

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



January, 1952

MUSIC IN HAWAII see page 14

International Musician

published in the interest of music and musicians



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OFFICIAL JOURNAL OF THE
AMERICAN FEDERATION OF MUSICIANS
OF THE UNITED STATES AND CANADA

Entered as Second Class Matter July 28, 1922,
at the Post Office at Newark, N. J.

"Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."

Published Monthly at 39 Division Street,
Newark 2, New Jersey.

LEO CLUESMANN.....Editor and Publisher
S. STEPHENSON SMITH.....Managing Editor
HOPE STODDARD.....Associate Editor

Subscription Price
Member.....60 Cents a Year
Non-Member.....\$1.00 a Year

ADVERTISING RATES:
Apply to LEO CLUESMANN, Publisher
39 Division Street, Newark 2, N. J.

Vol. 1 JANUARY, 1952 No. 7

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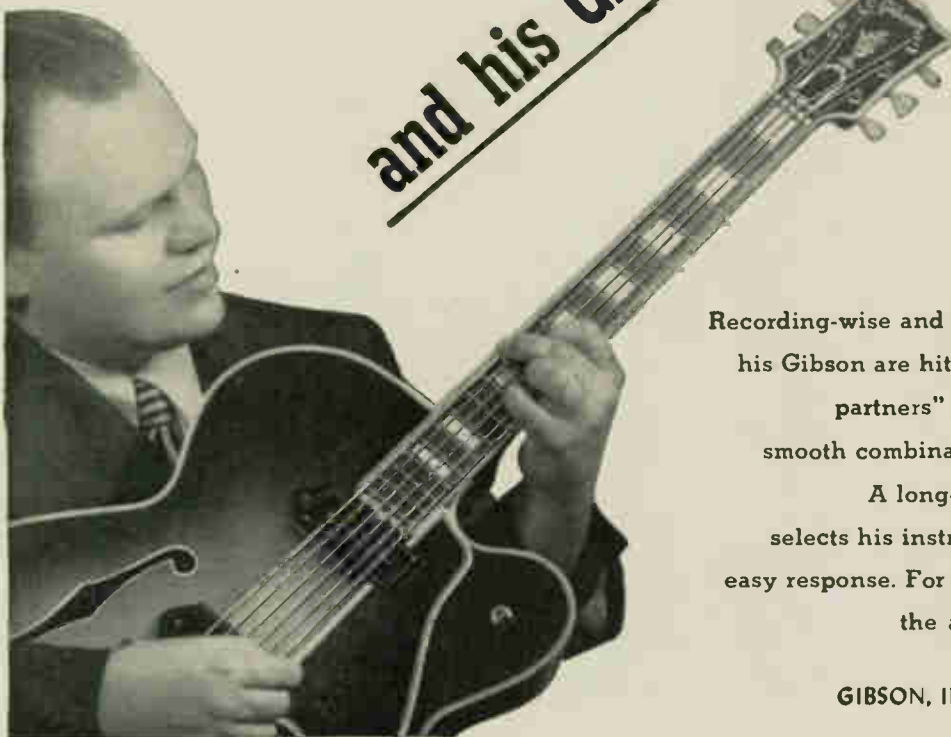


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ON A RECENT trip across the Atlantic aboard one of the greatest Cunard White Star steamships, I noticed the absence of music at dinner. Is music with dinner now considered old-fashioned, out of date, plebeian and unsophisticated? If music is provided for tea, what is the objection to music with dinner?

On this particular ship, the dining room was an apartment of the utmost splendor, as to size, decorations and fittings. It was two decks high, adorned with murals, modern lighting fixtures, inlaid paneling of pale and dark woods. The tables were set with cloths in pastel shades, there were fresh flowers for centerpieces, the china and silver were impeccable, the food could not have been more varied or more palatable.

In fact, the menu contained items, such as roast beef, steaks and chops, unobtainable in Great Britain and not to be had in the United States except at great cost.

But there was no music. The passengers came to dinner en fete as to mood and costume, but there was no music. The men wore dinner jackets, the women evening dress

Music at Sea: Does It Ruin Conversation, Dinner, Both?

By Henry Suydam

Reprinted, with permission, from the Newark Sunday News, December 2, 1951

with pearls, diamonds, emeralds, sapphires and mink capes, but there was no music.

Stained Glass

There was a time when the dining saloon, as it was then called, of great ships boasted a stained glass dome and long tables at which passengers sat in fixed, revolving chairs with carved backs and tapestried seats. There was music then.

Let us grant that in this earlier era of oceanic elegance, the musical programs, as to taste, fitted the stained glass ceilings. While passengers revolved through an arc of 35 degrees as the ship plunged and rolled, an orchestra composed of stewards would perform the following, or its twin:

Poet and Peasant Overture—von Suppe
The Angel's Serenade—Braga
Selections from *Robin Hood*—de Koven
Humoresque—Dvorak
Dance from *King Henry VIII*—Sir Edward German
Berceuse from *Jocelyn*—Godard
Skaters' Waltz—Waldteufel
The Rosary—Nevin (violoncello solo)
El Capitan March—Sousa

Bugle, Too

Music such as this either restored flagging appetites or wrecked what was left of them. But then it was also the custom for a steward with a bugle to blow flourishes up and

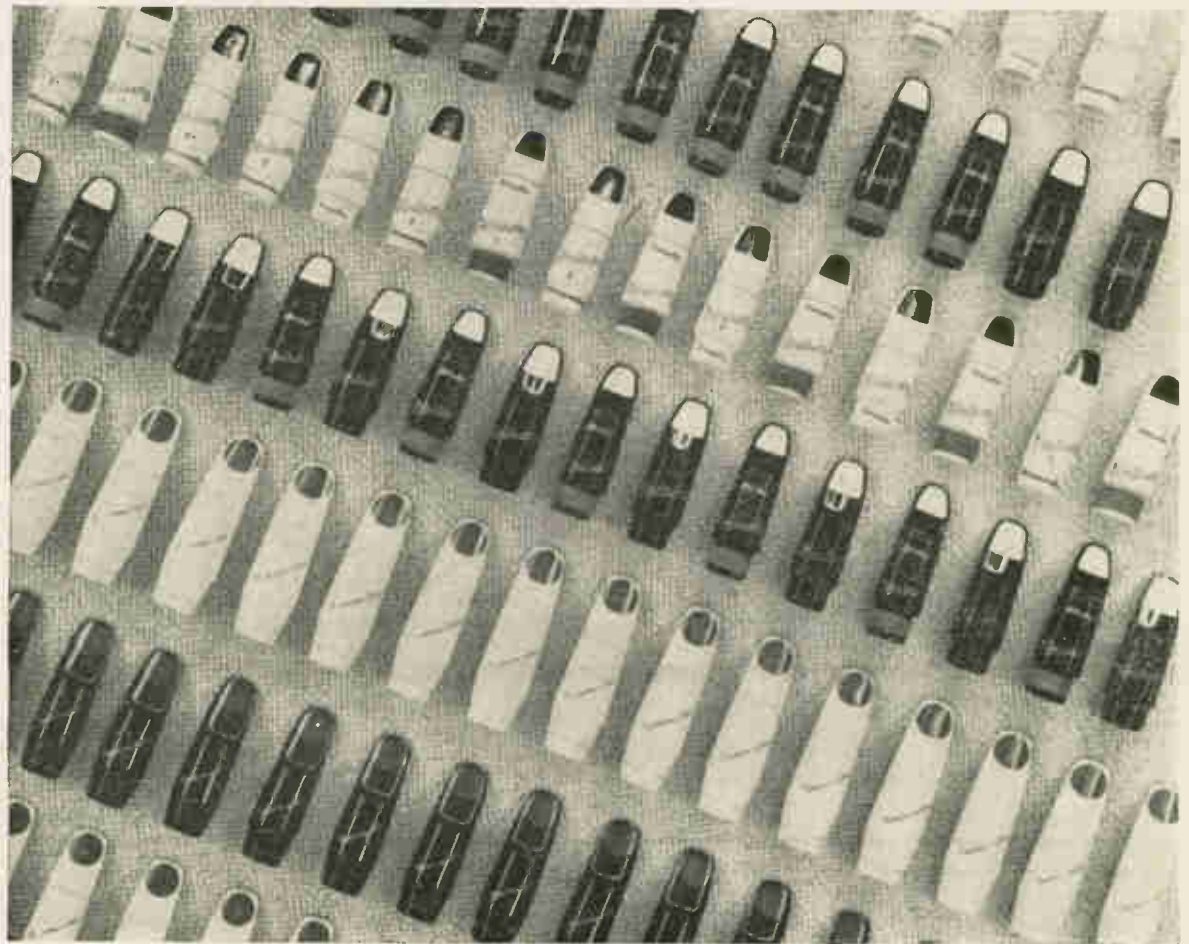
down the decks and through the passages to announce meals. On some ships a small brass band gave open air deck concerts each morning. That, of course, was before decks were glassed in and air-conditioned.

No one would expect Rossini's *William Tell* Overture (now the theme of "Heigh-ho, Silver" on television) or the waltzes from Gounod's *Faust*, to go tootling through the restaurant of ships like the Cunard White Star's two "Queens." But the tunes of Cole Porter, of Gershwin and of Noel Coward would be pleasant to hear at dinner. The English composer Eric Coates has written delightful melodies, such as his "Knightsbridge" march. Another Englishman, Vaughan Williams, has used folk tunes with great effect. There is lots of Franz Lehar's music that does not "date," and Irving Berlin, in his less vociferous mood, would be good listening at sea, no less than on land. . . .

It might well be a fact that music of the stained glass school of marine architecture, as outlined above, would kill conversation and ruin
(Continued on page forty-seven)

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INTERNATIONAL MUSICIAN

How to Win Friends in 1952

REGISTER . . . VOTE . . . CONTRIBUTE

Extracts from report by George Meany to the meeting of the National Committee of Labor's League for Political Education, Hamilton Hotel, Washington, D. C., November 1, 1951.

By **GEORGE MEANY**

Secretary-Treasurer

Labor's League for Political Education

How to Kill a Bill

But a few months ago, the American Medical Association switched its position. They said they were opposed to the bill because they said it was a step in the direction of socialism, to aid the medical schools to turn out more doctors and technicians and nurses, that was a step in the direction of socialism.

We build up an air transport system in this country with government money through subsidization. We build our railroads through subsidization; we subsidize cotton farmers; we subsidize industry, and have through the entire history of this country. That is not socialism, but when you do something to affect, in a progressive way, the welfare of all the people of the nation, it becomes socialism. What happened to this bill that had been approved by the committee and everybody else?

Taft as Executioner

Senator Taft killed the bill on the last day or two of the Congressional session. He said he was changing his position. Now, why did he change his position? He changed his position because of a change in the position of the American Medical Association. And why did he do that? Because they are important. The Ameri-

can Medical Association is a very important organization politically. They have the finest system of political pressure of any organization in America today, and they assisted Mr. Taft materially in the campaign in Ohio last year.

So why did Taft switch? He made public statements on this as late as the 12th of last March. He voted for it in committee. He switched because he fears the political influence of the American Medical Association. He doesn't fear the political influence of the American Federation of Labor, the C.I.O., or any other group.

Influence Depends on Votes

Now, that is the brutal truth. We are not important. How are we going to become important? We are going to become important by getting our people to vote. Yes, we can be active over on Capitol Hill. We can put the pressure on and put them on record, but it is not going to do the job. This is a major change that is called for in the policy of the American Federation of Labor. This is going to be done. We are going to get our people to vote. It is going to be done some day, and what the League is trying to do is to hasten that day when it will be done.

Politics Our Business

Now it is not an easy job. But I am not discouraged. I think we can do it. I'll tell you why I am not discouraged. I think I know something of the traditional attitude of the American worker. We have got to overcome a tradition. We have got to overcome the traditional thinking in the minds of American citizens, that their politics is their own business. You all belong to social organizations, fraternal organizations, and you know that one of the cardinal rules in most of those organizations is "no politics." I can remember thirty years ago sitting in a little local union up in New York City. Some fellow would come in and have a friend running for the Board of Aldermen, or something like that, some local candidate, and he would get up and start to give the fellow a boost. There would be cries from all over the room, "No politics in here." Social organizations have it in their by-laws and constitutions. You are up against a traditional attitude of the American worker and of the American citizen generally, that politics, like his religion, is his own business.

We have got to overcome that, we have got to let our members know that politics now is trade union business, because we can't carry out the purpose of a trade union unless we get into the political picture. I say to you, yes, we have got to do all these things that we are talking about; but the one major job we have got to do

LET'S be brutally frank about it. Why is there no attention being paid to the representatives of the A. F. of L.? We are not important. You people are not important in the general scheme of things over there (on Capitol Hill). Now politicians are very practical people. They have a way of measuring the importance of the people who come over on Capitol Hill. Let me show you what I mean.

I think there is no better case to point that up—and this isn't particularly a labor issue—than the case of the Federal Aid to Medical Education bill. It is a known fact that we haven't enough doctors, internes, assistant nurses, technologists, et cetera, in the medical field in this country. We haven't near enough. Everybody in the profession knows that, so a bill was presented to provide for Federal aid in enlarging our present medical schools, in other words, turning out more people in the medical profession.

Now the American Medical Association is the doctors' closed shop union. They have been holding down the number of medical students. If you have any friends who have a boy who wants to be a doctor, just talk to them about their experience.

A Bill With Strong Backing

However, the pressure is so strong for this increase of personnel in the medical field at the present time that even the AMA a year ago approved this bill. The dean of every medical school in America approved this bill. President Truman sent a special message to Congress asking Congress to provide funds for Federal aid to medical education. Secretary of Defense Marshall, when he was Secretary of Defense, sent a special message to Congress stressing the point that we needed this medical aid, not only for our normal civilian economy, but we needed more people in the medical field because of the defense needs, because of the fact that we have thousands of casualties and perhaps thousands more coming up.

The Senate Committee on Labor and Public Welfare decided unanimously to approve this bill. Every Democrat, every Republican approved this bill. The American Legion, the Cooperative League, the Disabled American Veterans all approved. Every medical society in America, including the American Medical Association, also approved in the first instance.

International Musician

JANUARY, 1952

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is to make ourselves important, and we can't make ourselves important until we get friends on Capitol Hill; and we can't get friends on Capitol Hill until we convince ourselves, our membership, that they must vote on election day. That is the big job, that is the reason we are asking the International Unions to get behind this program, because we know the importance of the International Unions' assistance.

Labor Leaders Must Lead

It is part of the job of the organized labor movement, of the officers of unions throughout the country, to supply the leadership to let our membership know why they should vote. After all, we have certain objectives. We are not social clubs, we are not gathered together for our own amusement. We have objectives and we have had them since the birth of this American Federation of Labor, and the objectives are to build up the standards through collective bargaining, through pressure for remedial legislation, for protective legislation for workers. And we have to carry out those objectives by whatever method the particular situation calls for.

Now, for many, many years we didn't bother too much about politics. We had our troubles on the economic front. Perhaps the method back in the early days was for the people who built these unions to go out and do a little slugging. Perhaps they had to slug strike-breakers here and there to get their union organized. They had to fight the starvation methods of industrialists, of the people who just didn't allow unions to operate; they had to fight the court injunctions. They had to use every possible method that they could use, but now the people who oppose us have concentrated their activity in one field and one field alone. They no longer hire company guards to beat our people up; they no longer spend the millions that the LaFollette Committee records show that they spent in hiring labor spies and strike-

breaking agencies to keep people from carrying out effective trade union action. They don't spend their money there, but they are active on Capitol Hill, and they are active in the Legislature of every State in the Union.

How Management Lobbies

When the United States Chamber of Commerce holds its annual convention here in Washington, you can't get into a hotel dining room in any of the first-class hotels, small, large or any other kind, for a period of about eight days, because every member of the U. S. Chamber of Commerce spends all his time entertaining and contacting and propagandizing the members of Congress from his own particular locality. That is their one important activity, that is the one important activity of the NAM, that is the one important activity of the American Medical Association, pressure in the legislative field, that is the one important field for us today.

We don't have to go out and slug, we don't have to fight company guards, we don't have the starvation problem where they try to starve people out, where they shut down plants and say, "That is the end, you are going to starve now." We don't have that problem any more, but the people that we have to meet are in the legislative halls of the nation, and they are writing restrictive legislation, and they are making it work.

The Menace of Taft-Hartley

They wrote a national law in 1947, and I am sure everybody in this room realizes that we haven't felt the full effects of that law. It has taken millions of dollars of trade union money to fight that law, but we haven't felt the full effects of that law, and you won't feel the full effects of that law until there is a turn in the labor market. While the labor market is in our favor we are not going to get the real effects of

the Taft-Hartley law. We are not going to be hit the way we can be hit in accordance with the terms of that law. The one field in which we have got to be active to protect the very existence in our trade union movement is in the legislative field, and it is up to us to get people into the halls of Congress and into the halls of the various Legislatures in order to protect our unions.

We Need Friends

We don't have very many friends in either the House or the Senate who go down the line for the things that we represent. Sure, here and there you will find a Congressman or a Senator who will take a particular interest in one type of legislation, who may be interested in something that is perhaps important to one International Union, but the type of legislator that takes an interest in the ideals and principles that we stand for are very few.

First Things First

So this meeting, as I say, is for the very purpose of soliciting the aid of the International Unions. First, in the fund-raising drive from individual members to get that type of political money which we are legally allowed to spend in a campaign, which we can use to buy printing, and which we can use to pay mailing costs and buy radio time for a candidate to help him in his campaign. Bear this in mind. In these contests between liberal-minded candidates and people who serve the interests of big business you find this situation: The fellow who serves the interest of big business just has too much money; he doesn't know how to spend it in a campaign; he has so much money he just doesn't know what to do. And the fellow interested in us hasn't anything except what we are able to give him and what the trade unionists are able to give him, and what the League is able to give

(Continued on page thirty-five)

Defense Department Backs Our Stand

DURING its fifty-five years of existence, the Federation has advocated a strong role for music in the armed forces of the country; and nearly fifty thousand of its members have served during three wars, many of them in Army, Navy, Marine, and Air Force musical units. Civilian members of the Federation have also gladly furnished millions of dollars' worth of free musical services in connection with recruiting programs, morale-building, Veterans' Hospital entertainments, and the like.

At the same time, the Federation has had to make a firm stand against the use of defense force musical units in unfair competition with its members. Earlier, Locals often had to make strong representations against the practice of uniformed musicians' changing into civilian dress and taking commercial engagements off the post, thus displacing professional musicians who were paying taxes to help support the armed forces.

Finally, a law was passed by Congress to eliminate such unfair competition by the military with civilian workers; the various branches of the armed forces issued regulations which were supposed to enforce this law. There was still a good deal of difficulty in getting the law and

regulations enforced at the local level; some commanders still permitted musicians in the services to be used for off-the-post events which in the normal course would have afforded employment for professional musicians. Usually, the issue had to be taken up with each new administration, and it required constant vigilance to safeguard members of the Federation against these encroachments.

In the light of this somewhat trying experience, it is naturally of interest to the Federation to note the text of a new order which has been

issued by the Defense Department, limiting all off-the-post employment of men in service to such part-time outside work as may be essential to the national welfare. Also—and here's the principle which recognizes our longtime stand on the problem—*authorizations for outside employment are dependent on certification by the appropriate Public Employment Service Office of the existence of a local labor shortage, and such employment must not interfere with the customary employment of persons regularly engaged in the same type of work.*

This formulation of principle by the Department of Defense, as reported in the Selective Service Bulletin for November, 1951, puts into official language the policy for which the Federation has always stood.

Only in emergency should the local commanders be permitted to authorize military personnel to undertake part-time work while on pass, leave, or off duty, where the need is acute for more farm or industrial labor; but while civilian workers are available, and need the jobs—which is certainly the case with musicians—it is obviously most unfair to permit men in uniform, who are paid and provided for by the taxpayers, to compete.

NOTICE TO MEMBERS

On numerous occasions members of the Federation have expressed a desire for some form of insignia that could be worn in a coat lapel.

Gold-filled lapel buttons with the seal of the Federation are now available and may be secured at a cost of 90 cents each by applying to Harry J. Steeper, Treasurer, A. F. of M., 220 Mt. Pleasant Avenue, Newark 4, N. J.

MY MINSTREL DAYS

HAVE I the longest record as a musician in minstrelsy or not? I believe I have. I will try, as briefly as possible, to say why. Fifty-nine years ago, my two younger brothers and I were recommended to a fine pair of American gentlemen, the brothers Montague and Bernard Soane Roby. I believe that Montague was the elder brother. They had entered England about a year before—that's sixty years ago—and had organized what they called "Montague Roby's Famous Midget Minstrels."

The talent for the show was selected from the large cities of England and sometimes from small towns, as we were. Any boy or girl with the ability to sing, dance or play musical instruments who was recommended to them, if found suitable after audition, was engaged for a season or two.

We Make Our First Bow

My two younger brothers and myself, who had been given a good schooling on brass instruments, were accepted. George played the French horn, Percy the cornet, and I the euphonium. We were born eighteen months apart. George was fourteen-and-a-half, Percy thirteen, and I myself was sixteen. George and Percy were born musicians and were able to compose and arrange even at that early age. Percy was billed all through England as the "Boy Virtuoso," playing Sullivan's "The Lost Chord" and other similar numbers. He was introduced to the audience by an old man, Sergeant James O. Donoghue, who blew the trumpet for the celebrated charge of the Light Brigade in the Cri-

By **FRANK H. CARVER**

Life Member, Local 149,
Toronto, Ontario

mean War. The Sergeant was over six feet tall and my brother was around four feet—which made for good showmanship.

Roby's Midget Minstrels

We had a company of fifty, twenty-five boys and twenty-five girls, all ranging between thirteen and sixteen years of age. The girls were all in Robin Hood-style bonnets of varied colors, and wore short dresses, short white socks, and slippers. The boys wore Eton suits and wigs and were made up in black face. The front half-circle consisted of three boys on either end, then a boy and girl alternately to the center, where the interlocutor sat. The second row was the same, without end men of course, and the orchestra was on the third rostrum. It was really a pretty sight when the curtain went up, I can assure you, and the talent was very good.

We played only the large towns and cities—often for two-week stands with packed houses. Our leader was a little fellow from Newcastle-on-Tyne called Jimmy Kenyon. His younger brother played the clarinet. They were born musicians, and extraordinarily clever.

We had a wonderful little vocalist called Louise Freer, a plain looking girl with bow legs, who later became one of England's finest comedy artists. In fact, several of our members

became prominent on the stage in later years, among them, Johnny and Jimmy Richardson, two of England's clever clog dancers.

Life Off the Stage

To go back to my story, we had a glorious season with Mr. Roby. All the girls were under the supervision of a matron. The boys were also carefully looked after and well managed. We only had one matinee a week in those days, on Saturday, and Mr. Roby did all he could to make it pleasant for us. We had a fine football team and had the honor of playing against some of England's topnotch seniors for the sake of charity and a little gratuitous advertisement. On wet days Mr. Roby would arrange for some kind of indoor pastime, such as roller skating, shuttle cock, or gymnastics, to keep us in trim. He and his brother were a fine pair of American gentlemen and we had a lovely season with them.

