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Affairs of the Federation

NOTICE

*to all locals
and members
relating to*

Electrical Transcriptions

The President's office of the Federation has negotiated new agreements with manufacturers of electrical transcriptions which embody the Federation's policy with regard to the recording of all electrical transcriptions during the period January 1, 1954 - December 31, 1958. Copies of the Electrical Transcription Labor Agreement and of the Electrical Transcription Trust Agreement are available at the President's office and are being sent to all locals of the Federation so that their terms and conditions may become known to all interested persons. On and after August 1, 1954, no engagements for electrical transcription work may be performed unless in conformity with this policy, and unless the employer has become a party to such agreements.

Electrical transcriptions, other than library service transcriptions, made under the terms of these new agreements may not be used for television broadcasts unless additional agreements for Television Film Jingles and Spot Announcements are executed with the American Federation of Musicians and the Music Performance Trust Fund. In such case, musicians are to be paid additional wages in conformity with these Television Film Jingle and Spot Announcement Labor Agreements and payments will also be due to the Trustee under the Trust Agreement.

Your attention is directed to the following brief summary of some of the principal features of the new agreements relating to electrical transcriptions:

WAGES, Etc.

Transcriptions other than Jingles and Spots:

For each fifteen (15) minutes of recorded music with or without continuity, the rehearsing and recording of which does not exceed one (1) hour, per man..... \$27.00

Each additional five (5) minutes of recorded music, the rehearsing and recording of which does not exceed twenty (20) minutes, per man 9.00

Rehearsal overtime, for each fifteen (15) minutes 4.50

Leader, or single musician, double.

Jingles and Spots:

Single session, consisting of one (1) hour or less, during which no more than three (3) jingles or spots, each of no more than one (1) minute's duration may be made, per man \$27.00

Overtime, 20 minutes or less, during which one (1) additional jingle or spot may be made, per man 9.00

Rehearsal overtime, per 15 minutes, per man 4.50

Leader, or single musician, double.

No jingles or spots advertising products of more than one sponsor may be made during any one session or overtime session.

PAYMENTS TO MUSIC PERFORMANCE TRUST FUND:

Each producer of electrical transcriptions agrees to make the following contributions to the Music Performance Trust Funds:

(a) Library Service Transcriptions and Open End Transcriptions:

("Library Service Transcription" is a transcription the content of which is entirely musical and has no advertising material incorporated therein. "Open End Transcription" is a transcription intended to be and actually broadcast more than once in any city, the content of which is designed for broadcast by different sponsors and which contains no advertising material relating to any particular sponsor.)

3.225 per cent of producers' gross revenues derived from the exploitation of the transcription if the transcription is recorded after January 1, 1954, and is first released on or before December 31, 1955.

3.45 per cent of such revenues if the transcription is recorded after January 1, 1954, and first released on or after January 1, 1956.

(b) Closed End Transcriptions:

("Closed End Transcription" is a transcription produced according to the specifications of a single sponsor and intended for use by that sponsor only.)

First run—no payment;

Each subsequent run—50 per cent of the musicians' wages, computed at scale, for each run.

(c) Jingles and Spot Announcements:

("Jingle or Spot Announcement" transcription is a transcription produced according to the specifications of a particular sponsor and intended to be used by that sponsor only, the playing time of which does not exceed two minutes.)

A single payment of \$100 for each Jingle or Spot Announcement used.

(d) Transcriptions Made for a Single Non-Repetitive Use:

No payment is due for a single usage of a transcription.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

NEW LAWS AND CHANGES

The following actions were taken by the 1954 Convention in Milwaukee, Wisconsin. Those which constitute new laws or changes in the Constitution and By-laws will become effective September 15, 1954, unless otherwise specified. Members are directed to govern themselves accordingly.

Contracts Between Employers and Members for an Indefinite Period Can Be Cancelled By Either Party Giving Two Weeks Written Notice to the Other After the Engagement Commences.

A section to be known as Section 16 in Article 16, to read as follows:

"All contracts between employers and members performing alone or as leaders of orchestras and bands wherein a specified number of weeks is not named, can be cancelled by either party giving two weeks' written notice to the other, after the engagement commences."

Locals to Be Furnished Each Week With Weekly Reports Regarding "Bookers' Licenses Revoked," "Defaulters List" and "Unfair List."

The locals are to be furnished with current weekly correction sheets which will include all additions and deletions in the "Bookers' Licenses Revoked," "Defaulters List" and "Unfair List."

Section 10 of Article 23 Regarding Personal Appearances Is Revised.

The first sentence is left unchanged. The balance of the section has been revised and is set forth in italic type:

"Members or leaders, whether traveling or local, who desire to make personal appearances including radio and/or television appearances, must first obtain permission from the local in whose jurisdiction the appearance is to occur. *Recorded interviews are permitted only if the local in whose jurisdiction the broadcast of the recording is to originate,*

IMPORTANT NOTICE FOR LOCAL SECRETARIES

The International Executive Board has instructed the attorneys for the Federation to prepare a new draft of the Form B Contract in order to more fully protect our members and to comply with the action of our 1954 Convention.

These contracts will be available on or about September 15, 1954. It is suggested that Secretaries do not increase their supply of the present forms to exceed their needs beyond that date.

approves. A local is not empowered to withhold its approval if said local permits its own members to broadcast over the originating station or has a working agreement with same. Neither members nor leaders are permitted to use their recorded interviews in connection with disc jockey or similar shows, unless such recordings are prefaced with the words 'the following is transcribed' and if these recordings are for general distribution to radio and television stations in localities where the artist is not scheduled to appear, unless permission of each local is first obtained."

There Has Never Been a Provision in the By-laws Covering Mergers of Locals. For this Reason the Following Resolution Was Adopted.

WHEREAS, at the present time there is no provision in the Federation By-laws covering mergers of locals, therefore,

BE IT RESOLVED, That if, in the opinion of the International Executive Board, it will be in the best interest of the locals and the Federation, two or more locals may merge under such conditions as may be recommended by the International Executive Board.

Section 3 of Article 14 Is Amended to Provide That in Addition to Notifying Secretaries of Home Locals When a Transfer Membership Has Been Issued, the Secretary Must Also Notify the Home Local When the Transfer Membership Is Withdrawn or Revoked and When Full Membership is Bestowed on the Transfer Member. The section will read:

"Section 3. The Secretary of the local where the member has applied for transfer membership, must immediately notify the Secretary of the local in which the member holds full membership, upon:

- (a) Issuing a transfer membership;
- (b) The transfer membership being withdrawn or revoked; and
- (c) Full membership being bestowed on the transfer member."

An Extra Line to be Placed on Form B-1 Contracts to Indicate the Kind or Nature of the Engagement to be Performed.

This will provide that the contract indicate whether it is for a dance, banquet, floor show, stage show, etc. This will be included in the new Form B-1 contracts which are being prepared, and will contain some other revisions which are referred to in this issue in a special notice to all secretaries.

Section 7 of Article 9 is Amended by Adding to Subsection "A" a New Subdivision, a Strengthening of the By-laws, by Providing that the International Executive Board Shall Have Authority to Adjudicate and Determine Grievances Between Members and Employers and Members and Booking Agents, etc.

"(4) The failure to perform (or the breach of any other type) of any contract or agree-

ment, between such member and such employer or purchaser of services, or between such member and such booking agent, or between such employer or purchaser of services and such booking agent, by any party to such contract or agreement shall not have the effect of terminating the obligations, under the provisions of this Section 7, of such party or of any adverse party or of any other party to such contract or agreement. Such failure to perform or such breach of any other type, since it is included within the definition of 'grievance,' shall be heard, adjudicated and determined as provided in this Section 7 upon the request or demand of any party."

Section 7 (A) of Article 9 is Amended in Accordance with the Recommendation of Our Attorneys, Strengthening the Authority of the International Executive Board in Connection with Contracts Between Members and Employers; Members and Booking Agents, and Two or more Booking Agents.

"(A) Every claim, dispute, controversy or difference (all of which are herein called 'grievance') arising out of, dealing with, relating to, or affecting the interpretation or application of this contract or the violation or breach or threatened violation or breach thereof, whether between (1) an employee who is a member of the American Federation of Musicians (herein called 'Federation') and the employer or purchaser of services hereunder, (2) such member and the booking agent of the engagement provided for hereunder, (3) such employer or purchaser and such booking agent, or (4) two or more booking agents shall be heard, adjudicated and determined as follows:"

Article 28, Section 6 "A" of the By-laws is Rescinded.

This law provided that the delegates be furnished with coat lapel tags to be worn going to and from conventions. These badges were forwarded to the secretaries with their credentials. Through the rescinding of this By-law, this will no longer be done.

The 1957 Convention to be Held in Denver, Colorado.

The International Executive Board recommended to the Convention that Denver, Colorado, be selected as the Convention City for 1957. The recommendation was adopted.

Convention Urges Passage in Congress of House Bill Known as H.R. No. 7185, Introduced by Congressman Howell of New Jersey, and Senate Bill Known as S. No. 1109, Introduced by Senator Murray of Montana.

WHEREAS, There has been introduced in the House of Representatives a bill sponsored by Congressman Charles R. Howell (D., N. J.), known as H. R. No. 7185; and a bill No. 1109

(Continued on page seven)

Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with the list in the June, 1954, issue of the *International Musician*, contains the names of all companies up to and including June 25. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 2—St. Louis, Missouri
Delmar Records

Local 5—Detroit, Michigan
Edgewater Records

Local 6—San Francisco, California
Circle Recording Company
Carlton Recording

Local 10—Chicago, Illinois
Aristocrat Record Corporation
Voice Seren Record Company
Heartbeat Records
Tele Tone Music, Inc.
Klick Record Company
Star Maid Records

Local 16—Newark, New Jersey
Waldorf Record Corporation

Local 34—Kansas City, Missouri
Blasco Music, Inc.

Local 38—Larchmont, New York
Hobart Mitchell

Local 47—Los Angeles, California
The Clover Record Co.
Rhythms Productions
Crown Records
Orbit Publishing Company
Stepping Tones
Della Records
Aladdin Records
Nu-Art Recording Company
Hit Records
Fabor Robison Productions
Abbott Records, Inc.
Ekko Records
Phoenix

Local 60—Pittsburgh, Pennsylvania
Roger Wolfe

Local 65—Houston, Texas
Peacock Records, Inc.
Duke Records

Local 77—Philadelphia, Pennsylvania
Gyden Record Company
Palda Record Company

Local 86—Youngstown, Ohio
Carl H. Fry.

Local 145—Vancouver, B. C., Canada
Aragon Recordings
Velve-Tone Recordings

Local 149—Toronto, Ontario, Canada
Hallmark Recordings Ltd.

Local 153—San Jose, California
Bella Records, Inc.

Local 154—Colorado Springs, Colorado
Home Spun Recordings

Local 248—Paterson, New Jersey
Camm Records, Inc.

Local 309—Fond Du Lac, Wisconsin
Potter Music Co.

Local 311—Wilmington, Delaware
Blue Hen Record Company

Local 324—Gloucester-Manchester, Mass.
Majesty Records

Local 325—San Diego, California
Bowery Records

Local 569—Quakertown, Pennsylvania
Bucks County Sound & Recording Laboratory

Local 586—Phoenix, Arizona
Liberty Bell Record Company

Local 802—New York, New York
Westminster Recording Company
Fiesta Record Company
Brewster Record Co.
Fleetwin Music Co.
Commodore Record Co., Inc.
Dawn Productions
Pic Records, Inc.
RMP Record Co.
Corinthian Records
Cavalcade Records
Benida Record Company, Inc.
Debut Records, Inc.
Songcraft, Inc.
Taff Records Company
Statler Record Co.
United Research Laboratories
Octave Records, Inc.
Heritage Productions
G-Note Records
Alexander Record Company
Pyramid Records
Quality Record Corporation
Pavilion Record Company
Book-of-the-Month Club, Inc.
Henry William Wiese

NEW LAWS AND CHANGES

(Continued from page six)

similarly introduced in the Senate of the United States by Senator Murray and others, and

WHEREAS, These bills were carefully studied and analyzed by the undersigned, and the New Jersey State Conference of the A. F. of M., and

WHEREAS, These bills contain measures very beneficial to the future of live music and musicians, and

WHEREAS, The enactment of these bills into law would also put our great country in the top limelight as a leader of the Arts of the World,

BE IT THEREFORE RESOLVED, That this 57th Annual Convention of the American Federation of Musicians go on record to-wit:

1. It heartily urges passage of these bills, and

2. That each local within the American Federation of Musicians will urge passage of these bills with their respective Senators and Congressmen at the earliest possible moment.

It is Recommended that a Drive Should be Made Through Congress and the President of the United States to Have the 20 Per Cent Amusement Tax Removed or Re-

duced. The Drive Calls for Assistance of All Locals, Central Labor Councils and Kindred Organizations.

WHEREAS, Work conditions in all locals is slowing down, and

WHEREAS, We all know the twenty per cent tax (amusement) has a lot to do with this situation, and

WHEREAS, Our President has done his utmost to help eliminate this tax, and

WHEREAS, The Federation has spent thousands of dollars in this effort, and

WHEREAS, The twenty per cent tax has not been changed to help the work possibilities

THE LESTER PETRILLO MEMORIAL FUND IS A PERMANENT AND CONTINUING FUND FOR THE BENEFIT OF DISABLED MEMBERS OF THE FEDERATION.

Its main source of revenue is the voluntary contributions by locals and members of the Federation. However, its effectiveness can only be maintained by their whole-hearted support.

of the musicians and those who employ them, therefore,

BE IT RESOLVED, A continued drive should be extended through Congress and the President of the United States to fight this tax so as to remove or reduce this evil, and

BE IT FURTHER RESOLVED, A planned campaign to be started by the Federation, incorporating the help of all locals; all Central Labor Councils throughout each state; all Affiliated Crafts of each Council; all State Federations of Labor; the American Federation of Labor, and all Union members in the entire Labor movement. Also the general public, if deemed necessary.

The Committee report is favorable but calls attention to the fact that the matter has been in part taken care of by the President.

The report is adopted.

"Civil Rights in the American Federation of Musicians" to be Printed Serially in the *International Musician*.

It is decided that "Civil Rights in the American Federation of Musicians," by William P. Steeper, be printed serially in the *International Musician*, thereby enabling all members in the A. F. of M. to enjoy and profit by the subject matter.

MUSIC IN



Philadelphia Orchestra, music director, Eugene Ormandy

Pennsylvania

PENNSYLVANIA in its past has had three points of special musical distinction: as the birthplace of the earliest American composer (Francis Hopkinson) and of the most popular American composer (Stephen Collins Foster), and as the locale of the earliest American symphony orchestra. In the present it can boast at least two musical achievements of an unusual calibre: the Philadelphia Orchestra and the Bethlehem Bach Festival. Another point of distinction: it is the reliquary of the musical instrument most closely associated with our independence. At Independence Hall, Philadelphia, where on July 4, 1776, the Declaration of Independence was signed, now rests the Liberty Bell.

Philadelphian Francis Hopkinson, famous as one of the signers of the Declaration of Independence, measures high in the musical world also, as the composer of the first American work, "My Days Have Been So Wondrous Free," various songs and psalms, and an "allegorical-political" opera *The Temple of Minerva*, first performed in 1781. "by a company of gentlemen and ladies in the hotel of the minister of France in the presence of His Excellency General Washington and his

lady." This is held by many to be the first American opera, though credit for this usually goes rather to *Leonora* by William Fry, another Philadelphian.

Pre-Revolutionary Orchestra

The first symphony orchestra in our country was formed in Bethlehem, Pennsylvania, a fact realized by few of the thousands of music lovers who annually in May converge on that town at the fork of the Delaware. At its formation in the middle eighteenth century this orchestra included fourteen instruments (Haydn's contemporary orchestra had about thirty-five) — two first violins, two second violins, two violas, one cello, one double bass, two flutes, two trumpets, two French horns. Since, as quickly as new instruments were added in Europe, Bethlehem procured them—trombones arrived in 1754, the bassoon in 1800, and, in 1806, a contrabass purchased for the then enormous sum of \$68—by the nineteenth century the orchestra had reached what for the time was full symphonic proportions. Trombones speedily began to augment the musical life of the com-

munity in other than orchestral ways. They played to welcome distinguished visitors to the community: Governor Hamilton on July 13, 1752, Benjamin Franklin in 1756, and His Excellency General Washington on July 25, 1782. They formed a thrilling chorale on Easter morning, for the delectation of villagers as well as to the amazement of Indians lurking in the forests.

