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December, 1948



International Musician



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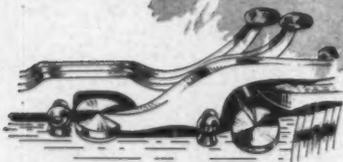
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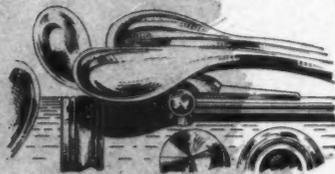
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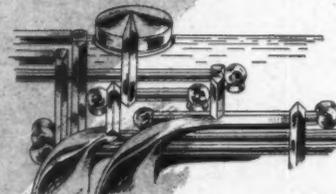
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Affairs of the Federation

Prospects for 1949

Since the poll-takers proved all wrong together about the election, forecasters have been in the doghouse. Attempts to predict specific events are rightly suspect. But long-range trends in business are another matter. On pages 24 and 25 we give the figures on what Americans have spent for entertainment from 1939 through 1947, and the data you need to make your own "guesstimate" about the outlook for the entertainment business in 1949.

Harry Steeper Appointed Treasurer of A. F. of M.

The International Executive Board regretfully accepted the resignation of Treasurer Thomas F. Gamble, who was forced to relinquish the position because of ill health. His resignation became effective December 1, 1948, and he was succeeded by Harry J. Steeper, First Assistant to the President, who was unanimously selected by the International Executive Board.

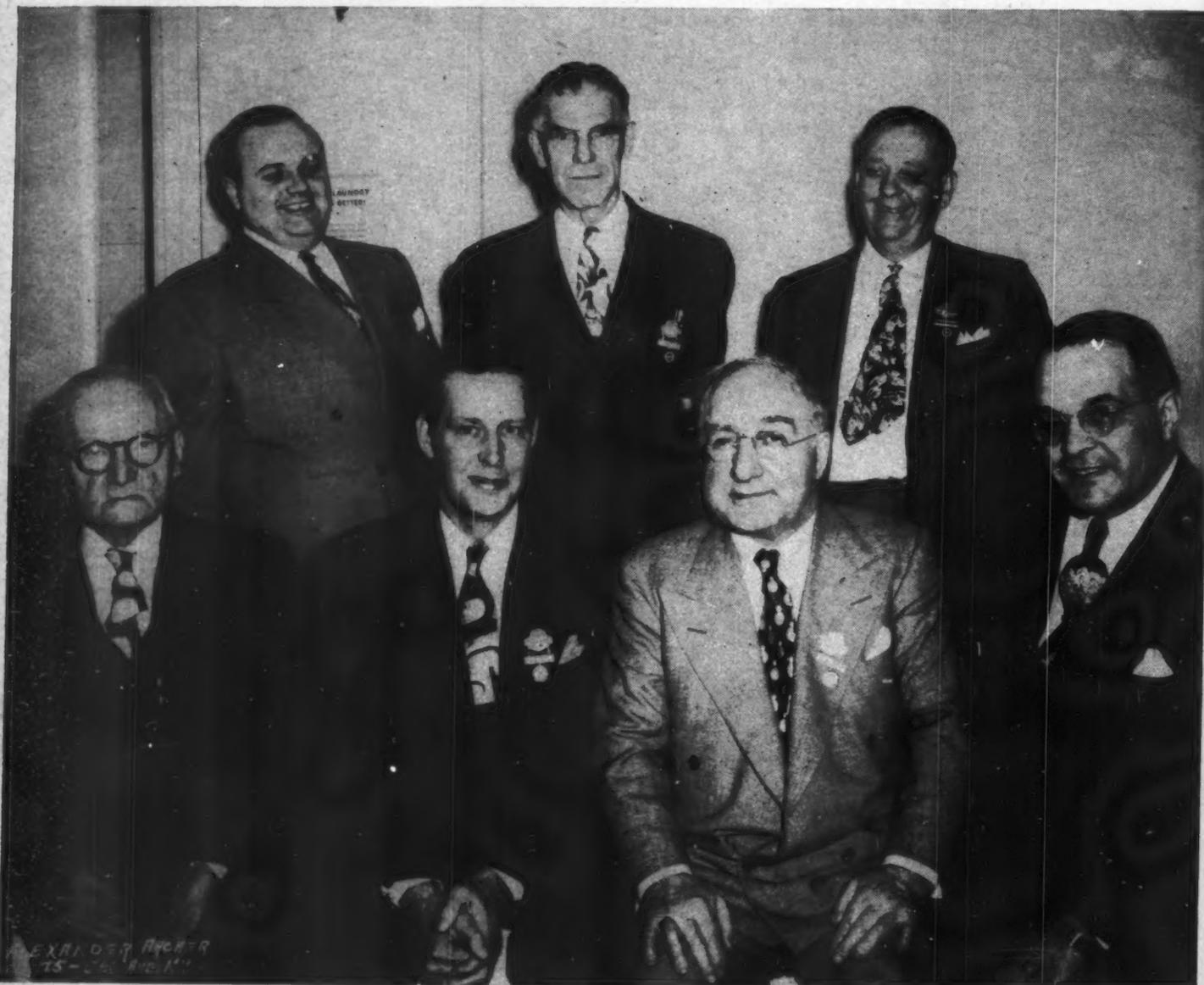
On the same date, A. Rex Riccardi, formerly Second Assistant to the President, succeeded to the position of First Assistant.

CONVENTION NOTICE

The 1949 Convention of the American Federation of Musicians will be held at the Civic Auditorium in San Francisco, California, during the week of June 6th. More detailed information will be forthcoming in subsequent issues of the "International Musician," and the Official Notice to Delegates.

Fraternally yours,

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



Secretary of Labor Maurice Tobin, President Petrillo, and other members of the A. F. of M. delegation to the American Federation of Labor Convention at Cincinnati are entertained at dinner by officers of Cincinnati Local 1 of the A. F. of M. Standing (l. to r.) are: Robert Sidell, Assistant

to the President, Local 1; Frank B. Field, of South Norwalk, Conn., Local 52; Roy W. Singer, of Miami, Local 655. Seated (l. to r.): Joseph N. Weber, Honorary President, Secretary of Labor Tobin, President Petrillo, and Oscar Hild, President, Local 1.

Lessons from the Recent Election

By LEO CLUESMANN

MANY valuable lessons can be drawn from the "surprise" election of November 2nd. It should show what organized labor can do when aroused. As a matter of fact, only the surface was scratched. If members of organized labor would fully consider their own interests, they could have a much more commanding voice in the legislative halls throughout the country.

No doubt those elected by labor's vote realize their responsibilities to those who elected them, including not only the organized but also the unorganized workers. The interests of these two groups are the same: as the organized workers improve their conditions, the unorganized likewise benefit.

The November 2nd result should also be a salutary lesson to those members of Congress who were fortunate in not being required to run for reelection. They should by now have learned that the forces of reaction are not as popular as they had supposed. It is clear that the average American resents being run over roughshod at the will of the big interests.

Now that the election is over it might be well to analyze the cause and effect. Never did a President run for reelection with such a high percentage of opposition from the press of the

country, which represented the outcome as a foregone conclusion. The poll-takers with their funeral chant seemed to make the verdict unanimous. To the credit of the majority of the American voters, be it said they resented having the opinions of a subsidized press rammed down their throats and refused to be stampeded. They made up their own minds and voted in accordance with the dictates of their conscience and what they considered for the best interests of the country. This is probably the greatest lesson of the election. It is heartening to know that the American people still do their own thinking and are able to distinguish the true from the false in their reading. Lincoln truly said, "You can't fool all the people all the time."

In the November, 1943, issue of the *International Musician*, in an editorial entitled "Re the Gentle Art of Mud Slinging," we said, "A certain portion of the public may be misled by the dissemination of misinformation in certain newspapers, but the majority has long ago learned to discriminate between truth, bias and propaganda"; and in the January, 1945, issue we stated, "Years ago when Americans read the newspapers they could take the things they read with a fair amount of confidence. Now, in

order to come anywhere near the truth, they must read between the lines and be able to separate the wheat from the chaff. Having full confidence in the intelligence and honesty of the average American, we feel certain that he is doing just this. It is fortunate that the majority of our citizens have thrown off the shackles of a controlled thinking and are able to recognize the truth in spite of all the efforts of the press to obscure it. Due to the failure of a controlled newspaper system it is a necessary function of organized labor to keep the public informed of the true facts."

Some of our die-hard columnists and editorial writers still don't want to understand the meaning of what has happened. They still attempt to minimize the influence of labor in the election and ascribe the result to the farm vote and other causes. While the labor vote alone did not produce the result, it was a big factor, without which the story would have been different.

So this is the lesson: The American people still do their own thinking, and if labor presents a united front it can elect friendly legislators who will give heed to reasonable proposals for the benefit of the workers.

Making the Recording Fund Go Further

Cast thy bread upon the waters:
for thou shalt find it after many days.

Ecclesiastes, XI, i.

Many locals have found their R. and T. expenditures bread cast upon the waters, with city governments and other co-sponsors matching union contributions for park concert series, teen-age dances and other projects. Such cases, of course, double the effectiveness of the R. and T. Fund both in terms of increasing our cultural donation and in terms of added employment for musicians.

This does not mean it is sound policy never to spend a nickel without a matching nickel from someone else. A good R. and T. program will include a number of projects that are important public services simply because there is no other possible source of money to pay for them.

Last year many other cities matched R. and T. in financing summer band concerts alone—in some cases more than matched it. For instance, in Boston, Chester, Pennsylvania; Wilmington, Delaware; Portland, Oregon; Minneapolis, Jersey City, Detroit, Elizabeth and Newark, New Jersey, and Los Angeles, a pattern was set that has continued this year. A number of other cities have tried it out for the first time this year.

Other cities would follow suit if the right approach is made.

An example is Jersey City, where Local 526 succeeded in doubling its R. and T. allotments through matching contributions by municipal and county governments in its jurisdiction. This windfall was the result of sound and careful planning by the local's fund committee, headed by Treasurer Harry J. Swensen and including Dom A. Romeo and William R. Lockwood. President Thomas A. Tomasi was an ex-officio member.

The program began with the first allotment to the local in 1947. Through an honorary member of the local employed by the Jersey City Recreation Department an approach was made to Director of Parks Frank Eggers, who was subsequently elected mayor. Eggers promptly saw the value of a summer park concert series and twenty were arranged, ten paid for from the fund and ten by the city.

Five neighboring communities were offered the same proposal—West New York, Bayonne, Hoboken, Union City and Secaucus. Local finances were different and the programs were less extensive, with eight concerts scheduled for the first two and four for the remaining three. In each case the division was 50-50. Hudson County cooperated in four concerts in county

(Continued on page thirty-nine)

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Season's Greetings, and Joy for the Year to Come!



God rest you mer - ry, gen - tle - men, Let noth - ing you dis - may,

Sousa: Symbol of an Era

AN INTERVIEW WITH SOUSA'S DAUGHTERS

WHEN I HAD my interview with the daughters of John Philip Sousa I had hoped to reconstruct the figure of a great man. I found I was in reality reconstructing a whole era in American life, of which Sousa was the very soul. Mrs. Helen Sousa Abert and Miss Jane Priscilla Sousa spoke as any daughters would speak of a loved and revered father. Mrs. Abert—a slight, slender-faced woman with a succinct way of speaking and a steady way of looking—reminds one of her father. Miss Sousa, friendly, artless and altogether out-going, looks, in her rosiness and cheeriness, much like pictures of the mother. The story they told between them was such as few daughters would have to tell of a father who swept through his time like a parade with banners, symbol of his country and his age.

Sousa toured with his band forty years; he covered an estimated million and a quarter miles. During the whole time his band was entirely supported by the public. Sousa was bandmaster to five Presidents. He was decorated by King Edward VII and given the Palm of the Academy by the French government. He took his band to Europe, Africa, Australia, Tasmania, New Zealand, Honolulu, the Fiji Islands. He officially represented the United States when he took his musicians to the Paris Exposition in 1900.

A bridge in Washington, D. C. (Sousa's home town) is named after him; a fountain in Philadelphia's Willow Grove is dedicated to him; a Navy bomber plane and a Liberty ship were called after him. There is a John Philip Sousa Post of the American Legion (all musicians). He was the chief of two Indian tribes. A "John Philip Sousa linden tree" grows in Port Washington, L. I. At George Washington's Bicentennial, Sousa played for President Hoover in front of the White House. At his death the Romeike Clipping Bureau counted between four and five thousand items, and reported that only one other person (George Baker, the philanthropist) had received more editorial comment on his death.

The Profile Unmistakable

When a bank clerk once insisted on an identification, Sousa turned around and began to conduct, whistling "The Stars and Stripes Forever." He got his money. A letter addressed only "New York City" but bearing his profile in the act of conducting reached his home in that city. He was rated headline news in every newspaper of the country, whether he bought 1,200 pairs of white gloves at a Fifth Avenue shop at five dollars a pair, whether he shaved off his beard (he did this during the first act of a play and re-entered the box at the second act a new Sousa), or whether he refused to broadcast or consented to broadcast. He made the front page when he cabled to his aged mother: "Your little beggar boy has played before the King but he longs to see you, the Queen"; when he played to a \$7.59 audience and when he

played to a \$19,000 audience; when he toured 312 different towns in six months, and when he went on a thousand-mile horseback journey "as a change from conducting"; when he conducted at the Chicago World's Fair and when he invented a new musical instrument (the Sousaphone); when he cracked a joke . . . "Did



Sousa Played the Piano for Relaxation

you have a good audience?" . . . "Well, a man with a wooden leg dropped his leg and I gave him an encore." . . . "You got pretty banged up when you fell off the horse" . . . "Well, you ought to have seen the horse!"

He loved people and people loved him. Herbert Clarke, Victor Herbert, Irving Berlin, Charlie Chaplin, Thomas Edison, Ethelbert Nevin, Reginald DeKoven, Saint Saens, Walter Damrosch, these and a multitude of others he numbered among his friends. "The public," he said, "often sees gifted men and women as lovable but remote. I have found them lovable and human—in their play hours the most delightful of grownup children."

He was kind. When the storm-drenched "\$17.50 worth of audience" in a small Texan town thanked him for not cutting his program, he said, "What for? You don't suppose I would punish the brave few present for those who stayed away?" Human contact he craved. "I have refrained from broadcasting for this very reason; I am reluctant to lose the warm personal touch with my audience." He believed in people. "I owe my faith in mankind," he said, "to my mother. She always had a good word for everybody and was loath to see the wrong things in this world." He loved life and life

loved him in return. "No one has had a richer, happier life than I have had. There is nothing I would rather do than what I am doing" . . . "Had I an opportunity to be born again, I would select the same parents, the same city and the same time." And, of his marriage, "Our children have brought us only happiness . . . My wife and my children have been companions, editors, critics and audience, sharing my hopes and my hobbies, one harmonious company—like my band." Then, again, "Like all good love stories, the last sentence of ours is, 'And so they lived happily ever after' . . ."

To Win His Public

Sousa had—and here, too, he was one with his age—a highly developed theatrical sense. When, at the very beginning of his first tour with his new band, Patrick Sarsfield Gilmore died in St. Louis, he played, as the first public number ever to be offered by his band, a tribute to the dead pioneer—Gilmore's "The Voice of a Departed Soul." If this was all a the-King-is-dead-long-live-the-King gesture, it came so naturally that it might be called inadvertent. He also took into his organization nineteen of Gilmore's best players, including Herbert Clarke.

When the news flashed through of McKinley's assassination, Sousa, who was playing in Pittsburgh, made a hurried band arrangement of that President's favorite hymns, "Lead, Kindly Light" and "Nearer, My God, to Thee," and built all his programs for the next week around these hymns. The titles of his marches were usually as opportune as the music itself.

Sousa was democratic. "Although Congress is a powerful body, it cannot make the people sing what they don't want to sing. If 'The Stars and Stripes Forever' ever becomes a national air it will be because the people want it and not because of any Congressional decree."

But these are facts the whole world has been allowed to know. What sort of Sousa came to the breakfast table at home, went out walking of a Sunday, spent evenings with his family? His daughters had this phase to present to me, and, as they did so, the man began to emerge dimensional and whole.

Lucky in Love

Sousa was, as we have said, lucky in his personal life. He fell in love with a beautiful young woman—"I was introduced to quite the loveliest little girl I had ever seen—Jennie Bellis of Philadelphia. She had a cloud of chestnut hair and a perfect complexion. She was wearing a little poke bonnet . . . I liked everything about her." It was her sixteenth birthday, she gaily informed him. Before her seventeenth had rolled around she had become his bride. Mrs. Abert added, as she told me this, "When he asked for her hand in marriage, he was told, 'She hasn't finished school and she doesn't know how to cook.' 'She knows enough for me and I can hire a cook,' said my father." And she commented, laughing, "Then he was all but out

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of a job—and practically without prospects!" And she had more to say of her mother.

"As wives of great men have a way of being, mother was wholly devoted to my father. She taught us children—my brother and my sister and me—that father was important, that nothing was to interfere with his activities, that we had to fulfill certain obligations as his children. Jane and I were taught to act like little ladies at concerts. Not that we realized our father's great importance. That came later. But he was head of the family in every sense. He was away from home a great deal of the time on tour; when he was home, though, we stayed there from choice. He was interested in everything. We could voice our opinions just as we wished. Our family life was as easy as could be. At one meal-time he would talk about everything from George Cohan to the African desert. He had a pile of encyclopedias there by him on the table, and he would from time to time call for other reference books. When a question came up, he would turn to this page or that.

"Then sometimes he took one or the other of us children on tour with him. As a little girl all I can remember are small incidents. In the South sometimes the train would stop between stations, to take on freight, I suppose, and some of the band members would go out and gather flowers and give them to me, and I would trim my hat. Then at every town the people were so nice—did things for us. We loved it, seeing the sights, going to this place or that. But always along concert time we would be drawn back to the theatre. We couldn't miss hearing father. We always took hotel rooms in every town. My father didn't like the idea of the sleeper on the isolated siding. He liked contact with people.



Sousa Out Duck Hunting on Long Island

"As we got older we could comprehend better the tremendous amount of work he undertook. A typical day would go like this: He would be up at five to catch the early train . . . if he got a musical inspiration he would put a pillow on his lap in the train and write it down. When we reached the town the high school band would probably meet him at the station, and he would direct it himself for a few numbers. Then he would march with it to the school auditorium

and conduct again. Following this there would be a Rotary luncheon or some other such function, where he would tell some of his funny stories. In the afternoon there would be his concert, and immediately thereafter he would take another train—get out his pillow and start working on his composition again. Another band would meet him at the next station and after dinner he would march to the hall and give another concert. After the concert it was routine meeting hundreds of people at the stage door, signing his autograph, talking, laughing . . ."

Mrs. Abert paused and pondered, "But he could say 'goodbye' as quietly, as kindly, yet as effectively as anyone I ever knew! It is an art to leave people with as good an impression as he did!" We quickly decided it was an art he must have learned for very survival, after days like that!

"Nothing would down him," Miss Sousa interpolated here. "His horse, Charley—he was a great horseman—once stumbled under him and fell to its knees. Father was thrown off and for eleven weeks lay in bed, unable to move his arms. The doctors feared he might never use them again."

"What did your father have to say about this?" I asked.

Mrs. Abert answered that, looking at me keenly. "He didn't say anything one way or the other. Because he was going to get well!"

Miss Sousa continued. "Finally he could move his arms again, and the doctor let him go on the stage, but made him promise he would lead only one number during the course of the concert. He did that for a while ("I bet it was for about a week," Mrs. Abert interpolated) and then he was leading two numbers—and then three, and then the whole program!"

Kind—and Firm

"Then his kindness in dealing with everyone!" Mrs. Abert exclaimed. "Some stage directors in those days treated chorus people badly. At one rehearsal my father heard the stage manager swearing. 'I'm sorry,' he said firmly, 'but you must not use that language before those ladies!' His ideas about women changed in advance of his time. In his earlier days he thought of them as homebodies. Later he advocated a career for women. He would have liked us to take up writing.

"He was deeply religious, yet he could not bring himself ever to be dogmatic. When the talk veered once to missions in Africa, he said, 'What right have we to say that our blue-eyed God is better than their black-eyed God!' His convictions went deep. His mother asked him never to compose on Sunday, and he never did throughout his life."

Now Miss Sousa had something to say about his prodigious hospitality. "My father entertained a lot and he made a marvelous host. He was a connoisseur in food—and besides, he thought of little things, for instance, place cards with an original line of music for each guest, or seeing that a guest got his favorite dish."

Mrs. Abert brought out at this point that his love of human contact was a reason why he did not take to recorded music. "My father invented the term 'canned music,' you know. It was when he was dictating a magazine article to me—I think it was for *The Argosy*, in 1910. He was speaking of the fact that you

could deaden music, make it too mechanical, and he searched around for a word, and finally came out with 'canned music'."

We mentioned he had often expressed himself on radio music and that it was not until his seventy-fifth birthday that he had consented to a broadcast performance. "Yes," Mrs. Abert supplemented. "Once he described a recording



Sousa With His Wife, Jennie Bellis Sousa

session. "How much more an American audience means when I can see it . . . the broadcasting studio with its sound-damped walls was empty but for ourselves and a few phantom-like technicians, moving noiselessly about on the thick-carpeted floor . . . Even at its highest and finest, radio will never take the place of the personal performance by the artist . . . The rapport between performer and audience is invaluable and can be fully attained only through actual vision."

Miss Sousa then emphasized how his contacts had increased as he grew older. "He seemed busier than ever. Honors were showered on him. 'The Chief,' as his bandmen affectionately called him, still spent much time with 'his boys'. Some had been with him through the whole forty years. He conducted a rehearsal on the day of his death. The last composition to ring in his ears—he had rehearsed it at the end of the hour—was 'Stars and Stripes Forever.'"

The sisters were silent now and I thought, "He went to his death also just as he would have chosen to go—his shoes on his feet, his baton in his hand." And he was active also in death, because he had in a sense written his own epitaph in his book, "Marching Along," which he closed with, "Well, every concert must reach its last number, the echo of the last fine fanfare fade away and the conductor's baton be laid aside. At the behest of the Baton of Memory I have called back the melodies of a thousand happy concerts, reawakened the echoes of many a stirring march and tuneful opera. If, out of the cadences of Time, I have evoked one note that, clear and true, vibrates gratefully on the heartstrings of my public—I am well content."

—Hope Stoddard.

Wit and Humor in Music

Music can be funny, too.

At a Lotus Club dinner honoring Dr. Walter Damrosch several years ago, the toastmaster, after several none too funny orations, called on Jesus Maria San Roma, pianist with the Boston Symphony Orchestra. San Roma sat down at the piano and got off the wittiest after-dinner talk of the evening—without saying a word. He played Edward Ballantine's "Variations on 'Mary had a Little Lamb'" in the styles of Bach, Beethoven, Liszt, Wagner, Chopin, and Debussy. The Bach invention provoked smiles; the big bow-wow style of Liszt, with its mock-grandiose rhetoric, brought chuckles; and the Wagnerian wallowing in self-importance and beer-hall sentimentality fetched loud laughs.

San Roma's timing of musical jokes was as expert as a great radio comedian's. He had, to be sure, an audience made up mostly of musicians, so he could count on their familiarity with the styles parodied. But he brought out to the full the contrast between the simple nursery theme and the elaborate musical superstructures built upon it.

At an equally chatty and informal level come the parodies and musical japes of Alec Templeton. He is an expert deflater of musical pomp and circumstance. The cacophony of sounds heard from a conservatory window at practice hours, the long-drawn-out inflated passion of operatic arias, the saccharine demi-quavers of some choir singers—all are grist for his comic mill. And Templeton can improvise wittily on any theme suggested, in whatever period style you like. He excels at combining recognition with surprise—a sure-fire recipe for comedy.

Wit Without Words

Parody apart, music can be witty or humorous in itself, without the aid of words or pantomime. To be sure, nineteenth century Romantic music is usually short on comic relief, to put it mildly; and the long-continued dominance of German music of that period in our recital and concert halls has rather put the damper on laughter in such a ritual setting.

In seventeenth and eighteenth century music, and again in jazz and the French moderns, wit and humor abound. What a writer of comedy can do in words, Lulli and Mozart, Gershwin and Grofe, Stravinsky, Milhaud, Copland, and Prokofiev can achieve with notes.

A case might indeed be made out that the comic in music is the most universal form of wit. For musical wit is not limited by barriers of language. And as Casanova remarks, the last thing one learns to follow in a foreign language is wit, since it so often depends on fine shades of meaning in the word play. Music requires no translation. Yet it is true of musical wit, as of verbal, that

The prosperity of a jest lies in the ear of him that hears it.

To a classically trained musician who frowns on jazz, the joke may not be apparent in the solemn dead-pan roll of boogie-woogie, or in the

"breaks" and off-beat rhythms of jazz improvisation. Yet the syncopations, multiple rhythms, and discolored dissonances of jazz give it a close affinity with laughter, in terms of physical expression. And jazz is surely best when it's comic. It can have the abandon of wild humor. Its muse is "Thalia with her girdle loose," as Watts-Dunton defined comedy. And the surprises incident to blue'd notes, unresolved cadences, and non- tonic endings are of the very stuff of which comedy is made. You keep waiting for the other shoe to drop. Or with a cock-eyed ending you experience what Kant called the essence of the comic: nullified expectation.



—Honoré Daumier.

Pit Orchestra Listening (?) to French Classical Tragedy

Honoré Daumier (1808-1879), French caricaturist and painter, started his artistic career by making plates for music publishers. In the reign of Louis Philippe he joined the staff of a comic journal, "La Caricature." Here he started his pictorial campaign of scathing satire against the foibles of the bourgeoisie, the corruption of the law, and the incompetence of blundering government. His caricature of King Louis Philippe as Gargantua landed Daumier in jail for six months. When he got out he continued doing caricatures for "Le Charivari"—3,958 lithographs and many illustrations for advertisements. He was also a serious painter, the first of the naturalists.

The caricature showing a pit orchestra bored by French classical tragedy is one of many which Daumier did on musical subjects. For others, turn to pages 14, 15.

Massive Humor

The kind of broad humor which comes from surplus energy let loose is found in Beethoven's massive joking. Taking over the device of the *scherzo* movement from Haydn, Beethoven broadened and deepened it to yield a kind of Dionysiac or Rabelaisian humor, tumultuous yet controlled—as it would have to be to succeed in musical form. This recurs often throughout Beethoven's early and middle periods. It is found in the *scherzo* movements of Quartets 6, 7, 13 and 14; in the string quintet; in the Sonata in G, Opus 14; in the Violin Sonata in F; and turns up at intervals in the Eroica, the Pastoral, the Choral, and the Seventh Symphonies, where Beethoven did his most cosmic joking with the basses.

Beethoven's humor is all the more surprising because of the contrast with the high seriousness which was his habitual approach; yet, for all its massiveness, there is nothing heavy-handed about his comic touch. He seems always aware of the irony in the nature of things, and his sardonic and grim-jesting spirit expresses itself naturally and easily in the broad comic strokes.

