary of the local, who talked at length with Clark and then issued a call for volunteer teachers from the ranks of the Federation.

To start with, one member went to the hospital once a week, without compensation and in

his spare time, to teach a few veterans who had talked about learning, to play a guitar.

Soon other patients, hearing that "there's a music teacher down in the recreation center," started wandering down to look over the experiment. In a matter of a few weeks, with the other patients flocking in, the project had grown too large for one volunteer to handle on a regular schedule.

## A Regular Basis

Once again Maurer was called on to solve the problem. This time he wrote to national headquarters suggesting that the Federation authorize the use of part of Local 2's allotment from the \$3,000,000 Recording and Transcription Fund to hire a regular teacher for one hour a week. His suggestion was approved and the go-ahead sign given.

Wanting a man who was an experienced teacher and also knew more than just the theory of music, the union finally selected Albert E. Egan of Madison, Ill. Egan was a guitar player who had been working in dance bands for about ten years and for the last four years had held steady teaching jobs.

The 31-year-old Egan, who also did quite a bit of arranging for various musical combinations, took the task on with so much enthusiasm that the original one-hour schedule developed to two hours weekly. Finally, the two hours stretched into the third, which was "just thrown in with the patient-students sitting down for a jam session after their class ended."

When the first reports of the experiment started coming into Federation headquarters, James C. Petrillo, president, wrote a letter of encouragement to Maurer and expressed the hope that the project would prepare veterans for new or better jobs in music after they were released from the hospital.

## Counsel From President Petrillo

"I think it should be considered, in a project of this type, that the instruction should be geared to helping the patient channel his musical activities so they will be of benefit to him when he is released from the hospital," Petrillo wrote.

"It would be better to concentrate our efforts on two, three or as many veterans who are definitely interested and will be able to use their training after being released. In the opinion of this office, it would be foolish to train a veteran on a musical instrument just because of the individual's spasmodic enthusiasm and not with the idea of using this training to further his own social or economic standing," Petrillo said.

Egan stuck to his guitar instruction on the weekly basis, handling as many patients as the recreation center sent to him. Most of the time there are three or four at the weekly session for the first two hours. But other patients, already able to play a saxophone, drums, or some other instrument, stick around until the classroom work is over so they can all sit down in earnest and try out some arrangement Egan worked out at home the night before.

The patient turn-over rate at the hospital is rapid, so many of the students, after finishing a month of recovering from an operation or treatment, have to leave the class. But most of them usually find an excuse to drop back for a "check-up" and a friendly visit with Egan, who usually helps them out some more.

## Interest Grows

"It has certainly whipped up a lot of enthusiasm for music itself, something we hadn't been able to do until Egan came along," Recreation Chief Clark said.

"By sustaining their interest in music, I hope to build up a patients' musical ensemble to go around and entertain other patients. Also, I'd like to have it play over our own radio station which broadcasts to receivers beside each patient's bed," Clark said.

Clark, a young, freckle-faced man with a crew hair-cut, seldom misses one of the sessions himself. He's the star piano player.

The instruments used by the patients are those donated to the hospital by various charitable organizations or already supplied by the Veterans Administration. As for the sheet music, Egan supplies a lot of it, or picks up some already available at the hospital.

"We really can't use any already established type of instruction book," Egan pointed out. "Some of the patients when they start out are a little ahead of the others or need a special type of basic instruction."

So, doing a little improvising, Egan uses his time at home to write out a bit of sheet music for each of the various students.



St. Louis Local 2 Recording Fund provides for guitar instruction in Veterans' Hospital

Egan has been doing the instructing now for about three months. So far he's taught 18 patients on the guitar and others on instruments they brought in to the jam session period.

"Some of the boys I have to start from scratch with. They first have to be taught how to read music. All of them seem to look forward to the sessions, and it must hold their interest because they usually come back," Egan said.

Egan, expressing some hopes for the future, said he's going to try to work out some special arrangements for several types of musical combinations. "Each time there seems to be a different group of instruments there to fit in with the guitars, so I'm going to try to be prepared for any combination that shows up."

### The Professional Aim

The patients' instructor has a good background for teaching the men and telling them the tricks of how to prepare for a job as a professional musician. Most of the students are World War II veterans.

Egan started playing guitar professionally when he was about 18. Then he worked a bass fiddle in with his guitar, doubling on the instruments in a radio show here and on road units traveling around to various cocktail lounges. He studied for about a year under an instructor of music at the University of Illinois.

For the last few years he's been a regular teacher for the Ludwig Music House here and is picked off by a booking agency frequently for part-time night club jobs.

With just 53 formal lessons given so far at the hospital, Egan thinks it's a little early to judge their effect on the patients, but from preliminary observations thinks "it's doing an awful lot for the boys who aren't too handicapped."

Those men who don't have to stay in bed have a lot of nervous energy to get rid of, and some start developing a nervous condition. With such a project, they are ridding themselves of tension and boredom and at the same time are improving themselves.

"Even when I'm not around, even though I'm only there one afternoon a week, they can use up a lot of their spare time practicing, and they seem to be doing that," Egan asserted.

Egan also tried to design his course to fit the patient's condition. "One patient I had was a nervous case. I hated to stick him on a rigid schedule of playing the same lesson all the time until he could master it—I was afraid it would make him more nervous and despondent."

So Egan gave him varied lessons, letting the patient play the type of music that would relax him. As he

gained more confidence, his periods of despondence ended. "He made a lot of progress with his music and I know it helped his recovery," Egan said.

Now with the training course running smoothly, Egan hopes to have guest artists, especially proficient on an instrument, drop in for the Wednesday afternoon sessions when they're in St. Louis. "I'm sure it would give the boys a boost, and would make them work and practice a little harder," Egan stated.

### Job Outlook

At least two men who have studied under Egan while at the hospital expect to realize a financial gain from the training through improving their musical abilities.

Marshall Sütberry, World War II veteran of East St. Louis, Ill., who picked up a head infection while serving in Europe, had been playing part-time with a "hill-billy" band over the radio and at night clubs before coming to the hospital.

Although he did a lot of singing and accompanied himself on the guitar, all he knew was a few elementary chords, "enough to get by."

Once his operation was over and he was on his way to recovery, Sütberry dropped down to the recreation center to talk with Egan, who worked out a series of lessons acquainting Sütberry with reading music "and learning some of the technicalities."

Sütberry, at this writing, is scheduled for release from the hospital shortly and claims, "with these lessons, I think I've improved enough to get some better jobs."

Another patient, Willie Feagin of St. Louis, another World War II veteran who just underwent his fourth operation at the hospital recently, is a Negro trumpet player.

Feagin is taking lessons on the guitar now, hoping that he'll become good enough to "double with it." Also, his main ambition is to become a composer and music teacher.

"With this guitar training, it's helping me learn all the instruments possible. Also, guitar chord construction, when finally at my fingertips, will help a lot in writing and doing research on music."

Feagin is so enthusiastic about the project that he's trying to bring some of his friends out to the hospital in their off-time just to watch Egan and his teaching methods. They then get in with the rest of the patients for the "jam session with all stops pulled."

So far as the general membership of Local 2 is concerned, the experiment is only a small part of the \$26,600 they will have spent by the end of this year for bringing music to other patients in St. Louis area (Please turn to page thirty-four)

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## Music on the Air in Canada

(Continued from page eight)

One of the outgrowths of CBC Wednesday Night was the first Canadian musical comedy for radio, "The Gallant Greenhorn," with music by the Canadian composer, Morris Surdin, and lyrics by Ray Darby. This met with immediate success and has led to the writing of other musical comedies for CBC network broadcasts.

### Opera on the Air

During the coming season CBC plans to present a series of well-known operas in cooperation with the Opera School of the Royal Conservatory of Music of Toronto. To do this a CBC Opera Company has been formed with Charles Jennings, CBC general supervisor of programs, Dr. Arnold Walter, director of the senior music school of the Royal Conservatory of Music of Toronto, and Harry J. Boyle, CBC supervisor of the Trans-Canada network, as directors; Nicholas Goldschmidt, music director; Geoffrey Waddington, music advisor; George Crum, assistant director. The programs will be produced by Terence Gibbs, who joined the CBC recently as music producer. Open auditions were held to determine the participants for the series which will be broadcast on Wednesday Nights.

### A Balanced Ration

CBC varies the musical fare that goes out over its three networks. Light and semi-classical music make up the greatest number of the 50,000 programs broadcast annually. Dance bands are heard both nationally and locally. In addition, CBC presents programs of dance music by small groups from its studios. CBC stations and networks also carry the leading bands from American networks.

More than twelve hundred hours of an average year are devoted to "serious music." Over \$50,000 has been paid annually by the Canadian Broadcasting Corporation to orchestras in Toronto, Montreal, and Vancouver. This means that CBC is the most important single supplementary support of Canadian symphony orchestras, and has done much not only to encourage music in Canada, but to enable musicians to make a living from their art. In return for this money CBC provides listeners with a symphony concert by a Canadian orchestra at least once a week throughout the year.

### CBC Discovers New Talent

Beyond the presentation of outstanding orchestras and artists, the CBC does a great deal to encourage new talent of all kinds. There is a

daily recital period, originating in Halifax, Montreal, Toronto, Winnipeg, and Vancouver, designed to present newcomers to a coast-to-coast listening public. On the Dominion network a weekly program, "Opportunity Knocks," is carried. This is an audience show as well, and is open to competitors in all branches of radio entertainment. As a prize, winners are given their own radio network series and a screen test. "Singing Stars of Tomorrow" presented Canadian vocalists after coast-to-coast auditions and made scholarship awards.

### A Hearing for Canadian Composers

The works of Canadian composers are heard frequently on CBC networks, and are often presented by the composers themselves. In the past year nearly all the CBC music broadcasts included at least one work by a Canadian, and whole programs have been devoted to Canadian compositions.

The first full-length Canadian opera, "Deirdre of the Sorrows," was commissioned by the CBC and presented to listeners during the 1945-46 season. "Transit Through Fire," also commissioned, and produced in the 1941-42 season, was a shorter ballad opera. Both of these were the work of Healey Willan, composer, with librettos by John Coulter.

Another commissioned work was written by Alexander Brott, young Canadian composer. His composition "From Sea to Sea" is descriptive of the ethnic and cultural make-up of Canada's population, and is distinctively Canadian in character. This work was first performed in November, 1947, on CBC Trans-Canada and French networks, and broadcast by the International Service.

"Alberta Concerto," written by Minuetta Borek, a young composer from Calgary, Alberta, received its world premiere in a performance arranged by the CBC International Service. Another world premiere performance was that of "First Symphony" by Claude Champagne, French Canadian composer.

The CBC encourages the Canadian trend by commissioning works for broadcast performance and by broadcasting winning compositions in the annual competitions sponsored by the Composers, Authors and Publishers Association. First performances in Canada are also given to compositions by Americans, as well as to works by musicians from other countries. CBC has also prepared

(Please turn to page thirty-six)

INTERNATIONAL MUSICIAN

## Curtain Calls

Mozart has gone and done it again—or should credit go also to Ruth and Thomas P. Martin who wrote the scintillating English version of "The Marriage of Figaro" as presented by the New York City Opera Company October 14th? A young girl sitting next to me, plainly under the impression she was hearing a musical comedy newly proffered to the world, went into fits of laughter over the funny lines, gave little gasps of shock at the risqué asides, traced every intrigue and connivance, and applauded the performance—she and thousand others similarly impressed—into the hit class before the first act curtain went down. The singers, too, seemed to enjoy the assurance that they were letting the audience in on the intimate little secrets of the Count's household, and the music came out even better for being a vehicle for projecting real news. Mozart meant it to embellish the fact (as all opera should) and how perfectly he succeeded came out in each spicy phrase and each telling motif. Especially good at making his voice box release simultaneously earthy intrigue and pure tone was James Pease as Figaro. Frances Bible, who took the role of Cherubino, conveyed winsome charm both in voice and acting, and, if some of her tones were somewhat frail, it seemed to suit the part. Frances Yeend as the Countess managed somehow to make all the inconsistencies of that role seem logical—perhaps it was her knack of making the aria a thing impeccable and apart. The Count (Walter Cassel) had the needed flair for bluster.

The orchestra contributed its full share in diffusing the opera with the modern tinge. The overture did more than sparkle; it electrified. Conductor Joseph Rosenstock knows how to make instrumental music not only heady but sophisticated and apt. If he holds to the standard of this, his debut performance, he will soon become an indispensable to the New York City Opera Company.

The translation of Mr. and Mrs. Martin is good because it considers rhymes, weighs words, selects the most singable vowels on exposed notes, tries to keep the spirit of the original without loosening the structure, in short attends to every detail which falls within the translator's scope.

Nine new artists, six of them young Americans, join the Metropolitan Opera Company this season. Anne Bollinger, soprano, hails from Idaho and made her professional debut in 1944 at the Hollywood Bowl. Marilyn Cotlow received her Metropolitan contract via the Metropolitan Opera Auditions of the Air. She has most recently been heard as the girl who conversed coloraturally over the telephone in Menotti's operetta of that name. Jean Browning-Madeira, who began her career as pianist and turned to singing later, is a contralto.

The tenor, Paul Franke of Boston, sang with the New England Grand Opera Company, was chosen by Koussevitzky for the Bob Boles part in the America premiere at Tanglewood of "Peter Grimes." Frank Guarrera, baritone, is a Philadelphian, who, after two years in the war, was chosen by Arturo Toscanini for concert and operatic performances at La Scala. Gertrude Ribla, a dramatic soprano, was born in New York. She sang last year as soloist with the Philadelphia Orchestra in excerpts from Alban Berg's "Wozzek." These are the Americans of the cast.

The Europeans are Lubomir Vichogonov, bass, from Bulgaria; Ljuba Welitsch, soprano, from Yugoslavia; and Italo Tajo, Italian basso.

The Metropolitan schedules a sixteen-week season. The transcontinental spring tour will be neither shortened nor otherwise changed. In its nine weeks it will again carry the organization to the Western coast.

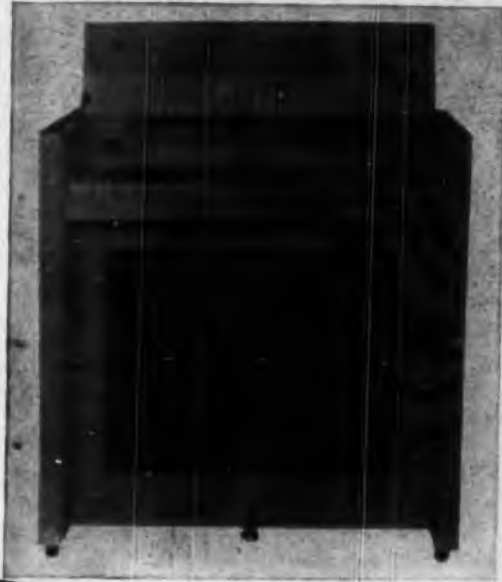
The Chicago Citizens' Committee for Opera announces that the New York City Opera Company will present nineteen nightly performances of grand opera at the Civic Opera House beginning December 1st. Laszlo Halasz, director of the New York City Opera Company, will bring to Chicago the complete casts which will perform its eight-week series at the New York City Center, beginning October 7th. The season will open with Richard Strauss' "Salome."

Ernest Hoffman, the visiting conductor of symphony and opera at Indiana University's School of Music, is planning to present opera on the campus this year. Thus far "Rigoletto" and "Parsifal" have been scheduled, both to be performed in Mr. Hoffman's own English translation.

Lauritz Melchior plans to depart for Nairobi, Africa, in January, to join a safari for a six-weeks' lion hunt. He will take with him 7,500 feet of color film to record the adventure.

NOVEMBER, 1948

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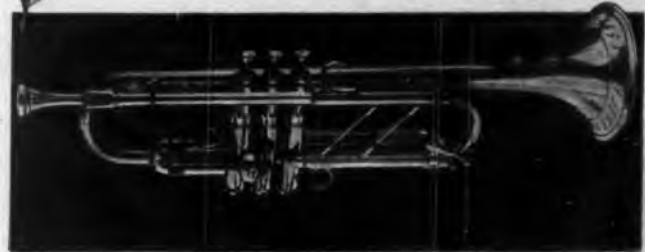
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# World-Wide Homage to Bela Bartok

**B**ELA BARTOK is at last coming into his own. Three years after his death he is achieving wide recognition in the one way that would satisfy his proudly humble spirit: by the presentation of his music to reach not only the connoisseurs of modern idiom, but the general public as well in both Europe and America.

The Bela Bartok International Music Festival, held in Budapest from October 10th to 31st, was a musical event of significance, offering a wide variety of programs, including solo recitals, chamber music, choral and orchestral concerts. One of the outstanding features was a series of programs introducing the winners of the Bartok competition. Several entire programs were dedicated to the works of Bela Bartok, and other concerts featured contemporary Hungarian composers. Music by famous contemporary composers of other countries included works by Hindemith, Milhaud, Haba, Honegger, Martinu, Tcherepnine, and Stravinsky. One program of special interest to musicians in America was that conducted by Tibor Serly, well-known here as a composer and teacher, and as a friend of the late Bela Bartok. Mr. Serly directed the Radio Orchestra in three Bartok compositions, and the program was relayed by the Columbia Broadcasting System.

## American Performances

This season compositions of Bela Bartok will be heard on many programs throughout the country. Eugene Ormandy and the Philadelphia Symphony Orchestra presented a suite from "The Miraculous Mandarin" in their opening concert in New York on October 8th. On October 27th, at the YMHA, Andor Foldes, who has performed many Bartok compositions both here and abroad, devoted half his program to Bartok, including the "Piano Sonata" and the "Roumanian Folk Dances."

The "Rhapsody Number 2 for Violin and Orchestra" will be given November 6th by Isaac Stern with Dimitri Mitropoulos and the New York Philharmonic. The "Violin Concerto" will be performed with several different orchestras by Tossy Spivakovsky, who introduced the work to this country in 1943 with the Cleveland Orchestra.

