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1950

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story on page 15

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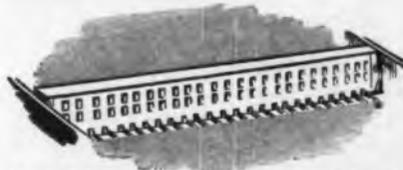
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INTERNATIONAL MUSICIAN

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

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above was 202,000.

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Benny's Musical Bar, Philadelphia, Pa., has been declared to be Forbidden Territory to all but members of Local 77.

Seven Seas, Santa Barbara, Calif., has been declared to be Forbidden Territory to all but members of Local 308, Santa Barbara, Calif.

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WARNING!

Members of the Federation are hereby informed that

Stanley "Curley" Clements, formerly of Local 40, Baltimore, Md., was erased from membership on April 6, 1950;

Jimmy Liggins, formerly of Local 325, San Diego, Calif., was erased on January 14, 1949;

Lowell Fulson, formerly of Local 367, Vallejo, Calif., was erased on December 13, 1949.

Members are therefore not permitted to perform for or with the above persons, as such action would be a violation of Article 13, Section 5 of the Federation By-Laws, which places their membership in jeopardy.

WANTED TO LOCATE

James Brown, member of Local 392, Fort Worth, Texas.

Dales Bros. Circus, Union, S. C. Albert Goulder, formerly of Local 31, Hamilton, Ohio.

Tommy Phillips, former member of Local 802, New York, N. Y.

Gene Roland, former member of Local 47, Los Angeles, Calif.

Palmer Davis, formerly of Local 274, Philadelphia, Pa.

Anyone knowing the whereabouts of the above are requested to advise Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

Ray Wade—Anyone knowing the whereabouts of same kindly notify President John D. Lincoln of Local 347, A. F. of M., P. O. Box 385, El Centro, Calif.

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(Continued on page thirty-five)

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The President Reports on Resolutions

The following is a report by the President on Resolutions of the Houston, Texas, Convention which were referred to him either by the Convention or by the International Executive Board.

RESOLUTION NO. 1.

WHEREAS, The United States immigration laws contain contract labor regulations forbidding aliens from entering the United States to accept, in the case of musicians, miscellaneous or steady engagements, and

WHEREAS, The Canadian immigration regulations do not contain such contract labor regulations and therefore provide no protection whatsoever to musicians from aliens entering Canada to accept miscellaneous or steady engagements, and

WHEREAS, The employment situation with regard to Canadian musicians is becoming very bad due to the infiltration of musicians from the United States, especially at border points, where some locals are finding this situation extremely difficult to cope with, therefore,

BE IT RESOLVED, That the President of the A. F. of M. appoint a committee to look into this matter with a view to providing some Federation by-laws which will give some protection to the Canadian members of the A. F. of M. due to the lack of such protection on the part of the Canadian government, and

BE IT FURTHER RESOLVED, That this Convention, on behalf of the Canadian representatives, go on record appealing to the Government of the Dominion of Canada to reinstate contract labor regulations with respect to persons entering Canada, and

BE IT FURTHER RESOLVED, That the President of the A. F. of M. instruct the Canadian representative on the Executive Board of the A. F. of M. to carry out an active campaign to have contract labor regulations reinstated in Canada.

This resolution was referred to our Canadian Representative, Executive Officer Murdoch, by the Convention. Brother Murdoch will make his report on this resolution in a future issue of the International Musician.

RESOLUTION NO. 6.

WHEREAS, The United States Government sees fit to pay ex-servicemen of the U. S. armed forces who were prisoners of war \$1.00 per day for every day of imprisonment at the hands of our common enemies in the 1939-45 war, and

WHEREAS, The Canadian Government has seen fit to pay \$1.00 per day to men who were taken prisoners of war at Hong Kong for every day held prisoner, and

WHEREAS, We believe that a prisoner of war, regardless of where or by whom he was held prisoner, suffered tremendous hardships at the hands of the enemy, and all are entitled to equal treatment, therefore,

BE IT RESOLVED, That we of the American Federation of Musicians of the United States and Canada, on behalf of the Canadian representatives at this Convention and its members all across Canada, request the Canadian Government to give every consideration to bringing about legislation whereby all Canadian prisoners of war of the 1939-45 war will be paid \$1.00 per day for every day held a prisoner of war.

The above resolution, which was passed by the Convention, has been referred to our

Canadian Representative, Executive Officer Walter M. Murdoch, for his attention. He will make his report in a future issue of the International Musician.

RESOLUTION NO. 40.

WHEREAS, There have been convention after convention held in the United States, year after year, and

WHEREAS, We are, more particularly at the present, due to the world political chaos, striving to strengthen and increase our bonds of friendship with our northern neighbors, therefore,

BE IT RESOLVED, That this Convention ask the President's office and Executive Board to work out ways with the Canadian delegates and Canadian government to hold our next Convention in some city in Canada.

The Convention referred the above resolution to our Canadian Representative, Executive Officer Murdoch. He will make his report in a future issue of the International Musician.

RESOLUTION NO. 9.

WHEREAS, The entertainment business has been gradually declining since the close of the late war, as a result of which musicians in ever-increasing numbers are being left without employment, and

WHEREAS, Local unions are continuously being asked by contractors as well as employers to make concessions of all kinds, particularly to lower the wage rate of the local union, and

WHEREAS, Local union officers and members, in spite of these demands, are attempting to hold the line and maintain wage scales which are necessary for a fair standard of living, and

WHEREAS, Many employers, in order to evade payment of the local wage scale, are offering either room or board or both to traveling musicians at the place of the engagement at fantastic prices for the room and board, with correspondingly low payment of the balance of the wage scale in cash, and

WHEREAS, Local musicians who cannot accept room or board or both as part of the wage scale are unable to compete with the traveling musicians under these conditions and whereas local musicians may be completely ousted from their jobs unless this condition is speedily corrected, now, therefore,

BE IT RESOLVED, That traveling musicians playing in a hotel, restaurant, inn, club or cafe in the jurisdiction of a local cannot either board or room or both at such restaurant, inn, cafe or club or in any hotel or apartment controlled by such management. This rule supersedes any local law concerning the matter.

This resolution was referred to the President by the Convention. The Federation had a law to this effect for many years, and it was found impractical as it was working great hardships on the majority of the traveling leaders and men. Here are some of the experiences we had with the law: In an instance where there are two hotels in one town, one employing an orchestra and the other using no music whatsoever, the musicians cannot room or board in the hotel where they are employed. Therefore, they are obligated to live at the hotel not employing musicians. This, of course, does not sound reasonable and no employer wants to be

placed in that position. In many cases the result was that the employer discontinued the use of musicians, or employed non-members who could live in his establishment, rather than provide business for his competitor.

As another example, the musicians could not room or board in the hotel where they were employed in a small town. The closest rooming house to the hotel was about fifty miles out of town. The leader and his band had to travel one hundred miles round trip to play at the hotel. You can imagine the time spent and the expense incurred by this orchestra when they could have had room and board and complied with Federation law in the establishment where they were employed. There are many other reasons as to why the law was eliminated.

On the other hand, what the introducers of the resolution must have had in mind is that some band leaders and bands might be circumventing the Federation law on the question of room and board. If 1% of the men are violating our laws in this manner, it is not fair to penalize the other 99% because of them. Certainly there must be some other way of finding out those who are violating our laws.

I do not believe this law to be practical or fair to either the employers or the musicians. Therefore, inasmuch as the resolution was left in the hands of the President, the resolution is not concurred in.

RESOLUTION NO. 25.

WHEREAS, Article 23, Section 1, of the National By-Laws prohibits out-of-town orchestras from playing radio engagements which are local in character in jurisdictions of locals other than their own, and

WHEREAS, There is no regulation governing a condition where an orchestra in one jurisdiction may broadcast by remote control through a station in a neighboring local jurisdiction, and

WHEREAS, The out-of-town members' local may permit free remote control broadcasting while the local in whose jurisdiction the station is located may not permit free remote control or sustaining broadcasting, and

WHEREAS, This condition permits out-of-town orchestras to play either sustaining or commercial programs for sponsors whose places of business may be located in the same jurisdiction as the broadcasting station, and

WHEREAS, This condition may enable the out-of-town orchestra to compete unfairly with local musicians by being able to furnish talent at scales lower than that of the local in whose jurisdiction the broadcasting station is located, and

WHEREAS, This condition may seriously affect the employment opportunity of musicians residing in the jurisdiction in which the station is located, therefore,

BE IT RESOLVED, Locals shall have the right to prohibit remote control sustaining or commercial broadcast (except network programs) over stations located within their jurisdiction, even though such broadcasts originate outside such local's jurisdiction. Members desiring to make such broadcasts are required to obtain permission from the local in whose jurisdiction such station is located.

This resolution was referred to the International Executive Board by the Convention, and the Board referred it to the President. This resolution has been discussed with our attorneys and they feel we should hold it up for the time being.

RESOLUTION NO. 65.

WHEREAS, Members of the American Federation of Musicians have been, and are today, constantly losing employment because of the vicious use of phonograph records, tape recordings, and transcriptions, and

WHEREAS, The unlimited use of these mechanical devices by the radio interests and television interests is made legal only because the copyright laws of the United States contain no provision covering the performing rights of musicians, and

WHEREAS, The copyright laws have not been amended for many, many years, therefore,

BE IT RESOLVED, That this Convention go on record as instructing the President of the American Federation of Musicians and members of the International Executive Board to take vigorous steps to cause the introduction in Congress of amendments to the copyright laws, in order to correct this situation, and initiate a vigorous campaign to force passage of such legislation.

This resolution was referred to the President by the Convention. This has been a matter of discussion for years by the International Executive Board and our attorneys. We are still discussing it and will continue to do so. We will do everything within our power to follow out the requirements of this resolution.

RESOLUTION NO. 61.

WHEREAS, No labor organization in the country suffers from the extent of statutory discrimination more than the musicians' union, and

WHEREAS, Workers in no other industry are regarded as employers for purposes of withholding and social security tax, and

WHEREAS, No other group of workers in the country are denied the right to protect the product of their labor, and

WHEREAS, No other large organized group of workers suffer, not only the discrimination and hardship created by the Taft-Hartley bill, but also the criminal sanction of the vicious Lea Act, therefore,

BE IT RESOLVED, That the Federation be instructed to use its best efforts to bring about statutory repeal of the interpretations now being placed in effect by the Bureau of Internal Revenue, holding the leader responsible for the payment of taxes, and

BE IT FURTHER RESOLVED, That amendment to the copyright law be proposed, and the Federation do its best to have enacted, provisions which would permit musicians to copyright their arrangements and their performance where it can be repeatedly used for profit by radio, television and juke box operators, and

BE IT FURTHER RESOLVED, That the Federation have introduced, and work for the enactment of, a bill to repeal the infamous Lea Act and support in every way it can the existing activities by organized labor to bring about the repeal of the Taft-Hartley Act.

This resolution was referred to the International Executive Board by the Convention. The Board upon discussing the matter noted that the President is already taking action and that he will continue to do so.

RESOLUTION NO. 63.

WHEREAS, The classification of leaders as employers on miscellaneous (single) engagements resulted from a ruling made by the Commissioner of Internal Revenue, and

WHEREAS, This ruling has created serious and innumerable problems for members of the Federation, and

WHEREAS, Such a ruling has established a situation in direct conflict with the principles and purposes of a trade union and the American Federation of Musicians in that members of a labor union are deemed to be employers, and

WHEREAS, The greatest portion of the membership of the Federation are engaged solely in

the single engagement field which is affected by this ruling, therefore,

BE IT RESOLVED, That the International Executive Board employ all the resources and means available to the American Federation of Musicians to bring about a reversal of this ruling and thus restore to the members of the Federation their former status.

This resolution was passed by the Convention. It has been considered by the International Executive Board, and the Board felt the President was already taking action and will continue to do so.

RESOLUTION NO. 44.

WHEREAS, The Form B Agreement, now uniformly in effect, has been in use for some time, and

WHEREAS, The tax liability of the purchaser of the music has not been clearly defined, and

WHEREAS, Several court cases have placed in doubt the legality of the orchestra leader taking action on the agreement as the real party in interest, and

WHEREAS, No latitude exists for the use of summary methods of adjudicating disputes arising out of these agreements, such as arbitration, therefore,

BE IT RESOLVED, That a committee be appointed to revise the Form B Agreement to meet the objections which now exist to its use.

The Convention referred the above resolution to the President. The International Executive Board and our lawyers have been working on revision of the Form B contract to meet the objections which now exist to its use, and the members and locals will be advised as soon as this work is completed.

RESOLUTION NO. 64.

WHEREAS, We are now advised that House Ways and Means Committee has reconsidered their intended recommendation to the Congress of the United States that the 20% so-called Cabaret Tax be reduced to 10% and have now moved this tax percentage back to 15%, thus providing only an inadequate relief to the entertainment industry in general and to musicians in particular, of only 5%, and

WHEREAS, This relief of 5% is inadequate to the alleviation of unemployment of musicians and all other allied employers connected with the entire amusement industry—to the alleviation of diminishing dollar volume of cafes, ballrooms and all other establishments in the amusement industry—to the alleviation of

diminishing tax returns from the above sources as well as tax returns from all employees so adversely affected, therefore,

BE IT RESOLVED, That supplementing the efforts and activities of the 20% Tax Committee of three (3) appointed by President Petrillo January 26, 1949, an attractive place card be provided and issued by the Federation to all locals for the purpose of having them placed and maintained on every table, in every establishment in the United States engaged in the entertainment industry and employing Federation musicians, and

BE IT FURTHER RESOLVED, That these place cards be made in the shape of an "A" ladder and the copy printed thereon be headed "you are paying 20% too much for your checks this evening"—that the reverse side of this card be printed in the form of a postcard which the patron may sign and address to his State Representative or Representatives protesting the continuation of this "war-time" prohibitive measure—that the copy of the face of the card be devoted to the various arguments supporting our contention that the 20% be repealed or reduced, and that the placing and maintenance of these cards be under the supervision of the orchestra leaders who will have 100% co-operation from the management of the establishment, for obvious reasons—and that the orchestra leader in conjunction with other artists will supplement the placing of these cards with at least one announcement each evening, calling attention of the patrons to same.

The Convention referred this resolution to the President. Prior to the Convention, a committee was appointed by the Federation to work on the reduction of the 20% tax. They did a splendid job. The Senate and the House of Representatives had voted to reduce this tax, when the Korean war broke out. Under the circumstances, the entire matter was shelved by Congress. An important thing to remember is that the reduction of this tax, as well as other excise taxes, has practically the unanimous support of Congress, all theatre owners, cafe and hotel managers, the support of the managements of opera companies, symphony orchestras, and all newspapers. Even with this almost unanimous support, nothing can be accomplished in this matter at the present time. We can only wait and see what develops. I am sure that when the time comes for any reduction in tax, the excise tax will be first on the list for either reduction or complete elimination.

RESOLUTION NO. 60.

WHEREAS, Forces of reaction are attempting to use UNESCO as an instrument to reduce or eliminate in part duties now applicable to recordings made in foreign countries, and

WHEREAS, If such a move were successful it could easily react to the detriment of our members, therefore,

BE IT RESOLVED, That the A. F. of M. use every effort to prevent the reduction or elimination of presently existing import duties on musical recordings made in foreign countries.

This resolution was referred to the President by the Convention. We have been working on this matter and will continue to do all we can in this respect. Our attorney, Henry Kaiser, is representing us at meetings of the United Nations Educational, Scientific and Cultural Organization called for this purpose in Washington, D. C.

RESOLUTION NO. 62.

WHEREAS, Greater unemployment exists today among musicians than at any time during the last ten-year period, and

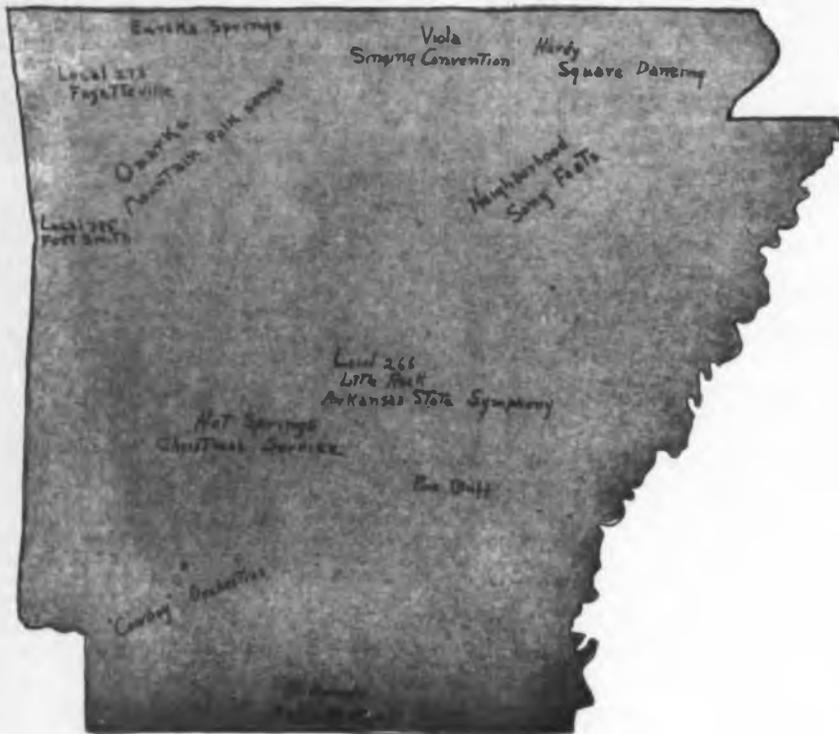
WHEREAS, It is necessary for the public at large to recognize the need for providing employment for artists and musicians, if our culture is to survive, and

WHEREAS, Proposals have been made to create Federal subsidies which would provide employment opportunities for musicians and other artists, therefore,

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often tax the accommodations of the host town. For instance, in the village of Viola, in the northern part of the state, a throng assembles ten times the size of the town itself. The winners of the county convention meet in district contests, those winners in state-wide conventions. The hymnals are printed with special "shaped" notes for easy reading:

do = Δ ; re = \ominus ; mi = \diamond

Singing schools dotted all over the state offer three-week courses covering hymn-writing and singing. They are always crowded to capacity.