Playing To Get Out of the Mill

That was the start of my Minstrel days. I was the oldest of our family of seven boys and I was the one who had the privilege of joining other minstrel shows later on to earn a living and to help support my brothers. For at this time we lost our dear father and had to go into different mills to work, twelve hours a day and more, to support our mother and the four young ones.

In the meantime we started studying string instruments. George and Percy bought practice
(Continued on page thirty-five)



MINSTRELS ON A PICNIC: George Primrose, the minstrel king (standing in the doorway), entertains the members of his minstrel troupe at his home in Mount Vernon, New York, in the summer of 1909. The author of the article, Frank H. Carver, is seated on the grass at the extreme right.

New Musicals

Top Banana

Girls, gags, and a top comedian make up a time-honored recipe for a successful Broadway musical show. *Top Banana* fits the formula. In backstage burlesque lingo, the leading comic was styled the "top banana." In this show, he's Phil Silvers.

The thesis of this work of theatrical art seems to be that television owes a great debt to burlesque, and that it's time for the lyric theater to collect on that debt. Supposedly the leading comic in this musical is meant as a take-off on Milton Berle—though there are touches of Jerry Lester, too. We get quick glimpses of the hectic, frantic routine in the life of a top comedian in television, with his swarm of "yesmen," his barber, masseur, and host of gagmen in attendance. He's always yelling at his writers to give him some one-line jokes; and it must be said that they oblige quite often. The jokes in the show are broader than they are long; and the attitude throughout is one of nostalgia toward the old burlesque routines, rather than one of satire. Silvers and his colleagues perpetrate many of the old action gags as well as the verbal gags which were the stock-in-trade of burlesque, and they deliver these venerable, bewhiskered jokes with loving care and superb timing.

Come to think of it, this musical has a plot, but it tends to get lost in the general hurly-burly and the grand rush to get an ever bigger New York "build-up" for the old-time burlesque lead who has graduated into television comedy.

Needless to say, this show is a sell-out. Johnny Mercer's tunes and Don Walker's witty orchestrations carry the action along, and the whole offers eye-and-ear entertainment for the visiting firemen and the solid New Yorkers who've been patronizing this standard article in the theatrical market for half a century. Like *Star and Garter* some years ago, this is burlesque moved up town.



Bert Lahr and Dolores Gray (center) in a burlesque of Wagnerian opera, one of many amusing sketches in the revue, "Two on the Aisle," by Jule Styne, Betty Comden, and Adolph Green.

Two on the Aisle

A DECADE ago one of the brighter night-club acts around New York was a troupe of five kids from the College of the City of New York who called themselves "The Revuers." Two of the troupe, Betty Comden and Adolph Green, who co-authored *On the Town* and *Billion Dollar Baby*, have now come up with a light and sparkling revue at the Mark Hellinger Theatre, *Two on the Aisle*. They got hold of their friend Jule Styne to do the tunes, and Phil Lang to turn out the orchestrations. And having enlisted the veteran comedian Bert Lahr, and having inveigled Dolores Gray back from London, they proceeded to tailor the sketches and lyrics to the measure of these two star performers.

The result is a good-humored ribbing of the current follies, foibles, and vagaries of the amusement world, and some oblique sideswipes at some of the funnier phases of the American social scheme.

Bert Lahr ambles his quiet way through the show, his comic style unforced and sure in touch. He is a little pathetic as an old ballplayer—Ring Lardner's Al grown old; he is touching as an aged clown; and uproarious as Siegfried in a parody of Wagnerian opera. As Captain Universe of the Space Brigade, he lays waste science-fiction—and its TV offspring, the Buck Rogers space-version of the comic strip. As Schneider, the aging park attendant who can no longer fill up his quota of bags with scrap paper and leaves, he is again the sort of comic who mingles laughter and tears.

As for Dolores Gray—well, one expects the leading girl in a revue to be able to dance, and sing, and turn a hand spring. But when it appears that she can do real character acting, and that she has amazing comic force, with a real feeling for the kind of gentle satire at which Miss Comden and Mr. Green excel, these are so many added merits.

Miss Gray did a notable job of acting the over-anxious mother, raising her child according to the psychological guides on molding the child's mind; she played the intellectual secretary in love with her elderly boss, as a perfect foil

to Bert Lahr. And her way with a song led the important spectators who got their "two on the aisle" free—the critics—to hail her as another Ethel Merman. The mixture of comic and lyric effect which she achieved with songs like "Give a Little, Get a Little Love," and "There Never Was a Baby Like My Baby," found the audience for once in complete agreement with the critics.

Beside the stars, there were a good many extra added attractions: six tall, elegant show-girls in the Ziegfeld tradition; singing and dancing choruses of high competence, and unusual charm; and the sinuous, willowy star of the Ballets de Paris, Colette Marchand, whose dancing in a French poodle costume in the Comden-Green version of a fashionable dog show was one of the hits of the revue.—All in all, the contrivers of this revue showed their skill in mixing a theatrical cocktail that nobody would call old-fashioned.



HAROLD HASTINGS
Musical Director of "Top Banana"



HERBERT GREEN
Musical Director of "Two on the Aisle"

INTERNATIONAL MUSICIAN

On Broadway

Paint Your Wagon

THE music in *Paint Your Wagon* is a delight from start to finish. This story of the life and death of a mining town in the days of the California Gold Rush calls for lusty American tunes, and the composer, Frederick Loewe, of *Brigadoon* fame, supplies them in profusion. The spirit of the Forty-niners, with all their gusto and rugged humor, comes through in the music.

Any spectator with even a rudimentary idea of how musical shows are put together in production, when he hears a topflight score, well sung and well played, knows that the result is a composite job, representing long, hard work; first by the composer laboring with his book and lyric writer; then by the orchestrator, dance director, and musical director collaborating with the dramatic director and the authors, to get the whole thing to come right.

Curious to know just how the brilliantly successful result had been achieved in *Paint Your Wagon*, we went around to the stage door of the Shubert Theatre after the show, and button-holed the musical director, Franz Allers.

"What's the story behind the music?" we asked him.

"Teamwork, I'd say," Allers answered. "When I came back to work on *Paint Your Wagon*, after a year and a half on the road conducting for the national company of *South Pacific*, it was a kind of old home week for me. I'd known Fritz Loewe and Alan Lerner in their salad days, when I conducted their *Day Before Spring*.



Miners and girls frolicking at Jake's Dance Palace in "Paint Your Wagon," musical of the California Gold Rush Days by Frederick Loewe and Alan Jay Lerner.

I also conducted their first big hit, *Brigadoon*. I first worked with Agnes DeMille, the dance director, when she was doing *Rodeo* for the Ballet Russe de Monte Carlo, for which I was then conducting. And I had more than a bowing acquaintance with Ted Royal, the orchestrator.

"Rehearsals were due to get under way in two weeks, and we had a busy time auditioning for the men's chorus, which I was also to direct. We listened to more than two hundred, since we needed singers with plenty of authority, and burly looking, too. Agnes checked the chorus candidates for movement, as she did every aspir-

ant for the cast. Over-all rhythm and movement are vitally important in a musical play.

"Soon all hands were at work on the partial rehearsals, for the various elements that would make up the complete show. The process of cutting and fitting, of working out transitions from dialogue to song, from choral work to dancing, went on all through the rehearsal period, and continued during the tryout runs in Philadelphia and Boston. To get the moods just right, and to secure perfect timing on the dances, changes were constantly being made; and this meant that Trude Rittman, Miss DeMille's musical assistant, who was arranging the dance music, had to re-score two or three times on many of the sequences. Two of the songs in Act II, "All for Him," and "Wand'rin' Star," were added in Boston, only a little while before the show moved into New York. All these changes meant an heroic amount of work for the orchestrator, Ted Royal,—and added rehearsals for cast and principals. But it was all great fun, and everybody concerned felt that the show was getting better all the time.

"I was glad to find that the producer, Cheryl Crawford, planned on a pit orchestra of thirty—the only show in town enjoying as large forces being *South Pacific*. Half the men in the orchestra had played with me before; the whole roster is made up of expert, veteran players. The five woodwinds play eighteen instruments among them."

"And how," we asked Allers, "do you manage to keep the orchestra and singers on their toes during a long run?"

"Well," the conductor said, "our motto is 'Every night is opening night.' Then, we're all stimulated by the fine musical quality of the score. From overture to finale it's of fine texture, and the melodic lines which Loewe gave Royal to work with are long and sustained.

"Also, the orchestra plans, beginning January 8th, to meet once a week in the ANTA Playhouse to play little known symphonic scores. We're doing Dvorak's Fourth, and some new American works. The chorus is also getting together twice a week to do spirituals and other

(Continued on page thirty-five)



Rose Marie (at the extreme right) sings "San Souci," one of Johnny Mercer's hit songs in "Top Banana," musical starring Phil Silvers.

Speaking of Music



JACQUES MARGOLIES

Bach Triumphant

ORGANIZED last season with the primary aim of presenting complete and authentic performances of J. S. Bach, the American Bach Society again attained their goal by beautifully performing, December 11th in New York's Town Hall, three of Bach's cantatas and the well known and loved Concerto No. 2 in E major for Violin and Orchestra. The well-trained chorus and the orchestra of accomplished instrumentalists, under the direction of Clifford Richter as guest conductor, were assisted by Barbara Troxell, soprano; Sandra Warfield, alto; Leslie Chabay, tenor; Paul Matthen, bass; Jacques Margolies, violin, and Robert Conant, harpsichord. The trumpeter, Murray Karpilovsky, received long and warm applause for his accompaniment of Miss Troxell in Solo Cantata No. 51. The society hopes to continue to feature Bach's cantatas. Of the some two hundred that he wrote, a few are well known, but the majority of them, equally great, have been infrequently performed. A group dedicated to this work cannot but be warmly welcome.

—G. A.

Composer's Concert

BY ALL odds the most interesting composition at the California Composer's Concert offered by Evenings on the Roof in Los Angeles on November 19 was *The Fisherman and His Wife*, a 1951 composition by George Hyde, horn-player. A theme with variations for soprano, narrator, seven woodwinds, percussion, piano and harp, it tells Hugo Grimm's fairy story of the couple who lived in a vinegar jug. This is as fine a bit of orchestral whimsy as has been achieved since *Peter and the Wolf*. It is full of good melody and fresh instrumental effects. We liked particularly the march movement when the Fisherman's wife demands that she be treated as royalty. Also she stirs up a fearful musical storm when she determines to become like God. Faith Kruger and William Vennard handled the vocal parts with great skill. The instrumentalists were Archie Wade,

Lloyd Rathbun, Hugo Raimondi, William Ulyate, Don Christlieb, Paula Schertzing, LaVerne Dayton and Forrest Clarke.

Of equal originality was Andrew Imbrie's Sonata for Piano which Zenia Chaman played brilliantly. William Smith's Quintet for Clarinet and Strings was played by Franklin Stokes and the Coriolan Quartet. Some of the string writing seemed muddy in the lower ranges, but the piece was full of promising thematic material.

A skillfully wrought if somewhat cautious Sonata for Violin and Piano by Paul Pisk was played by John Ferrell and Herbert Horn. Two cleverly conceived pieces in quarter-tones whose musical content did not quite live up to their medium were played by the composer, Mildred Couper, and Ingolf Dahl.

—P. A.

Duo-Pianist in Solo Concert

MICHAEL FIELD, pianist, gave his first solo recital in Town Hall on December 13. Although well known to both Town Hall and Carnegie Hall audiences as a member of the two-piano team, Appleton and Field, this marked his first appearance alone in New York.

A feature of Mr. Field's program was Schoenberg's "Three Piano Pieces," Op. 11, played in memory of the composer. In the Bach-Busoni Chaconne, Mr. Field managed at times to make the piano sound like a harpsichord. Works by Bartok, Schubert, and Schumann's Fantasy in C Major Op. 17 comprised the rest of the program.

—G. S.

Miracle at the Crossroads

GIAN-CARLO MENOTTI'S *Amahl and the Night Visitors*, the first opera ever written especially for television, premiered in a nationwide telecast December 24th, involved several miracles. First there was the miracle presented in the plot itself, the young boy being suddenly cured of his lameness. Then there was the obvious miracle of television—light formed into pictures slanting into valleys or skimming mountains and shorelines the nation over. Finally there was the miracle—most spectacular of the three—of a within-the-hour erected opera house extending the length and breadth of our land, its beams, nails and plaster the sheer genius of the composer Menotti.

For only genius could have so made that foot-square bulge of glass dominate and absorb apartment houses, farms, mansions, studios; out-sound hum of refrigerators, tick of clocks, beat of household hearts. Only genius could have made that simple story—a crippled boy called away from his star-gazing by his distraught mother, going to sleep on his bed of straw, awakening to answer the knock of the Magi—thrill these listeners half of whom never had seen opera, never wanted to see opera, did not know that they now were seeing opera.

The working of this genius was simplicity itself. Besides Menotti's excellent choice of singers—Rosemary Kuhlmann as the soprano and twelve-year-old Chet Allen as the boy

soprano—besides his excellent staging and his excellent instrumentation, he was wise enough to produce verses naked of any extraneous "style":

The Magi:

*May we rest awhile in your house
And warm ourselves at your fireplace?*

The Boy:

*I was a shepherd,
I had a flock of sheep,
But my mother sold them, sold them,
And I have no sheep left.*



MICHAEL FIELD

The Mother:

*All that gold,
All that gold!
Do they know a house
Can be kept warm
All day with burning logs?
Do they know
What I could do
For my child with that gold?*

The plot also was as plain as a path: the three Kings—so appearing to boy and mother—came for shelter. Real kings or no, they served their purpose—transformed the hut's occupants, received homage in song and dance, caused a miracle to take place.

Throughout the whole opera instrumental music, like a staunch trellis, kept the songs in line—the piping by the boy as he star-gazed, the bagpipes for the shepherds' frolic, the good-night chorus of the shepherds, the chorales, the processions. The voices of all the characters were clear, ringing, poignant, rather than mellow, subtle.

Most effective of the dramatic situations was that moment—now the child speaks alone—when he offers his crutch to the Kings to take to the Holy Child, and finds he can walk without it! I watched the opera with a family in a small town in the upper Susquehanna Valley. They confessedly had never listened to

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Concert and Stage

or seen an opera before—wouldn't have bothered to tune in on this but for my presence there. Opera or no, however, they recognized a climax when they saw one. "Good for the little guy!" I heard one of them murmur. Then a clearing of throats and a general stir.

But the plot presses on. The boy follows the Magi into parts unknown; the invisible curtain falls in the invisible opera house; clocks begin to tick again, refrigerators to rumble. Yet with a difference. As the families in Montclair, and LaPorte and Oneonta crowd out on the porches to wave guests good-bye, the stars in the sky



Tanaquil LeClercq and Nicholas Magallanaes in "La Valse" at the City Center.

seem to arrange themselves in a pattern able to guide to their destination three Kings solemnly marching, and, trailing behind, the small boy with a crutch strapped across his back.

—H. E. S.

Levant Plays Liszt

MUSIC both forthright and robust was the Suite No. 2 from the ballet, *Romeo and Juliet*, as played by the Philadelphia Orchestra on December 11th. Dissonance here again serves its rightful purpose, as a foil to consonance. Nor does it slight one of the modern's chief contributions to the tonal art—percussive opulence. For percussion comes in all shapes and sizes, from violin pizzicatos (how delicately delivered by the violins!) to the gong's deep shiver. Betimes you find melody which continues to stir in your head and heart for days after. Prokofiev by his own statement relegates dissonance to its proper place as one element of music contingent principally upon the meeting of melodic lines."

Oscar Levant's performance of Tchaikovsky's Concerto No. 1 in B-flat minor would have intrigued Liszt. I'm sure, given him a startling sense of having been transplanted to a crisper,

more incisive age. We ourselves received a sort of composite astral photo of Liszt and George Gershwin hovering over Levant's head, the one guiding him to pianistic opulence, the other to a rambunctiousness that kept him just barely within orchestral bounds.

—H. E. S.

Brilliant Ballet Season

NEITHER rats nor children turn up on stage in *The Pied Piper*, one of the five new ballets presented by the New York City Ballet Company during its five-week midwinter season at the City Center. The piper is clarinetist Edmond Wall, who saunters across the stage, seats himself casually at the left of the proscenium arch, and begins giving out with the strains of Aaron Copland's Concerto for Clarinet and String Orchestra—which was choreographer Jerome Robbins' inspiration for the ballet. Then onto a stage bare of scenery the members of the ballet company, in rehearsal costumes—tricot, shorts, and T-shirts—meander in. They quickly come under the spell of the piper. First one couple and then another drifts over to the vicinity of the music. They respond in different ways to its varied moods and humors, ad-libbing a pas de deux, or a ballet version of a tap dance, as the fancy strikes them. Some swoon at the piper's phrases, others are galvanized into frantic motion. Finally the company's leading comedienne, Tanaquil LeClercq, comes in, partnered by Jerome Robbins, and they lead the whole company in a ballet-style jitterbug routine that brings down the house.

All the while the clarinetist, supported by the orchestra, plays on, unconcerned by the havoc he is causing. The whole effect is a triumph of the spirit of improvisation, so characteristic of the modern idiom. It's a back-stage piece, full of fun and frolic.

Quite a different brand of humor is in evidence in the second of the new ballets, *Tyl Ulenspiegel*, George Balanchine's version of the half-mad, quixotic fantase, the Flemish folk-hero who inspired Richard Strauss' famous tone poem. The setting for the ballet, conceived by the young Catalan painter Esteban Frances, is a mixture of the styles of classic Spanish art with the grim fantasy of Hieronymus Bosch—a contrast of styles which sets the stage for Balanchine's dance-story of Tyl's successful fight to expel the Spanish from the Low Countries.

After a short prologue showing both Tyl and the Spanish ruler Philip II as children, the main action of the ballet, starring Jerome Robbins as Ulenspiegel, goes on its fantastic course, to chronicle the kind of conflict between cultures and temperaments which Balanchine handles so well in dance idiom. The whole is a riot of color and motion.

Jerome Robbins dances Tyl as a poetic, introspective character, whose inward drive toward freedom from convention reinforces his zeal for throwing off political tyranny. His bursts of wild gayety alternate with very serious moments; but he carries off triumphantly the climaxes of Strauss's and Balanchine's scenario, respond-



Jerome Robbins as Tyl Ulenspiegel in George Balanchine's new ballet.

ing with particular finesse to the challenge of the very blue music toward the end.

The third novelty on the season's program was a new version of *Swan Lake*, Act II, by George Balanchine, with scenery and costumes by Cecil Beaton. This is the first traditional ballet to be revived by the New York City Company, and it is completely transformed into a modern work, with a new dimension somehow added to the classic geometry. Only two short sections come from the earlier version of Lev Ivanov and Petina; the rest is Balanchine's own. He has even employed a hitherto unused part of the score which Tchaikovsky wrote for *Swan Lake*, the Prince's Variations.

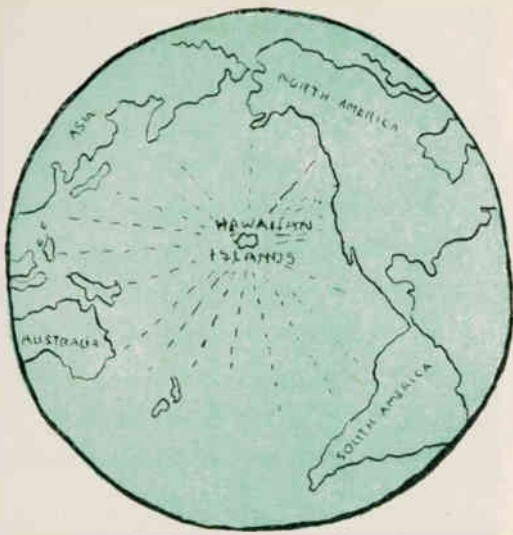
As the Swan Queen, Maria Tallchief shows that she can easily meet the challenge of the great nineteenth century ballerinas in the field of "white" ballet. Her technical resources are as great, and she has an equal feeling for form, precision, and restrained power—all needed in the classic roles. She was admirably partnered by Andre Eglevsky, as Prince Siegfried, and the other supporting roles were in keeping. The ensemble work of the corps de ballet, as the swans and little swans, showed how well they had mastered the new mode which Balanchine had created, putting fresh meaning into an old classic.

It was interesting to contrast with *Swan Lake* another work of Balanchine's which was brought into the New York company's repertory for the first time this season: *Apollo, Leader of the Muses*. This is a neo-classic ballet in the strict sense, with music by Stravinsky. It was a fine vehicle also for Eglevsky, and made an excellent addition to the all-Stravinsky program danced by the company on November 25th, with the composer himself conducting his music for *The Fairy Kiss*.

Still another work new to the company, though a favorite modern ballet, was *The Lilac Garden*, by Anthony Tudor. This modern society piece, with music by Ernest Chausson, tells in elegant and casual dance patterns of the strong emotional undercurrents that may be at work during a fashionable garden party. The hostess, danced by Nora Kaye with L...

(Continued on page thirty-six)

Islands Where



The Hawaiian Islands, "the crossroads of the Pacific," are twenty in number, of which nine are inhabited. Lying 2,000 miles from the nearest mainland, the group extends for 390 miles from northwest to southeast, comprising 6,407 square miles, of which 4,030 square miles are in Hawaii, the westernmost Island. The largest city of the Island group, Honolulu, is on Oahu.

The author is indebted for much of this source material to Miss Edith Spencer and Walt Christie of Honolulu, as well as to I. B. Peterson, President of Local 677 of that city.

HAWAII aspires to being the forty-ninth State. As such she would certainly have the distinction of being the single State in our Union which all but subsists on music and the dance. To think of Hawaii is to think of the Hula. *Aloha Oe*, written by a queen of earlier days, has become a theme song of longing and love the world over. The thousands of passengers who crowded the decks of the 122 steamers arriving in Hawaii during the year 1950 heard this song played by the Royal Hawaiian Band. Then the band played *Song of the Islands*, composed by another Hawaiian, the late Charles King. After that a Hula. Then more Hawaiian songs. What State of the Union could welcome guests with whole programs of home-created dance and song? What State of

the Union could express its unique individuality through its own art forms, in its very first encounter with the stranger:

*We welcome you!
Already we like you!
Be our friends as we are yours!*

With this message, Hawaii's credo, the natives hailed the first boat arriving there in January, 1778, when Captain James Cook, searching for a short cut to the East, discovered the Islands. The inhabitants chanted old songs as they assembled on the beach and swarmed up the sides of the vessel. Today's tourists, if they catch some inexplicable cadence or peculiar vocal manipulation in the otherwise quite diatonic music of Hawaiians, may thank the influence of these early *mele* tunes, each based on a three-note scale, hymning valiant deeds of gods and chiefs.

The sailors on Captain Cook's vessel were regaled with instrumental music, too. They must have examined with quite as much interest as Mozart was concurrently examining the new "piano-forte" on display in Europe, the Hawaiian *ukeke*, a strip of wood bent into the shape of a bow to keep taut the three strings stretched from end to end—the player pressed one end of the bow against his lips and "talked" into the strings as he plucked them—and the nose flute made of a small elongated gourd pierced with three holes, one put to the nostril, two stopped by fingers.