Mozartian Wit and Humor

Mozart, the greatest of musical wits, has a pervasive gayety in his instrumental writing. He combines lyrical beauty with wit as only Aristophanes, Heine, and Catullus have done in poetry. The high sparkle and shining, polished elegance of his style give his musical wit a quality at once courtly and natural: a rare combination. The wit and infectious good humor are so omnipresent throughout his work that it would be tedious to enumerate examples; also, his wit is so natural a part of him, and he gets away so fast and easily that his comic methods glude analysis. Mozart's wit is indeed more a matter of informing spirit than of technical tricks.

On occasion, however, Mozart was capable of "gag writing" in music.

One of his works, which he actually labeled "Musical Joke," set out to show up the village band by playing hob with parallel fifths and the whole-tone scale. The piece ends with the instruments going off in all directions. Trouble is, the thing sounds so "modernistic" now, that it is no longer amusing. That kind of polytonality, once considered beyond the realm of the possible, has today become the most serious preoccupation of our most serious composers.

Thus it is seen that, though a joke in music has more staying qualities than a joke in words, even here composers have to be wary. Frederick Shepherd Converse rode to fame in 1927 on his "Flivver Ten Million," a sort of American Odyssey on our then national symbol, the ubiquitous Ford. Yet today the joke's gone stale. Perhaps Converse's mistake was to let the humor rest more in the words than in the music. Prokofiev played safer. His "Classical Symphony"—its humor inherent in the score—has

(Continued on page thirty-three)

The Musician in Contemporary Life

An Interview with William Schuman

"It is not enough that the musician be content with technical proficiency alone. He must be equipped to contribute, through his profession, to the development of music as a constructive force in contemporary life."

WHEN THIS interviewer met the author of the foregoing statement, William Schuman, saw his eyes innerly intent, his full mouth held with a readiness for words yet contained in thought, noted the decisiveness in his whole face and attitude, she felt it was no coincidence that he has become in the thirty-eight years of his existence not only a composer to be reckoned with, but also for a decade professor of music of Sarah Lawrence College, conductor of its chorus which under his baton achieved national reputation, musical adviser to the publishing house of G. Schirmer, and president of the Juilliard School of Music. His works, moreover, have been performed by practically all the major symphony orchestras; he has received the Pulitzer Prize in Music and numerous musical awards, among them those from the Koussevitzky Foundation and the American Academy of Arts and Letters, as well as a grant-in-aid from the Metropolitan Opera.

In the Natural Course of Events

Nor is it any point of wonder that such successes have come to Mr. Schuman in the simple process of his day-by-day activities. For it is his firm conviction that the musician is an integral part of his world, and he has lived up to that conviction. "I'm not interested in music which functions in the abstract," he told me emphatically. "America has come of age and her art with her. Artists are no longer recluses in their ivory towers. They are out there with the rest of mankind taking the bows and the blows of life. Music is becoming a part of their living and the living of those they come in contact with. This is so because music more than any other art is social. By its very nature it cannot be set apart. Four people play a quartet. Twenty people play in a band. Rehearsals of the wind section of a Friday night bring together a group of men more closely allied than a bridge club or a hunting party. A violinist and his accompanist sweat it out together before the concert. The pianist practicing alone has an audience in every passer-by beneath his window. When the band strikes up several hundred folks at the park, in the stadium, on the curbstone, participate, willy-nilly, as listeners. Music, in short, is a cooperative enterprise.

"I'm against, therefore, the old way of siphoning music to the inhabitants of Keokuk or Swayzee, or Muncie as a three-hour entertainment one or two nights a year—a delegation meeting artist at station, cocktail party attended by the big-wigs, auditorium filled by sensation seekers—see he's conducting without a score

... 'she's only seven and they say she knows a hundred compositions!' ... Then the curtain going down and mother tussling into her new coat, feeling its texture and thinking, 'This wool is good, warm, strong—it'll last five years,' and comparing it involuntarily, if apologetically, with this flash-in-the-pan concert which fades so quickly, which is so small a part of her life."

Mr. Schuman moved his shoulders in a slight shrug and shook his head. "Music has to be part and parcel of the individual's, the town's



WILLIAM SCHUMAN

life," he explained. "The musician has to be able to talk to his neighbor over the back fence, discuss politics with his fellow passengers on the commuters' train, go over the crop situation by the side of the road. He must be something else than an eccentric with wavy hair mesmerizing audiences into awed silence. Music must be what the farmer hears ringing in his ears as he goes out to milk the cows; it must be what daughter Jane finds of constructive joy at the weekly rehearsal of the school orchestra; it must be the ardent house-to-house canvassing mother engages in to raise funds for the local orchestra; it must be the pride of the town and the way a good percentage of its citizens make their living.

"Juilliard is doing something to bring this about. We here at the school desire to make music a living thing in every community from coast to coast. We have already placed our graduates in conservatories, colleges and orchestras of about thirty-five states of the Union. We always follow their progress, see that every opportunity is offered for them to project their talents. A bassoonist in Springfield, a cellist in Oklahoma City, a harpist in Little Rock, a flutist in Indianapolis—these young players trained in the best traditions make their talents

bear fruit through teaching other young persons, fashioning from the stuff there at hand instrumentalists worthy to sit in the best of symphony orchestras."

Clearing House for Talent

"As a branch of this decentralization plan, we have developed a musical placement bureau here at the school. Symphony orchestras particularly apply to us when they need an instrumentalist not procurable in their own towns. Working from this end we point out to our students that they stand to gain in many ways by getting away from New York, with its frenzied competition and its blase attitude toward the struggling artist. Out West, we point out, there are jobs, good jobs, in which the student may express himself through his art, in towns which at present have no one to fill these needs. We quote to them students who have already taken the step. 'It's a wonderful feeling to be the best cellist in K—' ... 'I know I'm not a Marian Anderson, but I'm a good singer and a good teacher, and I'm doing a lot of good here in M—' ... 'It's great to be appearing as soloist with the orchestra here in B— at least once a year. I'd never have had such a chance in New York!' ... Many young musicians about to graduate from Juilliard ponder these reports and decide there's real opportunity for service and development in the West and South."

As Mr. Schuman tells this story with quiet and sustained fervor, the thought is inevitable that his whole life has been the embodiment of such theories. His music was as much a part of his childhood as leaf is of branch. "Both parents," he explained, stressed spiritual as against material values. In high school I organized a boys' orchestra, as much because it satisfied my social sense as because it earned some money."

The Wider Canvas

With a plan of life, then, which included exercise of his talents, social, musical and domestic—he had married meanwhile and now has a five-year-old son—Mr. Schuman might have allowed himself to settle back into complacency. That he did not was, as he pointed out, "because I realized that for me jazz was not an adequate outlet. Its material seemed limited, its functions narrow. I had more to express than it could offer. At nineteen I began to write serious works." (He, in fact, began to write serious works to such good purpose that today he perhaps more than any other contemporary American composer is associated with the wide canvas, the deep undercurrent, the lightning stroke.) "That I could make the shift when I knew it would mean a long period, perhaps forever, of drastic curtailment in my income, I have my parents to thank—for their concept of values, their insistence on one's holding one's integrity

(Continued on page sixteen)



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Yuletide Symphony Offerings

IF BY SOME new channelling of the air-waves we could have piped to our ears all the music played and presented at Christmas-time in churches and concert halls and homes throughout the United States and Canada, there is no doubt that next to such hymns as "Silent Night" and "Joy to the World," the predominant themes would be those of "The Messiah," 237-year-old product of the teeming brain of the German-turned-Britisher, George Frederick Handel. From Quebec to San Diego, from Anchorage to Miami, parlor organs, church, club and school choirs, broadcasting stations, department store pipe organs, and the front-room upright present this message in all its pathos and sublimity. Musical folk await its performance with the eagerness of children expecting gifts.

Many symphony orchestras present it in its entirety, with a chorus assembled and coached through months just for this event. In New Orleans it will be the Tulane-Newcomb Festival Choir which supplements the New Orleans Symphony Orchestra under Massimo Freccia for rendering "The Messiah." In Vancouver, B. C., the Bach Choir will sing it with the Vancouver Symphony Orchestra under Jacques Singer. The Erie Philharmonic will perform excerpts under the direction of Fritz Mahler. The Hudson Valley Symphony, of Dobbs Ferry, New York, is using some selections from it, and the Dallas Symphony will present, with soloist Gabor Carelli, the "Comfort Ye" and "Every Valley Shall Be Exalted" excerpts.

Keyed to Rejoicing

"The Messiah," curiously enough, was originally intended for the Lenten season and retained this association through the eighteenth century. Gradually, however, it was taken over for the Christmas season. On December 25, 1815, Boston's Handel and Haydn Society gave its first performance of the work in its entirety, and this has become an annual Yuletide event. Other cities can tell a similar story of devotion to this work—a curious quirk of Fate, since in reality only about one-fifth of it is related to scenes of the Nativity.

Close second to "The Messiah" in performance by symphony orchestras is the "Christmas Concerto" by Arcangelo Corelli, a contemporary and friend of Handel. This work, which affords pleasing interchange between the whole orchestra and a smaller group of soloists, opens in a joyous rush, followed by a serene passage. A lively allegro next gives the soloists prominence. Then, a beautiful slow section is superseded by a quick piece in minuet style and a section in gavotte rhythm. The work closes with a pastoral which is pure poetry—an evocation and salutation to the Christ Child.

The Cincinnati Symphony Orchestra under Thor Johnson, the Chicago Symphony, and the New York Philharmonic Symphony will include this work in their Yuletide programs.

Tchaikovsky's "The Nutcracker Suite," with its suggestions of sugar-plums and fairies, of children's dreams and toys come to life, has become associated with Christmas, and this year will be played in December concerts by the Kansas City Philharmonic under Hans Schwieger.

Some symphony orchestras, foregoing the traditional for the more personal and enterprising, are presenting Christmas works by American composers. George Whitefield Chadwick's Christmas pastoral, "Noël," is to be presented by the New Orleans Symphony Orchestra at a December 16th Youth Concert. Manuel Rosenthal's "Christmas Symphony," dedicated to the Philadelphia Orchestra, will be presented in its world premiere by that orchestra on December 23rd. Victor Herbert's "Babes in Toyland" will be performed by the Kansas City Philharmonic.

The Indianapolis Symphony Orchestra will present an orchestral-choral composition, a fantasy on Old English Christmas Carols, by an "extremely well-known composer," as they write us, on commission from the orchestra's conductor, Fabien Sevitzyk.

English composers seem to have a special flair for Christmas music, and several of our symphony orchestras are planning their programs

accordingly. "Fantasia on Christmas Carols," by Ralph Vaughan Williams, will be presented by the Baltimore Symphony Orchestra under Reginald Stewart on December 15th. The tenor soloist will be Rudolf Petrak. Sir Arnold Bax's "A Christmas Carol" will receive a performance by the Hudson Valley Symphony (Dobbs Ferry, New York) and the Buffalo Philharmonic is including on its Yuletide program "Christmas Song" by Gustav Holst. The Baltimore Symphony has scheduled the Bach-Walton "The Wise Virgins."

German works, of course, afford excellent Christmas fare. Excerpts from Humperdinck's Overture to "Hansel and Gretel" will be presented by the Kansas City Philharmonic, by the Chicago Symphony and by the N. B. C. Symphony. The Cleveland Orchestra will feature Hindemith's Symphony, "Mathis der Maler," which opens with a movement entitled "Concert of Angels." The Chicago Symphony will include in its Christmas concert the Pastorale from Bach's "Christmas Oratorio." The New Orleans Symphony will give Bach's "Jesu, Joy of Man's Desiring." And the Connecticut Symphony under guest conductor Samuel Antek, is to give, in a special Holiday Pops Concert, a German Dance of Mozart's, "A Sleighride," which uses three pairs of especially constructed sleigh-bells.

Various young peoples' choruses will enliven Christmas programs of our symphony orchestras. The Catholic High School Chorus will present Gregorian Chants at the December 16th Youth Concert of the New Orleans Symphony. Choruses of local high schools will sing Christmas Carols at the December 21st program of the Erie Philharmonic. The Inland Children's Chorus composed of fifty boys and as many girls will appear with the Dayton (Ohio) Philharmonic Orchestra for its annual Christmas concert December 16th. The girls will be dressed in powder blue taffeta gowns and the boys in Eton suits. They will sing with the orchestra and a *cappella* and their program will conclude with a group of Christmas carols.

The Ritual of the Cradle

Many of our Christmas carols owe their origin to the ritual (said to have been initiated by St. Francis of Assisi in the eleventh century) of installing a "crib" in churches during the Yule season. Singing around this crib became the custom, and of course the singing had to do with the Infant Jesus, with the parents of the child, with the cattle there gathered, the stable itself. The songs of the angels enter into many, as does the pastoral element. Other carols are built around various quaint customs, often carry-overs from Pagan times.

So, with overtones of boars' heads and wooden shoes and little lambs, as well as with the sound of the pattering feet of the Christ Child, the various choruses will sing out with symphony orchestras this Christmas—again making it a festival, not alone of religion and of friendship, but one of music and joy.



Christmas carolers in Dickens' time took their instruments along, and expected a handout of hot spiced wine or ale in return for Wassail songs, madrigals, and ayres.



—Honoré Daumier.
A Terrible Trio

Poulenc: Composer - Pianist

When Francis Poulenc's "Concert Champêtre" was presented in American concert premiere, at the November 14th concert of the New York Philharmonic-Symphony, the composer himself was piano soloist. The work proved in the first movement a curious mixture of the military and the lyrical with dance-hall motifs (we took them to be such) strung along almost in medley fashion. Yet there was always decisiveness and impact. Wry chords counteracted the saccharine quality. Poulenc could have done without the glissandos but not without the occasional poignant suggestion of unattainability, childlike and genuine.

The second movement, "Mouvement de Sicilienne," is serene and idyllic as modern music rarely is. The rumble of those wry chords is followed in one instance at least by purest song. The third movement, Presto, is bright and witty like a precocious child. Nothing is ever blurry in Poulenc, but this was perhaps too sharply etched, making for a lack of perspective. Though this chordal flatness is probably a studied effect, since the work is "evocative of the 18th century style," it seems anachronistic in the symphonic setting. However, the ominous passages are properly insistent, their phrases bearing down unrelieved. Then almost without transition the strings and piano and woodwinds call back and forth in polite hilarity. Follows a passage in which the strings play in unison to the point of tedium.

Poulenc the pianist is a good running mate for Poulenc the composer. As keyboard artist he showed that incisiveness, that abhorrence of sentimentality which characterize him as composer. Never was a work projected more precisely, and with less attempt or desire to ensnare the emotions.

However, it is not fair to appraise Poulenc on the strength of this work alone, which was originally written for harpsichord and which is not altogether characteristic of this excellent writer of songs.

As so often happens when we attend a concert to report on a premiere, the peak of interest

Speaking of Music: C

refuses to center in the expected event. The resolve that afternoon to keep it in the general vicinity of Poulenc was shattered with the opening phrases of Tchaikovsky's Fifth, the final number on the program. Those who want a performance of this work numbered among the ineradicable impressions of their lives should contrive to hear it played by the New York Philharmonic under the baton of Mitropoulos. The combination is diverse elements coalescing to form the perfect work of art. For Mitropoulos, who possesses a chaste rigor perhaps exceeding all other of our conductors, had the strength and the courage to present the pain of the Tchaikovsky work intact. Such unequivocal expression of a soul's striving we had never thought to hear. And Mitropoulos brought it about just by those queer shakes of his hands, that waggling of his head, that rumpling of his shoulders, that almost lifeless stance which concert-goers have come to associate with him at his batoning best.

The Philharmonic reacted to it as sailboats react to a strong breeze. Great tonal effects, exquisite phrasings swept over the audience in gusts and without a second's lull. Carnegie Hall proved acoustically adequate to sustain this storm of music—and that is praise enough.

Poulenc - Bernac Recitals

A program that won considerable acclaim was presented on November 7th at Town Hall by the French artists Francis Poulenc, composer-pianist, and Pierre Bernac, baritone, in their first recital heard in this country. The program was made up of early and modern French music, and included also a group of Schubert songs. Of outstanding interest were the two series of songs by Poulenc—"Tel jour telle nuit" and "Chansons villageoises." Both of these deserve a place of distinction in the vocal literature of today. Bernac's interpretations of the songs were sensitive and subtle, and of a high degree of artistry. The same artistry was found in the accompaniments of Poulenc, and together the performers received an ovation from the audience (which, incidentally, was made up largely of musicians).

At the second Poulenc-Bernac recital, at Town Hall November 20th, a capacity audience heard the world premiere of Poulenc's song cycle, "Calligrammes," so called from the verses by Guillaume Apollinaire. Three of these highly mannered, stylized songs were without introductions, singer and pianist starting together—a feat possible only for two performers in perfect rapport. The integration between singer and accompanist was indeed noteworthy throughout. For the seventh and last song of the cycle, *Voyage*, there was a fairly long piano *envoi*, a thoughtful and moving finale. With this specimen of Poulenc's piano artistry, combining great strength with inward grace of spirit, one could understand why there was general regret expressed in the foyer afterwards that Poulenc had not played solo. Had he done so, it would have

given a needed variety to what was otherwise an uninterrupted sequence of forty-five art songs.

Bernac's is an exquisite art of musical cameo and silhouette, but it is nine-tenths art and only one-tenth natural voice. One welcomed, as it was, the humorous suite, Ravel's "Five Natural Histories," which concluded the program: here Bernac turned diseur for a moment, and the amusing jittery backchat from the accompaniment provided good comic relief.

Morton Gould Premiere

The premiere of the Morton Gould Symphony No. 3, in its revised form, was a worthy offering on the October 28th program of the New York Philharmonic-Symphony Orchestra. Composed between 1946 and 1947, the work was given its premiere by the Dallas Symphony Orchestra on February 16, 1947. Since then Mr. Gould has written a new last movement.

Battling chords, questing and questioning, stir from the very beginning. A passage half cynical, half humorous, follows, with developing tension. The second movement is tender and trailing. Raw chords now and then intrude, though the lyric predominates. Even though there is development here, unremitting development, one still feels lack of climax, as if even growth edges on nothingness. The third movement to our mind was the most effective, bumbling along joyfully while the percussion and the winds got their innings. Jazz motives intertwine here and blatancy is counteracted by warmth and gusto. Colder and more restrained is the final movement, but here the development seems to be most prepared, most logical, most climactic. The various themes combine skillfully and the work ends with drive and point.

Dimitri Mitropoulos, a thoughtful conductor of the work, accentuated the four contrasting moods, and projected the whole with clarity and sympathy.

Balanchine Ballets

The New York City Ballet Company's last night at City Center, November 23rd, furnished just about as colorful and exciting theatre as you could turn up anywhere in the metropolis. All three ballets performed were George Balanchine's choreography. Together they made up a balanced program which showed the immense versatility and variety of the choreographer's talent. What's more, in a ballet venture partly underwritten by the city, the dancing, decor, and music alike gave evidence of Balanchine's fine, rollicking skill as a showman. He is artistic director and his own *maitre de dance*, as well as choreographer in residence for the company—and the ballet program showed what an advantage it is to have one master hand controlling the performance. Not the least memorable part of the evening was the immense gusto and enjoyment shown by the dancers.

The first ballet, *The Triumph of Bacchus and Ariadne*, was like a Renaissance masqué, opu-

INTERNATIONAL MUSICIAN

Concert and Ballet

lent, full-blooded, and voluptuous. The scenery and costumes by Cagli might have come from a painter at the Florentine court, and the music, by Vittorio Rieti, was based on Lorenzo the Magnificent's carnival-song, "How lovely youth."

Leon Barzin, musical director for the company, conducted it with bravura and precision, as he did the other scores. And the choral singing by the Schola Cantorum group heightened the Renaissance effect.

Nicholas Magellanes' Bacchus was danced with restrained abandon, and Tanaquil Leclerc's Ariadne had a willowy and nymph-like grace. The fat wine-soaked Silenus of Charles Laskey was a tour de force: he wallowed and sagged while still maintaining the rhythm. The ensemble portrayed nymphs, satyrs, and bacchanals with a fine frenzy that was still under control—as it would have to be to make sense in terms of dance idiom. The whole piece was a superb evocation of the lust for eye and ear entertainment which marked the Renaissance.

Balanchine's version of *Orpheus*, to Igor Stravinsky's score, with decor by Noguchi, conveyed with great power, in thoroughly modern idiom, the feel of the mystery cults of Greece. The descent into Hades, with the lost souls living a shadowy and bloodless existence, was full of haunting fear. A gray, billowing curtain gave the feeling of a mysterious, underground abode, to which the living would be snatched away. Magellanes' Orpheus was a tormented artist soul on a desperate quest. And Maria Tallchief's Eurydice was a study in smoldering, passionate determination to possess her living lover once again, after he had brought her back to a semblance of life. One felt the full tragedy of the final parting, when she was torn from Orpheus' arms, after she had persuaded him to take off his mask, all unknowing about the singer's pact with Pluto that he must not look on her face until they had returned to the light of earth. And the rending of Orpheus, by the Thracian Bacchanals, whom he scorned in his grief, was done with symbolic fury. Here Balanchine succeeded in conveying, in the psychological mood of our own time, with occasional touches of surrealism, the Dionysiac abandon which was one element in the Greek myths.

The concluding ballet demonstrated that he has equal command of the Apollonian element: the devotion to form, restraint, balance and control. This last number was a classic ballet, *Symphony in C*, from Georges Bizet's work by that title. But it was white ballet with a difference. It was no mere exercise in space groupings and technical virtuosity. Rather it was a rendering of moods and an imaginative evocation of life. Here the choreographer, working for a company of principals and a corps de ballet which he had selected, was able to tailor his work to their particular talents. Each of the four movements displayed to full advantage the temperament of the principal involved: Maria Tallchief's high aesthetic austerity; Tanaquil

Leclerc's delicate, winding grace; Marie-Jeanne's gay bounce; and Jocelyn Vollmar's lively vivacity. The end result was to show Balanchine's sense of theatre and showmanship triumphing over the classical ballet form, even while keeping strictly within the limits of the traditional grammar of the art. Anyone who thinks that the classical ballet is a hopelessly outmoded form should get a look at the *Symphony in C*—and at Balanchine's other ballets, if this company goes on tour as it should.

Louisiana Story

Eugene Ormandy and the Philadelphia Orchestra on November 26th premiered the "Louisiana Story," Suite for Orchestra by Virgil Thomson, based on his score for Robert Flaherty's film. Thomson's work is worthy of permanent acceptance as part of the symphonic repertoire. For all its occasional crash and roll, it carries from its opening to its closing bars a sense of great lightness, as of suspension in space. It is as though the moments of cacophony were merely an electric storm which still leaves grass and trees motionless. The first movement, "Pastoral," begins with slow, serene chords out of which emerge a theme more or less maintained throughout. William Kincaid, whose flute was fashioned for just such immaculate effects, takes up this melody and then relinquishes it to clarinets, trumpets, *et al.*

The first clash comes with the Chorale, when, as the program states, "the derrick arrives." (Those who have seen the film will get the full implication here.) But it is no more than the plummeting of a rock in a pool whose calmness soon reasserts itself. The "Passacaglia" suggests elements moving toward a clash—it may be the contrast of woodwinds' subdued sound over the violins' pizzicato that brings this about—but serenity again reasserts itself and maintains until the final conflict when a complex fugal interplay, together with a tremendous fortissimo, does its best to shatter the pastoral calm. That it does not succeed is due, we suppose, to the fact that this serenity—induced by the chorale melody composed of the twelve tones of the scale sounded without repetition in various sequences—is in itself of such strong fibre.

Eugene Ormandy, an expert in delineating main and subsidiary thematic development, did well by the composition, as did the orchestra. It was a pleasant experience, quite as pleasant, we like to think, as having heard it in connection with the film.

London String Quartet

Each separate melodic line stood out clear and distinct in the London String Quartet's playing of Beethoven's last ten quartets and Grosse Fugue at Town Hall the weekend of October 30th. The four concerts marked the first New York appearance in fourteen years for this notable group. Their quiet, under-accented style served Beethoven well. The focus was on the



—Honoré Daumier.

Necessary Preliminaries for an Amateur Concert

composer's intent, which came through at all times. Just how they achieved the superb fusion of the vertical harmonies, at the same time bringing each part into high relief, is the London Quartet's own secret. The audience was particularly delighted at the humor and force with which they read the *Scherzando vivace* and the *Finale* of the E-flat quartet, Opus 127, which concluded their Saturday night program. The high gayety and abandon of these movements were particularly effective in contrast to the deadly quiet delivery which had rightly been adhered to for the two earlier quartets, Op. 74 and Op. 95.

Interpretative Artist

Jorge Bolet, Cuban pianist, who gave his debut concert at Carnegie Hall on December 3rd, proved himself a wielder of tonal brushstrokes of varying expressiveness. The playing of the Beethoven Rondo in C major, Op. 51, No. 1, left us with the impression that he had not got into his stride. The tones were clear, steely, lacked flow. The Schubert Sonata in A minor, however, brought out the sustained melody line and the ability to project the true pianissimo. His dynamic sensitivity came out here, too, and his ability to make the perfect thing of a single note. Also his ability to keep the subdued passages really subdued.

However, it was in the Prokofiev Sonata No. 8, Op. 84, that he really came into his own. His and Prokofiev's styles click like two sides of a zipper. Bolet's clarity, his incisiveness, was meant for such a work as this Sonata. His percussive quality was indispensable to the Allegro passages. And then in the Andante sognando he could make Prokofiev sound innocent and tender. There was stir and beauty, all the more touching for the surrounding glitter. One senses that here a composer is being presented whole, and truly.

Having heard Bolet give Prokofiev, we had our doubts about the Chopin works—Berceuse and Ballade in G minor. We needn't have had. The Chopin was beautifully done, with a simplicity and purity which allowed for no gush and no over-playing.

Mendelssohn and Saint-Saëns works followed.

However, the program for us consisted in the Prokofiev and the Chopin, an interpretative matting we should not have thought likely. Bolet is best, we decided, in his ability to identify himself with composers of the special characteristics, the ones that call for the more unusual treatment. Many modernists, we should suppose, look at him with expectancy and hope. I have a feeling he will not let them down.

Beethoven's Ninth Symphony was performed for the first time in San Antonio December 4th, when the orchestra's conductor, Max Reiter, the San Antonio Symphony, the four soloists and a chorus of 200 voices presented "The Chorale" in the season's fourth subscription concert. The soloists were Anne Bollinger, soprano; Eunice Alberts, contralto; David Garen, tenor, and Frederick Lechner, baritone.

Arthur Gold and Robert Fizdale, duo-pianists, presented five new works in their Town Hall concert on November 14th. These new compositions were written specially for them by Vittorio Rieti, Darius Milhaud, Germaine Tailleferre, Marcelle de Manziarly, and Paul Bowles.