Other works of Bartok scheduled for performance include the "Concerto for Orchestra," which will be given in November by the Rochester Philharmonic Orchestra under Erich Leinsdorf, and by the Los Angeles Philharmonic Orchestra, Alfred Wallenstein conducting. The "Third Piano Concerto" will also be played by the Los Angeles Philharmonic with Andor Foldes as soloist. Several of the string quartets, and the Hungarian Folk Songs, settings by Bela Bartok, are other of his compositions that will receive performance this season.

## Devotee of Folk Music

Since the death of Bartok in 1945, his music has gradually come to be recognized as the work of a great master of modern times. His contri-

bution to music has been two-fold, for, along with his own compositions, he also made outstanding collections of the folk music of Eastern Europe, particularly in his native Hungary. He collected, altogether, over 6,000 folk songs of



BELA BARTOK

Magyar, Slovak, Roumanian, and Transylvanian origin, and also brought back 200 Arab melodies after a visit to Biskra, Algeria. His work represents a rediscovery of the folk literature of these countries and his book, "The Hungarian Folk-song," is a scholarly record of the music of his people.

In addition, his research into Hungarian folk music had a permanent influence on his own writing. Bartok believed it to be of the utmost value to have done the collecting of folk material himself. He felt that in order to know the real vitality of this music it was necessary to come into direct contact with the peasants, to hear the music sung by them. It was, he claimed, not so much a matter of taking down the melodies, but of catching the spirit of this music. And it was this spirit of the folk music which is incorporated into his own composition. From the songs of the peasant he learned the art of concise expression of musical thought. He also discovered a great variety of melodic material built upon unusual musical scales and modes, along with a wealth of novel rhythmic patterns. It was the discovery of these qualities of his native folk music that pointed the way for his own composition.

Bartok was a prolific writer. His work includes several hundred compositions for piano, twenty-five orchestral works, six string quartets, a number of solo sonatas, duos and trios, and music for strings and percussion instruments.

There is a variety in his work that is found in few composers of the twentieth century. Bartok drew inspiration not only from the Hungarian folk idiom, but freely incorporated the elements of modernism into his own writing, expanding the possibilities of tonality, chord structure, rhythmic pattern and instrumental color. He was not so much concerned with innovation, but rather with the reproduction of those sounds that were a part of his own creative imagination. The result was music that was distinctly individual, daring and brilliant.

It is hard to define exactly what is the unique *Bartok-tone*: for quite apart from his daring technical innovations, which have had such influence on the young advance-guard composers, there is a quality about his writing that needs no signature to identify it. However, analysis yields at least some clues to the Bartok secret.

Particularly in his works for strings was Bartok able to achieve amazing new sounds. In his Fourth String Quartet, for example, there are new colors created through harmonics, different types of pizzicati, barbaric rhythms, and unusual sonorities. These effects are all built onto a firm formal structure, and are part of a strong polyphonic design.

The Violin Sonata Number 2 is another example of polyphonic writing in which the melodic line is of greatest importance. The contrapuntal independence of each instrument gives rise to new harmonies, although chords as such are seldom used. The dissonance which characterizes Bartok's work is based upon freedom of line, and upon his use of imitation at intervals of half-step, whole-step, diminished and augmented fifths, sevenths and octaves. The result is music that is sharply defined, vigorous and flexible.

One of Bartok's most important works is his Violin Concerto, which was written for Menuhin, and first performed in the season of 1937-38. This again illustrates the composer's flexibility of line, and also his striking rhythmic vitality. There is freedom of modulation, but always a sense of tonality, and again biting dissonance that gives the music both forcefulness and drive.

The Third Piano Concerto was his last work to be completed before his death, although a Viola Concerto was already sketched. The Piano Concerto, dedicated to his wife, has all the brilliance of a virtuoso composition, but there is also a serenity of spirit that was evidenced in several of Bartok's later works. The second movement of the Piano Concerto, which begins with a chorale, is an expression of tranquillity which colors the whole work.

Bartok has been described as a true classicist. He exemplified in his writing terse expression of musical thought, avoiding all that is superfluous to structural design. He can readily be termed one of the most influential composers of the modern period. He chose his own course and advanced along it with unswerving conviction, using his great creative gift to evolve a new type of writing that was completely natural for him.—Dorothy Cadzow.



# With the Dance Bands

**P**ERHAPS it is because they are considered "musicians' bands" that both Ray McKinley's and Sam Donahue's excellent young aggregations have yet to enjoy real commercial success. Both leaders are spirited instrumentalists; both have employed arrangers whose goal it is to reconcile zestful scoring and wishy-washy pops; both have developed exciting rhythm sections and unique voicings.

Must American dance musicians conform to the evident consumer demand for sheer mediocrity? The Donahue and McKinley versions of big band jazz (or swing, if you prefer) are certainly far from experimental. They represent fine taste and sincere enthusiasm. It's time they were appreciated.

**West:** Violinist-leader Jan Savitt died on the Coast last month . . . The bop-styled Herman Herd, plus bassist Chubby Jackson and 88er Lou (Count) Levy, will be managed by Carlos Gastel . . . Charlie Barnet disbanded, forsook thoughts of a James-Krupa-Barnet merger for the moment, planned to tour South America for three months . . . In Salt Lake City, Jerry Jones' Rainbow Randevu is being rebuilt. Same city's Coconut Grove ballroom may change hands.

Kay Kyser is enlisting names to tour vets hospitals through November 20, under the aegis of Veterans Hospitals Camp Shows . . . Lena Horne accompanist Phil Moore has been booked into L. A.'s Billy Berg's with a forty-piece symphonic jazz band, beginning November 4, for \$4,500 weekly. Berg's is angling for a December Count Basie date . . . Denver's Rainbo ballroom has been sold to James Norton . . . Seattle's Rainy City Jazz band opened at what was the Fantasia ballroom, now renamed Club New Orleans, for an indefinite stay.

Artie Shaw has approved drummer Ace Hudkins' handling of the L. A. unit which is using Shaw's old book (from "Begin the Beguine" days), and around which controversy was raging at presstime as to a possible Shaw comeback.

**Midwest:** Remnants of Johnny Bothwell's teenage band straggled back to Minneapolis, claiming salary debts galore against John. The altoist meanwhile set about rehearsing a new, older group of sidemen to debut in Bridgeport, Connecticut . . . Detroit trombonist Parke Groat joined Stan Kenton as replacement for Milt Bernhart . . . In Milwaukee, the Continental Theatre club will book jazz talent through the winter . . . Drummer Shelly Manne also re-joined Kenton, his three-trombone combo proving either unwieldy or unsaleable.

GAC's Howard Sinnott is still promoting a National Dance Week. Idea has been accepted by the National Ballroom Operators' Association . . . Chicago's Regal Theatre has forsaken live talent stage shows until January . . . At the Windy City's Bee Hive, Oro (Tut) Soper replaced pianist Mel Grant, who moved to the Key Club. Cornetist Doc Evans replaced Sidney Bechet at Jazz, Ltd. . . . Toledo's newest dance palace, part of Sunnyside Beach, is due to open soon.

Chicago's Bismarck Hotel plans to close its Walnut Room, will use combos instead in its new Swiss Chalet (formerly the Tavern Room) . . . Bob Christ's Casino (Quincy, Illinois) will reopen during April, 1949 . . . The Sherman Hotel's redecorated College Inn (Chicago) delayed its opening to this month. It's said innkeeper Byfield and ork maestro Herman couldn't get together regarding a nightly half-hour concert of show tunes which Woody just didn't dig . . . Norm Harvey is managing Tom Archer's New Marian, Iowa, ballroom.

**East:** Glen Gray, under doctor's orders, will not reorganize until later this winter . . . Clarinetist Buddy De Franco left Tommy Dorsey to front his own trio, possibly with Dorsey drummer Louis Bellson. TD replaced BDF with Billy Ainsworth . . . Jack Marshard, thirty-nine-year-old leader and agent, was killed during September in an auto accident . . . Raleigh Room of NYC's Warwick Hotel has reopened . . . Good news for the music business: the Treasury Department reports taxes collected on the sale of musical instruments during August, 1948, gained \$292,089 over August, 1947.

Spike Jones' troupe rests for three months, to start cross-country again January 10 . . . MCA will open an office in Minneapolis, headed by Charles Richter and Leighton Bailey . . . Benny Goodman, with his new band, was set to begin a New England break-in tour of one-nighters this month. BG's new MCA contract is short-term, asks for an airer, and is subject to the bookers being able to accede to the clarinetist's every request . . . Tenorman Illinois Jacquet tours through this month with singer Sarah Vaughan . . . Louis Jordan unit has embarked on a thirty-week interstate tour.

Trumpeter Howard McGhee has formed a seventeen-piece orchestra . . . Pianist Buddy Greco has apparently abandoned his trio, joining BG's new band . . . NYC's Pelham Heath Inn is for sale . . . Massachusetts' Totem Pole ballroom (Auburndale) claims a ten per cent increase in admissions this year, using virtually no name bands.

NYC gets a new ballroom, on the site of the old Fiesta Danceteria, at 42nd street and Seventh avenue. Name: the Avalon . . . Ex-BG clarinetist Stan Hasselgard has formed a sextet, to be managed by the Gale agency . . . Alvino Rey switched from MCA to GAC . . . Woody Herman opened at Manhattan's Royal Roost October 28 for four weeks.

Ex-Ellington tenorman Ben Webster is managing the Republic Gardens in Washington, D. C. . . . D. C.'s Club Bengasi is on the block for \$30,000 . . . Philly's Earle theatre has nixed the rumored stage policy . . . Pianist Teddy Wilson is teaching again at Gotham's Metropolitan Music School.

Billy Butterfield replaced Bobby Hackett as cornetist-leader at Greenwich Village's Nick's . . . GAC is booking Pee Wee Hunt . . . Ex-Basie blues shouter Jimmy Rushing is forming his own combo for a Southern tour . . . Tenorist

Charlie Ventura into NYC's Royal Roost December 9 for four weeks.

**South:** Emil Coleman holds at New Orleans' Beverly Country Club during this month . . . N. O.'s Roosevelt Hotel using five bands—all at the same time. Aside from its feature name unit, the hostel is playing Albert Kirst, Danny Deane, Germain Del Toro, and Leon Kelner as house orks . . . Memphis Town House has inaugurated a jazz policy.

**Canada:** More and more U. S. names playing Montreal. During August and September eight well-known bands hit the city . . . Montreal's Marion Mercer trio scored during its recent trek through the East . . . Bix Belair band into Montreal's Roseland ballroom for the winter . . . Frank Marshall's new Trocadero ballroom (N. Battleford, Sask.), has 3,000 feet of dancing space . . . Montreal's Roy Cooper, Canada's leading booker, is considering establishing a Dominion circuit for U. S. names.

**Television:** Richard Humber is offering a packaged magic show to video sponsors . . . Bert Shefter is musical director for Telefeatures, Inc., scoring for 16-mm. telemovies . . . L. A.'s Dick Peterson combo working for Martin Murray Television Productions . . . Felix De Cola replaced Ted Fio Rito as pianist on KTLA's (L. A.) tele "Tune Titles," Mondays, 7:30 P. M., PST.

Russ Morgan bowed as a single in NYC, on NBC-TV. Morgan's newest sponsored video chore (with full band) is on Sunday nights, 7-7:30 P. M., EST, also on NBC-TV . . . Enoch Light band playing the Bob Smith WNBTV (NYC) show for another month . . . Cardholder Bing Crosby has applied to the FCC for video licenses in Spokane, Tacoma and Seattle (Washington); a three-way tele net all his own.

**Miscellaneous Dates:** Johnny Long at Toledo's Trianon ballroom November 4. Same city's Rivoli Theatre inked Ray Anthony and the King Cole Trio for November 18-21 . . . Jimmy Dorsey set for the Deshler-Wallick Hotel, Columbus, Ohio, January 3, for four weeks . . . Vaughn Monroe's sole fall and winter NYC date is at the Strand Theatre, October 29, for three weeks.

Louis Armstrong's All-Stars hit the campus with a December 3 one-nighter at Lawrence Tech. . . . Noted arranger Freddy Miller established at Donohue's, Mountain View, New Jersey, indefinitely . . . Jimmy Dorsey in for the week November 1-7 at Club 86, Syracuse, New York . . . Bill McCune ork now resident at NYC's Hotel Astor's cocktail lounge through the season.

TD holds at NYC's Cafe Rouge (Hotel Pennsylvania) through mid-November . . . Skitch Henderson inked for Manhattan's Capitol Theatre the end of this month . . . Guy Lombardo, for his 18th annual season, is ensconced in the Hotel Roosevelt Grill (NYC) . . . Count Basie's current one-nighters wind up November 15 at Dallas, Texas . . . Teddy Phillips into Chicago's Trianon ballroom November 9 . . . Charlie Ventura and Billy Eckstine share stand honors at the Loop's Blue Note November 4, for four weeks . . . Cab Calloway opens November 15 at Club Palomar, Vancouver, B. C., for a \$4,500 week . . . Pee Wee Hunt into Chicago's Oriental Theatre November 4 for four weeks at a \$2,100 weekly average guarantee . . . Louis Jordan one-nights along the Coast in December. Likewise Desi Arnaz during this month.

—TED HALLOCK.



# THE VIOLIN

## Views and Reviews

By SOL BABITZ

A minor nuisance at orchestra rehearsals is the ambiguous manner in which many composers and orchestrators write violin harmonics. A typical example of mystic notation is the following which may be interpreted in various ways:

Possible Interpretations

Since the various interpretations sound different, it is usually necessary for the concertmaster and conductor to interrupt the rehearsal and hold a special session for the purpose of unraveling the hidden meaning of the note. In deciphering the notation, the composer's intentions are sometimes distorted.

I submit the following comprehensive chart of violin harmonics and their manner of production in the hope that it will help improve the situation. (Transposed it can be used for viola.)

## INTERMISSION CHATTER

A death mask of Mozart has been found in a Vienna junk shop, authenticity vouched for by its finder, Willie Kauer, a sculptor and an authority on death masks . . . The crowds at the Burbank (California) Bowl of summer concerts were so great that the city fathers had to blast out a part of a hill to accommodate them . . . One-third of the players of the Erie (Pennsylvania) Philharmonic Orchestra are women . . . The Philadelphia Orchestra has been awarded a Certificate of Appreciation by the Surgeon General of the Navy, "in grateful acknowledgement of exceptional cooperation and outstanding services rendered to the Medical Department of the Navy during World War II." The orchestra gave six concerts for patients at the Naval Hospital . . . Stirred by the intensity of the playing of soloist Ginette Neveu, French violinist, Robert Miller, second violin of the Sydney Symphony Orchestra of Australia, fainted over his instrument . . . This is the 30th anniversary season of the Los Angeles Philharmonic Orchestra . . . Bartok authority Andor Foldes will play three of that composer's concerti for piano and orchestra this season—with three different orchestras.

Expense in the copying of scores and parts has often kept composers from having their works performed. Dutch composers are assisted over this obstacle by an institute in that country, "The Donemus," which makes contact with composers, obtains their scores, reproduces them on microfilm, and then copies parts and publishes catalogues for its considerable library. The composer pays nothing.

American works to be heard by our symphony orchestras this season: By the Houston Symphony—Don Gillis' "Sam Houston Suite," Aaron Copland's "Children's Suite"; by the Philadelphia Orchestra—Copland's "Lincoln Portrait"; by the New York Philharmonic—Morton Gould's revised Third Symphony; by the Erie Philharmonic Orchestra—William Walton's "Music for Children" and Robert Ward's "Concert Music for Orchestra"; by the Indianapolis Symphony Orchestra—Gail Kubik's "Concert Rumba."

George Antheil's Fourth Piano Sonata will be premiered by Frederick Marvin in Carnegie Hall November 21st . . . Kurt Weill's folk opera, "Down in the Valley," will be presented by more than fifty educational institutions in this country during the current season.

## CHART OF ALL PRACTICAL VIOLIN HARMONICS

ACTUAL SOUND

NATURAL HARMONICS

ARTIFICIAL HARMONICS

NO. I. Easy

II, III, & IV. progressively more difficult

IV. Difficult in lower positions

# San Antonio Builds a Symphony

**M**MUSIC IS opera companies, and orchestral instruments; it is quartets and scores; it is concerts and arias; it is symphonic seasons and management bureaus. But most of all it is people. The people who play it and sing it and write it; the people who listen to it; the people who talk for it; the people who pay for it. And nowhere is this truth more clearly stated than in the history of the development of music during the last decade in San Antonio, Texas.

Eleven years ago music in San Antonio was as slight a part of its life as the flocks of wild geese which seasonally fly over its river-ribbed squares. True, the city had its music as it had its golf links and its swank mansions, as something apart from the common run—the great Segobi giving one concert a year to the accompaniment of swishing satins and crackling shirt fronts, this succeeded by the doubtful aftertaste of indulgence in overrich sweets. But music as a thing one lives with and breathes and has one's being in—this was unheard of.

Today an eighty-member symphony orchestra gives weekly concerts in San Antonio's Municipal Auditorium, and this orchestra is made up of men and women who most of them have made San Antonio their year-round home. Many of them teach in the universities and privately. Thousands of citizens of San Antonio hold this orchestra as one of their personal and pet enterprises, to which they are willing, even eager, to contribute, believing that thus they are contributing to the growth and development of their city. A nucleus of local citizens slave for the orchestra. Dozens of music teachers enrich the university faculty and set up private studios—dynamos for generating enthusiasm for music.

As an instance of the enthusiasm already evidenced: a new budget of \$300,000 was decided on a few months back. Of this, \$150,000 was contributed in outright gifts. The new president of the orchestra felt that in view of the inflationary conditions the symphony should have \$50,000 guaranty fund in addition to its \$150,000 maintenance fund. This extra amount was raised in three days.