With such rich musical sub-soil as this, it is natural that the symphony orchestras of Arkansas should delve deep into the vein of local talent. When William Haaker founded the Arkansas State Symphony in Little Rock in 1944, it counted forty musicians assembled from the ranks of druggists, teachers, business men and students. Now, grown to full symphonic proportions, it tours the state annually, according to a carefully planned schedule. Each member of the Symphony Guild, which is state-wide in scope, buys a one-dollar ticket entitling him to attend one orchestra concert. Membership quotas are set up for each of the state's sixty-five counties. Those counties which reach their quota are allowed a second concert without charge to members. In recent years the orchestra has given fifty concerts throughout the state, presenting music even in very small towns that never before had heard a symphony.

To Mr. Haaker also goes the credit for organizing a summer workshop wherein full-time personnel of the orchestra could prepare music for the coming season and young people could receive excellent training under capable instruction. During Mr. Haaker's last three years in Arkansas (he is at present conductor of the Richmond, Virginia, Symphony, while Josef Blatt took over the Arkansas orchestra) musicians came from as many as twelve states to the music workshop in the Ozarks. Each summer one day was set aside for the reading of American works. The State Federation of Music Clubs held their convention in Eureka Springs so that they might attend this American composers' day.

Little Rock also boasts a Civic Light Opera Company, its conductor, James Guthrie. In 1949 it gave four productions, each presented during one week: "The Desert Song," "The Firefly," "The Vagabond King," and "Carmen." Also there is the Civic Music Association which in 1949 brought to Little Rock the National Male Quartet, and soloists Ruggiero Ricci, Giuseppe di Stefano, and Boris Goldovsky.

Another active and here-to-stay orchestra is the University of Arkansas Symphony at Fayetteville. It has scheduled three regular concerts and two children's concerts for the present season. It will participate, besides, in a Bach Festival December 9th and 10th. Its conductor is Marx J. Pales.

Fort Smith is credited, too, with a symphony

COME, composers, make us a symphony of the State of Arkansas! Merge the quick thunder of the quail with the whine of the buzz saw; set off the hunter's warning who-hoo against the honking of the wild geese heading south. Underlie the incantations of the plantation mid-wife with the pulse of the mighty Mississippi. Use as organ-point the zoom of the aeroplane laying down a smoke-screen of boll weevil poison. Sound out the fanfare of the high school bands at their massed contests. Weave in the mocking bird's infinite repertoire—he's the state's official bird, you know—and don't forget the scream of the blue-jay and the call of the cardinal. One motif lies ready-made for you—"The Arkansas Traveler," this to set feet jiggling and hearts humming:



William Haaker
Founder of the
Arkansas State
Symphony



Marx J. Pales
Conductor of the
University of
Arkansas Symphony

Remember, therefore, to put in the hearty pounding of heels on the barn floors and the hoarse voice of the caller, "Take your partner, circle to the right, shake your little foot!" Weld in the antiphonal singing of Negro congregations and use that swelling sound, vast as a sunrise, of the singing conventions. And before you reach the triumphant last chord, get in this: get in the quiet, comradely, shy final word of the Arkansan bidding the traveler godspeed, "Y'awl hurry back!"

Home Vintage

Now this symphony will not exactly be Beethoven's or Wagner's or Stravinsky's—and it is just as well. We need to have our own wealth of sound unearthed—to discover that beauty which has been our national heritage all along.

Not that great composers of other countries and ages are unheard in Arkansas. They get through via the regular channels of symphony orchestras. If we are starting this article with the country fiddler sawing out "Let's Go Down to the Crawdad Hole," we are doing it because it's the fiddlers, the banjo strummers, the folk singers and not the great composers of Europe who have made Arkansas one of the most music-making states of the Union.

That's a fact. No Tyrolean village, no Rhine swept hamlet sprouts more ballad singers than the craggy gullies of the Ozarks. Laurence Powell, former director of the Little Rock Symphony Orchestra, together with John A. Lomax, recorded more than 120 songs sung by the mountaineers—and besides these folk tunes there are the hymns being created wherever two or three neighbors gather together. Regional contests are followed by county "singing conventions" which

IN ARKANSAS

orchestra, its founder Mrs. Katharine Price Bailey.

Though not of symphonic proportions, another orchestra deserves special mention, as being both thoroughly musicianly and stable. Lon Chassy's Arlington Hotel Orchestra at Hot Springs National Park has for years been playing for luncheon and dinner and providing as well chamber music concerts in the lounge. On Sundays it gives a program of concert selections, of tone poems, overtures, symphonic excerpts.

The nine members which compose the orchestra—Lon Chassy, violinist and director; William Fearnley, piano and organ; Louis Van Es, violin and percussion; Chester de Chastain, saxophone and clarinet; Walter Brown, saxophone and flute; Bedford Brown, saxophone and violin; John Doron, bass viol; Joseph Marycz, trumpet; Henry Coonley, cello and guitar; Leo D'Alessandro, vocalist—are all highly trained musicians. The most recent acquisition, Mr. D'Alessandro, studied at the New England Conservatory and has had further training at Tanglewood with Koussevitzky, and the others have had like advantages. There are few changes in the group. It has been continuing pretty much with its present personnel during the October 1st-June 1st season since 1942. It is considered the main attraction of the Arlington Hotel. Guests have the feeling it is part of the scene, one of the reasons they like to go back year after year to this Spa.

Another reason is that this over-a-hundred-year-old national park in the heart of the pine-studded Ouachita Mountains presents yearly one of the most dramatic Christmas pageants in the whole United States. Both Nature's and man's architecture abet the project. Snowy mountains bed in the gently lighted village, and red-berried holly trees line the thoroughfares. On Christmas Eve, as the time approaches, and we quote from an article by Mary Parker, travel editor of *Mademoiselle*, "All the lights facing the stage are darkened, and the bells of the organ prelude float out in the night air. It was Handel's Pastoral Symphony last year. If it is not that again this year, it will be something equally familiar and beloved. As the last notes of the organ die away, from far up the mountainside come the faint notes of the first Christmas carol, and the light of a candle flickers through the trees. Then another and another, until all two hundred singers are winding their candle-lit way down the mountain. Their voices grow stronger as they near the stage. The candles cast a glow over their faces and over their gleaming white cottas. When they have all taken their places, candles are snuffed. Floodlights are used from then on, spotting the chorus when it sings or the tableaux. A narrator tells the Christmas story and this year will carry his audience down through history from the dark days of the Old Testament to the Nativity. The program ends with 'Adeste Fideles' as the shadow of the cross appears on the mountain

stage, and soldiers and shepherds, wise men and peasants kneel before the manger."

The same choral club as performs for the Christmas festival—it was organized twenty years ago by Elizabeth Bowe Sims—sings at the Easter Sunrise Service accompanied by outdoor organ and trumpeters. This group also presents "Elijah" and "The Messiah."

Like Little Rock and Hot Springs—notice how even the names of cities in this state are melodious—Pine Bluff, "industrial hub of Arkansas," also boasts an *a cappella* choir and a series of concerts sponsored by the Musical Coterie.

Concerts by the larger orchestras and by various bands are presented at state and federal institutions through the Music Performance Trust Fund. This fund also helps pay for summer concerts in Little Rock, Fayetteville and Fort Smith.

At least two A. F. of M. locals in Arkansas—those of Little Rock and Fort Smith—have been championing the cause of the musician for almost a half-century, the former having been founded in 1903 and the latter in 1904.

Two citizens of whom Hot Springs is very proud are the grand opera star, Mary Lewis, who was born in that city, and Marjorie Lawrence, who now makes her residence near there at her ranch, "Harmony Hills."

Bred to Music

There's no enumerating the music makers in this state who have set down in notes some phrase or other to express the beauty that besets their souls. A few who have published works to their credit are Kahn Keene, Pinky Tomlin, William M. Paisley, Sylvia Dee, Alexander Hill, Florence B. Price, Will E. Skidmore, Elton Britt and Joe Bishop.

David Guion, though not an Arkansan—he was born in Texas in 1895—has brought to concert calibre "The Arkansas Traveller" and Percy Grainger (of Australian birth) has familiarized this arrangement by including it on



The Hot Springs Choral Club files down winding trail to the singers' stage for Christmas Eve program at Hot Springs National Park.

his programs. The original of this most famous fiddle tune of the South was composed by Colonel Sandford C. Faulkner who died near Little Rock in 1875. Its rollicking rhythm expresses not only Arkansans' sense for music but the people's homely humor as well. There sits the mountaineer sawing away at a tune. Comes by the traveler.

"What are you playing that tune over so often for?"

"Only heard it yisterday. 'Fraid I'll forget it."

"Why don't you play the second part of it?"

"It ain't got no second part."

"Give me the fiddle!" (He plays the second part.)

The fiddler leaps up and starts to dance.

"Come in, stranger! Take a half a dozen cheers and sot down. Sal, stir yourself round like a six-horse team in a mud hole. Go round in the holler, whar I killed that buck this mornin', cut off some of the best pieces and fotch it and cook it for me and this gentleman directly. Raise up the board at the head of the bed and git the old black jug I hid and give us some whiskey. Play away, stranger! You kin sleep on the dry spot tonight."

So whether it is the farmer's family gathering around the old parlor organ or cowboy orchestras from Texas and Oklahoma giving forth with their lonesome tunes; whether it is Saturday night square dances or Handel's "Messiah" sung by highly trained choruses; whether it is the country fiddler or the concert master of the Arkansas State Symphony—there's the feel of Arkansas about all the music that comes out of hills and its valleys, out of its plains and its wooded highlands.

—Hope Stoddard.



Lon Chassy's Arlington Hotel Orchestra
Hot Springs National Park, Arkansas

The President Reports on Resolutions

(Continued from page nine)

BE IT RESOLVED, That the Federation support and work for proposals which would result in the creation of an agency which could utilize Federal funds for the maintenance and expansion of employment opportunities for musicians.

This resolution was passed by the Convention. Under the conditions that exist at the present time, there is no hope of getting an appropriation from the Government for this purpose. However, we will hold this resolution for a more opportune time.

RESOLUTION NO. 58.

WHEREAS, Musical activities in veterans hospitals throughout the nation should not depend on acts of donations by generous individuals or organizations, but should be a matter of right to all hospitalized veterans and included in the budget of the Veterans Administration, and

WHEREAS, Musical activities donated to veterans hospitals by various locals of the American Federation of Musicians and the Recording Trust Fund have been of great value in overcoming the isolation of hospitalized veterans, raising morale and speeding recovery as reflected in the many written testimonials now in possession of various locals of the A. F. of M., and

WHEREAS, The inadequacy of the Recording Trust Fund prevented the locals of the A. F. of M. from doing little more than scratching the surface of the great need for musical activities in all veterans hospitals, and

WHEREAS, The USO has been forced to discontinue its entertainment activities in veterans hospitals, therefore,

BE IT RESOLVED, That this Convention of the American Federation of Musicians place upon the Veterans Administration the responsibility for earmarking part of its present appropriation to finance an expanded program of musical activities in veterans' hospitals.

The resolution amended as it appears above, was passed by the Convention. We have been working on this matter and will continue to do so. However, with the war in Korea and the uncertain conditions in the country at this time, you can readily understand that we have very little chance of such an appropriation at this time from any governmental source.

SUBSTITUTE FOR RESOLUTION NO. 43.

WHEREAS, Mexican musicians employed in the United States have, at times, indicated the need for a better and more unified labor organization in their native land of Mexico, and

WHEREAS, The American Federation of Musicians has assisted musicians in other lands in their organizational efforts, therefore,

BE IT RESOLVED, That the President of the American Federation of Musicians, if he deems it advisable and if it is determined that the musicians of Mexico desire our assistance, offer the musicians of Mexico such assistance as appears proper to aid them in their organizational efforts.

The President has been working along the lines stated in this resolution passed by the Convention for some time. We offered the Mexican musicians our support and cooperation four years ago when the officials of the Mexican Musicians' Union met with me in my New York office. At that time they requested affiliation with the American Federation of Musicians, but I told them that was not possible at that time. I advised them we would cooperate with them and that they could call upon the Federation at any time for advice. They were so pleased with the meeting that they presented me with a beautiful leather wallet. We shall

continue to advise them in any manner they may desire.

RESOLUTION NO. 66.

Resolution adopted by Screen Composers' Association, General Membership Meeting, May 31st, 1950.

We, the members of the Screen Composers' Association, who are also members of the American Federation of Musicians, strongly endorse the principle of "payment for re-use and/or multiple usage" of all musical products created by the labors of members of the American Federation of Musicians.

1. Recognizing the inherent dangers of "self-destruction" as demonstrated in the phonograph record and sound track fields, we urge that the Federation exert its full strength to preserve the livelihood not only of its members who are instrumentalists, but also the livelihood of its members who are copyists, orchestrators, arrangers and composers, by establishing minimum scale prices for the following union services:

(a) Re-use of copying, orchestrating, and arranging;

(b) Re-use of copying, orchestrating, and arranging in any other medium than for which originally done.

2. We ask, therefore, that the American Federation of Musicians study re-use in all its forms and formulate strong measures to obtain payment for those of its members who now receive none.

3. We ask further that such protective measures as are considered feasible be included in all forthcoming negotiations between the AFM and radio-television producers, the Motion Picture Producers of America, and phonograph recording companies, and all other users of music in the electronic-mechanical fields.

This resolution was referred by the Convention to the International Executive Board with the recommendation that the suggestions contained therein be given consideration in future negotiations. The Board referred the resolution to the President. The wishes of the Convention in this respect will be fully carried out.

RESOLUTION NO. 33.

WHEREAS, We as union musicians always encourage and strive for the use of union music, A. F. of M.,

During the recent A. F. of L. Convention in Houston, Texas, at which President Petrillo was a delegate for the A. F. of M., he was made an honorary member of Local 6, San Francisco. The ceremony was preceded by a dinner tendered by President Petrillo at the Shamrock Hotel. His guests—most of them also delegates to the Convention—were Albert A. Greenbaum, Edward P. Ringius, Peter J. Kleinkauf, Frank B. Field, Mr. and Mrs. E. E. Stokes (Local 65, Houston), Mrs. Ida B. Dillon (Local 76, Seattle), and Vice-President C. L. Bagley.

After the dinner all adjourned to the apartments of President Petrillo in the hotel where, with an appropriate message of appreciation and welcome, a beautiful gold membership card was presented to President Petrillo by Brother Greenbaum.

WHEREAS, We as musicians encourage the use of only union music and the use of purely other union products exclusively.

WHEREAS, We as members of a union are sometimes lax in our insistence of a bug or label on printed matter.

WHEREAS, The bug or label is the only distinguishing feature on our printed matter which can convey, tell or determine to us whether the product is obviously union or non-union, therefore,

BE IT RESOLVED, That local unions be urged to insist that all printed matter, bills, posters and other literature shall contain the union label or bug.

This resolution was passed by the Convention. All locals stand instructed to carry out the intent of this resolution.

RESOLUTION NO. 41.

WHEREAS, Hawaii is a beautiful group of islands which millions of people have visited and which millions more dream of visiting,

WHEREAS, A trip to Hawaii can become a reality to all of you present here at this 53rd Annual Convention,

WHEREAS, Hawaii is not a problem of distance any more,

WHEREAS, The month of June is an ideal time to be in Hawaii,

WHEREAS, A passenger ship accommodating 700 or more passengers could be chartered for all those who wish to travel by boat,

WHEREAS, Fast and safe passenger planes are also available,

WHEREAS, Traveling as a group lessens the total expense of each delegate,

WHEREAS, Local 677 of Hawaii is anxious to become host to the grand A. F. of M. Convention,

WHEREAS, Hawaii has all of the attributes of a convention center, a place where the delegates can relax and enjoy the cosmopolitan entertainment of the islands,

WHEREAS, Hawaii needs the moral and resolute support of such organizations as the A. F. of M. in its venture for statehood,

WHEREAS, The Location Committee, through the consent of the Executive Board of the Convention, be given the authority to select Hawaii as the location for the Convention site either in 1953 or 1954.