The Tune Changes

Captain Cook's men did not, unfortunately, confine their activities to those of observers. For one thing, they stole part of a sacred edifice, using it as firewood, thus violating one of the Island's strictest tabus. As a result of this desecration they heard, before they departed, sounds quite different from the welcoming chants that first fell on their ears—the deep boom of war-drums made from hollowed-out logs covered

The cover picture shows musicians (left to right) (Thomas Castro, Ben Kalama, Alvin Kaleolani Isaacs and George Kainapau, all members of Local 677.

with shark skin. On their return to the outside world, they had such tales to tell as made the stay-at-homers decide something must be done about the Hawaiian Islands.

Thus it was that in 1819 two ordained ministers, a physician, two teachers, a printer, a farmer and such wives as they had managed to secure to brave "a savage heathen country," set out from Boston, spent six months voyaging around Cape Horn and arrived early in April at the Islands. Shortly thereafter King Liholiho and his five wives were being entertained by the singing of hymns on the missionary ship. The singing pleased the royal guests. The missionaries were allowed to remain. One of the many far-reaching results of this intermingling



Instruments of old Hawaii: LEFT, nose flute, RIGHT, the Pahu, ceremonial kettledrum, played by Makalei Montgomery who specializes in ancient instruments.

of cultures was that the diatonic scale on which the hymn tunes were based became an integral part of Hawaiian music.

The process of culture mergings, however, was not without its hitches. States an old report, "Conferences between the New Englanders and the king and his chiefs were constantly being interrupted, to the scandal of the former, by intrusions of Hula dancers, whereupon the king would wave aside the missionaries and watch the dance." What eluded the missionaries, briefed in hymnology, husbandry and possibly Haydn—his "Creation" had that very year been performed in their home-town, Boston—but sadly ignorant of the ways of the natives, was that the Hula was as much an expression of the Islanders' religion as hymns were of the

The Royal Hawaiian Band, Bandmaster, Domenico Moro.



Music Reigns

New Englanders. The Hula dance—or rather dances, since there are some 262 varieties of them—embody the whole psychology of the Hawaiians, their beliefs, their customs, their approach to life. Each bodily motion has its meaning, portrays to the initiate flight of birds, ripple of waves, paddling of canoe, throwing of fish net, swaying of coconut palm. Through these dances, heroic legends are related. Hawaiian history was recorded, as surely as if it had been traced by pens on parchment, in the motions of trained dancers and musicians of the king's court—the flight of their forefathers from Asia, the voyage in canoes, the clash of battle. As these dances are danced today, they may express light and transient

pean instrumentalists. The King, determined to have his wish realized, asked the German government to lend them a bandmaster. A certain Captain Henry Berger was selected. When he arrived in 1872 he found twenty instruments—and but ten musicians to play on them! But he was of the stuff pioneers are made of. Four days later he conducted his first concert. He stayed on for forty-three years, serving under three kings, a queen, a provisional government, the republic, the territorial government. He composed seventy-five original Hawaiian pieces, wrote several others in the European tradition and arranged 200 other Hawaiian songs for band.



Hawaii's Hula dance is a song in itself.



Left, Alfred Apaka, one of Hawaii's foremost entertainers; right, George Barati, conductor of the Honolulu Symphony Orchestra.

ideas; but every now and then comes the poignant gesture, the arresting symbol, which gives the spectator a sense of an art form perfectly and fully developed.

The Band Strikes Up!

If the missionaries failed to catch undertones of Hawaiian culture, the Hawaiians were more receptive. They quickly developed a taste for Western melodies. When in 1868 an Austrian frigate put into Honolulu harbor for repairs, the ship's band so entranced the reigning King Kamehameha V, that he determined to get a band of his own. After the ship left, the government ordered twelve instruments from the mainland. Thus was founded, in 1870, the Royal Hawaiian Band. But the islanders just couldn't make themselves sound like the Euro-

The King Wields Drumsticks

This band was the secret passion of another king, Kamehameha V's successor, Lunalilo. As a boy Lunalilo had always wanted to play the bass drum in the band, but was forbidden to on the grounds that it was unbecoming in a high chief. When he became king, though, he made the fulfillment of his desire his first public act. He summoned the band to the palace, took the bass drum from its player, strapped it across his own chest, and led the band in a triumphal march around the palace square. Finally, he ordered drinks "on the house" for all members of the band. There is no indication that his dignity was in the least injured by all this fun.

On Mr. Berger's retirement, C. Kalani Peters became the band's leader. He was followed by a succession of leaders: Robert H. Baker, Media Kealakai, John Amasiu, Charles E. King, Frank J. Vierra. Since 1940 Domenico Moro has been the band's leader. A native of Sicily, he served twenty years as a bandmaster in the United States Navy, was flute player in the Honolulu Symphony for



Domenico Moro

twenty-five years, as well as that organization's assistant conductor. He is the first and oldest member of Local 677 (founded in 1923), for several years acted as its president. A few years

ago, in an impressive ceremony, he was made an honorary life member.

Mr. Moro has brought the band to a high level of attainment. It is now supported by city and county taxes and operates on a five-day per week basis. During 1950 it played a total of 343 concerts of which forty-seven were held Sunday afternoons at Kapiolani Park. There were nineteen concerts at other parks on Oahu, and forty-five concerts at hospitals. Besides, there were the ship arrival concerts played from the upper lift of the pier, level with the ship's promenade deck. Then there were the concerts played in schools, for charitable gatherings and for sports events.

Band Membership

The band's personnel of forty-nine members has representatives of Japanese, Chinese and Filipino peoples, as well as of Caucasian and, of course, of Hawaiian—is, in fact, as good an example as any of the fine way in which all races live and work in harmony in these Islands. Two singers are regularly employed with the band, Miriani Leilani, soprano—she "doubles" as a Hula dancer—and Miulan Naiwi, contralto. Every program closes either with the *Star-Spangled Banner* or *Aloha Oe*.

Aloha Oe, in fact, appears on practically every musical program presented on the Islands. The song came to birth in 1878, the same year, incidentally, that brought Tchaikovsky's Fourth

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The Honolulu Symphony Orchestra, Conductor, George Barati.



PREMIERES. The Louisville Orchestra, under the direction of Robert Whitney, presented, on December 5th, the second of its commissioned works. Norman Dello-Joio's *The Triumph of Saint Joan*, a symphony in three movements: "The Maid," "The Warrior," and "The Saint," with Martha Graham as soloist . . . Henry Brant's *Dedication in Memory of a Great Man* is one of the works Dean Dixon is premiering on his current European tour . . . Audience reaction was unmistakably favorable to Roy Elihu Travis' Symphonic Allegro when it was presented late in December by the New York Philharmonic-Symphony under Dimitri Mitropoulos.

BENEFIT. The program Arturo Toscanini presented with the N.B.C. Symphony December 22nd in Carnegie Hall was for the benefit of victims of the Italian floods . . . The campaign of fund-raising for the New York Philharmonic-Symphony to date is nearing its goal, namely, to wipe out the 1950-51 deficit.

TELEVISION. The Indianapolis Symphony Orchestra, Dr. Fabien Sevitzyk conductor, took to the TV lanes December 18th for a series of seven commercially sponsored telecasts via WFBM-TV. Reports Alan Meissner, the orchestra's manager, "We are pleased to be able to make the orchestra available to music lovers throughout central Indiana who might not otherwise have the opportunity to view a performance, and we are naturally proud of the distinction of being the first symphony orchestra in the nation to be commercially sponsored on TV."

LAUNCHINGS. The Nashville (Tennessee) Civic Music Association, Local 257 of that city, and the *Nashville Banner* are proud to announce that a small orchestra, composed of the first chair players of the Nashville Symphony, are being heard in concerts this season in four city and four county high schools. The orchestra is under the direction of the NCMA musical director, Guy Taylor . . . New Jersey boasts a new orchestra. It is called the Colonial Little Symphony and is sponsored by Drew University. Conducted by Thomas Scherman, it will make its debut January 30th at Madison . . . Now in its second season, the Inglewood (California) Symphony Orchestra is a genuine community activity. For instance, a local automobile dealer foots the bill for the program booklets, proudly advertising that "We are promoting the continuance of this community's greatest cultural asset." Concerts are played in Inglewood on the last Sunday of each month and in nearby El Segundo the following Monday nights.

CONTESTS. The Mannes Music School, New York, has launched an orchestral compositions contest for composers under thirty, its purpose "to foster the talent of young composers by bringing their works to the attention of the public through a New York performance before a select musical audience." The competition specifies a "composition for small chamber orchestra." The winning composition will receive a New York performance in May by the Mannes Orchestra under the direction of Carl Bamberg. Manuscripts are to be en-

Podium and Stage

tered anonymously and the closing date is February 10th. For further information, write Contest Board, Mannes Music School, 157 East 74th Street, New York 21, New York . . . The young Brazilian composer, Henrique Gandelman, has won the Miecio Horszowski prize for the best Sonatina for Piano submitted by a Brazilian.

SOLOISTS. The *Dayton Daily News* came out after the December 5th concert of the Dayton Philharmonic Orchestra, with "The miracle of pianist Aldo Ciccolini's affinity for the third Rachmaninoff Concerto was an unforgettable thing." . . . Marcel Tabuteau, oboist, was soloist in the all-Viennese program of the Philadelphia Orchestra December 21st . . . Rafael Druian, concertmaster of the Minneapolis Symphony Orchestra, was that orchestra's soloist at its December 21st concert, featuring in its first performance in that city Paul Hindemith's Concerto for Violin . . . Grant Johannesen, American pianist, who won First Grand Prize at the International Piano Festival in Belgium, in competition with artists from thirty-two countries, was soloist December 9th with the Minneapolis Symphony Orchestra, Antal Dorati conducting. He played George Gershwin's Concerto in F . . . Maryan Filar, Polish pianist, appeared with the Philadelphia Orchestra for the December 28th concert. He played Chopin's Second (F minor) Concerto . . . Tossy Spivakovsky was assisting artist at the December 27th and 28th concerts of the Cleveland Orchestra led by its Associate Conductor, Rudolph Ringwall.

CURTAIN. Gian-Carlo Menotti's new short opera, *Amahl and the Night Visitors*, will have its first stage performance February 21st when it will be presented by the Music School of Indiana University. The conductor will be Ernst Hoffman, and the stage director, Hans Busch. The other opera on the double bill will be *A Parfait for Irene*, by Walter Kaufmann, conductor of the Winnipeg Symphony Orchestra . . . The first performance at the

Metropolitan Opera since April 11, 1928, and the first ever to be given in English at the Opera House of Mozart's *Così Fan Tutte* was presented December 28th.

HORIZONS. The Indianapolis Symphony Orchestra began on January 15th an extended tour of twenty-seven Eastern cities during a thirty-day period . . . Charles Munch, music director of the Boston Symphony Orchestra, will serve as director of the Berkshire Music Center next year. He succeeds the late Serge Koussevitzky in this post.

SOURCE. The Minneapolis Symphony Orchestra thoughtfully prints in its program leaflets the organizations from which it borrows scores for use at concerts. The Cherubini Overture to *Ali Baba and the Forty Thieves*, played at the December 14th concert, was "loaned through the courtesy of the Edwin Fleisher Music Collection in the Free Library of Philadelphia," and scores of Tchaikovsky's Symphony No. 4 in F minor, played on December 28th, were obtained from the collection of the Minneapolis Public Library.

GUESTS. Leopold Stokowski was guest conductor of the Cleveland Orchestra at the symphony concerts on December 20th and 22nd . . . Pierre Monteux made his first appearance as guest conductor of the Cleveland Orchestra at the concerts of December 13th and 15th. Earlier in the month he had led the Boston Symphony at Carnegie Hall . . . With Bruno Walter as visiting conductor, the Chicago Symphony Orchestra on January 15th will present Strauss' tone poem, *Death and Transfiguration*.

DOLLARS AND SENSE. John Rosenfield, Amusements Editor of *The Dallas Morning News*, has written an editorial which was reprinted in the Austin (Texas) Symphony Orchestra program notes and which we feel should be broadcast through every medium possible. We therefore give it, in part, herewith:

"Our favorite musical story has nothing to do with music and yet everything to do with it. Five years ago our office was visited by a perfect model of a junior executive.

(Continued on page twenty-seven)



The Jacksonville (Florida) Symphony Orchestra, founded and conducted by Van Lier Lanning, has had, since its origin in 1949, the enthusiastic support of the whole community. The Symphony Association, consisting of fifty of the city's prominent citizens, are not only furthering the orchestra's opportunities but are bettering conditions for musicians throughout the country. It has, for one thing, successfully seen passed an act in the Florida legislature to enable the city of Jacksonville to contribute to the Symphony Association. Mr. Lanning has already to his credit the introduction to the symphony audiences of many new works.



FREDDIE D'ALONSO

EAST. Buddy DeFranco finishes a one-week engagement at the Howard Theater in Washington, D. C., on January 17th. T-Bone Walker follows here from the 18th to the 24th, at which time Illinois Jacquet takes over for the week of January 25th to 31st . . . Ramon Ramos, at the Carlton Hotel in Washington, D. C., remains there indefinitely . . . Dave Brubeck plays a one-week engagement at Gamby's in Baltimore, Md., starting January 14th.

The Jack Rossman Swingtette is currently appearing at the Club Aloha in Amsterdam, N. Y. Rossman, who plays the accordion, features Ray Brown (formerly with Francis "Near You" Craig) on bass, vocals, and novelties, and Jim Martin on guitar . . . The Teddy Cohen Trio, with Don Roberts on guitar, has been held over at Squeezer's Musical Club in Rochester, N. Y. . . . Tommy Reed and his orchestra started at the Hotel Syracuse in Syracuse, N. Y., last month.

Lucky Millinder will be at the Continental Bar in Newark, N. J., January 18th . . . Herb Kenny, formerly with the Ink Spots, has organized his own vocal quartet. They'll tour the East on night club and theater appearances . . . Damiron and Chapaseaux continue at Hotel Laurel-in-the-Pines, Lakewood, N. J., until March 17th . . . Jose Pillado providing rumba and mambo music at the Grossinger Hotel in

WHERE THEY ARE PLAYING

Ferndale, N. Y., for the winter season until June 2nd.

Stan Getz at the Show Boat in Philadelphia January 21st to 26th . . . Lenny Herman and his orchestra start an eight-week engagement on January 4th at the Warwick Hotel in Philadelphia, and Tiny Davis plays Pep's Musical Bar January 7th for two weeks.

Count Basie doing one-niters throughout the New England area . . . Former Flip Phillips drummer Joe McDonald has returned to Boston . . . The Rainbeaux Trio has been held over at the Marador in Framingham, Mass. . . . The Al Vega Trio will do a series of club dates and then move into the Hi-Hat Club in Boston some time in February . . . Larry Green continues at Boston's Copley-Plaza indefinitely . . . Chris Powell booked for a two-week engagement at the Sportsman's Lounge in Newport, R. I., January 4th.

NEW YORK CITY. Following is the latest listing of musicians appearing in the regular all-star orchestra at Lou Terasi's: Buck Clayton, trumpet; Buster Bailey, clarinet; "Ken" Kersey, piano; Charlie Bateman, relief pianist; Arthur Herbert, drums; and in place of Chief Moore is "Nicci" El-Michelle, trombone, better known as Herb Flemming . . . Sidney Bechet will be at the Cafe Metropole until January 22nd . . . The Three Flames currently appearing at the Bon Soir.

Pianist Eugene Smith will do a series of video dates in New York City for two weeks during the month of January. Also set for the boogie-woogie pianist are location dates in upstate New York . . . Erskine Hawkins plays the Paramount Theater some time in the middle of January . . . Pianist Ray Grismer doing singles in cocktail

Send advance information for this column to the Managing Editor, **International Musician**, 39 Division Street, Newark 2, New Jersey.



MUGGSY SPANIER

lounges in the city . . . Irving Fields, back from his honeymoon, is playing simultaneously at two places in New York—the Embers for cocktails, and the Raleigh Room of the Hotel Warwick for evening dancing.

Emilio Reyes stays on at the Havana Madrid indefinitely . . . Freddie De Alonso and his orchestra scoring at the Chateau Madrid . . . Also providing Latin American music are Nino and Maria Morales at the Hotel Ambassador.

Al Morgan started his new coast-to-coast half-hour TV show on ABC-TV. The show features Al fronting and singing with his own orchestra with heavy emphasis on his fantastic piano playing technique . . . Ray McKinley closes at Roseland Ballroom on January 18th . . . Dizzie Gillespie opens at the Apollo January 11th for one week and then goes to Boston. Starting February 4th he'll be appearing at the Show Boat in Philadelphia . . . Gene Ammons will be at the Apollo Theater February 1st to 7th.

The Melino Trio are booked indefinitely at the Celebrity Club . . . The Georgie Kaye Trio, with Ernie Raid on guitar and Dick Terry on bass, on indefinitely at the Dimlit Cafe in Richmond Hill . . . Lester Young plays the Chateau Gardens January 18th. From January 28th to February 3rd he'll be at Gamby's in Baltimore, Md.

(Continued on page thirty)

ALONG TIN PAN ALLEY

A KISS TO BUILD A DREAM ON	Miller	LOVE IS HERE TO STAY	DeSylvia-Brown
BELA BIMBA	Goday	MANHATTAN	Marks
BESIDE YOU	Paull-Pioneer	MORE MORE MORE	Remick
CALIFORNIA MOON	Robbins	MY LOVE FOR YOU	Melomusic
CHARMAINE	Lion	NEVER	Robbins
CRY	Mellow	NEVER BEFORE	Paramount
FOR ALL WE KNOW	Feist	ONCE	Walt Disney
GETTING TO KNOW YOU	Williamson	SOLITAIRE	B. M. I.
I REMEMBER YOU, LOVE	George Paxton	STILL SEE ELISA	Chappell
IF I CAN LOVE YOU IN THE MORNING	Frank	THE BLUEST WORD I KNOW IS LONESOME	Leo Talent
I LIKE IT, I LIKE IT	Frank	THE RAINBOW TRAIL	Melomusic
I'LL SEE YOU IN MY DREAMS	Feist	THIRTY-TWO FEET AND EIGHT TAILS	Miller
I'M IN LOVE WITH MOLLY	Leo Talent	UNFORGETTABLE	A. B. C.
I'M SENDING YOU ROSES	Hawthorne Music Corp.	WAITING FOR THE SUNRISE	Crawford
IT'S ALL IN THE GAME	Witmark	WOULD YOU DANCE WITH A STRANGER?	Bourne
JUST ONE MORE CHANCE	Famous	YES YOU ARE	Oxford Music Corp.



Bandleader Elliot Lawrence likes modern innovations. He was among the first of the new crop of bandleaders to use French and English horns, oboe and bassoon.

ALTHOUGH he is not yet twenty-seven, Elliot Lawrence has been the leader of a band for almost fifteen years, and enjoyed professional recognition since the age of nineteen. Known for his artistic precociousness and progressive innovations in the dance-band field, he has been rightfully described as "young, capable, and full of young ideas." Currently touring the Midwest, his orchestra, whose members' ages average twenty-four, returns to New York soon to start work in radio, television, and movies.

Elliot Lawrence was born in Philadelphia in 1925, the son of Esther and Stan Lee Broza, both of whom were connected with radio. He began playing the piano at the age of two, and by the time he was four was touring the local theaters with his father's "Children's Hour" shows. By 1931 he was entertaining on the radio and at recitals with regularity, until an attack of infantile paralysis threatened to end his career. However, he was back at the keyboard within a year, and from that time on started a series of developments that startled his teachers, parents, and other musicians.

Elliot, incidentally, has donated the services of his band generously to the National Foundation for Infantile Paralysis, for whom he served as Chairman of the Bandleaders' Division in 1950.

He began serious arranging and composing as a high school student, and when he was twelve years old, recruited young musicians from all the schools in Philadelphia to form a group known as the "Band Busters." The entire unit was accepted for membership in Local 77, started playing for proms in and around Philadelphia, and was soon featured on WCAU, an affiliate of C. B. S., every Sunday. Rozalind Patton, still with Lawrence, was the vocalist then. Buddy DeFranco and Johnny Dee were also among the original group.

Graduating at the age of fifteen, Elliot enrolled at the University of Pennsylvania. He led the U. of P. band and school orchestra, contributing dance arrangements for all the marching songs made famous by Penn bands, earned the

On Their Way Up

Alumni Prize for his outstanding school spirit, and at graduation became the first music student ever to win the Thornton Oakley Gold Medal for creative art.

Immediately after graduation, at the age of nineteen, he was appointed musical director of WCAU. In 1945, C. B. S. started the "Listen to Lawrence" series on its nation-wide network, and by the Spring of 1946, more than one hundred thousand fan letters had been received hailing Elliot Lawrence and his orchestra.

In July of the same year he opened at the Cafe Rouge of the Hotel Pennsylvania in New York, now the Statler, following at Frank Dailey's Meadowbrook in New Jersey. While here he was selected for the New York *Daily News'* Harvest Moon Ball, and in 1947 took his group to the famed Hollywood Palladium. The band had also scored records for college dates, winning the annual campus poll.

There are sixteen men in Lawrence's band, plus two vocalists, Rozalind Patton and Danny Riccardo. The instrumentation is made up of seven brass, including French horn; woodwinds, including oboe, English horn and bassoon, on which the men double; piano, bass, and drums. Lawrence plays the piano.

His experimentation with concert instruments in a dance band has created considerable interest in music circles, and in 1949 he introduced the electronic theremin, an instrument he learned from a social registerite in New York. Musical arrangements are done by Lawrence, John Mandel, and Gerry Mulligan.

Elliot's love for music extends far beyond the popular vein. Some day, he says, he would like to be the conductor of a symphony orchestra. His band recently appeared with the Rochester Civic Symphony Orchestra at the Eastman Auditorium in Rochester in an unusual concert which combined the popular and classical. Both the symphonic and swing band units played separately, and then combined for a series of semi-classical numbers. Several of Elliot Lawrence's original compositions were played, including "Suite for Animals," a classical opus running fifteen minutes. In March of 1951 he performed a piano solo at the Annual Piano Fair in Boston's Symphony Hall under Arthur Fiedler.

Lawrence has studied conducting with Leon Barzin of the National Orchestral Association, and piano with Erno Balogh. For several years he has been conducting concerts, and he lectures on music both on and off radio.

LEO PIEPER

ONE band which shouldn't run into any contractual or legal difficulties is the Leo Pieper orchestra. Its leader is an attorney—an attorney who spent ten months at his profession, removed the shingle from the door, and returned to the music business.

Born in Albion, Nebraska, Leo Pieper is not the first in his family to organize a group of instrumentalists. His grandparents were leaders and participants in what was known as the Hyland Family Orchestra, a group of seven



Bandleader Leo Pieper plays one of the two pianos in his band, and does vocals. He has also taught all ten of his players to double on accordions, to lend variety to their novelty numbers.

musicians, all related, who played throughout Nebraska and the surrounding territory before the turn of the century. A lapse of some forty years, however, has added sixths and syncopation to the style, but no relatives.

Leo got started in the band business while a senior at Creighton University in Omaha. He decided to visit Europe, and in order to raise the funds, formed a six-piece outfit to work as a ship's band. They were hired by the Cunard steamship line and assigned to the Berengaria, hoping to continue working on the Continent. However, the vessel reached France just as a stringent labor law was designed to stop the inroad of foreign labor, making it impossible for the newly arrived American musicians to find work. Pieper split the band up and managed to secure a job as a solo pianist for himself. After returning to the U. S. a year later, this time with his band aboard the Samaria, another Cunard vessel, he went back to Creighton and continued there until he received his law degree.