And this enthusiasm rings with that true tone which passes reverberations on to other centers. In the past season the San Antonio Orchestra made a tour of Louisiana, Alabama, Georgia and Florida. Nor did it concentrate on the capitals of these states. Instead it visited the smaller towns; it went where symphony orchestras had never been heard before; it provided concerts for school children who until then had had the idea that music was something caged in radio cabinets. Gadsden, Alabama, critics called the concert in its town "the greatest event in the modern era." In Anniston, Alabama, a thousand children who had never before heard a symphony orchestra listened spellbound, some to have the whole course of their lives in some measure affected thereby; Pensacola (Florida), which had not played host to a symphony orchestra for twenty years, hungrily crowded the auditorium—and citizens of San Antonio revelled in press notices relayed to them via the San Antonio press. For, make no mistake, not a business man of San Antonio running through his morn-

ing mail, not a housewife pruning her bean vines, not a student or a debutante or a teacher or an office worker but is aware of this force in San Antonio—this new thing which has sent a streak of brightness across every activity which has given the people of San Antonio the sense of belonging to a larger, fuller world than even the proud name of American citizens entitles them to.

Music in San Antonio is now every man, woman and child. Some eight years back it was a handful of citizens. On one bleak day ten years ago when the first spring sun was making its tentative rays felt, it was only one person, a man who asked, pleadingly, "Just one concert let me give—with whatever talent is available. Just one! If you like it, let's do something." This man was Max Reiter, founder and conductor of the San Antonio Symphony Orchestra—a pioneer American if ever there was one, a pioneer newly emigrated from a Fascist-minded Italy. This man—like so many pioneers before him—went West, but not for gold, unless one reckons as gold the bright vein of beauty brought to the surface of the San Antonian's existence. The sort of wealth you don't count because you can't. The sort of wealth that gathers more wealth wherever it goes.

In our interview with Max Reiter, we tried to bring this process of planting an orchestra on virgin soil down to something usual, something in the ordinary. We failed. "How do you get good music across to them?" . . . He, simply, "I play it and they like it." . . . "How do you insure the orchestra members sufficient employment?" . . . He, "I incorporated an opera festival into the symphony season" . . . "How do you make the citizens believe in you?" To this last question, Mr. Reiter had a story for answer.

"When I was fifteen or sixteen, Bruno Walter, who was my musical idol, said that he felt it was time now for me to take up the study of conducting, and he advised me to study with a man who for forty years had been the fourth conductor of the State Opera of Munich. As a youngster would do, I said, 'Why should I study with a man who as the end of his life work is still only the fourth conductor of an opera theatre.'" Then Walter asked me, 'If you knew now that at the end of your career you would be third conductor in Bielefeld, what would your attitude be?' As a young man would, I said, 'If that was all I was going to accomplish, I wouldn't want to become a conductor.'

"Then Walter got angry—very! He said, 'Then you should not be a conductor at all. If that is all music means to you, if a life-long work means only a source of aggrandizement, then you are not a sincere musician.'" Mr. Reiter looked at us earnestly. "I think people feel the sincerity of purpose in a man working in a community. They feel you want to be with them, or they feel you are only conducting there as a springboard to a larger place. They can smell out insincerity right away."

Then Mr. Reiter went on to explain his simple formula for miracles in music: "I know my men, call them all by their first names, think of them as individuals; I am a citizen. I am a Texan. My wife who is also a Texan—she by birth—believes in our city as I do." Then he gave us a broad smile, a comradely American smile. We decided there and then, perhaps the reason why music has become a part of San Antonio is that its conductor knows music is symphonies and operas, but he also knows that it is people, the people who hear it and the people who play it.

—Hope Stoddard.



MAX REITER, CONDUCTOR OF THE SAN ANTONIO SYMPHONY

# Chamber Music---The Friendly Art

**WE** ARE hearing more and more of chamber music groups—in news notes, in letters, via radio announcements, by word of mouth. In some cases enterprises of considerable scope are reported. A concert which featured unfamiliar intimate orchestral music was presented in Town Hall, New York, by the Nies-Berger Chamber Orchestra on October 8th, and two others will be given there on January 21st and February 18th. Indiana University has engaged a "quartet in residence," the Berkshire String Quartet. The thirteenth annual Ravinia Festival at Chicago closed a month or so ago with a final week devoted to chamber music played by the Budapest String Quartet (despite the title, this is an American organization)

The thirty-five-piece "Musicians' Union Orchestra" of Berkeley, California—its concerts are sponsored by the Recording Fund—presented an all-string program of Locatelli, Beethoven, and Bartok works on the campus of that university August 5th. The Recording Fund also assisted violinist Mary Mangrum in forming a quartet to provide regular "live" concerts in the Grand Rapids Public Library. Contemporary music was featured in a recent concert of the Northwest Sinfonietta conducted by Arthur J. Gaines. At its opening concerts, November 9th and 10th, the Louisville Philharmonic String Quartet featured Sir Edward Elgar's "Introduction and Allegro from String Orchestra." Writes William D. Carey, conductor of the Utica Symphonette, "It is necessary for some of our members to travel as much as thirty or forty miles for rehearsals at least once a week."

Daniel Saidenberg is currently taking the Saidenberg Sinfonietta, including twenty-one musicians, through fifty cities in New England, Eastern Canada, New York State, Tennessee, West Virginia and Louisiana. The Denver Woodwind Trio has made a number of tours throughout the Rocky Mountain region presenting unusual and varied programs ranging from the classics to the moderns.

In recent concerts in Connecticut, Franz Allers has conducted the Greenwich Sinfonietta—a group of thirty-eight players drawn from the

Greenwich, Stamford and Norwalk areas—in programs which include rare works performed with subtlety and feeling for mood: "Evocation," by Walter Kaufmann; "Adagio for Strings," by Sam Barber; "Old Dance and Lute Songs for Chamber Orchestra," by Respighi; the Adagietto from Mahler's Fifth Symphony, and the Slovak Suite by Vitezslav Novak. A number of chamber music ensembles such as the Fine Arts Quartet, the Pro Arte Quartet, the Louisville Philharmonic String Quartet and the American Art String Quartet are heard regularly over the air.

In the Twin Cities, a group of persons who found a common interest in their enthusiasm for chamber music spontaneously organized a sponsorship of it. It now takes merited satisfaction in regular programs offered in those cities and elsewhere and in the fact that its playing group, the Krasner Chamber Music Ensemble, presented two performances of Bach's "Musical Offerings" at the Library of Congress in Washington.

However, a large percentage of the chamber music groups remain anonymous, a quartet or a sextet or a trio of good friends enjoying and enriching each others' leisure hours. Every symphony orchestra splits up into one or more such groups which come together as chess players or anglers meet, to further their mutual hobby through encouragement and stimulation. Hundreds of these small units can duplicate the case of the string quartet at Cooperstown, New York, which, as violinist Alvin Mabey tells us, meets at regular intervals at Fiddlestick Farm to run through the quartets of Schumann, Haydn, Mozart and the moderns.

The string quartet is the most representative

of groups growing up overnight as an outcome of a chat, a wager or an urge. It has been likened to a witty conversation among friends, one holding the theme, then lightly shifting the thread to another, yet keeping an underlying chuckle, then a third joining in with a new point, amplified by a fourth. Often, after a period of practice, such groups begin to give public concerts. Many ensembles become as integral a part of community enterprise as symphony orchestras. In short, resting on the firm foundation of cooperative effort rather than on the drive of a single individual or on the mass efforts of the many, the chamber group is among the most democratic of all musical organizations.

The intimate character of the small chamber music ensemble was brought forcibly home to us when we recently attended a rehearsal period of the Albeneri Trio. These instrumentalists—see photograph on page 29—put in three hours of strenuous and ardent inter-play, each by his efforts stimulating the others to fuller creativeness, all uniting to realize the finished art-form. We can think of no example of more sensitive and pervasive cooperation.

The Fine Arts Quartet, which presents regular Sunday concerts over the American Broadcasting network, is typical of a group sired by a symphony and attaining professional status after a period of cheerful anonymity. When it was organized before the war all its players were members of the Chicago Symphony Orchestra. After a period in which they all engaged in military service they assembled again and began to give concerts throughout the country and over the radio. Another ensemble with roots in a symphonic organization is the Louisville Philharmonic String Quartet.

We have compiled herewith a list of groups which appear at more or less regular intervals before the public. We do not pretend to have included in this list all or even a small part of those who gather in parlors and churches and music studios, in recital halls and on concert platforms of the United States and Canada.

(Please turn to page twenty-eight)



The Sagul Trio: an ensemble known for its sensitive interpretations. Cello, Mary Jane Thomas; piano, Geraldine Winnett; flute, Edith Sagul. The group makes its home in New York.



The Wichita, Kansas, Quartet: David R. Robertson and Beatrice Sanford Pease, violins; Dorothy McConnell, viola, and Gretchen Dalley, cello. Heard in cities in Kansas and Oklahoma.



The Denver Woodwind Trio: Frederick Baker, flute; Carl Paarmann, bassoon, and William Gower, oboe. All are members of the Denver Symphony Orchestra.

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## Technique of Percussion

By GEORGE LAWRENCE STONE

### HOW MANY RUDIMENTS?

IRVING J. SINGER, drum instructor of Tampa, Florida, and Malcolm J. Young, tympanist of the Wichita, Kansas, Symphony, have written in to comment on my *Afterbeats in Alla Breve* which appeared in the August issue. Both letters are interesting and their tenor is almost identical, hence I combine them here.

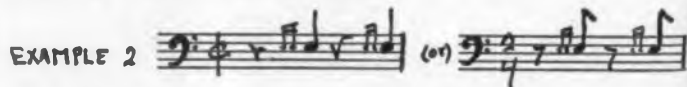
Irving writes: "... Your article brings up a matter that has been a bone of contention among professionals for years... rolled afterbeats, or similar rolls of short duration... My interpretation of their execution is that which appears in the *Gardner Modern Method for the Drums, Volume 1*, under the caption, *The Crushed Ruff*, where Gardner says: "This beat is difficult, not so much from a mechanical standpoint as from the fact that it defies analysis. It cannot be "opened" and cannot therefore be practised until a perfect stick control and a great amount of dexterity have been gained upon the rudiments. It is produced by a simultaneous striking and bouncing of both sticks controlled by a delicate adjustment of the muscles of the arms which will permit a short, crisp tremolo. Its notation shows the effect required:



"Great care must be taken that the note is attacked in the proper time-place in the measure; this beat must not be confused with the *three-stroke roll* (the double stroke which precedes the pulse), because, if so, the attack is lost. Many drummers substitute the *three-stroke* for this beat, but this results in musical error."

Irving continues: "Mr. Stone, it is obvious to me that there is no rudiment in the established '26' that will properly execute the above notation and this leaves no alternative but to use the crushed ruff, as that exactly interprets the correct rhythmic sense of the notation. For over thirty years I have taught the established '26' rudiments and vigorously upheld them as the foundation of good drumming. However, there are other beats outside the '26' and there are times when the professional must use them... If the art of drumming is to progress and expand, it cannot be limited to just twenty-six rudiments."

Malcolm Young contributes: "Your article referring to the execution of the rolled afterbeats in the passage from *Der Tambour der Garde* by Titl leads me to wonder if this is not the place for what might be described as *press rolls with flam attack*. At rapid tempos, I hasten to add. I have heard so many drummers, especially in high school groups, wrongly execute such rolled afterbeats as *drags*, viz.:



"Also, how about the sticking of the four quarter notes to the bar in the same selection? I have heard them done both as paradiddles and as single strokes. Which is correct? Personally, I use singles whenever possible. Is there (now here, I know, I shall run afoul of all good rudimental men and true) any situation in legitimate playing where R L R L R L R L will not serve as well as R L R R L R L L for a group of consecutive eighth and sixteenth notes?"

Of course (says Stone), the *crushed ruff* of Gardner furnishes the only method whereby the rolled notes in question may be executed at normally bright playing tempos with their attack and duration matching that of similar notes played on other instruments. At least, I have never discovered another. Gardner's explanation is so clear that it needs no elaboration. For the benefit of those who do not already possess a copy of his book it may be explained that the crushed ruff involves the use of

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the *crush, press, buzz* (take your choice) roll. However, this roll needs no apology, for while the pure (two-beat) roll should be mastered first and should always be fully under control, the professional—especially in orchestral playing—finds many uses for a fine, smooth sounding roll of more than two beats of either stick.

Personally, I don't care for a *press roll with flam attack* or indeed any roll preceded by a grace-note, unless specifically called for in the music—and that is seldom. Except for this point, the sentiments of the gentlemen quoted above seem to cover the situation nicely and completely, and the only difference in opinion I can manage to rake up between the four of us appears to be in the choice of terms used. Since, from time immemorial, certain of the rudiments have been variously named by various authorities, this is a small matter indeed.

Whereas Gardner uses the term *crushed ruff*, I have been in the habit of referring to the same figure as the *three-stroke roll* (for a crush with one stick followed by a light single with the other) or the *four-stroke roll* (for two crushes, per Gardner). Similarly, Gardner's term *three-stroke roll*, Malcolm's *drag* and my term *ruff refer*, one as the other, to the rudiment which appears above marked Example 2. In agreement with the expressions of the others, I believe this rudiment should never be used to interpret a short rolled note because, 1, the grace-notes, played before the beat, ruin the attack and, 2, it is impossible to prolong the duration of a principal note, obviously intended to be prolonged, by expressing it with a single tap of a stick upon the drumhead.

Answering the query about *single versus paradiddle sticking*, singles are decidedly preferable in art music. Paradiddles, while indispensable in military drumming and brilliant in jazz, are seldom used in concert work because their characteristic sticking imparts a rhythmic distortion and their accentuation a decided lilt that is definitely out of place in the orchestra unless called for.

As far as choice in the selection of rudiments is concerned, let no one think that he is on the wrong side of the tracks because he endeavors to enlarge his playing vocabulary by the use of rudiments not included in the traditional "26." I don't believe that anyone has a higher regard than I for the rudiments of our drumming forefathers. Further, I don't believe a drummer's education to be complete until he has mastered them. But their mastery cannot be considered the sum total of the modern drummer's manual equipment, for there are other profitable rudiments in addition. For instance, *triplets*, the *four-stroke ruff* and many others, which altogether correspond to the scales and exercises of other instrumental players. And, if the reader thinks as I do, that any drum rhythm may properly be classed as a *rudiment*—then there are thousands of rudiments.

#### PLAYING ALONG WITH RECORDS

The query below comes from a young man who possesses a nice new shiny drum outfit—tom toms, chrome plate and everything. He wants to play upon it a few hours a day but has been forbidden to do so by his teacher, who says the boy is not yet ready.

I know just how he feels. It's like giving a kid a pony, then telling him that after he has grown up to be a nice big boy he may ride the animal. Yet, while my sympathies are with the boy, my judgment coincides with that of the teacher in whose hands the boy's musical education has been entrusted and who evidently intends to do things right.

Boiled down, the question is this: *Will it do me, a beginner, any harm to play along with records or the radio on my drum set?*

And the answer: After your handholds are "set," wielding well under control and the basic rudiments mastered, a limited amount of such playing shouldn't harm you at all, provided your teacher concurs and you don't let it interfere with your daily practise time. However, until the above elements are well under control, my answer to one of my own pupils would be: This is one of the most harmful things you can do at the present time and a definite hindrance to your progress!

One cannot concentrate on proper methods of production (which to the beginner are all-important) while aimlessly banging out a self-styled hit-or-miss accompaniment to music which in itself is distracting. Wrong methods spring up like weeds in a garden. They mustn't be permitted to take firm root. A few hours of record/radio playing at too early a stage can undo all the progress that may have been gained in handholding and wielding in a week. Thus you *tear down* quicker than your teacher can *build*.

A music teacher is, in some respects, like a doctor. It is assumed that he knows his business. If you had enough confidence in him to go to him in the first place and pay for his advice, you should have confidence enough to follow that advice. In due time you should be playing upon the drum set to your heart's content and in the right way, too. In the meantime, listen to your teacher and "get set" before you "go."

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## SYMPHONIC SIDELIGHTS

A concert in honor of the members of the Minneapolis Symphony Orchestra opened the 46th season of that organization October 22nd. Substituting for Dimitri Mitropoulos, who was directing the New York Philharmonic Symphony, Fritz Reiner was on the podium.

The first foreign orchestra to visit the United States since Arturo Toscanini toured it with the La Scala Orchestra in 1920, the French National Orchestra, Charles Munch conducting, opened its season in this country on October 17th in New York. In the course of its tour the orchestra will cover two score American and Canadian cities.

As the highlight of the first program this season of the Indiana University Orchestra, Ernest Hoffman, its conductor, directed the premiere of Castelnuovo-Tedesco's "Cypressi."

A radical departure for a standard symphony orchestra season—the building of an orchestral season around the composer—is the plan of the Louisville Philharmonic Society and its conductor, Robert Whitney. For each of the six pairs of subscription concerts the society has commissioned a composer to write a ten-minute work to be given its world premiere in Louisville. In four cases the composers themselves will come to Louisville to rehearse and conduct their works. The six who have accepted commissions are, in the order of their performances: Joaquin Rodrigo, the Spanish composer; Virgil Thomson, music critic of the New York Herald Tribune; Darius Milhaud, French composer now living in the United States; Dr. Claude Almand, teacher-composer at the University of Louisville School of Music; Gian Francesco Malipiero, Italian composer, and the outstanding American composer, Roy Harris.

The New York Philharmonic premiered Morton Gould's Third Symphony on October 28th. This work was presented in its original form two years ago by the Dallas Symphony Orchestra under the direction of the composer, who has since revised its fourth movement. The opening movement is dramatic and rhapsodic; the second, lyrical; the third a jazz scherzo, and the fourth, a passacaglia and fugue—a symphony, in short, of sharply contrasted moods.

Menahem Pressler, youthful pianist from Palestine, made his debut with the Cleveland Orchestra conducted by George Szell on October 21st.

The Erie Philharmonic Orchestra conducted by Fritz Mahler boasts an imposing list of soloists for the coming season, including Gregor Piatigorsky, Ella Goldstein, Jascha Heifetz, Joseph Battista and Helen Traubel. The opening concert October 26th will feature the American premiere of Alban Berg's "Seven Early Songs," with Suzanne Sten as soloist.