Instruments were scarce, and their players perforce limited. All the settlers, however, sang at church, at work and at play. In the choral field, therefore, was realized their greatest achievement. When the score of Haydn's *The Creation* reached the community in 1810 (Haydn had been dead but a year then), they had singers ready to learn it. It was given the following year with the accompaniment of fifteen orchestra players, this one of the earliest performances of a complete oratorio on our shores. When in 1822 the Musical Fund Society of Philadelphia gave the same work, trombonists Jedediah and Timothy Weiss, asked down to that city to fill out the orchestra, aroused much curiosity since this instrument was until then unknown in the Quaker City.

INTERNATIONAL MUSICIAN

Bethlehem held good its head start in music. In 1834 and 1835, Haydn's *The Seasons* was given, half one year and half the next, this under the auspices of the Philharmonic Society, a body of singers and players who bound themselves to pay twenty-five cents admission fee, a yearly contribution of fifty cents and a fine of twelve and a half cents for non-attendance. At the second performance of Haydn's *The Creation* on May 18, 1823, a chorus of seventy, plus orchestra, was heard; at the third, on May 20, 1839, 125 participated. Through seventy years this Society presented programs of high standard, with William H. Graber its conductor from 1869. Then in the early eighties, the chorus dropped away, leaving the field to the orchestra.

This choral hiatus was intolerable to J. Frederick Wolle, nineteen-year-old grandson of the same Jedediah Weiss who had jaunted down to Philadelphia some sixty years before to help out with his trombone. Now in 1882 he organized the Bethlehem Choral Union. Two years later, hearing Bach sung by a large chorus in Munich—he was studying in that city at the time—he resolved to devote his life to the development of the Bach tradition in Bethlehem. During his directorship of the Bethlehem Choral Union (1882-1892), he included American premieres of the *St. John Passion* (June 5, 1888), and the *St. Matthew Passion* (April, 1892). When, however, he suggested as a possible third offering the *Mass in B Minor*, the Choral Union, after examining the difficult score, did a quiet fadeout. The adamant Dr. Wolle, however, by the Fall of 1898 had gathered together another chorus and had begun coaching them in the work. His efforts culminated in the presentation, on March 27, 1900, of the first Bach Festival, and in the formal organization of the Bach Choir on April 2, 1900, a peculiarly fitting year since it was the one hundred and fiftieth anniversary of the death of Bach. From that time to the present—with the exception of a seven-year period (1905-12) when Dr. Wolle was in California as head of the Department of Music at the University of that State, the Bach Festivals have been an annual event, with the *Mass in B Minor* scheduled for the second day each year. On Dr. Wolle's death in 1933, Bruce Carey became the director, an office taken over by Ifor Jones in 1940. The accompanying orchestra is derived largely from the Philadelphia Orchestra.

Interesting in this context are the multiple musical uses Philadelphia Orchestra members are put to. Besides assisting at the Bach

Festival, they go over almost to a man into the Robin Hood Dell Orchestra in Summer. They also split up into smaller ensemble groups: the Philadelphia Chamber String Simfonieta, conducted by Fabien Sevitzky (founded in 1925) which gives around three public concerts and one children's program annually; the Arco-Arte Sinfonieta, an ensemble of eighteen string players under the baton of Norman Black; and the Philadelphia Woodwind Quintet which currently is concertizing in Iceland, at the invitation of that nation's government.

All this activity is supplementary to one of the fullest and richest concert seasons in the whole annals of symphonic ensembles—twenty-eight pairs of Friday afternoon and Saturday evening concerts, ten Monday evenings, four Student Concerts, and five Saturday morning Children's Concerts; ten concerts in New York, eight in Washington, six in Baltimore, six each at the festivals in Worcester and Ann Arbor, one or two concerts each in a number of other cities and a mid-winter tour of several cities in the South. Besides, there are a pension concert and four free concerts in Convention Hall (compliments of the city).

This orchestra is quite as unusual in its history as in its present scope of achievement. Born at the turn of the century, it is the twice removed offspring of the oldest musical organization in continuous existence in this country, the Musical Fund Society, founded in 1820 "for the relief and support of decayed musicians and their families and the cultivation of skill and diffusion of taste in music." By standing sponsor at various times to the predecessors of the Philadelphia Orchestra, this Musical Fund Society indirectly made the Philadelphia Orchestra possible.

Heritage of Good-Will

Another hoary institution, the Germania Orchestra, which dominated matters musical in Philadelphia from 1856 to 1895 gave indirect support to the Philadelphia Orchestra; for by passing on its membership to the Henry Gordon Thunder Orchestra (1896-1899) which in turn passed on many of its members to the Philadelphia Orchestra, the Germania helped recruit the latter organization. Still another parent of the Philadelphia Orchestra, the Philadelphia Symphony Society (1893-1900), though an amateur organization, had an excellent library, which it donated to the Philadelphia Orchestra, together with a set of music stands and kettle drums.



Maurice M. Lord, conductor,
Meadville Symphony

For many seasons Philadelphians had been brooding over the idea of starting a really professional orchestra. When Theodore Thomas was called to Chicago in 1891 as the permanent conductor there, many felt they had missed a real opportunity. A few inconsolables turned their backs on the whole enterprise. However, when Fritz Scheel arrived from the West Coast in 1899 to conduct summer concerts at Woodside Park, the quality of his performances so aroused the admiration of Philadelphia's citizenry that the Symphony Society engaged him to direct their three concerts after having agreed to his stipulation that he be given a quota of professionals to conduct in the Spring. Come Spring, Scheel asked for his orchestra.

Now Philadelphians resorted to a ruse. They knew that the citizenry would not rise to support a symphony orchestra but that they would turn out to a man for a "worthy cause," be it flood victims, homeless waifs, Greek destitutes or maltreated cats. So, just as eighty years before, the Musical Fund Society had got its start with a benefit concert ("decayed musicians") so on March 29, 1900, this concert given for the "Relief of the Families of the Nation's Heroes killed in the Philippines," was such a success that immediate plans were made for a permanent orchestra. A fund of \$15,000 was raised, and November 16, 1900, announced as the date of the first concert of the Philadelphia Orchestra of eighty-five musicians conducted by Scheel. In 1902 and 1904 tours were undertaken to New York and Boston, daring moves in those days, but, as it turned out, successful ones. By 1905 Scheel was not only touring the middle Atlantic States, and of course giving the regular concerts in Philadelphia, but was conducting chamber music programs and lead-

Pittsburgh Symphony Orchestra, William Steinberg, music director





Philadelphia Woodwind Quintet. Seated, left to right: William Kincaid, Mason Jones, John deLancio. Standing: Anthony Gigliotti and Sel Schoenbach

ing an opera class as well. His death in 1907, at the age of fifty-five, was said to have been due to overwork.

A Women's Committee for the Philadelphia Orchestra was organized in 1904—over the protests of a large segment of the citizenry, since women in those days were expected to sponsor benefits, but not build orchestras—and has, throughout the ensuing half-century, played a vital part in the success of the organization. (Philanthropists Alexander Van Rensselaer and Edward Bok have tided the orchestra over in various of its crises.) After 1907, Carl Pohlig took over for a five-year period, resigning because of difficulties with the management, to make way for Leopold Stokowski, engaged, sight unseen, on the basis of reports of his work in Cincinnati. During the twenty-nine years (1912-1941) of his conductorship, the Philadelphia Orchestra rose from a community ensemble to a position of a world-renowned instrument, famous for its forays into new fields of musical literature as well as for its virtuoso level of musicianship. In 1916 alone he introduced ten major symphonic works for the first time in America, among them Mahler's Eighth which he repeated eight times in Philadelphia and also presented in New York to that city's vast satisfaction. He conducted these premieres, as well as most of his other programs, to full houses. (Scheel was wont to say he was glad he stood with his back to the audience, so that he could forget how few came.) Graphic of gesture, intense of feeling, he held the members, and he held the audiences. It is hoped that the magnetism he displayed will not be among the forgotten matters of history.

Tradition Extended

Eugene Ormandy began as co-conductor with Stokowski in 1936, and in 1938 was appointed music director. Few could have followed Stokowski and still have established themselves as personalities. Ormandy not only did this but even increased the prestige of the orchestra.

Postscript: the benefit idea is still sure-fire in Philadelphia. The orchestra's Pension Foundation, established in 1944, has been most successful in accumulating a fund for retirement and death benefits for members.

Philadelphia has long been a center for cultivation of music by Negroes. As early as 1815 a Negro band (The Washington Guards, Company Three Band) led by trumpeter and composer Francis Johnson, was playing for key events—in 1825 for a grand ball for General Lafayette. It toured Europe in 1837, one of the first American musical organizations to do this. Currently functioning in the city is the Philadelphia Concert Orchestra, founded in 1931 by Raymond L. Smith out of monies acquired from his bonus funds of World War I, and at first named the E. Gilbert Anderson Memorial Orchestra, in memory of the leader of an orchestra which flourished in the city from 1905 to 1916. The orchestra now comprises sixty-five musicians, gives four concerts each year.

Pittsburgh, in 1783 a town of sixty or so wooden houses and cabins in which lived something over one hundred families, is now one of the great steel centers of the world, famous for the manufacture of glass, clay products, electrical devices, air brakes, cork, white lead, pickles, preserves and radium products. It is also famous as the birthplace of America's folk composer, Stephen Collins Foster, born in Lawrenceville (now part of Pittsburgh) on July 4, 1826, enrolled as a student at the academy at Tioga Point, at Athens, Pennsylvania, at the age of thirteen, and living fourteen years of his adult life in Allegheny, today a suburb of Pittsburgh. It was in Pittsburgh and its environs that he brought forth his best work—"Oh, Susanna," "Uncle Ned," "Old Folks at Home," "Massa's in the Cold, Cold Ground," "My Old Kentucky Home," "Jeanie with the Light Brown Hair"; and it was back to Pittsburgh his body was taken after his death in the charity ward of the Bellevue Hospital in New York City in 1864 at the age of thirty-eight. In Pittsburgh, they say, a fine funeral was given him at

Trinity Church and a brass band played "Old Folks at Home" at his grave.

But to come back to present-day Pittsburgh and to its present-day musical scene.

The Pittsburgh Symphony Orchestra has had two separate and distinct existences. Or, to put it more precisely, two separate and distinct Pittsburgh symphony orchestras have functioned in that city. The first lived from 1896 to 1910; the second was born in 1927 and is still going strong.

The first Pittsburgh Symphony, conducted successively by Frederick Archer, Victor Herbert and Emil Paur, built up quite a name for itself, especially during its six years (1898-1904) under Herbert. This composer of vivacious operettas had already had quite a career behind him: as cellist in the orchestras of Theodore Thomas, Anton Seidl and the Metropolitan Opera; as associate conductor of the Worcester Festival (for which he wrote an oratorio, *The Captive*) and as bandmaster of the famous 22nd Regiment Band, succeeding in this capacity the famous Patrick Sarsfield Gilmore.

While he was on the podium at Pittsburgh, his *The Fortune Teller*, and his *Babes in Toyland* hit Broadway with such impact that he decided to make a career out of composing, and relinquished his orchestral post—a very good thing, no doubt, for operatic history—*The Red Mill*, *Naughty Marietta* and *Sweethearts* were still to spurt from his pen—but a very sad thing for Pittsburgh Symphony Orchestra No. 1. For during the next six years, from an expertly trained and widely toured group of seventy men, it dwindled into an esoteric coterie of specialists who finally passed from the scene from sheer lack of audience support.

The present Pittsburgh Symphony, formed in 1927 and conducted successively in its first stage by Elias Breeskin and Antonio Modarelli, was in 1937 brought to major symphony likeness by Otto Klemperer who took, for this retouch job, a season's time off from his post as conductor of the Los Angeles Philharmonic. In 1938 the orchestra's direction was taken over by Fritz Reiner—his work with the Cincinnati Orchestra had already earned him high respect—and it looked like clear sailing ahead, had not an economy-minded management, deciding to curtail both season and personnel, come square up against the artistic integrity of said Dr. Reiner. After the latter's resignation, the orchestra subsisted for four years on guest conductors.

Steel as Sponsor

In 1952, William Steinberg mounted the podium, to begin an era of brave enterprise, one result of which has been a cooperative arrangement in 1953 between industry and music, novel in the annals of orchestra concert-giving: the "hiring" of an orchestra—in this case the Pittsburgh Symphony complete—by the Union Steelworkers of America, C.I.O., to play to the workers in steel towns in the area. Communities serviced so far have been Braddock, McKeesport, Johnstown, Bethlehem, New Castle, Brackenridge, Weirton, Canton and Pittsburgh. Two policies rule these concerts: general admission (no reserved seats), and one ticket price, namely \$1.50. Wherever the orchestra plays, all civic organizations are asked to—and do—cooperate, thus bringing about public relations of a particu-

larly salutary sort. In the 1954-55 season the concerts will grow to nine, three of which will be played on the orchestra's tour to Carnegie Hall, New York, namely, in Newark, Bethlehem, and Scranton.

Like the Philadelphia Orchestra, the Pittsburgh Symphony has chamber music offshoots, for instance, the Gatto String Ensemble which gives emphasis to string music in the schools. Angelo Gatto is the leader of its twenty-two musicians.

If the following descriptions of other symphonic* enterprises in the State seems abbreviated, the apology must be lack of space. No one issue of any magazine could do justice to the great wealth of symphonic effort in the Keystone State.

The Erie Philharmonic derives from a group of musicians who were rehearsed by Franz Koehler in a room over the entrance to Shea's Theatre around 1910. In 1920, with the help of Local 17, Erie's first paid orchestra came into being, Henry B. Vincent its conductor. It succumbed after six years of concert-giving to that common complaint, lack of money. Then in 1930 a group of twenty-two professional musicians invited John R. Metcalf to rehearse them. By May of that year the group had grown to sixty; and by the Fall of 1931 the Erie Philharmonic Society had embarked on its career. In the season of 1946-47, having increased its resources, it called Fritz Mahler to the podium and offered a full schedule of concerts. When Mr. Mahler resigned in 1953, James Sample took over. During the past season seven pairs of concerts were presented, including a *Messiah* performance, a concert version of *Madame Butterfly*, two youth concerts, a Twilight concert and a post-seasonal "pops."

The Scranton Philharmonic has been in existence sixteen years, for twelve of which Dr. Frieder Weissman has been at the helm. Three youth concerts and three adult concerts make up each season's schedule. Cooperation with other local art groups is a policy of the orchestra, for instance, an exhibition of oil paintings by the members of the Scranton Artists Group in the concert hall lobby at each concert during the past four years. On one occasion the members of the Artists Group painted their impressions over television, as the music played in the background. Another feature is the reasonably priced "Dutch Treat" buffet suppers held before concerts, and affording a relaxed and social hour for music lovers.

The Reading Symphony, organized forty-two years ago, for ten years now has been under the conductorship of Alexander Hilberg. Its four concerts a season are presented with eminent soloists.

The Harrisburg Symphony in its twenty-five-year history has had two conductors, George King Raudenbush, from 1930 to 1950; and Edwin McArthur from 1950 up to the present. As is usual with budding orchestras, it faced, in 1939, just about every difficulty possible: little money, little community interest, few facilities. Then the newspapers publicized its story; Walter Damrosch lent it a library; and, after the orchestra's first concert in April, 1931, the Women's Committee was organized to promote it.

Via the orchestra's youth concerts, thousands of school children of the Central Pennsylvania region, many of them brought by bus from as far as a hundred miles, have been reached. In 1936, through a private gift, a choir was established to function with the orchestra. (In 1939 the choir was made an independent organization.) In 1937 was evolved a novel plan by which the Harrisburg Orchestra and a major symphony — in this case the Philadelphia Orchestra — could be heard on the same subscription series. During the 1954-55 series, the ninety-member Harrisburg Symphony under Edwin McArthur will present four concerts, and the Philadelphia Orchestra under Ormandy, two. Another instance of reciprocity: many members of the

Williamsport Symphony Orchestra, Osborn Hausel, conductor



York Symphony Orchestra, George Hurst, conductor



Scranton Philharmonic Orchestra, Frieder Weissmann, conductor



* For operatic activities in Pennsylvania, readers are referred to the March, 1954, issue, page 11; and to the May issue, page 35.

Erie Philharmonic Orchestra, James Sample, music director





Philadelphia Concert Orchestra, Raymond L. Smith, conductor

Harrisburg Orchestra study with the first-chair men of the Philadelphia Orchestra.