At about the same time he left for Europe his brother Gene formed his own band. After a few months as a practicing attorney, Leo joined his brother to form the Pieper Brothers, an orchestra which rapidly became a favorite in the Midwest. In 1938 he left his brother and organized his own band.

The Pieper band today includes four saxes, two trumpets, a trombone, bass, drums, and two pianos, one handled by the leader. The vocal section, besides Leo, who does the standard novelties, includes Patti Regan and bassman Chuck Bindig. An outstanding novelty introduced by Leo is the accordion band. He instructed the ten men in his band in this instrument and arranged numbers featuring the ten accordions.

Leo concentrates strictly on dance music. He recently finished a stay at the Aragon Ballroom in Chicago, and is now doing one-nighters throughout the Midwest, a territory in which the Leo Pieper orchestra has gained so much popularity.



LLOYD KIBBLER'S ORCHESTRA: (Left to right) Doug Robertson, Lloyd Kibbler, Lewis MacDonald, Gene MacDonald, saxes; Percy Hoadley, bass; George Alderman, trombone; Jack Jerome, Fraser Lobben, Ken Bowes, trumpets; Everett Smith, drums; Len George, piano. The orchestra has played the same summer spot for the past eight years and their specialty is music on the sweet and low side.



THE ALABAMA CAVALIERS: (Left to right) Gene Cartledge, vibraharp; Betty Bostwick, vocalist; Leo Gilberg, Gilbert Norwood, Ira Beal, Laurence Morgan, Glenn Schroeder, saxes; Don McMillan, John Marks, Cliff Hurter, trombones; Bobby Collins, French horn; Willie Thomas, Walter Moeck, Earl Hadaway, McCarty Oliver, trumpets; Hershall Vickers, bass; Terry Both, piano; Mike O'Hara, drums.

Owen Sound, Ontario. The Balmy Beach Pavilion has been the summer headquarters of Lloyd Kibbler and his orchestra for the past eight years. During the winter months the boys, who are members of Local 226, play the Owen Sound Auditorium for Saturday night dancing. They also play for clubs and private dances.

Bayside, L. I. The Murray Greene Trio of Local 802 has a lot of colleges on its engagement list. They recently completed a session at the Town Club in Great Neck, and are now moving around Long Island doing dates.

Miami Beach, Fla. The Melodairs who have been together since 1946 play the cocktail session at the Nautilus Hotel and then move on to the Isle of Capri Hotel for the rest of the evening. Michael Bari sings in Spanish and Italian—and English of course.

MURRAY GREENE TRIO: (Left to right) Moe Oberfield, sax; Leo Spelvin, pianaccord; Murray Greene, bass and leader.



- Traveler's Guide to Live Music

Pictures for this department should be sent to the Managing Editor, **International Musician**, 39 Division Street, Newark 2, N. J., with names of players and their instruments indicated from left to right. Include biographical information, and an account of the spot where the orchestra is playing.

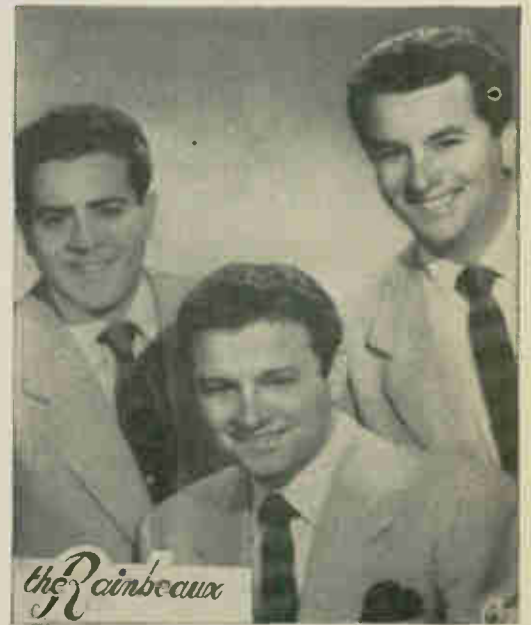
THE MELODAIRS: (Left to right) Ray Moretti, bass and violin; Michael Bari, guitar and vocals; Irving Herman, piano and accordion.



Tuscaloosa, Ala. The Alabama Cavaliers are usually around when something is going on at the University of Alabama music-wise. Gene Cartledge, who heads up the team, plays the vibraharp and was formerly featured with Kenny Sargent. Willy Thomas used to play the trumpet on the Horace Heidt bandstand. The boys, all members of Local 435, have played many of the air bases in Ala., Miss., Fla., and have also been entertaining G.I.'s in veterans' hospitals.

Framingham, Mass. Currently appearing at the Maridor, the Rainbeaux are displaying a variety of vocals, novelty arrangements and specialties. They recently completed a twelve-week engagement on the Chevrolet television show and their radio appearances have included a stint with Sid Caesar on the Night of Stars Show and with Bob and Ray on NBC.

THE RAINBEAUX TRIO: (Left to right) John Denaro, guitar; Kenny Karry, bass; Monte Marrocco, piano.



TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

THE black camel has knelt before the tent of one of our most respected and beloved drummers, J. Burns Moore of Hamden, Connecticut, who died suddenly from a heart attack on November 2 at the age of seventy-nine.

Called "the Dean of Drummers" for his outstanding contributions to the art, and one of my dearest friends, Burns made a life-long career of drumming. He was born in North Sydney, Cape Breton, Nova Scotia, on March 17, 1872. There he was raised on a farm and in his spare time worked in a mill, sawing shingles.

He began to drum at an early age, pounding out his drumbeats on the household pots and pans and later, at the age of ten, on his first real drum—a crude instrument, indeed—fashioned from a short section of hollow tree-trunk with skins stretched across the ends. This was the contribution of an uncle who thought he detected talent in the boy.

When Burns was sixteen the family came to the United States, settling in New Haven. It was there, during a Labor Day parade, that the boy heard his first real drumming. Any doubts he may previously have had about the selection of a career were dispelled on that day—he knew then and there that he must be a drummer—and he lost no time in seeking an instructor. He soon found one in the person of Jack Lynehan, whom he heard drumming *Assembly* in the Second Regiment Armory at a drill of the old Sarsfield Guards. After studying under Jack for a year, young Moore joined a Regimental Drum Corps at New Haven.

This was the beginning of a professional life dedicated to the drums: a life that carried Burns from corps drumming to individual drumming (in contests, for which Connecticut is famous). Later he branched out into the dance field and the local theater pits. Later still, he became a member of the Governor's Foot Guard Band and finally he landed in the New Haven Symphony Orchestra where, as tympanist, he remained for over forty years.

Although eminently successful as a player, Burns became doubly so as an instructor, and in later years specialized in judging individual drumming and drum corps contests, both in this country and in Canada. One of the highlights of his career came in 1933, when he was elected president of the National Association of Rudimental Drummers (our NARD). His book, *The Art of Drumming*, is considered a standard manual for the rudimentalist.

The passing of J. Burns Moore represents a distinct loss to drummers and drumming, and he will be missed by a host of friends.

THE MUFFLED DRUM

A Wisconsin reader writes: "I have been told that 'muffled drum' means with the snares released, but then what is the difference between that and a tom tom? In funeral marches the boom of an unsnared drum seems out of place and contrary to the spirit of the music."

There is no appreciable difference between the sound of an unsnared drum and that of a modern tom tom of similar size and proportions. Therefore, a drummer may, and often does, use his muffled drum in lieu of a tom tom.

But you are mistaken about the muffled drum sounding out of place in the funeral march. Here it is the *snares* tone, not the *head* (muffled) tone that is out of place, for the function of snares is to impart a brilliant, sharp, crisp tone to a drum and this is exactly opposite to the funereal mood, which is sad and solemn. Here the music needs the *boom*, not the *snap*.

You will find the unsnared drum written for in the music of the great masters. *Muffled drum* is called for at military funerals, as we read in *Bruce and Emmett* (1862) and *Strube* (1869). The English writer, Forsythe, in his *Orchestration*, puts it nicely: "No one who has ever been present at a military funeral can have failed to be struck with the indescribably solemn effect of the muffled side drums."

AL MILLER Chooses

Leedy & Ludwig

"KNOB TENSION"



Al Miller, prominent Long Island teacher, and drummer with Eric Madriguera Orchestra is shown here with his new Leedy & Ludwig "KNOB TENSION" drums. Al, a graduate of the Henry Adler School of New York City, says—"Leedy & Ludwig KNOB TENSION drums have all anyone can ask for in tone, response and appearance." LEEDY & LUDWIG, Department 105, Elkhart, Indiana.

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'WORLD'S FINEST DRUMMERS' INSTRUMENTS'

NOW, PUTTING THE SNARES BACK AGAIN

In American history the beat of the drum is credited with winning more war victories than any other indirect agency. Military authorities long ago determined that soldiers will march farther and with less fatigue to the lilt of the drum than to the strains of a full military band. Until recently the drum and fife were the signaling instruments in the United States Army and, too, in the State Militia. Every regiment had its drummers and fifers, and not only did the soldiers of the Revolution, the War of 1812, and the Civil War march into battle to the soul-stirring music of these instruments, but practically every military duty in the army camps had to be preceded by its proper fife and drum signal. These signals, together with the marching music, are embodied in what still appears in drumming textbooks as *The Camp Duty of the United States Army*.

PAINTED DRUMHEADS

Still the letters come in from readers who inquire how to remove paint from drumheads. I answered this one too long ago. Either we are taking in a lot of new members or some of you boys are not bothering to read this column too carefully. I hope, for the preservation of what little ego I possess, that it's the former.

Use a good paint remover, following directions on the can or bottle. Work as fast as you can and clean the head thoroughly after the job is done. No, I cannot guarantee that the results will be satisfactory. A head may be smudgy after you have finished, especially if the old paint has penetrated into the fibres of the skin to any great extent. Yes, you can paint over the entire surface of a bass drum head, but unless you are a pretty good painter, this is apt to turn out a botch job, too. Yes again, such a coat of paint will muffle the tone of the drum to some degree, but not more than the *tone controls* which most of us apply to do exactly this—to muffle the tone.

ANGELIC TYMPANI

Nice letter from Malcolm J. Young, Wichita, Kansas. He mentions the tympani bit in "The Dance of the Angels," from Wolf-Ferrari's *La Vita Nuova*, which calls for kettles tuned in F-sharp, G, D, E, A, B, and C-sharp—seven kettles in all, to be played by two performers. Malcolm remembers seeing and hearing Josef Zettleman and Max Wintrich once "working like beavers on seven drums at Theodore Thomas Orchestra Hall in Chicago" to play this bit. Years ago while touring the mid-west with a Boston Orchestra I heard the late Oskar Schwar, then my teacher, go through this number alone with four hand-tuning kettles. While it went well (anything would go well with Oskar), two players and the full complement of instruments are definitely needed to do it full musical justice.

It is unfortunate that a drummer on the road, or playing a fly-by-night, often has to double up and handle parts not intended for a single performer. This is a common situation, conducive to a *get by* style of playing which makes the would-be perfectionist writhe. I remember once playing a pop concert on the road which included Constant Lambert's *On the Rio Grande*, a novelty number featuring quite an extended solo for pianoforte with an accompanying part scored for some seven percussionists. The soloist for this number was Boston's talented and versatile Willie Frank. I found myself elected to take charge of the percussion. When I learned that I was expected to do this without help, I yelled long and loud to contractor Joe Boetje, ending my peroration with the declaration that "no living man could play all the parts called for in that score." Joe, who knows all about handling musicians, countered by saying: "Of course, no man except you, George." That did it. I took the job.

The parts—for tympani, bells, xylophone, chimes, drums, cymbals, castanets, triangle, even a cow bell—were duly consolidated into a one-man score and I did the honors, so-called, but the makeshifts I had to employ and the manner in which I had to jump around to get in as much of the score as possible constituted musical murder in the first degree. However, the audience (and a musical audience, too) loved it, and Willie and I had to do a repeat.

The payoff to this episode occurred later backstage when, with Willie grumbling over the fact that I, with that fake theater-pit setup, shared equally with him, the soloist, in the applause, one of the boys congratulated him on the marvelous manner in which HE FOLLOWED ME!

Drumming, and indeed all percussion, is becoming more standardized each year. I meet more and more drummers who talk what is developing into a universal drum language. I recently met Brother

(Continued on page twenty-three)

SPOTLIGHT ON SHELLY MANNE



TOP DRUM POPULARITY POLL WINNER SHELLY MANNE SAYS, "GRETSCH BROADCASTERS, GREATEST DRUMS I EVER OWNED,"

and backs it up by again choosing a Gretsch Outfit. Shelly has been a winner in both the Down Beat and Metronome polls for the past four years, is "Mr. Drums" to the music world—and those drums have been Gretsch Broadcasters throughout the successful stand. His newest outfit is spectacular black pearl, and if you'd like complete, detailed information about this—and other Gretsch Broadcaster Drums



Shelly adjusts his "All-Height" Cymbal Holder to suit his dynamic style.

This holder can be instantly set from 18" to 20" in height, and stays put. See this and other custom-built Gretsch Drum features at your Gretsch dealer right away, or write us for more facts.

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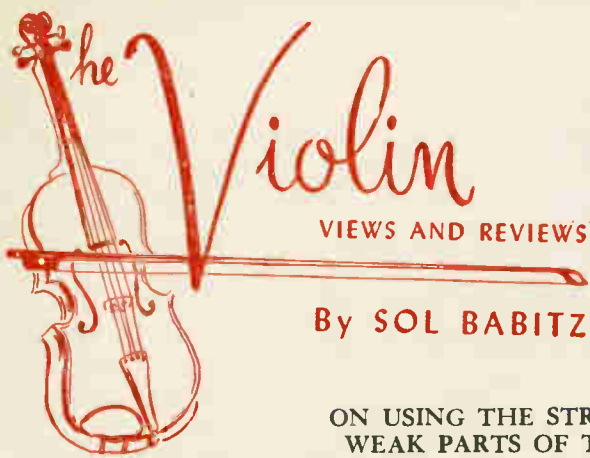
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ON USING THE STRONG AND WEAK PARTS OF THE BOW

The lower half of the bow, especially where it is closest to the hand, is naturally the stronger part of the bow, while the upper part is naturally weaker. It is for this reason that the average violinist in setting the bowings for a piece is most likely to play loud, strongly accented notes near the frog and very delicate, soft notes near the point of the bow. Of course it is possible for a skillful player to play strong accents at the point and softly at the frog, but it is not natural, requiring very much additional effort and sounding inferior.

There is a feeble sort of "progressivism" based on the idea of being different at all costs. Violinists who lack new interpretative ideas fancy that they have made a great discovery when they play up bow that which has always been played down and *vice versa*. Changes in bowing which have no musical reason for existence are mere tricks, serving to make the already difficult violin more difficult technically and less interesting musically.

PROBLEMS OF FITTING THE NATURAL BOWING

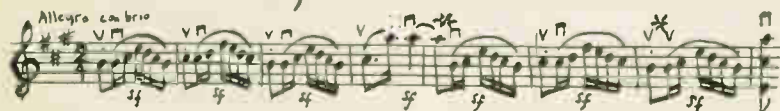
Every violinist is trained from the beginning to play the first note in the measure down-bow. There can be no musical objection to this training because the first note in the measure is usually on the so-called strong or accented beat of the rhythm. By the same token the weak or up-beat should start on the weak upper part of the bow (up-bow) to enable the down beat to coincide with the down-bow. This can be called the *simple-natural* bowing, and in most cases is preferred.

In actual playing, however, things are sometimes not so simple. Syncopations may occur, accents on up-beats, strong chords which would sound best at the frog, but thanks to previous passages come out at the point. All these force the violinist to abandon the simple-natural bowing and adjust his playing to what might be called the *complex-natural* bowing, complex because it often reverses the simple bowing, natural, because it continues to play the strong notes in the naturally strong part of the bow, and the weak notes in the weak part.

EXAMPLES OF COMPLEX-NATURAL BOWINGS

Beethoven's music with its frequent asymmetrical accents offers many examples where the simple-natural bowing does not sound as good as the more complex procedure.

In the last movement of his Seventh Symphony, the most important factor in the following example is to bring out strong uniform *sforzando* accents on the second beat.



Since this can best be done by playing the accents down-bow in the lower part of the bow, the simple-natural bowing must be reversed to accommodate this accent. To be sure, this bowing necessitates quickly repeated bows at the places marked with asterisks, but this mild difficulty is a

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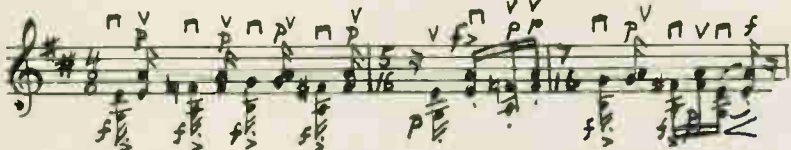
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small price to pay for the great improvement in sound and spirit which this complex-natural bowing affords.

In the following excerpts from the first movement of the Bruch G minor Concerto, the upper bowings show the advantages in power and expressiveness gained by reversing the traditional simple-natural bowing:



In the "Ragtime" movement of Stravinsky's *L'Histoire du Soldat* one cannot cite a "traditional" bowing. The violinist must simply make the percussive accents come out down-bow, even if it is necessary to play two successive up-bows in the second measure:



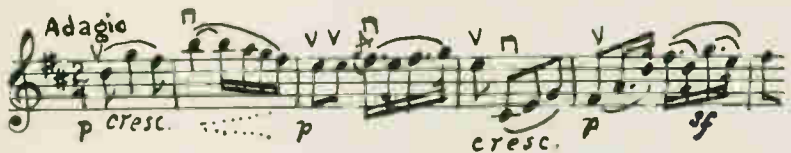
USING THE UP-BOW'S NATURAL WEAKNESS TO ADVANTAGE

Because the point of the bow is naturally weak, it can be used for the production of a convincing sudden *piano*, even where the traditional simple-natural bowing closes our eyes to its possibilities.

In the last movement of the Beethoven Concerto there is a powerful *crescendo* passage in octaves which must develop great intensity, and then suddenly without pause vanish to a light *piano*. With the simple (lower) bowing the sudden *piano* comes out in the strong lower part of the bow, and the performer worried about this unnatural problem makes a slight *diminuendo* on the last sixteenth notes, thus destroying the effect of the *crescendo* at the very moment when it should be at its height. With the reversed (upper) bowing, the *crescendo* can develop freely to the end and the soft *d* can enter without a moment's pause.



Beethoven was one of the few composers who frequently indicated a sudden *piano* after a *crescendo* even in quiet passages. In the following example from the slow movement of the Sixth Sonata, the use of up-bows for these *pianos* facilitates the synchronization of bowing and dynamics in a natural, flowing manner:



Readers should have no difficulty in finding many additional practical applications of the bowing principles described here.

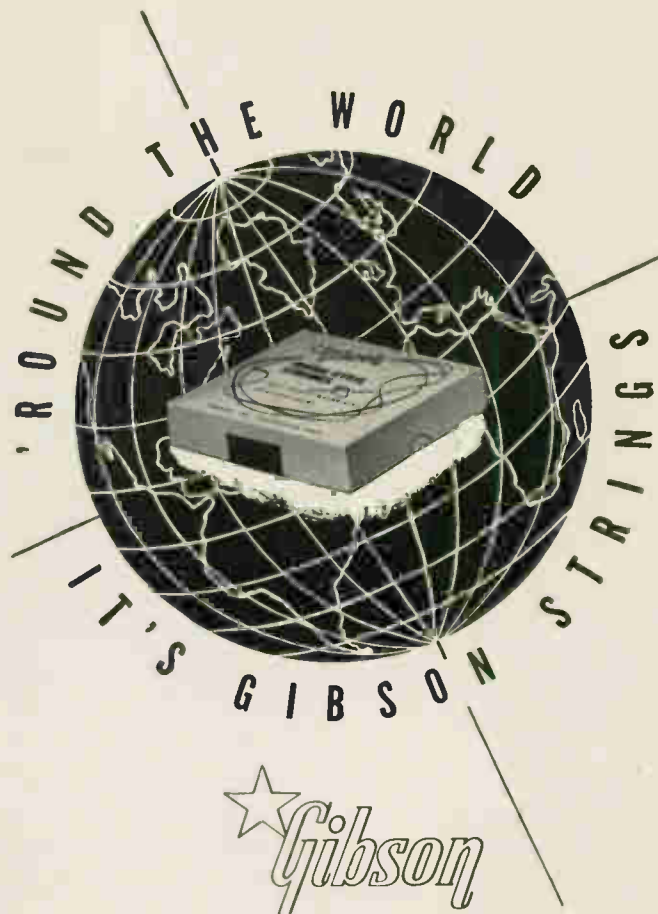
RECENT PUBLICATIONS

Two recent books of first-class interest to collectors and connoisseurs of the violin are "How Many Strads" and the "The Guadagnini Family," both by Ernest N. Doring, well known editor of "Violins and Violinists" magazine. A vast amount of work is reflected in the photographing and tracing of the history of hundreds of individual instruments.

Technique of Percussion

(Continued from page twenty-one)

Fred Hartley, percussionist, instructor, member NARD, from Spokane, Washington. There was a time when a drummer from another section was a complete stranger, so far as thoughts and opinions on the art are concerned, but that is not so today. In five minutes Fred and I found that we had the same ideas, problems. In short, we, too, talked the same language. At the expense of being accused of pulling out the *vox humana*, I'm going to say that it is gratifying to find such unity of thought among the brethren.



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What Furrows

Musicians have a real problem on their hands, aside from actual



Flute
William Kincaid



Clarinet
Charles Torode

EVERY once in a while you read in periodicals, on the pages set aside for poetical effusions, some eulogy on music, beginning, "I am Music; I am the rustle of trees; I am the bird's song . . ." and ending, "I am made in heaven; my harmonies float above the sphere of human sorrows."

Unfortunately musicians themselves cannot go along with this sentiment. The actual materials of music, they tell us, are anything but heaven-sent or heaven-blessed. Wood, leather, tin, brass, gut, skin—these are kept smooth, dry, polished, dentless and intact through the sweat and tears of their owners. If music begins in heaven, it has to make a considerable detour through earthly turmoil before it reaches the hearts of listeners. If it does finally get there the result is due to instrumentalists' sheer grit and ingenuity. Even the singer who has his instrument nicely tucked away in his throat has to gargle, breathe deep and watch his diet. As for the players on man-made instruments . . .!

Let's have a look at the mere gadgets in the kits of these instrumentalists. Here's the French horn player with his cork, string, slide grease, valve oil, exacto knives, screw-drivers, metal polish, polishing rags, tuning slides, springs and screws; the oboist with his reed cane, brass staples, nylon cord, screw-drivers, knives, files, shapers, spring adjusters, dusting brush, oil, sand paper, polishing cloth; the accordionist with his leather straps, fine sand paper, small pair of pliers, screw-driver, razor blades, chamois cloth, polish, whisk broom, small reed file, spring steel blade, reed leathers, valve leathers, reed tongues, cake of wax, and soldering iron; the harpist with her string gauge, tuning keys, pair of scissors, pair of clippers, three screw-drivers of various sizes, small hammer, pliers with wire

cutting edges, new springs, felts, oil, rubber shoes, disk pins; the flutist with his small screw-driver, spring hook, fine oil, fine abrasive paper, chamois skin, camel's hair brush, small lead block, and small punch.