WHEREAS, Such selection will allow all locals ample time to create funds for the transportation and sustenance of their delegates,

WHEREAS, All information regarding travel costs, both by air or sea, can be obtained through local travel agents, transportation companies, the Hawaii Visitors' Bureau, or Local 677, A. F. of M.,

WHEREAS, A representative of the Hawaiian group be given the privilege of reading this resolution to the Convention and answer all questions on any part of the resolution,

WHEREAS, This objective can only be accomplished as long as we all unite and co-operate in this worthwhile venture which may be the only Convention that will ever take place away from the mainland of America,

WHEREAS, Those who can't make it should be good enough to let others go, therefore,

BE IT RESOLVED, That the Location Committee, through proper authority, be given the right to select Hawaii as the site and location for the A. F. of M. Convention in 1953 or 1954, which selection will allow all locals, large or small, to appoint the right people and create the necessary funds for such representatives who will be able to remain away from their work or professions for at least three weeks; that all delegates present at this 53rd Convention unite and co-operate in this one great movement for the benefit of all, and especially the American Federation of Musicians.

This resolution was referred to the President by the Convention with the proviso that it be referred to the Location Committee in 1952. This will be done.

SPEAKING OF MUSIC



Ormandy calls for a pianissimo



Renee Jeanmaire
in Carmen



Collette Marchand and
Serge Perrault

Opening Concert

THERE'S something about a first concert of the season which can never be duplicated at any later event. Perhaps it's the feeling of recognizing old faces both in audience and on platform. At least when I heard the Philadelphia Orchestra early in October, this played some part. There was Alexander Hilsberg sitting straight and immaculate in the concert master's chair; there was cellist Elsa Hilger leaning over her fingerboard in last-minute solicitude; there was violist Samuel Lifschey, sober and intent; there was William Kincaid, his ruddy face haloed in gray-blond hair, glowing at the audience; there was the ever-agog cymbal player.

But look, here is Eugene Ormandy cleaving an aisle between violins and violas, stepping up onto the podium. He takes his bow precisely from the waist, wheels around with an upward sweep of his arm and swirls the orchestra into a vigorous portrayal of "The Star-Spangled Banner." Then the cool tones of Brahms' Academic Overture purl over the audience. The season has begun.

The Hindemith "Nobilissima Visione," second work on the program, enacts a conflict that concert-goers sense as their own—this age's own. We are not referring to the ballet about which the work is built, namely the story of St. Francis. It is the structure of the music itself, with its out-size intervals, its on-and-on-ness, its seeming inconclusiveness, which makes us feel that the struggle there on the platform is the same struggle that harasses hearts all over the land.

That conflict spent, we hear Rimsky-Korsakoff's "Scheherazade"—glowing, encompassing. Alexander Hilsberg's violin weaving the bright strand of the Sultana's narrative is marked by finesse, penetrating tone and double stops as smooth and as even as a train's two tracks.

The final crescendo is just what a first concert's should be—rousing, exultant. "Play away there!" we all but chuckle. "Why burn a candle when you can have the sun? Why be satisfied with a trickle when you can have Niagara?"

Then suddenly, all but silence while Alexander Hilsberg, trailing a single sound, reminded us once again of the beauty of lonely things.

—H. E. S.

Duo Piano With Trimmings

EACH of the Los Angeles Chamber Music series this season is specializing in music for unconventional instrumental combinations. There is, seemingly, in this city an audience insatiable for such music together with musicians happy to produce it.

On October 11th the Music Guild began its series with a concert by Vitya Vronsky and Victor Babin, duo-pianists, assisted by Joseph Eger, French horn; Eudice Shapiro, violin; Victor Gottlieb and Armand Kaproff, cellists.

After intermission we were served with really stable duo-piano fare: Stravinsky's *Concerto for two solo pianos*, surely one of the composer's most grateful compositions, Busoni's *Duettino Concertante*, which submerges itself in the style of Mozart, succeeding in sounding more modest than it is. Schumann's *Andante and Variations in B Flat*, part of the repertory of all duo-pianists, was presented in its original version; a scoring for two pianos, horn and two cellos. The piece, one of the composer's most romantic, took on an almost sultry warmth from this instrumentation. Artists lacking to the slightest degree in a sense of chamber music style would have reduced it to unbearable sentimentality. It is the highest tribute to these performers that the boundary line of good taste was never overstepped.

—P. A.

A Masterly Performance

THE New York City Opera Company's first performance of *Die Meistersinger*, at the City Center on Friday, October 13th, was a triumph. It's often said that Wagner gives the orchestra a principal acting role. Joseph Rosenstock, the conductor for this performance, and the sixty-eight players in the orchestra rendered the score in a style which brought out its full range of values, realizing the primacy of the orchestra, as the composer intended.

The staging achieved wonders in conveying the spirit of old Nuremberg. In the relatively limited space, the handling of the huge crowd scenes was masterly, marked by purposive movement, rather than by jumbled milling around. There was a great gain in putting on this operatic comedy in a medium-sized opera house: one could follow the action as a convincing, credible drama. And the singers had such fine German diction that one missed no word or phrase of the libretto, an unlikely result in the larger opera houses. Also the acting, for once, was well up to the singing, which was uncommonly fine. The principals sang and acted to each other, instead of everyone going it on his own, as all too often happens when there is too little rehearsal.

This production showed the benefits of full preparation, and its excellence is in part attributable to the generosity of Rosenstock's colleagues on the conducting staff, who donated part of their own rehearsal hours so that he might have somewhere near enough time to rehearse this long and rewarding score. The result was four hours of musical delight for the audience.

—S. S. S.

Ballet: Parisian Style

MUSIC by turns gay, somber, witty, and voluptuous underlines the variety of moods in Roland Petit's *Les Ballets de Paris*, now enjoying a second successful season at the National Theatre in New York. Scores by Henri Sauguet, Georges Auric, Jean Francaix, and Vernon Duke are rendered with fine attack and rhythm by the twenty-five-piece New York-recruited theater orchestra under the skilled baton of the young French conductor, Jacques Bazire. And for Petit's hour-long dance-pantomime version of *Carmen*, the orchestra plays the artfully interwoven selections from Bizet's music in a way which brings out amusingly the contrast in style with the original opera.

The ballets themselves are dance-miming, vivid, colorful, and sensational: stylized versions of episodes from *La Vie Parisienne*. The titles (here anglicized) are revealing: "The Boiled Egg," "The Strolling Players," "Lady of the Evening," "Laundresses' Gala Ball," "Musical Chairs," and "The Diamond Cruncher"—the last a Gallic dance-variation on the theme that diamonds are a girl's best friend.

All these ballets are good theater—as witness the fact that the Shuberts and Sol Hurok are presenting the company. The opening piece, "The Boiled Egg," combines French interests in cookery, love, and the bizarre. Impish demon-cooks, in a weird hell's-kitchen, are preparing to roast in the huge ovens some very lush and tempting cooped-up chicks—here read ballerinas. One of the chicks lays a magic egg; when it's boiled, out pops from the kettle a ravishing, smoky, lithe enchantress, all in silky black, who beguiles the head chef. Colette Marchand, who dances the charmer, rivals Marlene Dietrich and Betty Grable in natural endowments; in addition, she has a swift, direct, and sinuous dancing style, and a combination of witty diablerie with sensuous languor. She also has a wild streak of abandon, which she turns on at full voltage in her rendering of *Carmen*. (In the first month of the run she substituted in this role for the principal ballerina of the company, Renee Jeanmaire, who was still in France, recovering from a leg injury; Mlle. Jeanmaire has now returned, and is repeating her full-bodied and intense interpretation of the part.)

Roland Petit's choreography in all cases has a strong "story line," and his dancing of Don Jose in *Carmen* shows the arresting and compelling power which is evident throughout the work of this ballet company, of which he is the founder and moving spirit.

At the end of their New York stay, which has been indefinitely extended, *Les Ballets de Paris* will go on a country-wide tour, which will take them to the principal cities.

—S. S. S.

A Salute to Sigmund Romberg

IN THE old days a composer of light music might, with luck, be honored by a bronze bust in the theater greenroom. Sigmund Romberg, still in the full tide of his career, is to have a film musical of his life done by MGM. This will follow not too long after a novel based on his life, by Elliott Arnold, *Deep in My Heart*, which came out last year.

Not that Romberg needs these tributes from other art forms to keep him in the public ear. *Blossom Time* and *The Student Prince*, like that hardy perennial of the legitimate theater, *Charley's Aunt*, are always being played somewhere. And many of the tunes from the seventy-five musical plays and seven films in which he has had a hand are constantly turning up, on the air, as dinner and dance music, and in "pop" symphonic concerts. RCA-Victor is bringing out a new album which Romberg recorded last May, and just before starting on a two-week tour with his orchestra in mid-November the composer has recorded two more albums for the company.

Many Strings to His Bow

Romberg's name means operetta to most listeners, but the working musician finds that Romberg's life has had a good many other facets. His career, since the turn of the century, has pretty well epitomized the life of the professional musician in our time. He has been by turns a bandsman, a band manager, composer of marches, cafe-orchestra leader, house composer and arranger for the Shuberts and Ziegfeld, theater conductor (on a pinch-hit basis), artificer of revues and musical comedies, film music writer, guest conductor for major symphonies, producer (to his sorrow), and, of late years, conductor and impresario for his own orchestra and touring troupe of singers—all these, and operetta composer, too. And in his spare time he has turned out twenty-two non-theatrical songs, in addition to the 2,005 production numbers which appear in his collected musical plays! Nor is this the whole story.

Not content, apparently, with providing more than his share of work for the performing musician, Romberg has also taken a leading role in protecting the interests of the professional musician, both as composer and performer. He was a moving spirit in forming the Dramatists' Guild, and organized and headed the Songwriters' Protective Association, at the same time always backing to the hilt the efforts of union musicians to insure proper working conditions. He has long been in a position to bargain on equal terms with the big publishers, managers, and producers; but he has nevertheless maintained the strong sense of fellowship with the rank and file of working musicians, and has put his great prestige and wisdom in music matters at the service of the group.

What kind of scenario MGM will provide for the film musical of Romberg's life is anybody's guess. Probably most musicians would rather see a film documentary on the subject

Romberg had a real struggle to get the chance to write operetta. Before World War I the Shuberts had him in heavy harness turning out tunes and background music for their "Passing Shows"—which were just that. He was type-cast as a hack composer. But his heart had long been set on writing more permanent music. In his boyhood home in Hungary, his father had been a talented amateur pianist, who played Mozart and Haydn; his mother had been widely known as a short-story and sketch writer. When Sigmund went away to school in the provincial town of Osiek he was already a highly skilled violinist, eligible at once to play in the school band. He had composed an "Emperor Waltz,"



Sigmund Romberg at the Organ in His Beverly Hills Studio

dedicated to a sister of Franz Joseph on the occasion of her visit to Osiek, and this composition had brought great honor to the school and the town. Then, when the young Sigmund went up to Vienna to attend engineering school, he had moved in theatrical circles. He had struck up a friendship with the youthful Franz Lehar, and accompanied him on the rounds of the managers, while Lehar was trying for two years to get a production for *The Merry Widow*. All this time, Romberg had reveled in the spirit of old Vienna, with its long and rich musical tradition. Never could he get out of his blood the sound of Strauss waltzes, the rhythm of the czardas, and the gay parade music of the crack regimental bands in the capital of the old Austro-Hungarian Empire.

To be sure, the Broadway managers welcomed an occasional venture into the Old World romantic vein. Romberg's song, "Auf Wiederseh'n," in *The Blue Paradise* (1915), measured up to his own ideals. But it was only a single song. What he wanted to do was a complete score that would meet his father's exacting standards. He arrived at this goal by several stages. First, there was the successful *Maytime*, with book and lyrics by Rida Johnson Young. The song "Will You Remember?" proved a hit, as did the whole show. The critics were puzzled, but reluctant to change their estimate of the composer as a writer of revue music.

Soon after this Romberg made a break with the Shuberts and paid a visit to his parents in

Hungary. When he came back he tried his hand at producing a musical play he had written, *Magic Melody*. It failed to click, and Romberg went with the Shuberts again.

Make Mine Vienna

Next came *Blossom Time*, the romantic operetta on an episode in the life of Franz Schubert. But this Romberg regarded as a venture in artful adaptation, utilizing Schubert's music as a base. Finally, by great good luck, the Shuberts acquired the American rights to *Alt Heidelberg* and asked Romberg to do a new score for the English version. But they expected him to turn out two revues first—a "Passing Show," and an "Artists and Models Revue." And they expected only very light music for the third work, tentatively titled *The Student Prince in Heidelberg*. But Romberg, inspired by the story, which recalled vividly to him his own student days in Vienna, burnt the midnight oil, and turned out a score to his own taste—a full-fledged operetta. He had a hard time convincing the producers, who doubted if operetta in the true Viennese tradition would suit the Broadway taste in 1924. But Romberg stuck to his guns in rehearsal. And the result was more than a hit: it was a permanent addition to the stock of usable musical plays. From this time on, Romberg felt he had struck the musical vein that he wanted to work. And he continued in 1926 with *The Desert Song*, working with Otto Harbach and Oscar Hammerstein II as lyricists and librettists; he followed up with *The New Moon* (1928), with *May Wine* (1935), and after a considerable interval, with *Up in Central Park* (1945). In the intervals between these works, he did a good deal of utility music for revues and musical comedies, launching, too, on the writing of scores for movie musicals. But operetta was ever closest to his heart. He still sets the most store by *The Student Prince*, as the work in which he first arrived at himself.

Romberg Evenings

For the first thirty-odd years of his career, Romberg never thought of himself as a conductor. To be sure, he once had to pinch-hit in this capacity. There was that episode the opening night of *The Blue Paradise*, August 5, 1915. Would he ever forget that harrowing experience? Vivienne Segal, a new "find," was to sing his waltz number, "Auf Wiederseh'n," by which the composer set great store. Everyone was backstage—everyone except the conductor! Finally word came: he had missed his train in Long Island and was driving to town in a taxi. Curtain time came. Still no conductor. At this juncture Romberg was told to go into the pit and start the overture. Gritting his teeth, he walked into the pit and addressed the men:

"Look, boys, I'm not a conductor—that is, not yet. I've never conducted a show, but I'll give you the downbeat and start you off together. From that point on, you're on your

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own—and I promise you that although I keep waving my stick, I'll try not to disturb you, but will try to follow your tempo faithfully."

As he stood there, waving a shaky stick, he sent up silent prayers that the conductor would arrive before his big number. As each prayer wended its way upward, the stick shook more and more, until he had all he could do to hold on to it. At the crucial point, of course, a breathless conductor arrived, and Sigmund Romberg, wringing wet, stepped backstage as the curtain rose on the prologue.

Full-fledged Conductor

It was a full quarter-century after this forced venture into conducting that Romberg entered the field in earnest. In 1941 he decided to get together a small orchestra and a few singers in order to find out if the public was still interested in his style of music. The first concert ventures were artistic, but not quite financial successes. But Romberg stuck to his guns, and his second season proved a triumph. From that time on he has continued and expanded his concert touring.

Careful Programming

A Romberg concert tour is nowadays a sizable musical undertaking, covering the principal cities, and including at least one full-dress appearance in Carnegie Hall in New York. Romberg carries an orchestra of forty-five to fifty players, and half-a-dozen singers, some of them well known light-opera performers, some promising newcomers—for the composer has always been hospitable to new talent, and has helped many a beginner toward a career.

Romberg devotes special care to choosing the programs for these concerts. Don Walker is his

arranger, and his touch gives a warm and pleasant color to the works chosen. The first half of the program usually consists of one of the lighter overtures—a Von Suppé, a Weber, or an Offenbach—an aria or two from an opera, a march, a selection from one of the lighter numbers of Grieg, Tschaiikowsky, or Rachmaninoff, then perhaps a group from a popular musical comedy. The second half of the program consists of Romberg music, with the composer always taking a turn at the piano, and engaging the audience with some easy give-and-take. His many years of association with things theatrical stand him in good stead; if there were a guild of "Master Showmen," he would certainly be elected by acclaim.

In His Studio

Concertizing has by no means crowded out other musical activities from Romberg's schedule. He's likely to write a song almost anywhere on his travels; but his sustained and serious composing is for the most part done in the studio of his California home in Beverly Hills. This spacious room, occupying the sunken first story, has its walls lined with Romberg's library of musical plays, one of the most comprehensive in existence. He will challenge you to name any vocal score, from revue up to grand opera. We tried him once with what we thought a relatively obscure work: Vaughan Williams' folk opera, *Hugh the Drover*. A quick glance at the catalogue, and Romberg pulled the volume out of a nearby shelf. And he could equally well have met the challenge for any one of six thousand titles!

Here in this studio are his grand pianos, and his organ; for use beside them, a portable desk,

a little like a draftsman's table, which can be brought up close when he is composing at the instrument. Each console is also "wired for sound," in that wires run from it to the secretaries' offices up front, where tape- and wire- and regular transcription-recorders are available, in case the composer wants "notes" taken on his improvisations. Later, if he so desires, a musical secretary can transcribe these "notes" onto music paper.