The York Symphony, starting its twenty-third season next Fall, has functioned under three conductors: Sylvan Levin for the first three years; Louis Vyner for the next fourteen; and George Hurst, formerly assistant conductor of the Royal Conservatory Symphony and now instructor in composition and conducting at Peabody in Baltimore, for the past four.

The Allentown Symphony, all of three years old, is conducted in its three concerts a year by home-boy-who-made-good Dr. Donald Voorhees of "Telephone Hour" fame. It not only brings great artists to Allentown but also gives free children's concerts under the sponsorship of the MPTF of the Recording Industry. In addition, a training orchestra builds players toward symphony status.

An Artistic Success

The Columbia Symphony, started in 1944 by Bernard Siple—he resigned in 1948 because of ill health—has during the past six years been conducted at first by Leigh Wittell, and, as of the present, Power Middletown. In spite of chronic financial difficulties, it has been the means of offering Columbia some very good music and some very fine soloists.

The Williamsport Symphony Society, incorporated in the Summer of 1948, came about as the result of a survey conducted by the Williamsport School District in 1946. Since this proved that there were a sufficient number of persons interested in the project, the first rehearsal was held on February 24, 1947, under the direction of Osborne Housel

as a feature of the Adult Education Program. The Society sponsors five concerts each season and one of its aims is to raise funds for attendance and scholarship awards to members of the orchestra.

The Meadville Symphony is celebrating its fortieth anniversary this Fall. After being discontinued during World War I, it was reestablished in 1930 by local musicians headed by Maurice M. Lord, who has since conducted it. The fifty-member orchestra has for one of its purposes the training of talented young students.

The Roxborough Symphony began its career in 1932, developed from a smaller organization, which had existed since 1910. From 1935 Leonard DeMaria has been its conductor.

The Germantown Orchestra, formed in March, 1936, is conducted by Arthur Cohn.

The Pittsburgh Civic Symphony, a non-competitive organization, founded by Harvey B. Gaul and now under the direction of Angelo Gatto, exists for the relaxation of people of many different employments.

The Lancaster and Main Line orchestras are both conducted by Louis Vynor, the *Altoona* by Donald Johanos, the *Butler County*, by Edward Roncone.

Through a Century

To know a nation's history, look to its bands. This is particularly true of Pennsylvania where seemingly even Presidents of the United States get elected better and stay elected longer if bands are on hand. When William Henry Harrison visited Allentown in 1836 as Whig candidate for the Presidency,

and again when President Martin Van Buren came in 1839, the Allentown Band highlighted the occasion. One of the first engagements of the Repasz Band of Williamsport was at the 1841 Convention that nominated Henry Clay for President. Later this band took part in the inauguration of Theodore Roosevelt and William Taft. The Pottstown Band played at the birthday party for President Eisenhower at Hershey, Pennsylvania, October 13, 1953.

Bands have made war's hardships more endurable and their victories more triumphant. The Grand Army Band of Pittsburgh traveled to G. A. R. encampments in the Civil War. "Our Band" of Shamokin made a proud showing when it played in Philadelphia for Admiral Dewey's victorious sailors, following the close of the Spanish-American War. The Ringgold Band of Reading was the first of volunteer organizations of that kind to arrive in Washington, D. C., during the Civil War. It also played at the Battle of Bunker Hill Centennial Celebration in Boston in 1875.

Off to the Fire!

In the old days bands were as much a supplement to fire stations as the dappled coach dogs that followed the red wagons. The Shamokin Band started out as the Rescue Band of the Rescue Hose Company of that city, and conducted its first rehearsals in the fire station—just in case—with wheels, hose, poles and kerosene lamps used for music stands. The first firemen's parade at Allentown in 1843 went forward to the strains of the Allentown Band. In Columbia, the members of a fire company started The Shawnee Band in 1936, winning the State Championship at the Fireman's Convention in 1947. New Kensington has two bands with fire-fighting traditions: the New Kensington Firemen's Band, directed by Frank Oliver, and the Arnold Firemen's Band, directed by Joseph Farinelli. Both have been in existence for at least twenty-five years.

Though most towns of any size in the State have had more or less continual service of bands for a century and a half, the only constant factors through the years have been a nucleus of hardy trombone and cornet and flute players who have remained on hand, ready to join up with whatever group has been playing about town at the time, but severing their connections when the current conductor, or management, or audience has for one reason or another gone into a slump.

Repsz Band, Williamsport, E. Hart Bugbee, conductor



A few tenacious bands, however, can present not only a consecutive history far back into the nineteenth century but a recorded one as well: the Allentown (formed in 1828), the Repasz (Williamsport, 1831), the Ringgold (Reading, 1852), the Spring Garden (York, 1861), "Our Band" (Shamokin, 1875), the Grand Army Band (Pittsburgh, 1875), the Keystone (Lebanon, 1888), the Pioneer Band (Allentown, 1890), the Bainbridge (Columbia, 1896), and the Pottstown (1904).

The Allentown, which has been called the oldest civilian band in the United States—we welcome word from contenders to the title—came into being with a bang at a Fourth of July celebration in 1828, and has been used continually since then for gracing civic events, laying cornerstones, welcoming visitors, high-lighting parades. Since 1926, its conductor has been Albertus L. Meyers, who has built it up to full concert strength of seventy-five players. It gives winter concerts in the Lyric Theatre of Allentown and goes on tour through Pennsylvania in the summer, averaging four engagements a week from Memorial Day through Labor Day.

Allentown has two other long-established units: the Pioneer Band, organized in 1888, its present conductor G. J. "Jerry" Reinsmith, and the Marine Band, organized in 1903 and now under the leadership of Albert P. Marchetto. These, together with the Municipal Band under Harry R. Newhard, play in city parks and playgrounds, financed by the \$5,000 set aside yearly by the city for band music and summer opera. Nearby Catasauqua has a band organized in 1873, its present director Ralph A. Daubert.

Veteran of Many Wars

Next to the Allentown Band the Repasz Band of Williamsport takes the honors for longevity, since it celebrates its 123rd anniversary this October. It has figured, in one capacity or another, in four wars: the Civil, the Spanish-American and the First and Second World Wars. When it lost all its materiel in the Lycoming Opera House fire in 1915, the residents of the city raised a fund to put it back on its feet. Its conductor is E. Hart Bugbee.

The Ringgold Band of Reading formulated its constitution and began keeping the minutes of its meetings on June 28, 1852, but, according to an item appearing in the Mont-



Allentown Band, Albertus L. Meyers, conductor

gomery *Daily Advertiser* of November 26, 1853—"A delightful concert was given by the superb Ringgold Band of Reading, one of the finest and oldest bands in the country"—it was a going concern long before that. It probably found its earliest traces in the "Town Band" first assembled there in 1813 and in 1814 established under the name of the Reading Brass Band. Incidentally, a clause in the band's constitution points up a practice of the day, namely the leader serving also as a playing member. "It shall be the duty," reads the statute, "of the leader to play the leading parts with an instrument called the E-flat bugle."

The Ringgold Band reached the dignity of full instrumentation around the turn of the century, and, with the engagement as conductor of Monroe A. Althouse, took on a distinctly modern air. Recognizing the calibre of its programs, Sousa frequently included Althouse marches on his own programs. Another connection with Sousa: the Ringgold Band was the last unit Sousa ever conducted. A few hours after he had rehearsed it in "Stars and Stripes Forever," on a guest conductorship there in March, 1932, he passed away. Every year since, the band has held a Sousa Memorial Concert.

York, Pennsylvania—called "Tune Town, U. S. A."—boasts as not the least of its musical organizations The Spring Garden Band, in existence since 1861, with a present roster of 150 musicians, all members of Local 472 of that city. Besides this, it has twenty-seven high school and junior high school bands, sixteen community bands, at least fifty excellent choirs and glee clubs, with several chamber

groups and smaller ensembles. The city council sets a budget for music played in the parks—in 1953, \$3,500.

Born in 1875, the Grand Army Band of Pittsburgh appeared at the St. Louis World Fair in 1902 as the honor guest of the Guard Republic Band of Paris. Since 1915, it has been under the directorship of Alois Hrabak.

From its very beginning on October 10, 1888, the family Stambaugh has been closely connected with the Keystone Band of Lebanon. One of its founders and its solo cornetist for many years, H. C. Stambaugh, is the father of the present conductor, John L. Stambaugh. On May 15, 1954, it led the parade of the Pennsylvania Bandmasters Association held in Carlisle, at their annual convention.

The Bainbridge Band of Columbia dates from 1896, and thus is just forty years older than the Shawnee Band of that city. Both engage in concert and parade work.

At the turn of the century two bands—the Citizens Band of Quakertown (1902) and the Pottstown Band (1904) had their start, the former at the corner of West Broad and Main Street on a bench located at the side of Charles T. Leitch's drug store, when a social chat turned toward music, and the latter with a regular drawing up of papers and an incorporation. William F. Lam, the Pottstown's conductor, features soloists on each program. The band has also a Glee Club, eight girls and eight boys.

Other bands deserve more than the brief mention we are limited to giving them: the Eagles Band of Mahanoy City, its director, Sterling Litwhiler; the American Legion Band of the same city, directed by William C.

"Our Band," Shamokin Dye and Print Works, Inc., William H. Crane, conductor



Becker; the Meadville Concert Band under joint sponsorship of the City of Meadville and the MPTF and under the joint directorship of Paul Ingfield and M. M. Lord; the All Veterans Band of the New Kensington Musical Society, directed by Arthur De Simone; the American Legion 40 and 8 of Oil City which have been national champions for the past six years; the Cetta Band of Scranton, conducted by Madea Cetta (he is also president of Local 120); the Shenanco Valley Concert Band, conducted by Dr. Jack B. Anderson; the Brown and Lynch American Legion Band of Easton, led by Anthony Lucchetti; the Interstate Municipal Band of the same town, led by Charles D. Knecht; the Lyric Band of Hanover, directed by H. W. Swartzbaugh. (It owns its own building!)

An industrial state, Pennsylvania offers numerous examples of industry-fostered bands: the Shamokin Dye and Print Works Band (otherwise known as "Our Band," conductor, William H. Crone); the Lukens Steel Band, made up of forty employees of that Coatesville company, and conducted by Charles Gates; the Chester Elks Band, which, though now a fraternal band, in one of its metamorphoses appeared as the American Viscose Company Band of Marcus Hook.

Thus in typically Pennsylvania fashion, industry, municipalities, fire companies and just plain people have had a hand in the creation of bands.

The racy folk-songs of Pennsylvania are another instance of people-inspired music. Gone are the days, however, when pay-day on the railroads was excuse for the section gangs

going off on giant jamborees, with roaring choruses and feet stomping to accordion music; when in the lumber camps—long since departed to Michigan, Minnesota, and Wisconsin—the lumberjacks sat around the smudgy fires and sang loud enough to make the hills roar back; when coal miners made ballads about cave-ins, and strikes and "Cole



Robin Hood Doll, Philadelphia

King"; when troubadours went roaming through the Soho district of Pittsburgh singing current music-hall hits, Old World songs and ballads built around recent events, verse after verse spun out, now by the bard, now by the habitués of the saloons.

Gone are the days when train engineers perfected the art of "quilling"—playing tunes on their locomotive whistles. W. H. "Whistling Bill" Wardoff, a Reading engineer, could play "Home, Sweet Home" on the whistle of his old camel-back engine to start the tears to one's eyes. In fact, it so upset the rookies stationed at Cape May in World War I that the commanding officer had to ask the rail-

road management to tell Bill to lay off the whistle as he passed the Cape.

Where people play at music they also work at it. Hence the long list of truly estimable singers the State has produced: David Bispham, Paul Althouse, Henry Thacker Burleigh, Dusolina Giannini, Louise Homer, Marian Anderson.

Greatest glory of the State, however, is its composers. Besides the ones that offered "firsts" in the song and opera field, there have been Ethelbert Nevin. Charles Wakefield Cadman, William W. Gilchrist, Frances McCollin (she was presented the Distinguished Daughters of Pennsylvania Award in 1951), Samuel Barber, Vittorio Giannini, Peter Mennin, Paul Nordoff, Alex North. Powell Weaver, Marc Blitzstein, and Louis Gesensway. Pride in his adopted city, Philadelphia, led Mr. Gesensway, in fact, to choose as the theme of his symphony, "The Four Squares of Philadelphia," the prayer of William Penn that this great city be a "greene countrie towne." The music traces through the history of the city from the time when colonial street criers hawked their wares with tuneful melodies to the present when the city's mighty roar of traffic comes out with ultra-modern *fortissimo*.

So still today the people of Pennsylvania themselves are behind the production of even the most serious music. As Francis Hopkinson, formulator of carefree songs, was also the sober signer of the Declaration of Independence, so today Pennsylvanians know how to mingle art with life, how to make their State speak simultaneously in accents of freedom and of beauty. —Hope Stoddard.

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Interstate Municipal Band, Easton, Charles D. Knecht, director



Eagles Band, Mahanoy City, Sterling Litwhiler, conductor



Send advance information for this column to the International Musician 39 Division St., Newark 2, New Jersey



WHERE THEY ARE PLAYING

EAST

Jay Gore's fourteen-piece orchestra is on tour of Pennsylvania, New Jersey, Delaware and Virginia.

The Ralph Como Combo opened at the "Inn on the Green" in Long Island, N. Y., the latter part of June. The group consists of Arnold Fishkind, Al Vannata, Jim LaMarr and Ralph Como . . . Accordionist Frank Ramoni and his Orchestra ensconced at Henry Perkins Hotel in Riverhead, Long Island, until September 11 . . . "The Merry-men" (Charlie Theisinger, sax; Eddie Kovarik, drums; Ernie DePasquale, bass; Mike Russoniello, piano) are playing their fourth year at Henry's Bay View Inn, Bronx, N. Y. . . The Herb Rainey Trio is appearing at the Elegante Supper Club in the Silhouette Lounge, Brooklyn, N. Y. . . Anthony Francis and Orchestra, active in and around Brooklyn and New York City for the past two years, now on location at the Crystal Lake Restaurant, Newburgh, N. Y. The personnel includes Hal Lewin, piano; Pete Bennett, drums; Anthony Francis, toy trumpet, trumpet and vocal . . . Frank Fitch and his Orchestra have been performing single engagements in and around the Hudson and Albany, N. Y., areas for the past four years . . . Al Postal and his Music are the attraction at the Toro Hill Lodge in Monroe, N. Y., for the eighth consecutive Summer . . . Lee Conna engaged at Mamaroneck Beach, N. Y., Cabana

1. The piano and song stylings of ART GILMEY at the Old Forge, Miami Beach, Fla., going on four years.
2. Swing organist SYLVIA ANDERSON is playing for dancing at the Sun Ballroom in Chicago, Ill.
3. Accordionist TONY LOMBARDO has been at the Palomino Club in Tucson, Ariz., since 1946.
4. MOXIE WHITNEY opened his ninth season at the Buuff Springs Hotel on May 28.
5. Pianist TRUDY BAER began an indefinite engagement at the Belmont-Plaza Hotel cocktail lounge in New York City recently.
6. IRVING FIELDS is the attraction at the Hotel Sahara in Las Vegas, Nevada, until September 6. He then opens at the Park Sheraton Hotel in New York City for his seventh year.
7. HERB FLEMMING, trombonist, is appearing at jazz concerts at Central Plaza Hall, New York City.

and Yacht Club for the second summer season.

Harold Ferrin's Orchestra has been furnishing music at Chalfont-Haddon Hall Hotel, Atlantic City, N. J., for the past six years. Members are Harold Ferrin, leader; Mary Holly, songstress and mistress of ceremonies; David Hoffman, violinist; Irving Shapiro, drums; Bill Bullock, baritone sax; Earl Baker, trumpet; Vincent Albano, bass . . . Dinney Dinofor and his Orchestra started their fifth season on July 2 at the Sains Hotel, Mount Freedom, N. J. . . Eddie King and his Music at the Asbury Main Tavern, Asbury Park, N. J., for their fourth consecutive year. The trio includes Bill Avdoulos, drums; Myron Lee Bove, saxophone; Eddie King, piano . . . The Amp-Aires (Joe Palmucci, steel guitar;

Lou Tobie, accordion; Frank Cook, drums; Joe Aldi, guitar) have been doing club dates in and around Newark, N. J., for the past three years . . . Hammond organ stylist Helen D. Jungfer is signed with Mohawk Inn, Lake Mohawk, N. J., until September 15.