Bassoon
George Leach



English Horn
Vincent Schipilliti

Glancing down the equally long lists of contrivances serving other instrumentalists, one is forced to the conclusion that music subsists on chamois skin as well as on inspiration, on fine sand paper, screw-drivers and oil as well as on shivers up the spine.

In the matter of accessories, instruments fall pretty clearly into two categories: the ones that have to be periodically replenished, and the ones more or less sufficient unto themselves. In the former category are the violin, viola, cello, double bass, harp, piano, guitar and harpsichord (all of which have to have regular replacements of strings); the oboe, saxophone, bagpipe, bassoon, contra-bassoon, clarinet and accordion (which need periodical servicing for reeds) and the tympani which every so often must have head replacements. In the latter category—instruments that can go for years without added parts—are the French horn, flute, trombone, trumpet and tuba. This, however, is not to say that they too do not need nursing and repairing, that they, as well as the others, do not suffer, for instance, from that bugbear of all instruments, the weather!

You think non-musicians talk about the

weather? You should hear instrumentalists! Here are just a few of the remarks I have collected during the past week:

William Polisi (New York Philharmonic-Symphony Orchestra): "The bassoon expands in summer and contracts in winter. At the turn of the seasons, therefore, you should see a repairman. Besides this, you have to make sure the instrument isn't too hot or too cold—ever. Last year during the orchestra's trip to Edinburgh, when the ship went over the Gulf Stream, the whole bottom fell right out of my bassoon. I had to get it fixed before we played the first concert."

Elsa Hilger (cellist, Philadelphia Orchestra): "Since strings become lax or taut according to



Oboe
Bert Gassman



Tympani
Victor Luff

temperature changes, a change of bridge is a necessity with the change of the season."

Philip Sklar (N.B.C. Symphony): "In summer the wood of the double bass expands, causing maladjustments between strings, bridge and fingerboard. And watch out for those radiators! Once back stage they moved my bass to a spot near a radiator. Next morning you should have seen it! That one crack cost me \$180.00!"

Vladimir Bobri (guitarist): "Keep the guitar, when not in use, in a closed case at an even temperature. All guitars of foreign make will easily split in American climate."

Arthur Berv (N.B.C. Symphony): "A French horn icy cold or a French horn over-heated is a French horn off-pitch."

Virginia Morgan (San Francisco Symphony): "A felt cover should be used to preserve the strings and mechanism of the harp during inclement weather."

Mary Spalding (Indianapolis Symphony): "Atmospheric conditions in different climates have tremendous influence on harp strings."

Paul de Vergie (writing in the *Saturday Evening Post* of the vicissitudes of his father, Jean de Vergie, first oboist in the Boston Symphony Orchestra): "A thousand devils of fear beset the oboist. Heat will crack his oboe from top to bottom; so will cold. Let it get damp and it may split . . ."

Grace Castagnetta (concert pianist): "Pianos should be tuned with each change of season."

Robert Elmore (Philadelphia concert organist): "My pipe organ, being in my own home, is spared the wide fluctuations in temperature which occur in some churches. I have, however, installed a de-humidifier in my basement



It's all in a day's work for Philip Sklar, double bass player of the N. B. C. Symphony.

Musicians' Brows

performance—the care and conditioning of their instruments.

where the organ's mechanism is situated." Edward Dreibelbies (Philadelphia church organist): "Even temperature and humidity should be maintained as nearly as possible. Water in open containers is kept in critical parts of the instrument."

Saul Goodman (New York Philharmonic-Symphony): "When tympani are not in use, they should be placed away from heat of any kind." Victor Luff (Vancouver Symphony): "In winter when there is artificial heat, it is a necessity to keep plenty of pressure on the larger tympani, as they dry out."

Violinist Hans Muenzer (Los Angeles): "Strings get false and dull from climatic conditions and should be changed at least once a month."

Weather—cold, hot, dry, damp—may be said without exaggeration to have actually brought about various types of musical ensembles. Bands and orchestras took separate roads for the simple reason some instruments can stand out-of-door weather and others can't. "Chamber" music even shows in its very name that it is of the strictly indoor variety.

If temperature is a headache, the problem of transporting musical instruments is a heartache. Here, small compact instruments—the flute, clarinet, oboe, even the trombone and trumpet—come out best, the fragile and unwieldy ones worst.



French Horn
Frank Brouk



Trombone
Stephen Miller

Violins and violas have sturdy cases which protect them from major buffetings. Besides they can be carried right along in the solicitous hands of their players. Accordions offer few problems, except that they are undeniably heavy. The cellist gets by somehow, though Miss Hilger tells me, "I have two hard cases for carrying and four cloth cases—these besides the trunk for orchestral shipment." But, alas for the double bass player! His whole professional life is a struggle to lick the transportation problem. "You can't carry a bass in a hard case," Mr. Sklar explains resignedly, "and the soft waterproof case just doesn't give adequate protection. Every time I get into a cab something happens. Just today the edge of a door hit my bridge and slid it over to one side! Going through a swinging door—your hands are full—you're helpless. And what do folks do? They just let the door swing! I have to back away quickly. And then the elevators!" Here he pauses, rolls his eyes up and is eloquently silent.

As if getting the double bass around were not enough trouble in itself, there's another complication, according to bassist Joe Dillon—the habit policemen have of stopping automobiles carrying double basses, to enquire into the nature of the contents. (Detective novelists, please note!)

As a partial solution to their transportation problems double bass players have several instruments placed at key points. Mr. Sklar, for instance, has a bass kept in readiness for him at the N.B.C. rehearsal hall, another at Carnegie Hall, a third at Center Theatre and still another at his home.

Wind instruments, though sturdier than the strings, generate problems, too. Robert Sensale (New York Philharmonic-Symphony) tells me. "Since the contrabassoon is an awkward instrument to carry around, you must be extremely careful that the long keys are not bent, and be sure that the posts are steady and oiled." Dents, which can queer the tone of any brass instrument, are nearly always contracted during transportation bouts.

Switch over to the percussion and you have express charges on your hands. The same with the harp. Miss Morgan is not just being facetious when she lists under harp accessories "a truck." One of the strange paradoxes of the musicians' world is that the instrument most often essayed by women is the instrument it takes a stevedore to lug around. However, here that feminine knack of adjusting to the inevitable comes in handy. "The harp case," writes Miss Morgan, "is ideal as a private dressing room. That black silk dress—another 'must' for the harpist—can be hung up in it and kept fresh for the concert. A collapsible stool may also be fitted in the case."

Pianists and pipe organists solve the problem by leaving their instruments where they are, and taking pot luck on various concert hall varieties. This solution, however, is not possible for the harpsichordist, what with the scarcity of



Viola
Elizabeth Bell



Cello
Marion Davies

instruments. As matters stand, for each concert engagement the harpsichordist has to have his instrument freighted to the concert hall, a process not only extremely expensive but, what with the instrument's delicate mechanism, extremely hazardous. Miss Marlowe tells me she spends a goodly hour or so before each concert repairing minor injuries resulting from the bumps and jolts of the trip. In view of these facts, I would go so far as to say that the very survival of this



Trumpet
Lloyd Geisler



Harp
Virginia Morgan

instrument is contingent on finding a way to surmount transportation difficulties.

Doffing the cap in respect to temperature and transportation, still one must place above them in point of cantankerousness the ornery nature of materials themselves. This will come out more explicitly in future articles presenting points on the care and upkeep of instruments. Apparent, however, to all, is the fact that gut



Is there a piano tuner in the house?

strings grow lax with age, that they fray easily and snap without warning; that skin and leather get flabby and brittle, that tin rusts and wood warps; that brass tarnishes, glue comes apart, ivory yellows; that felts flatten down, that horsehair gets slick, that reeds split, harden, soften and do a number of other embarrassing things.

Then there are those other ills that musicians fall heir to—perspiration, excess saliva, callouses, carbuncles, not to speak of those pests, moths—and worms! "A very grave danger to the double bass," reports Roger Smith (Philadelphia Orchestra) "is termites. Their eradication entails a lengthy process of chemically killing the worms and then plugging the holes."

Heavenly Muse, while you are dispensing your glorious harmonies and transporting listeners to realms of felicity, remember this, our New Year prayer for the much-beset musician! Protect him, we beg you, from moth, rust, icy pavements, sharp corners, hot radiators and worms!

—Hope Stoddard.



Contra-bassoon
Wilbur Simpson



Tuba
Bruce Holcomb



Bill Lincoln and his Troupe dress Island style—Aloha shirts, leis, that free-and-easy air.

Islands Where Music Reigns

(Continued from page fifteen)

Symphony and Gilbert and Sullivan's H. M. S. Pinafore into being. When Princess Liliuokalani, who afterward became the islands' queen, was returning on horseback to Honolulu from a ranch in the interior, she heard a young woman call back a young man of her party, saw the lovers linger over a fond farewell. This set the Princess humming a little melody which the next day she put down on paper. Unconsciously she was adapting tunes she had heard in her childhood—*The Lone Rock by the Sea*, an old English ballad, and strains of early Hawaiian melodies. But the words were indubitably hers and they have become all Hawaii's. By universal consent, *Aloha Oe* expresses the very spirit of Hawaii. After the Queen had abdicated, her song lived on, swaying the hearts of the people more than could any royal mandate.

Hawaii Becomes American

The song survived the events, too, of August 12, 1898, when, at high noon the Hawaiian flag was taken down from all the public buildings and the Stars and Stripes raised in its place. The Islands thereafter were to be American territory. *Aloha Oe*, however, had only

broadened its influence, to become an American song of love and yearning.

The other music of this Hawaii of the Twentieth Century? It comprises the strumming ukuleles of Waikiki beach boys; the ceremonial bells of Buddhist temples (Buddhism is by far the most widespread of Eastern faiths of the Hawaiian Islands); the hymns in the Christian churches; the songs of geisha girls in Honolulu tea houses; the throb of the guitar during the piazza parties; the highly organized music of composer Dai-keong Lee; Mendelssohn's Wedding March played softly on a saxophone at a Chinese wedding party; Jascha Heifetz as visiting artist obliging with *Aloha Oe* as the final number on his program; a Korean girl singing the songs of her native land at a Korean feast; the shuffle of Chinese slippers and the clop-clop of wooden *getas* (Japanese shoes); the resounding strokes of the gong in the temple of Confucius; Japanese vendors in Honolulu shouting "Frow-ers! frow-ers!" a Chinese orchestra from a balcony swirling out strains of *The Jude Princess*; the ear-splitting clang of machinery in the Honolulu Iron Works; children with a bewildering number of dialects singing, in schools, *Land where our fathers died, land of the Pilgrim's pride!* and, on the street, *London Bridge is falling down*; boy-and-girl jitterbugs flinging through their paces in dance halls; hotel orchestras playing adapted Hawaiian melodies; Verdi's *Requiem* sung by the Oratorio Society of Honolulu—200 voices led by John Edmund Murphy;

Beethoven and Bach at McKinley Auditorium, played by the Honolulu Symphony Orchestra.

Half-Century Orchestra

This seventy-piece Honolulu Orchestra is actually now in its fifty-first season, which puts it on an age level with the Philadelphia Orchestra. Fritz Hart was its conductor for eighteen years. George Barati is now in his second year as its director. The orchestra has just come successfully through a fund-raising campaign. The concerts, thanks to the cooperation of Local 677, are being broadcast complete for the first time to all the eight major islands of the Hawaiian group. This season two series of six programs each are being presented. The Tuesday series is devoted to symphonic works, the Family Hour series, given on Sunday afternoons, to programs of lighter music. Pop concerts, children's concerts and a chamber orches-



Floral ukulele and lei-wearing Hawaiian girls made up this float in a recent Honolulu parade.

tra series are also part of the season. Soloists this year are Yi-Kwei Sze, Chinese baritone; Maxim Schapiro; Barbara Smith; Joseph Szigeti; Suwas, Japanese violinist; and the Kamehameha Chorus. As in the band, the personnel includes Chinese, Japanese, Filipinos, Hawaiians and Caucasians.

The Pops Orchestra's initial concert, staged recently outdoors on the Kapiolani Park bandstand, and financed by Local 677 through a grant from the Music Performance Trust Fund of the Recording Industry, was attended by 10,000 persons. The pop concerts in the park in the summer are looked on by older and younger folks as gala occasions. Stage business is used, such as costuming actors who pantomime *Peter and the Wolf*. The conductor is Robin McQuesten.



Honolulu Pops Orchestra, Director, Robin McQuesten.

Dai-keong Lee

The Honolulu Symphony has also to its considerable credit the encouragement of native talent. In 1937 it presented in premiere performance *Valse penseroso*, a work of a twenty-two-year-old native son, Dai-keong Lee. The



Dai-keong Lee

young man, encouraged by its success, abandoned his pre-medical studies at the University of Hawaii and became a scholarship pupil in composition with Roger Sessions at Princeton University. Later he studied under Frederick Jacobi and Aaron Copland. In 1940 he was commissioned by the Institute of Musical

Art in New York to compose a one-act opera for the annual student production. *The Poet's Dilemma* was presented at the Juilliard School of Music on April 12, 1940, and the composer's *Prelude and Hula* the same year by the Chautauqua Symphony Orchestra, its thematic material derived from the early chants and dances of Hawaii. His *Hawaiian Festival Overture*, which was performed by the New York Philharmonic Symphony in 1942, also has a basis in the Islands' music.

Mr. Lee's three years overseas with the Air Force scarcely curtailed his creative output. Lately he has turned to opera, encouraged by Douglas Moore. His *Open the Gates* ran for

thirty days last year at Blackfriars' Guild. Now he is at work on a television opera.

Ukulele, Guitar, Saxophone

As in every country, music in Hawaii is conveyed to great numbers of pleasure seekers by the small dance bands playing in large downtown and midtown restaurants. The saxophone (it was introduced to the Islands by Johnny Noble) is often a major feature of these groups, but the ukulele is inextricably associated with them. This instrument first appeared in 1878, brought by early Portuguese laborers. The name signifies in Hawaiian "jumping flea," suggested by the way the fingers skip over the strings. The steel guitar is said to have been "discovered" in 1895 when Joseph Kekuku, playing his regulation guitar, accidentally let his metal comb fall on the strings. The peculiar wailing sound appealed to him—it seemed to resemble the ancient chants—and he began to use a thin bar of steel.

Local 677 figures in the musical scene through the supervision by I. B. "Buddy" Peterson, its president, of the contest held each year to secure a theme song for Aloha Week. One of the outcomes of the contest has been to spur interest in Island ballads.

From Deepening Valleys

Numberless ballads there are, which rise from the hearts of this people. Turn a moment from Honolulu's more sophisticated music and you will hear other sounds seeping in from the island valleys. The music of their haunting songs is heard everywhere, sung by the rice

pickers, by the workers on the pineapple plantations. The double-gourd, played by striking on the ground and beating with the fingers between drops, is still used, as is the *kalaau* vibrating sticks tapped together by Hula girls, and the *iliili* or pebble castanets.

Then there is that music, inaudible to outsiders, but an unmistakable part of the islanders' inner life. Get into conversation with these folk. "Dim figures like men," one islander will tell you, "come out of the water and walk along the beach. They chant the old songs!" Another Hawaiian will relate, "I first heard the drums when I was a young girl. Along about midnight I heard drums beating out in the front yard. I got up and went out—and there were the spirits walking along and chanting." Ask another Hawaiian, that gay guitar-strumming youth over there, for instance. "No, I don't believe in spirits," he'll tell you, "but my horse does." It is common report that in the Island of Nolikai the drums of ancient Hawaii are often heard. At Kapoho, where "the waters of the gods" run underground for miles, then suddenly come open to the sky, listeners can hear, in an area of warm pools, long dead lovers whisper over the bubbling waters, *Aloha, Aloha!*

Old warriors chanting their battle cries, war drums sounding through muffled tread, whispered songs near pools—what program of Beethoven or Bach or Wagner can mean more to Hawaiians? What music, even that of immortals, can compete with the chanting of ghosts passing down moonlit roads past lonely farmhouses in the dead of night? —Hope Stoddard.

Podium and Stage

(Continued from page sixteen)

"The Chamber of Commerce sent me to you," he said.

"He then asked detailed information about the Dallas Symphony Orchestra, the number of concerts, the quality of the soloists, the size of the budget, the qualifications of the conductor.

"What's this for?" we asked, always having questions of our own.

"You know that the big Chance-Vaught Corporation, makers of seaplanes, is considering Dallas as a factory location. This will involve moving 1,500 families from Connecticut to Texas. The wives and mothers are making static. They don't want to live in a hitching post town; they refuse to bring up their children in a cultural wilderness. We've got to prove by facts and figures that the Southwest is also the home of a mature civilization, represented by its educational and fine arts institutions."

"Thank you, Keith Baker," we proclaimed at the top of our voice. "And may I use this statement of yours in print?"

"Why not?" he said. "It's the truth."

"We had known that cultural institutions had a dollars and cents value to the procedures of city building. Never before had we got our hands on the open and shut case. Now we had it.

"Chance-Vaught did locate in Dallas; Keith Baker came with it. He is still an enormous help in that fearsome job of selling the fine arts to business men who had to grow up without it. This has bred in Dallas a new approach to

the funding of fine arts subsidy. The business man who declines to contribute to the symphony by saying, 'I don't care anything about highbrow music,' has had to face another ineluctable argument.

"Give us the thousand dollars," says Gordon Rupe, president, "and I promise you nobody will ever try to sell you a ticket. Audiences we have. What we need is money."

"This experience epitomizes the status of the arts in mid-American communities that have recently arrived at metropolitan size. Austin is one of them. The arts must go on the payrolls of the larger firms and bigger business men no less than storm sewers, culverts, bridges and sewage disposal plants, no less than water lines, charities, libraries, schools and the new rotary street sweeper.

"Why the arts? They are a language that expresses the depth of human feeling, the range



Mary and Reg Barrows

of human thought, the mystery of man's inner spirit (sometimes called soul) beyond the ability of words, grammar and rhetoric. Any community without the arts has only a tenuous one-line connection with the spirit of mankind.

"So the arts are indispensable in our utilitarian scheme of things. Without them people won't stay at home, without them new people won't come to make a home. The gifts to the arts are not largess, although the solicitors will certainly say, 'Thank you.'

"They are investments. They pay off. In a few years the investor can keep ledgers on it."

TEAM. It is not unusual to find two members of the same family, even husband and wife, playing in the same musical group. It is unusual, however, to find a married team both members of which play French horn in the same organization. Such is the case, however, with the Barrows, Mary and Reg, of the Toronto Symphony Orchestra conducted by Sir Ernest MacMillan. They began playing French horn together when they were children, since they both took instruction from the same teacher—Reg's father. Mary played first horn with the Toronto Symphony while still in her teens. In addition to their work with the symphony, the Barrows are engaged in a great deal of radio work in programs emanating over the Canadian Broadcasting Company network. Reg teaches at the Royal Conservatory of Music of Toronto and is well known as a French horn soloist. When the Barrows sit side-by-side on stage with the Toronto Symphony, it makes no difference who plays the solo parts, for they feel that "it's all in the family."

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Local Highlights



Musicians of Local 178, A. F. of M., Galesburg, Ill., shown playing for a crowd of 2,000 children being entertained at a community party given by the Associated Clubs of Galesburg in the city's armory. Music for the third annual party was furnished through the A. F. of M.'s free music program in conjunction with the Music Performance Trust Fund of the Recording Industry.



The Cheyenne Municipal Band of Cheyenne, Wyoming, has been in existence now for twenty-seven years. Thomas Restivo has conducted the band since its inception. Each summer it presents a series of weekly concerts under the sponsorship of the City of Cheyenne, in addition to appearances, such as at the Wyoming State Fair at Douglas, in nearby towns. The band is one of the most active groups in the Cheyenne Local 590.

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E. L. Meeker

Bandmaster, Pontiac Municipal Band

In sincere appreciation of the excellent entertainment which he and his fellow musicians have provided for citizens of Pontiac Illinois during the 1951 summer concert season



In Witness Whereof we have caused our Seal and the official seal of the Veterans of Foreign Wars of the United States to be hereunto set on this 1st day of August 1951

W. L. Brown

Bandmaster Professor E. L. Meeker and his group were recently given a citation for the entertainment which they provided for the citizens of Pontiac, Ill., during the 1951 summer concert season. The Mayor of Pontiac presented the citation on behalf of the Veterans of Foreign Wars.

INTERNATIONAL MUSICIAN



Local 143 of Worcester, Mass., held a Golden Jubilee celebration at the Sheraton Hotel on October 7. Before the dinner there was a concert conducted by J. Earl Bley, and after dinner the Little Symphony, under the direction of Harry Levenson took over. The dance music which finished off the gala evening was played by the orchestras of Russ Cole, Harry Ellner and Eddy Sham.



The Laramie Municipal Band, Local 662, Laramie, Wyoming, played a series of twelve engagements last summer at park concerts, parades, and rodeo shows. Financed by the city and partly by the Music Performance Trust Fund of the Recording Industry, the band concluded a successful season. The twenty-six-piece organization, which is conducted by A. O. Wheeler, includes twenty-five instrumentalists and Drum Majorette Jeannie Cote.



WALT BRINK and HIS BAND

Local 764, Vincennes, Indiana, staged a number of successful projects under the auspices of the Music Performance Trust Fund of the Recording Industry. Most of the projects were teen-age dances sponsored jointly by Local 764 and the Vincennes Recreation Council. The participating bands were those of Nelson Clarke, Robert Risch, and Walt Brink.

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Where They Are Playing

(Continued from page seventeen)

SOUTH. Princess Whitecloud, swing and classical Hammond organist, considered one of the most popular entertainers in Baton Rouge, La., where she appears nightly at the Hunt Room of the Heidelberg Hotel . . . "Happy" Harvey, billed as "The Magician of the Organ," played for the South Carolina finals of the Maid of Cotton contest held in the Memorial Auditorium in Spartanburg, S. C. . . Johnny Long still doing one-niters through the South . . . Miguelito Valdez at the Saxony Hotel in Miami Beach, Florida, until February 28th.

MIDWEST. Austin Powell is playing the Ebony Club in Cleveland, Ohio, until January 20th. Paul Gayten follows at the same night spot from January 21st to February 3rd . . . George Shearing will be in this town at Lindsay's Skybar from January 15th to 20th before moving into the Blue Note in Chicago on January 25th for two weeks . . . Kirby Stone at Daffy's Stardust Room in Cleveland for two weeks starting January 17th . . . Claude Kelly plays the Court Cafe in Canton, Ohio, January 7th for two weeks . . . Buddy Greco starts at the Deshler-Wallick Hotel in Columbus, Ohio, on January 21st for two weeks and will then be routed into the Blue Note in Chicago.

The Griffin Brothers one-niting through Ohio territory . . . Vaughn Monroe and crew doing single appearances in Iowa, Illinois, Wisconsin, Michigan, and Indiana, and then head south towards Florida . . . Joe Morris one-niting through the Middle West . . . Tiny Hill one-niting in same territory . . . Lynn Hope now at the Trocaveria Club in Columbus, Ohio.