The Craftsman

That Romberg is a master hand at developing a song, his fellow songwriters can testify. The musician who runs an eye over "The Song of the Riff," or over Romberg's own recent favorite, "When I Grow Too Old to Dream," can readily see how he lengthens and sustains the melody line, how artfully he reprises the main theme with variations, and how well he holds to a single mood and gains a unified effect.

Whoever thinks that the operetta style is outmoded should revise his sights: the song of sentiment, with romantic overtones, occupies a steady, central position in the American musical scheme. And the operetta, unlike a typical Broadway revue or musical comedy, is usable on the semi-professional or the amateur stage—a use to which Romberg has given his blessing. It is true that current taste does not run to musical plays with a Ruritanian scene; but Romberg has shown that he can shift the locale and still keep the flavor. Rumor has it that he is now engaged on a new musical play venture, though he's keeping the subject under wraps. Given his versatility, it would not be surprising if he struck a new vein; but of one thing we can be certain: the music will have the Romberg tone, and the Romberg touch. —S. S. S.

More Recording Companies Sign

Supplementary list of recording and transcription companies that have signed contracts since publication of the list in July, 1950. Members should add this to the previously published lists.

RECORDING COMPANIES

American Arts Recording Co., Inc., Box 1106, Grand Central Station, New York 17, N. Y.
Anita Recordings, 666 West End Ave., New York, N. Y.
Annie's Record Shop, 248 Court St., Rochester, N. Y.
Artists Recording Studios, 15 West 10th St., Kansas City, Mo.
Caldwell Sound Studio, 1519 Cherry St., Toledo, Ohio.
Cameo Records Co., 8161 St. Andre St., Montreal, Canada.
Chance Record Co., 2011 S. Michigan Ave., Chicago, Ill.
Clambake Records, 2165 Shattuck Ave., Berkeley, Calif.
Crescendo Records, 340 East 20th St., New York, N. Y.
Crown Record Corp., 1520 N. Gower St., Hollywood, Calif.
Cumberland Forest Festival, Hillsboro Rd., at Woodmont, Nashville, Tenn.
Dot Records, Gallatin, Texas.
Down Home Record Co., Box 85, Albany, Calif.
Dynamic Records, 200 East 100th St., New York, N. Y.
Echo Recording Co., Inc., 101 West 57th St., New York, N. Y.
Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.
Ginn and Company, Statler Bldg., Boston 17, Mass.
Hawthorne Records, 172½ Pratt St., Meriden, Conn.
Herbert R. Kime, 214 Sierra St., Reno, Nevada.
Leaf Records, Rural Route 3, Janesville, Wis.
Life Music, Inc., 1650 Broadway, New York, N. Y.
Maestro Records, 4041 West Harrison St., Chicago, Ill.
Marilu Records, 225 West 68th St., New York, N. Y.
Music City, Inc., Sunset and Vine, Hollywood, Calif.
National Radio Recording Co., 423 Godchaux Bldg., New Orleans, La.
Palomar Records Co., 339 West Broadway, San Diego, Calif.
Dan Platkin, 1321 North Fairfax Ave., Los Angeles, Calif.

Park Records, 110 West 49th St., New York, N. Y.
Peabody Record, Hillsboro Rd., at Woodmont, Nashville, Tenn.
Theodore Pesser Co., Bryn Mawr, Pa.
Peter Ramez, 920 North Wells, Chicago, Ill.
Rockette Records, 109 Court Ave., Albany, Georgia.
Ruthrauff and Ryan, Inc., 405 Lexington Ave., New York, N. Y.
Ed. Scatzi, 532 Vanderbilt Ave., Staten Island, N. Y.
Lloyd Shaw Records, Inc., Box 203, Colorado Springs, Colo.
Shoulsong Records, 819 Asbury Terrace, Philadelphia, Pa.
Sound, Ltd., Lyon Block, Room 312, Albany, N. Y.
Sound Studios, Inc., 1124 Vermont Ave., Washington, D. C.
Sweet-Tone Recording Co., 2900 Military, Detroit 9, Mich.
Syracuse University Press, 920 Irving Ave., Syracuse, N. Y.
Tiffany Recording Co., Inc., 332 South Michigan Ave., Chicago, Ill.
Tip-Top Records, 613 Central Ave., Coos Bay, Oregon.
Trianon Record Co., 6060 Hollywood Blvd., Hollywood, Calif.
Triumph Records, 25 Spruce St., Jersey City, N. J.
Trophy Record Co., 3062 Penobscot Bldg., Detroit, Mich.
20th Century Records, Crossroads of the World, Hollywood, Calif.
Universal Songwriters Agency, Inc., 8533 Sunset Blvd., Los Angeles, Calif.
Vega Records, Inc., 146 West 37th Place, Los Angeles, Calif.
Ventura Records, 504 East Santa Clara St., Ventura, Calif.
Vita Record Co., 33 West Union St., Pasadena, Calif.
Westminster Recording Co., Inc., 233 West 42nd St., New York, N. Y.
The Windsor Co., 2808 South Baldwin Ave., Arcadia, Calif.
Leonard G. Zanca, 1261 Tabor Court, Brooklyn, N. Y.

TRANSCRIPTION COMPANIES

Artists Recording Studios, 15 West 10th St., Kansas City, Mo.
Caldwell Sound Studio, 1519 Cherry St., Toledo, Ohio.
Music City, Inc., Sunset and Vine, Hollywood, Calif.
Music-Craft, 17 Holmes Road, Pittsfield, Mass.
National Radio Recording Co., 423 Godchaux Bldg., New Orleans, La.
20th Century Records, Crossroads of the World, Hollywood, Calif.

With the Concert Bands

New Band Shell in London, Ontario

FOR MANY years the musicians of London, Ontario, have had to play their concerts in Victoria Park from an ordinary open platform dreaming of the day when they would have a new Band Shell. For the music lovers and musicians of London, that dream has come true. On Monday evening, June 26, 1950, the Kiwanis Memorial Band Shell was dedicated.

During the last War Mr. J. Gordon Thompson, who has been a member of Local 279 for years, was appointed chairman of the Citizens' Auxiliary War Services, and it was the splendid support which the musicians of London contributed during the war years which caused his Committee to recommend that a suitable band shell be erected in memory of those who fell serving their country. It was the purpose also to pay tribute to the musicians of London for the large part they played, entertaining the troops during World War II.



Dedication of Band Shell at London, Ontario.

The Kiwanis Club of London under President J. A. Ferguson agreed to pay two-thirds of the cost, with the City Council providing the other third. The landscaping was done by the Public Utilities Commission with the result that today the city of London has one of the best band shells in Canada. It has all the latest equipment, interchangeable lights, sound system, broadcasting booth; it has music stands equipped with lights, comfortable chairs, and ample room for one hundred musicians. Words cannot express the thanks of all the musicians and citizens of London to Chairman J. A. Anderson, his hard-working committee, and every member of the Kiwanis Club, also J. Gordon Thompson, the "Daddy" in making this musician's dream come true. London Local 279, under the auspices of the Music Performance Trust Fund, provided three opening concerts. Opening night featured the London Tech. Concert Band under Bandmaster Martin Boundy. (This Band has won First Prize at the Canadian National Exhibition, Toronto, for the last four consecutive years, 1947-1950). On the second night the concert was given by the London Civic Symphony Orchestra under Martin Boundy; third night saw in action a composite Band from Local 279, under various leaders.

At the dedication: Mr. J. A. Anderson, Chairman of the Kiwanis Memorial Band Shell speaking to the large crowd just prior to the dedication, in Victoria Park on Monday evening, June 26th, 1950. Guests on the platform during the ceremonies left to right are as follows: E. W. Horner, President, Local 279 A. F. of M., London; R. W. D. Lewis, Vice-chairman, London Public Utilities Commission; Don Wright, Producer, Don Wright Chorus; F. G. McAlister, Past President, Kiwanis International; Most Rev. J. C. Cody, Bishop, Roman Catholic Diocese of London; George Wenige, Mayor, City of London; J. Gordon Thompson, the "Daddy" of the Band Shell; J. A. Anderson, Chairman, Kiwanis Memorial Band Shell; Rt. Rev. W. T. T. Hallam, Assistant Bishop of Huron; J. A. Ferguson, President, Kiwanis Club, London, and Ken Lougheed, Governor, Ontario-Quebec Maritime Division of Kiwanis.

Ringgold Band of Reading, Pennsylvania

THE Ringgold Band of Reading, Pennsylvania, has never made any claim to antiquity beyond June 28, 1852, from which date our minute books (soon to repose in the Berks County Historical Society) beginning with the Independent American Brass Band, tell a story of outstanding and widespread activity. The band has appeared as far east as Boston (for the centennial celebration of the Battle of Bunker Hill, 1875), as far west as St. Louis, where Mayor Noonan said: "I doubt whether there has been anything that has spread the fame of Reading, Pennsylvania, as much as the Ringgold Band"; and as far south as New Orleans and Montgomery, Alabama, where an item from the *Montgomery Daily Advertiser*, under date of November 26, 1853, said: "A delightful concert was given by the superb Ringgold Band of Reading, Pennsylvania, one of the finest and oldest bands in the country." Since this was the first year in which the band appeared under the name of Ringgold, the allusion in the item quoted above would seem to indicate that the band had a much earlier origin.

According to the late Mary Owen Steinmetz, genealogist and member of the Berks County Historical Society, the Ringgold Band may have originated in the "Town Band" first assembled in Reading in 1813. And a study of Montgomery's History of Reading, Pennsylvania, from 1748 to 1896 reveals that the Reading Brass Band was organized in 1814 (probably the "Town Band" becoming solidified). Reading at that time was about 3,500 in population. Montgomery further states that: "From that time until 1852 bands flourished in Reading," and he refers to the Reading Military Band, later the Mechanics Brass Band, and finally, in 1852, the Independent American Brass Band. The population of Reading in 1852 was something over 15,000. It is reasonable to assume that these were one and the same band throughout the years because in the minute books of the Ringgold Band one reads that, "On the evening of June 28, 1852, eighteen Reading men, most of whom worked at manual trades, organized the Independent American Band."

On June 2, 1853, "because many of its members were affiliated with the Ringgold Light Artillery (named for Major Samuel Ringgold, Mexican War hero), the band changed its name to the Ringgold Light Artillery Band." These two organizations were the first of their kind to



The Ringgold Band.

volunteer their services at the outbreak of the Civil War. The band arrived in Washington, D. C., May 16, 1861, and later became attached to the 25th and 28th Regiments of the Union Army.

Because of the fact that band music was an integral part of Reading life from 1813 on and because of the improbability of there being more than one band in a community which was composed of something over 15,000 souls in 1852, the Ringgold Band has been of the opinion for a good many years that its beginning was back in the "Town Band" assembled in Reading in 1813. In fact, on the band's advertising circulars that assertion is made. *This would be proof enough for many to reason that the band is now 137 years old.* However, we are planning our 100th anniversary celebration for 1952, in conformity with the minute books of the band.

In the constitution of the Ringgold Band, drawn up some time after the organization of 1852, it states that: "It shall be the duty of the leader

(Continued on page thirty-two)

With the Dance Bands

EAST. Dante Trio, at Jack Dempsey's (NYC) into their third year . . . Former Al Donahue tenorman Paul McGrath at the Coronado Hotel, Worcester, Mass., indefinitely . . . Bill Verbout holds at the South Shore Terrace, Merrick, L. I., N. Y. . . . Ben Bodin now known professionally as Buddy Laine. Ork, at Chicago's Melody Mill Ballroom, to have two weekly CBS shots (Wed., Fri., 12:30 A. M., EST) . . . Eddie Salecto (Selectones) to cut his own latest tune, "Dollars to Doughnuts" for the Musart label . . . Georgie James held over at the Horseshoe Bar & Grill, Sunnyside, L. I., N. Y. . . . Lee Vincent ork busy with college dates . . . Ted Forrest trio, at Philly's Shubert Bar of Music. spotted on WTPZ-TV's "On the Town."

Chuck Foster opened Nov. 14 at Buffalo's Statler Hotel for two weeks. Lawrence Welk followed Chuck at Washington, D. C.'s, Statler Nov. 13 for two frames . . . Si Kaliner running the new Club Harlem, West Philadelphia. Lou Greenberg new owner of Club 421, also in the Quaker City. Both of these spots, plus Al Comroe's Powelton Cafe, bidding for top names . . . Pianist Billy Valentine preemed his own combo, handled by Shaw Artists Corp., recorded by Mercury . . . Clarinetist Peanuts Hucko's new trio steered by Joe Glaser, managed by Ernie Anderson.

Seems there are more Dixie-minded maestros than musicians now that every sideman eyes the two-beat baton . . . Admiral Records changed its name to Adams . . . Valley Arena Gardens, managed by Joe Fahey, Holyoke, Mass., using names . . . Gene Williams band switched from ABC to MCA . . . Boston's Savoy Cafe using jazz again. Bean Town's Hi-Tat likewise on the swing train. Wally's Paradise, same town, using Sabby Lewis . . . Axel Stordahl rejoined Frank Sinatra for background radio and record work . . . Cornetist Bobby Hackett signed by Columbia Records . . . Xavier Cugat cancelled his proposed February European trek. He may tour South America at that time. Cugie is currently playing concert dates, through late December, at which time he's due for shooting in RKO's "Two Tickets to Broadway."

Jerry Gray holds at Meadowbrook, Cedar Grove, N. J., through Nov. 29 . . . London Records signed pianist Bill Snyder to a three-year pact . . . Tenorman Roy Palmer killed in an auto wreck near Saratoga, N. Y. . . . Leonard Feather, jazz scribe, named general manager of Mercer Records, owned by the Duke's son, Mercer Ellington. Label features Johnny Hodges' combo and bassist Oscar Pettiford's unit (spotting Duke and Billy Strayhorn playing duo-celeste) . . . Landerman Bros. ork into Hartford's Hotel Bond for its 11th year. Sam Kaplan band at same city's State Theatre.

In Philly, accordionist Andy Arcari formed a pubbery devoted to stuff for stomach organ . . . Pianist Frankie Carle launched a syndicate of 88 schools using his new teaching technique . . . Celebrity Club, Providence, R. I., using names . . . Buddy Rich, working with Jazz at the Philharmonic until early December, signed a five-year contract with Shaw Artists Corp. . . . Buddy will probably work with a sextet during the Yule season. Rich did not work a TV show in NYC, as reported here . . . Raymond Scott formed his own pubbery in NYC, Gateway Music . . . Ruby Newman is talent buyer for the Somerset Hotel's new room (Boston) . . . Sigmund Gale (71), who founded Manhattan's Savoy Ballroom, died Sept. 17.

Sammy Kaye ork and "So You Want to Lead a Band" routine one-nighting this month . . . New ballroom opened by Andy Perry in Orwigsburg, Pa. Perry also plans to take over the Abraham Lincoln Hotel terpery, Reading, Pa. . . . Trumpeter Chris Griffin new Signature Records music director . . . Pittsburgh maestro Jimmy Morgan drafted . . . Columbia Records signed Ben Bard's Universal Attractions en masse, including tenorist Arnett Cobb . . . Duke Ellington renewed with Columbia . . . 400 Casino, Albany, N. Y., using names, opened by Herman Halpern . . . Label Spiegel bought into Philly's Latin Casino . . . Latin batoneer Fausto Curbelo pacted by MCA.

Artie Shaw debuted his Gramercy Five at Manhattan's Iceland Restaurant, which changed its policy for the date . . . Duke Ellington and

Skitch Henderson worked on "Portrait of New York," commissioned by NYC's WNBC . . . Hot Lips Page signed by Coral . . . Ted Steele pinned his own monicker on what was his Plaza Music Co. . . . Clarinetist Buddy DeFranco to leave Count Basie for his own band, handled by Willard Alexander . . . Sonny Dunham ankle MCA . . . Don Reid seeking his release from MCA . . . McConkey agency signed Ben Bodin ork . . . Tommy Dorsey's MCA pact expires Dec. 7. At press time everyone was after him . . . Jack and Ruth Richards now own Atlantic City's Lambs Club; Charlie Merlin is solo op at the Nomad Club.

Roost Records signed tenorman Stan Getz . . . Pianist Cy Coleman signed for an RKO short . . . Ralph Flanagan HQ now in NYC's RKO Bldg. . . . Bob Diamant is Xavier Cugat's new business manager . . . Shep Fields at Buffalo's Statler Hotel, Nov. 28-Dec. 12, after which a Capitol Theatre (NYC) date in the offing . . . Woody Herman re-hired Abe Turchin, this time as personal manager . . . Vaughn Monroe into Philly's Click Nov. 30, with Ralph Flanagan set for 1951's first week. Celebrity Room, same city, using Don Crist trio . . . William Penn Hotel, Pittsburgh, using Joe Sudy ork indefinitely, likewise Steve Kisley at Boston's Statler for a long time . . . Robert Dewey Bergman fronting RCA's new Bob Dewey ork . . . Boston's Bobby Norris new musical director for Hildegard . . . Pianist Buddy Greco to head a big band . . . Kelly Camarata now owns Abbey Records.