Jack Still and his Orchestra opened their tenth summer season at Pleasure Beach Park, Bridgeport, Conn. . . Ollie Page and his Orchestra have been appearing for the last six years at Armando's Restaurant, Bethel, Conn. Personnel includes John Cappellano, Frank Tokarchik, Rudy Antidormi and Ollie Page . . . The Walt Gamache Trio (Walt Gamache, Larry Kniveton and Mike Rucci) in their tenth year at Oak Manor, Tiverton, R. I.

Charlie Carroll at The Beacon, Hyannis (on Cape Cod), Mass., for the eighth consecutive year, July 1 to Labor Day inclusive . . . The Two J's, Jay Smith on piano and Joe Merlino on bass, are playing for their sixth year at the Surf Club in North Weymouth, Mass. . . Kemp Read, who features songs, piano and solovox, opened at "The Red Fox" Restaurant and Lounge, Buzzards Bay, Mass., on June 22 for the Summer.

Keyboard artist Jackie Lee appeared for the week of June 14 at Scialla's in Philadelphia, Pa. . . Organist Herb Conrad is the summer's attraction at Gorley's Lake Hotel near Uniontown, Pa.

(Continued on page thirty-three)

KEY BANDS IN PENNSYLVANIA

Photographs of many of the bands mentioned herein are shown on pages twenty-four and twenty-five.

ALLENTOWN

Allentown, in the heart of the Lehigh Valley, contains a wealth of musical organizations. Matt Gillespie's fourteen-piece band has been performing as a unit in the ballroom dance field for the past seventeen years, Bud Rader's Orchestra for twenty-four, the Reinsmith-Kulowitsch Orchestra, with G. J. "Jerry" Reinsmith and Herman Kulowitsch in command, somewhat less in years but strong in spirit.

ALTOONA

The six-months-old unit, The 3 D's, is building a reputation within a hundred-mile radius of Altoona, playing for dances, banquets, private parties, kiddie shows, picnics, night club dates, theater engagements and fraternal organizations.

BANGOR-STROUDSBURG

Many orchestra groups ranging from three to nine men originate in this territory, which includes the beautiful Poconos.

CARBONDALE

For the past fifteen years the Buddy Howe Dance Orchestra has been featured for socials in this area.

EASTON

One of Lehigh Valley's oldest dance bands (organized in 1925), Johnny Fenstermacher and his Arcadians play dates at leading hotels and night spots in the region. Mark Hilburn and his Orchestra entertain for college and university functions as well as at other social activities. Bob Exley and his Stylists play popular local and out-of-town clubs, colleges and universities.

ELWOOD CITY

Louis Lordi and Joseph Fera, who have both played with name bands such as Harry James, Jack Teagarden and others, fill engagements in this area.

ERIE

Flip Bilotti and his Combo are regulars at "The Village."

OIL CITY

Bands currently appearing at night clubs and establishments in this area are Phil Runzo Orchestra, Carl Brozeski Orchestra, Tommy Owens Trio, Bob Ford Orchestra, Bruno Wolozyn Orchestra, Paul McKenzie, Myron Gehr's Dixieland Band, Medora

Henry Trio, Roy Wolfe Orchestra, Ron Firster Orchestra, Anson Jacobs, Bud Ames Square Dance Orchestra, and Smokey and the Cactus Kids.

PITTSBURGH

Bill LeRoy and his Orchestra, who played their first job in March of 1928, specialize in college dates in the tri-state district. Walt Harper's Society Band, organized for over ten years, also performs at many college proms.

Herman Middleman and his Orchestra opened at the Colonial Manor on May 31. The Hurricane Music Bar has as its attraction the Ruby Young Trio. "Three of a Kind" (Bud Richards, Eddie Kulok and Al Snyder) are currently featured at The Regency Lounge. Organized five years ago, the Larry Faith Orchestra is the house band at the Horizon Room except when touring. The orchestra of Red Barr entertains mostly at the Athletic Club, University Club and at country clubs. Morry Allen and his Orchestra has highlighted many a well-known night club, society affair, country club or house party. Nick Covato is presently playing and doing comedy songs, bits and skits every night at the Liberty Cafe with his "Playboys." Matty Shiner has played theaters, radio, television, operettas, ice shows, band concerts and the circus. At present he is a member of the faculty at Duquesne University.

READING

The Bob Di Maio Combo is in its eighth year, performing in and around Reading.

TYRONE

Tyrone, home town of Fred Waring, is the base of operations for The Serenaders, a group of Local 660 musicians who have played together continually for the past eight years. Buddy Kyler and the Serenaders are at present engaged at the American Legion Home in Alexandria.

WILLIAMSPORT

August and his "Just for Fun Band," organized in 1931, in the boiler room of a theater while the boys were playing vaudeville in the pit, appears at many prominent spots. Johnny Nicolosi and his Orchestra entertains for many private parties, country club and college dates.

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TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

Quite a few questions received during the past month. Consequently I might as well get down to business and at least partly clear the agenda. First comes a letter from a Missouri high schooler who, looking ahead, asks about future prospects in the professional field for a good musician—a good musician.

This question is so often asked that it may well be considered a standard, and, as such, there is a standard answer for it.

Yes, there is indeed opportunity for a good musician, provided he has something on the ball, and a little luck in making the right connections. In other words, there are prospects for him if he has a fair share of the goods plus the breaks.

But many a youngster whose area of activity is limited to a small community thinks he is of potential professional calibre—and his friends tell him so—whereas he still has a lot to learn. He may not realize the amount of time, study and energy it takes to make the grade in a big way.

I encounter many kids who are devoting too much time to too many activities to excel in any one; basketball for instance, baseball, football, debating team, school play, and perhaps working Saturdays at the neighborhood grocery store. If one expects to become a top-flight professional musician he must concentrate on music, even if it involves throwing some less important activities overboard. If, on the other hand, he aspires to become an athlete, movie star or something else, that is another matter.

First thing the young man in question should do is to make up his mind, definitely and finally, what he intends to do, then drop some of the extra curricular activities and seriously pursue his chosen course. He will have all he can do to become the musician he aspires to be without spreading his talents over too large a field.

Sight-Reading Sidelines

Comes now a letter from *Concert Band Drummer*, who wails over the fact that after years of professional playing he still experiences difficulty in sight-reading, and asks if I can suggest any way to improve the situation.

Well, C. B. D., this really leads me up a blind alley, for you have given me no idea as to your training, background or experience. Therefore, unless or until you give me more specific information, the best I can do is to generalize. It is possible that you are trying to force your eyes to travel through measures and groups at too rapid a speed. If so, slower reading and plenty of it, with a completely relaxed attitude, might help.

In the meantime, since you state you have been collecting my articles for your scrap-book for lo, these many years, you might refer

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to the one which appeared in the September, 1950, issue, entitled *Sight Reading*, followed by *Forcing in Sight Reading*. Further, you might re-study note values, and especially the values of rests. I encounter many percussionists who seem to have no difficulty in reading and comprehending note values, but who take chances on the rests, sometimes with disastrous results. The inability to read rests as easily as notes may in part be the cause of your difficulty.

Bull in a China Shop

A recent concert band drummer, I recollect once listening to a concert in which the drummer's handling of a tambourine in one of the semi-classics was not exactly a work of art. This gentleman apparently didn't realize that there is nothing confidential about a tambourine while in motion. Consequently every time our hero picked it up preparatory to playing it, each little jingle loudly proclaimed its joyful message to the world measures before the proper entrances. After its last note in each movement, BANG! went the tambo as it was carelessly dropped, not on a convenient drum cover or padded surface, but on the hard and resounding surface of a bare chair-seat. Thus the tambo furnished not only the notes scored, but some gratuitous ones of its own.

The sleighbell set is another of the drum family that must be handled with caution and finesse, for it is a similarly unconfidential member. One can't even transport this gadget to and from a job without its ubiquitous tinkle spiraling out of a well-packed drum case and into the curious ears of a bystanding public. On the job, the experienced sleighbellist will pick this little babbler up from its padded resting surface as its first note is played, and drop it thereupon on its final note. Otherwise an audience will be treated to sleighbell embellishments never dreamed of by the composer.

Many a triangle roll is unconsciously started ahead of its notated beat by a nervous player who is anxious to get going. The same applies to a drum or tympani roll. Exactitude in both attack and release of a roll on any percussion instrument is a must and should be carefully observed, lest a sloppy rendition result.

The player who handles the maracas in modern combos might well take heed to the remarks above on careful handling; for these instruments, too, start to rattle at the slightest touch.

Best Rudimental Cadence

The official marching cadence of the United States Army is 120 steps to the minute, *Jay Bee*, Springfield, Illinois. It is at this cadence (tempo) that you can show off your rudimental drum solos to best advantage. Yes, to be sure, an expert can execute this kind of solo at a faster tempo, but at too high a tempo the drummistic swing—the lilt—is lost. It is not how fast one can play here, but how effectively.


If you really want to hear how a fast tempo can botch up a drum part, listen to the drummers in some of the school bands maneuvering on a football field and trying to play their part at a cadence of 144.

Practical Versus Ideal

Answering a Californian brother, I believe it perfectly proper to employ side (unalternated) flams when a high rate of speed prohibits their ideal effect when played alternately.

Side Flams (unalternated)

(♩. 152)



(or) *RL*RL*RL*RL**

(Continued on page twenty-nine)

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The Violin

VIEWS AND REVIEWS

By SOL BABITZ



BASIC PROBLEMS OF DOUBLE-STOP INTONATION

It is well known in violin study that intervals of sixths and octaves are easier to play in tune than thirds and fourths. There are various reasons for this and in probing some of them, light may be cast on certain aspects of performance which do not appear to have been analyzed by previous writers on the subject.

Before going into this matter I should remind the reader that playing "in tune" is a process whereby the violinist corrects with lightning-like rapidity the finger placement which is often slightly imperfect. In the performance of double-stops the problem of intonation correction is somewhat different from that in playing single notes, inasmuch as the violinist cannot hear the two notes separately, and even if he could, any attempt to correct both fingers simultaneously would create serious physical difficulties.

Playing double-stops in tune is nevertheless not doubly difficult, because if the two notes sound in tune in relation to one another they will create the effect of good intonation even though they are both

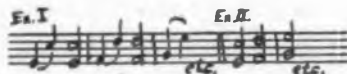
slightly sharp or flat. The skillful violinist therefore learns intuitively to gauge the interval from one finger which acts as a guide to the other which makes the adjustment, thus obviating the problem of correcting both fingers. Fritz Kreisler was a good example of a player who had developed the knack of interval correction to such a fine point that although his single notes sometimes sounded out of tune, these same notes when used in conjunction with another note formed so perfect an interval that his double-stops always sounded impeccable.

Because good double-stop intonation is so much a matter of illusion, composers have learned to avoid any but the simplest in their orchestral parts. Nothing could possibly sound worse than a conglomeration of thirds, for example, which the players can hear neither quickly nor adequately because of the surrounding noise and which he therefore cannot correct. Even in a section of excellent artists where the intervals were likely to be correct, their relative pitch would be of such a variety as to make the effect bad. Violinists are well aware of this situation and no player will trust himself to test a string with thirds or octaves. Only fifths—those played with one finger—are a dependable test. Manufacturers advertise strings as "perfect in fifths" but never as "perfect in thirds," even though they are obviously as perfect in one as in the other.

The ideal double-stop is that in which both notes would sound in tune if played separately. This is an ideal impossible to attain with any consistency; but with careful practice based on an understanding of the problem improvement is possible.

How to Listen to Double-Stops

Good instruction books start double-stop instruction by deriving it from single-note playing:



In playing Examples I and II the intonation problem can be simplified if the student thinks of the lower note as the one to which he will direct his attention first—listening to it carefully even in the

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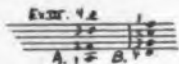
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case of Example II as though it were being played alone. In order to accomplish this he will have to pretend that he is playing a C major scale starting on E with a C in the upper accompaniment. This is difficult to do because one's instinct is to think of the C scale as starting with the C. Nevertheless one must select the note played by the lower finger as the one which will guide the scale acoustically, because the lower finger is the stronger and basic one and it is in relation to that one that the upper finger can most easily adjust the interval. Using the upper finger as the basic one will result in difficulties when adjustments are needed.

It will be seen in Examples I and II that the lower basic finger is on the lower string while the upper adjusting finger is on the higher string. This is the simplest arrangement physically because the fingers tend to fall into this position naturally.

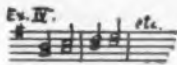
The Problem of Inverted Finger Placement

In Example III "A" shows the natural and simple four-finger placement with the lowest finger on the lowest string and the other fingers on each of the neighboring strings in ascending order; "B" shows the unnatural and complex finger placement with the lowest finger on the highest string:



Because of the inverted nature of Example III B, double-stops in which the lower finger is on the lower string are considered as normal double-stops (sixths, sevenths, octaves, etc.), whereas those in which the upper finger is on the lower string are termed inverted double-stops (thirds, fourths, seconds and unisons). As a class the normal double-stops are easier to play in tune largely because of their arrangement of the fingers.

In playing the following G major scale in tune the violinist would do well to consider it as a G major scale starting *not* on G but on B with a lower G accompaniment. As in the case of the sixth this may prove awkward at first but nevertheless by using the lower finger as the guide he will have a better chance of playing in tune than the other way around.



A Note on Multiple Stops

If the violinist wishes to play the inverted chord, Example III B, quickly without preparation, he will find that if he consciously places the first finger on the string first followed by the others, there will be no technical difficulty in seizing the chord, whereas if he tries to place all the fingers on the strings simultaneously, or starts with some other fingers, difficulties will undoubtedly arise. Thus it can be stated axiomatically that all multiple stops are easier to execute and easier to execute in tune if the lower finger acts as the leader and guide technically and acoustically, i.e., to the ear of the player.

Footnote to March Vibrato Article

Gregory Aller, successful teacher of the cello in Los Angeles, told me, after reading my article on vibrato, that he has his own method of teaching it which seems to work as a rule, at least on the cello. The teacher places his hand behind that of the pupil as he plays and vibrates while in contact with the pupil's hand, thus literally imparting the first vibrato motions not with words but by sensation.



Charley Tremain Band, Elmira, N. Y., playing club dates and on radio. Left to right: Larry Draper, Louie Caporiccio, Doug Gary, Sam Pinnell, Charley Tremain.





Summer Symphonies

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Red Rocks Theater, Denver

SUMMER music keeps alive community interest in the local symphony orchestra, proves a solution to the population's increased leisure, is a new lease on life for orchestra members, makes the difference between a temporary and a permanent orchestra. Of all these reasons its lift to orchestra members is most pertinent. The average pay of members of a *major* symphony in the winter season (22.4 weeks) is around \$81. (Secondary orchestras pay less.) Spread out over the year, this comes to about \$40 weekly—not enough nowadays to keep the children in cornflakes, let alone sending them to college. Summerless symphonists, therefore, eke out a living by scattering to camps, resorts, and more music-loving cities. Some of the instrumentalists, finding niches elsewhere, do not come back in the Fall. In the end, it is the city which makes year-round provision for its symphony orchestra members which attracts and holds musicians.

For all its recent sproutings, the summer series is no new shoot on the orchestral branch. Small orchestras were playing for summer audiences already in the eighteenth century—witness the open-air concert (followed by “a small firework”) given in 1760 at Ranelagh Gardens in New York City and the series of summer concerts put on by the Pennsylvania Coffee House in Philadelphia in 1786, and at Gray’s Gardens there in 1789. In fact, the first really professional symphony orchestra in America was a summer orchestra.

From May, 1868, to October, 1875, the Theodore Thomas Orchestra played 1,127 concerts in New York City in Central Park Garden, a hall with a small plaza in front of it in which potted plants were arranged around a plashing fountain and tables were spread with beer and light refreshments. Thomas granted two intermissions in a sort of bargain with the audience members—plenty of time to drink, smoke and promenade in return for full concentration on the music. This was the first orchestra in the United States to give its members regular rehearsals plus regular salaries, and a fair likelihood of continuance.

Other summer orchestras patterned after the Thomas group soon sprang up. By 1880 Denver was putting aside \$2,500 a year for summer concerts in the parks. The Boston Symphony started giving summer concerts when it was only four years old, that is, in 1885—“promenade” concerts they were called, famous equally for their spirited music, their stimulating intermission conversation, and their excellent beer. Now they have developed into the “Pops” with their season May and June, their home a hall scattered with tables and cheerful with color, their audiences relaxed, leisurely, their conductor of twenty-five years, Arthur Fiedler, who believes that summer programs should be made up of good music which is easy to take.