In the Chicago area, organist Gladys Keyes opened at the Mocamba Club for an indefinite stay . . . The Bob Victor Trio remain indefinitely at the Post Time Club . . . Ralph Rotgers still at the Buttery, Ambassador West . . . Frank York on indefinitely at the Sherman Hotel.

The Continentals, after being held over for five weeks at the Landis Tavern in Vineland, N. J., head west again for a series of two-week locations in Illinois . . .

The Art Tatum Trio at Angelo's in Omaha, Neb., January 18th-31st.

The Tinker Trio, which just completed a six-month stay at the Club Shangri La in Anderson, Ind., opened at Herschell's Oasis in Muncie, Ind. . . Del Simmons at the London Chop House in Detroit, Mich., starting January 9th for seven weeks.

WEST. Louis Armstrong goes into the Palomar Theater in Seattle, Wash., for one week on January 21st, and then moves into the Palomar Supper Club in Vancouver on January 28th . . . Oscar Peterson plays the Tiffany Club in Los Angeles January 18th for three weeks . . . Lowell Fulson doing Texas dates . . . Harry Ranch plays the Rice Hotel in Houston, Texas, for three weeks starting January 10th . . . Duke Ellington, doing one-niters on the West Coast, is to be routed into the Oasis in Los Angeles on March 7th . . . Amos Millburn out on the West Coast.

CANADA. After finishing an engagement at the Howard Theater in Washington, D. C., the Errol Garner Trio goes to the Colonial Tavern in Toronto from January 28th to February 2nd . . . Muggsy Spanier goes to the Colonial Tavern for three weeks starting February 4th . . . Also slated for this spot is Flip Phillips.

ALL OVER. Betty McGuire and her Bell-Tones have caused a sensation at the Pearl City Club in Honolulu. They started at the end of October and are still there . . . Trumpeter Johnny Domenico has joined the King Guinon orchestra . . . Bassist Kenny O'Brien is now with the Charlie Spivack outfit . . . Leon Merian, trumpeter, has joined the Elliot Lawrence orchestra . . . Clarinetist Sam Most has organized a quartet for club dates starting in January . . . Former Red Norvo bass player Charlie Mingus formed his own trio with Harry Biss on piano . . . Trumpeter Johnny Sunday will get up his own Afro-Cuban combo for recording sessions . . . Clarinetist Aaron Sachs has organized a trio . . . Louis Prima trumpeter Bud Wilson is concentrating on arranging and composing.

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With the current installment we begin the section on Ostinato. As the name implies, this is an "obstinate" idea which prevails while the main principal melody is introduced. Unquestionably, the ostinato is one of the most effective of modern musical devices. Horizontally, it creates an independent point of interest. Thus, together with the main melody, two sources of interest are present. Furthermore, from a vertical standpoint, it implies harmonies which even the most ingenious composer would have difficulty inventing consciously. These unusual harmonic effects are described under the heading of Incidental Harmony (see Lesson No. 41), and their number is infinite.

**LESSON No. 54
OSTINATO (OBSTINATE)**

Ostinato consists of a definite melodic figure or phrase which may be used in the same manner and places as organ point.

Ostinato, in its final stage of development, consists of a complete unit which embodies both harmony and movement, and which may be used as a complete accompaniment against which a melody may be introduced.

It is advisable that the ostinato be established before the melody is introduced.

Generally the ostinato is sounded twice before the melody appears and continues once or twice after the melody has ceased.

* Tonic ostinato as:—



* The tonic ostinato oscillates around the tonic note. The dominant ostinato oscillates around the dominant note.

Exercise:—Write examples showing the tonic ostinato as lower, middle and upper part.

LESSON No. 55

Dominant ostinato as:—



Exercise:—Write examples showing dominant ostinato as lower, middle and upper part.

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In the Music News

FOLK-OPERETTA

Douglas Townsend's folk-operetta *Paul Bunyan and the Whistling River* was featured at the children's holiday party in New York's Town Hall, Friday afternoon, December 28th.

Balladeer Oscar Brand played the part of Paul Bunyan, legendary lumberjack, and Eileen O'Connell, of WMGM's "For Children Only" program, portrayed the role of Sonny, the young detective hired to apprehend a sinister timber-thief.

Composer Townsend's music for the folk-operetta is based on traditional lumberjack songs. His compositions have been presented by leading orchestral groups, including New York's Little Orchestra Society. His most recent commission was a ballet for Nina Youskevitch.

Other features of the Town Hall program included games, play-party songs, and singing stories sung and directed by Oscar Brand, director of folk-music for New York City's WNYC, and a regular performer on WPIX's Ted Steele Show.

Eileen O'Connell, whose WMGM program has been a Saturday feature for many years, sang the songs and told the stories for which she has become famous in the netherworld of non-adult listening.

The story of *Paul Bunyan and the Whistling River* is an old folk-tale about a winding, crooked river which upset the careful calculations of the master logger. The script was by Oscar Brand.

DIXIELAND IN CHICAGO

Johnny Lane's Dixieland Band celebrated the second anniversary of their record breaking engagement at the 1111 Jazz Club in Chicago. Johnny quit a bank teller's job in 1947 to join Wingy Manone's band, and shortly afterwards organized his own. He opened at Rupneck's Restaurant in 1948, created a great demand for Dixieland music throughout the city, and in December, 1949, opened at the 1111 Club. Some of the men who were with him originally, however, now have their own bands.

LEONARD SMITH

It has been said of the Leonard Smith Band that it closely resembles in composition that of Patrick Sarsfield Gilmore. The band, which presents annual summer concerts at Belle Isle in Detroit, recently recorded for Bandland outstanding works from its repertory in honor of Detroit's 250th Birthday Festival.

Included in these recent releases are three works by Leonard Smith: *Hail Detroit*, march; *Ecstasy*, cor-net solo; and *Belle Isle*, march.

BILL COOPER

Society orchestra leader Bill Cooper, who has been described as looking like a Norse hero, is currently appearing at the Wardman Park Hotel in Washington, D. C. With a rich baritone voice and a



BILL COOPER

smooth saxophone technique, he rates as a double asset to his own group. A graduate of St. Thomas College in Scranton, Pennsylvania, he was featured with Eddie Oliver, Al Donahue and Blue Barron before organizing his own five-man unit.

RESIDENT ARTIST

Carl Fuerstner, internationally known piano virtuoso, composer and conductor, has joined the music faculty at Brigham Young University, Provo, Utah, where he will coach piano privately, teach a class in the art of accompanying and one in the art song, and appear as concert-artist-in-residence.

Formerly director of the Cologne Opera Company and the opera workshop at the Eastman School of Music, University of Rochester, Mr. Fuerstner has been a member of the Summer Music Festival at Brigham Young University for the past eight years. On these festivals he has appeared in solo concert, and with such musicians as the Paganini Quartet, Roth Quartet, Simeon Bellison, clarinetist; Luigi Silva, cellist; and Belva Kibler, contralto.

Mr. Fuerstner is in high demand as an assisting artist. Since his new appointment, he has made repeated appearances with music artists concertising in the intermountain area.

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The 200 cantatas that Bach wrote have been seldom performed because of the unusual combination of instruments and voices involved. In

H. Scheide, director. They are Robert Bloom, oboe; Julius Baker, flute; and Norman Farrow, bass-baritone.

Participating vocal artists appearing this season are Marian Anderson, Jennie Tourel, Erna Berger, Eileen Farrell, Blanche Thebom, Jan Peerce, and Mack Harrell. Instrumentalists of the Bach Aria Group, in addition to Mr. Bloom and Mr. Baker, are Bernard Greenhouse, cello; Maurice Wilk, violin; and Erich Itor Kahn, piano.

The first concert, which was presented on December 5th, drew the largest audience yet to attend a concert of this type, according to a report from Town Hall. The remaining two concerts on January 9



REHEARSAL OF BACH ARIA GROUP

Left to right: Erna Berger, soprano; William H. Scheide, director; Bernard Greenhouse, 'cello.

1946, a group of nine musicians—four vocalists and five instrumentalists—met, under the directorship of William H. Scheide, to form the Bach Aria Group. Designed to perform the neglected repertory, they presented their first concert in the 1947-48 season. This year, the Bach Aria Group, together with the Choral Art Society and Orchestra, William Jonson, conductor, is presenting a series of three programs at Town Hall in New York City.

Three members of the original group are still with the present organization in addition to William

and February 13, 1952, include: *Trauer-Ode*, a group of arias, and Cantata 42, for the first program; and for the second Cantata 14, Cantata 169, a group of arias, and Cantata 79.

COMMISSIONED CONCERTO

Roy Harris, eminent American composer, has been commissioned by The Louisville Philharmonic Society to write a concerto for piano and orchestra for the 1952-53 season. The concerto will be a major composition and will be played by



Blanche Thebom



Marian Anderson



Eileen Farrell

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Harris' wife, Johanna Harris, and will be conducted by the composer. This is the second time The Louisville Philharmonic Society has commissioned Roy Harris. In 1949, The Louisville Orchestra, under the leadership of the composer, played his "Kentucky Spring," a work based on his impressions of the State.

CARMEL ALCARO

Carmel Alcaro, nineteen-year-old concert pianist, will make her second New York appearance in the Carnegie Recital Hall on January 20.



Carmel Alcaro

She made her debut last year in Times Hall. Miss Alcaro began to study piano at an early age with her father. She is also an accomplished accompanist and has performed with well-known instrumentalists. Miss Alcaro's program will include selections by Moriz Rosenthal, pianist-composer.

CONDUCTOR'S DEBUT

Richard Fischer, former member of the Pittsburgh Symphony Orchestra, the Rochester, N. Y., Philharmonic, the National Symphony Orchestra of Washington, and the Grant Park Symphony Orchestra of Chicago, made his debut as a conductor on November 29, 1951, when he conducted his first concert with the Hastings, Nebraska, Civic Symphony Orchestra. He joined the faculty of the Hastings College Conservatory of Music this Fall as instructor in violin and theory, and was invited by the executive board of the Symphony to become its director.

Mr. Fischer, who is a member of Local 10, Chicago, is a graduate of the Eastman School of Music, where he received his Bachelor's and Master's degrees in music, and the Performer's Certificate in Viola. He has been a pupil of Samuel Belov

and Francis Tursi, both of Eastman, and of Sheppard Lehnoff, violinist with the Fine Arts Quartet of the American Broadcasting Company.

IVOR PETERSON

Ivor Peterson, accordionist, is currently entertaining the armed forces overseas. In addition to his solo work, he accompanies the singers and dancers in the show.

Born in Sweden, Peterson learned the violin, piano, and accordion as a child, later amplifying his instrumental background with a study of composition and orchestration. He settled in Boston as a young man, and for many years pursued a successful career in vaudeville.

He has appeared in the elegant Sert Room, Lounge, and Peacock Alley rooms of the Waldorf-Astoria in New York. Among his original works are the music for the Broadway play *Stepping Sisters* and the ever popular novelty solos, "Rattling Keys" and "Skating Queen."

Peterson recently played at the Penn Stroud, the Pococabana, and Buck Hill Falls in the Poconos, and at the completion of his current overseas engagement will again return to the Poconos for summer club dates.



Ivor Peterson

CHRISTMAS SALUTE

The seventh annual "Greetings to the World" coast-to-coast Christmas broadcast from Los Angeles, on December 22nd featured the voices of the city's combined youth choruses of approximately 1,000 voices, with symphony orchestra under the direction of Roger Wagner. The Armed Forces Radio Service beamed it by short wave to men and women in all parts of the world. Mr. Ronald Colman, stage, screen and radio star, narrated the story of the Nativity in Roy Ringwald's "Song of Christmas." Eileen Christy, NBC soprano and screen starlet, appeared as guest soloist. Mayor Fletcher Bowron extended the special greeting from the city of Los Angeles.

INTERNATIONAL MUSICIAN

New Musicals on Broadway

(Continued from page eleven)

Americana in keeping with the type of music in the show. They have some TV dates in sight.

"Then, too, the whole company has lots of energy and gusto, in keeping with the Fortyniner spirit. In effect, we all work together to keep the attack sharp, the timing precise, and the tension high. You can't have any letdowns in a musical. And in *Paint Your Wagon*, the music is geared to keep the action moving."

From this glimpse behind the musical scenes, we felt that we could all the more readily account for our enjoyment while we watched the play unfold.

The story of *Paint Your Wagon*—an original on which Alan Jay Lerner spent nearly two years in research, to get authentic background and flavor—is simplicity itself. It's the saga of Ben Rumson and his mining town. For about the first third, it's a story of men without women, or strictly, with only one female. Ben Rumson's seventeen-year-old daughter, Jennifer. With seven hundred men, and only one girl, it's natural that she'd have a hard time engineering her romance, particularly since she picks on a young Mexican; and it's equally natural that the men in the town should feel that they won't be a part of civilization until they get a dance hall, and the girls to go with it.

There's a complication when a Mormon arrives in his covered wagon, and turns out to have two wives. The boys demand that he auction off the spare wife, and when Ben Rumson makes the high bid, his daughter moves out on him, while Rumson has some difficulty carrying his newly acquired wife over the threshold, since he has celebrated his wedding in over-conivial style. This scene is very lively—though perhaps rather too long drawn out—

since the part of Rumson is played by James Barton, star of vaudeville and *Tobacco Road*, and the veteran actor runs in his celebrated "drunk" routine.

High point in the action is the arrival of the dance-hall girls, upon the completion of Jake's Palace. Wearing costumes by Motley which are



Franz Allers, musical director of the new hit show "Paint Your Wagon," holds a rehearsal conference with the star, James Barton (seated), and the romantic male lead, Tony Bavaar.

a riot of color and elegance, they come down the stage-coach steps one by one, and promenade along the line of eagerly waiting miners. They justify their name—the Fandangos—and stage in the town square a dance which is like nothing the Wild West ever saw. But as Agnes DeMille choreographs it, it is still the essence of the Western spirit. One tall blonde, Joan Djourup, a Celeste Holm type, can kick higher than Charlotte Greenwood, and you'd swear she's triple-jointed.

The dance in the square is only a sample, however. In Jake's Palace, for the first third or so of Act II, the Fandangos put on a can-can ballet, in which the miners finally join—and this is a triumph of Miss DeMille's art.

This marks the high point in the history of the town of Rumson. For soon after, the gold lode runs out, and one by one the miners leave. Finally the day comes when the dance hall is to close down, but just as the girls are getting ready to leave, there is a call of "Strike," and there is great excitement over the discovery of a rich lode only forty miles away. But Rumson becomes a ghost town, with only Rumson, his daughter, and four others to make up the census. Jennifer's long-lost Mexican lover returns, and the two are reunited: finale.—As the young lovers, Olga San Juan and Tony Bavaar carry the romantic line of the plot in capital fashion; and their songs are good counterpoint for the robust choruses of the bearded miners.

As for the songs themselves, which can make or break a show, the opening number, "I'm On My Way," is already widely popular; "I Talk to the Trees" is on its way into the hit parade; and Barton's nostalgic lament for his dead wife, "I Still See Eliza," has the makings of a hit. Bavaar's number in the Spanish style, "Carino Mio," is a lovely melody, and "Wand'rin' Star" has a haunting quality. And many of the miners' choral numbers should be in demand by glee clubs.

Throughout, *Paint Your Wagon* is authentic Americana; and Loewe has wisely followed the example of Smetana and Bartok, composing original tunes in the folk idiom, rather than quoting existing melodies.

—S. Stephenson Smith.

How to Win Friends

(Continued from page eight)

him. He does not get any contribution from big business, and so it is a one-sided affair.

Get Members to Register

The second point where the International can help is to ask their Local Unions to set up a registration committee or to appoint some individual in the smaller Local Unions to work as a registration officer charged with the duty of soliciting or asking the members of that organization who don't vote to exercise their privilege as American citizens by casting their vote on election day.

Locals at the Grass Roots

I have said this many times, and I am going to say it again. It has got to be done at the local level. There is no legal bar to the expenditure of trade union money for the purpose of inducing American citizens to exercise their right as citizens by voting on election day. There is no law on the statute books that will prevent a Local Union from appointing a registration committee to go over to the Board of Elections

in their particular community and getting a roster of the voters in every district of that community, and then comparing that roster with the Local Union and going to the individual members of the Local Union and saying to the individual members: "Won't you please stand up as an American citizen and exercise your right as an American citizen by registering and then going to the polls on election day?"

We should not be in the position of going over on Capitol Hill begging people to help us. We should be in the position to go over there and say: "This is the right thing to do; these are the things that should be done for the little people of America and for the trade unionists and for the workers of America, and they should be done, and if they are not done we are going to resent it at the polls."

If we have the strength at the polls we can get support over there, and we can only have strength at the polls if the International Unions will support the program of Labor's League.

(The National Committee unanimously adopted a program for a nationwide fund-raising and registration drive and resolved to rally their officers and members in full support of the program of Labor's League for Political Education.)

My Minstrel Days

(Continued from page nine)

books and two cheap fiddles. Mother bought me a cheap string bass and a practice book to go with it. She encouraged us to practice, which we did with a vengeance, for we were determined to get out of that hard early morning mill work. Although self taught on strings, we managed to use our newly acquired skill to escape from drudgery.

Two or three years later, I joined the Kentucky Minstrels, owned by Andrew Robertson of Bradford, Yorkshire, England. I was not much of a bass player, but I played a good euphonium for parades. I made good. After rehearsal the leader took us for a drink and you should have seen us. He was six feet tall or more, a long, lanky man, and the rest of his orchestra averaged about five feet three inches. I am five feet three-and-a-half inches, and I was one of the tallest. He said when he walked out with us that he felt ashamed at being seen with such runts, but he liked us just the same.

With the Livermores

I had another break off the road, but later on had a short season with Livermore Court

Minstrels. It was the Livermore Brothers who introduced into England the six Colibres Midgets, the first talented midgets to enter England. They had a fine musical act, a tumbling act, a head-balancing act and a small trained elephant act. It was wonderful to see these handsome little men and women come down the aisle in an open carriage drawn by toy Shetland ponies, throwing kisses to the audience, and driving up a runway onto the stage, just like living dolls. I shall never forget the sight.

I later went with the famous Sam Hague's Minstrels—he was also an American gentleman. He owned a theatre on Lime Street, Liverpool, where I have played. There I met Johnny and Jimmy Richardson of my Roby days. This engagement turned out to be for a short season, shorter than usual, although minstrelsy was in high favor at that time. But this season marked the end of my English minstrel days.

To the U. S. Via Ireland

My brothers and I then had a most varied career playing as a family band in every known

kind of show business. We could write a book about our successes and periods of adversity. At length we separated. I went into the Grand Opera House in Belfast, Ireland, and was there three years on the double bass. I have the presentation bow that they gave to me when I left in 1907 to try my luck and to see as much of the United States as possible. I was successful, playing all kinds of shows with tuba and double bass.

I Join Up With Primrose

Then I joined George Primrose in Asbury Park, New Jersey. I was with Mr. Primrose three years, traveling all over this country. Then when Lew Dockstader and Mr. Primrose joined up in partnership, I was with them for five years. Mr. Primrose and Mr. Dockstader I shall always remember as the finest of gentlemen, men's men both. "Do your job in the show and keep out of mischief," was all that they asked. Mr. Primrose, of course, was English and he often sat down with me and said, "Frank, we are the only two Johnny Bulls on the show and I like

you." It used to make me feel good, I can assure you.

It is nice to look back on my minstrel days with good old George, Lew, Seivers, Cupero, not forgetting my old pal and leader and also Jack Arthur. I may state that I finished my minstrel days by locating in Toronto where I played for twenty-five years in the Toronto Symphony under Mr. Wellsman, Dr. Van Kunitz and Sir Ernest A. McMillan. I'm still going strong at seventy-five.

P. S. Since writing this I have received word that my little brother Percy, who was featured with Roby's Minstrels as the Boy Virtuoso, has just been decorated by the British Government for his musical services and ability. Do I feel proud of him, a self-taught musician!

(Can any of our members match Frank Carver's fifty-nine-year record as a minstrel? In any case, will any veteran minstrels who have interesting pictures or reminiscences send them in to the Editor, International Musician, 39 Division St., Newark 2, New Jersey.)

Speaking of Music: Concert and Stage

(Continued from page thirteen)

usual psychological skill, is in love with one man but must marry another for reasons of convenience; while the woman in the bridegroom's past—ravishingly portrayed by Tanaquil Le-Clercq—is also on hand to complicate things. The dance-version of the eternal quadrangle is carried on in the midst of the usual polite banalities of a garden party, and the result is something more than a pleasant trifle.

It is not only in the constant freshening of its repertory that the New York City Ballet stands out. It is always adding to its roster of principal dancers. There are now nineteen, in contrast to the nine with which it began its first short, tentative engagement at the City Center three years ago. Its ballet orchestra is of the first order. Leon Barzin, its musical director, conducts with a precision of attack, a degree of timing, and a feeling for the wide variety of period styles represented in the scores for the diversified repertory. He commands a hard, brittle line for Stravinsky, a sure touch for the "sound masses" of Hindemith, and a nice sense of romantic sentiment for Tchaikovsky and Schubert; while his gayety and elegance in handling the Mozart scores are proverbial. Like an opera conductor, the baton-wielder for ballet is responsible for the tempos and the transitions; he must cue the entries and keep the whole performance up to snuff. In a way, he both follows and leads the dancers. All these functions Barzin carries out with great skill and tact. The music is just enough in evidence—never over-assertive. So, too, with that every-changing other music of the eye: the company is lucky to have, in Jean Rosenthal, one of the great artists in stage lighting.

It is worthy of note, also, that the company's operations are at the break-even point financially—a phenomenal achievement in view of the fact that historically ballet has usually required substantial subsidies, either from private benefactors or the state.

The New York City Company returns to the City Center for another season in February. And next summer they are touring England and the Continent, with a sizable number of guaranteed engagements, including the Edinburgh Festival.

—S. S. S.

The Weavers Plus Jazz

THE Weavers returned to New York's Town Hall for their annual holiday show on Friday and Saturday nights just before Christmas, and they filled the house both times. As front-rank interpreters and students of folk music, they showed their belief that jazz is also a notable contribution to our American folk art. They engaged for their concerts six pre-eminent jazz virtuosos, who not only on occasion reinforced the Weavers' banjo, guitar, and recorder work, but who, on their own account, working only from cue sheets or from no score at all, produced such noble improvisations on classic jazz themes as to make us exclaim, "This is our chamber music!"

The Weavers' own repertory showed the benefit of their extensive nation-wide tour this last year. They kept on collecting, and they seem to have met, in their travels, representatives of many cultures. They sang some noble old carols, mostly unfamiliar; one, a Burgundian version of the nativity story, was most touching, and quite in the contrapuntal style which the Weavers use for their American folk songs. They had several Israeli numbers, a song from Pakistan, and a most spirited African song of freedom and protest from the Zulu compounds in Johannesburg.

Pete Seeger and Fred Hellerman had visited a Texas prison on their swing through the South, and had recorded on tape several work songs as sung by Negro prisoners. After playing these

over the loudspeaker, the Weavers then sang their own arrangements of these numbers, with fine effect.