Songster Leroy Anderson recording as a maestro for Decca . . . Tommy Dorsey on the road again . . . Gene Krupa may forsake his big band for a combo of all-stars . . . Arki Yavensonne formed Artists Corp. of America in Boston—built around Sheraton Hotel dates . . . Al Carnevale using names at his Colonnade, East Haven, Conn. . . . Gallo's Terraces, Newington, Conn., using Ricardo Silvia's rumba crew . . . Bandleader Eddy Duchin still out of action with a bad heel . . . Cornetist Bobby Hackett touring through December, courtesy of the ABC net . . . Eddy Howard still using his

ALONG TIN PAN ALLEY

A BUSHEL A PECK	E. H. Morris	LET'S DO IT AGAIN	Robbins
A RAINY DAY REFRAIN	Leeds	LOW DOWN MAN	Handy
AT SUNDOWN	Feist	LUCKY LUCKY LUCKY ME	Santly-Joy
BELOVED, BE FAITHFUL	Pickwick	MELE KALIKIMAKA	Pickwick
BEWITCHED	Chappell	NEVERTHELESS	Chappell
BONAPARTE'S RETREAT	Acuff-Rose	OUR VERY OWN	Spitzer
CAN'T SEEM TO LAUGH ANY MORE	Dreyer	ORANGE COLORED SKY	Frank
CHERRY STONES	Robbins	PETITE WALTZ	Duchess
DON'T ROCK THE BOAT, DEAR	Melrose	PLAY A SIMPLE MELODY	Bertin
DREAM A WHILE	Miller	PUNKY PUNKIN	Pastor
FEE FI FIDDLE-EE-IO	A. J. Robbins	RAINBOW GAL	Jefferson
FRIENDLY ISLANDS	Melrose	THE NIGHT IS YOUNG	Wards & Music
FRIENDLY STAR	Feist	THE PLACE WHERE I WORSHIP	Burnie
GOOD NIGHT IRENE	Spencer	THROUGH THE EYES OF LOVE	Alfred
IT ALL BEGINS AND ENDS WITH YOU	Dorsey	WATCHING THE TRAINS GO BY	A. B. C.
LA VIE EN ROSE	Hartus	WHERE IN THE WORLD	Oxford
		YOU WONDERFUL YOU	Miller

ork for one-nighters . . . Rainbow and Derby discerys split operations. Latter signed altoist Jimmy Preston . . . Pianist Nellie Lutchter concertizes abroad through Nov. 26.

NEW YORK CITY. New label, Triumph, headed by Gus Grant, signed tenorman Al Cohn . . . Sy Nathan opened his own management offices . . . Jimmy Earl Brown extended four more months at Harlem's Baby Grand Club . . . Apollo Theatre underwent a \$75,000 face-lifting . . . Sol Yaged trio at 52nd Street's Three Deuces for four months . . . Roy Stevens at Roseland, Nov. 29, for four weeks . . . Max Kaminsky at the Diamond Horseshoe . . . Jackie Paris and Teddy Cohen fronting their own unit . . . Bernie Cummins' fourth option at the New Yorker expired Nov. 15. If no renewal, Bernie planned a date at Chicago's Edgewater Beach late this month or early December . . . Henry Jerome in his third year at the Edison's Green Room . . . Ray Anthony into the Statler Nov. 27 for four weeks . . . Lewis Louis now owns the Havana-Madrid . . . Somerset Hotel is now using jazz . . . Concert clarinetist Al Gallodoro's group at the Hickory Log . . . La Martinique reopened, run by Tom Ball, using two bands. China Doll, also a Ball spot, using Noro Morales.

SOUTH. Olympia Theatre, Miami, dropped flesh . . . Hal Laine-Roger Dewing unit holds at Jordan's, Miami . . . Russ Carlyle at Houston's Rice Hotel until Dec. 1 . . . Victor Lombardo at Dallas' Baker Hotel through Dec. 15 . . . Former Kaycee orkster Jimmy Campbell now a dee-jay at San Antonio's Shadowland

Nite Club . . . Herman Waldman ork playing at the Century Room, Hotel Adolphus, Dallas . . . Lon Chassy batoning at Hot Springs . . . Ray McKinley doing weekends at Fort Worth's new Casino . . . Celebrity Club, Miami Beach, uses pianist Maurice Rocco starting Jan. 12 . . . Monte Proser opening a new Miami Beach bistro in December at 23rd and Collins.

MIDWEST. Joe Vera holds another month at the Hotel Bellerive, Kaycee . . . Ausie Dial stays at Minneapolis' Schiek's Cafe . . . O'Brien & Evans duo into Loeb's Stage Bar, Decatur, Ill. . . . Jackson Barnhart's comic combo at Gartner's Lounge, Elyria, Ohio . . . Gene Pringle ork at Akron's Mayflower Hotel until Dec. 15 . . . Organist Marie Patri held at St. Louis' Gatesworth Hotel for rest of year . . . Bud Taylor holds at the State Theatre, Kalamazoo, Michigan . . . Bowery Cafe, Detroit, re-opened under Frank Barbaro's management, using Sammy Mandel ork . . . Georgie Rank ork held over for the season at the Lake Club, Springfield, Ill. . . . Bernie Mann band signed by Tower Records.

Ben Ribble at Detroit's Statler indefinitely . . . Alby Albert crew at Cleveland's Statler indefinitely, likewise Mort Dennis and men at St. Louis' Statler . . . Maestro Charles Costello took over Detroit's Wedgewood Room, using his own unit . . . Lou Douglas pacted to arrange and conduct for Mercury . . . Sylvia Wischoff left GAC in Chicago, with Gray Gordon a possible replacement . . . Forkeyville Night Club, Forkeyville, Ill., using names . . . Ray Pearl in for the season at the Terrace Grill, Muehlebach Hotel, K. C. . . . Xavier Cugat plays three weeks, Dec. 3, at St. Louis' Chase Hotel . . . Billy

Bishop at Cleveland's Clevelander Hotel until Dec. 21.

CHICAGO. David LeWinter extended at the Pump Room five years . . . Leighton Noble holds at the Stevens Hotel through early May . . . Benny Strong at the Aragon Ballroom until Jan. 2 . . . Danny Belloc jobbing this winter with his new 10-piece band . . . Chuck Foster's stand at the Oh Henry Ballroom runs Nov. 29-Feb. 14, 1951 . . . Jack Buckley and Lloyd Garrett now operating a talent agency here . . . Palmer House's Empire Room inked Dixielander Sharkey Bonano for a Dec. 28 opening . . . Hotel Sherman's Porter House (ex-College Inn) opened last month with Frank York's octet (booked by Lenny Green) . . . Loop's Blue Note dickering for 13 weeks of Louis Armstrong starting in January. Extended date would mean a net wire probably . . . Jan Garber opened Nov. 22 at Melody Mill. Op Ben Lejar looking for a name during the Yule days.

WEST. Pianist Ralph Sutton etching for Down Home Records, Albany, Calif. . . . Roger Bacon and Jimmie Grier slicing for L. A.'s Pla-Mor discery . . . Jules Duke at Salt Lake City's Hotel Utah for the winter, their fourth season at the hotel's Empire Room . . . Harl Smith holds at Sun Valley, Idaho (where he's played since 1937) . . . Billy MacDonald's Royal Highlanders opened the season at Denver's Rainbow Ballroom . . . Pianist Don Pietro at the Trade Winds, Hotel Luhrs, Phoenix . . . Capitol discs assigned Pete Rugolo permanently to the coast . . . Denverites raving about the Pete Peters trio . . . Frankie Carle set for a U-I short

(Continued on page thirty-four)

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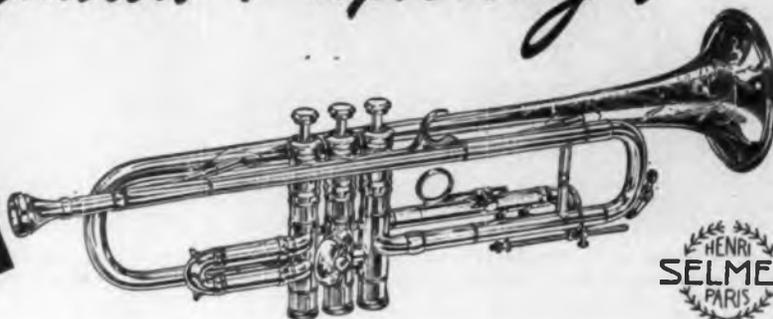
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HARRY JAMES is heard but not seen in the hit movie, "Young Man with a Horn," for which he recorded the sound track with his Selmer (Paris) Trumpet. A Selmer user for 14 years, Harry, his trumpet, and his famous band will soon be both seen and heard in the new 20th Century-Fox movie musical, "I'll Get By."



MAYNARD FERGUSON, formerly with Jimmy Dorsey, is now "stepping the show" with his superb trumpet artistry in the tour of Stan Kenton's new concert orchestra presenting "Innovations in Modern Music for 1950." Maynard plays Selmer (Paris) Trumpet exclusively.



CLARK TERRY, stellar first trumpet with Count Basie and his new sextet which is thrilling swing fans in theatres and night clubs, plays Selmer (Paris) Trumpet exclusively.



CLYDE MCCOY of "Sugar Blues" fame, who recently returned to the dance band field, says, "I find my new Selmer Trumpet to be the real McCoy!"



RAY LINN, great west coast trumpet star with Frank DeVol Orchestra on the Jack Smith, Dinah Shore, Margaret Whiting radio show, has been playing Selmer (Paris) Trumpet for 8 years.

BOSTON SYMPHONY trumpet artists, Marcel Lafosse (left) and Roger Volsin, both play the remarkable Selmer (Paris) Trumpets built in the key of C expressly for symphony use.



RAY OUSLEY'S QUINTET: (L. to r.) Tracy Lancaster, trumpet; Eddie Smith, sax; Ray Ousley, drums, leader; Boone Shaw, bass; Robert Richter, piano, who writes all arrangements for the quintet. Lancaster, Smith, and Richter perform novelty tunes with trick hats.



MELLO-MACS ORCHESTRA: (L. to r.) Robert Schafner, sax, clarinet; Felton Ebersole, drums, French horn; Herbert Curry, trumpet, sax, clarinet; Prowell Seitzinger, piano, trombone. Inset: "Georgi" Anna, vocalist, from Hershey, who joined the Mello-Macs in August.

Hershey, Pa. At the New Cumberland American Legion Post, the Mello-Macs have been featured since 1948. They play a wide variety of music, and do unison vocals and a comedy floor show. All are members of Local 269, Harrisburg; the club where they play is three miles out.

Spokane, Wash. At the Davenport Hotel Russ André and his Society Swing Orchestra have been playing recently, alternating with engagements at the Spokane Club and the Hayden Lake Country Club. André is a former New Yorker, a Local 802 man, who played with a Glenn Miller orchestra. His present group runs

Traveler's Guide



DUKE SLAUGHTER AND THE HI-MATTERS: Back row (l. to r.) Eugene Gregory, trumpet; Buford Jackson, trombone; Henry Smith, drums; Jimmie Jones, piano; Thomas Mayfield, vocalist. Front row (l. to r.) Tommie Council, bass; Erwin Kleth, sax; J. T. Braxton, sax; Duke Slaughter, guitar.

PAUL MOORHEAD AND HIS ORCHESTRA: (L. to r.) Dale Scott, piano; Betty Cox, vocalist; Paul Moorhead, cornet; Ronnie Garrett, bass; Paul Sweet, sax; Joe Dennis, sax; Russ Maas, sax; Mickey Bride (back row), drums. Moorhead has had only one change in band personnel in last four years. The boys are in their fourth year of broadcasting nightly over KFAB, Omaha, and in the third year of their thrice-weekly broadcast for House of Bauer candies.

MOXIE WHITNEY AND HIS ORCHESTRA: Front row (l. to r.) Howard Fogarty, pianist; Betty Jean Ferguson, vocalist; Bernard Byfield, violin; Jack Lewin, violin, alto sax; Moxie Whitney, leader; Art Child, violin; Harry Kaufman, violin, viola. Back row (l. to r.) Tommy Cinnamon, bass, banjo; Sid Philips, sax and flute; Art Lintott, sax, vocals; Morris Weinzweig, sax and flute; Bernie Rowe, trumpet; George Ewanick, sax; (at back of the stage) Johnny Lindon, drums.

to eleven players—all members of Spokane Local 105. (Only the violin section is shown.)

Jefferson City, Mo. At the Jubilee Village, a mile north of town, Ray Ousley's Quintet has, for the past year, played all requests from bop to waltzes.

Vallejo, Calif. At the Country Club, since December, 1949, Bud Crossman's Trio have played Dixie-style music.

Ottawa, Ont., Can. At the Chateau Laurier, famous hotel facing the Parliament Buildings, the Chateau Laurier Concert Trio has played since 1937. The violinist, Arnold Weisbord, a Brussels Conservatory graduate, is well known as a concert and radio artist; he was formerly concert master of the La Salle Symphony, which the pianist in the Trio, Wilfrid Charette, conducted. The third member of the Trio, Helen Langdon Keetbaas, is principal cellist with the Ottawa Philharmonic Orchestra, and the proud owner of a Vuillaume cello.



BUD Red trum boys

to eleven players—all members of Spokane Local 105. (Only the violin section is shown.)

BOB vocal phone piano over, play often



BUD CROSSMAN'S TRIO: (L. to r.) Red Lund, drums; Bud Crossman, trumpet; Frank Jamison, piano. The boys have been a team for two years.



RUSS ANDRE'S ORCHESTRA: (L. to r.) Violinists Ruth Freeman, Rita Lorraine, Bonnie Brett; in insert, upper left, Russ Andre, director.



CHATEAU LAURIER CONCERT TRIO: (L. to r.) Armand Welsbord, violin; Wilfrid Charette, piano; Helen Langdon Keetbaas, cello. They furnish salon concert music for the ambassadors, Members of Parliament, and other guests.

to Live Music

Tyler, Texas. Over Station KGKB, for the past two years, Duke Slaughter and the Hi-Hatters have played their own radio program. They have also played at many of the leading hotels in east Texas. Duke hails from Los Angeles, and is a member of Local 767. He and his men plan to stay together when they have finished their work at Texas College in Tyler.

Omaha, Nebr. At the Cass Midway, Cliff Dudley and his Orchestra have been playing for the past nine months. The boys have been working together for five years, and have a large and varied library.

Ephrata, Pa. At the American Legion Club, Bob Foster and his Orchestra have been playing during the past year, and they will stay on in 1951. They also play at the Veterans of Foreign Wars Home in Hanover, Pa.

Toronto, Ont., Can. At the Royal York Hotel, on September 29th, Moxie Whitney and his Orchestra started their second season. They have

played for the past five summers at the Chateau at Lake Louise, and at the Banff Springs Hotel.

Omaha, Nebr. At the Hotel Paxton, Paul Moorhead and his Orchestra have been playing since 1942. The Hotel Paxton has employed live union music since it opened in 1929; and the

old hotel on the site hired live music continuously from 1882 until 1930.

Pendleton, Ind. At the Club Shangri-La Shelby Sibbach and his Orchestra have been playing for the past thirty months, and have just signed for another six months stay.



CLIFF DUDLEY AND HIS ORCHESTRA: (L. to r.) Lewis Waltes, drums; Cliff Dudley, bass trumpet, trombone; Richard Manager, bass; Richetta Lewis, vocalist; Ray Givens, piano; Dick Lewis, sax. This unit has played shows for many of the nation's top performers in Omaha's night spots.

BOB FOSTER AND HIS ORCHESTRA: (L. to r.) Nancy Williams, vocalist; Charles Roland, Vance Crawford, William Bobish, saxophones; Gene Soles, trumpet; Vernon Helm, bass; Richard Doremus, piano; Bob Foster, drums. The picture above was taken in the Hanover, Pennsylvania, Veterans of Foreign Wars Club. The boys often play during the summer at the Ephrata, Pennsylvania, Concert Park, often called "Pennsylvania's Home of the Name Bands."

SHELBY SIBBACH AND HIS ORCHESTRA: (L. to r.) Shelby Sibbach, bass; Francis Christy, piano, organ; James Paulin, Harold Faulkner, Edwin Kibiger, saxophones; Carl Smolik, trumpet; Norman Brown, trombone; Louis Priddy, drums. The Shangri-La, where the boys play, is a club owned by Carl and Harold Priest. Sibbach is interested in finding out whether there are other club orchestras in the country under the leadership and emceeing of a bass player.



Chamber Music — for the Individual

WHAT characterizes chamber music ensembles? What ingredient do they supply that no other musical units offer? For one thing, they supply *personal* music. You can listen to a chamber music group of instrumentalists almost the way you'd listen to your thoughts. The music is presented in a small hall, a library, a club room, the wing of a museum, wherever a few people foregather to find relaxation and peace. The quartet or quintet or small orchestra so performs that you can



NORTHWEST STRING QUARTET—(l. to r.) Bonnie Douglas, Mary Rychard, Kensley Rosen, Don Buhell.

pick out each instrument's part. Individuals playing to individuals. Perhaps this personal appeal is chamber music's greatest asset.