Trolley cars, which came into wider use (replacing horse-drawn cars) in the 1890’s, gave a boost to summer music. The Danz

Orchestra of Minneapolis—Danz had been concert master in the Thomas Orchestra—got itself out of the doldrums by starting a summer series on Lake Harriet, to which trolley-riders and bicyclists came in droves. Milwaukee, revelling in its new electric trolley system, discovered its parks; and the Milwaukee Electric Railway and Light Company, with an eye to business as well as with an ear for music, instituted free concerts therein. The Rapid Transit Company in Philadelphia, quick to realize the importance to their trade of summer concerts, built a huge open-air auditorium in Willow Grove Park and engaged famous orchestras and bands as early as 1896. After the turn of the century these Willow Grove concerts became so famous that Philadelphia was called the summer capital of American music. Another Philadelphia summer series, this in Woodside Park, conducted by Fritz Scheel in 1899, led to his being chosen the following year as the leader of the newly formed Philadelphia Orchestra.

During the early part of the century there was a lag in summer music, at least of the symphonic variety. During the 1930’s and 1940’s, however, when the debacle in Europe had turned America’s attention to her own artistic resources and when dozens of symphony orchestras were seeking strenuously to establish themselves on a permanent basis, summer series began to start up in good earnest. Among the earliest of these was the New York City popular-priced summer sym-

INTERNATIONAL MUSICIAN

phony concerts inaugurated at the Lewisohn Stadium in 1918. Though from the beginning they have been under separate management from the winter series, they have none the less used New York Philharmonic members almost entirely.

"Symphonies under the Stars" in Hollywood Bowl was first presented July 11, 1922, also with local symphony players. The Los Angeles Philharmonic's then conductor, Alfred Hertz, was, in fact, one of the pioneer stadium symphony directors, willing to brave the great open spaces in a day when hazards of wind and rain were looked on much more seriously than they are today. His faith in California weather seems to have been justified. Of the 1,001 Hollywood Bowl concerts which have been given to date only two have had to be postponed on account of rain!

In 1929, the Esplanade Concerts were founded in Boston by Mr. Fiedler, still their conductor today. He in fact waged a successful one-man campaign to convince the city fathers that the funds bequeathed by Edwin M. Hatch to provide that city with good summer music would be put to best use by the erection of an orchestral shell. The Edwin Hatch Memorial, standing on the Charles River Esplanade, is a most substantial monument to his persuasiveness and his persistency.

Twin of the Boston Esplanade Concerts, in age, at least, is the Chautauqua Orchestra founded at the School-plus-Festival on Lake Chautauqua in New York, by Albert Stoessel, and made up of the cream of the summer crop of instrumentalists from major orchestras. A third orchestra to emerge in this year 1929 was the summer series of the Wheeling (West Virginia) Symphony.

Robin Hood Dell Concerts came into being in 1930, as outlet for Philadelphia Orchestra players. In 1934, summer orchestras in Buffalo, St. Louis and Chicago (Grant Park) came into being, the latter under the sponsorship of Local 10.

Now every year a new series came popping up: the Watergate concerts in Washington, D. C., in 1935; the Chicago Symphony in Ravinia Park in 1936; Milwaukee's Concerts Under the Stars and the St. Paul Pop concerts, both in 1937; the Cleveland Summer Orchestra in 1938. In 1941 the Houston summer series was instituted as a public service by Hubert Roussel, music editor of the *Houston Post*; in 1944, the Burbank (California) series; in 1945 the Atlanta (Georgia) Pops, founded by its present director, Albert Coleman; in 1946, the El Paso Symphony; in 1947, the Red Rocks Music Festival, using the Denver Symphony; in 1949, the Rockford (Illinois) Symphony; in 1950, the Waterbury (Connecticut) Civic Orchestra; in 1951 the Little Symphony of Worcester (Massachusetts) and the Lafayette (Indiana) Symphony.

Festivals*, pops, little symphony series, all help the cause of summer music. In operatic seasons the cities' symphony orchestra members often find summer employment *en masse*: witness the fifty-member orchestras of the Cincinnati Zoo Opera and the St. Louis Mu-

nicipal Opera, both culled from the local symphony orchestras, the Civic Light Opera Association of Greater Pittsburgh, the Summer Opera of Kansas City and the Baton Rouge Civic Opera. The San Francisco Opera Company, in placing its schedule in the early Fall, does a real service for the San Francisco Symphony since it employs a large number of its personnel.

Lake, mountain, ravine and river are natural settings for summer symphony. "This is the greatest open-air theater I have ever seen!" exclaimed Dame Nellie Melba fifty years ago, as she stood in what is now Red-Rocks Theater near Denver and gazed at the backdrop panorama of the Great Plains, and at the 167-foot natural stage.

"Here is where the Burbank Symphony will have summer concerts!" said conductor Leo Damiani, suddenly rounding a bend in a mountain road and seeing a bowl site, with perfect floor, and shell with monoliths to mark the sides, with a vast valley extending away in all directions. Just so, mountain-hoovering Aspen in Colorado, the tranquil valley of Ojai in California, or Oregon's Hood River with its towering snow-capped Mt. Hood as a backdrop are naturals for symphonic music series.

Boston Symphony scouts must have come to such a conclusion when they made their first venture into the Berkshire Hills in 1936. At any rate, the site once chosen, the season was given impetus by two gifts: the parcel of serenely beautiful countryside, Tanglewood, and the Music Shed, holding 6,000. Now in a single summer, July 7 to August 15, 100,000 music-lovers journey to this region in the Berkshires to hear the orchestra play. With its "pops" (May and June), its Esplanade (July) and its Berkshire Festival (July-August), the Boston Symphony takes its proud place as one of the few all-year-round orchestras in the United States.

Another such is the Louisville (Kentucky) Orchestra, the Saturday series of which runs for forty-six weeks in the year.

Scenic effects serve as publicity agents also for the Brevard Music Festival in North Carolina; the Bach festivals in Carmel, California, and Bethlehem, Pennsylvania; the Yaddo Festival in New York; and the Cape Cod Sum-

mer Symphony which is currently being revived—it had a satisfying if brief career in the early '40's—in that Massachusetts summer resort.

The length of the summer symphony season is (as a rule) six, seven, or eight weeks, and June and July are the favored months. In its six-week season, New York's Lewisohn Stadium presents thirty concerts; Chicago's Ravinia and Boston's Esplanade, each twenty-four; Robin Hood Dell, twenty-one; Denver, twelve; San Francisco, eight to ten; and Vancouver, six. In eight weeks Chicago's Grant Park puts on thirty-two concerts; the Hollywood Bowl, twenty-four; and St. Paul's Pops, twenty-four. In a ten-week period Houston gives twenty-one concerts; Cleveland, twenty; Buffalo, ten; and Miami, ten. Detroit puts on thirty-six concerts in twelve weeks. The seasonal grist for the National Symphony at Washington, D. C., is nine concerts; for Burbank, eight; for the St. Louis, Kansas City, Rockford and Wheeling, each six; for the El Paso, five; for the Little Symphony of Worcester, and the Dayton, Ohio, four to six; for the Babylon, four; the Rhode Island and Newport, each three; and the Waterbury, two.

Some orchestras, if they cannot maneuver a whole season, manage at least to give one toe-in-the-door concert. The Racine (Wisconsin) Symphony's single concert is sponsored by the MPTF of the Recording Industry. The New Jersey Symphony presents a June "Symphony Under the Sky" concert on the Studer estate in Montclair, sponsored by the Montclair Concert Association in conjunction with the Friends of the New Jersey Symphony Orchestra for nineteen communities.

Summer repertoire has undergone a radical change within the past few years. Programs of ten or twenty years ago were built on the assumption that only light fare was digestible in hot weather. Now it is almost universally conceded that, to assure uniformly large crowds, uniformly good music must be provided. Special features are used more often than in Winter, however: ballet groups (Buffalo, Atlanta, Burbank), local artists (Houston, Detroit, San Francisco), ice revues (St. Paul), famous soloists (Cleveland, Buffalo,

(Continued on page thirty-two)



Arthur Fiedler, conductor of the Boston Pops and guest conductor of the San Francisco Summer Series

* Lack of space forbids our more than mentioning here the excellent festivals given in this country in Spring: the Cincinnati Music Festival; the Bach festivals in St. Louis, and Bethlehem, Pennsylvania; the American Music Festival at the National Gallery of Art, Washington, D. C.; the Spring Festival of the Arts in Potsdam, New York; the Ann Arbor Festival; the Festival of American Music at the Eastman School in Rochester.

key bands



1



2



3



4

... in

PENNSYLVANIA

Matt Gillespie and his Orchestra, Allentown



Red Barr and his Orchestra, Pittsburgh



Bob Di Maio and his Orchestra, Reading



Johnny Nicolosi and his Orchestra, Williamsport



See page seventeen for activities of these bands

1. The 3 D's (Cal Gwin, Loy Appleman, Davey Rabold), Altoona
2. Flip Bilotti and his Combo, Erie
3. Left to right: Mark Hilburn, Easton; Morry Allen, Pittsburgh; Nick Covato, Pittsburgh; Larry Faith, Pittsburgh
4. Matty Shiner, Pittsburgh



"Three of a Kind" Trio, Pittsburgh



Buddy Kyler and the Serenaders, Tyrone



Johnny Fenstermacher and his Arcadians, Easton



Bud Rader Orchestra, Allentown



Ruby Young Trio, Pittsburgh



Bob Exley and his Stylists, Easton



Walt Harper's Society Band, Pittsburgh

August and his "Just for Fun Band," Williamsport





Looking back over our previous material we can not refute the facts that there are differences between cornets and trumpets, and that it is possible to exploit these differences. Then let us observe from various musical situations some of the possible advantages one way or the other.

Cornet Advantages

In concert bands: These seem to be mainly in schools now. A section of eight to twelve cornets blends nicely into a rounded sound, perhaps easier than trumpets. Beginners seem to sound smoother on the cornet as the instrument tends to have a built-in camouflage for the immaturity of tone so often found in young players. Also, young players seem to have a greater feeling of security from the fact that the cornet fits "up closer to the face." The "lesser resistance" of the cornet allows youngsters a bit easier tone production, especially at a mezzo-forte. The cornet tends to sound smoother than the trumpet when the player plays alone, as he does at his weekly lesson. The same smoothness is also noted during cornet solo with piano accompaniment or a thin band accompaniment. Soft passages in the band ensemble where the desire is for a blend with the reeds into an organ-like sound is another cornet specialty. Here the instrument sacrifices individuality to create a mixture tone.

In dance orchestras: The use of a single cornetist can be very effective. The recordings of Bobby Hackett set a high standard of beautiful big cornet tone in solo passages. Dixieland style bands have long demonstrated the deeper color a dark, melancholy cornet tone gives a performance of "the blues." Hotel and commercial bands who want anything but brilliant open brass sounds, effectively use a complete section of three cornets to achieve a rounder and richer blend with the usual three tenor saxes. The soft open cornet tone is certainly a better sound than the muffled trumpet "in a hat."

In brass ensembles: A large brass choir, as is popular in most music schools, can take advantage of differences between cornets and trumpets just as it can between trombones and baritones. Careful rehearsal and preparation and special compositions or arrangements are essential, however. A brass quartet of cornet, trumpet, horn, and trombone has possibilities for four distinct (though related) sounds, something like the woodwind quartet of flute, oboe, clarinet, and bassoon—but hardly with quite that much contrast in tone color.

In symphony orchestras: I am sorry to report here that I have not yet seen or heard a cornet in a symphonic performance, not even in *Petrouchka*. It has not been my good fortune to be present at any concerts, anywhere, where the cornet was used; so I cannot give any report on its "advantages." Nor have I met or talked with any other player who has described his symphonic performance on cornet and his evaluation of same. Reports only drift in "through the grapevine." From these I can only deduce that the use of the cornet in the *modern symphony* is quite unique and novel—even on parts that originally were written for the instrument.

This seems a logical place to mention that music history tells us that the cornet came into vogue immediately after the invention of the valve system about one hundred years ago. Valves were at first more successfully adapted to the bugle (cornet) than to the trumpet. The resulting cornet in B-flat was a much more flexible and agile instrument than the contemporary cumbersome trumpet in F. Military bands used both—to good, but separated advantage. Composers in France and Italy soon transferred these advantages from military to symphonic and operatic compositions. So for a time an effective difference was made. Florid moving melodic parts demanding valve technique were assigned to the cornets. Flashy rhythmic calls demand-

ing brilliant tonguing remained with the more awkward trumpets. It seems the more logical conclusion that it was the cornet's technical possibilities, *not its tone*, that first gained the instrument's acceptance into the symphony orchestra.

The death knell that sounded the exit of the cornet is traced to the performers' discard of the old F-trumpet in favor of the improved B-flat-valve trumpet that gave much greater security in the rendition of the high register passages that were getting ever more popular. It is important to note that all through periods of music history the trumpet has undergone changes, refinements, and improvements—often incorporating into it virtues first held by other instruments. When improved manufacture transferred some of the tone and valve dexterity of the cornet over to the trumpet, the cornet became symptomatically obsolete. I have not heard of any modern, effective and successful revival. Have you?

Disadvantages of the Cornet

The larger bore of the cornet takes more breath when producing a full tone in a *forte* or *fortissimo* passage. Hence it is no help to the endurance or the high register or the heavy blowing required on most modern professional engagements. The cornet's "lesser resistance" is an aid to a sensitive player's lip adjustments for better intonation. This can also in part explain the yesteryear's preference of the cornet to the trumpet by the great solo virtuosi. But this same advantage becomes a detriment to accurate intonation among average players, especially in louder passages. The tendency of the cornet is to *go flat*. This does not work out so well in an era when most of the players vie with one another to see who can play the sharpest without being caught. These are some of the reasons for the cornet's conspicuous absence on the professional scene.

The other night I read a book by Meredith Willson. Then I had a dream. There was a rehearsal of a big orchestra. Choice job. The fiddles were scraping and the basses were sawing; piccolos trilled while drums thundered. The conductor pointed to me to sound out the bold bugle call—and *there I sat with my little cornet*.

If the cornet's tone is a more blending one, the blending tone has a more limited use than a projecting one. It is the usual service of the *soprano voice* of any choir of instruments to play *the melody*. There are but few places where musical sense can be made with "the tune" inaudible. In the full tutti or ensemble, the cornet tone often gets lost among the competing sounds. About the only place this can be an asset would be in delicate chamber music—a rather limited future for a good horn blower. The cornet does not compete well with trumpets and trombones. For over one hundred years it has been the duty of one "lead trumpet" to project the melody through the din of sound made by anywhere from fifteen to one hundred and fifteen players going full volume. The trumpet must top the biggest of climaxes with a thrilling and brilliant sound. The cornet's handicap at performing these *ensemble junctions* so necessary will always relegate it to subordinate, solo, and special roles. I seriously doubt the day of "lead cornet."

During the last war when player personnel in name bands fluctuated constantly, I remember hearing a brass section that had two trumpets and one cornet (on the third part). The cornetist was one of the finest players in the business and except for this one occasion has always been soloist with his own group. Fine player though the man was, he could not keep up to the other two powerhouse trumpeters. The cornet was weak even as the third part. It definitely suffered in competition with healthy solid trumpeting. Several years later I met the above mentioned cornetist and asked *him* how he felt about this situation. He agreed that the blend didn't work. It made him uncomfortable, the trumpeters uncomfortable, the leader uncomfortable. So by mutual agreement the association was soon dissolved. The replacement was not another cornet, but a trumpet.