Each singer in turn acted as master of ceremonies, and each had several specialty numbers, Lee Hays did a very funny take-off on a male crooner rendering "Just a Gigolo," calling it "jiggle-oh." Pete Seeger did wonders with his six-string banjo, using a delivery marked by high, electric tension and rapid-volleying chords that pointed up his songs. And Ronnie Gilbert told a straightforward story of how they saw some lines from Burns on a monument in Boston, and liked them so well that they got Earl Robinson to make them a setting. Then she sang the song, "A Man's a Man for A' That," in her clear strong contralto, with superb phrasing and moving effect.

Throughout, in fact, one had the feeling that these singers believed mightily in what they were doing. They regard folk music as a deep and vital expression, not only of the traditions, but of the highest aspirations of a people; and a bridge toward understanding between the different peoples of earth. This conviction in no way impaired their musical taste, nor did it in any degree mar their technical attack, which was full of authority throughout.

They paid their tributes to Bessie Smith and Leadbelly and some of the other heroes of folk-song tradition; and they dutifully obliged with "Irene" and "On Top of Old Smoky," which they have made famous. On these, and other well-known numbers, the audience joined in—and really raised the rafters. Also, on Friday night, Pete Seeger did some sketching, and brought some of the children up from the audience, while the quartet sang a famous cumulative game-song, "Cock-a-doodle-do." All in all, it was a joyous occasion, for the jazz combo, the singers, and the folks in the audience, who had the feeling that they were sitting in on the growth of a vital American musical art. —S. S. S.

The Blue Book of Tin Pan Alley, by Jack Burton. Century House, Watkins Glen, New York, 1951; 520 pages; \$7.50.

Half the population of this country want to write popular tunes, and the other half are willing to supply the lyrics. But not many hit the jackpot with hit songs. When Jack Burton, an advertising man who started one of the earlier hit parades on the air, came to compile a roster of popular and show music writers since 1890, he found he needed to include only two hundred tune writers and lyricists. They've furnished our popular song hits of the last sixty years, and this category includes the show tunes and movie numbers that have had a wide vogue.

To be sure, Burton's coverage, while exhaustive for the period from 1890 to 1940, is a little spotty for the last decade—though he does have Frank Loesser, Joan Whitney, and Jule Styne. But Harold Rome of *Pins and Needles* fame isn't in the book; nor is Fritz Loewe, who wrote *Brigadoon*. Such recent popular song writers as Milton DeLugg, Mel Tormé, and Morey Amsterdam are among the missing. But for the fifty years from the nineties on, Burton's net gathers in all the big fish, and a good many who are not now remembered.

He lists, for each composer, his "pop" tunes, starring hit numbers that sold a million or more sheet music copies—though after 1927, when radio really took hold, and sound track on film was starting, the big sales were no more. Since many of the tunesmiths have also written show songs and movie tunes, Burton also lists these in detail, with recordings where available. Unluckily there is no index of song titles. He wanted to include one, but limitations of space and cost forbade it. Also, the biographies of the lyricists are scrambled in with the lives of the composers with whom they worked. So unless you know that Otto Harbach, dean of American librettists, wrote his first hit song, "Every Little Movement Has a Meaning All Its Own," to the music of Karl Hoschna, you may have trouble locating Harbach in the text. The fact that Harbach went on to furnish lyrics for Victor Herbert, Rudolf Friml, Sigmund Romberg, Vincent Youmans, and Jerome Kern is just incidental. However, Burton would no doubt justify giving the lyricists second billing on the grounds that the song is known by the name of the tune writer. Only if a show is a flop does the librettist get the blame.

Whatever minor defects Burton's chronicle of Tin Pan Alley may have, its chief glory is that it's a mine of anecdotes which reveal the essential character of the famous

Book Notes

mythical street inhabited by the men and women who've supplied our popular music. Any band leader or program-builder who's drawing on the great storehouse of standard popular songs can find in this work a wealth of stories for program notes or introductory patter. Where else in our social annals will you find more "characters" than among the song-writers? Tin Pan Alley, like Wall Street in the old days, has always been a gambling center, where tunesmiths and their publishers have enjoyed either feast or famine, and where speculation has always been rife on what makes a song a hit.

For good measure, Burton prefaces his work with a section on the beginnings of our popular music, listing a hundred or so songs that are perennials in our repertory, with short sketches of Stephen Foster, Ned Harrigan, and James Bland. This curtain-raiser, like the body of the book, contains some choice stories, and there is no better way of conveying the flavor of the book than by a running sample of these anecdotes.

Did you know that "Hail Columbia" was originally "The Washington March," written for the first President's inaugural, and only had words supplied for it nine years after it was first written—in this resembling Sousa's "Stars and Stripes Forever"? Bandmaster Patrick Gilmore wrote "When Johnny Comes Marching Home" under the pseudonym of Louis Lambert. . . . DeKoven's *Robin Hood* was first produced at a total cost of \$109.50 in the Chicago Opera House, since old costumes were used. . . . DeKoven added the biggest hit song in the opera, "Oh, Promise Me," for the second night performance, at the insistence of the contralto, Jessie Bartlett Davis, who had complained there was no number in the opera that showed off her voice. . . . Harry Bache Smith, DeKoven's librettist, who wrote three hundred books for shows—an all-time record—never went near any of these musicals, preferring to stay at home, playing the piano and his classical records, or reading his massive collection of classics in French, German, Latin, and Greek. . . . Albert Von Tilzer never saw a ball game until twenty years after he had written "Take Me Out to the Ball Game". . . . George M. Cohan as a kid made Peck's Bad Boy look like a Sunday School character. . . . when Fred Fisher, composer of "I'm On My Way to Mandalay" went out to Hollywood, he told the producers in his thick German accent, "Ven

you buy me, you're buying Chopin, Liszt, und Mozart. You're getting der very best!"—You have here the frank admission that there's a good deal of borrowing in Tin Pan Alley, not always so frankly acknowledged. . . . James Thornton, composer of "When You Were Sweet Sixteen," used to wear a Prince Albert and maliciously ape the mannerisms of two much publicized figures of the nineties: "Old Doc" Munyon, the bunion king, and the Reverend Dr. Parkhurst, the famous vice crusader. . . . Charles K. Harris, who was his own lyricist and publisher, used to send out illustrated song slides with his long ballad numbers, of which "After the Ball" was the best known. . . . Rudolf Friml came to write operettas by accident: Otto Harbach had a finished book, complete with lyrics, for which Victor Herbert was supposed to do the music; Herbert quarrelled with the leading lady, and refused to have anything to do with the show; friends got Harbach together with Friml—and the result was *The Firefly*, the first of a long series of hits. . . . J. Rosamond Johnson and his brother James Weldon Johnson salvaged their first hits from a comic opera score that they were never able to get produced: "My Castle on the Nile," "Come Out, Dinah," and "Under the Bamboo Tree."

Gus Edwards' "School Days" was a very appropriate theme for that expert showman, for he discovered and first presented in his vaudeville sketches Georgie Jessel, Eddie Cantor, Walter Winchell, Mitzi Mayfair, Groucho Marx, Ray Bolger, Hildegard, Mae Murray, Sally Rand, Helen Menken, Vivien and Rosetta Duncan, Eleanor Powell. . . . As the original talent scout, he was able also to supply songs and material for many of these fledglings who were to become headliners. . . . No wonder Hollywood has seen fit to do a musical on Gus Edwards' life.

One final anecdote. Here is Burton's account of the origin of the label "Tin Pan Alley." Monroe H. Rosenfeld, the horseplayer and composer of many hit tunes—"Johnny Get Your Gun," "Take Back Your Gold" among others—dropped into Harry Von Tilzer's office one day around the turn of the century, to get material for a newspaper story he was writing. Harry was playing on a piano in which newspapers had been stuck to mute the strings. Rosenfeld asked:

"What kind of a tin pan do you call that?"

"You name it," Von Tilzer replied, "but this street must sound like a tin pan alley with so many pianos making such a din."

The following Sunday, Burton reports, the name "Tin Pan Alley" appeared in print for the first time in Rosenfeld's newspaper story.

Certainly anyone who takes a nostalgic interest in the saga of Tin Pan Alley can derive much pleasure from browsing in Burton's chronicle of the works and days of songwriters—and if he's in a gambling humor, he can lay a few wagers with himself about the dates of famous popular songs. What year saw the launching of "In the Good Old Summertime"? of "Sweet Adeline"? of "I Wonder Who's Kissing Her Now"? of "In the Shade of the Old Apple Tree"? The answers are all here; and if you don't put the dates too early, you're a better guesser than this reviewer. —S. S. S.

The American Symphony Orchestra: a Social History of Musical Taste, by John H. Mueller. 439 pages. Indiana University Press. \$6.00.

Symphony orchestras do not descend gracefully from heaven completely equipped with instruments, players and libraries—whatever a few isolated millionaires have tried to demonstrate to the contrary. This volume tells just how they do appear. It is a process worth following, and it is absorbingly treated. You read of the origins, growth and history of American symphony orchestras as musical units. You read, also, of orchestras' human elements—audiences, composers, performers. At first you read as though you were reading of two quite separate and distinct things. Then slowly it dawns on you—as if eyes focussing on two objects (the oculist's "there's the birdie, and there's the cage" device) had drawn one object into the other—that orchestral development and sociological forces are bent to the one effect. A new approach? A new slant? More than that. A new way of thinking.

In the course of enlightenment, you learn which traditions our orchestras inherited from European orchestras, and which developments are characteristically ours; how repertoires were gradually changed through the influence of audiences, conductors and social circumstances; how orchestral memberships fared under various systems of financing; how forces working today prognosticate certain symphonic developments in the future.

The author touches on nationalism in music, modes of applause, orchestra seating, lighting effects, life spans of compositions, life spans of composers (figuratively speaking), unionization of orchestras.

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women in orchestras, the conductor's role, and hundreds of other elements which make up the human side of the symphony orchestra.

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Obviously, only formidable research could have made the volume possible. But it is more than a well-ordered research project. The remarks regarding taste, for instance—what it constitutes, how it is developed, how it endures—is an aesthete's springboard for discussion. The author has a gift for succinct expression—the reader of course cooperating by executing occasional mental somersaults. Here are a few of his memorable statements: "Beauty in music is not a fact but rather a human experience"

. . . Fame is dependent on "synchronization of merit and circumstance" . . . "Today a novelty is something a modern audience is expected to endure for the sake of possible habituation and future delight" . . . "The immortals can remain immortal only by not insisting on being too much alive" . . . "There is not a single custom in food, dress or behavior that excessive and uninhibited reflection cannot turn into the ridiculous" . . . "The romantic principle of composing for the future, as the old masters *unintentionally* did, is so well established that compositions too readily understood are critically received."

If the author takes pleasure in slyly pointing out curiously coincidental circumstances—Stokowski's darkened orchestra platform and his aureoled mass of golden hair, and Saint Saëns' impeccable politics and his profuse appearances on programs in World War I—one can only take pleasure in this slight relapse from absolute objectivity. Even with such ironic sidelights, the book might prove cold reading were it not for another element—the author's hidden humor. For though he cracks no jokes, makes no puns, quips no quips, he somehow manages to excite one's risibilities. In face of those charts, those summarizations, those lists, those graphs; in face of formidable research findings and historical foragings, the book manages to be, for its asides and unexpected conclusions, for its quick slants into obscure niches and its flash conclusions on present events, both freshly invigorating and highly amusing. —H. E. S.

Arnold Volpe, by Marie Volpe. \$3.50. University of Miami Press. 230 pages.

If Arnold Volpe bridged two musical worlds—Europe's and America's—his wife, Marie Volpe, in writing this book, has bridged

two periods in American musical development: the first twenty-five years of our century and the second. There is a tendency for those working today for the furtherance of music in America—and all power to them, whatever their biases—to think nothing really important in the world of art happened here before 1925. Orchestras, they say, were incipient then; music departments in colleges embryonic, taste in the general public deplorable. Reading this book we find, on the contrary, that our own age can learn from that earlier one, not in the finish of its ensembles, perhaps, not in the variety of the facilities offered, nor in the number and size and flexibility of orchestral groups, but certainly in the spirit poured into every enterprise, in the integrity of the leaders, in the steel-like persistency with which they held to their standards.

A musical pioneer who left his mark on our orchestras East, West, South, Arnold Volpe through a life of rigorous self-sacrifice and determination, in the face of dispersive influences, made a record of orchestra founding—the Stadium concerts in New York, the Young Men's Symphony Orchestra there, the Kansas City Symphony, the University of Miami Symphony—which probably no conductor today can equal. He further made a record of championship of the American composer, of the encouragement of American instrumentalists, of the betterment of American professional opportunities that today's enthusiasts must be glad merely to approach.

When a series of concerts were put on to aid Locals 310 and 802, on strike in New York, he welded a symphony orchestra of men selected by the locals to tide them over the period into a noble and expressive group. A few years later, with the help of the Kansas City Local, he formed of that city's instrumentalists a similarly expressive symphony.

His widow tells all this, in the manner of one straightening out accounts which contemporary and later inference has sadly bogged. Yet she speaks without rancor. She merely relates for the record the tragedies that accompanied, that were bound to accompany, pioneer working in such stubborn soil. She reveals the conditions that made many see Volpe's life as but a series of disappointments. Yet those who read without noting the undertone of real satisfaction, of triumph even, for accomplishments which have endured for another age's profit, miss the real message of this volume. A bridge it was, not a chasm, Arnold Volpe built—a bridge to a brave new world of musical culture.

—H. E. S.

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JACKSON HEIGHTS: Griffith, A. J., Jr.
LAKE PLACID: Carriage Club, and C. B. Southworth
LIVINGSTON MANOR: Beaver Lake Lodge, and Ben H. Grafman
LOCH SHELDRAKE: Chester, Abe Fifty-two Club, Saul Rapkin, Owner Hotel Shlesinger, David Shlesinger, Owner Mardenfeld, Isadore, Jr., Estate
MAHOAC: Willow Tree Restaurant, and S. A. Bander, Owner
MONTICELLO: Kahaner's Hotel, Jack Katz
MT. VERNON: Rapkin, Harry, Proprietor, Wagon Wheel Tavern
NAPANOCH: Napanoch Country Club (A. & P. Corp.), and Ben Feinberg
NEW YORK CITY: Alexander, Wm. D., and Associated Producers of Negro Music Amusement Corp. of America Andu, John R. (Indonesian Consul) Benubi, Ben Biller Bros, Circus, Arthur and Hyman Sturmak Broadway Hofbrau, Inc., and Walter Kirsch, Owner Broadway Swing Publications, E. Frankal, Owner Bruley, Jesse Calman, Carl, and the Calman Advertising Agency Camera, Recco Chanson, Inc., Monte Gardner and Mr. Rodriguez Charles, Marvin, and Knights of Magic Coffery, Jack Cohen, Mary Collectors' Items Recording Co. Maurice Spivack and Katherine Gregg "Come and Get It" Company Cook, David Crochert, Mr. Crossen, Ken, and Ken Crossen Associates Crown Records, Inc. Currie, Lou Dolin, Anton DuBois-Friedman Production Corporation DuBonnet Records, and Jerry (Jerome) Lipskin Dynamic Records, Ulysses Smith Granoff, Budd Goldberg (Garrett), Samuel Goldstein, Robert Gray, Lew, and Magic Record Company Gross, Gerald, of United Artists Management Hemingway, Phil "High Button Shoes," Jack Small, General Manager Insley, William Johnson, Donald E. Kaye-Martin, Kaye-Martin Productions Kent Music Co., and Nick Kentros King, Gene Kushner, Jack and David LaFontaine, Leo Law, Jerry Levis, John Lew Leslie and his "Blackbirds" Manhattan Recording Corp., and Walter H. Brown, Jr. Manning, Sam Mayo, Melvin E. McCaffrey, Neill McMahon, Jess Metro Coat and Suit Co., and Joseph Lupia Meyers, Johnny Millman, Mort Montanez, Pedro Moody, Philip, and Youth Monument to the Future Organization Murray's Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheehy Neill, William Newman, Nathan New York Civic Opera Company, Wm. Reutemann New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners Orpheus Record Co. Parmentier, David Place, The, and Theodore Costello, Manager Pollard, Fritz

Prince, Hughie Rain Queen, Inc. Ralph Cooper Agency Regan, Jack Robinson, Charles Rogers, Harry, Owner "Frisco Ballies" Rosen, Philip, Owner and Operator Penthouse Restaurant Sandy Hook S. S. Co., and Charles Gardner Schwartz, Mrs. Morris Singer, John Sloyer, Mrs. South Seas, Inc., Abner J. Rubien Southland Recording Co., and Rose Santos Spothite Club Steve Murray's Mahogany Club Stromberg, Hunt, Jr. Strouse, Irving Sunbrock, Larry, and his Rodeo Show Talent Corp. of America, Harry Weissman Television Exposition Productions, Inc., and Edward A. Cornez, President Thomson, Sava and Valenti, Incorporated United Artists Management Variety Entertainers, Inc., and Herbert Rubin Venus Star Social Club, and Paul Farlington, Manager Walker, Aubrey, Masonic Social Club Wee and Leventhal, Inc. Welsh, Samuel Wilber Operating Company Windheim, David Zaks (Zakers), James
NIAGARA FALLS: Boulevard Casino, and Frank and Victor Rotundo Flory's Melody Bar, Joe and Nick Florio, Proprietors Khment, Robert F. Piatov, Natalie and George, Graystone Ballroom
NORWICH: McLean, C. F.
PATCHOGUE: Kay's Swing Club, Kay Angeloro
PURLING: Dellwood, and Jos. Gerardi, owner
ROCHESTER: Valenti, Sam
ROME: Marks, Al
SABATTIS: Sabatia Club, and Mrs. Verna V. Coleman
SARANAC LAKE: Berches, The, Mose LaFontaine, Employer, C. Randall, Mgr. Durans Grill
SARATOGA SPRINGS: Clark, Stevens and Arthur
SCHENECTADY: Edwards, M. C. Fretto, Joseph Rudis Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager Silverman, Harry
SOUTH FALLSBURGH: Patti, Arthur, Manager, Hotel Plaza Seldin, S. H., Operator (Lake-wood, N. J.); Grand View Hotel
SUFFERN: Armitage, Walter, President, County Theatre
SYRACUSE: Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer
TANNERSVILLE: Germano, Basil
UTICA: Block, Jerry Burke's Log Cabin, Nick Burke, Owner
VALHALLA: Twin Palms Restaurant, John Masi, Proprietor
WATERTOWN: Duffy's Tavern, Terrance Duffy
WATERVLIET: Cortes, Rita, James E. Strates Shows Kille, Lylian
WHITEHALL: Jerry-Ann's Chateau, and Jerry Rumania
WHITE PLAINS: Brod, Mario
WHITE SULPHUR SPRINGS: Lesser, Joseph and Sarah
YONKERS: Babner, William

LONG ISLAND (New York)
BAYSIDE: Mirage Room, and Edward S. Friedland
BELMORE: Babner, William J.
GLENDALE: Warga, Paul S.
JAMAICA: Dancer, Earl
LAKE RONKONOMA: New Silver Slipper, and Geo. Valentine, Proprietor
NORTH CAROLINA
BEAUFORT: Markey, Charles
BURLINGTON: Mayflower Dining Room, and John Loy
CAROLINA BEACH: Stokes, Gene
CHARLOTTE: Amusement Corp. of America, Edson E. Blackman, Jr. Jones, M. P. Karston, Joe Kemp, T. D., and Southern Attractions, Inc.
DURHAM: Gordon, Douglas. Royal Music Co.
GREENSBORO: Fair Park Casino, and Irish Horan Ward, Robert Weingarten, E., of Sporting Events, Inc.
GREENVILLE: Ruth, Thermon Wilson, Sylvester
HENDERSONVILLE: Livingston, Buster
KINSTON: Parker, David
RALEIGH: Club Carlyle, Robert Carlyle
WALLACE: Strawberry Festival, Inc.
WILSON: McCann, Roosevelt McCann, Sam McLachon, Sam
NORTH DAKOTA
BISMARCK: Lefor Tavern and Ballroom, Art and John Zenker, Operators
DEVILS LAKE: Beacon Club, Mrs. G. J. Christianson
OHIO
AKRON: Basford, Doyle Buddies Club, and Alfred Scrunchings, Operator Pullman Cafe, George Subrin, Owner and Manager
CANTON: Court Cafe and Art Alper, Operator
CINCINNATI: Anderson, Albert Bayless, H. W. Charles, Mrs. Alberta Wonder Bar, James McFatridge, Owner Sunbrock, Larry, and his Rodeo Show Smith, James R. Wallace, Dr. J. H.
CLEVELAND: Atlas Attractions, and Ray Grair Bender, Harvey Club Ron-day-Voo, and U. S. Dearing Dixon, Forrest Euclid 55th Co. Manuel Bros. Agency, Inc. Metropolitan Theatre, Emanuel Stutz, Operator Salanci, Frank J. Spero, Herman Tucker's Blue Grass Club, and A. J. Tucker, Owner Walthers, Carl O. Willis, Elroy
COLUMBUS: Askins, William Bell, Edward Beta Nu Bldg. Association, and Mrs. Emerson Cheek, Pres. Charles Bloce Post No. 157, American Legion Carter, Ingram Melode, Phil Mallory, William Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald

Turf Club, and Ralph Steven-son, Proprietor
DAYTON: Boucher, Roy D. Daytona Club, and William Carpenter Taylor, Earl
ELYRIA: Dance Theatre, Inc., and A. W. Jewell, President
EUCLID: Rado, Gerald
FINDLAY: Wilson, Mr. and Mrs. Karl, Operators Paradise Club
GERMANTOWN: Beechwood Grove Club, and Mr. Wilson
PIQUA: Sedgewick, Lcc, Operator
PROCTORVILLE: Plantation Club, and Paul D. Reese, Owner
SANDUSKY: Mathews, S. D. Sallee, Henry
SPRINGFIELD: Jackson, Lawrence
TOLEDO: Durham, Henry (Hank) LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary National Athletic Club, Roy Finn and Archie Miller Nightingale, Homer Tripodi, Joseph A., President Italian Opera Association
VIENNA: Hull, Russ Russ Hull
ZANESVILLE: Venner, Pierre
OKLAHOMA
ARDMORE: George R. Anderson Post No. 65, American Legion, and Floyd Loughridge
ENID: Norris, Gene
OKMULGEE: Masonic Hall (colored), and Calvin Simmons
MUSKOGEE: Guitre, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
OKLAHOMA CITY: Southwestern Attractions, M. K. Boldman and Jack Swiger
TULSA: Love, Clarence, Love's Cocktail Lounge Williams, Cargile
OREGON
EUGENE: Granada Gardens, Shannon Shaeffer, Owner Weinstein, Archie, Commercial Club
HERMISTON: Rosenberg, Mrs. R. M.
LAKESIDE: Bates, E. P.
PORTLAND: Acme Club Lounge, and A. W. Denton, Manager Pallas Royale Ballroom Yank Club of Oregon, Inc., and R. C. Bartlett, President
ROGUE RIVER: Arnold, Ida Mae
SALEM: Lope, Mr.
SHERIDAN: American Legion Post No. 75, Melvin Agee
PENNSYLVANIA
ALIQUIPPA: Gunn, Otis
BERWYN: Main Line Civic Light Opera Co., Nut Burns, Director
BETHLEHEM: Colonnade Club, and Frank Pinter, Manager
BLAIRSVILLE: Moose Club, and A. P. Sundry, Employer
BRAEBURN: Mazur, John
BRANDONVILLE: Vanderbilt Country Club, and Terry McGovern, Employer
BRYN MAWR: K. P. Cafe, and George Papaian