The work by the last-named composer called for three wind instruments and percussion as well, and was skillfully conducted by Lukas Foss. This piece proved to be exciting and original, and in its four movements presented a broad range of colors and rhythms. (Special mention should be given here to the percussion players, Eldon Bailey and Robert Matson, who were kept breath-takingly busy rushing from one instrument to another.) The Manziarly work was distinct from the rest in its seriousness of purpose.

All the compositions are welcome additions to the limited repertoire of two-piano music. Gold and Fizdale's performance was again first-rate, a fine example of vital, yet sensitive ensemble playing. The two have done well to exploit the possibilities of new music for performance, and they are doing valuable service for the composers whose works they include on their programs.

In Montreal the music season got under way with a series of interesting concerts. L'Orchestre National de France gave a performance at Notre Dame Church on October 21st, under the direction of Charles Muench. The Swiss piano-violin team of Blancard and de Ribaupierre was heard in a distinguished recital. Guest artists on a Pro Musica program were Rudolph Serkin and Adolph Busch. Les Concerts Symphoniques featured Neil Chotem, young Canadian pianist, in one of its concerts. On the same program "Variations Symphoniques," a composition by the Canadian composer Clermont Pepin, was performed. This work won the Jean Lallemand prize offered for a native work. Lauritz Melchior presented a recital at the Montreal Forum, and a program of organ music was given by Sir Ernest MacMillan.

Byrd Elliot, Seattle violinist, who played October 27th in Carnegie Hall, gave us a performance of technical skill and a complete concept of the music. Her tone was warm and vibrant, yet did not quite speak from the heart.

A great portion of Miss Elliot's concert was devoted to a young composer, Charles Mills, whose Second Violin Sonata received its first

New York performance. The work was limited somewhat, and fragmentary. The second movement, however, was quite impressive with the return of the quiet beginning at the end after a decidedly high part.

Also on the program was a new work by Gail Kubik, "Soliloquy and Dance," a light bit full of musical cliches. Not much to write about, but good entertainment.

In hearing Zino Francescatti playing Paganini's "Concerto for Violin and Orchestra in D major," as soloist with the New York Philharmonic-Symphony November 28th, we were made aware of the presence on the contemporary scene of a violinist whose very technical impeccability brings to a sort of period the violinistic developments of the century since Paganini's death. (Francescatti was, by the bye, a pupil of Sivori, who in turn had been a pupil of Paganini.) Here are double-stoppings, harmonics, spiccato, left and right-hand pizzicatos, long bows, glissandos, in fact, all the one-time wonders of the violinist's art, now brought down to utter familiarity. They are so good as to go unnoticed, in the general painting of the tonal picture. And that tone of his, never once oily, never once lush, sometimes almost verging on the harsh, is the wonder that is left: his ability to sustain it; its swell and subsidence; its purity; its vibrancy; in the first broad legato; its sensuous warmth while retaining rigor; the tenderness of the melody echoed an octave below. At one point we had the feeling the orchestra had almost forgotten to come in. We at least forgot to listen for them. Francescatti, for all of us, stood alone on the stage.

But there is something bewildering about this perfection. Where do we go from here, violinists?

A four-day Festival of Contemporary French Music was presented by the Juilliard School of Music in the Juilliard Concert Hall on the evenings of November 30th, and December 1st, 2nd, and 3rd. The festival, given under the honorary patronage of His Excellency Henry Bonnet, Ambassador of France, presented a wide range of French music, with fifteen composers represented on programs including orchestra, opera, chamber music, film music, choral music, organ music and songs.

Schuman Interview

(Continued from page eleven)

against all odds, on their refusal to compromise with pettiness and materialism."

Mr. Schuman had a point to make here about the economic status of the composer today. "There are two ways for the serious composer to adjust himself to life," he told us. He can make a living entirely by his compositions, that is, a living for himself alone, with the American equivalents of garret, coal stove and turnip soup, or he can lead the double life of daytime salary-earner and evening composer, the former footing the bills for the latter.

"I have chosen the second way. I am my own patron." And here Mr. Schuman made a broad gesture toward the correspondence piled up on his glass-topped desk. "I make all this pay for my composing. It is not easy, though, this being two people. It means the serious

composer must be twice as diligent, twice as concentrated, as the ordinary person. But it's worth it. It is an endless source of joy to compose. One is glad to be able to go to any effort to attain this freedom for creative work.

"Also by making a living apart from composing, one is freed from the temptation to make the work to order—saleable. Now when I write down a symphony I write what I want to. Not that I don't like writing on commission. I love it—as long as I find the job fits my natural development as composer. On February 27th a work of mine is to be performed by the Dallas Symphony Orchestra—a full-scale symphony, my sixth. It is to be twenty-two minutes in playing time. I have now written sixteen minutes and sixteen seconds of it (this as of November 6th). I have five minutes and forty-four seconds yet to go. I don't know how I'll get it done in time—but get it done I will. And working on it is stimulating, is absorbing."

Fifteen Hours—or Else

"So that I will not lose out in my composing time, I set myself a strict schedule. I write each morning from nine to eleven. The rest of the day I spend here at Juilliard. On Saturdays I can sometimes get in five hours. But there are extra conferences in connection with the school as well as inroads made by social and domestic life. I make allowances for these, too. If by Saturday evening I have not put in fifteen full hours on my writing, I don't get a free Sunday. I've kept to this schedule now for eight solid weeks. I intend to go on keeping to it." Looking at the set of his jaw we were inclined to believe he would keep to it.

At this point the question came to my mind—What would Americans out West in the '80's, their mental image of musicians a composite of the languid Gottschalk and the fate-ridden Foster, have thought of this systematic, super-efficient president of Juilliard, checking off his fifteen hours per week against the twenty-two minutes' playing time on his Sixth Symphony—to be presented in Dallas on February 27th next? And I wondered, too, what they would have thought of the members of the Dallas Symphony itself, some eighty-seven alert, highly trained instrumentalists drawing salaries from their bowing and blowing sufficient to support themselves and raise their families—well-rounded citizens, taking in a baseball game now and then, painting their houses at decent intervals, sending their children through college.

But now Mr. Schuman is gazing with concentration at the space in front of him, as if he sees a very real vision of a certain town—one of the many he has assisted in reaching musical maturity. Then he brings his glance back to the present and his interviewer. But the vision somehow remains there, a reality in that room of soft carpeting, modern lighting and practical furnishings.

"Time for me to get home and back to my symphony," he says briskly, consulting his watch. I remember those fifteen hours and stand up. As I leave, though, the words keep ringing in my ears: "It is not enough that the musician be content with technical proficiency alone. He must be equipped to contribute, through his profession, to the development of music as a constructive force in contemporary life." Score one for Mr. Schuman, I thought.

—Hope Stoddard.

INTERNATIONAL MUSICIAN

With the Dance Bands

CHANCES are that music is looking to its most prosperous winter in a good many years.

East: Bassist Vinny Burke replaced Gate Frega in the Joe Mooney quartet . . . Charlie Ventura opened December 9 at NYC's Royal Roost . . . Spike Jones to begin his 1949 tour January 10, swinging through the South, East, and Eastern Canada . . . Manhattan's Commodore hotel hired Tommy Ryan's eleven-piece for its Century Room through the cold months.

Norman Granz's Jazz at the Philharmonic troupe will play concerts during this month in major U. S. cities . . . Mitchell Ayres handling baton assignment for "Supper Club" airer, from its Gotham end. Star studio lineup under Mitch includes trumpeters Chris Griffin and Jimmy Maxwell; tenorist Wolfe Tayne, and bassist Bob Haggart . . . Jimmy and Tommy Dorsey have put their publishing house, Dorsey Brothers Music Company, on the block for \$150,000 . . . William Morris agency has pacted Jan Garber.

Larry Clinton has reorganized and is touring with his new ork . . . Pianist Milt Buckner left Lionel Hampton's crew to form his own sextet . . . Leaders are discovering a one-nighter gold mine in, believe it or no, the metropolitan area surrounding Manhattan . . . Camden's Embassy ballroom changed hands. New owner is George Chipps.

Mutual web is laying plans to schedule a series of night-time comedy segs with Tommy Dorsey wearing the paper hat . . . Robbins has published a collection of be-bop orchestrations . . . Aaron Copland has penned a concerto for clarinet which B. G. may preem next May at a testimonial concert for Serge Koussevitsky in N. Y. C.

RCA Victor has inked Charlie Ventura . . . New York's Carnival has switched to name bands. Nitery used Charlie Barnet's re-formed ork last month. Other new midtown dancery is the Times Square Avalon ballroom . . . Skitch Henderson into N. Y. C.'s Capitol theatre December 23 for two weeks . . . Dizzy Gillespie set for the big town's Strand flick palace, opening December 24 for three weeks.

Trumpeter Randy Brooks' ork signed by Joe Glaser's Associated agency . . . Pianist Carmen Cavallaro's first 88 method book, "Keyboard Harmony," is on the stands . . . Benny Goodman's plans are at last in order. Tenorman Wardell Gray will rejoin B. G., whose new crew was set to debut at N. Y. C.'s Paramount theatre in mid-December. Benny incorporated the Buddy Greco trio into his fold. Buddy will handle piano and vocal chores.

Count Basic opens at New York's Apollo theatre on December 31 for one week . . . Vocalist Hal Derwin's new band folded last month. Hal's back on the Coast figuring out why. He intends to try it again, but not soon . . . Drummer Mel Torme, who also sings, set for a date at

N. Y. C.'s Latin Quarter come May . . . Eddie Sauter to score for B. G.'s new ork.

Former Sammy Kaye warbler Clyde Burke is forming a mickey ork of his own. William Morris will steer . . . Moe and Tim Gale have bought Billy Shaw's one-third interest in the Gale, Inc., agency . . . New Yorker hotel drops bands this month to reinstate its ice show policy . . . Tom Dorsey's outfit into Gotham's Strand theatre in late January, for four weeks. T. D. holds at the Pennsylvania hotel, N. Y. C., until Christmas Day.

Bob Wilber's youthful Dixielanders have received a vote of confidence from owners of Boston's Savoy cafe, who renewed the unit's contract indefinitely . . . Teri Josefovits at the Town House, Greenwich, Conn. . . Basic crew signed for Philly's Click, for two weeks, starting December 13 . . . Arranger-conductor Sonny Burke set to score for the forthcoming Broadway musical, "Alive and Kicking."

Trombonist Kai Winding has joined pianist Tadd Dameron's combo . . . Bill Harris is back with Woody Herman . . . King Cole trio ready for one week at Pittsburgh's Copa, opening January 17 . . . Sy Oliver will re-score drummer Buddy Rich's new dance book.

New Jersey operator, Frank Dailey, and brothers Vincent and Joseph purchased Charlie's Grill, Little Ferry, N. J., for \$250,000. Spot will be renamed the Cherrbrook, and may use name orks . . .

George Paxton into N. Y. C.'s Capitol theatre for three weeks which began December 9 . . . Artie Shaw's rumored re-entry is going according to typical Shavian plan. Latest reports have it that Art won't have a band at all, that he'll: (1) prepare for a series of classical concerts as a single, with pianist Ray Lev; (2) try, with GAC's aid, to sell a band led by Bob Keene as a "Shaw" ork, but without Artie on the stand; (3) produce a musical on Broadway; (4) reform, using Keene, Ace Hudkins, vocalist Penny Parker, five brass, four saxes, and the "Begin the Beguine" book.

Midwest: Cornetist Doc Evans has been replaced by Johnny Windhurst at Chicago's Jazz, Ltd. . . . Doc's back at south side's Bee Hive with 88er Albert Ammons and others . . . Page Cavanaugh trio holds at Minneapolis' Dome through mid-December . . . Tenorist Bud Freeman has his own band at the Brass Rail, Loop lounge.

Woody Herman Herd booked for the Windy City's Blue Note, for two weeks, beginning January 10. Spot will enlarge its stand for the event. King Cole trio will follow at the bistro January 24 for three weeks . . . Loop's China

Doll (old Latin Quarter) dropped names after Alvino Rey dropped a bomb at the spot . . . Vaughn Monroe works sixteen Midwest concerts beginning early this month . . . Mercury Records bought Majestic Records' assets in a Chicago federal court auction for \$142,000.

Louis Armstrong, currently at Chicago's Blue Note, is booked



HIT TUNES OF THE DAY

AGAIN	Robbins Music Corp.
AH BUT IT HAPPENS	Bourne Music Co.
AIN'T DOIN' BAD DOIN' NOTHIN'	Henry Spitzer Music Co.
BEHAVIN' MYSELF FOR YOU	Beacon Music Co.
BOUQUET OF ROSES	Hill & Range Co.
BUTTONS AND BOWS	Famous Music Co.
CUANTO LE GUSTA	Southern Music Co.
DOWN AMONG THE SHELTERING PALMS	Miller Music Corp.
GALWAY BAY	Leeds Music Corp.
HAIR OF GOLD, EYES OF BLUE	Mellin Music Co.
HOLD ME	Robbins Music Corp.
HOW MANY TEARS CAN FALL?	Miller Music Corp.
I'D LOVE TO LIVE IN LOVELAND	Bregman - Vocco - Conn, Inc.
IF WE CAN'T BE THE SAME OLD SWEETHEARTS	Leo Feist, Inc.
IF I STEAL A KISS	Leo Feist, Inc.
JANIE AND ME	James Music, Inc.
LAVENDER BLUE	Santly-Joy, Inc.
LILLETTE	Jefferson Music Co.
MY DARLING, MY DARLING	Edwin H. Morris Co.
ON A SLOW BOAT TO CHINA	Melrose Music, Inc.
RAMBLING ROSE	Laurel Music Co.
RENDEZVOUS WITH A ROSE	Jay-Dee Music Co.
SAY IT ISN'T SO	Irving Berlin Music Co.
SAY SOMETHING SWEET TO YOUR SWEETHEART	Mills Music, Inc.
SEÑORITA	Leo Feist, Inc.
SIESTA	Leo Feist, Inc.
UNTIL	Dorsey Bros. Music Co.
WALKIN' WITH MY SHADOW	Johnstone-Montel Co.
WHEN YOU LEFT ME	Porgie Music Co.
YOU WALKED BY	Cavalier Music Co.



Technique of Percussion

By GEORGE LAWRENCE STONE

THE NAVY BAND

SAL PERRONE, former Boston boy and now senior drummer and tympanist of the United States Navy Band, dropped in at the studio recently to see his old teacher and talk over old times. Later he mailed me a photo of the drum section, showing Salvatore Perrone, Jefferson Bruce Young, Roy Eugene Peterson and Harry Alexander Spalding.

With this photo I received another, from the leader of the entire band, and this one was autographed by every member, many of whom I know personally. Needless to say I shall cherish these pictures highly. My thanks to the leader, Lt. Commander Charles Brendler; to the assistant leader, Chief Warrant Officer Richard E. Townsend, and, of course, to Sal.

After receiving the photos it occurred to me that *International Musician* readers might be interested to learn how a Navy bandsman spends his day; so I asked Sal for a brief resume on the subject, and here it is, in the words of Marcel Coviello, another member of the band:

"'My Day' to a U. S. Navy bandsman starts with these regular time-killers: 8 to 8:30 A. M., muster and a bandstand concert; 9 to 12, rehearsal. Day-to-day details are generously interspersed throughout the day and night, such as funerals, stand-bys for honors, orchestral details at banquets or meetings of governmental or foreign officials, or dances for military personnel; all-day recording sessions making sound-track for Navy motion picture training films; recording transcription programs for Naval recruiting and Public Relations. Nothing has been said of concert tours which, it now appears, will be made twice annually, spring and fall, in five-week stretches instead of the single nine-week tour as done in the past."

Bandsman Coviello allays my growing suspicion that a Navy bandsman works twenty-four hours a day by continuing in this reassuring tone: "Please don't get the idea that we kill our musicians before they have a chance to enjoy the fruits of their retirement. Few details call for the full band of ninety men. Details are rotated among the personnel to distribute the load as much as possible, and orders are usually so planned that the equitable distribution of the work-load is neither a problem nor a hardship."

And, concludes G. L. S., if all these boys are as healthy and happy as Sal Perrone seems to be, it must be a great band to belong to.

JUST A KID

A New York City reader feels that he is on the wrong track in drumming and wants to make a fresh start, but is disturbed because an associate tells him that he is too old. His age is twenty-three years. He asks, "Am I too old to hope to get into the drumming profession?"

This is a question that I often hear and every time I encounter it I see red. Here is a kid (and I really mean *kid*) who has what it takes to make a fresh start after a poor one but is brought down by some croaker who doesn't know what he is talking about to the extent that he (the kid) is ready to throw away what could well be a successful future as a musician.

Definitely and positively it is not too late to take up the serious study of a musical instrument at the age of twenty-three. Or, in many cases, at a later age. To be sure, we have many outstanding performers who are still in their 'teens. But this doesn't mean a thing. If I told you, N. Y. C., the ages of many of the best, busiest and most successful musicians that we see and hear today, your hat would fly off.

Go to it and don't let anyone tell you that it can't be done.

THE CHINESE TOM-TOM

I wonder how many can remember the little ten-inch Chinese tom-tom—the first of that family to be used by the dance drummer in expressing his dynamic personality (or sumpin'). This gadget, its ancestry dating back to 2,000 B. C., had a barrel-shaped wooden shell about four inches deep and two extra-thick pigskin heads which were fastened over the shell-edges by some fifty hand-forged iron nails. The heads were covered with hand-painted dragons and stuff in the brilliant red and yellow coloring of the Chinese. There were larger tom-toms, too, with black shells and unpainted heads.

Up to the time of World War I Chinese tom-toms actually came from China. Thereafter the supply was cut off and, in the endeavor to carry on, American manufacturers began to work on a domestic substitute. Were their faces red when they got the cast figures of American labor and materials assembled and matched these to an established retail price of \$3.25! However, they came through (as Americans invariably do) with something bigger and better—witness the imposing pearl and chrome creations in the tom-tom line that are standard equipment in the drum outfit of today.

One thing has been left out of the modern tom-tom; this being the thin spiral wire that invariably was fastened inside the genuine Chinese instrument. This wire would vibrate when the drum was struck, which movement (if my information is correct) was supposed to *drive the foreign devils away*. Be this as it may, I never saw a real Chinese tom-tom without the wire.

What a time one of these poor little wires would have for itself in G. B. today!

WAIT FOR YOUR "SECOND WIND"

Many percussionists (students and professionals alike) become disturbed because they seemingly *tire out* during the first few minutes of their daily practice period. This does not indicate that further practice be postponed—far from it. It is a perfectly normal condition and simply means that the playing muscles are not yet sufficiently warmed up to do their best work.

When you so *tire*, just relax for a few minutes—then start again. Soon you will get your "second wind"—your reserve strength—after which you should be able to practice more or less tirelessly for an indefinite period.

TRY THESE

R. stk. on Wd. Stk. L. stk. on S. Dr. Bass Dr.

EXCERPT FROM "BE-BOP IN 6/8"

(Written by Johnnie Yalenezian, Boston)

Snare drum Bass drum

Building the Symphony Audience

RECENTLY a young audience was delighted to find an old friend, "The Farmer in the Dell," on the podium in Town Hall, New York. The farmer wore a big straw hat and special coat for the occasion, and he was joined by the traditional members of his troupe—the wife, the child, and the dog and cat, as the children sang the song. The troupe proved to be members of the New York Philharmonic Symphony Orchestra, and the farmer was the conductor, Walter Hendl. This was a feature number on the first of the series of two concerts to be given by the orchestra this year for children nine years or under.

A large number of our major orchestras have this season scheduled series of concerts specially planned for young people, their popularity and success already proved.

Concerts for young people are generally divided into two series, those for children of grade-school age, and those for children of high school level. Some orchestras, for instance the New York Philharmonic and the Little Orchestra of New York, have special programs for very young listeners. Others, including the Philadelphia Orchestra and the Nashville Orchestra, focus attention on older groups. The Philadelphia Orchestra's Youth Concerts, for listeners between the ages of thirteen and twenty-five, are planned to fill the gap between children's concerts and those for adults. The Nashville Orchestra has scheduled two evening concerts for high school and college students. The Minneapolis Symphony Orchestra has a series A and B, the former for junior and senior high school students, the latter for fifth and sixth grade children.

Concerts given for young people each season by the larger orchestras range anywhere from two to thirty. The Cleveland Orchestra, under the direction of Rudolph Ringwall, presented

Youth Concerts

last season twenty-six concerts in Cleveland to about 50,000 children, and four more on tour to an additional 10,000. The Kansas City Philharmonic, with Hans Schwieger directing, has scheduled sixteen concerts this season, the Chicago Symphony, whose Young People's concerts date back to 1919, twelve programs under the baton of Tauno Hannikainen, and the San Francisco Symphony six, directed by Rudolph Ganz, who comes to the city each year for this purpose.

Eleven programs are planned for Buffalo and the surrounding district, to be conducted by William Steinberg. In New York the Philharmonic will present five youth concerts in Carnegie Hall, in addition to the two for very young audiences. Its conductors will include Dimitri Mitropoulos, Igor Buketoff, Leopold Stokowski, Walter Hendl, and Leon Barzin. The Dallas Symphony Orchestra, led by Antal Dorati, will give ten concerts, traveling to various high schools to present the programs directly to the children.

The Best in Symphonic Fare

Youth programs are generally brief, lasting around an hour. They are, however, full-fledged symphony concerts, since the aim has been to present the best that is in music. Many programs list a single movement from a symphony or a concerto, include music both by the masters and by contemporary composers. Their purpose is to build the young listener's enjoyment and understanding of music.

For instance, the series of programs given by The Little Orchestra of New York, under the direction of Thomas Scherman, are entitled: "Meet the Instruments"; "The Orchestra

Dances"; "How the Orchestra Grew"; "Music Has Melody, Rhythm, Harmony and Form"; "Music Tells a Story"; and "Music Springs From the People." In short, the children "learn how to listen" and "learn what to listen for."

In some cities youth concerts are made a part of the educational program in the schools. In Kansas City the children hear recordings and discuss the music to be played prior to a concert. In Detroit, Duluth, Minneapolis and St. Paul program notes distributed to teachers and students in advance of the concerts are studied in music classes.

That Extra Surprise

Each symphony orchestra has special features for its youth concerts, often a featured soloist or group, often chosen from the ranks of younger performers. The Philadelphia Orchestra chooses its soloists from the same age group as the audience—thirteen to twenty-five. Several concert artists, such as Eugene List, William Kappell, and Frances Greer, received their professional start through appearances with the Philadelphia Youth Concerts. The Buffalo Symphony holds a city-wide audition for students sixteen years or under, the winner chosen to play a work with the orchestra at one of the Children's Concerts. The Chicago Symphony also features a soloist chosen by audition. In Nashville the newly organized City Chorus, made up of 100 voices selected from the five local high schools, will be featured on one of the youth concerts, and a young local artist will appear on another.

The Children Take Part

Through audience participation children are given a chance to sing to the accompaniment of full symphony orchestra. Several concert series

(Continued on page thirty-two)



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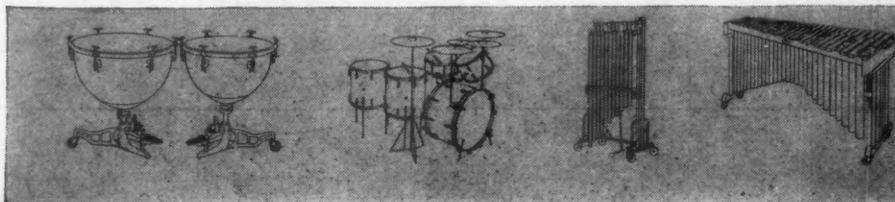
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THE VIOLIN

Views and Reviews

By SOL BABITZ

A TREATISE ON THE FUNDAMENTAL PRINCIPLES OF VIOLIN PLAYING (1756) by Leopold Mozart. Translated by Editha Knocker with a preface by Dr. Alfred Einstein. Geoffrey Cumberlege, Oxford University Press, 1948. (\$9.00).

I feel that only by calling this book to the attention of those who do not realize its importance can I begin to express my gratitude to those who made it possible.

Although \$9.00 may seem like a lot of money, the serious violinist need only consider how much he has already paid for learning to play Mozart in the wrong style. To set oneself on the right track in this important subject is surely worth the price of a violin lesson!

An English reviewer of this translation rejects the chapters on bowing because they apply to the old pre-Tourte bow. This attitude is unworthy of a serious musician. We know so pitifully little regarding the correct performance of the great classic violin literature that we can ill afford to reject the least clue, let alone so much light that will help make our performance more authentic.

I am not one of those who consider this book by the wise father of Wolfgang Amadeus as chiefly of "historical value," except for the chapters on style and ornamentation. For me it has been of practical value throughout; in fact, so indispensable have I found it that I had myself already translated several chapters during the past few years to aid my pupils in the understanding of eighteenth century violin performance. (My enthusiasm for this translation is tinged with a certain regret that it interrupted my own projected edition.)

In the preface Dr. Einstein provides much valuable information regarding the little-known author. I regret that I must disagree with Dr. Einstein on one point when he groups Leopold Mozart's ornamentation practice with Tartini and the Italians as differentiated from Quantz; C. P. E. Bach and the North Germans. Quantz, with his love of the Italian florid adagio, always seemed more of an Italian to me than Leopold who, despite his copying of a few violinistic formulae from Tartini, was essentially as Austrian as his son's "Italian" operas.

In the matter of the long appoggiatura, Quantz, as well as Geminiani, Mozart, and Tartini, used *crescendo*:



whereas C. P. E. Bach played it with a *diminuendo*. This, however, was not because he was a German but because no *crescendo* was possible on the keyboard, while the flute and violin could do it.



In the matter of the "passing appoggiatura," on the other hand, Quantz, Mozart and Geminiani preferred A, while C. P. E. Bach and Tartini liked the "Lombard" B.



It is difficult from our vantage point to understand the personal, national and even local factors which helped determine such a free thing as ornamentation practice within a historical period.

It is inevitable that errors and misprints should creep into the most scholarly work; fortunately the few slips in this edition are minor and

do not detract from it. The most important, perhaps, is on page 181 where, through the omission of a slur and letters as printed in the 1770 (second) edition an important footnote becomes meaningless. On page 59 "The Error" is printed outside of the engraving instead of near Figure V. This creates the impression that Figure IV, as well as V, are errors.

It is curious that this should happen here, because Figure IV, while it was intended to be correct, actually contains an engraver's error in the original edition, whereby the impression is created that Leopold Mozart held his bow in the modern manner with his thumb at the frog instead of an inch or two away.

I can make this statement with confidence for the following reasons:

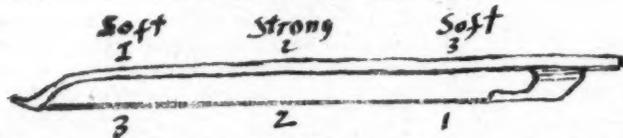
All engravings and paintings of the period which I have seen (including Figures I, II, III and V in this book, show the bow held with the thumb from one to three inches from the frog. The sole exception is this unfortunate Figure IV. Mozart himself blithely disowns it by saying of it that the thumb should be held "not too far from the frog."