In this, the thirtieth anniversary season of the Los Angeles Philharmonic Orchestra, its conductor, Alfred Wallenstein, has scheduled ten works heretofore unheard in that city: William Grant Still's "In Memoriam" (dedicated to the Negro war dead); Aaron Copland's Third Symphony; David Diamond's Fourth Symphony; Henry Cowell's Symphony No. 4; George Antheil's Overture, "McConkey's Ferry"; Honegger's "Symphonie Liturgique"; Prokofieff's "Romeo and Juliet" ballet suite; Mendelssohn's "Sinfonia No. 9 for Strings"; Johann Stamitz's "Sinfonia in E-flat," and Haydn's "Divertimento in B-flat."

John Barnett, who has been re-engaged for the second season as director and conductor of the Phoenix Symphony Orchestra, began a series of four concerts November 8th with a program which included a "Suite of Fiddler's Tunes" by the American composer, George McKay.

The Oklahoma Symphony Orchestra has as its new manager George Judd, Jr., son of George Judd, manager of the Boston Symphony Orchestra.

The Denver Symphony Orchestra, under Saul Caston, will present seven concerts for young people in addition to its regular schedule of fifteen evening concerts.

Dr. Frederick Neumann is the new concert master of the University of Miami (Florida) Symphony Orchestra.

The Springfield (Ohio) Symphony was under the direction of a resident conductor for the first time in its history when it opened the 1948-49 season November 7th. The new conductor is Guy Taylor.



# Over Federation Field

By CHAUNCEY A. WEAVER

We know that our readers will be sorry to learn that Chauncey A. Weaver is confined to the Iowa Methodist Hospital in Des Moines, Iowa, and is therefore unable to make his usual contribution to the "International Musician" this month.

He attended the recent meeting of the International Executive Board in New York, but became indisposed and returned home before adjournment.

We surely voice the sentiments of the entire Federation in wishing him a speedy recovery.

As a reminder of Chauncey's sharp wit and biting sarcasm, we publish a letter which he sent to a New York hotel after his stay during the Board meeting in August.

## Gotham Hotel Episode

Mr. Business Manager,  
Dear Sir:

As a patron of your hostelry several times during recent years, I cannot refrain from writing you concerning a brief but pungent episode which was sufficient to hasten my departure from your palatial headquarters on Friday afternoon, August 27, 1948, last.

I had finished a hot afternoon session with the National Executive Board of the American Federation of Musicians—with a mind to leave for my Des Moines home the day following, as per transportation arrangements already consummated.

I sauntered into your lobby and dropped into a seat in your air-cooled Eden. Without any delay Mr. Tin Foll, house detective, apparently clothed "with a little brief authority," admonished me that if I wished to sit where I was then relaxing it would be necessary for me to don a "jacket."

I had no "jacket." I was wearing at the time, shoes and stockings, white shirt, trousers, undergarments, white collar and tie, holding straw hat in hand, in vain endeavor to keep the surrounding fervid atmosphere in some degree of comfort. Thus garbed, I felt properly "clothed and in my right mind."

When the officious paragon of authoritative pomposity had pronounced his edict I experienced a sense of awe. But immediately there came to mind the familiar Shakespearean lines—"Upon what meat doth this our Caesar feed that he hath grown so great?"

Was I the sole offender of that stifling afternoon? There were several ladies seated in that favored zone wearing not a stitch of raiment above the upper line of corset altitude, with the occasional exception of a string of beads.

Did this paucity of feminine raiment disturb the Follian equipoise? Apparently not a quiver of concern ruffled his heroic breast.

Realizing that for the time being,

at least, the odds were against me, I hastened to Room 1201, the incinerating cauldron within the heated environs of which for several successive nights I had vainly endeavored to obtain that boon of "sleep which knits up the raveled sleeve of care," secured my modest belongings, paid my bill, walked to another close-by hotel, secured a room facing the street and with two large windows. There I was courteously treated until the day following of my departure.

My dear sir, I challenge you or any other hotel manager successfully to dictate what a guest customer shall wear so long as he is garbed in the apparel which betokens decency in appearance. Can hotel managers, of their own volition, enact ordinances regulating sartorial equipment and expect such enactment to be vindicated in the courts? Are you familiar with any state statutes which point in that direction?

In sincere effort to smooth the ruffled feathers of your natural composure, permit me to offer a few citations from the law books in which contributions from New York courts appear. For example:

"The relation of inn keeper and guest, a mutual one, involves mutual rights and obligations. It involves obligations on the part of the inn keeper: to furnish accommodations; to keep the goods of the guest safe from loss or injury; and to exercise reasonable care for the safety thereof; the guest to pay for the entertainment received and to refrain from conduct offensive to other guests or acts which would bring the hotel into disrepute."

32 Corpus Juris, pages 541-542.

Again—

"The inn keeper is bound to respect and give reasonable attention to the 'comfort' of his guests."

*DeWolf vs. Ford*, 198 N. Y. 397; 80 N. E. 527; *Hurd vs. Astor Hotel Co.*, 169 N. Y. 359.

And yet again—

"An agreement to board and lodge another implies an engagement to pay the usual and reasonable attention to his health and comfort."

*Kinnard vs. Whitson*, 6 Delaware 36.

In my crude Midwestern way, I had sought temporary surcease from the Hadesian atmospheric dispensation under which the rich were hastening to the seashore, and those who could not go there were staggering along your super-heated streets.

The moral is: When you are hot—In swanky hotels linger not; Unless you are a full-dressed scout, Some Tin Foll Dick may throw you out.

For the courteous treatment accorded me on previous visitations, please accept my cordial thanks.

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## Chamber Music—The Friendly Art

(Continued from page twenty)

But even this sampling will show how rich and deep is the soil of our musical endeavor. No list could be more eloquent of love for music and of the growing desire among citizens to hear music made by musicians in their midst.—H. S.

### Chamber Music Groups in the United States and Canada

City	State	Group	Conductor or Manager
Akron, Ohio		String Ensemble (5)	Wilbur Treat
Anchorage, Alaska		Harp Ensemble (5)	Margo Freeman
Anchorage, Alaska		Hurst Ensemble (4)	Ruth Hurst
Antigo, Wis.		Cosmopolitan Orchestra (35)	Joseph Banschka
Appleton, Wis.		Joe Zickler Ensemble (9)	J. Robert Zickler
Asbury Park, N. J.		Spring Lake Sinfonietta (35)	E. Paul Giersch
Austin, Texas		Mick String Quartette	C. E. Mick
Bakersfield, Cal.		Ensemble (5)	Leon Guide
Bangor, Maine		Bangor Cham. Music Society Quartet	W. Habenicht
Battle Creek, Mich.		Sanitarium Orchestra (6)	Mrs. Lawrence Mayer
Berkeley, Cal.		The Musicians' Union Orch. (35)	George Barati
Berkeley, Cal.		Griller String Quartet	
Bethlehem, Pa.		Walter Daney's Orchestra (4)	Walter Daney
Bloomington, Ind.		Berkshire String Quartet	
Boston, Mass.		O'Banyoun Quartet	Ernest G. O'Banyoun
Boston, Mass.		Symphonette	Arthur Fiedler
Buffalo, N. Y.		Jan Wolanek Quartet	Jan Wolanek
Calgary, Canada		Jean Balton Trio	Jean Balton
Champaign, Ill.		Walden Quartet	Bernard Goodman
Charleston, W. Va.		Charleston Cham. Music Players (22)	John Hiersoux
Charlotte, N. C.		William S. Greene Quintet	William S. Greene
Charlotte, N. C.		Queen City Quartet	Michael Wise
Charlotte, N. C.		Doug Hill Ensemble (7)	Doug Hill
Chattanooga, Tenn.		Casale String Ensemble (25)	John Casale
Chester, Pa.		Barclay Ensemble (18 to 20)	Robert Barclay
Chicago, Ill.		Elgar's Orchestra (35)	Charles A. Elgar
Chicago, Ill.		Great Lakes String Quartet	Herman Felber
Chicago, Ill.		Fine Arts Quartet	Leonard Sorkin
Chicago, Ill.		Palmer House Ensemble	Ralph Ginsburg
Chicago, Ill.		Welcher String Quartet	John Welcher
Chicago, Ill.		Old Heidelberg Ensemble	Hans Muenzer
Chicago, Ill.		Goldie Gross Ensemble	Goldie Gross
Chicago, Ill.		Gindi Trio	Florence Gindi
Chicago, Ill.		Russian Trio	Nina Mesirov Minchin
Chicago, Ill.		Blackstone String Ensemble	Irving Margraff
Chicago, Ill.		Chicago Symphony Quartet	
Cincinnati, Ohio		Fine Arts Chamber Music Society (4)	Arthur Brown
Cleveland, Ohio		Philharmonic Quartet	Joseph Koch
Cleveland, Ohio		Cleveland Quintet	Theresa Tasta
Columbus, Ohio		Gardner Quartet	Ferd Gardner
Cooperstown, N. Y.		Fiddlestick Farm Quartet	
Cumberland, Md.		Colony Quartet	Robert E. Colomy
Dallas, Texas		Henry Brahinsky Quartet	Henry Brahinsky
Denver, Col.		Denver Woodwind Ensemble (5)	Frederick R. Baker
Duluth, Minn.		Duluth String Quartet	Joe Priley
Easton, Pa.		Alois Trux and His Orchestra (7)	Alois Trux
Eugene, Oregon		University of Oregon String Quartet	Geo. Boughton
Evansville, N. D.		Nation Trio	William W. Nation
Flint, Mich.		Mosajgo Trio	John Mosajgo
Fort Wayne, Ind.		Gaston Bailhe Quartet	Gaston Bailhe
Fort Worth, Texas		Ft. Worth Chamber Orchestra (12 to 36)	J. Burnham
Fort Worth, Texas		T. C. V. Woodwind Quintet	Leon Breeden
Fort Worth, Texas		Pro Arte Quartet	E. Clude Whitlock
Galesburg, Ill.		Knox College Sinfonietta (30)	Mark Biddle
Gr. Rapids, Mich.		Mary Mangrum Quartet	Leon Knopp
Greenwich, Conn.		Greenwich Sinfonietta	Franz Allers
Harrisburg, Pa.		Marie Mellman String Ensemble (5)	Geo. R. Naugle
Hood River, Ore.		Chamber Orchestra (65)	Boris Sirpo
Honolulu, Hawaii		Robin McQueen's St. Ensem. (8)	Mrs. R. McQueen
Huntington, W. Va.		Vernon Curtis Quartet	Vernon Curtis
Iron River, Mich.		Iron River String Ensemble (5)	Larry Hartly
Indianapolis, Ind.		Indianapolis Symphony Quartet	Wm. Schumacher
Indianapolis, Ind.		Indianapolis Symphony Sinfonietta	Wm. Schumacher
Ithaca, N. Y.		Ithaca College Quartet	
Jackson, Mich.		Fine Arts Trio	Gordon Smith
Jacksonville, Fla.		Sa-Sro-Ni Trio and Quartet	C. C. Nice
Joliet, Ill.		Harry Hohenshell String Quartet	H. Hohenshell
Kansas City, Mo.		Arthur Fielder String Quartet	Arthur Fielder
Kalamazoo, Mich.		Symphonette (5)	Lillian Bauldauf
Kalamazoo, Mich.		The Westerners (3)	Austin Westerner
Kenosha, Wis.		Victor Parise Quintet	Victor Parise
Long Beach, Cal.		Black String Quartet	R. C. Black
Lincoln, Nebr.		University String Quartet	Emanuel Wishnow

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Faculty Quintet of the California Academy of Music: Flute, Don Lezenby; horn, Merle Smith; bassoon, Arthur Quenzer; clarinet, Earl Evans; oboe, Roger DeWitt.



The members of the Albeniz Trio look over a score: Piano, Erich Itor Kahn; violin, Giorgio Ciompi; cello, Benar Helfetz.

City	State	Group	Conductor or Manager	City	State	Group	Conductor or Manager
Los Angeles, Cal.		Los Angeles String Orchestra	Cyril Towbin	New Rochelle, N.Y.		Glenn Quintet	Joseph Fried
Louisville, Ky.		Louisville Philharmonic Quartet	Edwin Ideler	New York, N.Y.		Albeniz Trio	
Medford, Wis.		The Capelle Trio	Roland Capelle	New York, N.Y.		American Art String Quartet	
Miami, Fla.		Walter Grossman String Quartet	Walter Grossman	New York, N.Y.		Chamber Music Associates	
Middletown, W.Va.		Middletown Concert Ensemble (25)	E. C. Vollmer	New York, N.Y.		Fine Arts Quartet	
Milwaukee, Wis.		Chamber Symphony Orchestra (35)		New York, N.Y.		Juilliard String Quartet	
Minneapolis, Minn.		Northwest Sinfonietta (30)	Henry Denecke	New York, N.Y.		Hortense Monath and New Friends of Music Players	Miss Monath
Minneapolis, Minn.		Krasner Chamber Music Ensemble	Louis Krasner	New York, N.Y.		Musicians' Guild	
Mitchell, S. D.		The Dakota Wesleyan Univ. Quartet	Jos. Tschetter	New York, N.Y.		Nies-Berger Chamber Music Ensemble	Nies-Berger
Mobile, Ala.		Mobile Chamber Orchestra (20)	R. K. Steadman	New York, N.Y.		Pro Arte Quartet	
Montreal, Canada		McGill String Quartet	Alexander Brott	New York, N.Y.		Sagul Trio	Edith Sagul
Nashville, Tenn.		W. S. N. Quintet	Harold Johnson	New York, N.Y.		Saldenberg Sinfonietta	David Saldenberg
New Bedford, Mass.		New Bedford Cham. Music Soc. (16)	H. W. Johnston	New York, N.Y.		Wolff Chamber Players	
New Haven, Conn.		Yale Music School Ensemble (25)	Bruce Simonds	Norfolk, W. Va.		Feldman Chamber Music Soc. Quintet	I. E. Feldman
New Orleans, La.		New Orleans Chamber Music Soc. (8)	Nicolai Zadri	N. Hollywood, Cal.		California Academy Quintet	Arthur Quenzer
Newport, R. I.		Newport Symphony Orchestra	F. Hazen Carr				

(Please turn to page thirty-one)

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# SONG HITS FROM MUSICAL PLAYS

(Continued from the Article on Musical Plays in the October Issue)

## THE CHECKERED THIRTIES

Geo. Gershwin Ira Gershwin	BIDIN' MY TIME EMBRACABLE YOU I GOT RHYTHM	Girl Crazy	New World Music Corp.	1930
Cole Porter	WHAT IS THIS THING CALLED LOVE	Wake Up and Dream	Harms, Inc.	1930
Arthur Schwartz	DANCING IN THE DARK	The Band Wagon		1931
Howard Dietz	NEW SUN IN THE SKY			
Vincent Youmans	DRUMS IN MY HEART	Through the Years	Miller Music, Inc.	1931
Edward Heyman	THROUGH THE YEARS			
Jerome Kern	THE NIGHT WAS MADE FOR LOVE	The Cat and the Fiddle	Harms	1932
Otto Harbach				
Vernon Duke	APRIL IN PARIS	Walk a Little Faster	Harms, Inc.	1932
E. Y. Harburg				
Jerome Kern	I'VE TOLD EVERY LITTLE STAR	The Song Is You	Harms, Inc.	1932
Oscar Hammerstein II				
Geo. Gershwin	WINTERGREEN FOR PRESIDENT	Of Thee I Sing	New World Music Corp.	1932
Ira Gershwin				
Irving Berlin	EASTER PARADE	Heat Wave	Berlin, Inc.	1932
Jerome Kern	SMOKE GETS IN YOUR EYES	Roberta	Harms Co.	1932
Otto Harbach	THE TOUCH OF YOUR HAND YESTERDAY YOU'RE DEVASTATING			
Cole Porter	I GET A KICK OUT OF YOU YOU'RE THE TOP	Anything Goes	Harms, Inc.	1934
Arthur Schwartz	YOU AND THE NIGHT AND THE MUSIC	Revenge With Music	Harms, Inc.	1934
Howard Dietz				
Cole Porter	BEGIN THE BEGUINE	Jubilee	Harms, Inc.	1935
Geo. Gershwin	JUST ONE OF THOSE THINGS			
Ira Gershwin	BESS, YOU IS MY WOMAN NOW	Porgy and Bess	Geo. Gershwin Pub. Corp.	1935
Du Bose	I GOT PLENTY OF NOTHIN'			
Hayward	IT AIN'T NECESSARILY SO SUMMERTIME			
J. Strachey	A WOMAN IS A SOMETIME THING	Spread It Abroad	Berlin, Inc.	1935
and H. Link	THESE FOOLISH THINGS REMIND ME OF YOU	Red, Hot and Blue	Chappell & Co., Inc.	1936
Cole Porter	IT'S D'LOVELY	On Your Toes	Chappell & Co., Inc.	1936
Richard Rodgers	WHERE OR WHEN ON YOUR TOES			
A. Johnston	THERE'S A SMALL HOTEL	Pennies From Heaven	Select Music Pub., Inc.	1936
Cole Porter	ONE, TWO, BUTTON YOUR SHOE	Red, Hot and Blue	Chappell & Co.	1936
Harry Rome	PENNIES FROM HEAVEN			
Rodgers	RED, HOT, AND BLUE			
Kurt Weill	RIDIN' HIGH	Pins and Needles	Mills, Inc.	1937
	SUNDAY IN THE PARK	Babes in Arms	Chappell & Co.	1937
	JOHNNY ONE NOTE	Knickerbocker Holiday	Crawford Music Corp.	1938
	SEPTEMBER SONG			