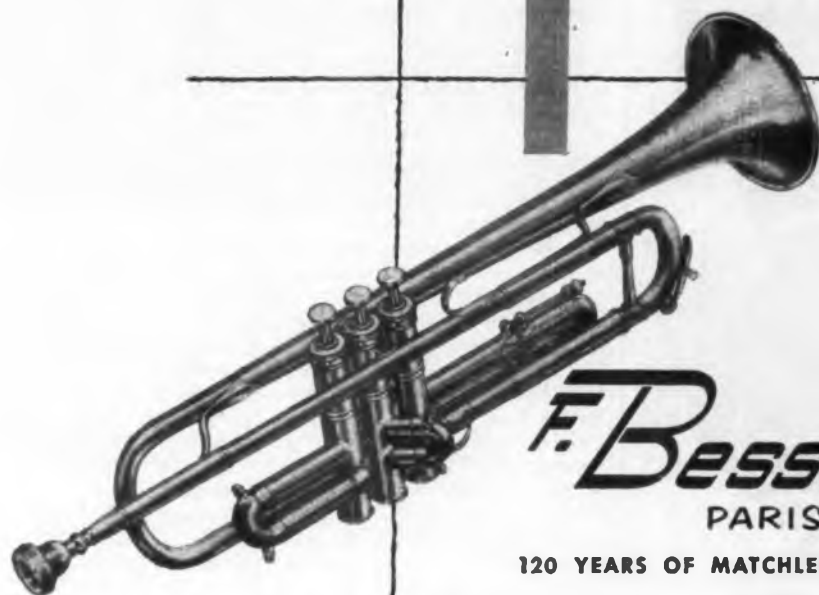
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LOCAL HIGHLIGHTS

AWARD TO ERIE PUPILS

The establishment of a Music Achievement Award in Erie secondary schools has been announced by Local 17 of that city.

By the terms of this Award, in each of five schools, one graduating student who has been judged the outstanding instrumentalist within his school will be presented with a \$25 U. S. Savings Bond, together with a certificate of achievement.

The award, according to Oscar L. Nutter, president of the local, is being made in memory of four Erie musicians who lost their lives in World War II: Angelo Raineri, Donald Hawes, George C. Shay and Charles Chiamardas.

OUT-OF-CONDITION PIANOS

Thomas H. Fleming, Secretary of Local 14, writes in the "Mailbag" department of the *Knickerbocker News* of May 13, 1954:

"The Metropolitan Museum of Art has announced that a display of 150 ancient musical instruments in a summer-long exhibition will mark the opening of its new auditorium, an air-conditioned hall for concerts, lectures and motion pictures.

"If the Metropolitan's Department of Music has a field representative who is searching for ancient pianos, this particular area would be a fertile field to cover. The representative would have to go no farther than the dining rooms or the banquet rooms of our private clubs and most commercial establishments, and he would find enough museum pieces to fill the new auditorium of the Metropolitan Museum of Art, an auditorium that seats 708 people.

"It is part of our cultural environment to have music with our meals, and the customer has the right to expect good music. The mystery is how any supper club manager or any proprietor of a dining establishment can hope or expect to hear good music come out of a



One hundred and fifty delegates to the seventeenth annual convention of the Northwest Conference of Musicians on April 25, 26, 27 at Hotel Boise in Boise, Idaho, elected Nampa's L. J. Koutnik, right, as new President. The outgoing President, Howard Rich, Portland, is on his right. Seated at the piano is Harry L. Reed, Seattle, re-elected Secretary-Treasurer. At left are two of four new Vice-Presidents: William Barber, Yakima, left, and Chester Ramage, Seattle. The other Vice-Presidents are Charles Wagner, Olympia, Washington, and William Hamilton, Eugene, Oregon.

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moth-eaten, termite-infested, beer-stained woodpile that hasn't been tuned since the Treaty of Ghent was signed.

"The horrible evil of expecting one man to produce pleasing sounds from this mahogany monster is doubly horrendous when and where an orchestra is employed to play. All the musicians have to tune their instruments to the piano, so-called, and when they hear what is supposed to be an A-440 (Standard International Pitch), they know the pangs of complete frustration.

"For the benefit and enjoyment of those who are dancing, eating, or listening, it would seem imperative that any proprietor who insists on a clean kitchen, good food, and courteous service include in the fixed assets of his establishment a good piano that is always in tune."

THOMAS H. FLEMING.

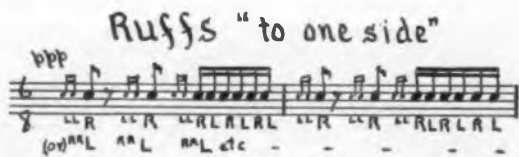


Members of Local 175, Trenton, Illinois, who took part in the opening of the Weinheimer Memorial Building at Highland, Illinois, on May 2, through a grant of the MPTF of the Recording Industry. Left to right: Erwin Dolinger, Bob Martin, Darwin "Shorty" Schmitt, Nelson Hoffmann, Arthur Clark, President of Local 175; Edgar Hagnauer, Secretary of Local 175; F. M. "Boots" Willhauk, Vice-President of Local 175; V. B. Brown, Frank Moore, Gene Adams and Gus Bode.

TECHNIQUE OF PERCUSSION

(Continued from page nineteen)

Similarly, there are instances in which ruffs "to one side" may be deemed expedient.



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That Morello Boy

Former pupil Joe Morello, currently playing in New York spots and on TV, writes me a four-page letter. Coming from him this knocks me out, for Joe is a very busy boy and seldom do I get such a long letter from him.

Joe has been recording with the McPartland and Gil Mille outfits, teaching a bit, still practicing, and working occasionally with Jim Chapin, ace co-ordinationist. All this in twenty-four hours a day!

To date there have appeared in this column several examples of rhythmic co-ordination thought up, worked out or pulled out of the thin air by this Morello person; and last time he was in to see me he promised to send me another example. Where is it, Joe? Between you and Jim, I should get a corker—something perhaps like five-and-a-half beats against six with the feet, coupled with seven against eleven with the hands.

JULY, 1954



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IT'S IN THE NEWS!



Moshe Paranov, as of June 1, became the musical director and conductor of the Brockton Orchestral Society, Brockton, Mass. He is also the Director of the Julius Mott Musical Foundation.

★★ In the past season the North Carolina Symphony played sixty-four free concerts to some 142,000 school children, in addition to its regular forty-three programs to more than 50,000 adults.

★★ The Metropolitan Opera Company, "the biggest thing on wheels outside the circus," in its Spring tour traveled more than 3,000 miles to offer forty-nine performances of thirteen major works in fourteen communities.

★★ Fabien Sevitzky led the Indianapolis Symphony Orchestra in four world premieres during the 1953-54 season: *Portrait (Fantasy in Triptych)* by Leo Sowerby; *Rondo* by Henry Cowell; *Song Over the Great Plains*, by George McKay; and *Concerto for Chamber Orchestra*, by Jacobo Ficher.

★★ Important changes in the personnel of the Rochester Philharmonic Orchestra are on the schedule for next season, owing to the retirement of a number of key players. Vincent Pezzi, bassoonist, who came to Rochester from Detroit in 1932 to take the first desk post in the Rochester Orchestra and to join the teaching staff of the Eastman School of Music, is retiring from active work this year as the result of an eye ailment for

which the only cure is rest. Rufus Arey, first clarinetist for almost thirty years, is retiring both as player and teacher at the end of the season. Fred Bradley, who has been second French horn player since the early days of the orchestra, as well as teacher, is retiring to devote himself to his music camp at Richmond Mills, about thirty miles south of Rochester.

★★ The Eastern Connecticut Symphony, for the final concert of its 1954-55 season, gave the world premiere of *Polka*, a composition by the orchestra's concert master, Edward D. Gerry.

★★ The University of California Spring Festival (May 23-28) under the directorship of Lukas Foss, had as its purpose to show the relationship between music and the other arts, as well as the relationship between music and the sciences.

★★ An enterprising conductor and a group of expert musicians got together one afternoon last May in New York City and played through a couple of pieces perhaps never before performed in this country: works of a Spanish composer named Juan Crisostomo Arriaga, who died in 1826 at the age of twenty, with a long list of highly

INTERNATIONAL MUSICIAN

promising compositions already to his credit. For three hours the forty players and conductor David Sackson played through these works, to the great delight of a few guests and of themselves. At the end, Mr. Sackson expressed his thanks to the players, and they, in turn, applauded him, while the audience applauded everyone concerned — proof that musicians are eager for such stimulating encounters and that music has not been reduced to a matter of turning a dial or changing a record.

★★ After a poll of its subscribers, the Philadelphia Orchestra ascertained that, three to one, they favored 2:00 P. M. against the former time 2:30 P. M. as Friday afternoon concert starting time.

★★ Six composers will have special evenings devoted to their works by the New York Stadium Concerts this summer: Beethoven, Tchaikovsky, Bizet, Jerome Kern, George Gershwin and Richard Rodgers.

★★ Four new members have been signed by the Philadelphia Orchestra for the coming season: Harry Zaratzian, viola; Charles E. Owen, percussion; Charles M. Morris, oboe; and Samuel Gorodetzer, contrabass.

★★ Ernst Gebert has been re-engaged for his sixth consecutive season as conductor of the Inglewood (California) Symphony Orchestra, which he founded in 1948.

★★ Two awards of \$150.00 each are being offered by the Northern California Harpists' Association for compositions for solo harp. For further information address Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

★★ A contest for violinists and pianists, from which a winner will be chosen to appear as soloist with the Duluth Symphony during the 1954-55 season has been announced by the Duluth Symphony Association. The contest is open to any resident or a student attending Minnesota or Wisconsin schools between the ages of seventeen and thirty inclusive.

★★ From the signal of the heralding trombones on July 19 to the presentation of the Saint Matthew Passion on Sunday, July 25, the Bach Festival in Carmel, California, is planned as a devotional as well as an entertaining review of early works. The orchestral programs of July 20 and 22 will present the Brandenburg Concertos Nos. 1 and 11, as well as some of the outstanding concertos of Bach and Handel.

★★ William Steinberg is the general music director of the 1954 Aspen Festival this summer. The concert on August 14 will be the festival's major operatic undertaking to date: a double bill consisting of Pergolesi's *La Serva Padrona* and Stravinsky's *Histoire du Soldat*.



When the Rochester Philharmonic Orchestra played in Carnegie Hall recently under direction of Erich Leinhardt, nine members of the orchestra recalled the first New York concert ever given by a Rochester orchestra just thirty years before. The nine have been members of the orchestra continuously since it was established by George Eastman in April, 1923. They are, back row, left to right: Fred Bradley, French horn; William Street, trumpeter; Stanley Street, percussion; Harold Pailey, violin; Robert Stenzel, string bass; Edward Van Nis, viola; front row, left to right: George Neidinger, violin; Allison MacKown, cello; Harry Schantz, violin.

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A scene from "Call Me Madam," presented by the Civic Light Opera Association of Greater Pittsburgh

Summer Symphony

(Continued from page twenty-three)

Detroit, Washington, D. C.), American works (Houston, El Paso, Worcester, Lafayette, Atlanta). Viennese music has its innings in summer, and music with a humorous or gay twist, Tchaikovsky's *Nutcracker Suite*, or Dukas' *The Sorcerer's Apprentice*. But there is also room for the large and imposing works. During the 1954 Los Angeles Music Festival on the campus of the University of California the first week in June, Franz Waxman conducted the West Coast premiere of *Oedipus Rex*, opera-oratorio by Igor Stravinsky. For the Ojai Festival this year Lichine choreographed the Bach Suite in B minor for lute and strings. St. Louis, in keeping with its twenty-five-piece orchestra, programs mostly eighteenth century music and works written especially for it by American composers. The Tucson Orchestra features the Civic Chorus. Burbank includes a "Festival of the Nations." The Lafayette Symphony annually prepares a Requiem. At the Berkshire Festival this Summer, conductor Munch will feature the music of Hector Berlioz to celebrate that composer's 150th birthday.

Extra-musical enticements are often resorted to, ranging from the "Pops for Pop" concert presented on Father's Day by the New Jersey Symphony, to a device of the Lewisohn Stadium Series, "Candid Camera Night," with hundreds of fans bringing their cameras and prizes being given for the best shots of musicians, audience members, and other pertinent subjects.

Guest conductors are more in evidence in Summer than in Winter, are engaged, in fact, for the New York, Chicago, Philadelphia, Los Angeles, Milwaukee, Buffalo, Cleveland, St. Louis, Santa Barbara, and Vancouver orchestras. San Francisco this year will have Boston's Mr. Fiedler. In Detroit, Valter Poole, the orchestra's associate conductor, will direct thirty-four of their summer concerts, and Eduard Werner, Local 5's President, two. Conductor and assistant conductor sometimes share conducting chores in Summer: in Wheeling, Henry Mazer and William Fischer, and in Rhode Island, Francis Madeira and Martin Fischer. In Houston and Cleveland the associate conductors take over in Summer: Andor Toth in the former orchestra and Rudolph

Ringwall (sharing with guests) in the latter. "Regular" conductors, who may or may not be the winter conductors according to whether or not the two series are under the same management, are on the podiums in Atlanta (Albert Coleman), Babylon (Christos Vrionides), Cape Cod (Joseph Hawthorne), Dayton (Paul Katz), Rockford (Arthur Zack), St. Paul (Clifford Reckow), Waterbury (Mario Di Cecco), Worcester (Harry Levenson), the New Jersey Symphony (Samuel Antek), and the National Symphony in Washington, D. C. (Howard Mitchell). El Paso's conductor, Orlando Barera, Miami's John Bitter and St. Louis's Max Steindel share their podiums with guest conductors.

The summer symphony shows considerable originality in housing, or in dispensing with it. Parks and shells are the choice of Detroit, Chicago, Philadelphia, Milwaukee, Houston, Vancouver, Worcester, Babylon, Baltimore, Dayton, Wheeling, Lafayette and Rockford. Stadiums serve for New York, El Paso and Waterbury; bowls and natural amphitheaters for Los Angeles (Hollywood Bowl), Washington, D. C., Burbank and Denver; pavilions for the Chautauqua and the Berkshire festivals; campuses for St. Louis and Rhode Island; the lawns of a private estate for the New Jersey; an ice-skating arena for St. Paul; a "horseshoe within an arena" for Newport; and gardens of a hotel for Tucson. When summer series are held in halls and auditoriums such as those of San Francisco, Buffalo, Cleveland, Atlanta, Miami and Boston, these are decorated to give a note of informality and cheeriness, and usually they are air-cooled.

Summer symphony bills are footed by industries, as in Vancouver, in Waterbury and in Worcester; by municipalities as in Houston, San Francisco, Baltimore, Milwaukee, Burbank and Lafayette; by the MPTF as in Tucson and Worcester; by associations and guarantor groups as in Cleveland, St. Louis and Rhode Island. The Detroit Symphony is financed compositely by industries, the Department of Parks and Recreation and the MPTF. A few orchestras also have several sources of support—such as the El Paso, which has four city-sponsored and one MPTF, sponsored concerts and the Miami Beach pops, which is financed jointly by the University of Miami and the City of Miami Beach.

Tickets usually run cheaper in Summer than in Winter; \$2.00 is as a rule tops, though in some localities, usually at festival sites, it reaches \$3.00. Fifty cents or even thirty cents will usually get a person a seat somewhere on lawn or bench in any of the park or stadium projects. In Dayton, El Paso, Lafayette, Philadelphia, Rockford, Water-

bury, Worcester and Vancouver you can get in Scot free. As for the others, the description of Robin Hood Dell by Robert Gerson fits them all: "The price is low. The fence is also low for those without the price—not that they need to climb it, for the music may be heard far beyond the officially seated audience."

Both wage scales and manpower undergo a slimming process in summer series. Exceptions to the member-subtracting rule are the Los Angeles Philharmonic, the Waterbury Symphony, the Rhode Island Philharmonic and the Denver Symphony (at Red Rocks) whose memberships pass over *en toto* into the summer series. The Burbank Symphony even adds ten men in Summer, making it a ninety-piece orchestra. Three cities, namely St. Louis, Tucson, Babylon, function in Summer on a derivative basis, as chamber groups. The San Francisco Symphony Chamber Orchestra is the unit used by the Pacific Coast Festival in Santa Barbara.

Even if they keep going only in split-up groups and at reduced salaries, such orchestras still do their communities a real service. It needs no Gallup poll or scientific logarithm to prove why summer symphony should stay. It is simply that thousands of musicians need work and millions of Americans need music—live music, that is, not the processed variety. For city populations which keep going amid the simmer of heat and the stench of gasoline fumes, they make all the difference between living and merely drawing out an existence. The thousands that converge wherever symphonic music is offered, to sit on stadium steps, lounge on park slopes, relax in concert halls and drink in the music of Beethoven and Wagner and Mozart, are convincing proof that the best in music has come to be expected by our population as a year-round diet.



Albert Coleman, musical director Atlanta "Pops"



Franz Waxman, music director, Los Angeles Music Festival



Leo Damiani, conductor, Burbank Symphony

Where They Are Playing

(Continued from page sixteen)

NEW YORK

Singing pianist Tilli Dieterle remains at the Roger Smith Hotel for an indefinite period . . . Fredric Vonn, comedy-pianist, opened at the York Inn in the Sutton Terrace, also for an indefinite stay.