The above-mentioned figures show the little finger touching the bow at the upper end of the frog. This could not be done if the bow is grasped, as L. M. says, "by the thumb and the middle joint of the index finger, or even a little behind it," unless the thumb were some distance from the frog.

The best evidence that the old bow was balanced to be held some distance from the frog is experience. My early attempts to play with an old bow were unsatisfactory until I realized that one cannot hold it like the Tourte model bow.

It is not difficult to learn to play with an early bow nor to change from this to a modern bow. I have been able to make this change during the course of a concert without discomfort. Today we are fortunate in being able to benefit from the work of the Dolmetsch Workshops in England. They are building magnificent copies of the best early bows which sell for less than fifty dollars. My experience with early bows has convinced me that they are easier to play and better sounding for the old music; in fact, they have become indispensable for me in concert work. Their expression is perfect for the music.

One of the most popular violinistic expressions of that period, for example, was the crescendo-decrescendo on one note.



Leopold Mozart lists this as the first of the four main "divisions" of bowing. These are natural for the old bow but quite difficult to do with a modern bow. After describing the "four divisions" of weak and strong on the bow, Mozart adds as an afterthought (page 99) . . . "besides this, a very useful experiment may be made, namely, to endeavor to produce a perfectly even tone with a slow stroke. Draw the bow from one end to the other whilst sustaining throughout an even strength of tone." To Mozart this was an "experiment" not to be listed among the "divisions" because it obviously was not intended to be employed in performance; to the average violinist today, however, it is the only way in which he knows how to play the music of that period. The Tourte bow was invented for the express purpose of playing the music of the 19th century in a style which is completely alien to that of the 17th and 18th.

Most violinists today look at Mozart and Haydn through the distorted glass of their real teachers, Kreutzer, de Beriot, Rode, Spohr and so forth, men who despised and misunderstood the old music. From this school and with the additional handicap of a Wagner-Tchaikovsky tradition, the performance of classical music has become a travesty.

It is little wonder that the average performance of a Haydn and Mozart concerto receives less applause than the performance of an inferior 19th century work. The latter is played with authentic style while the old music is distorted.

It is time that we made a serious effort to remove the blind spots in our musical education.

The key to the understanding of the greatest music, the music of the past, lies not so much in the study of history books and the memorization of dates as in the study of books such as Leopold Mozart's. Unfortunately, practical books like this or Dolmetsch's "Interpretation of the Music of the 17th and 18th Centuries" are too rarely published. To apply the lessons of the past to the music of the past, the lessons must be made available and taken out of the museums. A good demand for this book will encourage the publication of more of these treasures.



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Outlays for Entertainment 1939-1947

IN THE LAST ten years Americans have been spending steadily more money on entertainment. Admissions to legitimate theatre, opera, and concerts have more than tripled. Receipts from dancing, swimming, skating, etc., have increased nearly 200 per cent. At the same time production costs and living costs for workers in the amusement business have been going up fast.

A Basis for Forecasting

What the working musician needs to know, if he wants to look ahead to the 1949 prospects, is not only the increase in the dollar "take" which has come about in the amusement world during the last ten years, but also the proportion of total consumer expenditures that goes for entertainment. Is entertainment in fact getting a bigger share of the consumer's dollar?

Any time you start asking questions involving "how much," it's well to be clear about your terms. Here's how the word *entertainment* is used in this particular quiz program: If the customer pays at the box office or on the check to be amused, that's entertainment. It may be a movie, a show, an opera, a concert, a dance, or a night club program for which 20 per cent is added to the check. The test is whether the patron pays to have somebody else amuse him. (Spectator sports are in this same class, but since musicians and other entertainers play a minor role in such events, sports have here been handled separately.)

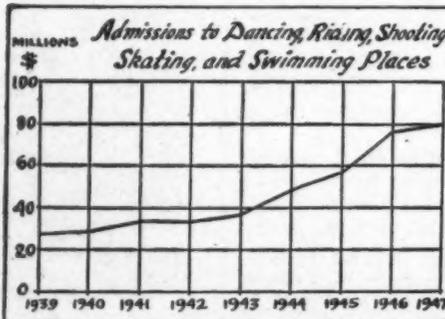
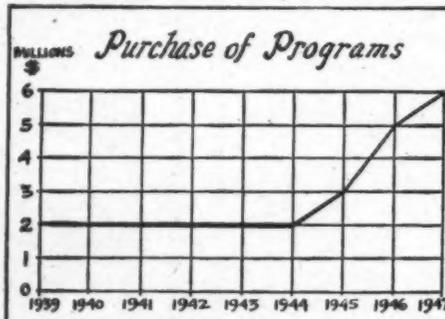
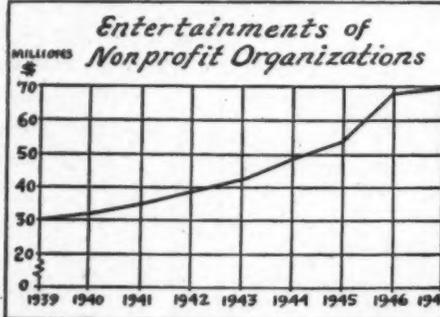
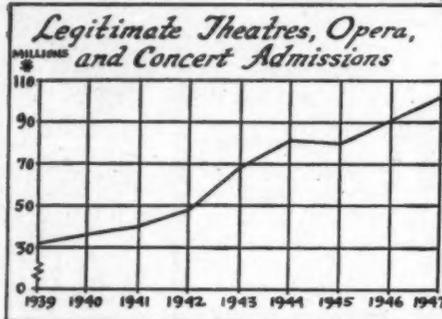
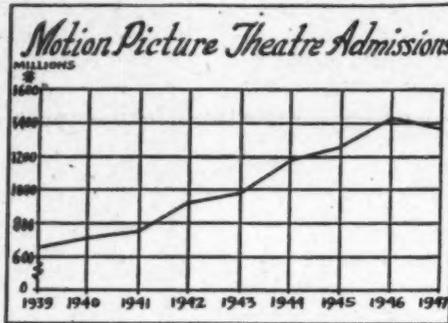
One major entertainment item—radio plus television—is nominally free. The charges are hidden: in the added costs of advertised products, or in the profits made by some of the major broadcasting groups from their interest in set sales. Since no accurate figures are available showing the real cost to the consumer of radio and television entertainment, it is not feasible to include these items in this inquiry—other than to remark that radio grossed nearly \$400 million last year, and in the last analysis the consumer paid it.

Ten-Year Trends

Authoritative government figures are available for the main items in entertainment outlay:

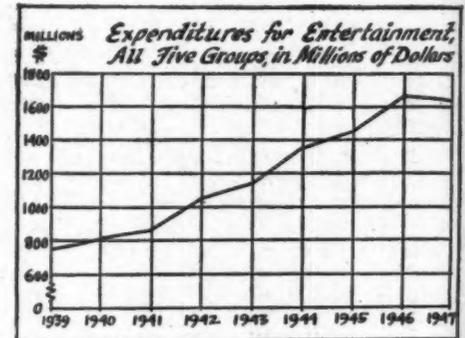
1. Movies.
2. Legitimate theatre and opera.
3. Entertainments by non-profit organizations.
4. Sale of programs.
5. Admission to dancing, riding, shooting, skating, and swimming places.

Some of these forms of entertainment show greater gains than others. But the interesting thing to note is that the trend has been upward for a decade, except for a slight falling off in movies, beginning in 1946. In the next column the graphs show just what happened in each of these five entertainment items, indicating just how fast they kept on going up. Figures (shown in detail on the next page) are from the Department of Commerce *Survey of Current Business*, in millions of dollars, for the years 1939 to 1947.

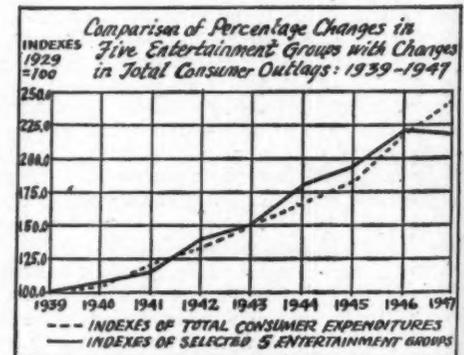


If we compare the rate of increase of the different groups (see the table of indexes on the next page), we find that legitimate theatre, opera, and concerts rose furthest, nearly three and one-fourth times as high. Dancing, etc., went up nearly as fast, to almost triple. Motion picture admissions rose steadily until 1946, when they took a slight downturn; even so, in 1947 they were still more than double the 1939 figure.

When all five groups are added together, the whole picture shows that even with the slight drop in 1947 (due to a sag in movie admissions), entertainment outlay more than doubled in dollar volume from 1939 to 1947. Here's the graph:



Since the total volume of consumers' expenditures went up very sharply, it is important to know how fast entertainment expenditures were going up compared with the rate of increase in total outlays. Here's the graph:

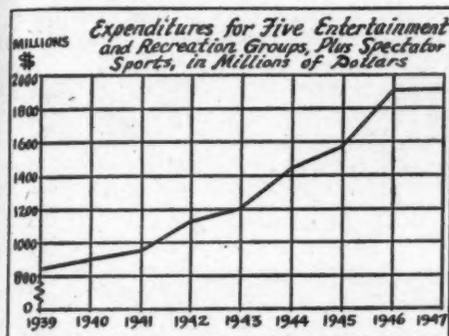


This shows that between 1939 and 1942 the five entertainment groups ran pretty well the same percentage of total expenditures, now a little more, now a little less. From mid-1941 on, entertainment began to take a little larger share of the consumer's dollar, and this rate rose constantly until 1946. Then entertainment began to sag a little (probably because returning veterans patronized sports more) with the index of entertainment outlays in 1946 falling about 25 points below the index of total consumer expenditures.

In a sense, spectator sports are strongly competitive with the five entertainment groups with which we have been dealing. While the five have slipped a little since 1946, because of the sag in the movie gate, receipts for sports, which dropped sharply during the war years, have

And How to Make a Guesstimate for 1949

since the sports comeback in 1945, more than doubled, reaching 269 million in 1947. If we combine spectator sports with the other five entertainment groups, we see that admissions have stayed just about level since 1946:



Competition from Books and Magazines

Several other forms of recreation compete with entertainment proper for a share in the consumer's amusement dollar. You will see by a glance at the table that sales of books and maps went up fast over the ten-year period; the index stood at 275.2 in 1947. The index for sales of newspapers, magazines, and sheet music stood at 200.5 in 1947. Together, outlays for these two groups totaled a little more in dollar value than the five entertainment groups. Books, magazines, etc., stood at \$1,722,000,000, as against \$1,639,000,000 for the five.

Competition of this type, among various forms of recreation, is just one of the many factors business experts take into account when they are trying to call the shots on next year's business, on the basis of such tables and graphs as are here presented.

Record Nearly Complete for 1948

To make a rough guess at 1949 prospects in the entertainment field, it is first necessary to construct the 1948 picture from such preliminary data as the Department of Commerce furnishes. The *Survey of Current Business* shows that as of June, 1948, total consumer expenditures were running at the annual rate of 175 billion. The top management counseling firms consulted agreed that the over-all figure will run 178½ billion by the end of 1948.

Figure, from the table, the percentage of entertainment outlays to total consumer expenditures and the range proves to be from a high of 1.216 per cent (in 1944) to a low of .995 of one per cent (in 1947). Take entertainment outlay as roughly one per cent and you get \$1,785,000,000 for 1948, up \$146,000,000 over 1947. (There was a 10 per cent increase in admissions tax receipts between June and September, and the rate is still sharply upward.)

Prospects for 1949

Now comes the question, What's likely to happen in 1949? The same top management consultants were reached just as they were making up their forecasts for New Year's. They both agreed that total consumer expenditures would drop at least one per cent in 1949, maybe

more. If the entertainment factor still remains at around one per cent, this should give a total entertainment outlay for 1949 of around \$1,770,000,000—up \$131,000,000 from 1947.

How Much Will the Dollar Buy?

This dollar figure needs interpreting. The question is, how many units of entertainment

(admissions, for example) will that amount of money buy? You have to gamble on the probable purchasing power of the dollar. If Congress stiffens corporation taxes, and enacts some measure of wholesale price controls, the cost of living should be stabilized, or perhaps go lower, leaving more marginal money for entertainment, (Continued on page thirty-two)

Entertainment Outlays and Indexes 1939-1947

(Survey of Current Business)

	1 Motion Picture	2 Legit. Theatre, Etc.	3 Entertain. Non-profit	4 Sale of Programs	5 Dancing, Etc.	Total— Cols. 1-5
Millions of Dollars						
(Survey of Current Business)						
1939	659	32	30	2	27	750
1940	709	36	32	2	28	807
1941	756	40	35	2	33	866
1942	924	48	39	2	33	1,046
1943	987	68	42	2	36	1,135
1944	1,175	82	48	2	48	1,355
1945	1,259	80	54	3	56	1,452
1946	1,427	91	68	5	76	1,667
1947	1,380	103	70	6	80	1,639

Indexes *

(Computed by A. F. of M.)

1939	100.0	100.0	100.0	100.0	100.0	100.0
1940	107.6	112.5	106.7	100.0	103.7	107.6
1941	114.7	125.0	116.7	100.0	122.2	115.5
1942	140.2	150.0	130.0	100.0	122.2	139.5
1943	149.8	212.5	140.0	100.0	133.3	151.3
1944	178.3	256.2	160.0	100.0	177.8	180.7
1945	191.0	250.0	180.0	150.0	207.4	193.6
1946	216.5	284.4	226.7	250.0	281.5	222.3
1947	209.4	321.9	233.3	300.0	296.3	218.5

	6 Spectator Sports	7 Total Cols. 1-6	8 Books and Maps	9 Magazines Newspapers & Sheet Music	10 Total Consumer Expenditures
Millions of Dollars					
1939	96	846	222	554	67,466
1940	95	902	227	581	72,052
1941	102	968	247	619	82,255
1942	87	1,133	265	674	90,835
1943	72	1,207	346	794	101,626
1944	95	1,450	442	821	111,401
1945	129	1,581	524	889	122,830
1946	241	1,908	618	999	147,363
1947	269	1,908	611	1,111	164,755

Indexes *

1939	100.0	100.0	100.0	100.0	100.0
1940	99.0	106.6	102.3	104.9	106.8
1941	106.2	114.4	111.3	111.7	121.9
1942	90.6	133.9	119.4	121.7	134.6
1943	75.0	142.7	155.9	143.3	150.6
1944	99.0	171.4	199.1	148.2	165.1
1945	134.4	186.9	236.0	160.5	182.1
1946	251.0	225.5	278.4	180.3	218.4
1947	280.2	225.5	275.2	200.5	244.2

*An index gives the percentage ratio of a given item to the base figure shown as of a given date. Admissions to legitimate theatre, opera and concerts show as 32 (million) in 1939, the base year. By 1947 they are up to 103 (million), which is 321.9% of the base figure. So 321.9 is the index in this case.



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The Turn of the Dial

SOME SEVERAL million listeners throughout the nation hear the N. B. C. Symphony Orchestra each Saturday evening. But only 1,400 are enabled to sit in the hall as audience during the broadcasts. The present writer, who has been permitted to do so on alternate Saturdays during a period covering two years, feels that the radio audiences might like to get a visual impression of these concerts.

As the holder of a pair of press tickets I of course select a friend to accompany me. I can confidently state that my having that extra ticket has proved a surer way of winning friends and influencing people than ever Dale Carnegie conceived in his most roseate imaginings.

The lucky invitee waits for me in the line that queues up within the N. B. C. Building of Radio City, New York, until I arrive with my tickets. Then I either crawl under the rope where he or she is—if those just behind do not object too stridently—or I have my companion come with me to the end of the line. Those standing in line talk music or talk about how hard it is to get tickets. I have seldom heard any other topic of conversation.



Toscanini Calls for a Pianissimo

At about 5:30 P. M. the line begins to seep into the open space between the two rows of elevators and get systematically transported to the eighth floor. Here the crowds are disgorged into a long carpeted vestibule to re-form in lines two-deep to be admitted into the hall itself. The ushers direct every move—"this way, to your left, please . . . programs, please . . . fill in every seat . . . leave no vacant places . . ."

Members of the audience have one characteristic in common: deep interest. They sit more quietly than most audiences, doubly impressed, no doubt, by the calibre of the music they are about to hear and by the fact of its being broadcast. If one luckless individual happens to comment audibly during the course of the concert, he is frozen into silence by ready volunteers on all sides.

Before the concert, there is an occasional slight stir. Once, I remember, the ubiquitous usher ordered a young man sitting near me to surrender his drawing pad and pencil. Once a girl stepped up on the platform and began to examine the music on the stands, only to have two ushers quietly but firmly lead her down. And then there is always the one seat left empty until the last moment because someone has heaped a coat on it to save for a friend. Ushers, after firm admonitions, usually remove the garment, but sometimes it goes unnoticed, to the unbounded indignation of everyone sitting within eye-shot.

But all these incidents are only preliminaries. Many a concert-goer sits through a performance serenely unaware of any happenings in the audience. Listening to a Toscanini concert is an absorbing enough procedure by all counts to make anything short of a volcanic eruption practically non-existent.

After Ben Grauer has made his welcoming speech to the audience, sprinkling it with discreet hints—"If the members of the audience will

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please space their coughs so that they come in the fortissimo passages" . . . "Don't applaud until the end of the symphony, please" . . . "Don't leave until the lights come on" . . .—the orchestra begins to assemble.

These ninety members of the N. B. C. Symphony Orchestra I have come to know like old friends just from their sitting there before me during the two years—and I am sure I would with some difficulty resist the impulse to speak to them were I to meet them on the street. But this is a one-way acquaintance, except for a few exceptions. Mischa Mischakoff, the concert master, I know, having interviewed him once, and I feel that the broad smile he turns to the audience is partly for me. Then there is Benar Heifetz, one of the cellists. I came to know him as a member of the Albeneri Trio when I was writing an article on chamber music. Also, I met Samuel Antek (a first violin) when I



All Set to Begin

sat in on a rehearsal of the New Jersey Symphony Orchestra, of which he is conductor in his alter ego.

But the others—the violin player with the precise mustache, who looks so appraisingly over the audience; the bald and ultra-serious presider over the kettle-drums; the harpist, his eyebrows quizzically arched, his mouth compressed; the trombonist with his hair severely parted in the middle; the French horn, big, burly, imperturbable—these I have come to consider among my friends only by grace of long observance. I hope some day they will come to recognize the relationship themselves.

As the players tune up, the feeling of anticipation increases. A kindly gray-haired woman turns around to the boy behind her. "You won't continue to talk after the music begins, will you?" she asks, gently. The boy reddens and subsides. Then comes Toscanini with his short, quick steps, and everything else is forgotten. He is always applauded wildly, and he always bows his head a little shyly and a little whimsically, as much as to say, "What is all this about?" Then he turns to the orchestra, raises his arms, and the magic begins. After that the audience is a party to great art in the making, and it knows it. As unerring as a Michelangelo carving out the figure of Adam, every movement of Toscanini's hands is exactly conditioned to draw out sound from that great instrument. He fashions; he moulds; he builds. And the audience feels as much in on this act of creation as if it were the orchestra itself.

I have seen this miracle happen again and again—and each time I think, "This experience is unique. It can never be re-lived." Then it comes again at the next concert—until finally I know that it will continue to be vouchsafed us as long as the Maestro lives, a special and peculiar boon to our age.

After the concert, when the clapping and the cheering have died down—Toscanini is always called back three or four times and always tries to shift the focus of applause to the orchestra, which, it is true, is altogether worthy of acclaim in its own right—there is nothing to do

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but go down the elevators and back into existence. My companion and I try to find a restaurant where we can sit and talk quietly—and feel the music integrate into our spirits. But if they turn on the piped music, we just get up and leave. There are limits.

THANK YOU, AND GOOD EVENING EVERYONE!

Musical Quiz programs are presently flourishing in local stations throughout the country. "Much Ado About Music," one of the more widely heard, is broadcast over WQXR Tuesday evenings, and since it is perhaps similar to other such programs, let us sit in on a session.

The audience sitting in the compact, neat-as-a-pin Johnny Victor Theatre (capacity one hundred souls) in Radio City, New York, is properly briefed before the performance, with perhaps just a shade of paternalism . . . "Applaud when you see me do this. . . Don't coach the contestants. . . You've about forty seconds now to get rid of those coughs. . . ." When it has been disciplined sufficiently, Allyn Edwards, the music master, does an equally thorough job on the guests of the evening. Three of these sit along the side of a table, facing the audience, and one sits at the left end of the table across from Mr. Edwards. Each faces a microphone. Mr. Edwards tells them, "If you must doodle, don't doodle on the side of the paper you write your answers on. . . . When you're not asked a question, don't talk. . . . Don't put your hands on the microphone. . . . Let me hear you speak. . . . No, that's too low. . . . Have you had your supper? . . . Well, then, speak up!" All this is no doubt a necessary procedure—what with the human propensity for self-display—but it has the effect of leaving the guests a bit nervous, if acquiescent.

Now the starting signal is given . . . the sound of orchestral instruments tuning up—and Leonid Hambro takes his place at the piano at the right of the platform, ready to come out with his flawless illustrations. Lee Jones, Production Director, and others are busying themselves with their controls in the glassed-in room at the left of the platform.

So here is Mr. Edwards getting into his stride: "It's time now to tune up your musical wits. . . . If you can guess the name of the drink mentioned in the title. . . . If you think the housing situation is bad now, you should have lived in an opera. . . . Which of the following is *not* a musical instrument? . . ." The half-hour goes like clock-work—is clock-work. The great unseen audience is having a jolly time throwing audible if unheard answers at the microphone. But the studio audience is sitting mute, solicitously muffling its coughs. Come answers, eager, subdued, diffident, triumphant. When the last "Presto" question is flung at the tableful there's the feeling it all has been fun, if a bit bewildering.

TUNE-IN SPECIALS

Koussevitzky is giving music lovers of the whole country the opportunity to eavesdrop on his rehearsals by having them broadcast over the air channels of the NBC network each Monday from 1:00 to 1:30 P. M., E. S. T. Here is a period of concentrated work and mental tenseness which it behooves listeners everywhere to take advantage of. As the leader himself said with a smile, "Some unknown future geniuses of the art of orchestral interpretation may get some good ideas."



Left to right: Paul Olefsky, Sidney Harth and Theodore Lettvin

The Vancouver Symphony Orchestra, under the direction of Jacques Singer, is presenting Handel's twelve Concerti Grossi in the course of a series of broadcasts over the facilities of the Canadian Broadcasting Corporation on alternate Sundays.

Paul Olefsky, cellist; Sidney Harth, violinist, and Theodore Lettvin, pianist, appeared as guest soloists on the Telephone Hour, November 29th. They were Walter W. Naumburg Musical Foundation winners for 1948. They were assisted by Donald Voorhees and the Bell Telephone Orchestra.

—H. S.

INTERNATIONAL MUSICIAN

COMPOSERS' CORNER

No fewer than ten American composers appeared on the program of Andor Foldes when he played in Minneapolis on November 17th. These were Piston, Harris, Sessions, Thomson, Paul Bowles, Copland, de Menasse, Cowell, Goldman and Barber.

Benjamin Britten's "Canadian Carnival," given its first performance in England at a BBC concert conducted by Clarence Raybould, was inspired by a summer holiday in the Province of Quebec, where he heard the various French-Canadian folk tunes which form the basis of the music.

Virgil Thomson's "Louisiana Story Suite" had its world premiere November 26th when it was played by the Philadelphia Orchestra. It was performed in New York November 30th.

Japanese symphony orchestras are presenting an increasing amount of American music. Works presently scheduled are Samuel Barber's Violin Concerto, First Symphony, and Two Essays, Roy Harris's Third Symphony, and music by William Schuman, John Alden Carpenter, Charles T. Griffes, and Paul Creston.

Aaron Copland is currently on the West Coast to begin work on the score of William Wyler's new film, "The Heiress." Before leaving he handed Benny Goodman his just-completed Concerto for Clarinet and Orchestra, for performance possibly later in the season.

Dimitri Mitropoulos will premiere Frederick Pickett's "Curtain Raiser to an American Play" with the Minneapolis Symphony on December 30th in its home town.

During the current year the Koussevitzky Music Foundation is giving two commissions: one to Arthur Honegger and one to Randall Thompson, for symphonic works.

"Konaan," the symphonic poem by Jacques Berlioz, Polish-French composer, which won the National Jewish Music Council's first \$1,000 prize, was given its premiere November 18th by the Cleveland Orchestra under George Szell.

Ernest Ansermet, Swiss conductor, who has long been a champion of contemporary composers, gave the first Cleveland performance of the "Petite Symphonie Concertante" by the Swiss composer, Frank Martin, when he led that city's orchestra in its concert of December 2nd.

The Fine Arts Symphony of New York introduced Philip James's "Il Repose" on November 23rd in a concert conducted by Fredric Kurzweil at Hofstra College, Hempstead, Long Island.

Edwin Michael Hoffman's "March Mock Heroic" was played for the first time November 23rd by the Symphony Orchestra of the University of North Carolina at Chapel Hill.

Among the more important premieres in this country is the American first performance of Josef Haydn's Symphony in D Major (recently re-discovered) by the San Antonio Symphony Orchestra under Max Reiter. This took place on November 27th in that city.

A new work has come from the pen of Darius Milhaud, a set of five piano pieces, each a child's especial love: flowers, candies, toys, mother and life.

A Canadian organist and composer whose works have received considerable attention is Thomas J. Crawford, of Toronto, Canada. For a number of years Mr. Crawford was organist at the Timothy Eaton Memorial Church, which is famous for its choir, organ, and choral service. As a composer he has many prize-winning works to his credit, including the "Sonata for Violin and Piano," which received an award offered by the Canadian Performing Right Society. His "Toccata in F for Organ" has been widely performed both in the United States and Canada. Mr. Crawford has been a member of the faculty of the Toronto Conservatory of Music, and is a former president of the Canadian College of Organists.

Paul de Marky, piano virtuoso, formerly of Hungary, now living in Montreal, has won the prize for "a large serious composition" in the contest sponsored by The Composers, Authors and Publishers Association, January, 1948. The prize-winning work, "Ballade for Piano and Orchestra," is subtitled "Transatlantic Concerto" and is based on the bi-continental atmosphere of the composer's experience in past years. The Ballade was performed on the Canadian Broadcasting Corporation coast-to-coast network on May 26, 1948, Alexander Brott conducting, the composer at the piano. It had been heard previously on the NBC and Canadian network feature, "Music of the New World," with Jean Beaudet conducting and the composer as soloist.