## THE TROUBLED FORTIES

Irving Berlin	LOUISIANA PURCHASE	Louisiana Purchase	I. Berlin, Inc.	1940
Richard Rodgers and Larry Hart	IT'S A LOVELY DAY TOMORROW THIS CAN'T BE LOVE	Boys From Syracuse	Harms	1938
Nancy Hamilton and Morgan Lewis	FALLING IN LOVE WITH LOVE SING FOR YOUR SUPPER			
Cole Porter	HOW HIGH THE MOON	One for the Money	Chappell	1939
Richard Rodgers and Larry Hart	MY HEART BELONGS TO DADDY GET OUT OF TOWN	Leave It to Me	Chappell	1939
Oscar Hammerstein and Jerome Kern	I DIDN'T KNOW WHAT TIME IT WAS	Too Many Girls	Harms	1939
Vernon Duke	ALL THE THINGS YOU ARE	Very Warm for May	Chappell	1939
John LaTouche	TOMORROW IS A LOVELY DAY	Hold on to Your Hats	Chappell	1940
Ted Satter	CABIN IN THE SKY	Cabin in the Sky	Miller Music	1940
Cole Porter	TAKIN' A CHANCE ON LOVE			
Richard Rodgers and Larry Hart	KATIE WENT TO HAITI	Panama Hattie	Chappell	1940
Kurt Weill and Ira Gershwin	BEWITCHED	Pal Joey	Chappell	1940
Irving Berlin	JENNY	Lady in the Dark	Chappell	1941
R. Rodgers	THIS IS NEW			
Oscar Hammerstein II	MY SHIP THIS IS THE ARMY, MR. JONES	This Is the Army	This Is the Army, Inc.	1942
Harry Arlen	OKLAHOMA	Oklahoma	Marlo Music Corp.	1943
R. Rodgers	PEOPLE WILL SAY WE'RE IN LOVE			
Irving Berlin	SURREY WITH THE FRINGE ON TOP OUT OF MY DREAMS	Bloomer Girl	Crawford Music Corp.	1944
Harold Rome	BLUES IN THE NIGHT	Carousel	Williamson Music Corp.	1945
Irving Berlin	IF I LOVE YOU	Call Me Mister	M. Witmark & Sons	1946
	JUNE IS BUSTIN' OUT ALL OVER	Annie Get Your Gun	I. Berlin	1946
	SOUTH AMERICA TAKE IT AWAY			
	DOIN' WHAT COMES NATURALLY			
	THERE'S NO BUSINESS LIKE SHOW BUSINESS			
	GIRL THAT I MARRY			
	THEY SAY IT'S WONDERFUL			
	I GOT THE SUN IN THE MORNING			
Barton	GLOCCA MORRA	Finian's Rainbow	Crawford Music	1946
R. Rodgers	A FELLOW NEEDS A GIRL	Allegro	Williamson Music	1947
Frederick Loewe	ALMOST LIKE BEING IN LOVE	Brigadoon	Fox	1947
Levine	SATURDAY NIGHT IN CENTRAL PARK	Make Mine Manhattan	T. B. Harms	1947

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**Chamber Music Groups in the United States and Canada**

(Continued from page twenty-nine)

City	State	Group	Conductor or Manager
Oklahoma City	Oklahoma	Oklahoma State Little Symphony (30)	V. Alessandro
Omaha	Nebr.	Quartet	Myron A. Cohen
Oneonta	N. Y.	String Quartet	Alvin Mabey
Orlando	Fla.	Orlando Civic Orchestra (30)	Kenneth Steady
Peterborough	Can.	Peterborough String Trio	R. Cecil Searles
Philadelphia	Pa.	New Chamber Orchestra	Ifor Jones
Philadelphia	Pa.	Curtia String Quartet	
Pittsburgh	Pa.	Pittsburgh String Sinfonietta (35)	Henry Mazer
Plymouth	Mass.	Plymouth Quartet	L. Edgar Beauregard
Portland	Ore.	Sirpo Chamber Orchestra (35)	Boris Sirpo
Portland	Ore.	Sorenson String Quartet	Ferdinand Sorenson
Pottstown	Pa.	Raymond Elliott Ensemble (7)	Raymond S. Elliott
Providence	R. I.	Providence Comm. Sinfonietta (23)	A. F. Lombardozzi
Providence	R. I.	Providence Chamber Music Society	
Quincy	Ill.	Quincy Chamber Music Society (20)	George Irwin
Racine	Wis.	Jules Banucci Orchestra	Jules Banucci
Raleigh	N. C.	Raleigh Cham. Music Guild Sinfonietta	Edgar Alden
Raleigh	N. C.	State College Little Symphony (3)	C. D. Kutschinski
Reading	Pa.	Harold Dorwin's String Quartet	Harold Dorwin
Reading	Pa.	Walter Reider's String Quartet	Walter Reider
Reading	Pa.	Jane Ermentrout String Quartet	Jane Ermentrout
Reading	Pa.	Sinfonette	W. Earl Boyer
Regina	Canada	Regina Conservatory String Quartet	W. K. Wilson
Richmond	Va.	William Littlejohn's Trio	William Littlejohn
Rochester	Minn.	Rochester Chamber Group (5 to 10)	S. C. Gerlicher
Rock Hill	S. C.	Winthrop College Quintet	Emmet Gore
Sacramento	Cal.	Sacramento String Quartet	Johan Riley
Sacramento	Cal.	Helibron Trio	August Helibron
Sacramento	Cal.	Long Trio	Leland Long
St. Catharines			
Canada		Edward Hattey Chamber Quartet	Edward Hattey
St. Louis	Mo.	Jerome Rosen Quartet	C. E. Maurer
St. Louis	Mo.	Steindl String Quartet	Max Steindl
St. Louis	Mo.	Little Symphony (22)	Max Steindl
St. Louis	Mo.	Rosen Quartet	Jerome Rosen
Salina	Kansas	Marymount College Trombone Quartet	N. V. Napier
Salina	Kansas	Clarinet Quartet	N. V. Napier
Salina	Kansas	Drum Quartet	N. V. Napier
Salt Lake City		Shepherd-Booth Sinfonietta (20)	Louis W. Booth
San Angelo	Tex.	Skaag Bistars (4)	Doreen Skaag
San Antonio	Tex.	San Antonio Chamber Music Society	Eric Sorantin
San Diego	Cal.	Friends of Music Quartet	Dr. Arnold Small
San Diego	Cal.	Sinfonietta Society of South Dakota	John Metzger
Santa Barbara	Cal.	Santa Barbara Woodwind Quintet	Clayton Wilson
Saskatoon	Canada	Mortly Hotel Dinner Music (3)	Mias D. Overholt
Savannah	Ga.	Wiegand Quartet	Fred G. Wiegand
Schenectady	N. Y.	Rice String Quartet	Edward A. Rice
Sidney	Ohio	Sidney Music Club Orchestra (20)	F. J. Schaefer
Sioux City	Iowa	Morningside College Quartet	Leo Kucinski
Springfield	Ill.	George Killius (5)	George Killius
Springfield	Mass.	Springfield Chamber Music Group (4)	Jan Stocklinaki
Stockton	Cal.	Stockton Woodwind Quintet	Herbert Motto
Stratford	Can.	Stratford Civic Orchestra (25)	J. H. Galloway
Syracuse	N. Y.	Syracuse String Quartet	Jack S. Karp
Terre Haute	Ind.	Hoosier Ensemble (4)	D. B. Robinson
Terre Haute	Ind.	Hill Quintet	Lois Hill
Toronto	Canada	Canadian Little Symphony	
Toronto	Canada	C. B. C. String Orchestra	Eric Wild
Toronto	Canada	New World Orchestra (13)	Sam Hersenboren
Toronto	Canada	Parlow String Quartet	
Toronto	Canada	Solway String Quartet	
Troy	N. Y.	String Quartet	T. R. Kiefer
Utica	N. Y.	Utica Symphonette (13)	William D. Carney
Vancouver	B. C.	Steinberg Quartet	Albert Steinberg
Vincennes	Ind.	Kimbly's Quintet	Russell Kimbly
Vincennes	Ind.	Keshner's Trio	William Keshner
Washington	D. C.	Chamber Music Guild Quartet	
Washington	D. C.	Mellon Art Gallery Sinfonietta (28)	Richard Bales
Washington	D. C.	Tomasow Quartet	
Waterloo	Iowa	Waterloo String Quartet	Ona Crawford Spencer
Watertown	N. Y.	Brindesl Trio	Patsay N. Brindesl
Westfield	Mass.	Westfield Symphony (6)	Chester D. Stiles
Wichita	Kansas	Wichita String Quartet	Alan Watrous
Wichita	Kansas	Wichita Woodwind Quintet	Alan Watrous
Wilkes-Barre	Pa.	Rippard Quartet	Bruce Wallace
Wilkes-Barre	Pa.	Venzel Quartet	Edward Venzel
Williamsport	Pa.	Brahms Trio	Carol S. Evendon
Williamsport	Pa.	Singing Strings Trio	Louise Elder
Willimantic	Conn.	Fleicher's String Quartet	Robert C. Fleicher
Wilmington	N. C.	Harry McGowan Quartet	Harry McGowan
Woodstock	N. Y.	Woodstock String Quartet	Englebert Roentgen
Yonkers	N. Y.	Westchester Philharmonic Quartet	Herman Gordohn

Ensembles Not Localized: Budapest String Quartet, London String Quartet, Roth String Quartet, American Art Quartet, Paganini String Quartet, Modern Art String Quartet, Busch Chamber Players.

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## News Nuggets

Mozart's "The Marriage of Figaro," presented at the New York City Center of Music and Drama October 14th, was given a modern flavor by the simple expedient of having it sung in English by a cast who knew how to get the words across. Frances Bible, last-minute replacement, made an instantaneous hit as the callow Cherubino. All members of the cast projected both excellent voices and skillful portrayals over the footlights, aided by an orchestra sensitively aware of its special significance in interpreting a Mozart score.

Otto Cesana has been made a member of the faculty of the American Theater Wing to teach theory and arranging to the G. I.'s.

The world premiere of Paul Hindemith's new version of his old song cycle, "Das Marienleben," Opus 27, will be presented by Jennie Tourel at The New Friends of Music concert of January 23rd in New York. The fifteen songs comprising the cycle last an hour and twenty minutes.

Clifford Curzon, English pianist, appeared as guest artist on the Telephone Hour October 25th, the first of a series of forty-two performances which comprise his current nationwide tour.

Ernest Ansermet has been re-engaged to conduct four weeks of broadcasts with the N. B. C. Symphony Orchestra this season.

The New Jersey Symphony Orchestra, under its young American conductor, Samuel Antek, began its twenty-seventh season with its first pair of concerts November 15th and 16th in Orange and Montclair, New Jersey.

The 64th Metropolitan Opera season will open November 29th with the presentation of Verdi's "Otello" with Ramon Vinay as Iago and Licia Albanese singing her first Desdemona at the Metropolitan. Fritz Busch will conduct. Five revivals have been announced: "L'Amore Dei Tre Re," "L'Elisir D'Amore," "Falstaff," "Mignon" and "Salome."

**CORRECTION:** Sir Ernest MacMillan is dean of the Faculty of Music in the University of Toronto, not of the Royal Conservatory of Music as stated in the October issue.

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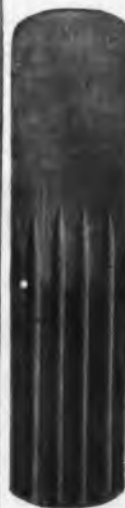
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# Books of the Day

By HOPE STODDARD

**THE POCKET LIBRETTO LIBRARY**, Allen, Towne and Heath, each volume 65 cents; four volumes, boxed, \$2.50. Series launched with "Il Trovatore," "La Traviata," and "Rigoletto," by Verdi; "The Barber of Seville," by Rossini.

Since so few operas are given in English, sitting through a performance is for the uninitiate little more than a period of vocalises with gestures and stage sets. All that the words themselves convey of plot, character or emotional crises must be obtained through some outside source. Books containing a collection of opera plots are to be had, of course, but they are expensive to buy, cumbersome to carry, and conspicuous to hold. These four-and-a-half by five-and-a-half-inch, finger-thin booklets, each containing English translations of a standard opera, marginal cues in the original language, a concise biography of the composer, his portrait, a word about the librettist and, in the back, ten or so famous themes from the operas and a list of recommended recordings, are therefore worthy of inspection. Having read through two of them, "Rigoletto" and "The Barber of Seville," we can vouch for their giving a better idea of the opera than any other non-attending examination could afford. The translations of the librettos by Prof. Edward J. Dent, one of England's foremost musicologists, are excellent, the biographies the kind that stick in the memory, the format such as to allow one to scan the pages at intermission or during the performance, cueing the words by the marginal references. Altogether a worthy purchase for those who like to know what's doing on the stage.

**OUR MUSICAL HERITAGE**, a Short History of Music, by Curt Sachs. 400 pages. Prentice-Hall, Inc. \$5.00.

This reviewer has read musical histories by the dozens, has caught the Palestrinian motive in endless first chapters, been shunted *via* Bach, Haydn, Mozart, and Beethoven on to the inevitable discussion of Romanticism versus Classicism, been brought up short in the final finicking gesture toward the moderns. The underlying assumption that: 1, No music worth the name existed before Palestrina; 2, music had no development apart from the various "masters," and, 3, music has suffered a seizure since 1900 which may be divine but is more likely to be epileptic.

The present author builds on an entirely different premise. For one thing, two-thirds of the volume deal with music *before* 1710, one-third pages with music *after* 1710. For another thing, chapter headings in the latter portion are "The Age of Bach and Rameau," "The Age of Haydn and Mozart," "The Age of Beethoven and Schubert." The solitary greats are dealt with only to the extent that they are projections of their age.

This novel approach gives Western music the pyramid-like contours it needs for solidarity and permanency. Developments in notation, in musical instruments, in creative thought, are traced—as good historians in general fields have

always traced them—by material remains and by written records. Through these media music of the primitives, of the Orientals, of the Greeks and Romans, of the people of the Middle Ages, of the Romanesque and Gothic periods, take on the timbre of live music rather than of relayed music.

Real research has gone into the volume, real thought into its planning. The results make a history that shows modern music to be a logical development of the past 500 years.

**MUSIC AND MEDICINE**, Edited by Dorothy M. Schullian and Max Schoen. 500 pages. Henry Schuman, Inc. \$6.50.

Each of us knows, without knowing the why and wherefores, that Mendelssohn soothes jangled nerves and Beethoven lifts out of pettiness and worry. The modern age which records heartbeats and graphs emotions, has attacked also the problem of explaining why music and medicine have so often been linked. The present volume under the joint editorship of the curator of rare books at the Army Medical Library, Miss Schullian, and the head of the Department of Education and Psychology at the Carnegie Institute of Technology, Mr. Schoen, has gone into the subject with a thoroughness which takes in doctors, patients and innocent by-hearers, which covers every age and every country of the world, and which enlists the services of top authorities in the fields considered. Primitive peoples used music to cure anything from rheumatism to snake-bites, and an early chapter explains why. Music in the Renaissance, we find, was a safeguard against the black plague, as well as a healer of vermin bites. But a curious slant here. Music was also cultivated by celebrated courtesans of the period as one of the most effective of demoralizing media.

The rhythmic element in music as a means toward health gets a good spokesman in Charles W. Hughes, who describes specific treatments of paralytics and mental cases.

The meandering, if rewarding, chapter on "Medical Men Who Have Loved Music" goes into such matters as artists' unfitness for the marriage state and the friendship of Brahms and his physician friend, Bilbroth. From thence to the chapter on "Occupational Diseases of Musicians," which would almost put music into the destroyer class, were it not followed heel on by "Music as a Therapeutic Agent" and with the chapter, "Music in Hospitals," by that authority, Willem Van de Wall. Here really ambitious projects are described, and an inkling given of curative processes made at once more humane and more efficacious.

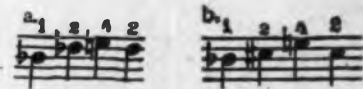
"Music in Industry" goes a bit overboard in its insistence on music's efficacy even in offices where strains either grave or gay must necessarily disrupt mental focus.

Between these lines on music's healing qualities assembled with real sagacity is the shadow threat of music as a disintegrator, unless administered wisely. Hence the need for the scientific approach. Hence the need for this volume.

**PRINCIPLES OF EXTENSIONS IN VIOLIN FINGERING**, by Sol Babitz. Delkas Music Publishing Company. \$1.50.

The advisability of greater use of the extended finger in place of the position-shift is the thesis of this small but meaty little book, its argument that the hand can thus more often assume a relaxed position and that greater smoothness and clarity will be achieved. The author not only has a case. He presents it with expertness. Also he traces this matter of technic down to that well-spring of all manual skills, mental states. Thus he points out that most violinists play from the fingers to music rather than, as they should, from music to fingers. Instead of getting a piece of music in their minds and souls *before* they learn it technically they start right off playing it, letting the interpretation rest on the limitations of their own fingers.

He has much to say of tendencies—"all the fingers tend upward, while the first and second also have a downward tendency . . . the first, second and fourth fingers can move independently on the fingerboard more freely than can the handicapped third"—and of the need of adjusting fingering to these tendencies. Mental obstacles come in for astute comment. He cites two examples:



and points out that the average violinist finds the stretch in "a" uncomfortable, while the stretch in "b" seems more congenial. But, *since both contain identical notes* (only written differently) the reason for the discomfort of one and the ease of the other lies not in the fingers but in the mind. The solution, he states, rests in "enharmonic thinking."

**AN ANALYSIS OF VIOLIN PRACTICE**, by Louis J. Bostelmann. 78 pages. Oliver Ditson Company. \$1.25.

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St. Louis Venture in Music Therapy

(Continued from page thirteen)

institutions. The projects started in 1947.

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Samuel P. Meyers, president of Local 2, reported "we've received many letters from patients and doctors, expressing their appreciation for the work. They are going to miss the concerts, dances and programs when the fund for the projects ends in January."

Meyers estimated that well over 100,000 in St. Louis have been entertained by the free performances since they started in 1947.

Each musician participating in one of the benefit events is allowed to

play only one benefit a year. His pay, from the union fund used to provide the concerts or musical help, averages about \$10.00 to \$20.00 a year on that basis.

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"Perhaps a means of having an instructor on a full-time basis could be started. The benefit to the patient is obvious and it would be of importance to each hospital."