MIDWEST

The Commanders on an extended tour of one-nighters in the Midwest, with their first date booked for a July 31 opening at the Colonial Terrace in Rochester, Ind. . . . O'Brien and Evans Duo drew a holdover until September 4 at the Redwood Room, Hotel Elkhart, Elkhart, Ind.

The Johnny Dale Trio (Vess Bethel, Dale States and Johnny Soyler) closed a fourteen month engagement on July 4 at the Covered Wagon Inn, Detroit, Mich. . . . The Jerry Magnan Strollers — Bob Snyder, guitar, Bob Beatty, accordion, Jerry Magnan, bass and leader, Jackie Soper, cocktail drums and vocalist — are now in their third year at the Cascade Hills Country Club, Grand Rapids, Mich. . . . Joel Nash, "The Gentleman Raconteur at the Piano," currently playing an extended summer run at Al Green's in Grosse Pointe, Mich.

Leo Peeper scheduled for a single week's engagement at Dutch Mill, Delavan, Wis., on July 25.

Pianist Chet Collier has been at Wheelers Restaurant and Lounge, St. Louis, Mo., for the past four and one-half years.

CHICAGO

Ginnie Rogers has been doing personal appearances and recently sang and played at the Drake Hotel . . . The piano duo of Gene Hoctor and Yvonne Sherman moved into their second year at LaNormandie . . . Lacio Garcia and his Orchestra started on June 11 at the Edgewater Beach Hotel . . . Louis Armstrong began a four-weeker at the Blue Note on June 30 . . . The Gene Krupa Trio plays at the Blue Note for two weeks beginning on July 28 . . . The Chet Baker Quartet remains at the Streamliner until July 13 . . . Ralph Flanagan highlights the Aragon Ballroom July 16 to August 1 . . . Melody Mill features the Don Glasser Orchestra until August 4 . . . Buddy Laine Orchestra is scheduled for its third swing at the Holiday

Club, for a four-week period beginning August 20.

SOUTH

The Three Jacks (Paul Klein, saxophone; Bill Abrentthy, piano; Joe Burch, drums) opened at Maynard's in D. C., June 28 for a three-months period.

Jimmy Featherstone and his Orchestra completed their three-weeks engagement at the Cavalier Hotel, Virginia Beach, Va., on July 2 . . . Russ Carlyle set for a single week at the Cavalier beginning July 23, then on to the Oh Henry Ballroom in Chicago, Ill., for five weeks beginning August 4 . . . Joe Cubilla Combo—Charles Walker, tenor sax, Joe Cubilla, guitar, Will Decker, bass, Bob Swingle, drums, Virginia Lee, piano—is on location at the Moores Inn, Norfolk, Va.

Pianist-accordionist Sandra Shaw is doing an indefinite stay at the Roosevelt Hotel Cocktail Lounge, Jacksonville, Fla. . . . Don Baker and his Music Makers have settled at the Seagull Hotel, overlooking the ocean at Miami Beach, Fla., for a summer-long date.

Dan Belloc Orchestra entertained at the Claridge Hotel in Memphis, Tenn., from June 25 to July 8.

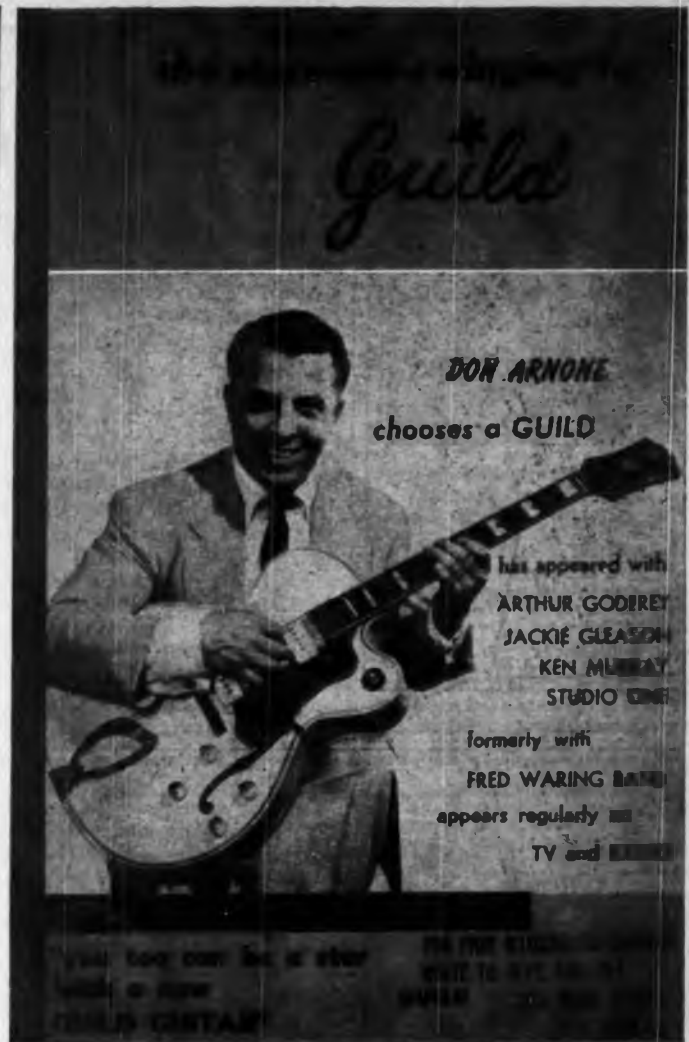
WEST

Tommy Reed Orchestra recently at Pleasure Pier in Galveston, Tex. . . . Chuck Cabot has a two-week date at Pleasure Pier beginning July 9 . . . Hammond organist Frankie Drummy entertains at the Golden Rooster Club in Odessa, Tex. . . . The Turner Trio (Maurice Wilson, Clarence Adamietz and Bill Turner) have been performing nightly at the Palomino Club in Austin, Tex., since September, 1953.

The Brad Hopkins Trio began their three-months stay at the San Diego Club the beginning of June . . . Howard Everett opened at the Hotel Del Mar, San Diego, on June 15 . . . Eddie Bergman also began his engagement at the Del Coronado in San Diego on June 15.

CANADA

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CLOSING CHORD

FRANK HARRING

Frank Harring, eighty-nine year old charter member and the first President of Local 237, Dover, New Jersey, passed away in April after an illness of about one year.

Born in Coaldale, Pennsylvania, Mr. Harring had lived in Dover for fifty-five years. He was a cornetist in the Baker Theater orchestra during its vaudeville days and played with several orchestras and bands in the Dover area. He directed the Old Citizens Band of Dover from 1901 to about 1930.



Antonio Modarelli

ANTONIO MODARELLI

Antonio Modarelli, who lifted the Charleston (West Virginia) Symphony Orchestra into national prominence, died unexpectedly on April 1. He was an honorary member both of Local 136, Charleston, and Local 60, Pittsburgh.

Mr. Modarelli was born in Brad-dock, Pennsylvania. After graduat-ing from the Dana Musical Institute in Warren, Ohio, he studied in New York and then entered the Navy during World War I, serving as a bandmaster. In 1922, following his brief career as teacher, soloist, and coach in Pittsburgh, Mr. Modarelli studied in Europe under Hugo Kaun. A year later he conducted the first of many concerts through-out Europe. This period in his life brought him wide recognition, par-ticularly in Germany and Russia.

When Mr. Modarelli returned to the States in 1930, he became con-ductor of the Pittsburgh Symphony, a conductorship he retained for seven years. Feeling that he could do most good to the cause of sym-phony orchestras by seeking out and directing a community orches-tra, he gave up his post as conductor of the Pittsburgh Symphony and turned to smaller cities where he could further cultural development. First in Wheeling, West Virginia, and then in Charleston he set forth the principles which have given community orchestras their purpose, direction and goal.

In 1937 he took over the sym-phony in Wheeling. When the Charleston Orchestra's conductor and co-founder, William Wiant, was called to military service in 1942, Mr. Modarelli took on the conduc-torship of this organization also,

commuting between that city and Wheeling. This schedule was main-tained for a period of five years until he decided to take up full-time residence in Charleston. He was in his eleventh season as direc-tor of the Charleston Orchestra.

A composer of note, he was work-ing on a cycle built around West Virginia themes at the time of his death. In 1939, a symphonic poem, *Unto the Hills*, was introduced by the Wheeling Symphony, and in 1949 the Charleston Orchestra pre-miered his *River Saga*.

FREDERICK W. ZBANEK

Frederick W. Zbanek, sixty-eight-year-old life member of Local 59, Kenosha, Wisconsin, died of a heart attack on April 11.

Known as "Sparkey" or "Zip" to his many friends, he had a varied and colorful career. Born in Cedar Rapids, Iowa, he played with the municipal band there, and upon en-tering the service became a member of Navy bands. Later he trouped with circuses and carnivals. He set-tled in Kenosha in 1922 as a mem-ber of the Simmons Company Band. Since 1928 he had been a member of the American Legion Band of Kenosha.

Mr. Zbanek served several terms as an executive board member of Local 59, of which he became a member in 1923. He had been a delegate to the International Con-ventions in 1951, 1952, and 1953, and had been elected a delegate to the 1954 Convention.

(Continued on next page.)

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THE AMUSEMENT TAX AND AMERICAN DANCING

By SOL BABITZ

Ever since the Amusement Tax was introduced no new dance steps of American origin have appeared on the American dance floors. Whereas in the past the succession of new steps was so fast and exciting that only the younger set could keep up with it, today you find the young "collegiate" set dancing the same old jitterbug type of step in a slowed down tired sort of way. But, what is worse, you find very few people (comparatively speaking) dancing.

What used to be throughout history the right of everyone has become the privilege of the few who can afford the high tariffs paid in those establishments which undertake to pay the amusement tax. The younger generation, which has

traditionally been the most enthusiastic section of the dancing public, is now dancing little if at all because it is precisely the young who are not well heeled and cannot afford the price today. This is unquestionably a factor in the rise of juvenile delinquency. It is pathetic to see young people standing around a juke-box squirming with the desire to dance, swaying, beating their feet, but always aware that they must not break out in dance because the proprietor of the soda establishment is afraid of Federal prosecution for permitting dancing without paying the tax. This natural physical outlet is completely thwarted and the results are far from good.

As for the decline of dancing

to the point where no new steps are being invented, this is directly due to the enforced prevention of dancing by the younger generation. Even if the young people, who have always been the inventors of new steps, were permitted to dance to the juke box, the necessary ingredient for new steps would not exist. The most important ingredient is the mutual inspiration which the movements of the dancers exert upon the musicians and which the music exerts on the dancers.

This interplay between musician and the young dancer has been practically eliminated in American life. These two practically never see one another. Thus we have become completely non-creative in the dance field, have become entirely dependent on Latin America where there is no governmental wall separating the musician and

dancer and new steps like *samba* and *mambo* are being created all the time.

The rise of neurotic and "crazy" bop music is a direct result of the artificial situation in this country. Since the young are not permitted to dance, they just sit around while the musicians try to entertain them with new sounds which will make sitting less boring. Instead of "having a ball," they have a "concert."

This is certainly interesting from the musicological viewpoint, and experiments in popular music should not be underrated. But the enforced introspective music is certainly no substitute for a solid beat and physical response through dancing which has been eliminated. The situation is socially unhealthy.

The cure? Repeal the Tax! Let the musicians play for the dancers as they used to in the past.

CLOSING CHORD

RALPH W. WRIGHT

Ralph W. Wright, only charter member of Local 727, Bloomsburg, Pennsylvania, who was still active in the local, died on May 17 of a heart attack while working in his motorcycle shop, at the age of sixty-four. Mr. Wright joined the local in 1919 and held, at various times, the offices of Vice-President, Sergeant-at-Arms, and Trustee. In addition to playing tenor sax in the Bloomsburg Elks Band and the Shrine Band at Wilkes-Barre, Pennsylvania, Mr. Wright had his own very fine dance orchestra for many years, playing numerous engagements in this and surrounding locals.

JOSEPH FICK

Joseph Fick, member of the New York Philharmonic-Symphony Orchestra, passed away at Memorial Hospital recently at the age of fifty-nine. Born in Venice, Italy, on March 14, 1895, of German and Italian parents, the violist received his early musical education in Italy, making his first public appearance in Venice in 1909. He was for three years a member of the Quartetto Guarnieri, and later played with the Quartetto Veneziana. Following this he played with the La Scala Orchestra in Milan and the Italian Orchestra under the direction of Arturo Toscanini. Coming to this country in 1924, Joseph Fick joined the Metropolitan Opera, with which orchestra he played from 1924 until

1938. He joined the viola section of the Philharmonic-Symphony Orchestra in the season of 1938-39 and was still an active member of the orchestra at the time of his death. He was a member of Local 802, New York City.

JOSEPH W. DOBBINS

Local 103, Columbus, Ohio, has lost one of its very popular members by death: Joseph W. Dobbins was killed in an airplane crash near Knightstown, Indiana, January 12.

Brother Dobbins joined Local 103 February 19, 1942, and was inducted into the armed service in March of the same year. "Joe" was a drummer and had played with such organizations as Bunny Berigan, Barney Rapp and Henry King. During World War II he served in public relations of the Fifth Service Command and was an announcer for a Red Skelton war bond tour of the West. While Brother Dobbins had been employed as a sports announcer for WCOL radio station for the past few years, he still remained a member of Local 103 and played occasional engagements. At the time of his death he was returning from Champaign, Illinois, with two companions, in a private plane where he had been announcing a play-by-play report of the Ohio State-Illinois basketball game. The plane became lost in a snow storm and crashed, killing all three instantly.

Brother Dobbins is survived by his wife and daughter.

Portstown, Pennsylvania, Band, William F. Lamb, Jr., director



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New Kensington, Pennsylvania, Firemen's Band, Frank Oliver, director



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(Continued from page thirty-seven)

Phoenix, Ariz., Local 96—Walter Brockbank, Vernon Crank, Dale Goudy.

San Francisco, Calif., Local 6—Richard DeGray. San Jose, Calif., Local 153—Alex Manke, Hucy Gonzalez, Winston L. Silva, Charles Bennauer, Frank Bisceglia, Dick Borba, Larry Cannon, Nyle Davis, John De Witt, Harry Fechter, John Felch, Gus Galanos, Clarence Horgan, Eugene Ivaldi, Ivo Volmer, Tom Kinney, James Leigh, Joseph W. Lewis, Robert Lockney, A. James Mesquit, Keith O'Brien, Don Orcutt, Frank Palermo, Francis Perrotet, Billy Rachels, Cris Rodriguez, Dick Shimeall, Eugene Shimman, Lewis Tierney, Sal Turco, Bob Wootton.

Washington, D. C., Local 161—Joseph P. Niland, Harold L. Woods, Milton S. Gendson, Robert Henderson, Roy S. Howington, Arthur Humes, George H. Jerman, Jr., Richard A. Johnson, Ray O. McCune, Jr., Thomas H. Price, Richard E. Schefrin, Calvin S. Stoneman, Joseph W. Stoneman, Eddie L. Stoneman, Jack Sullivan, Kenneth Tollesnar, George Waldstein.

For the Month of July SUSPENSIONS

Antigo, Wis., Local 638—Ray Cornelius. Bloomington, Ill., Local 102—Herb McClure, A. E. Popejoy. Danville, Ill., Local 50—Cleveland C. White, Thomas Beckert. Detroit, Mich., Local 9—Drzew Ahmad, Perry Alcini, Hubbard L. Allen, Jr., Fred M. Bach, Charles Trudie Bailey, Fletcher Barnett, Paul Lawrence Bascomb, Joseph Battaglia, Lynn Allison Beattie, Jr., Shirley C. Boyd, Douglas Brant, William Charles Carroll, Donald L. Chessor, Ezra Cline, Thomas A. Coletta, Henry R. Cosby, Helen Dailyda,

James Davenport, John E. Dean, Lucien Edgar Dick, Walter Dionne, Donald S. Draw, Julia May Duse, Burrell Dudley, John Hilbert Edwards, Rudolph Efrain, Hubert M. Friar, August L. Gabriel, Leonard Gabriel, Oliver Gill, Henry B. Glover, Donald E. Goens (Vanardo), George Andrew Goga, Anne Louise Gorman, Willie Green, Nathan Greenberg, Phillip Guilbeau, Cyril Guthroel, James Roy Hall, Sam J. Head, Nancy Jane Hurley, Herbert Ivey, Jesse N. Jackson, Owen Jones, William Al Jordan, Madeline Karmin, Howard A. Long, Robert G. Lovill, Dominick Magro, Bessie Makres.