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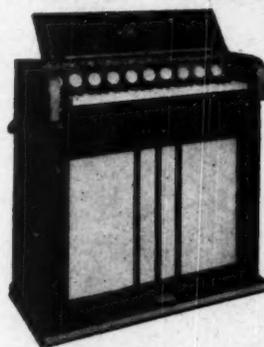
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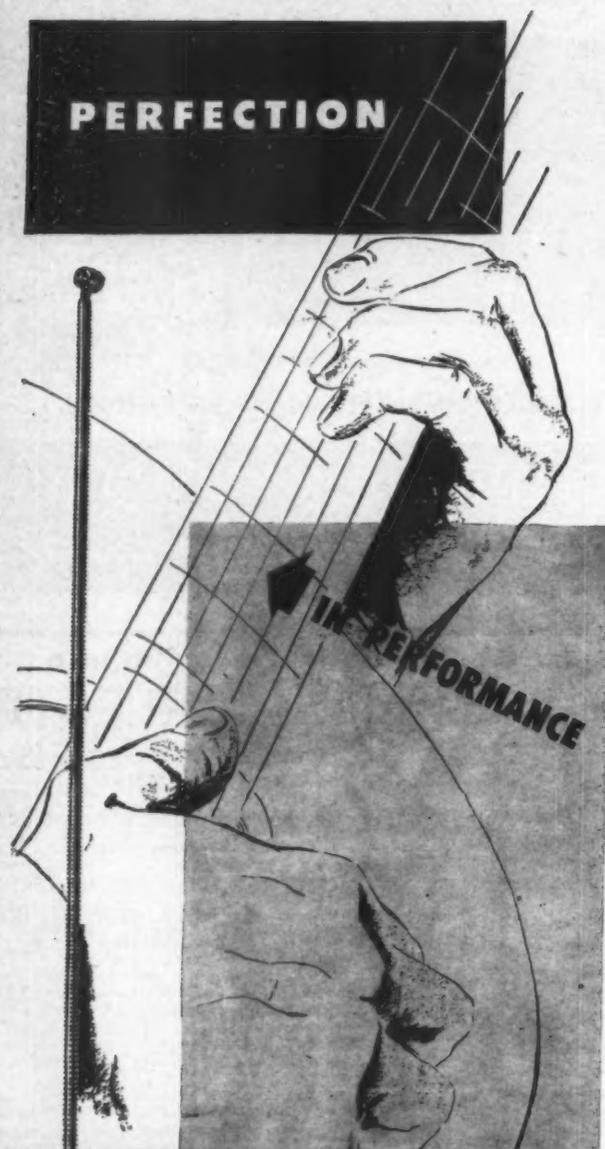
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Soloists' Symposium

Tossy Spivakovsky was soloist in the first New York performance of Stravinsky's Violin Concerto with the San Francisco Symphony Orchestra under the direction of Pierre Monteux on November 25th.



ETELKA FREUND

The National Symphony Orchestra will have as soloist Etelka Freund at its concert early in January. She will play Beethoven's Choral Phantasy. Mme. Freund has already, since her return from Europe last year—her home in Budapest was destroyed by the events of the war—carved an impressive place for herself. Glenn Dillard Dunn had this to say of her playing after her American debut: "The stately proportions, the magnificent energy, the resounding climaxes, all the spiritual implications that flow from a great acoustic structure superbly realized in every detail—these made the sum of this impressive recreation."

Clifford Curzon, English pianist, is currently in course of presenting forty-two concerts throughout the United States.

Davis Shuman played the Mozart Horn Concerto No. 3 in an arrangement for trombone with the Boston "Pops" at the Academy of Music in Brooklyn November 27th. Dean Dixon conducted.

Dorothy Minty appeared as soloist in the Tchaikovsky Violin Concerto at the opening concert of the New Jersey Symphony Orchestra conducted by Samuel Antek on November 17th in Orange, New Jersey.

Seymour Lipkin, twenty-one-year-old American pianist, who in April won the noted Rachmaninoff piano award, was guest artist with the Minneapolis Symphony Orchestra November 5th. He played the Bee-

thoven Fifth Concerto in E-flat major.

The Polish violinist, Szymon Goldberg, now on his introductory American tour, made his first appearance with the New York Philharmonic-Symphony on November 27th.

The Intermountain Symphony at its concert of November 23rd at Provo Tabernacle of Provo, Utah, featured Vishka Krokowsky, violinist, in a performance of Bach's Concerto in A minor for violin and string orchestra, and the Paganini Concerto in D major for violin and full orchestra.

Andor Foldes will make three appearances with the Los Angeles Philharmonic Symphony on January 26th, 27th and 30th, performing the Bartok Third Concerto.

Eddy Manson was soloist in the first performance of the first composition written for harmonica by a major composer, "Suite for Har-



EDDY MANSON

monica and Piano" by Darius Milhaud. The premiere took place at the Brooklyn Academy of Music.

The nation-wide tour of Joseph Szigeti this season will take him to fifty major cities of this country.



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INTERNATIONAL MUSICIAN

The Closing Chord

Oscar Bradley, musical director, member of Local 802, passed away on August 31, 1948. Born in London, England, the son of a professor at the Royal Academy of Music, he attended that school, where he won a scholarship for conducting and composition. He conducted the Royal Philharmonic Orchestra in the initial performance of several of his own works, and, as French horn player, was a member of the Queens Hall Orchestra and the Covent Garden Opera Orchestra.

Shortly after World War I, in which he was wounded in action, he came to America, where he conducted the original productions of "The Student Prince," "The Desert Song," "Artists and Models," and "The Lady in Ermine." As Florenz Ziegfeld's musical director he introduced on Broadway the music of "Rio Rita," "Whoopie," "Show Boat," "Rosalie," "Ziegfeld Follies of 1934," "Bittersweet," and "Simple Simon." He also worked for Fox in Hollywood and served for two years as musical director of the St. Louis Municipal Opera Company. He handled the music for several outstanding radio programs.

Local 180, Ottawa, Canada, mourns the passing of one of its outstanding members, Mrs. Leda Lund, an excellent cellist and a member of the Ottawa Philharmonic Orchestra.

E. P. Hodshire, conductor of his own orchestra in Newcastle, Indiana, and member of Local 245, Muncie, died as the result of a heart attack on Easter Sunday of the current year.

Joseph J. Wilkins, 84, president of Local 163, Gloversville, New York, passed away last June after suffering a cerebral hemorrhage. Born in England, he was a musician of note and for years a member of the Gloversville Military Band.

One of Kalamazoo's outstanding musicians for more than fifty years, Charles L. Fischer (Local 228), succumbed on May 17th. He gained an international reputation as the leader and founder of Fischer's Globe Trotters, an orchestra with which he circled the globe four times in the 1920's. Among the Fischer orchestra's outstanding engagements were twenty weeks at the Pan-American Exposition in Buffalo, New York, in 1901; five months at the St. Louis World's Fair in 1904, and a similar stand at the Jamestown Exposition in Norfolk, Virginia, in 1907.

George Silver, who was president of Local 596, Uniontown, Pennsylvania, for twenty years, and who played in and directed numerous bands, passed away recently at the age of forty-seven. During his long musical career he was leader of James Shield's Pasadena Orchestra, toured the country playing vaudeville and dance engagements, organized "George Silver and His Kentucky Club Orchestra" and generally made himself indispensable to the musical and social life of Uniontown.

Death, caused by a sudden heart attack, came to Herb V. Gaertner, a former secretary and charter member of Local 581, Ventura, California, on November 9th. Only thirty-nine years old, he had been exceedingly active in promoting musical interests in that city. His loss is a real one to that community.

William F. Stebbins, eighty-eight, one-time president of Local 171, Springfield, Massachusetts, passed away last month at Wesson Memorial Hospital of that city. He had been a member of the first Philharmonic Orchestra of Springfield and of the Second Regiment Band.

The Polish pianist and composer, Prof. Raoul Koczalski, died November 25th at Poznan after a brief illness. He had composed six operas and given more than 4,600 concerts. He was sixty-three years old.

Frank C. Westphal, radio artist and orchestra leader, died November 24th in Bridgeport, Connecticut. He was fifty-nine years old. Mr. Westphal was musical director of several radio stations in the early years of radio, and from 1933 to 1935 was director of WBBM in Chicago.

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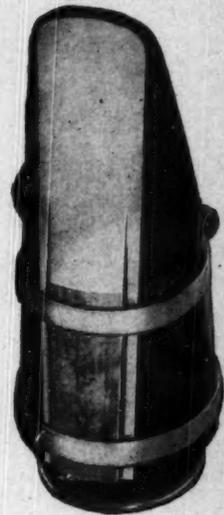
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Symphony Audience

(Continued from page twenty)

have contests for notebooks based on the programs heard during a season. One especially popular feature is Britten's "Young People's Guide to the Symphony Orchestra," which introduces the instruments of the orchestra section by section. Rudolph Ganz makes use of colored lantern slides to illustrate his selections. In Philadelphia there is an annual art contest based on the artistic interpretation of a musical composition. Another art contest is held to determine the winner of the five program cover designs. Philadelphia has made use of student dance groups, including one that danced to Khachaturian's "Gayne Ballet Suite." Commentators are generally used in connection with young people's concerts, the conductor himself usually assuming this role.

The Price of a Cone

Admission prices for young people's concerts are kept purposely low. Cleveland children have interpreted their fee of thirty-five cents as equal to "two movies and an ice-cream cone," a price which seems to be close to average. In some cities season tickets for the youth concerts are sold. Buffalo school children may hear a concert for twenty-five cents, which includes transportation to and from the hall. Dallas, Texas, is campaigning for ten free concerts for children next season. It hopes to achieve this through the dues of 575 new sponsor members to the Dallas Symphony Society.

The organization and financing of these concerts is handled in different ways, depending on the symphony organization and on the community. In Cleveland the children pay minimum fees, and the rest is made up from a maintenance fund. The two concerts in Nashville, financed by the Nashville Civic Music Association, are included in its yearly budget. In Duluth the concerts are sponsored by a committee of approximately fifteen music supervisors and teachers in the schools who handle all the physical arrangements and the distribution of tickets. No tickets are sold to adults. The Chicago concerts are financed by their association as part of their educational program. The Philadelphia youth concerts are handled by the young people themselves who volunteer to become members of various committees: publicity, decorations, program notes, clerical, advertisements, box tickets and bouncer. During the present season in Philadelphia at least 300 students a week will be able to hear the orchestra through an endowment made by the Presser Foundation, \$10,000 which has been set aside for the purchase of orchestra seats awarded on a competitive basis to pupils of schools featuring music in Philadelphia and its suburbs.

In San Francisco concerts are financed almost entirely through the sale of subscription tickets, and to date the series has always been a complete sell-out. The Young People's concerts in New York are given under the auspices of a special Young People's Concerts Committee, which is responsible for such items as policies and financing.

Their Very Own

Reports from the various communities show that the children come to think of the symphony as "Our Orchestra" and follow its activities with enthusiasm. From one city comes word that

many of the regular concert patrons first heard the orchestra during their younger days when they were going to its youth concerts. It goes without saying that those who have had an opportunity to enjoy an early acquaintance with symphony concerts will be the same people who make up an adult audience when their days for attending youth concerts are over.

Recording Fund Helps Out

In Toledo, Ohio, where five children's programs are scheduled for this season, the concerts are conducted as a joint enterprise. The Toledo Federation of Musicians pays the fees of the orchestra as part of the music appreciation program instituted by the American Federation of Musicians through its Recording and Transcription Fund. The Toledo Museum of Art makes available its large concert hall, bears the charges of the hall, and conducts publicity activity for the concerts. The organization of the Friends of Music in Toledo pays the conductor, music fees, cost of programs, and incidental expenses. Tickets for the children's concerts are free, and distribution of tickets is done through the schools.

—Dorothy Cadzow.

Entertainment Outlays

(Continued from page twenty-five)

and insuring that a given amount of entertainment dollars will buy more.

Again, it is important to consider what will happen to the Federal budget. If it is sharply upped in July, to allow for more foreign aid and more defense expenditures, a lot depends on whether this increase comes out of added taxes, or from more borrowing, and on whether price controls are invoked to offset the drain on the available supply of goods. The same dollar outlays on entertainment could mean skimpy or good times in the entertainment field, depending on what happens to prices. If the upward drift of prices should continue, the \$1,770,000,000 would buy fewer admissions, and ventures on the narrow edge would not prosper. And it's the marginal business that makes all the difference.

The Psychological Factor

We note, however, that according to our correspondent (see page 17) dance-band men are looking forward to a fairly prosperous winter. Generally, the psychological factors seem to favor a good year ahead. And the psychological factors are important, whatever the statistical trends may show. As the poll-takers learned to their sorrow, it's hard to predict human nature. This is doubly true in the entertainment field. Tastes and fashions have a lot to do with the way the customers pick and choose. But anyone who makes his living in the amusement business should be interested in how much money the customers are likely to have—and that's where a "guesstimate" comes in.

Effective demand for entertainment depends on the cash in the patrons' hands—and on whether they are in a humor to be free spenders. How the amount is split among the various forms of diversion depends on the quality and pulling power of the offerings, and on the skill of the entertainers. Here again the human equation enters. Statistics can only set the stage: it's up to the performers to put on the show.

—S. S. S.

Books of the Day

By HOPE STODDARD

CLAUDE OF FRANCE, The Story of Debussy, by Harry B. Harvey. 190 pages. Allen, Towne and Heath, Inc. \$2.75.

If this is a book for young people, then it is the sort of youngness which we wish could remain in all of us—one of fresh faith, of clear-cut purpose, of whole-souled endeavor. The events of Debussy's life, if they are here oiled to a rather breathless flexibility by fabricated detail, are in the main accurately given. Direct works of the great man have received precise translation: "I don't think I'll ever be able to put music into a strict mold . . . according to my conception, music begins where speech fails . . . Music is intended to convey the inexpressible . . . I should like her to appear as if emerging from the shadowy regions to which she would from time to time retire."

The picture of Debussy, person and personality, is worked out with the revealing lines of a child's drawing. Inner torments and ecstasies such as plague maturity are usually effectively by-passed or smoothed down to the casual: "According to the customs of his world, he (Debussy) had drifted into an informal association with Gabrielle Dupont, a very pretty blonde." However, now and then a comment slips through, perhaps not altogether salutary to adolescent ears. We doubt, for instance, the advisability of ringing in that age-old cliché *re* genius and irresponsibility: "After five years with Lily, he began to find her soup-making, slipper-bringing devotion stifling . . . but no genius can properly be measured by conventional rules." And we wonder if youth will properly absorb such reminders as "Endless memories—they are worth more than reality."

These reservations made, this book, as a first glimpse into the life of a composer as many-sided and as vibrant as Debussy, is extraordinarily revealing—and is the more valuable since so few books of any sort exist to present this figure in anything approaching reality.

SLAVONIC RHAPSODY, The Life of Antonin Dvorak, by Jan Van Straaten. 231 pages. Allen, Towne and Heath, Inc. \$2.75.

"He complained that one never got to know the pigeons so well in Central Park as in Vy-soka." . . . "Twice a week he would drive for an hour to 125th Street to watch the Chicago trains pass." . . . "He often remarked he would give all his symphonies if he could only have invented the locomotive." . . . When, with imposing ceremony, he was made life member of the Austrian House of Lords he was placed at a desk whereon was a pile of pencils. Once the ceremony came to an end and he emerged from the hall, he exclaimed breathlessly to his wife, "Look at these, Anna! See how nicely sharpened they are! With these I will be able to compose beautiful works!"

A book which takes pains to bring out such endearing traits in a composer cannot fail of interest. True, it is as simple a narrative as he was a simple man—best fitted for prose readers who do not care to deal in structural complexities. But its substance has been selected with some pains, is authentic, presents a full picture from the time he as a boy played his fiddle in front of his father's inn to the time, years later, when all the world acclaimed him a genius.

INTERNATIONAL MUSICIAN

Wit and Humor

(Continued from page ten)

remained witty now for thirty years and is likely to remain so for at least that many more. Written within the bounds of a Mozart symphony—and with instrumentation available in that day—its wit expresses itself in the sharp contrast between the classical form and the modern idiom. His sprawling octave progressions in the framework of the chastely classical are hoop-skirted young ladies engaging in a high-jump contest. Accent on the piquant grace-note, the phrase clipped short, the melody cut to eyebrow-raising essentials, the breath-taking modulation—these are witticisms unlocalized and undated.

Prokofiev's mastery of the grotesque is evident in the symphonic suite, "Lieutenant Kije," which is programmatic satire. And the well-known children's piece, "Peter and the Wolf," in which each character is portrayed by a special musical instrument, started a trend in music for children. Such works as Kleinsinger's "Tubby the Tuba," and Britten's "Young People's Guide to the Orchestra" have continued in this vein.

"Scherziness"

Prokofiev's march from "The Love of Three Oranges," with its stretched-to-the-snapping-point intervals ticking away precisely in a finicking rhythm, his surprising arrivals *via* harum-scarum detours at an ultra-conventional goal, remind us he himself maintained he was consciously striving for what he called "scherziness," its components "jest," "laughter," "mockery."

Prokofiev, as Douglas Moore once pointed out to us, is doing much toward educating American audiences, all too thoroughly saturated with the idea of uplift in music, in the art's humorous role. And American composers are not slow to follow up the advantage. Moore himself, in his "General and Mrs. Tom Thumb," the third movement in "The Pageant of P. T. Barnum" Suite, gives an excellent burlesque on military strut and pomp. It might be called soprano military music, with its flourish of drums, its cap-pistol report, the flutes and oboes engaging in a military theme in syncopated rhythms. Two motifs interplaying show the General and his dram-sized wife vying for audience attention. Her waltz, with celeste accompaniment, trills along with a sour note here and there as the General gets too big a hand for the Madame's taste. As she bows, an off-key note sounds from the clarinet.

Rhythmic incongruities provide a good share of humorous effects. For

instance, in the third movement of Groff's Grand Canyon Suite, a cowboy tune is set against a theme depicting the jogging of a donkey. The Jabberwocky in Deems Taylor's "Alice in Wonderland Suite" meets his death to a rambunctious slashing of the woodwind phrases. In the Guaracha movement of Morton Gould's Latin-American symphonette rhythmic devices create an effect of

Even more subtly satirical are the effects obtained through harmonic and melodic rather than rhythmic effects. In the "Fashion Show" section of William Schuman's "Newsreel," that composer ladles up soupy phrases to satirize the languorous posturing of the modiste's showrooms. Richard Strauss in "Till Eulenspiegel's Merry Pranks" strikes comic moods through off-balance

sure to come to no good end. The blows of the axe when the apprentice tries vainly to stem the flow of water by chopping the broom in two are indicated by a harsh chord, once repeated. Silence for a moment. Then the trickling theme reappears, this time in duplicate. This broom theme is given just the right mocking inflection through the help of three bassoons.

Orchestral Clown

The bassoon, incidentally, is used so consistently for orchestral clowning that we wonder if it is merely coincidental that "bassoon" and "buffoon" sound so much alike. Sam Morgenstern, for instance, uses it to mimic the strut of an ostrich in his "Babes at the Zoo."

Humorous effects are, of course, achieved by the use of other instruments, too. In the middle of the gavotte movement of his "Interplay" Gould has lip slurs in the brass contribute the necessary *bla-bla* effect. The score of Alban Berg's "Wozzeck" calls for an out-of-tune piano. The contra-bass describes the rolling gait of the elephant in Saint Saens' "Carnival of Animals." Pizzicati in the strings are used for the sublime-to-ridiculous effect in Gillis' "Symphony 5½." And the trombones in Shostakovich's "Lady Macbeth of Mzensk" provide a sound which may or may not be considered funny, depending on the point of view. Apparently they did not amuse Stalin, who banned the opera.

Fun-Makers

Novel instrumentation always stirs the risibilities—a propensity composers take full advantage of. In his "Ballet Mechanique" George Antheil employs whirring motors, strident airplane propellers, anvils, electric bells, automobile horns and sixteen player pianos. Richard Strauss' "Don Quixote" has a wind machine; a suite by Nicolas Slonimsky demands a portable typewriter and a cat's meow; Gershwin's "An American in Paris" calls for a real klaxon from a Paris taxicab; in Ferde Groff's "Tabloid" a typewriter taps out the rhythm of the dead-line; an Italian modernist, one Luigi Russolo, brought into being a work which calls for bumblers, gurglers, whistlers, thunderers and one snorer.

Whether comic effects in music come from trick instrumentation, or from subtle shading of mood to provoke "the gentle laughter of the mind," the modern listener will certainly welcome wit and humor in the concert hall. Is it too much to ask that our conductors and soloists give us a taste of the contrasts, surprises, and playful satire which exist in the repertory?



Look closely, and see the "Animated Music" by the French cartoonist, Grandville. Top: A round dance, the Tarantella. Middle: Ups and downs of the Barcarolle. Bottom: Ecclesiastical music.

drunken people reeling across the floor. Also in the Gavotte movement of his "Interplay," Gould provides a bouncy rhythmic structure, making the melody move—bump, bump—against a more or less static buffoon-like accompaniment. Then in Saint Saens' "Carnival of the Animals" leaping figures in the two pianos suggest kangaroos. Don Gillis in his "Travelling Salesman" makes syncopation serve as swagger and bluster and the sudden up-and-down slurrings in the strings as the off-color remark delivered from the corner of the mouth.

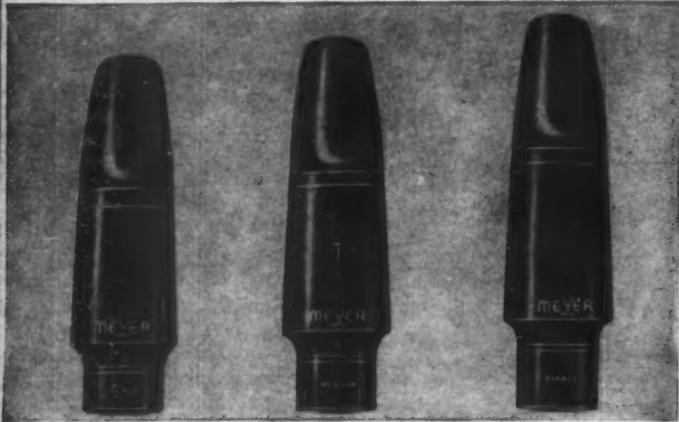
Rhythm may be funny, too, not by being unexpected but by being all too obvious. The reason audiences often laugh when Ravel's "Bolero" is performed is because exactly the same rhythmic pattern is repeated for seventeen full minutes—and this with the same tune and in the same key!

phrases, wide skips followed by chromatic mincing, sudden raucous chords like coarse laughter, tumbling scale passages, suspended-in-air conclusions. And Till is dragged down squealing to hell, to the accompaniment of blue'd chords. Seemingly utterly candid phrases in Virgil Thomson's music for "Four Saints in Three Acts" conceal a humor both deft and piercing. Unprepared down-scale passages are a part of the rightly named "Scherzofrenia" section of Gillis's Symphony 5½. Debussy's "Golliwogg's Cakewalk" makes full use of discords in its satirization of the Tristan theme, as does Stravinsky in the caricaturing Valse in "Petrouchka." Shostakovich's Polka from "The Golden Age" thus achieves biting satire on the Geneva disarmament conference. In Dukas' "The Sorcerer's Apprentice" an ironic B-natural (where B-flat is expected) suggests the whole project is

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Minutes of Meeting of the International Executive Board

OF THE AMERICAN FEDERATION OF MUSICIANS

August 9th to 13th, 1948, inclusive

Palmer House,
Chicago, Illinois,
August 9, 1948.

Palmer House,
Chicago, Illinois,
August 10, 1948.

The meeting is called to order by President Petrillo at 2:00 P. M.

Present: Bagley, Cluesmann, Gamble, Parks, Hild, Kenin, Clancy, Murdoch, Weber, Weaver.

There is a general discussion of the affairs of the Federation.

Case No. 1234, 1946-1947 Docket: Claim of member Anselmo Sacasas against the Mocamba Restaurant, Miami Beach, Fla., and Jack Friedlander, Irving Miller, Max Leshnick, Michael Rosenberg, employers, for \$10,500.00 alleged balance salary due him, is considered, together with a claim against the Mocamba Restaurant by Enric Madriguera. The Secretary reports that there had been an offer on behalf of Leshnick and Friedlander to pay \$2,000.00 in settlement of both claims (totaling \$9,052.87) on behalf of themselves personally.

On motion made and passed the settlement is declined.

Case No. 30, 1948-1949 Docket: Claim of member Ted Lewis (Theodore L. Friedman) against Frank Sennes Booking Agency, Cleveland, Ohio, Bookers' License No. 2697, for \$3,000.00 alleged balance due covering services rendered, is considered. The defendant has offered to make settlement in three \$1,000.00 installments and has already deposited with the Federation post-dated checks covering these payments to be paid within two months.

On motion made and passed the offer is accepted.

Cases Nos. 1162 and 1163, 1946-1947 Docket: Appeals of members David Freed and James Collis from actions of Local 802, New York, N. Y., are considered. These cases were considered on appeal from decisions of the International Executive Board by the 1948 Convention and were referred back to the Board due to the fact that the cases as submitted failed to disclose that under the laws of the local the defendants were deprived of the right to run for office. Since then, through an action of the local, this right has been restored.

In view of this, it is on motion made and passed decided to deny the appeals.

The Board discusses the question of per capita tax payments on veterans and exempt members.

Laid over.

Other affairs of the Federation are discussed.

The session adjourns at 6:30 P. M.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Counsel Milton Diamond discusses with the Board certain matters in connection with the Recording and Transcription Fund.

On motion made and passed the President is authorized to have Counsel start suit against companies who fail to pay the Federation royalties when payments become due.

The Form B contract is discussed and it is decided that the form in which it was adopted at the meeting of the Board in June answers the purposes of the Federation.

Secretary is instructed to send same to the locals.

A ruling of the Treasury Department regarding Social Security responsibilities of leaders is discussed.

The matter is laid over.

Correspondence is read regarding the proposal of the Standard Transcription Company to dub from transcriptions to phonograph records.

The President reports an interview with Mr. Cabot of the Boston Symphony Orchestra and reads a letter from Mr. Cabot suggesting an amendment to the copyright law covering mechanical reproductions of music.

The matter is laid over.

There is a discussion of the contract between the Federation and the late Joseph A. Padway.

On motion made and passed the Secretary is instructed to notify the firm of Padway, Woll, Thatcher & Glenn of the termination of the contract on September 30, 1948, and to offer the firm a contract embodying the same conditions at the rate of \$10,000.00 per annum.

On motion made and passed the salary of George Gibbs, Research Director of the Federation, is increased \$1,000.00 per annum, effective the week of August 16, 1948.

On motion made and passed the salary of J. Wharton Gootee, Supervisor of the Recording and Transcription Fund, is increased \$1,000.00 per annum, effective the week of August 16, 1948.

Case No. 865, 1947-1948 Docket: Claims of members Phillip, Sammy and Patsy Cosmo, all of Local 528, against Local 314, Elmira, N. Y., for \$225.00 alleged salary due them, is considered.