From Seattle, Washington, comes word of the Northwest String Quartet, organized last spring, which made its first public appearance in a series of four Thursday concerts given in Seattle during September. Programs were arranged to present a cross-section of string quartet literature: besides the old masters there were works by Bartok, Villa-Lobos, Hindemith and Manuel Rosenthal, the latter the conductor of the Seattle Symphony Orchestra. George McKay, composer of and for the great Northwest, had his Quartet No. 2 performed.

Halfway down the Pacific coast San Francisco reports the Barati Chamber Orchestra consisting of ten violinists, five violas, five cellos, two basses and one piano. Its programs will bear thought. Two "first performances in San Francisco" were Arnold Schoenberg's "Ode to Napoleon Buonaparte" and Ernst Krenek's "Symphonic Elegy."

Still further South, in San Diego, the Dvorak Quintet—two violins, piano, viola, cello—presents concerts through cooperation of the Music Performance Trust Fund.

When a whole concert in a music festival is devoted to contemporary American works and when the less often played works of these composers are stressed, it is a sure thing that an excellent chamber music combination exists. The concert at Colorado College during its summer music festival included three first performances: a Divertimento for violin, viola and piano

by Cecil Effingham, head of the theory department at Colorado University; a Folk Song Cycle by Reuel Lahmer of the faculty of Colorado College; and "Thomsoniana" for soprano and seven instruments by Peggy Glanville-Hicks of New York City. Besides these premieres there were performances of Virgil Thomson's Second String Quartet and Ellis Koh's Chamber Concerto for solo viola and string nonet, dedicated to Ferenc Molnar, who played the viola part. Most of the composers were themselves present to hear their own works and those of their colleagues.

A couple of states away, in Minneapolis, the Northwest Sinfonietta conducted by Henry Denecke, had, after a recent concert, editorials in the two leading papers devoted to it. The Minneapolis *Morning Tribune* said, "To Denecke the job of letting the public hear what's new in music isn't some toe-dancing waspishness, but a duty." An editorial in the *Star Journal* put it, "Once a year at least we concert-hardened folk need the Henry Denecke treatment, namely the tonic effect of the fresh old and the fresh new."

Two Ohio cities, Cleveland and Toledo, report thriving chamber music ensembles. In Toledo a newly organized string quartet—Pauline Little, Eugene Goldberg, Earl Hess, Emily Derrer—has scheduled a series of four hour-long twilight concerts in the Public Library Auditorium which will program exclusively the works of Toledo area composers. Three of the programs will consist of quartet works and one will present two works for string trio and a violin-piano sonata. Local composers' works will be played. The project is sponsored jointly by the Toledo Public Library and the Music Performance Trust Fund. The object of the series is to acquaint the people of Toledo with the tremendous talent represented by Toledo composers whose works are so rarely heard in their own city.



COLORADO COLLEGE SUMMER QUARTET—(l. to r.) Frank Costanzo, Louis Perelinger, Ferenc Molnar, Luigi Silva.

As for Cleveland, it has its "Little Symphony," a cooperative organization whose thirty-three members—all Cleveland Orchestra men—make their own decisions, including the selection of their conductor and soloists. Following the concerts the men share equally in the proceeds. Local 4 has given its blessing to the enterprise, and it is hoped that the Little Symphony will soon become a cultural force of its own in Cleveland's life. The orchestra's conductor is Theodore Bloomfield.

Along the Atlantic coast, Baltimore, Atlantic City, Woodstock and New York City have sent in news of recent chamber music developments. The Rose Garden Concert Series in Baltimore recently had the Paeff Quartet (piano, violin, viola, cello) playing Mozart, Bach and Brahms in the Museum of Art auditorium. In Atlantic City the Traymore Salon Orchestra—cello, piano, violin, viola, double-bass—which has been in existence twenty-five years and has played as



MEMBERS OF BACH ARIA GROUP—(l. to r.) Robert Bloom, Maurice Wilk, Julius Baker, Bernard Greenhouse.

the present combination for ten years, is presenting programs before both concert and hotel audiences.

Playing during summer months in Woodstock and surrounding towns of New York is the Woodstock String Quartet. Works by Samuel Barber, Roy Harris and Max Reger were presented during the past summer.

Then in New York City itself, the New Friends of Music's 1950-51 chamber music series at Town Hall, which will mark its fifteenth anniversary season, will continue the presentation of the music of Bach in this bicentennial year and will be devoted as well to masterworks of Schubert and Haydn. Contemporary composers will not be neglected. Organizations which will participate are the Budapest, Busch, Hungarian, Juilliard, Loewenguth and Paganini quartets, the Pasquier Trio and the Bach Aria Group. This latter ensemble plays programs chosen from the store of rarely-heard Bach cantatas.

Thus do the chamber music groups multiply. Thus do they continue, in ever-widening circles of influence. We think it might be a good test of a town's progressiveness to ask, "Has it a chamber group? Does it give evenings of chamber music?" We think it might be a test of the town's democracy to ask, "Do its citizens attend and support such concerts?"

INTERNATIONAL MUSICIAN

Symphonic and Operatic Survey

SOMETHING NEW UNDER THE SUN

The Hecht Company Department Store in Washington, D. C., is allowing National Symphony Orchestra tickets ordered through them to be included in charge accounts. The management announces that this method of "selling good music" is a goodwill service to its customers "in recognition of the important part the National Symphony plays in our community life" . . . The Kansas City Philharmonic prospectus announces: "Be sure to ask us about our special Philharmonic buses. Door to door transportation is possible for a slight extra charge" . . . R. E. MacIntyre, manager of the Buffalo Philharmonic Orchestra, has published a "Syllabus for Teachers," describing the instruments of the orchestra and explaining their functions, as well as analyzing the compositions contained in the children's concerts during the season. The booklet is clearly written and gaged appropriately to a beginner's viewpoint. Especially useful are the descriptions of the instruments and their means of manipulation. Henry Aaron is the conductor of this series of children's concerts, which are held once a month (two in November) throughout the season . . . The Dayton Philharmonic Orchestra Association has added a new wrinkle to its season. A competition was held among members of the Dayton Music Club, and the winner, Ada Belle Marcus, will play Beethoven's First Piano Concerto with the Philharmonic in February. Judges were prominent piano teachers from Springfield and Cincinnati.

CURTAIN CALLS

"The Dybbuk," in an operatic version by David and Alex Tamkin, will, in all likelihood, be scheduled for production by the New York City Opera Company next spring. The score by David Tamkin, now on the musical staff of Universal-International Pictures, is an arresting setting of this famous medieval Hebrew drama; the libretto is by David's brother, Alex. When "The Dybbuk" was auditioned by the Metropolitan Opera's staff the verdict was that it was "twenty years ahead of its time." Apparently this was an accurate prediction, since Laszlo Halasz, musical and artistic director of the City Center, now seems to feel that the work is timely.



DAVID TAMKIN

Gian-Carlo Menotti's "The Consul" is due for presentation at La Scala, Italy, in January. Thereafter opera houses in Switzerland, Hamburg, Munich, Wiesbaden, Berlin, Cologne and Frankfurt are scheduling it. It will also be given in Vienna, Brussels and Amsterdam, as well as Stockholm, Gothenburg, and Ankara,

Turkey. It thus will be heard in English, French, Dutch, Swedish, German, Italian and Turkish.

The Charles Wagner Grand Opera Company started its eleventh tour October 2nd at Wilkes-Barre . . . Alfredo Salmaggi's Opera Company will continue its Saturday evening presentations in Brooklyn throughout the winter. Incidentally, this company produced "Don Carlos" October 14th, previous to its presentation by the Metropolitan Opera Association . . . The second season of the Philadelphia Civic Grand Opera Company consists of a series of ten performances, four of them Verdi works, in recognition of the fiftieth anniversary of the composer's death. Giuseppe Bamboschek is artistic director and conductor. The season extends from October 11th through April 19th . . . A concert version of "Tristan and Isolde" will be a feature of the twenty-eighth season of the Rochester Philharmonic Orchestra. Frederick Jagel and Eileen Farrell will take the title roles.



ALEX TAMKIN

PODIUM TENURES

Hearing of the St. Louis Symphony Orchestra's announcement that it will celebrate the twentieth anniversary of Vladimir Golschmann's conductorship this year, we began delving into statistics on conductors' tenures: it is Guy Frazer Harrison's twenty-first year with the Rochester Civic Orchestra; Leon Barzin's twentieth with the National Orchestral Association; Pierre Monteux's sixteenth with the San Francisco; Eugene Ormandy's fifteenth with the Philadelphia; Fabien Sevitzky's fifteenth with the Indianapolis, and Alfred Wallenstein's eighth with the Los Angeles.



RAFAEL KUBELIK

For the newer conductors—José Echaniz mounts the podium of the Grand Rapids Symphony for his third season, Walter Hendl, that of the Dallas Symphony for his second, and Rafael Kubelik, the Chicago, for his first. Carl Bamberg is another conductor starting off his first year with the Little Symphony of Montreal, succeeding

George Schick, who in turn has become assistant conductor of the Chicago Symphony Orchestra.

Hans Lange has been engaged as conductor for the 1950-51 season of the Albuquerque Civic Symphony, while Kurt Frederick, the regular conductor, is on a year's leave of absence.

O'ER SEA AND LAND

The Philadelphia Orchestra may tour Europe next year, going to England, France, Belgium, the Netherlands, West Germany and Denmark . . . The New York Philharmonic-Symphony will present a two-week series of concerts at the Edinburgh Festival on August 19th . . . The Oklahoma City Symphony Orchestra, Victor Alessandro, conductor, is being heard Sunday evenings in a series of twenty-six radio broadcasts over the Mutual Broadcasting System . . . A team-up that ought to do things as well as get places is that of Oscar Levant and the Atlanta Symphony led by Henry Sopkin. They have joined forces and will tour seven Southern cities this season.

PRAISE WHERE PRAISE IS DUE

In an article on community orchestras, recently published in the New York Times, Samuel Antek, conductor of the New Jersey Symphony Orchestra, states, "I have never walked off the stage after a concert without feeling that the individuals and groups who worked so hard behind the scenes to make this concert possible should also be on the stage to receive their just share of recognition and acclaim." We give distinct underlining to these sentiments and to his further statement, "The growth of the community orchestras offers a substantial hope for the future of live music-making."

SOLOISTS, HOME-GROWN

Four soloists for the Philadelphia Orchestra's season are to be drawn from the orchestra's membership itself: cellist Elsa Hilger; clarinetist Ralph McLane; flutist William Kincaid, and harpist Marilyn Costello . . . With an all-Beethoven program and with the orchestra's concert master, Adrian Holland, as soloist, the Inglewood Symphony of California opened its second season on October 29th.

(Continued on page thirty-three)

STOP LOOKING

AN INTERVIEW



That chord structure—French horns, of course!
Indianapolis Symphony: Barber, Michels,
Huffman, Schmitt, Yancich.

TUBA PLAYERS, and horn players and harpists—they're always coming to me and saying, "Write something really worthy of our instruments. Why do we have to go on playing for the most part of every composition the same *tum-tums* and *ta-tas* that German bands and backwoods fiddlers played over a century ago? Or worse, the same type of solos—when these come our way—that our instruments have been given for over a century?"

They are perfectly justified in their complaints. The trouble is that composers are writing nowadays as though instrumentalists were the same fumbling, slipshod pedestrians they were three hundred years ago. Modern orchestral instrumentalists are far superior to those of olden days, and composers who do not use the resources at hand are plain foolish.

Take the ordinary orchestrator. He looks at a piano sketch and sees a high-flowing melody line. "That, of course, has to go to the violins," he says. "It's always been done so. People will expect it." And that chord structure—the French horns, of course. Or the typical well-balanced Rimsky-Korsakov wind choir. But why? Why couldn't the oboe take the string melody? Why couldn't a combination of trumpets and wood-winds play the chords? They do it every bit as well—and it would be a new and refreshing moment in the composition. Instead of thinking, "That's the conventional way?" why shouldn't composers ask themselves, "Couldn't, perhaps, some other instrument get it more beautifully? Wouldn't it make the whole orchestra sound fresher?"

For instance, take bald pizzicato. Now composers for over 150 years have been using bald pizzicato—the whole string section, every member of it, going *plunk, plunk!* Under certain

circumstances it is a wonderful, if much used, effect. But why not, just for a change, have one-third of the violins bowing over the long phrase legato, one-third playing pizzicato and one-third spiccato (bouncing bow)? It gives a wonderful sonority—makes the pizzicato sound as though it were hanging in the air. Full pizzicato effects should be used alternately with such more subtle "pizzicatos."

Whatever your inner ear needs, I say, use it. Think first, listen to the orchestra inside of your ear. Then don't be afraid of whatever new effect it hears. The orchestra players aren't. They're happy to get their teeth into something new which draws attention to their new skills.

For instance, don't compose in the instruments' middle registers *all the time*. Nothing makes an orchestra sound more dull and pedestrian. Those double basses and those clarinets and those oboes know how to take the high and low notes. If you don't make them play in extremes all the time, they like to use their

whole range: their whole range tonally and their whole range emotionally.

Take the tuba, for instance. It's *not* a "funny" instrument. I find the tuba has an elusive and far-off quality—and besides the modern tuba player can often play just as rapidly as the horns, if you need sheer rapidity. For instance, in the phrase (in my Fourth Symphony, 1st movement):



I make the tuba get around the staff as fast as any wind instrument. And there hasn't been a single tuba player who hasn't been delighted to play it. Indeed, my Fourth Symphony, in some parts of it, is almost a concerto for tuba.

The harp never has been exploited as it should be. Those angelic arpeggios, those waterfalls, that shiver stuff—harpists have been cast in this role for centuries. All right. But they can do so much more. The harp has a marvelous bass, more penetrating than the ensemble pizzicati of bass viols. They can be sardonic, too. Just to give one tiny example—pluck the strings of the harp away from their sheer center and see how the tone alters into a whole new palette of colors.

Then—for just another microscopic example—the double basses have a dreamy quality in their high registers—not quite as human as the cellos, but utterly mystic. Curiously enough, this "dreamy quality" is still quite characteristic of the double bass. Notice their mystic effect in my Serenade No. 1:



Why aren't saxophones used more in modern orchestras? Certainly their tone is not only individualistic but blends into the rest of the orchestra even better than the horns or clarinets. In my first opera, "Transatlantic" (1928), I used three saxophones and a banjo right in the orchestra. Saxophones also have that quality of being able to substitute, in a pinch, for nearly all instruments. They can be used as strings, as horns, as woodwind. They make good string-substitution instruments if one is using the strings for something else and smooth playing is required.

Incidentally, since *all* desk players in modern orchestras are good—they couldn't hold their positions if they weren't—I say, give interesting parts to all the men. Use the second oboe as well as the first in solos. Use the second harp interestingly, at least somewhere in the composition. Score solos generously for the second violins. Use the flutes in *emerging* patterns, every one of them, not just the first flute.

And switch obvious solos around. The thing that is death to orchestral color is obviousness.

INTERNATIONAL MUSICIAN



The harp can be sardonic!
Gertrude Morse, Vancouver Symphony.

An on-the-spur-of-the-moment quality.
Lionel Hampton and his Orchestra.



— AND LISTEN!

WITH GEORGE ANTHEIL

George Antheil is a composer who believes that the artist must be ever the experimenter, the innovator, the discoverer. And he acts on that belief. To this end he uses every color on the palette of the modern orchestra—not an instrument neglected, not a harmonic overlooked, not an effect muffed. Born in Trenton, New Jersey, July 8, 1900, he has had his compositions performed in practically every major city of Europe, as well as by most of the major symphony orchestras in America. He lives in Hollywood and is presently engaged in composing scores for Columbia Pictures.

Formerly occupied with writing for unusual combinations of instruments, Mr. Antheil is now confining his experiments to the limits of the present-day symphony orchestra. As he explains, "You're not

going to change the basic ninety-man symphony orchestra. You're going to have it forever, the way the public libraries are here forever. You're going to have it, if for no other reason than that Beethoven, Brahms, Wagner, Schumann, Schubert, Tchaikovsky, wrote their immortal works for this basic orchestra. So I write for the symphony orchestra. I am concerned with bringing back to it new balances, aligned to the old balances, new effects which are outgrowths of the now well-known technical resources which have pushed on and entered a larger sphere than we ever knew before."

Mr. Antheil in the present interview tells of some of the ways he has found of so mixing orchestral colors as to make best use of all the resources of the modern symphony orchestra.—Hope Stoddard.

Solos that would ordinarily seem to need to go only to the horn I sometimes give to the clarinet. The clarinet's a sort of elfin horn anyway. Under certain circumstances a beautiful pianissimo horn is really a clarinet. Every orchestrator knows that basically. So why does he, so often, use a cannon to kill a flea?

In my Sixth Symphony in the Trio of the second movement, I have a phrase:



which would normally go to the violins. I found out that this sounded beautiful when scored for three trumpets, two of them playing the top notes.