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# Official Business

(Continued from page five)

Hangor Restaurant and Club, and Herbert Pearson, Stonington, Conn., no amount given.  
 Neal Montgomery, Atlanta, Georgia, \$250.00.  
 Mrs. J. McNichols, owner, Last Frontier, Benson Hotel, Sapphire Lounge, Pocatello, Idaho, \$1,308.80.  
 Rupert Harris, Indianapolis, Ind., \$475.03.  
 The Oasis, and Mr. and Mrs. John Campbell, operators, Muncie, Ind., \$254.29.  
 144 Club, and David Grooss, owner and operator, Vineland, N. J., \$65.00.  
 Paul Rosenberg, Brooklyn, N. Y., \$30.00.  
 Harry Adler and Morison Norell Agency, New York, N. Y., \$1,302.83.  
 Candee Club, and Frank Sardino, owner, Syracuse, N. Y., \$57.14.  
 Jerry Marsh's Cocktail Lounge, Jerry Marsh, owner, Utica, N. Y., \$253.73.  
 Moose Club, and A. P. Sundry, employer, Blairsville, Pa., \$80.00.  
 Block C Club, University of South Carolina, Columbia, S. C., \$1,000.00.  
 J. W. Bowers, Fort Worth, Texas, \$3,095.00.  
 Terry's Supper Club, Newport News, Va., no amount given.  
 Dnde Ranch, and Sol Novak, owner, Norfolk, Va., \$100.00.

Mardi Gras, Wheeling, W. Va., \$100.00.  
 Miller's High Life Spa, and Jerry Miller, proprietor, Racine, Wis., \$200.00.  
 Club Bengasi, and Paul Mann, owner, Washington, D. C., \$1,815.17.  
 Emanuel Mansfield, Washington, D. C., \$1,530.90.  
 Romany Room, and Mr. Weintraub, operator, and William Biron, manager, Washington, D. C., \$200.00.  
 Arthur Salzmann (Art Henry), \$60.00.

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Los Angeles, Calif., Local 47—Gennaro Donatelli, Frank H. Horrington, James J. Moreno, Bill L. Price, Jan Savitt.  
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 Montreal, P. Q., Canada, Local 406—Thomas Coley.  
 Niagara Falls, Ont., Canada, Local 298—Arthur C. Ranney.  
 Norwood, Mass., Local 343—R. Kelliher, H. Fortnam.  
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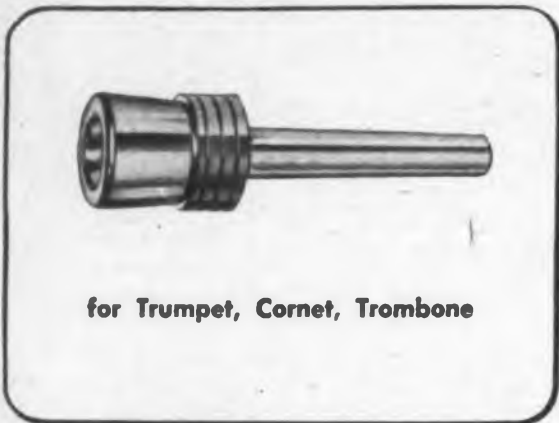
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 Davis, Wayne  
 Donaldson, Bill - Eden Building Corporation  
 Fine, Jack, Owner, "Play Girls of 1938".  
 Fine, Jack, Owner, "Victory Follies".  
 Glen, Charlie  
 Gluckman, E. M.  
 Broadway on Parade.  
 Hale, Walter, Promoter  
 Majestic Record Co.  
 Markee, Vince  
 Mason, Leroy  
 Mays, Chester  
 Miller, R. H.  
 Monte Carlo Lounge, Mrs. Ann Hughes, Owner.  
 Moore, H. B.  
 National Recording & Film Corp.  
 Novak, Sarge  
 Rose, Sam  
 Stoner, Harlan T.  
 Taftan, Mathew  
 Platinum Blonde Revue  
 Taftan, Mathew  
 "Temptations of 1941".  
 Teichner, Chas. A., of T.N.T. Productions.

### INDIANAPOLIS:

Benbow, William and His All-American Brownskin Models.  
 Donaldson, Bill  
 Entertainment Enterprises, Inc., and Frederick G. Schatz  
 Ferguson Bros. Agency  
 Harris, Rupert  
 Richardson, Vaughn,  
 Fine Ridge Follies,  
 Wm. C. Powell Agency,  
 Bookers' License No. 4150.

### NEWCASTLE:

Harding, Stanley W.

### MARION:

Horine, W. S.  
 Idle Hour Recreation Club

### MUNCIE:

The Oasis, and Mr. & Mrs. John Campbell, operators.

### RICHMOND:

Newcomer, Charles  
 Puckett, H. H.

### SYRACUSE:

Waco Amusement Enterprises

### IOWA

**BRYANT:**  
Voss, A. J., Manager.  
 Rainbow Gardens.

### CLARION:

Miller, J. L.

### HARLAN:

Gibson, C. Rex

### WHEATIAND:

Griebel, Ray, Mgr., Alex Pask

### KANSAS

#### DODGE CITY:

Graham, Lyle

#### KANSAS CITY:

White, J. Cordell

#### LOGAN:

Graham, Lyle

#### MANHATTAN:

Stuart, Ray

#### PRATT:

Clements, C. J.  
 Wisby, L. W.

#### TOPEKA:

Mid-West Sportsmen Assn.

### KENTUCKY

#### BOWLING GREEN:

Taylor, Roy D.

#### LEXINGTON:

Harper, A. C.  
 Hine, Geo. H.

#### LOUISVILLE:

Gavin, Weezer

#### OWENSBORO:

Cristall, Joe, Owner, Club 71

#### PADUCAH:

Vickers, Jimmie,  
 Bookers' License 2611

### LOUISIANA

#### ALEXANDRIA:

Green, Al, Owner and Oper., Riverside Bar.  
 Smith, Mrl. Lawrence, Prop., Club Plantation.  
 Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner; Jack Tyson, Manager.  
 Weil, E. L.

#### LAKE CHARLES:

Veltin, Tony, Mgr., Palms Club

#### MONROE:

Keith, Jessie

#### NEW ORLEANS:

Dog House, and Grace Martines, Owner.  
 Gilbert, Julie  
 The Hurricane and Percy Stovall.  
 Hyland, Chaussey A.

#### SHREVEPORT:

Reeves, Harry A.  
 Riehy, Billy  
 Stewart, Willis

### MAINE

#### BANFORD:

Legere, E. L.

### MARYLAND

#### BALTIMORE:

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

#### BRADSHAW:

English Supper Club, Ed. De Waters, Prop.

#### CUMBERLAND:

Alibi Club, and Louis Waingold, Manager.

#### PENWICK:

Senade Inn, Albert Repach, Owner

#### FREDERICK:

Rev. H. B. Rustenhouse

#### OCEAN CITY:

Gay Nineties Club, 1008 Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).

#### SALISBURY:

Twin Lanterns,  
 Elmer B. Dashiell, Oper.

#### TURNERS STATION:

Thomas, Dr. Joseph H.  
 Edgewater Beach.

### MASSACHUSETTS

#### BILLERICA:

One O One Club, Nick Ladouisi, Proprietor.

#### BOSTON:

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

#### CAMBRIDGE:

Montgomery, A. Frank, Jr.

#### FITCHBURG:

Bolduc, Henry

#### HOLYOKE:

Levy, Bernard W., Holyoke Theatre.

#### LOWELL:

Crowe, Francis X.

#### MONSON:

Monnon House and Leo Castellago, Employer.

#### NEW BEDFORD:

Rose, Manuel

#### NORTH WEYMOUTH:

Pearl, Morey

#### SPRINGFIELD:

Fielding, Marjory, and her School of the Dance

#### WELMINGTON:

Blue Terrace Ballroom and Anthony Del Toro

### MICHIGAN

#### BAY CITY:

Walther, Dr. Howard

**DETROIT:**

Adler, Caesar, and Hoffman, Sam, Oper., Frontier Ranch. Amateur Record Company.  
 Bel Aire (formerly 'a' Ed-  
 du's), and Al Wellman,  
 Ralph Wellman, Philip Flax,  
 Sam and Louis Brantzia,  
 Owners.  
 Bibb, Allen  
 Bulgina, Sam, Imperial Club  
 Briggs, Edgar M.  
 Daniels, James M.  
 Green, Goldman  
 Hoffman, Sam, Operator, Frontier  
 Ranch.  
 Johnson, Ivory  
 Kosman, Hyman  
 San Diego Club,  
 Nono Miranda.  
 Savoy Promotions, and Howard  
 G. Pyle.  
 Scribner, Raymond, Owner and  
 Oper., Colonial Theatre.  
 Victory Supper Club, M. Jones,  
 Owner.

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

**GRAND RAPIDS:**  
 Huban, Jack

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

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

**TRAVERSE CITY:**  
 O-A-Ka Beach Pavilion,  
 Al Lawson.

**MINNESOTA**

**ALEXANDRIA:**  
 Crest Club, Frank Gasmer

**REMIDI:**  
 Foster, Floyd, Owner,  
 Merry Misers Tavern.

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

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

**ST. CLOUD:**  
 Gems, Mike

**ST. PAUL:**  
 Post, E. M.

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

**MISSISSIPPI**

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

**GREENVILLE:**  
 Pollard, Flenord

**JACKSON:**  
 Perry, T. O.

**MISSOURI**

**CAPE GIRARDEAU:**  
 Gilkison, Lorene  
 Moonglow Club

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

**KANSAS CITY:**  
 Anonello, John  
 Canino, L. E.  
 Coa, Mrs. Evelyn  
 Esquire Productions, Kenneth  
 Yares, Bobby Henshaw,  
 Henshaw, Bobby  
 Thudium, H. C., Asst. Mgr.,  
 Orpheum Theatre.

**LEBANON:**  
 Kay, Frank

**POPULAR BLUFFS:**  
 Brown, Marie

**ST. LOUIS:**  
 Caruth, James, Oper., Club  
 Rhumboglian, Cafe Society,  
 Brown Bomber Bar.  
 D'Agostino, Sam  
 Markham, Doyle, and  
 Tase Town Ballroom

**MONTANA**

**PORSYTH:**  
 Allison, J.

**NEBRASKA**

**COLUMBUS:**  
 Moist, Don

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

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

**NEVADA**

**ELY:**  
 Folson, Mrs. Ruby

**LAKE TAHOE:**  
 Cal-Neva Hotel.

**LAS VEGAS:**  
 El Rancho Vegas and Flamingo  
 Hotels, and Sanford D. Adler,  
 Gordon, Ruth  
 Holdinger, Ruby  
 Stoney, Milo E.  
 Warner, A. H.

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

**RENO:**  
 Blackman, Mrs. Mary

**NEW JERSEY**

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

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

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

**CAMDEN:**  
 Towers Ballroom, Pearson Leary  
 and Victor Potamkin, Mgrs.

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

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

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

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

**LAKEWOOD:**  
 Pat, Arthur, Mgr., Hotel Plaza  
 Skelin, S. H.

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

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

**MOUNTAIN SIDE:**  
 The Chatterbox, Inc.,  
 Ray DiCarlo.

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

**NEW BRUNSWICK:**  
 Ellet, Jack

**NORTH ARLINGTON:**  
 Petrucci, Andrew

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

**PLAINFIELD:**  
 McGowan, Daniel

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

**SUMMIT:**  
 Abrams, Mitchell

**TRENTON:**  
 Laramore, J. Dory

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

**VINELAND:**  
 144 Club, and David Gross,  
 owner & operator.

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

**NEW MEXICO**

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

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

**NEW YORK**

**ALBANY:**  
 Bologhino, Dominick, Owner,  
 Trout Club.  
 Kessler, Sam

Lang, Arthur  
 New Abbey Hotel  
 New Goblet, The

**AURALEE CHAMBERS:**  
 Anther, Nat  
 Securer, Eliot

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

**BRONX:**  
 Santoro, E. J.

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

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

**EASTCHESTER:**  
 Starlight Terrace, Carl Del  
 Tufo and Vincent Frum-  
 ulla, Props.

**ELBRIDGE:**  
 Ray's Bar-D and Raymond  
 C. Dempzio.

**FERNDALE:**  
 Pollack Hotel

**FLEISCHMANN'S:**  
 Cat's Mow, and Mrs. Irene  
 Churs, Prop.

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

**GLEN FALLS:**  
 Halfway House, Ralph Gottlieb,  
 Employer; Joel Newman,  
 Owner.

**Tiffany, Harry, Mgr.,  
 Twin Tree Inn.**

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

**GREENFIELD PARK:**  
 Utopia Lodge

**HUDSON:**  
 Goldstein, Benny  
 Gutto, Samuel

**ITHACA:**  
 Bond, Jack

**JAMESTOWN:**  
 Lindstrom & Meyer

**LAKE HUNTINGTON:**  
 Green Acres Hotel

**LOCH SHELDRAKE:**  
 Fifty-Two Club, Saul Rappin,  
 Owner.

**Hotel Shlesinger, David Shle-  
 singer, Owner.  
 Mardenfeld, Isadore, Jr.,  
 Estate of**

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

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

**NEW LEBANON:**  
 Donlon, Eleanor

**NEW YORK CITY:**  
 Adler, Harry  
 Alexander, Wm. D., and Asso-  
 ciated Producers of Negro  
 Amusement Corp. of America  
 Baldwin, C. Paul  
 Benrubi, M.  
 Bonker, H. E., and All-Ameri-  
 can Entertainment Bureau.  
 Broadway Swing Publications,  
 L. Frankel, Owner.  
 Calman, Carl, and the Calman  
 Advertising Agency.  
 Camera, Rocco  
 Campbell, Norman  
 Caretta, A.  
 Chissarini & Co.  
 Cohen, Alexander, connected  
 with "Bright Lights".  
 Collectors Items Recording Co.,  
 and Maurice Spivack and  
 Katherine Gregg.  
 "Come and Get It" Company  
 Cotton Club  
 Crossen, Ken, and Ken Crossen  
 Associates  
 Crown Records, Inc.  
 Currie, Robert W., formerly  
 held Booker's License 2595.  
 Davison, Julia  
 Deaton Boys

**Diener & Dorskind, Inc.  
 DuBois-Friedman Production  
 Corp.  
 Evans & Lee  
 Fine Plays, Inc.  
 FotoShop, Inc.  
 Fox Dressing & Dyeing  
 Salesmen's Union.  
 Gray Oil Products  
 Gray, Lew, and Magic  
 Record Co.  
 Grisman, Sam  
 Gross, Gerald, of United  
 Artists Management.  
 Heminway, Phil  
 Hirliman, George A., Hirliman  
 Florida Productions, Inc.  
 Kaye-Martin, Kaye-Martin  
 Productions.  
 Kings, Gene,  
 Former Booker's License 3444.  
 Koch, Fred G.  
 Koren, Aaron  
 Kushner, Jack & David  
 La Fontaine, Leo  
 Law, Frank  
 Leigh, Stockton  
 Leonard, John S.  
 Lynn, Allen  
 (also known as Arthur Lee)  
 Manning, Samuel  
 Marconi, Charles  
 McCaffrey, Neill  
 Meserole, Ed. P.  
 Montello, R.  
 Moody, Philip, and Youth  
 Monument to the Future  
 Organization.  
 Morrison, Norell Agency.  
 Murray's  
 Neill, William  
 New York Civic Opera Com-  
 pany, Wm. Reutemann.  
 New York Ice Fantasy Co.,  
 Scott Chalfant, James Bliz-  
 zard and Henry Robinson,  
 Owners.  
 Orpheus Record Co.  
 Parmentier, David  
 Prince, Hughie  
 Regan, Jack  
 Rogers, Harry, Owner,  
 "Frisco Follies".  
 Russell, Alfred  
 Schwartz, Mrs. Morris  
 Singer, John, former Booker's  
 License 3226.  
 South Seas, Inc.,  
 Abner J. Rubens.  
 Sportite Club  
 Stein, Ben  
 Stein, Norman  
 Steve Murray's Mahogany Club  
 Strauss, Irving  
 Sunrock, Larry, and His  
 Rodeo Show.  
 Superior 25 Club, Inc.  
 Television Exposition Pro-  
 ductions, Inc., and Edw. A. Cor-  
 nez, president.  
 Thomson, Sava and Valenti, Inc.  
 United Artists Management  
 Wee & Levitt, Inc.  
 Wilder Operating Co.  
 Wisotzky, S.**

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

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

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

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

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

**SCHENECTADY:**  
 Edwards, M. C.  
 Fretto, Joseph  
 Rudds Beach Nite Klub or Ed-  
 w. Shed, and Magaua E. Cow-  
 ders, Manager.  
 Silverman, Harry

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

**SUFFERN:**  
 Armistage, Walter, Pres.,  
 County Theatre.

**SYRACUSE:**  
 Bagozzi's Fantasy Cafe, and  
 Frank Bagozzi, Employer.  
 Candee Club, and Frank Sar-  
 dino, owner.  
 Feingold, Norman  
 Syracuse Musical Club

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

**TROY:**  
 DeSina, Manuel

**TUCKAHOE:**  
 Birnbaum, Murray  
 Rodan, Walter

**UTICA:**  
 Burke's Log Cabin, Nick  
 Burke, Owner.  
 Jerry Marsh's Cocktail Lounge,  
 Jerry Marsh, owner.

**VALMALLA:**  
 Twin Palm Restaurant,  
 John Mas, Prop.

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

**YONKERS:**  
 Saboor, William

**LONG ISLAND  
 (New York)**

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

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

**NORTH CAROLINA**

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

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

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

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

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

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

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

**WALLACE:**  
 Strawberry Festival, Inc.

**WILMINGTON:**  
 Grey, A. J.

**WILSON:**  
 McCann, Sam  
 McEachon, Sam

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

**OHIO**

**AKRON:**  
 Basford, Doyle  
 Millard, Jack, Mgr. and Lessee,  
 Merry-G-Round.  
 Pullman Cafe, George Subria,  
 Owner and Manager.