On motion made and passed the claim is allowed.

INTERNATIONAL MUSICIAN

After numerous inquiries it is found that the most available city in which to hold the 1949 Convention is San Francisco, Calif. However, accommodations could not be secured for the second Monday in June.

Therefore, it is on motion made and passed decided to hold the Convention in San Francisco, Calif., beginning on Monday, June 6, 1949.

Other affairs of the Federation are discussed.

The session adjourns at 6.30 P. M.

Palmer House,
Chicago, Illinois,
August 11, 1948

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

On motion made and passed the President is authorized to take steps to publicize the position of the Federation in connection with the recording situation in any manner he deems best.

A letter is read from Secretary Biagio Casciano of Local 466, El Paso, Texas, regarding a situation in connection with the large territory within the jurisdiction of that local.

It is decided to have the matter investigated.

A request is received for financial assistance from the Public Affairs Institute, which is preparing a report on the working of the Taft-Hartley Law.

On motion made and passed it is decided to contribute \$2,000.00.

A request is received from the Free Trade Union Committee of the Labor League for Human Rights for financial assistance on behalf of the Trade Union Movement in Europe.

On motion made and passed it is decided to contribute \$1,000.00.

A letter is received from the California State Federation of Labor requesting financial assistance.

The Board decides that it is a matter for organized labor within the State of California.

A request is received from Local 6, San Francisco, Calif., for an interpretation of its By-Laws in respect to reinstatement of members who have paid only part of the original initiation fee.

The Board decides that it is a matter entirely within the discretion of the local.

The question of jurisdiction over Crystal Beach in Canada is discussed.

The matter is laid over until August 21st in order to have the representatives of the locals involved present.

It is decided that the question of the initiation fee of Local 6, San Francisco, Calif., be taken up at the meeting of the Board at the next Convention.

A letter is read from Local 6, San Francisco, Calif., regarding Section

4 of Article X of the Federation By-Laws.

The matter is laid over to be taken up with other similar requests for information.

It is decided as a policy that the Federation will accept claims on behalf of members' estates.

Case No. 732, 1947-1948 Docket: Appeals of members Frank Fairfax, Leroy Bostic and Harry Monroe of Local 274, Philadelphia, Pa., from an action of that local in imposing fines of \$466.66, \$566.66 and \$266.68, respectively, on them: total \$1,300.00, is considered.

On motion made and passed it is decided to sustain the appeals.

A request is received from the La Scala Opera Company of Italy for approval by the Federation of a tour in the United States.

The matter is referred to the President.

A letter is received on behalf of the Chiete Symphonic Band of the Italian Government requesting approval of the Federation of a concert tour of the United States.

The matter is left in the hands of the President.

Other affairs of the Federation are discussed.

The session adjourns at 6:00 P. M.

Palmer House,
Chicago, Illinois,
August 12, 1948.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

The Board discusses the Treasury Department ruling regarding Social Security taxes.

It is decided to discuss the matter further later in the meeting.

The Board discusses the motion picture situation.

It is decided to appoint Studio Representative Gillette, Vice-President Bagley and Executive Officer Kenin as a committee to open negotiations with the independent producers.

Resolution No. 1, which was referred to the Board by the last Convention is considered. A letter from Local 40, Baltimore, Md., advocating adoption of the resolution is read.

BE IT THEREFORE RESOLVED, That the costs of administration in the National Office of the Federation be paid from the General Fund of the Federation, and each Local participating in the distribution of the Royalty Fund be allowed 5 per cent of amount of this Fund distributed by the Local for administrative costs.

At its meeting in January the Board disapproved a similar resolution for the reason that the low administration cost of the Recording and Transcription Fund had made a favorable impression on the public generally and it is felt best to continue this policy. For this reason, on motion made and passed, the Board does not concur in the resolution.

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Resolution No. 7, which was referred to the Board by the last Convention, is considered.

WHEREAS, In many cases it is difficult to obtain fire and theft insurance on the instruments of our members, and

WHEREAS, The premium on a \$500.00 policy is \$15.00 or more per annum when a company does issue same, now, therefore,

BE IT RESOLVED, That the incoming International Executive Board shall consider the advisability of working out a plan with a reputable insurance company on a national basis whereby our musicians can obtain this type of insurance with less difficulty, and possibly at a lower insurance rate.

The Secretary is instructed to write to various insurance companies for the purpose of securing lower rates.

Resolutions Nos. 14, 28, 29, 30 and 62, which were referred to the Board by the last Convention, are considered. These resolutions all have to do with the same subject matter.

WHEREAS, The present Federal Amusement Tax (20%) applies only when live singing or dancing takes place, and,

WHEREAS, This discrimination against the musician-entertainer is manifestly unfair, particularly when music from recordings (which includes singing), and television (which includes singing and visual entertainment), is non-taxable, therefore,

BE IT RESOLVED, That this Convention go on record appealing to the taxing authorities to eliminate the entire tax or place all such entertainment on an equal basis.

BE IT RESOLVED, That the Executive Board of the American Federation of Musicians stand instructed to send a representative to Washington to work for the repeal of this excessive and pernicious cabaret tax.

BE IT RESOLVED, That the American Federation of Musicians secure the services of an experienced lobbyist to start at once to work in Washington, D. C., on this most serious problem which is causing more and more unemployment in our ranks day by day.

BE IT RESOLVED, The American Federation of Musicians go on record favoring a reduction or elimination of the 20% Federal cabaret tax, and

BE IT FURTHER RESOLVED, That the President of the American Federation of Musicians appoint a committee of not less than three to function in the capacity of a lobbying committee for the purpose of contacting personally all Congressmen and urging them to favor a reduction or elimination of this 20% Federal cabaret tax, and

BE IT FURTHER RESOLVED, This lobbying committee shall, if possible, enlist the assistance of the AFL, National Hotel Association, AEVA, ASCAP, and such other organizations as it sees fit, to further the purpose for which it was appointed.

BE IT FURTHER RESOLVED, This lobbying committee shall report at least once each quarter to the International Executive Board as to the progress it has made.

BE IT FURTHER RESOLVED, That if this committee, during the period of its activities, shall determine that a reduction or elimination of this 20% tax is not feasible, then it shall be empowered to work for the imposition of this 20% tax on all establishments wherein mechanized music is used, including juke boxes, radio, and television, thereby minimizing the handicap under which live musicians must now operate because of the presently existing discriminatory law.

BE IT RESOLVED, That the President's office of the American Federation of Musicians be instructed to take immediate steps to contact Congressmen in Washington, D. C., and urge them to vote in favor of a reduction or elimination of this 20% tax.

BE IT FURTHER RESOLVED, That the President's office of the A. F. of M. attempt to enlist the aid of the American Federation of Labor, the National Hotel Association, and such other organizations as may be deemed advisable to assist in elimination or reduction of this tax.

On motion made and passed it is decided to refer these resolutions to the President.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:30 P. M.

Palmer House,
Chicago, Illinois,
August 13, 1948.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Secretary Benkert of Local 10, Chicago, Ill., appears in connection with various bills which had been paid by the local in the case of "The United States of America vs. James C. Petrillo." After discussing the matter the following resolution is adopted:

"WHEREAS, in connection with a labor dispute between Local 10 and Drovers Journal Publishing Company, Inc., owner and operator of Station WAAF, Chicago, Ill., proceedings entitled 'United States of America vs. James C. Petrillo' were instituted in the District Court of the United States for the Northern District of Illinois, Eastern Division, by the United States Department of Justice, pursuant to the Lea Act, against James C. Petrillo, President of Local 10 and of the American Federation of Musicians;

"WHEREAS, Because of the importance of the basic issues involved in such proceedings to all members and locals of the American Federation of Musicians, the cost of the defense of such proceedings is considered a proper charge against the American Federation of Musicians pursuant to its By-Laws;

"WHEREAS, Such proceedings have terminated in an acquittal of the defendant;

"WHEREAS, Bills have been and will be presented for lawyers' fees and other costs and disbursements in connection with such defense;

"WHEREAS, In the opinion of the Executive Board, the expenses incurred in connection with such defense should be borne by the American Federation of Musicians;

"NOW, THEREFORE BE IT RESOLVED, That the American Federation of Musicians does hereby undertake the payment of all reasonable bills for lawyers' fees and other costs and disbursements in connection with the defense of the proceedings entitled 'United States of America vs. James C. Petrillo'."

The following resolutions, which were referred to the Board by the last Convention, are considered:
Resolution No. 3. On motion made and passed it is decided to lay this resolution over.

Resolution No. 41.

RESOLVED, When it has become advantageous for a local to cooperate with certain affiliated labor organizations in their jurisdiction to the extent of supporting their picket lines, and such an understanding has had the approval of the President of the Federation, and action has been requested by the Local, then any or all members of the Federation are prohibited from crossing such picket line or rendering any musical service contrary to the best interest of the Local or the Federation.

On motion made and passed the resolution is referred to the President.

Resolutions Nos. 59 and 60. These resolutions are laid over for future action.

Resolution No. 67. On motion made and passed action is laid over.

Resolution No. 68.

WHEREAS, There are many different names by which our organization is known all over the United States and Canada, such as Musicians' Protective Union, Local 746, Plainfield, N. J., A. F. of M., and

WHEREAS, Under good public relations a sign or slogan recognized by the public at large is very valuable in the promotion of an organization, and

WHEREAS, The word protective is not a likable name today.

BE IT RESOLVED, That each Local of the Federation be asked to confine their name and title to American Federation of Musicians, Local No. Town and State, and promote this title, as does our National Office.

On motion made and passed the resolution is not concurred in.

Other matters of interest to the Federation are discussed.

The session adjourns at 3:30 P. M.

570 Lexington Avenue,
New York, N. Y.,
August 17, 1948.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

The Board discusses the motion picture situation in connection with the expiration of the present contract on September 1, 1948. Studio Representative Gillette reports on conditions in general in the industry.

Other matters of interest to the Federation are considered.

The session adjourns at 4:30 P. M.

570 Lexington Avenue,
New York, N. Y.,
August 18, 1948.

A conference with representatives of the motion picture studios is called at 2:30 P. M. by President Petrillo. All members of the Board are present as well as Studio Representative Gillette. Representing the motion picture interests are the following:

Nicholas Schenck (MGM)
Richard J. Powers (MGM)
Joseph R. Vogel (MGM)
Charles Boren (Associated)
Alfred P. Chamie (Associated)
Barney Balaban (Paramount)
Louis R. Lipstone (Paramount)
J. F. Freeman (Paramount)
Robert V. Newman (Republic)
Joseph E. McMahon (Republic)
Fred S. Meyer (Fox)
Spyros P. Skouras (Fox)
Albert Warner (Warner)
Carrol Sax (Warner)
Al Schneider (Columbia)
A. H. McCausland (Universal)
J. J. O'Connor (Universal)

There is a general discussion of conditions in the industry and several proposals are made on behalf of the Federation.

The conference session adjourns at 4:30 P. M.

570 Lexington Avenue,
New York, N. Y.,
August 19, 1948.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

There is a discussion of the affairs of the Federation. Counsel Milton Diamond explains some of the legal phases.

Studio Representative Gillette makes a further report on the motion picture situation.

Resolution No. 66, which was referred to the Board by the Convention, is now considered.

WHEREAS, The Bureau of Internal Revenue decided that the leader is now classed as the employer and is held liable for the Social Security, Withholding and other taxes on engagements other than steady engagements, where the tax is withheld, and

WHEREAS, The various State Unemployment Compensation departments pattern after the Bureau of Internal Revenue and likewise hold the leader liable for the payment of Unemployment Tax, and

WHEREAS, Those leaders now classed as employers are no longer permitted to participate in the Social Security and Unemployment benefits, and

WHEREAS, Leaders on steady engagements, where the tax is withheld do participate in such benefits, and

WHEREAS, This condition appears to be a discrimination against certain leaders now classed as employers; therefore,

BE IT RESOLVED, That the President of the Federation, with the assistance of legal counsel, endeavor to have the Bureau of Internal Revenue and the various State Unemployment Compensation departments, make a special ruling in favor of leaders now classed as

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employers, go as to allow them the same rights and privileges that other leaders enjoy.

The position of Federation members in connection with Social Security and Unemployment taxes since the recent decision of the Supreme Court in the Bartels case is discussed.

It is decided that a committee consisting of Vice-President Bagley and Executive Officers Parks, Hild, Kenin, Clancy and Murdoch be appointed to draft a statement setting forth the policy of the Federation on this subject.

Other matters of interest to the Federation are discussed.

There is also a further discussion of the motion picture situation.

The session adjourns at 6:00 P. M.

570 Lexington Avenue,
New York, N. Y.,
August 20, 1948.

The conference with representatives of the motion picture studios reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Various proposals by both sides are discussed.

The matter of employing traveling bands in theatres by permitting elimination of pit orchestras was mentioned to the motion picture producers, who could not consider the matter under present conditions.

The conference session adjourns at 5:30 P. M.

570 Lexington Avenue,
New York, N. Y.,
August 21, 1948.

The Board reconvenes at 2:00 P. M. Vice-President Bagley in the chair.

All present except President Petrillo, who is excused temporarily.

President Bufalino of Local 43, Buffalo, N. Y., and President Williams of Local 298, Niagara Falls, Ont., Canada, appear in reference to Crystal Beach, Ontario, which is in the jurisdiction of Local 43. It appears that due to Crystal Beach being in Canada, complications arise in connection with the collection of the 10% Federation surcharge. President Williams feels that Crystal Beach should be within the jurisdiction of a Canadian local. President Bufalino argues that it should be retained by Local 43.

The matter is laid over.

Local 569, Quakertown, Pa., had requested reconsideration of the allocation of jurisdiction over Montgomery Park, which was in dispute with Local 211, Pottstown, Pa. Both locals had been notified that the matter would be considered by the Board at this session; however, Local 569 had advised the Board that it would be unable to be represented. President Lafferty of Local 211 appears.

Under the circumstances the Board decides that the jurisdiction of Montgomery Park remain with Local 211.

President Petrillo in the chair.

The situation with respect to independent picture producers is discussed with Studio Representative Gillette.

The Board discusses the matter of jurisdiction over Crystal Beach.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

570 Lexington Avenue,
New York, N. Y.,
August 23, 1948.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

The motion picture situation is further discussed.

A committee representing Local 802, New York, N. Y., appears in reference to a resolution covering caterers which had been adopted by the local, the second section of which had been disapproved by the International Executive Board. President McCann of Local 802 reads a statement in support of the entire resolution. Other members of the committee set forth reasons why they feel the resolution should be approved. The matter is discussed by the committee and members of the Board. The committee retires.

The request of the committee is laid over.

The bill for expenses incurred by Local 149, Toronto, Ont., Canada, on account of Canadian Representative Murdoch from July 1st to 31st, 1948, in the amount of \$121.09 is presented.

On motion made and passed the bill is ordered paid.

The session adjourns at 7:00 P. M.

(To be continued)

Musical Miscellany

A new quartet by Hugo Kauder for oboe, clarinet, horn and bassoon was played for the first time on December 10th at the Dalcroze School of Music.

"Double Portrait" by Louis Gesenway, commissioned by Dimitri Mitropoulos, has just been completed.

The Portland Symphony will play in premiere performance next February a short concert version of "The Dybbuk," opera by David Tamkin.

William Walton's "Music for Children" was performed for the first time in the Western Hemisphere on November 30th by the Erie Philharmonic under the direction of Fritz Mahler.

The first performance in this country of Benjamin Britten's revised Piano Concerto No. 1 took place in Salt Lake City on November 20th, when Jacques Abram played it with the Utah State Symphony, under the direction of Maurice Abravanel.

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Recording Fund

(Continued from page seven)

institutions. The small balance left over from the 1947 appropriation paid for Christmas strollers in the institutions.

In 1948 Jersey City requested double the number of concerts—again paying for half, and the other towns repeated the 1947 programs. Two more communities are included this year, Ridgefield Park and Bogota. West New York tied in this year's concerts with the city's Golden Jubilee celebration.

In addition to the outright matching contributions, the governments involved made the usual provisions for bandstands, sound equipment, lights and other arrangements at no expense to the union. Jersey City

went further and insured all the concerts—city and R. and T. sponsored—against rain. This meant the musicians were paid for the scheduled night and for the next clear night.

Treasurer Swensen estimates that the members of Local 526 will have, received by next year almost \$33,000, with only half of that coming from the R. and T. Fund. At the same time a valuable public service was performed.

A lesson for other locals that may want to set up similar projects lies in the close contact between Local 526 and the city officials. In addition, a signing ceremony was staged in each community with photographs taken by the union and released to the press—a genuine good-will gimmick.

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CHANGES IN OFFICERS

Local 61, Oil City, Pa.—Secretary, Robert C. Hartz, 205 Liberty St.

Local 146, Lorain and Elyria, Ohio—President, Henry Cook, 132 Roosevelt Ave., Elyria, Ohio.

Local 223, Steubenville, Ohio—President, Maurice Rothstein, 719 National Exchange Bank Building.

Local 243, Monroe, Wis.—President, Leroy Wuethrich, Route No. 1.
Local 423, Nampa, Idaho—President, J. F. Hazeltine, 319 Fern St.; Secretary, Louis J. Koutnik, P. O. Box 216.

Local 435, Tuscaloosa, Ala.—Secretary, James T. Corder, P. O. Box 1255, University, Ala.

Local 471, Pittsburgh, Pa. (colored)—Secretary, Leroy Brown, 1213 Wylie Ave., Pittsburgh 19, Pa.

Local 600, Remsen, Iowa—President, Errol Sternberg, Kingsley, Iowa; Secretary, V. C. Peters, Remsen, Iowa.

CHANGES IN ADDRESSES OF OFFICERS

Local 14, Albany, N. Y.—President, Irving M. Doling, 50 State St.; Secretary, Harry J. Seaman, 85 Beaver St.

Local 247, Victoria, B. C.—Secretary, William F. Tickle, 1460 Hampshire Road.

Local 369, Las Vegas, Nevada—Secretary, Mrs. Orion Sims, P. O. Box 1445.

Local 444, Jacksonville, Fla.—President, Duncan I. Clark, 217 West Adams St.; Secretary, Larry C. Bishop, 217 West Adams St.

Local 503, High Point, N. C.—Secretary, Robert L. Ingram, 1004 Charlotte St.

Local 586, Phoenix, Arizona—Secretary, Ralph Constable, 421 East Monroe St.

Local 651, Carroll, Iowa—Secretary, Nick Schwarzenbach, 1009 Quint Ave.

CHANGES IN CONFERENCE OFFICERS

Kansas State Conference—President, Newton E. Jerome, 916 Illinois St., Lawrence, Kansas; Secretary, H. Kenneth Watson, 202 Caldwell-Murdock Building, 111 East Douglas Ave., Wichita, Kansas.

New Jersey State Conference—President, Alvah R. Cook, 620 Lafayette Ave., Trenton 10, N. J.

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The Rendezvous, Maplewood, East St. Louis, Illinois, has been declared to be Forbidden Territory to all but members of Local 717, East St. Louis, Illinois.

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Dexter Gordon, member Local 802, New York, N. Y.

William Spotswood, member Local 802, New York, N. Y.

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Anyone knowing the whereabouts of Ray M. Cross, played saxophone and clarinet. Last heard from in Company No. 11, Indiana Armored Division Replacement Center, Fort Benning, Georgia.

Talbert Langford Taylor, plays trombone, Social Security No. 341-14-2311. Was inducted into the armed services in 1941 from Greenville, Illinois.

Anyone knowing the location or address of these two musicians please notify the Secretary of Local 94, G. J. Fox, 911 South Elwood Ave., Tulsa, Oklahoma.

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Cleveland, Ohio, Local 4—Clarence J. Sloan, Thomas H. Miles.

Chicago, Ill., Local 10—Robert R. Reems, Sam Schein, John Petrone, Alfred DeLarish, Otto Salianni, James T. Green, Charles Hewson, Robert E. Fitzgerald.

Detroit, Mich., Local 5—Boris Kaplan, Charles E. McQuinn.

Erie, Pa., Local 17—George E. Feisler.

Greensboro, N. C., Local 332—Tom Matney.

Hartford, Conn., Local 400—Edw. Morawek, Louis I. Perlmutter.

Jersey City, N. J., Local 526—Charles F. Bendell.

Lafayette, Ind., Local 162—John L. Harlan.

Leadville, Colo., Local 28—Frank Loushine.

Long Beach, Calif., Local 353—Mose "Jack" Cohen.

Los Angeles, Calif., Local 47—Ludwig Opid, Sybil S. Thomas.

Marquette, Wisconsin, Local 39—Leonard Lemay.

Milwaukee, Wis., Local 8—Max Schwarz, Fausto Regalado, Adolph C. Petersen.

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Shreveport, La., Local 116—Archie J. Laurent.
Ventura, Calif., Local 581—Herb V. Gaertner.

DEFAULTERS

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

- Jeff W. Ward, Watsonville, Calif., \$761.00.
Kenneth Cummins, Julesburg, Colo., \$40.00.
Perry Spencer, Atlanta, Ga., and Leslie Swaabe, Macon, Ga., \$275.00.
Don French, Don French Lounge, Boise, Idaho, and Chateau Place, Sun Valley, Idaho, \$2,150.00.
Patt Thompson, Bloomfield, N. J., and Charles Gibbs, \$250.00.
Embassy Ballroom, and George E. Chips (George DeGerolamo), operator, Camden, N. J., \$125.00.
Coral Room, and Arthur Wartel, Union City, N. J., \$15.00.
Harry Adler, New York, N. Y., \$1,203.83.
Continental Record Co., Inc., New York, N. Y., no amount given.
Roosevelt McCann, Wilson, N. C., \$200.00.
Carl O. Walthers, Cleveland, Ohio, \$500.00.
Melody Records, Inc., Philadelphia, Pa., \$218.75.
Samuel Kahan, Wilkes-Barre, Pa., \$250.00.
Paul Mann, owner, Club Bengazi, Washington, D. C., \$1,016.00.
Ernest Carlson, no amount given.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

SUSPENSIONS

- Akron, Ohio, Local 24—Reno L. Alessio, Alice M. Allen, Harry Beckwith, Joseph Benanno, John Boiarski, Sherman D. Britten, Violet M. Britten, Earl P. Butler, Gene E. Champe, Wm. L. Christian, Ruth Ann Cleaver, Glenn B. Colider, Charles J. Cox, Cecil D. Eagon, Harold M. Evert, Robert J. Fox, Robert Karl Haas, Fred J. Harbarger, Jr., Stephen Lewis, Jr., Albert S. Lynch, James W. McGary, Sid O. Miller, Jr., Arthur Odell, Richard Oliver, Geo. P. Phelps, John Pyme, George W. Ross, John C. Stanford, Ralph E. Stokes, Arthur Stoudermire, Edmund Sunday, Sam P. Taormina.
Butler, Pa., Local 188—Angelo Litz.
Bradford, Pa., Local 84—Milford Irons, Francis O'Hearn, Arthur Yasgur, Kenneth Reed.
Bloomington, Ill., Local 102—Don Baker, Frank Bohhorst, Jack Lamb, John Kinnison, Milton Derr, George Warren, Robert Hull.

- Charlotte, N. C., Local 342—P. L. Alexander, James E. Allison, Adney F. Casey, Joyce Deese, Chas. M. Gibbs, Jean M. Joy, Arthur F. O'Shields, Angelo Pappas, Richard B. Peninger, Millard M. Pressley, Adrian M. Wilkinson, Denver Crumpler.
Dallas, Texas, Local 147—Malcolm Biggs, Chas. Eddins, Larry Girard, Larry Henzley, Edw. Hurd, Eugene Kaitwasser, K. H. Kathan, Harry Lantz, Leo Lekey, Jerry Moore, Floyd O'Daniel, Andrew Rhodes, Robert Schoonover, Max Stanoland, Merle Stewart, Billy Turner, Sherman Whittington.
Danville, Ill., Local 90—Edw. Clark, Walt Rosengarten, Kay Rosengarten, Myron Wilson.
El Paso, Texas, Local 466—Evelyn White Brasers.
Elizabeth, N. J., Local 151—Joseph Gentry, Harvey Woody.
Houston, Texas, Local 65—Jack La Lanne, Jeanne Stowers.
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Barnholts, Max	50.00
Barron, Leigh	150.00
Bartley, Dallas	35.00
Bass, Glen	2.00
Beckner, Denny	136.32
Brandonville Country Club (President's Office)	250.00
Bur-Ton, John A.	200.00
Busse, Henry	25.00
Carpenter, Samuel H.	138.00
Cavallaro, Carmine	387.00
Chaves, Eduardo	50.00
Clark, Edith	17.50
Cupiola, Mickey	30.00
Dannon, Tony	15.00
Davis, Coleridge	15.00
Decker, Don	50.00
Dickens, Doles	10.00
Emerson, Tom	5.00
Ford Treational Agency	100.00
Friml, Rudolf, Jr.	5.00
Gordon, Gray	15.00
Grassick, Bill	24.55
Grimes, Don	25.00
Harriman, Ben	100.00
Hefflin, Leon	200.00
Henderson, Horace	25.00
Herman, Jules	62.50
Hinsley, Jimmie	5.00
Holmes, Billy	19.55
Huggins, Bill	30.00
Johnson, Larry (Rooney)	35.00
Johnson, Lemuel	10.00
Johnson, Paul "Pete"	20.00
Johnson, Reggie	40.00
Jones Brothers	200.00
Jones, Dale	25.00
Jones, Ken	200.00
Jones, M.	100.00
Kibbler, Gordon	150.00
King, Saunders	70.00
Lehmann, James L. C.	50.00
Letz, Wm. (Bill Norman)	81.34
Lyric Opera Association (President's Office)	3,250.00
Markert, Chester	5.00
Mayborn, Jerry	100.00
McCluskey, Olive	5.00
Megerian, Leon	50.00
Mescudi, Charles	20.00
Papa, Tony	10.00

Ranch, Harry	100.00
Ray, Ernie	50.00
Reiman, Paul	50.00
Richards, Johnny	25.00
Robey, Don	150.00
Rogers, Eddy	140.70
Rogers, Tommy	6.00
Russell, Nina	20.00
Sajdak, Frank B.	100.00
Sargent, Kenny	17.50
Seaman, Glenn	10.00
Schub, Al	50.00
Shachner, Harold	20.00
Sherock, Shorty	50.00
Shubert, Lee	125.00
Simmons, Nevin	30.00
Smith, Bobby	25.00
Squacer, Lloyd E.	10.50
Study, Joseph	30.00
Sylvio, Don	62.50
Teagarden, Jack	300.00
Tenner, Joe	200.00
Thomas, Fay	25.00
Thompson, Bill	15.00
Thompson, Ganzyetter	106.00
Torres, Don R.	25.00
Villa, Vincent	127.50
Wallenda Circus, Inc.	100.00
Wharton, James "Step"	77.76
Wolts, Bob	4.95
Young, James "Trummy"	50.00
Evans, James	30.00

\$11,087.17

Respectfully submitted,

THOMAS F. GAMBLE,

Financial Secretary-Treasurer.