And the violas! Convention decrees they get those mournful rather *schmalzy* melodies in the middle register. And many of the violists I have talked to tell me they're about fed up with them. I mean as a *constant* diet of "solo." Now the cellos are good up there, too, since they have a quality like the human voice, plaintive, questioning. In the second movement of my Violin Concerto, right near the beginning:



the last trilled half note has a curious complaining quality which could never be achieved by cellos. I often use the violas alone for a solid string tone. Or, if I need sonority in that passage I give them predominance over the other strings. In the Middle Ages they considered the viola as having the real, the characteristic, "string" sound. So if a violin passage is in the viola range, give the passage, for a change, to the violas. It will make the strings sound new and different.



They get those schmalzy melodies!
Samuel Lifschey, viola, Philadelphia Orchestra.

Then the bassoon—it is an instrument of infinite, if somewhat melancholy, passion. Its upper register is better than most composers believe. It can also sound eerie up there, un-

Left: Instrument of melancholy passion?
Boaz Piller,
bassoon,
Boston Symphony.

Right: The clarinet's a sort of elfin horn.
Virginia Shirley,
Portland Symphony.



GEORGE ANTHEIL

earthly, can prickle the spine. I need hardly add Stravinsky used it so in the opening of his "The Rite of Spring."

Tchaikovsky was a composer who knew how to use instruments to best advantage. Most composers, if they should concoct a motif, such as that of the Sugar Plum Fairy in "The Nutcracker Suite," would have given it to the violins *pizzicato*—"people will expect the violins to come in here." But, now, Tchaikovsky gives it to the clarinets. Then all of a sudden he has it in the celesta. What could be fresher, more right, more correct?

Understand, I'm not giving you formulas. You must not reduce these examples to formulas. If every composer should start using the celesta for Sugar Plum motifs, the celesta would cease to mean anything. It would become just a convention, too.

Sometimes the question is put to me, "When you start to compose, say, a symphony, should you think first of 'music' or of 'instruments'?" I say there is no demarcation. The composer—the real composer—considers the orchestra the way a sculptor considers a piece of marble. It's the material he's going to work in. You have to start with the orchestra just the way the sculptor starts with this marble—knows what kind of texture it is, what he can and cannot do with it, what shape "fits" it.

(Continued on page thirty-three)



Technique of Percussion

By GEORGE LAWRENCE STONE

THE BUZZ ROLL

"What about the *buzz roll*?" inquires a Philadelphia instructor. "And why do so many teachers and instruction books stress the *pure* (two-beat) roll and ignore the *buzz*? We use the *buzz* at times, don't we? And, if so, why shouldn't we recognize it? And, if we recognize it, why shouldn't we teach it? If you sense any exasperation in the tone of this letter it is because I have been criticized for my recognition and use of what has been termed a *fake roll*—one frowned upon by every true drummer. If this is a *fake roll*, then many of our fine drummers, from dance to symphony, are *fake drummers*, for I have heard them buzz their rolls time and time again."

Yes, many fine professionals find frequent use for rolls finer than the two-beat variety. Yes again, many teachers stress the pure roll and warn pupils against buzzing. There is a good reason for this, which I will endeavor to explain below. In the meantime, let me state that the buzz roll, properly managed, is generally considered legitimate today and, in many styles of playing, needs no apology. Which statement I hope will serve to allay further fever on the part of my correspondent.

The buzz roll has been a controversial subject among drummers mainly because its character, uses and limitations were not fully understood. Prejudice against it started, it is believed, with the start of military drumming itself, at a time when a drummer's duties were confined to drumming for marching soldiers. The rolls of this drummer were invariably coarse and powerful in nature, and here buzzing was out of place. Hence he was warned against buzzing and he, in turn, transmitted this warning to those who followed him.

It has been a long time from that day to this and many new phases of music and drumming have come into existence. Each phase of drumming has called for new techniques, new innovations. New and different instruments have been added, from time to time, to the percussion section. These in themselves have called for new techniques, and one of these has been the buzz roll. This latter has been a bitter pill to swallow for some drummers who still live in the past and who still maintain, as did their granddaddies, that a roll is a roll and in its original conception should ever be adequate for all purposes. It is natural for them to believe this perhaps, especially if their professional experience has been limited to music in which one type of playing and rolling is indeed adequate.

In the buzz (press, crush) roll the sticks are buzzed, pressed or crushed down onto the drumhead in rapid alternation to produce a roll, long or short, to express the drummer's *long tone*. Opposed to this is the pure (two-beat) roll, produced by a similar alternation of sticks, this time with each stick striking two single beats, a blow and rebound. The pure roll is the ideal one. So say the teachers. So say the textbooks.

"AVOID THE BUZZ" IS FOR THE BEGINNER

The admonition "avoid buzzing" is standard technique with many teachers of both ancient and modern drumming. This admonition appears in many textbooks, too. It is, I think, a very good one. But the point is that such a warning is *primarily intended for the elementary pupil*, so that he may be trained to master the two-beat roll first. Compared with the pure roll, the buzz (or the *scratch*, which is the beginner's conception of the buzz) is so easy a substitute that a beginner, unconsciously and almost invariably, falls into its use before he has mastered the first method. Teachers know this (oh, so well!) and this is why they exhort the beginner to *avoid buzzing* until first he has mastered his roll the "hard way"—the two-beat way. Later he will learn of many adaptations of his rolls and rudiments to music, one of these being the buzz.

There are as many degrees of fineness in a drummer's roll as there are in sandpaper. Each degree has its own particular purpose. While it is agreed that the pure roll comes first in importance, modern drumming, especially on a small orchestra drum, often calls for a finer, smoother

roll—so fine that it may be said to resemble "the patter of raindrops on a tin roof" or "the tearing of a piece of silk cloth." Here the pure roll may not be considered fine enough and it is here that we employ the buzz. As my correspondent has indicated, many outstanding drummers find opportunities for employing the buzz to advantage.

The buzz may be applied to a roll executed at any speed at which the sticks can be rebounded. Whereas a single downward pressure of hand and fingers, as a stick strikes its primary blow, produces the single rebound (bounce) or the two-beat roll, a further downward pressure will give two, three or several additional rebounds, thus producing the buzz. This is accomplished best with completely relaxed muscular action.

Of course, the buzz is most effective in light, fast execution on a small orchestra drum played with light sticks. Here the advanced student, his hands and fingers having acquired sensitivity through practice of various sorts, involuntarily "closes in" in speed to meet the response of thin heads and wire snares and "opens out" to meet the coarser response of the larger drum, with its thicker heads, gut snares and played with bigger sticks. Thus, the flexibility of drumheads and snares plays a part in determining the flexibility of the drummer's roll.

The wire snares of a small drum will buzz by themselves at the slightest tap of a stick. Indeed, they often buzz by remote control, e.g., at the sound of certain tones played on some nearby wind instrument. Hence, it is difficult, even when executing a two-beat roll on the small drum, to have it sound like anything but a buzz—its snares move faster than the sticks. Many of us, in the fond belief that we are playing two-beat rolls exclusively, actually border on the buzz, even on larger drums, more often—much more often—than we realize. (Check up on your own rolls, brother; they may have news for you!)

A closer roll than the two-beat variety may often be used to advantage on a medium-sized drum, even in concert band playing. Of course, in parade work or in contest playing, wherein contestants drum in the ancient rudimental style of the army camps, the buzz is definitely out of place, for it has neither the character nor the power of the coarse, open roll.

"AVOID THE SCRATCH" AT ALL TIMES

However, the buzz has an *avoid* of its own, and an important one, too. Unfortunately, it has become confused with the *scratch* (mentioned before), that exaggerated super-fast roll which some non-schooled drummers employ, digging their sticks down into the drumhead at breakneck speed with tensed muscles, thinking that abnormal speed of arm movement coupled with a 200-horsepower pressure will produce a fine roll, and tying themselves into knots trying to prove it. This bears no relationship to the buzz nor to any roll, and neither I nor any other musician has any use for it. Therefore, at all times *avoid scratching!*

GHATTER

Saddle soap is still another suggested cure for dry tympani heads, a condition discussed in the August issue. This comes from J. Wesley Dudley, Granite City, Ill. He tells us to put it on with a slightly dampened cloth and wipe it off later with a dry one. Thanks, J. Wesley.

E. O. Roark, recently written up in an *International Musician* article as being a theatre-pit orchestra pioneer, is given further recognition in the September *Overture*, Local 47's very smart official journal. Ernie is a man of many talents. Pioneering, playing percussion and solo trumpet are but a few of them. I wonder how many know that he once wrote a drum method or that he invented and patented a double-tip drumstick? Smart people, these Roarks.

No, W. D., Trenton, N. J., a *hip drummer* has no interest in *hips*—that is, professionally. He is a cat who digs jazz and bop, and who is up there on his Latin-American. Shame on you, W. D., living in a big city like Trenton, yet knowing so little about the English language!

Every so often I hear from Vince Mott of Miami. It may be recalled that he at one time was conductor of this column, and I never failed to read and save his interesting articles. Vince now operates a drum shop and teaching studio in Miami. In a recent letter, wise-cracking about drummers and how they perform, he classifies them as follows: 1. Good drummers—nothing more to be said. 2. Bad drummers—(a) very bad; (b) much worse; (c) \$\$\$%—&'()*!!!



Over Federation Field

By CHAUNCEY A. WEAVER

Cold weather is heading this way, but the symphony orchestra season is beginning to bud and blossom. The years 1950-51 are prolific in hopeful suggestion. For Des Moines the thirteenth season is revealing the petals of hopefulness. The "kick-off" dinner is set for October 19th and the opening concert is scheduled for November 6th. More cities than we have space to name are sparkling with similar activity, and the year 1950 gives promise of resounding and harmonic uplift in the symphonic direction.

William (Duke) Nelson, for the past four years secretary-treasurer of Local 632, Jacksonville, Florida, passed away on September 2nd. He was a brilliant saxophone player and was active in music almost until the end.

R. L. Lesem, secretary and business manager of Local 71, Memphis, from 1933 to 1947, passed away on September 14th at the age of fifty-seven. Originally from Kennett, Missouri, he played trumpet at Pantages and the Orpheum Theater in Memphis for many years, and was instrumental in launching the open-air theater in Overton Park. He was also a force in the Southern Conference and representative of the Fed-

eration in Tennessee. He served on the board of directors of the Memphis Symphony Orchestra Society.

The September *International Musician* paid tribute to several Federation members who had recently passed away. There was one to which we are moved to add a bit of tribute—inspired by the fact that personal friendship had covered a period of more than a third of a century. We refer to John P. Millington, of Local 372, Lawrence, Mass. We think of him as one who was quiet, approachable, dependable, always well fitted for the place to which he might be called. Our acquaintance recalls to mind a bit of versification with which we have long been familiar:

*Friend after friend departs;
Who hath not lost a friend?
There is no union here of hearts,
Which finds not here an end.*

The word "here" is the one with which we are chiefly concerned. It is not our purpose to preach a sermon. To our way of thinking—if the writer had used the word "now" in place of here—we think conviction would have been fully as forcible.

The Musicians will congregate in old New York in June. It will re-

quire at least two weeks for the delegates and visitors to see everything.

According to the *Cleveland Musician*, Mrs. Minnie E. Repp, mother of Lee Repp, president of Local 4, recently passed away at the age of eighty years. She was a native of Cleveland. She was long active in church and women's club affairs. When the mother passes, there is no one to take her place. All who are acquainted with President Repp will extend their heartfelt sympathy.

Welcome to Volume I, Number 1 of the *Louisville Musician*, decorated with a first page portrait of President Petrillo. Louisville should prove a fertile spot for a live-wire musical paper.

Death has ended the career of a widely known Federation member and civic leader, C. P. (Buck) Thiemonge of Birmingham, Alabama, who was business agent for Local 256 for more than thirty years. He served as President of the Birmingham Trades Council and was a former member of the State Milk Board. From 1935 to 1940 he was manager of the Housing Authority for the Birmingham District. From 1940 until his death he was manager of the Central City and Elyton Village housing projects. He stood high in his home community. He was a regular member of the local Trades Council and was popular with all classes of people.

Surviving him are his widow, Frances Dorse Thiemonge; a daughter, Mrs. Margaret Gilford of Pasadena; four sisters, Mrs. J. T. Dawkins, Mrs. H. L. Stewart, Mrs. Mims Hutchings, Mrs. W. P. Hannigan, and a brother, Frank.

Services were held at St. Paul's

Catholic Church, with the Rev. Joseph Durick officiating.

Brother Thiemonge will be sorely missed in the community where he had made his home for so many years.

Heart attack at the age of 57 terminated the life of Courtland E. Hussey at Waterloo, Iowa, who had been prominent in music circles since he was fifteen years of age. For the past five years Hussey had moderated his musical activities on account of health. He served as superintendent of police at the Dairt Cattle Congress for several years. At the time of his death he was a member of the Executive Board of Local 334. He served as an army musician from June, 1918, until March, 1919, during the first World War. He was born in Waterloo, June 5, 1893. He was past secretary of Local 334. He was popular with musicians and stood high in the community, and will be sorely missed. He leaves a wife and one son, Kenneth Hussey.

To many poetic souls November is the most delightful month of the year.

Bob Hope and forty other entertainers leave this month for Korea and Japan. Evidently a change in the tone of entertainment is contemplated over there.

Albert Spalding, violinist, is retiring at the age of sixty-two. Too young to hang up his fiddle.

The corn crop is not what we are used to having, but there are other years and (ears) coming.

Don't forget you have much to be thankful for!



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THE VIOLIN

Views and Reviews

By SOL BABITZ

IN THE MAIL

Roscoe E. Jackman, of Missoula, Montana, writes requesting information regarding a book of violin studies which he would like to have. This ideal book "would take the form of the Hubert Ries violin school but with phrases worked up on the Joe Venuti rhythm style . . . and then carry on to a point attained in Samuel Gardner's School of Violin, Vol. II, but introducing the positions, position shifting, modulations, modern rhythm elements, bowings and even good standard licks—by appropriate degrees and proper order so that sight-reading of dance music could be backed up with experienced judgment and know-how."

This sounds like a good book to have, the only catch being that there is no such thing on the market, and unfortunately I see no prospect of one. I have for some time contemplated undertaking this task myself, but the undertaking looms as one of forbidding proportions.

Perhaps this description of Mr. Jackman's request will inspire someone to write the book. I sincerely hope so.

Geza de Kresz of the Royal Conservatory of Music in Toronto writes regarding his plan for celebrating the years 1950-51 as the 400th anniversary of the beginning of the violin, since many authorities assume that the violin assumed its modern shape around 1550.

The Toronto *Globe and Mail* carries an editorial on the subject suggesting that an international quadricentennial festival would be a good way to mark this year.

The editorial goes on to state: "The anniversary finds a somewhat curious situation in the field of string instrument playing in North America. At a time when there is a phenomenal growth in the number of symphony orchestras, a serious shortage of well-trained graduate string players threatens. A slight increase in the number of junior students in the last few years has been noted. But before they reach full proficiency it is expected, by those who have surveyed the field, that there will not be enough performers to fill the demand.

"In the meantime the 400th anniversary of the violin finds the audience for chamber music and small concert orchestras of string players increasing."

The editorial describes Mr. de Kresz' plan for organizing an International Institute for Research in String Pedagogy to cope with the problem. Although an unprecedented increase in interest in wind instruments is partly responsible for the declining interest in the violin, I am convinced that the failure of violin teachers to adopt new methods which would make the learning process easier is equally responsible. The use of frets, bow guides and other devices would do much to render the violin more palatable. Organized efforts in this direction deserve every encouragement.

NEW PUBLICATIONS

VIOLINS AND VIOLINISTS by Franz Farga (translated by Egon Larsen), with a Chapter on English Violin Makers by E. W. Laverder, Rockliff, London.

This most recent addition to the violinists' bookshelf contains an outline history of the violin, its makers and players, sufficiently adequate to make interesting reading, but not thorough enough to serve as a reference volume. Its almost complete lack of documentation and a rather florid Victorian prose further prevent its taking its place beside such basic books on the violin as Wasiliewski's *Die Violine und ihre Meister*, and Van Der Straeten's history.

"Violins and Violinists," however, possesses more photographs and illustrations (almost 150) than any book on violin playing that I have seen. These are well reproduced on glossy paper and make the book well worth owning.

The author expresses many opinions with which I heartily agree and many with which I heartily disagree; I shall discuss some of both.

INTERNATIONAL MUSICIAN

Early in the book Mr. Farga says that the removal of the small bass-bars which Amati, Stradivari and others put into their violins and the substitution of larger bars had a beneficial influence on the quality and fullness of the tone. Such an unqualified statement reflects not on the ability of the great masters to adjust their instruments properly, but merely on writers who without hearing an early instrument in its original condition, pitch, string adjustment, etc., take it for granted that every change in the fittings of a Strad is an improvement!

Further on Mr. Farga says that on a violin with steel strings the bass-bar should be changed every five years. Although I am opposed to steel strings, I think that opening a violin every five years for a new bass-bar installation would do it more harm than good.