**CANTON:**  
 Holt, Jack

**CINCINNATI:**  
 Anderson, Albert,  
 Booker's License 2956.  
 Black, Floyd  
 Carpenter, Richard  
 Elmhora, Harry  
 Kolb, Matt  
 Lanz, Myer (Blackie)  
 Lee, Eugene  
 Overton, Harold  
 Reider, Sam  
 Smith, James R.  
 Sunrock, Larry  
 Woader Bar, James McPartridge,  
 Owner.

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

**COLUMBUS:**  
 Askins, Lane  
 Bell, Edward  
 Bellinger, C. Robert  
 Beta Nite Bldg. Asso., and Mrs.  
 Emerson Cheek, Pres.  
 Carter, Ingram  
 Charles Blocc Post No. 157,  
 American Legion.  
 Mallory, William  
 McDade, Phil  
 Paul D. Robinson Fire Fighters  
 Post No. 567, and Captain  
 G. W. McDonald.

**DELAWARE:**  
 Bellinger, C. Robert

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

**FIQUA:**  
 Lee Sedgewick, Operator.

**PORTSMOUTH:**  
 Amvets Club, Post 63, and  
 Stewart Barber, Manager  
 Smith, Phil

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

**TOLEDO:**  
 Dutch Village,  
 A. J. Hand, Oper.  
 Huntley, Lucius  
 National Athletic Club, and Ray  
 Finn and Archie Miller  
 Nightingale, Homer

**YOUNGSTOWN:**  
 Elinora, Harry  
 Reider, Sam

**ZANESVILLE:**  
 Venner, Pierre

**OKLAHOMA**

**ADA:**  
 Hamilton, Herman

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

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

**OKLAHOMA CITY:**  
 Holiday Inn,  
 Louis Strauch, Owner  
 Louis' Tap Room,  
 Louis Strauch, Owner.  
 Southwestern Attractions and  
 M. K. Boldman and his  
 Swinger  
 The 29 Club,  
 Louis Strauch, Owner.

**TULSA:**  
 Gentry, Charles  
 Shanston, Chief Joe  
 Williams, Cargile (Jimmy)

**OREGON**

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

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

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

**PENNSYLVANIA**

**ALTIQUA:**  
 Quinn, Otis

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

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

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

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

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

**DEVON:**  
 Jones, Martin

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

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

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

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

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

**KINGSTON:**  
 John, Robert

**MARSHALLTOWN:**  
 Willard, Weldon D.

**MEADVILLE:**  
 Noll, Carl

**MIDLAND:**  
 Mason, Bill

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

**NEW CASTLE:**  
 Boudurant, Harry

**INTERNATIONAL MUSICIANS**

**POLAND:**  
 Associate  
 Bessy-B  
 Benjan  
 Biskore I  
 Operat  
 Bryant, C  
 Busack  
 Daria, B  
 Ballroo  
 DuPree,  
 Fabiani,  
 Goria, I  
 Booker  
 McShain,  
 Philadel  
 Philadel  
 Lutz C  
 Raymond  
 Enterta  
 ent' Lh  
 Zorbe, O  
 Stanley, I  
 Matthews  
 Artist  
 cense 2  
 Height, C  
 Sals, Jose  
 El Chic  
**FOTTSW**  
 Kilmoyer,  
**READING:**  
 Nally, Bei  
**BLATINGT**  
 Pick, Ws  
**STAFFORD**  
 Poisette,  
**UPPER DAI**  
 Wallace, J  
**WASHINGTON**  
 Adams, Pi  
 Washing  
 Lee, Edwa  
**WILLIAMSP**  
 Circle Hot  
 Pennella, J  
**WORTHING**  
 Conwell, J  
**RHOE**  
 Providence  
 Allen, Geo  
 Blauger, I  
**SOUTH**  
 Columbia:  
 Block C.  
 So. Carol  
 GREENVILLE  
 Bryant, G.  
 Goodman,  
 The Pine  
 Jackson, R  
 National H  
**MOULTRIEVI**  
 Wirthman  
**ROCK HILLS**  
 Rock, Kid  
**BARTANBU**  
 Holcome, H  
**TEN**  
**JOHNSON CI**  
 Burton, The  
**EMCKVILLE:**  
 Henderson,  
**MARYVILLE:**  
 Beawood  
 H. L. Wa  
 Club Zanzil  
 Floyd Hat  
**PARIS:**  
 Bell, Richan  
**TI**  
**AMARILLO:**  
 Cos, Milton  
**AUSTIN:**  
 El Morocco  
 Franks, Tom  
 Williams, M  
**BUILDING**  
 Paul, Isaac,  
 Road Book  
**BALLAS:**  
 Cranahan, I  
 Embassy Clu  
 Ashew and  
 Sr., Co-ow  
 Lee, Don, a  
 Lynn), at  
 Score Pro  
 ners of "I  
 time."  
 Hay, Oscar J  
 Morgan, J. C  
**CORPUS CHRISTI**  
 Kirk, Edwin  
**FORT WORTH**  
 lowers, J. V.  
 Caranah, R  
 Coo Coo Clu  
 Famous Door  
 Operator  
 Smith, J. F.  
**DAVSTON:**  
 Evans, Bob  
**NOVEM**

**PHILADELPHIA:**  
Associated Artists Bureau  
Benjamin Fogelman, Prop.  
Bikore Hotel, and Wm. Clore,  
Operator.  
Bryan, G. Hodges  
Bosch, Carl F.  
Davis, Russell L., and Trisone  
Ballroom  
DeProe, Reese  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620.  
McShain, John  
Philadelphia Gardens, Inc.  
Philadelphia Lab. Co. and  
Byronnd, Don G., of Creative  
Entertainment Bureau, Book-  
er's License 3402.  
Rothe, Otto  
Stanley, Frank

**PITTSBURGH:**  
Anania, Flores  
Picklin, Thomas  
Matthews, Lee A., and New  
Artist Service, Bookers' Li-  
cense 2521.  
Blight, C. H.  
Bain, Joseph M., Owner,  
El Chico Cafe.

**POTTSTOWN:**  
Schmoyer, Mrs. Irma

**BRADING:**  
Nally, Bernard

**BALTIMORE:**  
Plick, Walter H.

**STAFFORD:**  
Poinette, Walter

**UPPER DARBY:**  
Wallace, Jerry

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

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

**WORTHINGTON:**  
Conwell, J. R.

**RHODE ISLAND**

**PROVIDENCE:**  
Aiken, George  
Belanger, Lucian

**SOUTH CAROLINA**

**COLUMBIA:**  
Mock C. Club, University of  
So. Carolina.

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

**MOULTRIEVILLE:**  
Werthmann, Geo. W., Jr.

**ROCK HILLS:**  
Rolax, Kid

**WARTANBURG:**  
Holome, H. C.

**TENNESSEE**

**JOHNSON CITY:**  
Barton, Theodore J.

**ENOKVILLE:**  
Henderson, John

**MAIRVILLE:**  
Brentwood Dinner Club, and  
H. L. Waxman, Owner.  
Club Zanibar, and Billie and  
Floyd Hayes

**PARIS:**  
Hall, Richard A.

**TEXAS**

**AMARILLO:**  
Cos, Milton

**AUSTIN:**  
El Morocco  
Franks, Tony  
Williams, Mark, Promoter

**BOLING:**  
Paul, Isaac, Manager, Spotlight  
Band Booking Cooperative

**BALLAS:**  
Carraban, R. H.  
Embury Club, and Helen  
Ashley and Jas. L. Dizon,  
Sr., Co-owners  
Luz, Don, and Linskie (Skippy  
Lynn), owners of Script &  
Score Productions and oper-  
ators of "Sawdust and Swing-  
time."  
May, Oscar P. and Harry E.  
Morgan, J. C.

**COBUS CHRISTI:**  
Lark, Edwin

**PORT WORTH:**  
Bowers, J. W.  
Carnahan, Robert  
Coo Coo Club  
Pamous Door and Joe Earl,  
Operator  
Smith, J. P.  
GALVESTON:  
Evans, Bob

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Jetton, Oscar  
Revis, Boudins  
World Amusements, Inc.  
Thomas A. Wood, Pres.

**KILGOORE:**  
Club Plantation  
Mathews, Edna

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

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

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

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

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

**TYLER:**  
Giffilan, Maz  
Tyler Entertainment Co.

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

**WACO:**  
Peacock Club,  
E. C. Cramer and R. E. Coss

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

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**VIRGINIA**

**ALEXANDRIA:**  
Dove, Julian M., Capitol  
Amusement Attractions.

**DANVILLE:**  
Puller, J. H.

**LYNCHBURG:**  
Bailey, Clarence A.

**NEWPORT NEWS:**  
McClain, B.  
Terry's Supper Club.

**NORFOLK:**  
Big Trztek Diner, Percy Simon,  
Prop.  
Dude Ranch, and Sol Novak,  
owner.

**ROANOKE:**  
Harris, Stanley

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

**WASHINGTON**

**MAPLE VALLEY:**  
Rustic Inn

**TACOMA:**  
Dittbener, Charles  
King, Jan

**WEST VIRGINIA**

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

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

**INSTITUTE:**  
Hawkins, Charles

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

**WHEELING:**  
Mardi Gras.

**WISCONSIN**

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

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

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

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

**GREENVILLE:**  
Reed, Jimmie

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

**HEAFOUR FUNCTION:**  
Kilinski, Phil, Prop., Phil's  
Lake Nakomis Resort.

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

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

**MILWAUKEE:**  
Continental Theatre Bar, and  
Robt. A. Palaftio, Mgr.  
Thomas, Percy  
Weinberger, A. J.

**MOSINEE:**  
Peplin Hall, and Mrs. A.  
Chrascicki, Proprietor.

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

**RACINE:**  
Miller's High Life Spa, and  
Jerry Miller, Prop.

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

**SHEBOYGAN:**  
Sicilia, N.

**STURGEON BAY:**  
Larsheid, Mr. Geo., Prop.  
Carmen Hotel

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Alvis, Ray C.  
Arcadia Ballroom, Edw. P.  
Meserole, Owner and Oper.  
Archer, Pat  
Brown Derby  
Cabana Club and Jack Staples  
China Clipper, Sam Wong,  
Owner.  
Club Bengasi, and Paul Mann,  
owner.  
Club Cairo, Cairo Hotel  
5 O'clock Club and Jack  
Staples, Owner  
Fratton, James  
Furedy, E. S., Mgr.,  
Trans Lux Hour Glass.  
Gold, Sol  
Hoberman, John Price, Presi-  
dent, Washington Aviation  
Country Club.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Kirsch, Fred  
Kirschfeld, Emanuel  
McDonald, Earl H.  
Moore, Frank, Owner,  
Star Dust Inn.  
O'Brian, John T.  
Rayburn, E.  
Reich, Eddie  
Rittenhouse, Rev. H. B.  
Romney Room, and Mr. Wein-  
traub, operator, and Wm.  
Buron, Mgr.  
Rosa, Thomas N.  
Roumanian Inn  
Smith, J. A.  
Trans Lux Hour Glass.  
E. S. Furedy, Mgr.

**HAWAII**

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

**CANADA**

**ALBERTA**

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

**BRITISH COLUMBIA**

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

**ONTARIO**

**BRANTFORD:**  
Newman, Charles

**CHATHAM:**  
Taylor, Dan

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

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

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

**EASTINGS:**  
Bassman, George, and  
Riverside Pavilion

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

**PORT ARTHUR:**  
Curtis, M.

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

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

**QUEBEC**

**MONTREAL:**  
Auger, Henry  
Berian, Maurice, and La  
Societe Artistique.  
Dania, Claude  
Daoust, Raymond  
DeSaules, C. B.  
Dioro, John  
Emery, Marcel  
Emond, Roger  
Lussier, Pierre  
Sourkes, Irving  
Sunbrock, Larry

**QUEBEC CITY:**  
Sourkes, Irving

**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**

Alberts, Joe  
Al-Dean Circus, F. D. Freedland  
Angel, Alfred  
Arwood, Rom  
Aulger, J. H.,  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Baugh, Mrs. Mary  
Bert Smith Revue  
Bigley, Mel. O.  
Blake, Milton (also known as  
Manuel Blake and Tom Kent).  
Blanke, Manuel (also known as  
Milton Blake and Tom Kent).  
Bosserman, Herbert (Tlay)  
Braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Brugler, Harold  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.  
Buffalo Ranch Wild West Circus,  
Art Mix, R. C. (Bob) Grooms,  
Owners and Managers.  
Buras, L. L., and Partners  
Carroll, Sam  
Conway, Stewart  
Cornish, D. H.  
Coroneo, Jimmy  
DeShon, Mr.  
Eckhart, Robert  
Farrance, B. F.  
Fechan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitzke, Daniel  
Fox, Jess  
Fox, Sam M.  
Freedland, F. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Follies Gay Parce

Freich, Joe C.  
Garas, C. M.  
George, Wally  
Grego, Pete  
Gutter, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horns, Irish  
Horn, O. B.  
International Magicians, Producers  
of "Magic in the Air".  
Johnson, Sandy  
Johnston, Clifford  
Kay, Bert  
Kelton, Wallace  
Kent, Tom (also known as  
Manuel Blake and Milton  
Blake).  
Keys, Ray  
Kimball, Dude (or Romaise)  
Kirk, Edwin  
Kosman, Hyman  
Larson, Norman J.  
Levin, Harry  
Magee, Floyd  
Mathews, John  
Maurice, Ralph  
McCann, Frank  
McCaw, E. E., Owner,  
Horse Follies of 1946.  
McHunt, Arthur  
Mechs, D. C.  
Merry Widow Company, and  
Eugene Haskell, Raymond  
E. Mauro, Ralph Paonessa,  
Managers.  
Miller, George E., Jr., former  
Booker's License 1129.  
Miquelins, V.  
Musher, Woody (Paul Woody)  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners.  
Ouellette, Louis  
Patterson, Chas.  
Platinum Blond Revue  
Rea, John  
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**  
Stram, George  
Sunbrock, Larry, and His  
Rodeo Show.  
Tabar, Jacob W.  
Tafan, Mathew  
Temptation 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 Musher)

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

**MASSACHUSETTS**

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

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

**MICHIGAN**

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

**GRAND RAPIDS:**  
Powers Theatre

**MISSOURI**

**KANSAS CITY:**  
Main Street Theatre

**NEW JERSEY**

**MONTCLAIR:**  
Montclair Theatre and Co-Hay  
Corp., Thomas Hayes, James  
Costello.

**OHIO**

**CLEVELAND:**  
Metropolitan Theatre  
Emanuel Sautz, Oper.

**TENNESSEE**

**KNOXVILLE:**  
Bijou Theatre

**VIRGINIA**

**BUENA VISTA:**  
Rockbridge Theatre

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

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**BANDS ON THE UNFAIR LIST**

Florence Rangers Band, Gardner,  
Mass.  
Heywood-Walkefield, Band, Gard-  
ner, Mass.  
Jennings, B. C. Band,  
Corpus Christi, Tex.  
Letter Carriers Band, Salt Lake  
City, Utah.  
Rhythmaires Band,  
Corpus Christi, Tex.

**ORCHESTRAS**

Baer, Stephen S., Orchestra,  
Reading, Pa.  
Bass, Al, Orchestra, Oklahoma  
City, Okla.  
Bianchi, Al, Orchestra,  
Oakridge, N. J.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cargyle, Lex and His Orchestra,  
Mobile, Ala.  
Coleman, Joe, and His Orch-  
-elveston, Texas.  
Craig, Max and His Orchestra,  
Butler, Pa.  
De Paolo, Joe and His Orchestra,  
Butler, Pa.  
Dowds, Red, Orchestra,  
Topcka, Kan.  
Ellis, Harry B., Orchestra, Okla-  
homa City, Okla.  
Fox River Valley Boys Orch-  
-Pardeville, Wis.  
Glen, Coke and His Orchestra,  
Butler, Pa.  
Hughes, Jimmy & Orchestra,  
Oklahoma City, Okla.  
Jones, Stevie, and his Orchestra,  
Catakill, N. Y.  
Raye, John and his Orchestra,  
Jersey City, N. Y.

Killmer, Earl & His Orchestra,  
Kingston, N. Y.  
Kryl, Bohumir, and his Symphony  
Orchestra.  
La Motte, Henry and His Orches-  
-tra, Butler, Pa.  
Lee, Duke Doyle, and his Orches-  
-tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Martin, Pablo, and his Typica Or-  
-chestra, Mexico City, Mexico.  
Nevchols, Ed., Orchestra,  
Monroe, Wis.  
O'Neil, Kermit and Ray, Orches-  
-tra, Westfield, Wis.  
Samczyk, Casimir, Orchestra,  
Chicago, Ill.  
Starr, Lou and His Orchestra,  
Easton, Md.  
Stidham, Al & His Tip Toppers,  
Oklahoma City, Okla.  
Van Brundt, Stanley, Orchestra,  
Oakridge, N. J.  
Wells Orchestra,  
Kitchener, Ont., Canada  
Young, Buddy, Orchestra,  
Deville, N. J.

**INDIVIDUALS, CLUBS, HOTELS, Etc.**  
This List is alphabetically  
arranged in States,  
Canada and Mis-  
-cellaneous

**ARIZONA**

**DOUGLAS:**  
Top Hat

**ARKANSAS**

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

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

**CALIFORNIA**

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

**CULVER CITY:**  
Mardi Gras Ballroom

**LONG BEACH:**  
Schooler, Harry

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

**SAN LUIS OBISPO:**  
Seaton, Don

**SANTA ROSA:**  
Rendezvous, Lake County

**COLORADO**

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

**LOVELAND:**  
Westgate Ballrooms

**CONNECTICUT**

**BRIDGEPORT:**  
Schwebsbacher Maanchor Hall

**HARTFORD:**  
Buck's Tavern,  
Frank G. DeLuco, Prop.

**NORWICH:**  
Wonder Bar

**FLORIDA**

**CLEARWATER:**  
Sea Horse Grill and Bar

**KEY WEST:**  
Delmonico Bar, and Arturo Bosa  
Tradewinds Club, and Murray  
Singer, manager

**MIAMI BEACH:**  
Carnado Hotel  
**ST. PETERSBURG:**  
Gay Nineties  
**SARASOTA:**  
Bobby Jones Golf Club  
"400" Club  
Lido Beach Casino  
Brazos Municipal Auditorium  
Sarasota Municipal Trailer Park  
**TAMPA:**  
Grand Oregon, Oscar Leon Mgr.