Fines Paid During October, 1948

Axford, Homer	\$ 50.00
Backstrom, Margaret	25.00
Boyuk, Stephen	25.00
Bradshaw, Ray	25.00
Buckingham, John	25.00
Carson, Michael	50.00
Chandler, Claude	12.50
Cole, Roy	10.00
Colman, Ruth	50.00
Crory, Del	15.00
Deleel, Mustapha	10.00
Gardner, Bill	25.00
Gentile, Albert J. (Al)	385.00
Gonzales, Raul	50.00
Gore, Rufers	10.00
Graver, Ben	25.00
Hardimon, Leonard	25.00
Hisey, Buddy	50.00
Jaffe, Frank A.	25.00
Jines, Wm. Henry	40.00
Johnston, Leon	5.00
Johnston, Lockwood A.	5.00
King, Jean	10.00
Kolax, King	75.00
Lee, Samuel	10.00
Leister, Paul F.	10.00
Love, Joseph	5.00
Marsala, Joe	5.00
Massey, Wm. (Bill)	25.00
Mills, Louis B. (Lou)	100.00
Nell, John K.	50.00
Parker, Selma	5.00
Patterson, Jack	15.00
Pedallio, Edward	35.00
Potter, G. Ruby	10.00
Potter, James E.	25.00
Rich, Buddy (refund applied)	10.00
Russell, Billy	30.00
Scarborough, Frank (Starr)	10.00
Schlotthauer, Cecl E.	10.00
Shulman, Sydney	25.00
Spear, Carroll R.	35.00
Stokes, E. W. (Tiny)	100.00
Tisdale, James	8.00
Twohig, James	25.00
Ventura, Charlie	25.00
Wiersbowski, James	50.00
Williams, Valdo	50.00
Wilson, Vance	15.00

\$ 1,715.50

Claims Paid During October, 1948

Alexander, Bob	\$ 2,48.28
Astor, Bob	20.00
Banks, Melvin	10.00
Beckner, Denny	21.96
Bothwell, Johnny	10.00
Bradshaw, Ray	25.00
Brooks, Randy	125.00
Bur-Ton, John A.	200.00
Busse, Henry	90.00
Campo, Pupi	90.00
Cannon, Joe	700.00
Central Booking Office	130.00
Cohen, Nathan	40.10
Cupiola, Mickey	20.00

Dannon, Tony	25.00
Delmaa, MJLT	100.00
Dickens, Doles	15.00
Durham, Henry (Hank)	119.00
Evans, James	30.00
Foster, Charles (Chuck)	145.81
Gardner, Bill	9.76
Glenn, Bud	12.00
Grassick, Bill	24.55
Grimes, Don	25.00
Grove, Ralph	25.00
Henderson, Fletcher	50.00
Henderson, Horace (refund applied)	60.86
Hermosillo, Vincent R.	6.50
Hunt, Eleanor	10.00
Insetta, Tony	24.00
Jaquet, Illinois	76.00
Johnson, Geo. L. (Happy)	65.00
Johnson, King	25.00
Johnson, Larry (Rooney)	17.00
Johnson, Lemuel	10.00
Johnson, Paul (Pete)	16.22
Johnson, Reggie	40.00
Jones Brothers	300.00
Jones, Dale	20.00
Banks, Ulysses	100.00
Jones, Ken	150.00
Kahner, Jack (John)	85.00
Larry Lawrence Agency (Transfer)	20.25
Lehmann, James L. C.	50.00
Local 314—Elmira, N. Y.	225.00
Mayburn, Jerry	100.00
Megerian, Leon	50.00
Mitchell, Mr. & Mrs. J. W.	125.00
Ramos, Bobby	50.00
Rand, Carl	75.00
Ray, Ernie	24.10
Reiman, Paul	13.10
Reyes, Chuy	340.00
Reickhoff, Carlton & Lola	21.50
Robinson, Eddie	10.00
Rocco, Maurice	200.00
Rudolph, Theodore	100.00
Russell, Nina	20.00
Seaman, Glenn	40.00
Shaffer, Freddie	170.00
Simons, Nevin	55.00
Slack, Freddie	100.00
Slater, Chester	17.50
Sudy, Joseph	60.00
Sutton, Paul	11.32
Tanner, Elmo	50.00
Teagarden, Jack	300.00
Tenner, Joe	200.00
Thomas, Fay	50.00
Thompson, Bill	25.00
Thompson, Ganzyetter	25.00
Tumino, John	67.50
Tunnell, Geo. (Bon Bon)	50.00
Turner, Jimmie	25.00
Velotes, John	5.00
Ware, James A.	50.00

\$ 6,042.11

Respectfully submitted,

THOMAS F. GAMBLE,

Financial Secretary-Treasurer.

AT LIBERTY

(Continued from page forty-six)

AT LIBERTY—Professional violinist, union, age 32; experienced in symphony, concert, radio; also design draftsman, radio and radar technician; desire position with symphony orchestra to combine same with position in industry, private or government; will consider anywhere in U. S. A. Box F, % International Musician, 39 Division St., Newark 2, N. J.

AT LIBERTY—First-class bass drummer, doubling trumpet, wishes to locate in city or town where there is good industrial or municipal band. William F. Brooks, 322 West Magnolia St., Lakeland, Fla.

AT LIBERTY—Crackerjack drummer, fully experienced in all phases of the music business, free to go anywhere. Arthur Procter, % First Floor, 2029 Himrod St., Ridgewood 27, N. Y.

AT LIBERTY—Bass viol, eight years' experience; society combo; 802; travel. Israel Schoenberg, 80 East Seventh St., New York 3, N. Y.

WANTED

WANTED—Fine violin such as Strad., Guldagini, Bergonzi, etc.; the price is no object; write at once. Chester Chetco, 1275 Westwood Ave., Columbus, Ohio.

WANTED—Girl bass player to join girl accordionist and male violinist for exclusive trio work in night clubs and hotels. Send details and picture to Jack Karl, 512 Hunterdon St., Newark, N. J.

INTERNATIONAL MUSICIAN

25.00
100.00
15.00
119.00
30.00
145.61
9.75
12.00
24.55
25.00
25.00
50.00

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Castle Gardens; Youth, Inc., Props., Detroit, Mich.
Granada Gardens, Shannon Shaef-fer, Owner, Eugene, Ore.
Lakewood Park—Middletown, Conn.
Midway Park; Joseph Paness, Niagara Falls, N. Y.
Pineview Beach, Stan Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.
Rainbow Gardens; A. J. Voss, Manager, Bryant, Iowa.
Sea-Bar Gardens, Kansas City, Mo.
Summer Gardens and James Webb, Gravenhurst, Ont., Can.
Sunset Park; Baumgart Sisters, Williamsport, Pa.
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

AUBURN:
Frazier, Whack
BIRMINGHAM:
Sellers, Stan, Operator, Pine-view Beach (Bessemer, Ala.).
DOTHIAN:
Smith, Mose
MOBILE:
Felis, Ike

ALASKA

FAIRBANKS:
Elder, Glen A. (Glen Alvin)

ARIZONA

FLAGSTAFF:
Saguaro Club, and R. M. Greer, Employer.
PHOENIX:
Hoshor, John
Jones, Calvin R.
Newberry, Woody, Mgr., and Owner, The Old Country Club.
Willett, R. Paul
TUCSON:
Williams, Marshall
YUMA:
Buckner, Gray, owner "345" Club, El Cajon.

ARKANSAS

ELDORADO:
Shivers, Bob
HOT SPRINGS:
Smith, Dewey
LITTLE ROCK:
Stewart, J. H.
Weeks, S. C.
McGHEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. E.,
Robertson Rodeo, Inc.
PINE BLUFF:
Arkansas State College
Clark, Stanley
Scott, Charles E.

CALIFORNIA

BAKERSFIELD:
Charlton, Ned
Conway, Stewart
Cox, Richard
BENICIA:
Rodgers, Edw. T.
BEVERLY HILLS:
Mestuis, Paris
BIG BEAR LAKE:
Cresman, Harry E.
COMPTON:
Vi-Lee Records
CULVER CITY:
Toddle House, and John J. Toscano.
FRESNO:
Wagnon, Wm. B., Jr., President Valley Amusement Assn., and Barn Dance Hall.
HOLLYWOOD:
Alison, David
Berg, Billy
Birwell Corp.

DECEMBER, 1948

Bocage Room, Leonard Vanerson
Demptser, Ann
Finn, Jay, and Artists Personal Mgr., Ltd.
Gray, Lew and Magic Record Co.
Kolb, Clarence
Morros, Boris
Patterson, Trent
Robitschek, Kurt
Universal Light Opera Co. and Ass'n.
Western Recording Co. and Douglas Venable.
Wrightman, Neale

LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Dalton, Arthur
Freeland, F. D., Al-Dean Circus Halfont, Nate
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.
Moore, Cleve
Morris, Joe, operator, Plantation Club
Mosby, Curtis
New Club Alabam, Curtis Mosby and M. E. Brandenberg.
Preston, Joey
Royal Record Co.
Ryan, Ted
Tonkins, Irvan "Van"
Vannerson, Leonard
Williams, Cargile
Williams, Earl
Wildshire Bowl

DELAWARE

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

FLORIDA

CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse
CORAL GABLES:
Hirliman, George A., Hirliman Florida Productions, Inc.
DAYTONA BEACH:
Charles Hi-Hat Club
Estate of Charles Reese, Jr.
FORT MYERS:
McCutcheon, Pat
HALLANDALE:
Singapore Sadie's
JACKSONVILLE:
Newberry, Earl, and Associated Artists, Inc.
MIAMI:
Donaldson, Bill
MIAMI BEACH:
Amron, Jack, Terrace Rest.
Coral Reef Hotel
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Island Club, and Sam Cohen, owner-manager.
Leshnick, Max
Macomber Club
Miller, Irving
Mocamba Restaurant, Jack Friedlander, Irving Miller, Max Leshnick and Michael Rosenberg, Employers.
Shanghai Restaurant, and Max Caldwell, Employer.
Straus, George
Weills, Charles
White House Hotel,
Leo Radoff, Mgr.-Dir.
Wit's End Club, R. R. Reid, Manager; Charles Leveson, Owner.

COLORADO

DENVER:
Frontier Night Club, and Harry Gordon and Clinton Anderson, owners.
JULESBURG:
Cummins, Kenneth

CONNECTICUT

BRIDGEPORT:
Goldman, Marty
Pleasant Heights Country Club, Granville Smith, Owner.
HARTFORD:
Dubinsky, Frank
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony

GEORGIA

ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.
Herren, Chas., Herren's Ever-green Farms Supper Club.
Spencer, Perry
AUGUSTA:
Kirkland, Fred
J. W. Neely, Jr.
MACON:
Lee, W. C.
Sweebe, Leslie
SAVANNAH:
Thompson, Lawrence A., Jr.
Trocedero Club
VIDALIA:
Pal Amusement Co.

IDAHO

BOISE:
French, Don, and Don French Lounge
COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse
LEWISTON:
Rosenberg, Mrs. R. M.
POCATELLO:
Reynolds, Bud
SUN VALLEY:
French, Don, and Chateau Place

ILLINOIS

BLOOMINGTON:
James R. McKinney
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Adams, Delmore & Eugene Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468.
Children's Health & Aid Soc. Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner.
Doros, John
Davis, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner.
"Play Girls of 1938".
Fine, Jack, Owner.
"Victory Follies".
Glen, Charlie
Gluckman, E. M.
Broadway on Parade.
Hale, Walter, Promoter
Majestic Record Co.
Markee, Vince
Mason, Leroy
Mays, Chester
Miller, R. H.
Monte Carlo Lounge, Mrs. Ann Hughes, Owner.
Moore, H. B.
National Recording & Film Corp.
Novak, Sarge
Rose, Sam
Stoner, Harlan T.
Taffan, Mathew,
Platinum Blonde Revue
Taffan, Mathew,
"Temptations of 1941".
Teichner, Chas. A., of T.N.T. Productions.

KANSAS

DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PRATT:
Clements, C. J.
Wisby, L. W.
TOPEKA:
Mid-West Sportsmen Assn.
KENTUCKY
BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Harper, A. C.
Hine, Geo. H.
LOUISVILLE:
Gavin, Weezer
OWENSBORO:
Cristall, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie,
Bookers' License 2611

Keeling, Alec, of National Orch. Syndicate.
National Orchestra Syndicate
RIVIERA BEACH:
Rowe, Phil
Woodruff, Charlie
STARKE:
Camp Blanding Rec. Center
Goldman, Henry
TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner.
TAMPA:
Junior Woman's Club
Pegram, Sandra
Williams, Herman
VENICE:
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

LOUISIANA

ALEXANDRIA:
Green, Al, Owner and Oper., Riverside Bar.
Smith, Mrs. Lawrence, Prop., Club Plantation.
Stars & Bars Club (also known as Brass Haus Club), A. R. Conley, Owner; Jack Tyson, Manager.
Weil, R. L.
LAKE CHARLES:
Veltin, Tony, Mgr., Palms Club
MONROE:
Keith, Jessie
NEW ORLEANS
Dog House, and Grace Martinez, Owner.
Gilbert, Julie
The Hurricane and Percy Stovall.
Hyland, Chauncey A.
SHREVEPORT:
Reeves, Harry A.
Riley, Billy
Stewart, Willie

MAINE

SANFORD:
Legere, E. L.

MARYLAND

BALTIMORE:
Actna Music Corp.
Byrd, Olive J.
Cox, M. L., and Byrd, Olive J.
Epstein, Henry
Green, Jerry
Rio Restaurant and Harry Weiss, Manager.
Stage Door Casino
White, David,
Nation Wide Theatrical Agy.
BRADSHAW:
English Supper Club, Ed. De Waters, Prop.
CUMBERLAND:
Alibi Club, and Louis Waingold, Manager.
FENWICK:
Repsch, Albert
FREDERICK:
Rev. H. B. Rittenhouse
OEAN CITY:
Gay Nineties Club, Lou Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).
SALISBURY:
Twin Lantern,
Elmer B. Dashiell, Oper.
TURNERS STATION:
Thomas, Dr. Joseph H.
Edgewater Beach.

MASSACHUSETTS

BILLERICA:
One O One Club, Nick Ladoulis, Proprietor.
BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president.
Crawford House Theatrical Lounge
Grace, Max L.
McIlvaine, James H.
Mouzon, George
Snyder, Samuel, Boston Amusement Co.
Sullivan, J. Arnold,
Bookers' License 150
Sunbrook, Larry and his Rodeo Show.
Walker, Julian
Younger Citizens Coordinating Committee
CAMBRIDGE:
Montgomery, A. Frank, Jr.
FITCHBURG:
Bolduc, Henry
HOLYOKE:
Levy, Bernard W.,
Holyoke Theatre.
LOWELL:
Crowe, Francis X.
MONSON:
Monson House and Leo Canogallo, Employer.
NEW BEDFORD:
Rose, Manuel
NORTH WEYMOUTH:
Pearl, Mory
SPRINGFIELD:
Fiedling, Marjery, and her School of the Dance
WILMINGTON:
Blue Terrace Ballroom and Anthony Del Torto

MICHIGAN

BAY CITY:
Walther, Dr. Howard

LA GRANGE:
Haeger, Robert
Klan Club,
LaGrange High School.
Viner, Joseph W.
MOLINE:
Antler's Inn, and Francis Weaver, Owner.
MT. VERNON:
Plantation Club, Archie M. Haines, Owner.
PEORIA:
Brydon, Ray Marah
Humane Animal Assn.
Rutledge, R. M.
Paul Streeter
POLO:
Clem, Howard A.
PRAIRIE VIEW:
Green Duck Tavern, and Mr. and Mrs. Stiller.
QUINCY:
Hammond, W.
ROCKFORD:
Palmer House, Mr. Hall, Owner.
Trocedero Theatre Lounge
White Swan Corporation
SPRINGFIELD:
Stewart, Leon H., Manager,
Club Congo.
WASHINGTON-BLOOMINGTON:
Thompson, Earl

INDIANA

ANDERSON:
Lanane, Bob
Lanane, George
AUBURN:
Moose Lodge No. 566
ELWOOD:
Yankee Club, and Charles Sullivan, Mgr.
EVANSVILLE:
Adams, Jack C.
Fox, Ben
GREENSBURG:
Club 46, Chas. Holzhouse, Owner and Operator.
INDIANAPOLIS:
Benbow, William and His All-American Brownskin Models.
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Ferguson Bros. Agency
Harris, Rupert
Richardson, Vaughn,
Fine Ridge Follies.
Wm. C. Powell Agency,
Bookers' License No. 4150.

IOWA

BRYANT:
Voss, A. J., Manager,
Rainbow Gardens.
CLARION:
Miller, J. L.
HARLAN:
Gibson, C. Rex
WHEATLAND:
Griebel, Ray, Mgr., Alex Park
KANSAS
DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PRATT:
Clements, C. J.
Wisby, L. W.
TOPEKA:
Mid-West Sportsmen Assn.
KENTUCKY
BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Harper, A. C.
Hine, Geo. H.
LOUISVILLE:
Gavin, Weezer
OWENSBORO:
Cristall, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie,
Bookers' License 2611

KANSAS

DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PRATT:
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Gavin, Weezer
OWENSBORO:
Cristall, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie,
Bookers' License 2611

MICHIGAN

BAY CITY:
Walther, Dr. Howard

DETROIT:

Adler, Cecar, and Hoffman, Sam. Opers., Frontier Ranch. Ammor Record Company
 Bel Aire (formerly Lee 'n' Eddie's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners.
 Bibb, Allen
 Bologna, Sam, Imperial Club
 Briggs, Edgar M.
 Daniels, James M.
 Green, Goldman
 Hoffman, Sam, Operator, Frontier Ranch.
 Johnson, Ivory
 Kosman, Hyman
 San Diego Club.
 Nono Minando.
 Savoy Promotions, and Howard G. Pyle.
 Schreiber, Raymond, Owner and Oper., Colonial Theatre.
 Victory Supper Club, M. Jones, Owner.

FLINT:

Carpenter, E. M., Mgr., Terrace Gardens.

GRAND RAPIDS:

Huban, Jack

LANSING:

Norris, Elmer, Jr., Palomar Ballrooms.
 Tholen, Garry

SISTER LAKES:

Rendezvous Bowl and Gardens
 J. Miller, Owner.

TRAVERSE CITY:

O-At-Ka Beach Pavilion,
 Al Lawson.

MINNESOTA**ALEXANDRIA:**

Crest Club, Frank Gasmer

BERNARD:

Foster, Floyd, Owner,
 Merry Mixers' Tavern.

GAYLORD:

Green, O. M.

RED WING:

Red Wing Grill, Robert A.
 Nybo, Operator.

ST. CLOUD:

Gens, Mike

ST. PAUL:

Fox, S. M.

SPRINGFIELD:

Green, O. M.

MISSISSIPPI**BILOXI:**

Joyce, Harry, Owner,
 Pilot House Night Club.

GREENVILLE:

Pollard, Flenor

JACKSON:

Perry, T. G.

MISSOURI**CAPE GIRARDEAU:**

Gilkison, Lorene
 Moolglo Club

CHILLICOTHE:

Hawes, H. H., Manager,
 Windmoor Gardens.

KANSAS CITY:

Canton, L. R.
 Cox, Mrs. Evelyn
 Equire Productions, Kenneth
 Yates, Bobby Henshaw.
 Henshaw, Bobby
 Thudium, H. C., Asst. Mgr.,
 Orpheum Theatre.

LEBANON:

Kay, Frank

POPLAR BLUFFS:

Brown, Merle

ST. LOUIS:

Caruth, James, Oper., Club
 Rhumbogies, Cafe Society,
 Brown Bomber Bar.
 L'Agostino, Sam
 Markham, Doyle, and
 Tuse Town Ballroom

MONTANA**FORSYTH:**

Allison, J.

NEBRASKA**COLUMBUS:**

Moist, Don

KEARNY:

Field, H. E., Mgr., 1733 Club

OMAHA:

El Morocco Club
 Florentine Cafe, and Vance &
 Sam Vecchio, Owners.
 Rosso, Charles

NEVADA**ELY:**

Folsom, Mrs. Ruby

LAS VEGAS:

Gordon, Ruth
 Holtzinger, Ruby
 Stoney, Milo E.
 Warner, A. H.

RENO:

Blackman, Mrs. Mary

NEW JERSEY**ARBECON:**

Hart, Charles, Pres., Eastern
 Mardi Gras, Inc.

ASBURY PARK:

Richardson, Harry
 White, William

ATLANTIC CITY:

Applegate's Tavern, and A. J.
 Applegate, Employer.
 Atlantic City Art League
 Dantzer, George, Operator,
 Fassa's Morocco Restaurant.
 Fassa, George, Operator,
 Fassa's Morocco Restaurant.
 Jones, J. Paul
 Lockman, Harvey
 Morocco Restaurant, Geo. Fassa
 and Geo. Dantzer, Opers.

BLOOMFIELD:

Thompson, Putt

CAMDEN:

Embassy Ballroom, and Geo. E.
 Chips (Geo. DeGerolamo),
 Operator.
 Towers Ballroom, Pearson Lesay
 and Victor Potamkin, Mgrs.

CAFE MAY:

Mayflower Casino,
 Charles Anderson, Operator.

CLIFTON:

Studio Bar, and August
 E. Buchner, Prop.

FLORHAM PARK:

Florham Park Country Club,
 and Jack Bloom

HOBOKEN:

Red Rose Inn, and Thos.
 Monto, Employer.

LAKEWOOD:

Patt, Arthur, Mgr., Hotel Plaza
 Seldin, S. H.

LONG BRANCH:

Rappaport, A., Owner,
 The Blue Room.

MONTCLAIR:

Coe-Hay Corporation and Mont-
 clair Theatre, Thos. Haynes,
 James Costello.

MOUNTAINSIDE:

The Chatterbox, Inc.,
 Ray DiCarlo.

NEWARK:

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

NEW BRUNSWICK:

Ellis, Jack

NORTH ARLINGTON:

Petruzzi, Andrew

PATERSON:

Marsh, James
 Piedmont Social Club
 Pyatt, Joseph
 Riverview Casino

PLAINFIELD:

McGowan, Daniel

SOMERS POINT:

Dean, Mrs. Jeannette
 Leigh, Stockton

SUMMIT:

Abrams, Mitchell

TRENTON:

Laramore, J. Dory

UNION CITY:

Coral Room, and Arthur
 Wartel.
 Head, John E., Owner, and Mr.
 Scott, Mgr., Back Stage Club.
 Kay Sweeney Club

WEST NEW YORK:

B'sai B'rith Organization, and
 Sam Nate, Employer; Harry
 Bornstein, President.

NEW MEXICO**CLOVIS:**

Denton, J. Earl, Owner,
 Plaza Hotel.

SANTA FE:

Emil's Night Club, and
 Emil Migaardo, Owner.

NEW YORK**ALBANY:**

Bologhino, Dominick, Owner,
 Trout Club.
 Kestler, Sam

Lang, Arthur
 New Abbey Hotel
 New Goblet, The

AUSABLE CHASM:

Anker, Nat
 Steurer, Eliot

BONAVENTURE:

Class of 1941 of the
 St. Bonaventure College

BRONX:

Santoro, E. J.

BROOKLYN:

Aurelia Court, Inc.
 Graymont, A. C.
 Johnston, Clifford
 Morris, Philip
 Puma, James
 Reade, Michael
 Rosenberg, Paul
 Rosman, Gus, Hollywood Cafe
 Steurer, Eliot
 Villa Antique, Mr. P. Antico,
 Prop.

BUFFALO:

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

EASTCHESTER:

Starlight Terrace, Carl Del
 Tufo and Vincent Frmi-
 oella, Props.

ELBRIDGE:

Ray's Bar-D and Raymond
 C. Dempario.

FERRDALE:

Pollack Hotel

FLEISCHMANN:

Cat's Meow, and Mrs. Irene
 Churs, Prop.

GLEN SPEY:

Glen Acres Hotel and Country
 Club, Jack W. Rosen, Em-
 ployer.

GLENS FALLS:

Halfway House, Ralph Gottlieb,
 Employer; Joel Newman,
 Owner.
 Tiffany, Harry, Mgr.,
 Twin Tree Inn.

GRAND ISLAND:

Williams, Oseian V.

GREENFIELD PARK:

Utopia Lodge

HUDSON:

Goldstein, Benny
 Gutto, Samuel

ITHACA:

Bond, Jack

JAMESTOWN:

Lindstrom & Meyor

LAKE HUNTINGTON:

Green Acres Hotel

LOCH SHELDRAKE:

Fifty-Two Club, Saul Rapkin,
 Owner.

Hotel Shlesinger, David Shle-

singer, Owner.
 Mardenfeld, Isadore, Jr.,
 Estate of

MONTICELLO:

Paddock Supper Club, and
 Ray Matten, Owner.

MT. VERNON:

Rapkin, Harry, Prop.,
 Wagon Wheel Tavern.

NEW LEBANON:

Donlon, Eleanor

NEW YORK CITY:

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

Diener & Dorskiad, Inc.
 DuBois-Friedman Production
 Corp.

Evans & Lee

Flies Plays, Inc.
 Fotohop, Inc.
 Fur Dressing & Dyeing
 Salesmen's Union.
 Glyde Oil Products
 Class, Lew, and Magic
 Record Co.
 Grisman, Sam

Gross, Gerald, of United

Artists Management.
 Heminway, Phil

Hirlliman, George A., Hirlliman

Florida Productions, Inc.
 Kaye-Martin, Kaye-Martin
 Productions.

King, Gene,

Former Bookers' License 3444.
 Koch, Fred G.
 Koren, Aaron
 Kushner, Jack & David
 La Fontaine, Leo

Leigh, Stockton

Leonard, John S.
 Lyon, Allen
 (also known as Arthur Lee)

Manning, Samuel

Masconi, Charles
 McCaffrey, Neill
 Meserole, Ed. F.
 Montello, R.

Moody, Phillip, and Youth

Monument to the Future
 Organization.

Murray's

Neill, William
 New York Civic Opera Com-
 pany, Wm. Reutemann.

New York Ice Fantasy Co.,

Scott Chalfant, James Bliz-
 zard and Henry Robinson,
 Owners.

Orpheus Record Co.

Parmentier, David
 Prince, Hughie
 Regan, Jack
 Rogers, Harry, Owner,
 "Frisco Follies".

Russell, Alfred

Schwartz, Mrs. Morris
 Singer, John, former Booker's
 License 3326.

Southern Sea, Inc.,

Almer J. Rubin.
 Spottlight Club

Stein, Ben

Stein, Norman
 Steve Murray's Mahogany Club

Strouse, Irving

Sunrock, Larry, and His
 Rodeo Show.
 Superior 25 Club, Inc.
 Television Exposition Pro-
 ductions, Inc., and Edw. A. Cor-
 nea, president.