CHESTER: Blue Heaven Room, Bob Lager, Employer Fisher, Samuel Pyle, William Reindollar, Harry
DEVON: Jones, Martin
DONORA: Bedford, C. D.
EASTON: Green, Morris Jacobson, Benjamin
EVERTON: King, Mr. and Mrs. Walter
FAIRMOUNT PARK: Riverside Inn, Inc., Samuel Ottenberg, President
HARRISBURG: Ickes, Robert N. P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman Reeves, William T. Waters, B. N.
JOHNSTOWN: Boots and Saddle Club, and Everett Allen Central Cafe. Christ Contakos, Owner and Manager
KINGSTON: Johns, Robert
LANCASTER: Freed, Murray Samuels, John Parker
MEADVILLE: Noll, Carl Power, Donald W. Simmons, Al., Jr.
MIDLAND: Mason, Bill
NEW CASTLE: Natale, Tommy
OIL CITY: Friendship League of America, and A. L. Nelson
PHILADELPHIA: Associated Artists Bureau Benny-the-Bum's, Benjamin Fogelman, Proprietor Bilclore Hotel, and Wm. Clorc, Operator Borrelli, Wm., Jr. Bubeck, Carl F. Click Club Davis Ballroom, and Russell Davis Dupree, Hiram K. Dulpre, Reesc Erlanger Ballroom Melody Records, Inc. Montalvo, Santos Muziani, Joseph Philadelphia Lab. Company, and Luis Colantunno, Manager Pinsky, Harry Raymond, Don G., of Creative Entertainment Bureau Stanley, Frank
PITTSBURGH: Ficklin, Thomas Matthews, Lee A., and New Artist Service Oasis Club, and Joe DeFrancisco, Owner Reight, C. H. Sala, Joseph M., Owner El Chico Cafe
POTTSTOWN: Schmoyer, Mrs. Irma
SCRANTON: McDonough, Frank
SLATINGTON: Flick, Walter H.
STRAFFORD: Poinsette, Walter
TANNERSVILLE: Toffel, Adolph
UNIONTOWN: Polish Radio Club, and Joseph A. Zelasko
UPPER DARBY: Wallace, Jerry
WASHINGTON: Athens. Pete, Manager Washington Cocktail Lounge Lee, Edward
WILKES-BARRE: Kahan, Samuel
WILLIAMSPORT: Pinella, James
WORTHINGTON: Conwell, J. R.
YORK: Daniels, William Lopez
SOUTH CAROLINA
COLUMBIA: Block C Club. University of South Carolina
GREENVILLE: Forest Hills Supper Club, R. K. and Mary Rickey, Lessee, J. K. Mosely, and Sue Ellison, former Owner and Manager

FLORENCE: City Recreation Commission, and James C. Putnam
MARIETTA: "Bring on the Girls," and Don Meadows, Owner
MOULTREVILLE: Wurtthmann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)
MYRTLE BEACH: Hewlett, Ralph J.
SPARTANBURG: Holcome, H. C.
UNION: Dale Bros. Circus
TENNESSEE
CLARKSVILLE: Harris, William
JOHNSON CITY: Burton, Theodore J.
KNOXVILLE: Cavalcade on Ice, John J. Denton Great Enterprises (also known as Dixie Recording Co.) Henderson, John
NASHVILLE: Brentwood Dinner Club, and H. L. Waxman, Owner Carretters, Harold Chavez, Chuck Club Forrest Coconut Lounge Club, and Mrs. Pearl Hunter Coure, Alexander Fessie, Bill Hayes, Billie and Floyd, Club Zanzibar Jackson, Dr. R. B.
TEXAS
AUSTIN: El Morocco Williams, Mark, Promoter
BEAUMONT: Bishop, E. W.
BOLING: Falls, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
CORPUS CHRISTI: Kirk, Edwin Skylark Club, and Wale Turner
DALLAS: Embassy Club, Helen Askew, and James L. Dixon, Sr., co-owners Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime" Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime" May, Oscar P. and Harry E. Morgan, J. C.
DENISON: Club Rendezvous, and Frank DeMarco, Owner
EL PASO: Marlin, Coyal J. Bowden, Rivers
FORT WORTH: Famous Door, and Joe Earl, Operator Clemmons, James F. Florence, F. A., Jr. Snyder, Chic Strippling, Howard
GALVESTON: Evans, Bob Shiro, Charles
GONZALES: Dailey Bros. Circus
GRAND PRAIRIE: Club Bagdad, R. P. Bridges and Marian Teague, Operators
HENDERSON: Wright, Robert
HOUSTON: Coats, Paul Jetson, Oscar McMullen, F. L. Revis, Bouldin Singleterry, J. A. World Amusements, Inc., Thos. A. Wood, President
LEVELLAND: Collins, Dee
LONGVIEW: Club 26 (formerly Rendezvous Club), and B. D. Holliman, Employer Ryan, A. L.
LUBBOCK: Sled Allen Arena, and Carlos Lovato

PALESTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles

PARIS:
Ron-Du-Voo, and Frederick J. Mierke, Employer

PORT ARTHUR:
Derland, William

SAN ANGELO:
Specialty Productions, Nelson Scott and Wallace Kelton

SAN ANTONIO:
Forrest, Thomas
Leathy, J. W. (Lee), Rockin' M Dude Ranch Club
Obledo, F. J.
Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy

VALASCO:
Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

WACO:
Gorenfeld, Lou

WICHITA FALLS:
Dibbles, C.
Whitley, Mike

UTAH

SALT LAKE CITY:
Jamieson (Dixie) John A., Dixieland Club (Cotton Club)

VERMONT

RUTLAND:
Brock Hotel, and Mrs. Estelle Duffie, Employer

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph Burko, and Seymour Spelman
Dove, Julian M., Capitol Amusement Attractions

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

HAMPTON:
Maxey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

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

NORFOLK:
Big Trzeck Diner, Percy Simon, Proprietor
Cashvan, Irwin
Kane, Jack
Meyer, Morris
Rohanna, George
Winfree, Leonard

PORTSMOUTH:
Rountree, G. T.

RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Rendez-vous, and Oscar Black

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Bass, Milton
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
Surf Club, and Jack Kane
White, William A.

WASHINGTON

SEATTLE:
Ackerman, Frank
Ford, Larry
Harris, Paul
Washington Social Club and Sirless Grove

SPOKANE:
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles Powell, Operator
White, Ernest B.

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Couts, A. J.

MORGANTOWN:
Niner, Leonard

WHEELING:
Mardi Gras

WISCONSIN

BEAR CREEK:
Schwaeker, Leroy

BOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Galst, Erwin
Franklin, Allen
Pensley, Charles W.

GREENVILLE:
Reed, Jimmie
Zanzibar Cocktail Lounge, and Wm. Hilts, Proprietor

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

HURLEY:
Club Francis, and James Francis
Fontecchio, Mrs. Elcey, Club Fiesta

LA CROSSE:
Tooke, Thomas, and Little
Dandy Tavern

MARSHFIELD:
Uptown Club and Eddie Arnett, Owner

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Gentile, Nick
Manianni, Vince
Stage Door, Jack D. Rizzo and Jerome Dimaggio
Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickenson, Vice-Commander

NICHOLS:
Nichols Ballroom, Arthur Kahls

RACINE:
Miller, Jerry

RHINELANDER:
Kane's Moens Lake Resort, and George A. Kane
Kendall, Mr., Manager Holly Wood Lodge

ROSHOLT:
Akavickas, Edward

SHEBOYGAN:
Sicilia, N.

SUN PRAIRIE:
Hulsizer, Herb, Tropical Gardens
Tropical Gardens, and Herb Hulsizer

TOMAH:
Veterans of Foreign Wars

WISCONSIN RAPIDS:
Brown Derby, and Lawrence Huber, Owner

WYOMING

CHEYENNE:
Shy-Ann Nite Club, and Hazel Kline, Manager

JACKSON HOLE:
R. J. Bar, and C. L. Jensen

ROCK SPRINGS:
Smoke House Lounge, Del K. James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Archer, Pat
Blue Mirror
Cabana Club, and Jack Staples
China Clipper, Sam Wong, Owner
Clare's Musical Bar, and Jean Clare
Club Bengasi, and Ralph Feldman
Club Ellington (D. E. Corp.), and Herb Sachs, President
D. E. Corporation, and Herb Sachs
Dunbar Hotel, and Robert L. Robinson
Five O-Clock Club, and Jack Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country Club
Hoffman, Edward F., Hoffman's 3 Ring Circus
Kavakos, William, and Kavakos Club
Kirsh, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star Dust Club
Lou and Alex, and Lewis Murray
New Orleans Restaurant, and Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassimus and Joseph Cannon
Rayburn, E.
Rittenhouse, Rev. H. B.
Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
Rosa, Thomas N.
Smith, J. A.
T. & W. Corporation, Al Simonds, Paul Mann
Walters, Alfred

CANADA

ALBERTA

CALGARY:
Fort Briscoe Chapter of the Imperial Order Daughters of the Empire
Simmons, Gordon A.

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
Gaylorde Enterprises, and L. Carrigan, Manager
H. Singer and Co. Enterprises, and H. Singer

ONTARIO

CHATHAM:
Taylor, Dan

COBOURG:
International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh

GRAVENHURST:
Summer Gardens, and James Webber

GUELPH:
Naval Veterans Association, and Louis C. Junkie, President

HAMILTON:
Kadlits, Harold
Nutting, M. R., Pres. Merrick Bros. Circus (Circus Productions, Ltd.)

HASTINGS:
Bassman, George, and Riverside Pavilion

KITCHENER:
Kitchener Memorial Auditorium and Bob Gosney, Manager

LONDON:
Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
Seven Dwarfs Inn
Silver Dollar Golden Star Tavern, Gordon Kent, Prop.

SOUTH SHORE, MUSSELMAN'S LAKE:
Glendale Pavilion, Ted Bingham

NEW TORONTO:
Leslie, George

OTTAWA:
Parker, Hugh
Peacock Inn, and E. Spooner

OWEN SOUND:
Thomas, Howard M. (Doc)

PORT ARTHUR:
Curtin, M.

TORONTO:
Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
Langford, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
North Station CHUM
Skorochid, Walter, Ukrainian National Federation Hall
Wetham, Katherine

WELLAND:
United Textile Workers of America

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Daoust, Hubert and Raymond
Djoro, John
Emery, Marcel
Emond, Roger
Haskett, Don (Martin York)
Lussier, Pierre
Norbert, Henri
Robert, George
Sunbrock, Larry, and his Rodeo Show

POINTE-CLAIRE:
Edgewater Beach Hotel, and William Oliver, Owner

QUEBEC:
Sunbrock, Larry, and his Rodeo Show

ST. GABRIEL de BRANDON:
Mamour St. Gabriel, and Paul Arbour, Owner

CUBA

HAVANA:
Sans Souci, M. Triay

ALASKA

ANCHORAGE:
Capper, Keith

FAIRBANKS:
Casa Blanca, and A. G. Muldoon
Glen A. Elder (Glen Alvin)

HAWAII

HONOLULU:
Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas Puna Lake

WAIKIKI:
Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

MISCELLANEOUS

Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
Andros, George D.
Anthe, John
Arwood, Ross
Aulger, J. H.
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Billor Bros. Circus, Arthur and Hyman Sturmak
Bologhino, Dominick
Bosserman, Herbert (Tiny)
Brindhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager "Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Conway, Stewart
Dale Bros. Circus
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"
Finklestone, Harry
Forrest, Thomas
Fox, Jess Lee
Friendship League of America, and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Goodenough, Johnny
Garnes, C. M.
George, Wally
Gould, Hal
Gutire, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
Hoffman, Edward F.
Hoffman's 3-Ring Circus
Hollander, Frank, and D. C. Restaurant Corp.

Floran, Irish
Horn, O. B.
Hoskins, Jack
Huga, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Kay, Bert
Kelton, Wallace
Kimball, Dude (or Roman)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Lew Leslie and his "Blackbirds"
Maurice, Ralph
McCarthy, E. J.
McGaw, E. E., Owner
Horse Follies of 1946
McGowan, Everett
Magee, Floyd
Magen, Roy
Mann, Paul
Matthews, John
Meeks, D. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Panessa, Managers
Miller, George E. Jr., former Bookers License 1129
Ken Miller Productions, and Ken Miller
Miquelon, V.
Montalvo, Santos
N. Edward Beck, Employer
Rhapsody on Ice
New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners
Oben, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Rayburn, Charles
Rayfield, Jerry
Res, John
Reid, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Roberts or Doc Mel Roy)
Robertson, T. E., Robertson Rodeo, Inc.
Ross, Hal J., Enterprises
Salzmann, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midlets
Six Brothers Circus, and George McCall
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marrs)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Young, Robert
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Wells, Charles
White, George
White, Robert
Williams, Cargile
Williams, Frederick
Wilson, Ray

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Brookley Air Force Base Officers Mess
Cargyle, Lee, and his Orchestra

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hardage, Prop.

CALIFORNIA

BEVERLY HILLS:
White, William B.

BIG BEAR LAKE:
Cressman, Harry E.

CULVER CITY:
Mardi Gras Ballroom

PITTSBURG:
Litrenta, Bennie (Tiny)

SACRAMENTO:
Capps, Roy, Orchestra

SAN DIEGO:
El Cajon Band

SAN FRANCISCO:
Kelly, Noel
Freitas, Carl (also known as Anthony Carle)
Jones, Cliff

SAN LUIS OBISPO:
Seaton, Don

SAN PABLO:
Sportsmen's Club

SANTA BARBARA:
Samarkand Hotel

SANTA ROSA, LAKE COUNTY:
Rendezvous

TULARE:
T D E S Hall

COLORADO

LOVELAND:
Westgate Ballroom

CONNECTICUT

DANIELSON:
Pine House

GROTON:
Swiss Villa

HARTFORD:
Buck's Tavern, Frank S. DeLucco, Prop.

JEWETT CITY:
French Club
Jewett City Hotel

MILFORD:
Emerald Room of the Soundview Hotel, Walnut Beach

MOOSUP:
American Legion
Club 91

NEW LONDON:
Crescent Beach Ballroom

NORWICH:
Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner

DELAWARE

WILMINGTON:
Brandywine Post No. 12, American Legion
Cousin Lee and his Hill Billy Band
Wilson Line, Inc.

FLORIDA

CLEARWATER:
Crystal Bar

Musical Bar
Sea Horse Grill and Bar

HALLANDALE:
Ben's Place, Charles Dreisen

KEY WEST:
Delmonico Bar, and Artura Boza

MIAMI:
Ward, Betty
Wright, Al

SARASOTA:
"400" Club

TAMPA:
Grand Oregon, Oscar Leon, Manager

GEORGIA

MACON:
Jay, A. Wingate
Lowe, Al
Weather, Jim

SAVANNAH:
Sportsmen's Club, Ben J. Alexander

Trocadero Club, and George Rody and W. C. (Shorty) Dugster

IDAHO

HOISE:
Simmons, Mr. and Mrs. James L. (known as Chico and Connie)

TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
The Spot, Al Dennis, Prop.

CHICAGO:
Kryl, Bohumir, and his Symphony Orchestra
Samczyk, Casimir, Orchestra

GALESBURG:
Carson's Orchestra
Meeker's Orchestra
Towson Club No. 2

FOR SALE or EXCHANGE

FOR SALE—Trumpet, Olds, super recording model, \$150.00; also Reynolds cornet, \$150.00; old dance music, quadrilles, two-steps, etc.; all these items are used. J. Freedman, 19 Glenhill Terrace, Springfield, Mass.

FOR SALE—Two pedal tympanis, one Leedy 28-inch, one Ludwig 25-inch, with trunk and extra heads and rim; one big Ludwig 28-inch without pedal, one big bass, 16-35; one Leedy xylophone with R-2 octave, Deagan bells; also snare drums and case. These items all used and are personal property of former Metropolitan Orchestra member (retired). Write P. Schulze, 155-61 116 Road, Jamaica 4, L. I. Phone: Jamaica 9-3344.

FOR SALE—String bass, pre-war label inside (German), with round back, good condition, strong tone, with cover, \$265.00; also French bass bow (A. Lanny 1-A), Paris, fine balance, 27 1/2-inch, \$85.00. L. Zinn, 619 Meridian Ave., Miami Beach, Fla.

FOR SALE—25 used uniforms for band, drum corps, drill teams, etc.; navy blue, gold trim, open necks; caps to match. C. H. Haidinger, Box 485, Kenosha, Wis.

FOR SALE OR TRADE—1947 nine-passenger De Soto with two-wheel trailer; practically new motor and tires, vehicle in excellent condition; write or phone, Vera Mubla, Lanken, N. D. Phone 59.

FOR SALE—Fine grade Juzek bass, 4/4 size, in first-class shape; price \$250.00. Sam Lopez, 732 High St., Holyoke, Mass.

FOR SALE—5-string Kay dance bass; tone, volume, appearance, condition all good; \$250.00; may be converted to 4-string bass for \$15.00. Sam Ballinger, 211 Sixth Ave., Laurel Gardens, Pa.

FOR SALE—Used Epiphone blonde guitar with case and DeArmond trade considered. S. Allen, 49 Spring Lane, Levittown, N. Y. Phone: Hicksville 5-6626-W.

FOR SALE—Used Deagan vibrasax, Nocturne model, excellent condition; original cost, \$700.00; will accept \$450.00; large gold keys. Jerry Gilbert, 804 Marine St., Mobile, Ala.

FOR SALE—German-made Reichel French horn, double Schmidt model, \$325.00. Don W. Swagard, 702nd Band Offutt Air Base, Omaha, Neb.

FOR SALE—Four used Italian basses, owner leaving his own city. Luigi Rosse, 630 Boulevard East, Weehawken, N. J.

FOR SALE—Cubart F horn, fine condition, with case, excellent tone, \$400.00. O. Torchio, 145 West Merrell St., Phoenix, Ariz.

FOR SALE—Gold frosted 44 H-O Conn trombone with case, \$170.00; also King 3/4 bass fiddle with bag, \$170.00 (both used). Call or write, W. Coleman, 107-27 142nd St., Jamaica 4, N. Y.

FOR SALE—Ducche bass, fine condition, 3/4 size, swell back contra C extension used in Philadelphia Orchestra, \$1,200.00; price includes custom trunk and cloth cover; also German bass 3/4 size swell back with cover, \$300.00. I. White-mack, 62 Batchelder, 610 East 20th St., New York 9, N. Y. Phone: GR 5-0747.

FOR SALE—Used manuscript opera music selections and symphonic marches for concert band; also many used printed and manuscript scores (partitur) for large and medium band; all in very fine condition. Write Joseph Gigante, 2758 North Buffum St., Milwaukee 12, Wis.

WANTED

WANTED—Tenor saxophone and a piano player (colored) who can play hop for year-round work immediately. Write to Harold Parks, 122 North Maryland Ave., Atlantic City, N. J.

WANTED—Piano practice keyboard, state size, condition, etc. B. Kehoe, 15514 Kentucky Ave., Detroit 21, Mich.

WANTED—Curved model soprano saxophone, Buffet, Les Flounders, 5635 Upland Way, Philadelphia 31, Pa.

WANTED—Female musicians, accordionists, tenor saxophone, doubling clarinet and/or trumpet; must sing or double combo; booked Music Corporation of America, Miss J. Huth, 812 1/2 Hayworth Ave., Los Angeles, Calif.

WANTED—Bbb recording bass, brass finish, top action, Martin, large bore, adjustable bell and mouthpiece preferred. G. V. Beck, 2645 Rochester, Apt. 203, Detroit 6, Mich.

WANTED—Flashy, professional name brand tenor banjo; also double-neck steel guitar and mandolin or mandola. S. Allen, 49 Spring Lane, Levittown, N. Y. Phone: Hicksville 5-6626-W.

WANTED—Pianist, salary \$50.00; two shows. Write Philip Green, Rumford Inn, Rumford, Maine. Phone: Rumford 8129.

WANTED—Practice keyboard, preferably with adjustable tension. G. Golub, Roosevelt College, 430 South Michigan Ave., Chicago 5, Ill.

WANTED—Bb clarinet, 17-6 Selmer, must be balanced tone model with good intonation and subject to trial. R. Honeywell, 611 First Ave., Asbury Park, N. J.

WANTED—Musician who plays jazz and entertain; send picture. Write Mike Riley, 12216 Oxford St., North Hollywood, Calif.

WANTED—Want to rehearse with tenor or baritone; have own Hammond organ in apartment, Danny Tyler, 215 East 29th St., New York 16, N. Y. Phone: MU 4-4991.

AT LIBERTY

AT LIBERTY—Vibraphonist, prefer small combo; also play marimba; read, fake; can also supply guitarist and bass player for trio work; all members Local 9. Coz Sinceri, 9 Shawmut St., Somerville, Mass. Phone: MO 6-2621.

AT LIBERTY—Set trio, bass, electric guitar and accordion, open for club dates or weekends. John Chernega, 1416 Nelson Ave., Bronx 52, N. Y. Phone: CY 3-0826.

AT LIBERTY—Musical instrument repairman, vocational school graduate, one year factory experience, desires to locate with established repair shop that can guarantee spare-time orchestra work; prefer weekend club dates; experienced; play commercial and Dixie-style cornet; will also teach. H. Morgan, Box 461, Edinboro, Pa.

AT LIBERTY—Saxophone, flute and clarinet man, commercial experience. Eddie Fischer, 751 East Brill St., Phoenix, Ariz.

AT LIBERTY—Drummer, all-around experience (Local 802 card), desires weekend work in New York City and vicinity; prefer small combo or trio; terrific beat, hop, Dixieland, Afro-Cuban. Phone weekdays EV 8-0762, ask for Marlene; nights and Saturdays, Stage 2-3243, or write Dr. Tolson, 117 Pulaski St., Brooklyn 6, N. Y.

Music at Sea: Does It Ruin Conversation, Dinner, Both?

(Continued from page six)

digestion. But good music, not too loud and well chosen for the occasion, ought to promote both. It does not improve digestion to dine in utter silence; otherwise, it would be salubrious to eat alone. Besides, in a ship's restaurant, one is assigned to a table. Unless the Atlantic crossing be brief, conversation is liable to languish.

There is, of course, on the ships mentioned, music for tea, when conversation, one supposes, is expected to be intermittent and inconsequential. Does music at dinner interfere with conversation, in fact? At White House state dinners there is soft music. Even at Annapolis and West Point, when there is a state luncheon—as, for example, for a visiting sovereign—an orchestra discourages tunes. The strains of Strauss's "Blue Danube," usual on such occasions, both relax and energize.

No Recordings

Music with meals ought to be real music—that is, the music of a live orchestra. Recordings and piped-in music won't do. Real music stimulates conversation at dinner or, if conversation languishes, the music sends one into a mood of benign, reflective silence without embarrassment.

Perhaps, as Chesterton feared, music at dinner would have interfered with the conversation of Dr. Johnson or Charles Lamb, but who wants to argue his head off, or go whimsical, in the middle of the Atlantic?



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Photo above: Leo Anthony backs up Ray with his new Selmer Super-Action Baritone Saxophone.



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