Charles Wesley Marshall, Samuel J. McIver, Delbert J. McNally, Joseph L. Messina, II, William Miller, James Milner, Orum Moncrief, William R. Monroe, Mervin Lawrence Nancarrow, Eugene Nealy, Wilhelm Palo, Edward Paszkowski, Robert L. Pope, Salvador S. Sanchez, Thomas G. Serdenis, Lloyd Shoebottom, Rufus Shoffner, Mack Shumake, Joseph Silverstein, Samuel J. Smoly, Frank P. Spiewak, Demetra June Spiro, Albert A. Stanchik, Reuben L. Thompson, Jr., Nandor O. Vajda, William Everett Walker, Henry White, Leland S. Williams, Mattie Marie Williams, Richard Noble Wilson, Nathaniel Winn.

Jersey City, N. J., Local 526—Michael Estavanik.

Montreal, Que., Canada, Local 406—Jean-Pierre Lessard, Leo Ferron, Dantes Belleau, Joseph Bloomfield, Paul Brunelle, Douglas Chislett, Orlando De LaRosa, Florent Deschambault, Bohumil Dymek, Philippe Gagne, Guy Gincheran, Cyril W. Good, Agatha Goodison, Martin Hazarin, Chas. Houdret, Jean-Paul Jeanson, Jean Guy Lafond, Oliver Lambert, Arthur Leblanc, Chislain Lecoqu, Gordon Leslie, Leo Levis, Israel Libman, Guy Nadon, Jack Rollins, Frank Smithson, Edgar Tremblay, Boris Vanster, Victor Vroom, Morry Bendon, Hubert Baby.

Niagara Falls, Ont., Can., Local 298—Lucien LaRose. Orlando, Fla., Local 389—Peter C. Lazzaro. Saint Paul, Minn., Local 30—Jos. A. Tucci. Sayre, Pa., Local 645—Virginia Urutaman (Bishop).

Wheeling, W. Va., Local 142—Geneva Lange, Harriette E. Miller, Frank Nedved, James Nedved, Osborn Rafferty, Richard Gorrero, Frank Rango, Richard Sherwin.

Wichita, Kan., Local 701—Booker T. Gilbert, Willie Norwood, John Murdock, James W. Johnson, Eugene Harris, Willie Mitchell, Lonnie Kintchen, Roscoe Talbert, W. C. Spivey, Bennie Roberts, Jean Rhone, Wm. Crockett, Robert Bullard, Fred Buckner, Eldridge Bell, Valene Underwood, Walter Williams, Peaches Sitka, Connie Davis, James Green, Floyd Campbell, Robert Vinters, James Hannah, Cap Green, Arthaniel Friend, Leroy Smith (Stuff), Robert Cavanaugh, Rudy Lazzaro (Ray).

EXPULSIONS

Batavia, N. Y., Local 575—Browne Parhalo, Mike McGuire, Joseph Gambino.

ERASURES

New York, N. Y., Local 802—Peter Chandis, Roger Mozian, John A. Mastren, Andy Kirk, Lec Ambers, Pat Flowers, John Ferrara, Robert Gaddy, Sam Herrmann, Allen Lair (Ginger), Shafeek Kareem, Samuel Light, Wilbur Prysock, Oscar Day, Sonny Dunham, Mardi De Leon, Eddie Durham, Manuel Gonzalez, Bennie I. Green, Ace Harris, Earl A. Hodges, James Lewis, Alonza Lucas, Jeanne Maillard, Ed Moss, Israel Santiago Montes, Ricardo Rodriguez, Jr., Sally Ann Richards, Charles Parker, Jr., Louis Prima, Frank Calley, Johnny Rodriguez, Neil Jordan Sandef, Leroy Smith (Stuff), Robert Cavanaugh, Rudy Lazzaro (Ray).

Batavia, N. Y., Local 575—John Gautieri. Baton Rouge, La., Local 538—Henry J. Redlich.

Jamestown, N. Y., Local 134—Ronald Anderson, Carl Aunis, Richard Ford, Roslyn Ford, Isaiah Johnson, Audrey Freeborough, Clayton Swan.

Carlton J. Larson, Sam Lauria, Robert Linquist, Samuel Mole, Charles Nalbone, Norman Paduano, Earl S. Putney.

Los Angeles, Calif., Local 47—Connie C. Crayton (Pec Wee Crayton), Ralph Enriquez, Chuck Higgins, Joe Houston, Allen Laur, Kenneth G. Reitor (Steve Cody), Lester C. Romer, Bruce Summers.

Newark, N. J., Local 16—Freddie Hughes, Joe Holiday.

Newport News, Va., Local 722—Conrad Brown, Mrs. Penny Bradley, Abram Haywood, Albert S. Johnson, Harold Mann, William Newbic, Emmitt Wiley, S. H. Young.

San Francisco, Calif., Local 6—Gerald W. Riley, Alexander Gellepes, Herbert Inskip, James McKay, Samuel S. Schaeter, Dolly Dare, Richard James, Donna Lee Reynolds.

San Juan, Puerto Rico, Local 968—Jose Acolon, Obdulio Correa, Mirales F. Davila, Juan E. Figueroa, Jose A. Germain, Negron M. Gonzalez, Pedro J. Izquierdo, Aureo Laguer, Agustín Lara, Juan Oliver, Luis A. Pagan, Marcial Reyes, Felipe Santos, Pedro L. Santoni, Carlos Segui, Jose A. Tosana, Luis A. Ubides, Providencia Valentin.

San Jose, Calif., Local 153—Leo Carlos, Armando M. Paoloni, Ernesto Y. Trevino, Jimmie Trevino.

San Leandro, Calif., Local 510—Edward C. Sellineri (Eddie Sill), Jack Dougherty, Howard Duke Lockwood.

Washington, D. C., Local 161—Herbert C. Sluder.

News Nuggets

★ ★ Moshe Paronov, as of June 1, became the musical director and conductor of the Brockton Orchestral Society, Brockton, Mass. Mr. Paronov is also the Director of the Julius Hart Musical Foundation.

★ ★ The Arcari Foundation has announced a contest for a rhapsody for accordion and symphony orchestra, of at least five minutes in duration. For further information regarding the contest, which closes October 15, 1954, address Arcari Foundation, 14 Merion Road, Merion, Pennsylvania.

★ ★ Two Finnish students won the first and second prizes of the Thor Johnson Brass Composition Awards held at the Cincinnati Conservatory of Music May 10, 1954. The first prize, "A Requiem in Our Time," was composed by Eino Rautavaara. The second, "Patita," by Usko Merilainen. Both winners are students of the Sibelius Academy at Helsinki, Finland. Donald Novy, a student from Northwestern University, won the third prize with his "Suite for Brass and Percussion."



INTERNATIONAL MUSICIAN

Bookers' Licenses Revoked

CALIFORNIA

Beverly Hills
Gervis, Bert 763
National Booking Corp. 2409

Hollywood
Almsworth-Box Agency 2512
Artists Corp. of America 4244
Dempster, Ann 776
Finn, Jay 2977
Federal Artists Corp. 5091
Fishman, Ed 2557
Herring, Will 3302
Lening, Evelyn, Agency 741
Molina Agency 1075
Montague, Percival S. 1923
Rinaldo, Ben, Agency, Inc. 899
Skeels, Lloyd L. 3010
Taylor, Harry S., Agency 262

Los Angeles
Bonded Management Agency 783
Bozung, Jack 2074
Daniels, James J. 4662
Gustafson, Ted, Agency 1585
Lara, Sidney 4474
McDaniels, R. P. 1790
Pollard, Otis E. 3463
Roberts, Harold William 1905
Smart, H. Jose 5153
Straus Theatrical Productions. 1428
Young, Nate 778

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Johnson, Frank 1754
Stuts, Walter R., Enterprises 1275
Willis & Hickman 3919

San Jose
Fuller, Frank H. 5895
Hamilton, Jack 1020

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Jones, William 139

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Harvey, R. S. 1857

Sterling
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Rex Orchestra Service 1326

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Danbury
Falsone Orchestra Bookings 1037

East Hartford
American Artist Association 2469

Hartford
Doolittle, Don 1850
McClusky, Thorp L. 718
New England Entertainment Bureau 4580
Vocal Letter Music Publishing & Recording Co. 4193

Manchester
Broderick, Russell 4641

New Haven
William Madigan (Madigan Entertainment Service) 821

New London
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Pickus, Albert M. 1161

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Jacksonville
Associated Artists, Inc. 2262
Earl Newberry 2400
Foor, Sam, Enterprises 2400

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Chrisman Productions 1821
Mason, Lee 3858
Steele Arlington, Inc. 1451

Miami Beach
Interstate Theatrical Agency 2914

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West Palm Beach
Squire, Lawton N. 2771

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Joe Minnick 2224
Neely, J. W., Jr. 3224

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Centralia
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Jacob Donald Seth

Jackson
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Clausen, Tomy 4406
Conlon, Thomas J. 4254
Fleck, Ed. 2194
Raynell's Attractions 2022
Vilendrer, Lawrence A. 4257

Women Musicians

For the United States WAF Band

Qualified Women Musicians are needed in the United States WAF Band.
Women Musicians! This is your opportunity to become members of the only all-feminine musical organization in the Air Force... a unit that has already become recognized as one of the finest women's organizations in the musical world.

Here are the facts you'll want to know!

How long?
Current enlistment is for three years. Marriage, of course, frequently shortens the term of service to one year.

How much?
An Airman, third class in the United States Air Force receives, in addition to his regular monthly salary, food, uniforms, quarters, medical and dental care, and a ten thousand dollar (\$10,000) life insurance policy—plus—thirty days vacation with pay!

How promoted?
Promotion depends on ability and time in grade.

How audition?
Simply write to: The United States WAF Band, Lackland Air Force Base, San Antonio, Texas. Name your instrument, enclose a brief description of your musical background and a small photograph.

How enlist?
Be eighteen to thirty-four years old, inclusive.
Be a high school graduate.
Be unmarried, unless you have had previous military experience.
Be a citizen of the United States.
Be in good health.
Have no dependents under eighteen years of age, and
Pass the Armed Forces qualification test.

Educational opportunity
The United States Air Force offers many opportunities for advancement in formal education. All United States WAF Band members may apply for admission to the USAF Bandsman School, Washington, D. C.

Vacancies exist now!
Remember—the vacancies exist now!

Send in your application for audition in the United States WAF Band TODAY!

Winona	Campbell, Norman E.	2244	Salem	Portis, Cal	4245
Interstate Orchestra Exchange	Carlson, Ralph T.	2264	Guneech, J. B.	Southwestern Amusement Service	223
L. Porter Jung	Chartrand, Wayne	1830	Stuebenville	Watson, S. L.	2297
Kramer Music Service	Coffee, Jack	4228	Di Palma, Charles	Windsor, Walter, Attractions	1144
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Jackson	Cooper, Ralph	5232	Tripodi, Joseph A.	Orchestra Service of America	151
Perry, T. G.	Crane, Ted	217	Entertainment Bureau	Kingsville	
Vicksburg	Croydon's Theatrical Agency	297	OKLAHOMA	San Antonio	
Delta Orchestra Service	Cubamerica Music Corp.	2840	Tulsa	Erwin, Joe	223
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Kansas City	Durand & Later	425	East McKeesport	Ravella, Peter J.	2063
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Stevens, V. Thompson	Filamill Enterprises, Inc.	99	McKeesport	Ace Reigh, Inc.	1227
Wayne's Theatrical Exchange	Galt, John R.	2257	Newcastle	Thos. A. Natale (Natale Theatrical Agency)	942
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Schulte-Krocker Theatrical Agency	Gillman Artists	1120	Philadelphia	Coopersmith, Joseph	1511
St. Louis	Godfrey, George A.	2122	Philadelphia	Creative Entertainment Bureau	2402
Associated Orchestra Service	Greene, Beverly, Theatrical Agency	500	Philadelphia	Dupree, Reese	379
Believes Music Service	Griffenhagen, Wilbur H.	1648	Philadelphia	Gould, Hal, Theatrical Agency	5383
Cooper, Ted	Harlem Musical Enterprises, Inc.	2602	Philadelphia	Hammer, Godfrey	2728
MONTANA	Hart, Jack	114	Philadelphia	Keeley's Theatrical Agency	4636
Butte	Howard, Lu, Radio Productions	2900	Philadelphia	McDonald, Chris	4269
J. B. C. Booking Service	Johnson, Don	5625	Philadelphia	Mears, W. L.	441
NEBRASKA	Kaplan, Eddie and Miller, Lou, Agency	1744	Philadelphia	Muller, George W.	430
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Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker	Lastfogel, Daniel T., Agency	2100	Philadelphia	Orchestra Agency of Philadelphia	2108
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Tri-State Entertainment Service	National Entertainment Service	849	Pittsburgh	Golden, Emanuel J.	2208
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Hagerman, Ray	Rogers, Max	2512	Pittsburgh	Pawtucket	
Atlantic City	Romm, Gene	4028	Pittsburgh	Providence	
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Belleville	Singer, John	2226	Pittsburgh	SOUTH CAROLINA	
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Daniels, Howard J.	Talbot, Wm.	2467	Pittsburgh	Charleston	
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Joseph A. Clamprone (New Jersey's Music Agency)	United Artists Management	4192	Pittsburgh	Harris, Wm. J., Jr.	4052
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Brown, Harry	Manuel Bros. Agency	2566	Pittsburgh		
Bryson, Arthur	Columbus		Pittsburgh		
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	Pemerey		Pittsburgh		
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CA
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Sheets, A
JULY

ILLINOIS

BELLEVEUE: Davis, C. M. BLOOMINGTON: McKinney, James R. Thompson, Earl CAIRO: Sergeant, Eli CALUMET CITY: Mitchell, John CHAMPAIGN: Robinson, Beanie CHICAGO: Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice 3-Ring Circus Chicago Casino, and Harry Weiss, Owner Cole, Elsie, General Manager, and Chicago Artists Bureau Colton's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner Daniels, Jimmy Donaldson, Bill Elders, Cleo Evans, Jess Fines, Jack, Owner "Play Girls of 1938," "Victory Politics" Gayle, Tim Glen, Charlie Hale, Walter, Promoter Hill, George W. Kaob Hill Club, and Al Penston Mackie, Robert, of Savoy Ballroom Majestic Record Co. Mason, Leroy Mays, Chester Mickey Weinstein Theatrical Agency Monte Carlo Lounge, Mrs. Ann Hughes, Owner Moore, H. B. Muestra Concert Management, and George Wildeman Music Bowl, and Jack Perets and Louis Cappanna, Employers Music Bowl (formerly China Doll), and A. D. Blumenthal Nash Hill Club, and Al Penston O'Connor, Pat L., Pat L. O'Connor, Inc. Silhouette Club, and Joe Salento Stoner, Harlan T. Teichner, Charles A., of T. N. T. Productions Whiteside, J. Preston Zigzag's Gridiron Lounge, and Zigzag, Casarobski, Owner DBCATUR: Facen, James (Butset) EAST ST. LOUIS: Davis, C. M. Plydium, and Stuart Tambor, Employer, and Johnny Perkins, Owner FREEPORT: Marabel, George KANKAKEE: Havener, Mrs. Theresa LA GRANGE: Hart-Van Recording Co., and H. L. Harman MOLINE: Antler's Inn, and Francis Weaver, Owner MOUND CITY: Club Winchester, and Betty Gray and Buck Willingham MT. VERNON: Plantation Club, Archie M. Haines, Owner PEKIN: Candlelight Room, and Fred Romanse PEORIA: Davis, Oscar "Humane Animal Association" Kneledge, R. M. Stinson, Eugene Streeter, Paul Thompson, Earl Wagner, Lou PRAIRIE VIEW: Green Duck Tavern, and Mr. and Mrs. Stiller ROCKFORD: Palmer House, Mr. Hall, Owner Trocadero Theatre Lounge White Swan Corp. ROCK ISLAND: Barnes, Al Grayhound Club, and Tom Davella SPRINGFIELD: Pace, James (Butset) Shrum, Cal Terra Fusa, and Elmer Bartolo Employers WASHINGTON: Thompson, Earl ZENGLAR: Zeigler Nice Club, and Dwight Allsup, and Jason Wilkan, Owners

INDIANA

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KENTUCKY

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