Thomson, Sava and Valenti, Inc.

United Artists Management
 Wee & Leventhal, Inc.
 Wilder Operating Co.
 Wisotzky, S.

NIAGARA FALLS:

Shepard, Maximilian, Owner,
 New Windsor Hotel.

ROCHESTER:

Lloyd, George
 Valenti, Sam

ROME:

Turf Restaurant, and Carmen
 Acquino, Operator.

SARATOGA SPRINGS:

Messrs. Stevens and Arthur L.
 Clark.

SCHENECTADY:

Edwards, M. C.
 Fretto, Joseph
 Rudds Beach Nite Klub or Cow
 Shed, and Magnus E. Ed-
 wards, Manager.

SILVERMAN, Harry

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

SUFFERN:

Armitage, Walter, Pres.,
 County Theatre.

SYRACUSE:

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

TANNERSVILLE:

Rips Inn, Basil Germano,
 Owner.

TROY:

DeSina, Manuel

TUCKAHOE:

Birnbaum, Murray
 Duran, Walter

UTICA:

Burke's Log Cabin, Nick
 Burke, Owner.

V-LHALLA:

Irish Palm Restaurant,
 John Masti, Prop.

WHITE PLAINS:

Brod, Mario
 Reis, Les Hechris Corp.
 YONKERS:
 Babner, William

LONG ISLAND**(New York)****BAYSIDE, LONG ISLAND:**

Mirage Room, and Edw. S.
 Friedland

FAR ROCKAWAY:

Town House Restaurant, and
 Bernard Kurland, Proprietor.

NORTH CAROLINA**CAROLINA BEACH:**

Economides, Chris
 Stokes, Gene

CHARLOTTE:

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

DURHAM:

Gordon, Douglas
 Royal Music Co.

FAYETTEVILLE:

The Town Pump, Inc.

GREENSBORO:

Fair Park Casino and
 Iris Horan,
 Plantation Club, and Fred
 Koury, Owner.
 Weingarten, E., Sporting
 Events, Inc.

KINSTON:

Courie, E. F.
 Parker, David

RALEIGH:

Charles T. Norwood Post,
 American Legion.

WALLACE:

Strawberry Festival, Inc.

WILLIAMSTON:

PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum,
Benjamin Fogelman, Prop.
Bilcore Hotel, and Wm. Clore,
Operator.
Bryant, G. Hodges
Dubuck, Carl F.
Davis, Russell L., and Trianon
Ballroom
DuFree, Reese
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2620.
McShain, John
Melody Records, Inc.
Philadelphia Gardens, Inc.
Philadelphia Lab. Co. and
Luis Colantunno, Mgr.
Raymond, Don G., of Creative
Entertainment Bureau, Book-
ers' License 3402.

PITTSBURGH:
Anasini, Flores
Ficklin, Thomas
Matthews, Lee A., and New
Artist Service, Bookers' Li-
cense 2521.
Reight, C. H.
Sala, Joseph M., Owner,
El Chico Cafe.

POTTSTOWN:
Schmoyer, Mrs. Irma
READING:
Nally, Bernard
SLATINGTON:
Flick, Walter H.

STAFFORD:
Poinsette, Walter
UPPER DARBY:
Wallace, Jerry
WASHINGTON:
Athens, Peter, Mgr.,
Washington Cocktail Lounge.
Lee, Edward

WILKES-BARRE:
Kahan, Samuel
WILLIAMSPORT:
Circle Hotel and James Pinella
Pennella, James
WORTHINGTON:
Conwell, J. R.

RHODE ISLAND
PROVIDENCE:
Allen, George
Belanger, Lucian

SOUTH CAROLINA
COLUMBIA:
Block C. Club, University of
So. Carolina.
GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr.,
The Pines.
Jackson, Rufus
National Home Show
MOULTRIEVILLE:
Wurthmann, Geo. W., Jr.
ROCK HILLS:
Rolax, Kid
SPARTANBURG:
Holcome, H. C.

TENNESSEE
JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Henderson, John
NASHVILLE:
Brentwood Dinner Club, and
H. L. Waxman, Owner.
Club Zanzibar, and Billie and
Floyd Hayes

PARIS:
Bell, Richard A.

TEXAS
AMARILLO:
Cox, Milton
AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter
BOLING:
Fails, Isaac, Manager, Spotlight
Band Booking Cooperative
DALLAS:
Carnahan, R. H.
Embassy Club, and Helen
Askew and Jas. L. Dixon,
Sr., Co-owners
Lee, Don, and Linskie (Skippy
Lynn), owners of Script &
Score Productions and oper-
ators of "Sawdust and Swing-
time."
May, Oscar P. and Harry E.
Morgan, J. C.
CORPUS CHRISTI:
Kirk, Edwin
FORT WORTH:
Bowers, J. W.
Carnahan, Robert
Coo Coo Club

VERMONT
BURLINGTON:
Thomas, Ray

VIRGINIA
ALEXANDRIA:
Dove, Julian M., Capitol
Amusement Attractions.
DANVILLE:
Fuller, J. H.
LYNCHBURG:
Bailey, Clarence A.
NEWPORT NEWS:
McClain, B.
Terry's Supper Club.
NORFOLK:
Big Trzeck Diner, Percy Simon,
Prop.

ROANOKE:
Harris, Stanley
SUFFOLK:
Clark, W. H.

WASHINGTON
MAPLE VALLEY:
Rustic Inn
TACOMA:
Dittbenner, Charles
King, Jan

WEST VIRGINIA
BLUEFIELD:
Brooks, Lawson
Thompson, Charles G.
CHARLESTON:
Club Congo, Paul Daley,
Owner.
Corey, LaBabe
Hargrave, Lawrence
Hargrave, Paul
White, Ernest B.
INSTITUTE:
Hawkins, Charles
MORGANTOWN:
Leone, Tony, former manager,
Morgantown Country Club.
Niner, Leonard
WHEELING:
Mardi Gras.

WISCONSIN
BOWLER:
Reinke, Mr. and Mrs.
EAGLE RIVER:
Denoyer, A. J.
GREEN BAY:
Franklin, Allen
Gals, Erwin
Fesley, Chas. W.
GREENVILLE:
Reed, Jimmie
HAYWARD:
The Chicago Inn, and Louis O.
Runner, Owner and Operator.
HEAFFORD JUNCTION:
Kilinski, Phil, Prop., Phil's
Lake Nakomis Resort.
KESHENA:
American Legion Auxiliary
Long, Matilda

Famous Door and Joe Earl,
Operator
Smith, J. F.
GALVESTON:
Evans, Bob
HENDERSON:
Wright, Robert
HOUSTON:
Jeton, Oscar
Revis, Bouldin
World Amusements, Inc.
Thomas A. Wood, Pres.
KILGORE:
Club Plantation
Mathews, Edna
LONGVIEW:
Ryan, A. L.
PALESTINE:
Earl, J. W.

PARIS:
Ron-Da-Voo, and Frederick J.
Merkie, Employer.
SAN ANGELO:
Specialty Productions, and Nel-
son Scott and Wallace Kelton

SAN ANTONIO:
Moore, Alex
Obledo, F. J.
TYLER:
Giffilan, Max
Tyler Entertainment Co.
VALASCO:
Fails, Isaac A., Manager, Spot-
light Band Booking & Orches-
tra Management Co.

WACO:
Peacock Club,
E. C. Cramer and R. E. Cass
WICHITA FALLS:
Dibbles, C.
Whately, Mike

WASHINGTON:
Alvis, Ray C.
Arcadia Ballroom, Edw. F.
Meseole, Owner and Oper.
Archer, Fat
Brown Derby
Cabana Club and Jack Staples
China Clipper, Sam Wong,
Owner.
Club Bengazi, and Paul Mann,
owner.
5 O'clock Club and Jack
Staples, Owner
Frattonne, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.
Gold, Sol
Hoberman, John Price, Presi-
dent, Washington Aviation
Country Club.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Kirsch, Fred
Mann, Paul, Owner,
Club Bengazi.
Manfield, Emanuel
McDonald, Earl H.
Moore, Frank, Owaer,
Star Dust Inn.
O'Brien, John T.
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. B.
Romany Room, and Mr. Wein-
traub, operator, and Wm.
Biron, Mgr.
Ross, Thomas N.
Roumanian Inn
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

HAWAII
HONOLULU:
The Woodland, Alexander
Asam, Proprietor.

CANADA
ALBERTA
CALGARY:
Fort Brishbo Chapter of the
Imperial Order Daughters of
the Empire.
Simmons, Gordon A. (Bookers'
License No. 4090)

BRITISH COLUMBIA
VANCOUVER:
H. Singer & Co. Enterprises,
and H. Singer.

ONTARIO
BRANTFORD:
Newman, Charles
CHATHAM:
Taylor, Dan
GRAVENHURST:
Webb, James, and Summer
Gardens
GUELPH:
Naval Veterans Asso., and
Louis C. Janke, President
HAMILTON:
Nutting, M. R., Pres., Merrick
Bros. Circus (Circus Produc-
tions, Ltd.)
HASTINGS:
Bassman, George, and
Riverside Pavilion
LONDON:
Merrick Bros. Circus (Circus
Productions, Ltd.), M. R.
Nutting, Pres.
Seven Dwarfs Inn
FORT ARTHUR:
Curtin, M.
SUDBURY:
Danceland Pavilion, and
F. R. McLean, Prop.
TORONTO:
Chin Up Producers, Ltd.,
Roly Young, Mgr.
Leslie, George
Local Union 1452, CIO Steel
Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM

LA CROSSE:
Tooke, Thomas, and Little
Dandy Tavern.
MILWAUKEE:
Fvans, Bob
NEOPIT:
American Legion,
Sam Dickenson, Vice-Com.
RACINE:
Miller, Jerry
RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khoury, Tony
SHEBOYGAN:
Sicilia, N.
STURGEON BAY:
Larsheid, Mrs. Geo., Prop.
Carman Hotel

DISTRICT OF COLUMBIA
WASHINGTON:
Alvis, Ray C.
Arcadia Ballroom, Edw. F.
Meseole, Owner and Oper.
Archer, Fat
Brown Derby
Cabana Club and Jack Staples
China Clipper, Sam Wong,
Owner.
Club Bengazi, and Paul Mann,
owner.
5 O'clock Club and Jack
Staples, Owner
Frattonne, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.
Gold, Sol
Hoberman, John Price, Presi-
dent, Washington Aviation
Country Club.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Kirsch, Fred
Mann, Paul, Owner,
Club Bengazi.
Manfield, Emanuel
McDonald, Earl H.
Moore, Frank, Owaer,
Star Dust Inn.
O'Brien, John T.
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. B.
Romany Room, and Mr. Wein-
traub, operator, and Wm.
Biron, Mgr.
Ross, Thomas N.
Roumanian Inn
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

QUEBEC
MONTREAL:
Auger, Henry
Beriau, Maurice, and L.
Societe Artistique.
Danis, Claude
Daoust, Hubert
Daoust, Raymond
Desautels, C. B.
Dioro, John
Emery, Marcel
Emond, Roger
Lussier, Pierre
Soukres, Irving
Sunbrock, Larry
QUEBEC CITY:
Soukres, Irving
VERDUN:
Senecal, Leo

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

ARNKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.
LITTLE ROCK:
Arkansas Livestock & Rodeo
Assn., Senator Clyde
Byrd, Sec.

CALIFORNIA
BIG BEAR LAKE:
Cressman, Harry E.
CULVER CITY:
Mardi Gras Ballroom
LONG BEACH:
Schooler, Harry
SAN BERNARDINO:
Sierra Park Ballroom,
Clark Rogers, Mar.
SAN LUIS OBISPO:
Seaton, Don
SANTA ROSA:
Rendezvous, Lake County

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

CONNECTICUT
BRIDGEPORT:
Schwabischer Mannechor Hall
HARTFORD:
Buck's Tavern,
Frank S. DeLuco, Prop.
NORWICH:
Wonder Bar

FLORIDA
CLEARWATER:
Sea Horse Grill and Bar

ARIZONA
DOUGLAS:
Top Hat

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabetically arranged in States, Canada and Miscellaneous

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CLEARWATER:
Sea Horse Grill and Bar

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabetically arranged in States, Canada and Miscellaneous

ARIZONA
DOUGLAS:
Top Hat

ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell
Hardage, Proprietor.
LITTLE ROCK:
Arkansas Livestock & Rodeo
Assn., Senator Clyde
Byrd, Sec.

CALIFORNIA
BIG BEAR LAKE:
Cressman, Harry E.
CULVER CITY:
Mardi Gras Ballroom
LONG BEACH:
Schooler, Harry
SAN BERNARDINO:
Sierra Park Ballroom,
Clark Rogers, Mar.
SAN LUIS OBISPO:
Seaton, Don
SANTA ROSA:
Rendezvous, Lake County

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

CONNECTICUT
BRIDGEPORT:
Schwabischer Mannechor Hall
HARTFORD:
Buck's Tavern,
Frank S. DeLuco, Prop.
NORWICH:
Wonder Bar

FLORIDA
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SANTA ROSA:
Rendezvous, Lake County

JACKSONVILLE:
Cox, Lylie
KEY WEST:
Delmonico Bar, and Artura Rosa
Tradewinds Club, and Murray
Singer, manager
MIAMI BEACH:
Crescent Hotel
PENSACOLA:
Wishing Well, and F. L.
Doggert.
ST. PETERSBURG:
SARASOTA:
Gay Nineties
Bobby Jones Golf Club
"400" Club
Lido Beach Casino
Sarasota Municipal Auditorium
Sarasota Municipal Trailer Park
TAMPA:
Grand Oregon, Oscar Leon Mgr.

ST. PAUL:
Burk, Jay
Twin City Amusement Co.,
and Frank W. Patterson.
MISSISSIPPI
MERIDIAN:
Woodland Inn
MISSOURI
ST. JOSEPH:
Rock Island Hall
NEBRASKA
LINCOLN:
Dance-Mor
OMAHA:
Whitney, John B.
Baker Advertising Company
SCOTTSBLUFF:
Moore Lodge

DAYTON:
Cecil Harris Cocktail Bar
FRONTON:
Club Riviera
WARREN:
Knevech, Andy, and Andy's
Inn.
OKLAHOMA
BRITTON:
Cedar Terrace Night Club
HUGO:
Al. G. Kelly-Miller Bros. Circus,
Obert Miller, General Man.
OKLAHOMA CITY:
Orwig, William, Booking Agent
VINITA:
Rodeo Association

WISCONSIN
BARABO:
Devils Lake Chateau, James
Halsted, Manager.
COTTAGE GROVE:
Cottage Grove Town Hall, and
John Galvin, Operator.
GRAND MARSH:
Patrick's Lake Pavilion,
Milo Cushman.
KENOSHA:
Petrifying Springs Club House
OREGON:
Village Hall
POWERS LAKE:
Powers Lake Pavilion,
Casimir Fec, Owner.
REWEY:
High School
Town Hall
RICE LAKE:
Victor Sokop Dance Pavilion
TRUESDELL:
Blodorf, Julius, Tavern
TWO RIVERS:
Club 42 and Mr. Gauger,
Manager
Timms Hall & Tavern

ONTARIO
CUMBERLAND:
Maple Leaf Hall
HAMILTON:
Hamilton Arena,
Percy Thompson, Mgr.
HAWKESBURY:
Century Inn, and Mr. Descham-
bault, Manager.
Triangle, and J. & E. Assaly,
Props.
KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barrie.
PORT STANLEY:
Melody Ranch Dance Floor
TORONTO:
Echo Recording Co., and
Clement Hamburg.
WAINFLEET:
Long Beach Dance Pavilion
WINDSOR:
Showboat Ballroom, and R. A.
Botoshan.

LOUISIANA
SHEREVEPORT:
Cajestic Theatre
Strand Theatre
MARYLAND
BALTIMORE:
State Theatre
MASSACHUSETTS
FALL RIVER:
Durfec Theatre
MICHIGAN
DETROIT:
Shubert Lafayette Theatre
MISSOURI
ST. LOUIS:
Fox Theatre
NEW YORK
BUFFALO:
Basil Bros. Theatres Circuit, in-
cluding: Lafayette, Apollo,
Broadway, Genesee, Roxey,
Strand, Varsity, Victoria.
20th Century Theatres
KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre.

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

NEVADA
ELKO:
Club Elko
NEW JERSEY
ATLANTIC CITY:
Hotel Lafayette
Terminal Bar
CLIFTON:
M. J. J. J. J.
ELIZABETH:
Polish Falcons of America,
Nest 126.
GERSEY CITY:
Band Box Agency, Vince
Giacinto, Director
Ukrainian National Home
LINDEN:
Polish National Home, and
Jacob Dragon, President
MOONACHIE:
Villa Conti
MT. FREEDOM:
Klode's Hotel
NETCONG:
Kiernan's Restaurant, and
Frank Kiernan, Proprietor
NORTH HACKENSACK:
The Suburban
PASSAIC:
Crystal Palace Ballroom
PATERSON:
Garden Lounge
PLAINFIELD:
Polish National Home
TOWNA BOROUGH
St. Michael's Grove

PENNSYLVANIA
ALLENTOWN:
Park Valley Inn, and Bill (Blue)
Bunderla, Proprietor.
The Astor, and Mr. and Mrs.
Frank Kush, Props.
BEAVER FALLS:
Club Manor
BUTLER:
Pagnanelli, Deano
Sinkewich, William
CHICOORA:
Millerstown High School
DUNMORE:
Arcadia Bar & Grill, and
Wm. Sabatelle, Prop.
Charlie's Cafe,
Charlie DeMarco, Prop.
EYNON:
Rogers Hall, and Stanley
Rogers, Proprietor.
HARWICK:
Victory Hotel, and Henry
Kelhar
LYNDORA:
Ukrainian Hall
PENNDLE:
Mammouth Casino, and C.
Adam and Harry Schock.
PHILADELPHIA:
Morgan, R. Duke
FITTSBURGH:
Club 22
Flamingo Roller Palace,
J. C. Navari, Oper.
New Penn Inn, Louis, Alex and
Jim Passarella, Props.
ROULETTE:
Brewer, Edgar, Roulette House
SCRANTON:
P. O. S. of A. Hall, and
Chas. A. Ziegler, Manager.

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

QUEBEC
AYLMER:
Lakeshore Inn
MONTREAL:
Harry Feldman
QUEBEC:
L'Auberge Des Quatre Chemins,
and Adrien Asselin, Prop.
MISCELLANEOUS
Al. G. Kelly-Miller Bros. Circus,
Obert Miller, General Manager
Marvin, Eddie

NEW JERSEY
MONTCLAIR:
Montclair Theatre
TENNESSEE
MEMPHIS:
Warner Theatre
CANADA
MANITOBA
WINNIPEG:
Odeon Theatre

INDIANA
INDIANAPOLIS:
Sunset Terrace Club
SOUTH BEND:
St. Casimir Ballroom
IOWA
BOONE:
Mines Hall
COUNCIL BLUFFS:
Council Bluffs Country Club
Elks Club
DUBUQUE:
Julien Dubuque Hotel
KEOKUK:
Porter, Kent

NEW YORK
BROOKLYN:
Frohman, Louis
BUFFALO:
Hall, Art
Williams, Buddy
Williams, Ossian
CERES:
Coliseum
COLLEGE POINT:
Muehler's Hall
ITHACA:
Elks Lodge No. 336
LOCKPORT:
Tioga Tribe No. 289, Fraternal
Order of Redmen.
MECHANICVILLE:
Cole, Harold
MOHAWK:
Hurdie, Leslie, and
Vineyards Dance Hall.
MT. VERNON:
Studio Club
NEW YORK CITY:
Bohemian National Hall
D. A. Sokol Hall
Disc Company of America
(Asch Recordings)
Richman, Wm. L.
Sammy's Bowery Follies, Sam
Fuchs, Owner.
T. J. Sokol Hall
OLEAN:
Rollerland Rink
ROCHESTER:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe.
SYRACUSE:
Club Royale
YONKERS:
Polish Community Center

SOUTH CAROLINA
CHARLESTON:
Eisenmann, James F. (Bunk)
SOUTH DAKOTA
BROOKINGS:
Brookings High School Auditorium and Arno B. Larson.
MADISON:
American Legion
TENNESSEE
BRISTOL:
Knights of Templar
TEXAS
PORT ARTHUR:
DeGrasse, Lenore
SAN ANGELO:
Club Acapulco
VIRGINIA
BRISTOL:
Knights of Templar
NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club
NORFOLK:
Panella, Frank J., Clover Farm
and Dairy Stores.
RICHMOND:
Civic Musical Assoc.
ROANOKE:
Krisch, Adolph

THEATRES AND PICTURE HOUSES
INDIANA
INDIANAPOLIS:
Circle Theatre

INDIANA
INDIANAPOLIS:
Circle Theatre

INDIANA
INDIANAPOLIS:
Circle Theatre

FOR SALE OR EXCHANGE

FOR SALE—Harp, bass violin, chimes, mando-bass, lute, 12-string mandolin, tenor guitar, Octofone, musical saw, mandolins, tenor banjo, trumpet, guitars, Swiss bells, bongo drums, violins, baritone horn, bulb horns, tuba. Emil A. Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.
FOR SALE—Mack bus, 23-passenger, 1941 model, rear engine type; Italian automobile, 1929 model, 7-passenger limousine landaulet convertible. Emil Dobos, 2717 1/2 Harris Ave., Norwood, Ohio.
FOR SALE—Violin, beautiful Joannes Baptista-Guadagnini, 1770; no cracks or sound post patch, etc.; known as Millant. Write Theodore Marchetti, 472 East Fifth Ave., Columbus, Ohio.
FOR SALE—Josef Rubner bass viol, 7/8 size, with French bow and cover, \$550.00. John Stromp, 449 Summer Ave., Newark 4, N. J.
FOR SALE—Pair German tympani, trunks, from Munich organ; tune by one handle; all mechanism outside bows; tuning gauge on each; photo, size on request; price \$750.00. Nancy Moyer, 6700 Franklin, Los Angeles, Calif.
FOR SALE—For a service fee of 50 cents in stamps we will ship 20 orchestrations of back numbers free of charge (express collect). Musician, 422 N. W. South River Drive, Miami 36, Fla.
FOR SALE—Bassoon, Heckel system, like new; silver-plated, rollers, E-F-sharp trill, hand-rest, piano mechanism; new case; \$550.00. Hans Meuser, 1st Bassoon Cincinnati Symphony, 3531 Vine Crest Place, Cincinnati, Ohio.
FOR SALE—Fine library belonging to Charles Lepaige (deceased); 1,000 titles, full orchestrations, overtures, operatic selections, miscellaneous, concert waltzes, marches, etc; list upon request. Mrs. Charles Lepaige, 421 West 6th St., Jacksonville, Fla.
FOR SALE—Cabart oboe, Plateau system; excellent condition, fine tone; good buy. Mrs. G. J. Morse, 712 East 18th St., Brooklyn, N. Y. GE 4-1563.
FOR SALE—Rare old Italian and German cellos and bows; also full Conservatory system, also, sterling silver covered keys; made by Marigaux, Paris. Write Howard Rossi, 58 Barrow St., New York 14, N. Y.
FOR SALE—Buffet (A) clarinet, grenadilla wood, full Boehm except low Eb; one piece; \$100.00. Carl Fischer Bb wood clarinet, Albert system; case; \$25.00; both instruments in excellent condition; will send COD for three days' trial. Fred C. Eastwood, 1008 Tennessee St., Michigan City, Indiana.
FOR SALE—Fine Czech string bass, swell back; also older season Kay made in 1936. Victor W. Erwin, 2315 Jersey Ridge, Davenport, Iowa.
FOR SALE—Violin, hand-made, with case and bow, \$100.00; also one half-size hand-made, with case and bow, a beauty, \$50.00; will send on approval. Joe La Brasse, 3355 North Penn Ave., Minneapolis, Minn.

FOR SALE OR EXCHANGE—Pedler single octave bass clarinet (pre-war, 1942), factory overhauled, like new; Brilliant mouthpiece, case, stand; consider Conn or Martin tenor saxophone as part payment. Musician, 3505 Marquette, Dallas, Texas.
FOR SALE—Used Selmer Eb alto saxophone, padless, gold lacquered; condition perfect; cannot be told from new; as fine an instrument as you can buy; price greatly reduced. C. W. Gordon, 32 North Fifth St., Terre Haute, Ind.
FOR SALE—Trumpet, Allmen, G. L., with case, like new, \$125.00; regular price \$220.00; will send COD for three days' trial. William Wachman, 79 Springfield Ave., Newark 3, N. J.
FOR SALE—Hammond Novachord, Model B Console, two custom built vibraphone tone speakers; reasonable for cash; will buy good used DR-20, B-40 or Leslie speaker. Ken Thompson, 26 Englewood Ave., Waterbury 42, Conn.
FOR SALE—Leedy vibraphone, 2 1/2 octaves, C to F; display resonators, with two cases, all in A-1 condition, \$295.00. Nick Narducci, Hopedale, Mass.
FOR SALE—Latest Baron-Tone speaker to match any Hammond organ; like new; suitable for individual, professional or large auditorium; approximate size 5 feet high and about 2 feet square; sacrifice for quick sale. Write Ralph C. Yale, P. O. 225, Newark, N. Y.
FOR SALE—Bass clarinet, Buffet, complete with case, good condition; full price \$350.00. Write David Politzer, 76 St. Louis Symphony Orchestra, Kiel Auditorium, St. Louis, Mo.
FOR SALE—Viola, copy of Antonius Stradivarius, one of Wm. Peter Stoffel collection of Milwaukee, Wis.; sables in side; strong and perfect tone; with case and bow, \$125.00; sent on approval. Charles Scott, 23 So. Sixth St., Minneapolis, Minn.
FOR SALE—E flat alto saxophone, C. G. Conn, just overhauled, like new, \$125.00; also Conn baritone saxophone, reasonable. Jesse Berkman, 88-12 Elmhurst Ave., Elmhurst, L. I.
FOR SALE—Hill viola bows, three excellent sticks; ivory (gold), tortoise shell-fleur de lys (silver), and ebony (silver); reasonable. Also one viola, 15 1/2, \$75.00. Write Musician, 15 West 107th St., New York 25, N. Y. Phone: UNIVERSITY 4-6793.

AT LIBERTY

AT LIBERTY—Ace arranger, experience with radio, theatre, bands and music publishers; will work by correspondence. Bernard Goldstein, 93 Jefferson Ave., Chelsea 50, Mass.
AT LIBERTY—Drummer, neat, sober, would like weekend engagements with small combo; Local 802. Frank Naclerio, 1268 Olmstead Ave., Bronx, N. Y. Phone: UN 3-4495.
AT LIBERTY—Harpist, desiring combo work; attractive appearance; conservatory and scholarship winner; available immediately; interested also in television; union member. Write Harpist, 232 Pine St., Hamburg, Pa., or call 9051.
(Continued on page forty-two)



Margaret Johnson

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