**ILLINOIS**

**EUREKA:**  
Hecker, George  
**GALESBURG:**  
Townsend Club No. 2  
**MATTOON:**  
U. S. Great Hotel  
**STERLING:**  
Bowman, John E.  
Sigman, Arlie

**INDIANA**

**SOUTH BEND:**  
St. Casimir Ballroom

**IOWA**

**BOONE:**  
Minn's Hall  
**COUNCIL BLUFFS:**  
Council Bluffs Country Club  
Elks Club  
**DUBUQUE:**  
Julian Dubuque Hotel  
**KANSAS**  
**WICHITA:**  
Shadowland Dance Club  
**SALINA:**  
Triangle Diner Club

**KENTUCKY**

**BOWLING GREEN:**  
Jackman, Joe L.  
Wade, Golden G.  
**BROADSTOWN:**  
Masonic Hall

**LOUISIANA**

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

**MARYLAND**

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

**MASSACHUSETTS**

**METHUEN:**  
Central Cafe, and Messrs. Yanakobis, Driscoll & Gagnon, Owners and Managers.  
**WOBSTER:**  
Ditty More's and Wm. Campbell, Operator.  
Gedymyn, Walter

**MICHIGAN**

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

**MINNESOTA**

**BUHL:**  
Servicemen's Club  
**DEER RIVER:**  
Hi-Hat Club  
**GRAND RAPIDS:**  
Club Alamo  
**MINNEAPOLIS:**  
Frederick Lee Co., and Lee Redman & Sev Widman, Operators.  
Minneapolis Attractions, and C. C. Miller, Manager.  
Twin City Amusement Co., and Frank W. Patterson.  
**ST. PAUL:**  
Berk, Jay  
Twin City Amusement Co., and Frank W. Patterson.

**MISSISSIPPI**

**MERIDIAN:**  
Woodland Inn

**MISSOURI**

**ST. JOSEPH:**  
Rock Island Hall

**NEBRASKA**

**OMAHA:**  
Whitney, John E.  
Baker Advertising Company  
**SCOTTSDALE:**  
Moore Lodge

**NEW JERSEY**

**ATLANTIC CITY:**  
Hotel Lafayette  
Terminal Bar  
**CLIFTON:**  
Bushman, Jacob  
**ELIZABETH:**  
Polish Falcons of America,  
Nest 126.  
**JERSEY CITY:**  
Band Box Agency, Victor  
Giacinto, Director  
Ukrainian National Home  
**LINDEN:**  
Polish National Home, and  
Jacob Dragon, President.  
**MOONACHIE:**  
Villa Crest  
**MT. FREEDOM:**  
Klode's Hotel  
**NETCONG:**  
Kiernan's Restaurant, and  
Frank Kiernan, Proprietor  
**NORTH HACKENSACK:**  
The Suburban  
**PASSAIC:**  
Crystal Palace Ballroom  
**PATERSON:**  
Garden Lounge  
**PLAINFIELD:**  
Polish National Home  
**TOTOWA BOROUGH:**  
St. Michael's Grove

**NEW YORK**

**BROOKLYN:**  
Frohman, Louis  
**BUFFALO:**  
Hall, Art  
Williams, Buddy  
Williams, Ossian  
**CERES:**  
Coliseum  
**COLLEGE POINT:**  
Muehler's Hall  
**ITHACA:**  
Elks Lodge No. 636  
**LOCKPORT:**  
Tioga Tribe No. 289, Fraternal  
Order of Redmen.  
**MECHANICVILLE:**  
Calk, Harold  
**MONAHE:**  
Hurdie, Leslie, and  
Vineyards Dance Hall.  
**MT. VERNON:**  
Studio Club  
**NEW YORK CITY:**  
Bohemian National Hall  
Disc Company of America  
(Asch Recordings)  
Richman, Wm. L.  
Sammy's Bowery Follies, Sam  
Fuchs, Owner.  
**OLEAN:**  
Rollerland Rink  
**ROCHESTER:**  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe.  
**SYRACUSE:**  
Club Royale  
**YONKERS:**  
Polish Community Center

**NEW YORK**

**BROOKLYN:**  
Frohman, Louis  
**BUFFALO:**  
Hall, Art  
Williams, Buddy  
Williams, Ossian  
**CERES:**  
Coliseum  
**COLLEGE POINT:**  
Muehler's Hall  
**ITHACA:**  
Elks Lodge No. 636  
**LOCKPORT:**  
Tioga Tribe No. 289, Fraternal  
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**MONAHE:**  
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**MT. VERNON:**  
Studio Club  
**NEW YORK CITY:**  
Bohemian National Hall  
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Richman, Wm. L.  
Sammy's Bowery Follies, Sam  
Fuchs, Owner.  
**OLEAN:**  
Rollerland Rink  
**ROCHESTER:**  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe.  
**SYRACUSE:**  
Club Royale  
**YONKERS:**  
Polish Community Center

**NORTH CAROLINA**

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

**OHIO**

**CANTON:**  
Beldon Hotel  
**CINCINNATI:**  
Wallace, Dr. J. H.  
**CONNELLY:**  
MacDowell Music Club  
**DAYTON:**  
Cecil Harris Cocktail Bar  
**FRONTON:**  
Club Riviera  
**WARREN:**  
Knevech, Andy, and Andy's  
Inn.

**OKLAHOMA**

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

**PENNSYLVANIA**

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

**ATLANTIC CITY:**

**BUTLER:**  
Paganilli, Deano  
Kisnevich, William  
**CHICORA:**  
Milkertown High School  
**DUNMORE:**  
Arcadia Bar & Grill, and  
Wm. Sabatelle, Prop.  
Charlie's Cafe,  
Charlie DeMarco, Prop.  
**ELYON:**  
Rogers Hall, and Stanley  
Rogers, Proprietor.  
**HARWICK:**  
Victory Hotel, and Henry  
Kelhar  
**LYNDORA:**  
Ukrainian Hall  
**PHILADELPHIA:**  
Morgan, R. Duke  
**PITTSBURGH:**  
Club 22  
Flamingo Roll-y Palace,  
J. C. Navari, Oper.  
New Penn Inn, Louis, Alex and  
Jim Passarella, Props.  
**BOULETTE:**  
Brewer, Edgar, Boulette House  
**SCRANTON:**  
P. O. S. of A. Hall, and  
Chas. A. Ziegler, Manager.

**SOUTH CAROLINA**

**CHARLESTON:**  
Eisenmann, James P. (Bunk)

**TENNESSEE**

**BRISTOL:**  
Knights of Templar  
**PORT ARTHUR:**  
DeGrass, Lenore  
**SAN ANGELO:**  
Club Acapulco

**VIRGINIA**

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

**WEST VIRGINIA**

**CHARLESTON:**  
Savoy Club, "Flop" Thompson  
and Louise Risk, Oper.  
**KEYSTONE:**  
Calloway, Franklin  
**FAIRMONT:**  
Adda Davis, Howard Weedly,  
Gay Spot  
Amveta, Post No. 1  
**FOLLANSBEE:**  
Follansbee Community Center  
**PARKERSBURG:**  
Silver Grill, B. D. Hiley-  
Owner.  
**WELLSBURG:**  
Loyal Order of Moose, No. 1564

**WISCONSIN**

**BARABOO:**  
Devils Lake Chateau, James  
Halsted, Manager.  
**COTTAGE GROVE:**  
Cottage Grove Town Hall, and  
John Galvin, Operator.  
**GRAND MARSH:**  
Patrick's Lake Pavilion,  
Milo Cushman.  
**KENOSHA:**  
Petrifying Springs Club House  
**LOUISBURG:**  
Dreoson's Hall  
**OREGON:**  
Village Hall  
**POWERS LAKE:**  
Powers Lake Pavilion,  
Casimir Pec, Owner.

**BEWEY:**  
High School  
Towns Hall  
**RICE LAKE:**  
Victor Sokop Dance Pavilion  
**TRUESDELL:**  
Blotzorf, Julius, Tavern

**TWO RIVERS:**

Club 42 and Mr. Gauger,  
Manager  
Timms Hall & Tavern  
**DISTRICT OF COLUMBIA**

**WASHINGTON:**

Star Dust Club,  
Frank Moore, Prop.  
**CANADA**  
**BRITISH COLUMBIA**  
**VICTORIA:**  
Lantern Inn  
**WINNIPEG:**  
Roseland Dance Gardens, and  
John F. McGee, Manager.

**MANITOBA**

**CUMBERLAND:**  
Maple Leaf Hall  
**HAMILTON:**  
Hamilton Arena,  
Percy Thompson, Mgr.  
**HAWKESBURY:**  
Century Inn, and Mr. Deachambault, Manager.  
Triangle, and J. & E. Assaly,  
Props.  
**KINGSVILLE:**  
Lakeshore Terrace Gardens, and  
Messrs. S. McManus and V.  
Barrie.

**ONTARIO**

**INDIANAPOLIS:**  
Circle Theatre  
**LOUISIANA**  
**SHREVEPORT:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

**PORT STANLEY:**

Melody Ranch Dance Floor  
**TORONTO:**  
Echo Recording Co., and  
Clement Hamboorg.  
**WAINWRIGHT:**  
Long Beach Dance Pavilion  
**WINDSOR:**  
Showboat Ballroom, and R. A.  
Botoshan.

**QUEBEC**

**AYLMER:**  
Lakeshore Inn  
**MONTREAL:**  
Harry Feldman  
**QUEBEC:**  
L'Auberge Des Quatre Chemins,  
and Adrien Amelin, Prop.

**MISCELLANEOUS**

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

**THEATRES AND PICTURE HOUSES**

**INDIANA**  
**INDIANAPOLIS:**  
Circle Theatre  
**LOUISIANA**  
**SHREVEPORT:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

**MARYLAND**

**BALTIMORE:**  
State Theatre  
**MASSACHUSETTS**  
**FALL RIVER:**  
Durfee Theatre

**MICHIGAN**

**DETROIT:**  
Shubert Lafayette Theatre

**MISSOURI**

**ST. LOUIS:**  
Fox Theatre

**NEW YORK**

**BUFFALO:**  
Basil Bros. Theatres Circuit, including: Lafayette, Apollo, Broadway, Genesee, East, Strand, Variety, Victoria.  
30th Century Theatres  
**KENMORE:**  
Basil Bros. Theatres Circuit, including Colvia Theatre.

**NEW JERSEY**

**MONTCLAIR:**  
Monclair Theatre

**TENNESSEE**

**MEMPHIS:**  
Warner Theatre

**CANADA**

**MANITOBA**  
**WINNIPEG:**  
Odcon Theatre

**AT LIBERTY**

**AT LIBERTY**—Bass teacher, formerly member of several major orchestras and college faculties. French Horn, East 1812 Rockwell, Spokane, Wash.  
**AT LIBERTY**—Ace arranger, experience with radio, theatre, bands and music publishers; will work by correspondence. Bernard Goldstein, 93 Jefferson Ave., Chelsea 50, Mass.  
**AT LIBERTY**—Crackerjack drummer, fully experienced in all phases of the music business; free to go anywhere. Address Drummer, % First Floor, 20-29 Hiram St., Ridgewood 27, N. Y.  
**AT LIBERTY**—In Midwest, December 18 through January 2, nine-piece band plus girl vocalist; featuring vocal quartet. Write Dick Buntz, Box 450, Athens, Ohio.  
**AT LIBERTY**—Society and swing drummer, 15 years' experience; read and cut shows; have timbales; will travel; age 35; sober, dependable, excellent appearance; member Local 802, Salvatore Alcorn, 154 East 97th St., New York, N. Y. Phone: Sacramento 2-1494.  
**AT LIBERTY**—Arranger-trombone, 22, wants work on combo or large band; strictly modern kick play jazz or lead. Joe Whinery, 642 West Bitterroot, Chicago, Ill. Buckingham 1-0891.  
**AT LIBERTY**—Top colored organ stylist desires position in metropolitan New York area; member Local 802; references; don't own organ; desires A-1 spots. Reginald Smith, 105-14 32nd Ave., Corona, Queens, L. I., N. Y. Phone, Illinois 7-3218.

**STOLEN**

**STOLEN**—French Basson trumpet, serial No. 87781; lacquer finish; liberal reward for information. Local No. 353, A. P. of M., 1011 Linden Ave., Long Beach 13, Calif.

**FOR SALE or EXCHANGE**

**FOR SALE**—Buffet Bb wood clarinet, full Boehm, 20 keys, 7 rings; in condition like new; low Eb key, silver-lined sockets; pre-war quality and genuine. R. E. Jacobs, 621 Adams, Saginaw, Mich.  
**FOR SALE**—Mack bus, 23-passenger, 1941 model, rear engine type; Italian automobile, 1929 model, 7-passenger limousine landaulet convertible. Emil Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.

**FOR SALE**

**Anton Stradivarius Violin, Anno 1723**  
(Formerly owned by Il Duce Mussolini)  
**Carlo Bergoni Violin, Anno 1741**  
**Lorenzo Guadagnini Cello, Anno 1750**  
Also Fine Collection of Instruments and Bow.  
**LOUIS B. CRECI, 337 Meridian Terrace, Los Angeles 42, Calif. Phone CL 8-3558**

**FOR SALE**—Harp, bass violin, chimes, mando-harp, lute, 12-string mandolin, tenor guitar, Octodan, musical saw, mandolin, tenor banjo, trumpet, guitars, Swiss bells, bongo drums, violins, baritone horn, bath horns, tuba. Emil A. Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.  
**FOR SALE**—Hammond Novachord, excellent condition, reasonable; Hammond organ, Model B, two custom-built speakers, one Gobel and one Hammond special. Ken Thompson, 26 Englewood Ave., Waterbury 42, Conn.  
**FOR SALE**—Paul Gerard oboe, Conservatory system, plateau keys with F resonance key; excellent condition; price, oboe with new case, \$350.00. Nicholas Apostle, 39 West Lane Ave., Columbus, Ohio.  
**FOR SALE**—Double Kruspe French horn, without case, \$350.00. French Horn, East 1812 Rockwell, Spokane, Wash.  
**FOR SALE**—Violin, beautiful Johannes Baptista Guadagnini, 1770; no cracks or sound post patch, etc.; known as Millant. Write Theodor Marchetti, 473 East Fifth Ave., Columbus, Ohio.  
**FOR SALE**—Fair German tympani, trunks, from Munich opera; tune by one handle; all mechanism outside bowls; tuning gauge on each; photo size on request; price \$750.00. Nancy Moyr, 6700 Franklin, Los Angeles, Calif.  
**FOR SALE**—Violin, beautiful one-piece back instrument; powerful, brilliant tone; excellent for solo or concert work; guaranteed to please any violin player. Martin Myzka, 824 North Washington St., Wilkes Barre, Pa.  
**FOR SALE**—Fine library belonging to Charles Lepaige (deceased); 1,000 titles. full orchestration, overtures, operatic selections, miscellaneous concert waltzes, marches, etc.; list upon request. Mrs. Charles Lepaige, 421 West 6th St., Jackson, Miss. Fla.  
**FOR SALE**—Carlo Bergoni violin, made in Milan, Otto Juari, First American State Bank of Wausau, Wausau, Wis.  
**FOR SALE**—Josef Rubner bass viol, % size, with French bow and cover, \$550.00. John Somers, 449 Summer Ave., Newark 4, N. J.  
**FOR SALE**—Beautiful Epiphone guitar, Triplex model, De Armond pickup and amplifier; perfect condition, all attachments; sacrifice at \$250.00. Rita Barry, 120 East 31st St., New York 16, N. Y. Phone: RH 4-3233.  
**FOR SALE**—Two French horns, single F Alcorn and double Sansoni, with cases; good opportunity for big saving. Sandor Kallas, % Music Presentations Bureau, 27 West 67th St., New York City. Phone: TR 7-2247.  
**FOR SALE**—Bassoon, Heckel system, like new; silver-plated, rollers, E-F-sharp trill, hand-operated piano mechanism; new case; \$850.00. Hans Muesel, 1st Bassoon Cincinnati Symphony, 3531 Vice Con Place, Cincinnati, Ohio.  
**FOR SALE**—Violin, made by Heinrich Schwab Leipzig, in 1894; fine condition, with bow and case; sacrifice for \$70.00. O. Dickhut, 1236 West Vine St., Milwaukee, Wis.  
**FOR SALE**—For a service fee of 50 cents stamps we will ship 20 orchestrations of 50 numbers free of charge (express collect). Musician, 422 N. W. South River Drive, Miami 36, Fla.  
**FOR SALE**—Gibson L-7 guitar in perfect condition, with fine tuned case; value over \$200.00 will sacrifice. Manny Emanuel, 2356 Grand Concourse, Bronx, N. Y.

(Continued on page forty-two)



# Margaret Johnson

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6-H and  
78-H ARTIST



70-H BASS

**30-H BURKLE.** Has unique tapered bore through bell, tuning slide, hand slides and hand slide bow which gives big tone and lots of volume. Has narrow, light hand slides with long slide bearing for 7th position; bell lock, slide lock, tuning in bell; medium duo-bore, 7-inch bell.

**32-H BURKLE.** Recommended especially for powerful players working in large organizations where power and volume are paramount. Same as 30-H except for large duo-bore, 7½-inch bell.

**6-H ARTIST.** Easy blowing, brilliant but sweet tone, in small symphony bore, 7½-inch bell; slide lock, bell lock, tuning in bell. Long slide bearing for 7th position.

**78-H ARTIST.** Like above except in medium-large bore, 8-inch bell.

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