The statement that Gaspar da Salo remodeled the *viol* to make the violin is unjustified by historical facts. On the credit side, Mr. Farga explodes the popular idea that a thin neck facilitates left-hand technique. I also agree with his criticism of modern Bach playing wherein the prelude of the E Major sonata is played at "breakneck speed, lowering it to the level of an exacting finger exercise."

18TH CENTURY VIOLIN PLAYING

The author discusses J. J. Quantz at some length, a fact which I am happy to see, since Quantz' writings are a valuable guide to the performance of music in Bach's lifetime. Unfortunately, Mr. Farga fails to mention that it is in Quantz' book on flute playing that the valuable instructions on violin playing are to be found.

The author makes the astounding statement that Viotti surpassed Corelli and Tartini as a composer. Viotti's childish music, alas, is not played any more, while the music of the latter composers has not only survived but is due for increased recognition. Farga's statement that the 22nd concerto of Viotti could have been written by Mozart (!) must be charitably dismissed as one man's opinion. Likewise the statement that de Beriot's *Airs Varies* are "most rewarding concert pieces."

MODERN VIOLIN PLAYING

The final section on modern violinists contains some excellent appraisal of living and recent violinists and teachers, but also some very odd opinions and omissions. Some important names like Kneisel, Willy Hess, Zimbalist, Menuhin and Milstein are missing, while long paragraphs are written in praise of some less important violinists, some of whom I have never heard of before. And I suppose that personal bias will enter into my resenting Mr. Farga's remark about the "lesser technical standards" of the late Bronislaw Huberman, my favorite violinist.

A CORRECTION

Aaron Tushin of Boston writes in to correct my statement in a recent column that Walter Blumenau's transcription of the Rode and Kreutzer studies into the viola clef was the first of its kind. He says that he has an old German viola edition of Rode. Mr. Blumenau also writes to correct this error.

In my defence I can only say that I enquired among several leading violinists in Los Angeles and was assured that they did not know of any edition of Rode and Kreutzer in the alto clef. In the face of such scarcity, an error, I trust, is excusable.

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SONATA IN B MINOR by Jean Marie Leclair, adaptation by Angel Reyes. Carl Fischer.

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Giuseppe Pettine, editor of the *Fretted Instrument News*, and a member of Local 198, Providence, R. I., writes requesting information regarding the speed at which Paganini's "Perpetuo Mobile" has been played on recordings. If readers who have such information will send it to this column, I should be grateful.

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LESSON NO. 30

Three Suspensions In Succession

Using regular and reverse motion. (A few possibilities.)

Major Triad



Exercise: Write three suspensions in succession on all the chords.

LESSON NO. 31

Four Suspensions In Succession

Using regular and reverse motion. (A few possibilities.)

Major Triad



Exercise: Write four suspensions in succession on all the chords.

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News Nuggets

St. John's College in Annapolis, Maryland, is making a course in music compulsory for all freshmen.

Herman C. Felber, conductor of the Northwestern University Symphony, and the Kalamazoo (Michigan) Symphony, has been named Chicago Area Chairman of the

American Symphony Orchestra League. J. Laiten Weed, conductor of the Yankton College Conservatory Orchestra, has been named South Dakota State Chairman.

The seventieth birthday of the dean of Canadian composers, Dr. Healey Willan, was celebrated on October 12th by a concert at St. Paul's Church, Toronto, consisting entirely of his works.

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INTERNATIONAL MUSICIAN

Ole Windingstad: Orchestra-BUILDER

Ole Windingstad, Norwegian-born conductor now rounding out his fortieth year as a member of the A. F. of M., has had a long and distinguished career as a leader—and builder—of symphony orchestras in various parts of this country. Before coming to the United States in 1906, Windingstad had played in the orchestra in the new National Theater in Oslo, where Ibsen's plays were being premiered, and had begun his study of conducting under Nikisch in Leipzig, at the Royal Opera House.

Windingstad quickly made a place for himself in New York musical circles, first starting out as a conductor for the Norwegian "Skald" choral societies, then branching out quite soon as a symphony conductor. From 1915 to 1929, he frequently conducted at Carnegie Hall and in the Academy of Music in Brooklyn, and was, during this period, the inevitable choice to direct memorial and special-occasion concerts for the Scandinavian-American contingent—such events as the Jenny Lind Centennial Concert in 1920, and the Roald Amundsen Memorial Concert.



OLE WINDINGSTAD

In the last three decades, Windingstad has guest-conducted the NBC Symphony, the Brooklyn Symphony Orchestra, and the New York Civic Orchestra in concerts and

broadcasts, including appearances at the New York World's Fair in 1939. He directed a series of six notable concerts for the Oslo Philharmonic.

From 1940 to 1944, he was musical director and conductor of the New Orleans Symphony Orchestra, receiving great acclaim for his Wagner programs. Here, as throughout his career, he devoted great attention to strengthening the position of the professional musician.

In recent years, while making his home at Kingston, N. Y., Windingstad has built up the Dutchess County Philharmonic Society until it is now eighty per cent professional—and he will not rest content until it is completely so.

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THE RINGGOLD BAND

(Continued from page sixteen)

to play the leading parts with an instrument called the E-flat bugle" . . . and it is assumed that Mr. John A. Hook, leader of the band in 1852, did just that. But conditions changed and in 1870 Mr. Joseph Winter became the first formal director of the band. He was very successful in spreading the fame of the band and by the time of his death, in 1900, the band had reached the status of full instrumentation.

He was followed by Monroe A. Althouse, outstanding cornetist, composer and arranger. The band flourished under Mr. Althouse and his original music brought him national recognition. His marches were frequently found on Sousa Band programs.

Eugene Z. Weidner became the third of the band's modern directors, 1923-36. He was followed by Robert W. Mattern. In September, 1944, Fred Cardin, present director, was named to succeed Mr. Mattern. Until that time the directors had been, without exception, native sons. Mr. Cardin, though he had been a resident of Reading at that time for sixteen years, is a native of Oklahoma. He was born of an American Indian father and a white mother on the Quapaw Reservation in what was then Indian Territory. He graduated from the famous Carlisle Indian School, where he played oboe and other instruments in the band. He has a background of training both here and abroad and concertized for eight years as a violinist, composer and lecturer.

The band is proud of what it calls its "honor roll," where may be found the names of former members. Among those are George Matz of the Rochester Symphony, Clarence G. Mayer of the Philadelphia Orchestra, John Wommer of the New York Philharmonic Symphony, Frank Reeser of the Detroit Symphony, Major George S. Howard, commander-director of the U. S. Army Air Forces Band, and others who played with Gilmore's Band, Sousa's Band, Pryor's Band, and others.

Many noted musicians have appeared as soloists with, and as guest conductors of the band, namely, Walter Smith, Dr. Edwin Franko Goldman, Dr. Herbert L. Clarke, Dr. Frank Simon, Simone Mantia, Raymond Crissara and others. The band experienced the most notable event of its long career on the occasion of its eightieth anniversary. John Philip Sousa was engaged as guest conductor for the band's concert of March 6, 1932. A few hours after conducting the rehearsal the evening before (ending with his famous "Stars and Stripes Forever") he was stricken and died, thus immortalizing the Ringgold Band which fate chose as the end of the long trail of his illustrious career. The memory of this historical event is sacred to the band and the people of Reading. The title of the annual spring concerts now reads "Anniversary and John Philip Sousa Memorial Concert." At each of these concerts tribute is paid to the memory of this great man.

Eastern Canadian Conference

The eleventh meeting of the Conference of Eastern Canadian Locals took place in Niagara Falls, Ontario, on October 15, 1950. It drew the largest delegation on record, some ninety delegates and guests attending. The Federation was represented by Executive Officer Walter Murdoch of Toronto, while the Provinces of Ontario and Quebec were represented by Provincial Officers W. J. Sweatman of Brantford, Ontario, and S. P. Dunlop of Montreal, Quebec. Secretary Joseph Justiano of Local 106, Niagara Falls, N. Y., was also an honored guest. Various and diversified subjects were discussed during the two sessions which lasted all day, at the closing of which a banquet was held in the General Brock Hotel where the Conference is to meet again in October, 1951.

INTERNATIONAL MUSICIAN

Symphonic and Operatic Survey

(Continued from page twenty-three)

COMPOSERS ENCOURAGED

The Louisville Philharmonic Society continues its good work of commissioning works for performance. This year Arthur Honegger, Bohuslav Martinu, Paul Nordorff, George Perle and Vincent Persichetti are writing works which will be given world premieres at the orchestra's five pairs of concerts . . . Among new works scheduled to be introduced by the Boston Symphony during this, their seventieth, season are Honegger's Prelude, Fugue and Postlude and the Third Piano Concerto of Martinu, with Firkusny as soloist . . . The Pittsburgh Symphony Orchestra conducted by Victor de Sabata will play Menotti's "Apolcalisse" in first performance on November 17th . . . Our compliments to the management of the Worcester Music Festival which commissioned a composition for its own particular use, namely Paul Creston's Third Symphony, which was played there on October 27th by the Philadelphia Orchestra . . . Howard Hanson's Pastorale for oboe, strings and harp received its world premiere on October 20th, when Eugene Ormandy conducted the Philadelphia Orchestra in its performance . . . Robert Kelly's "Miniature Symphony" was played by the Austin Symphony Orchestra at the opening concert of its season. Mr. Kelly was born in West Virginia in 1916 . . . Premiere of Rudolph Ganz' "Laughter—Yet Love" will be a feature of the November 24th and 25th concerts of the Cincinnati Symphony Orchestra . . . Highlight of the November 18th children's concert of the New York Philharmonic-Symphony will be Douglas Moore's "Puss in Boots." It will be presented by the Columbia Opera Workshop . . . Frederick Delius' "Requiem" was given its first performance in America at the November 6th concert of the National Orchestral Association, under the baton of Leon Barzin.

CAUSE FOR COMMEMORATION

The Dallas Symphony Orchestra proclaims this year its Golden Jubilee—"fifty years of artistic achievement." The National Orchestral Association of New York has also reached a milestone. It has been in existence twenty years . . . The Viola Concerto by Béla Bartok has been scheduled for fifteen performances this season by various of our orchestras in commemoration of the fifth anniversary of his death . . . The Philadelphia Orchestra is honoring Bach's memory (he died 200 years ago) by devoting one of its programs entirely to him . . . "Two Extraordinary Concerts" will be presented by the Cleveland Orchestra this season, each including a Piano Concerto by Beethoven. The soloist will be Artur Schnabel.



BELA BARTOK

NEW HORIZONS

The Seattle Symphony has a new home. It will play all its 1950-51 series of concerts in the 6,000-seat Civic Auditorium . . . This year the Tulsa Philharmonic will present, besides its regular series, five special Sunday afternoon programs featuring major piano concertos . . . To accommodate the increasing number of concert-goers, the Sunday evening concerts of the University of Miami Symphony Orchestra will this year be given in the recently completed air-conditioned Miami Beach Municipal Auditorium, which seats 2,500 persons. This is the twenty-third season of the orchestra and the ninth year of Modeste Alloo's tenure as its conductor.

Stop Looking---and Listen

(Continued from page twenty-five)

Many of my American colleagues today make the mistake of thinking the modern orchestra is just an enlarged chamber orchestra. They write so exclusively contrapuntally that they hardly think of the color of the instruments: these are used merely to fill in the necessary contrapuntal lines. Consequently, the orchestra soon loses balance—a thing they attempt to avoid by doubling everything madly in the fortissimo passages. The older composers knew more about the proper balancing of the "big orchestra" and their principles should be restudied.



The percussion is expanding.

Oklahoma Symphony Orchestra percussion: Rigabee, Rudie, Guild, Astle, Johnson, Rhea.

The percussion section in the modern orchestra needs special attention. The brass and woodwind sections have long since been made solid, and now the percussion section is expanding. Old techniques of using one or two percussion are out of date. We now have as regular orchestra members piano, harp, celesta, tympani, tam-tam and any number of other instruments. It's become quite a large choir in itself. Use it as such. All of it. But not, of course, all at

one time. The percussion, more than any other section, needs taste and thought, new usage.

Besides, percussion is expressive of modern times. You couldn't do a New York impression with strings alone, but you could almost do it with percussion alone.

Which brings me to an early experiment I made with percussive effects, when I scored my "Ballet mécanique" for eight pianos, one mechanical piano, four xylophones, bells and the sound of an aeroplane propeller. Mind you, this was an experiment and was to be taken as such. It was my manager—a sensationalist if ever there was one—who at the last minute thought of getting a real aeroplane propeller. (It was soundless; so they had to have the sound in my original score added, like coloring to cake.) That completely unnecessary—and the not-in-my-score propeller blew their hats off right there in Carnegie Hall. Some of the older fellows never forgot—nor forgave—it. I'm glad to have a chance to explain at last that I didn't have a thing to do with that propeller. It was "pulled" on me at the last moment.

Percussion—and indeed everything else—comes into its own in the swing band. In such bands they're not afraid to be ingenious. They do not use any conventional set-up—the regular *bang-bang*. When there's a melody that "should be" for saxophone they may use a piano—pianos have a beautiful legato! There's an "on-the-spur-of-the-moment" quality about their playing—as if they had thought it up there and then. That's why people really listen to them. It's fresh!

What is "freshness"? Say you go every day to a restaurant, see the same tables and chairs. You forget after a few days what color those tables and chairs are. But just glue a table onto the ceiling, or hang a chair from the chan-

delier. You'll notice the color then, quick enough. You'll say, "Why, that chair's pink. It's pink!" If you always do the expected, people don't notice it. Do the unexpected—first making sure that it is *more* beautiful that way—and they'll sit up. This is a great trick of Salvatore Dali, the painter. He calls it "de-passage," "de-landscaping." For instance, that typical American School drum roll cut off by the trumpet—we've heard it so often we can't hear it any more. It doesn't mean anything. Jazz orchestras know this. They never use it. For them there's just one rule: the rule that there is no rule.

Of course there are those forever-and-ever rules such as having to stay within the range of the instrument and seeing that effects are never obliterated. And there are such rules of good sense as not to use all effects in the early part of the composition so that at the climax—like the playwright that killed his characters off too soon—you have no more effects to use.

Perhaps the one rule to end all rules is this: *Stop looking in books, and listen!* Instruments of the orchestra are like a painter's palette. You get a certain color by using pure oboe, another by using oboe above clarinet. Hear the oboe and clarinet together the way a painter mixes colors. Hear freshly, and with your own ears, not ears handed down from past centuries. Then try to orchestrate the way you hear. Listen to it over and over again. Each composition must be a fresh experience to you. Then it will be a fresh experience for those tubas and double basses and xylophones, those harps and violas and French horns up there on the platform. And a fresh experience for the people sitting down below listening. Listening to tubas and French horns and violas. Listening to them, perhaps, for the first time in their lives.

With the Dance Bands

(Continued from page eighteen)

... Cap signed Les Baxter exclusively. Same label to build Maynard Ferguson by letting him tour with Stan Kenton as featured soloist ... Jack Sheedy's two-beaters ensconced at S. F.'s Edgewater ... David Raksin penning MGM's "The Magnificent Yankee"; Benny Carter scored Metro's "American in Paris" ... Ex-Bob Crosby Bobcats spotted in "When You're Smiling" sequence ... Stan Kenton mulling a series of abstract design films for use on TV and as flick trailers preceding his 1951 concert dates which begin Jan. 15. John Whitney will produce.

Don Pierce ork one-nighting along the coast with Frankie Laine ... Phil Spitalny repeats at the Last Frontier, Las Vegas, next month at \$15,000 weekly for four frames ... Dick Stabile seen in "At War With the Army" ... Count Basie sextet and pianist Sugar Chile Robinson completed a U-I short ... Palomar Theatre, Seattle, using stage shows sporadically ... Conrad Hilton bought Palm Springs' El Mirador, which will sport a nightery ... Aaron Gonzales ork indefinitely at Seattle's Olympic Hotel ... Benny Carter scored "No Way Out" ... Pianist Milt Raskin now MGM staff ... Page Cavanaugh trio in WB's "Lullaby of Broadway" ... Del Porter (ex-Spike Jones), specializing in novelty instrument studio calls ... John te Groen new Local 47 prexy, replacing the late J. K. Wallace ... Ray Noble began tour this month with new 18-man ork ... Griff Williams at the Coconut Grove, L. A., through Nov. 28 ... Seattle's Cirque theatre-restaurant opened in September with Edye Stearns quartet.

LOS ANGELES. Bob Lee ork, in its second year at the Grand Ballroom, may cut for Cap ... George Mayes fronting an Orville Knapp-type band ... Chick Floyd into Las Vegas' El Rancho Vegas indefinitely ... Frank S. Hofues bought Earl Carroll's. He'll lease it for radio and TV use ... Louis Armstrong opened Nov. 17 at the Oasis ... Jack Denny died Sept. 15.

... Frank DeVol's new band preemed Nov. 14 at the Palladium for five weeks ... Nick Stuart closes at the Last Frontier, Las Vegas, Dec. 1 ... Pete Rugolo and band to back Billy Eckstine at the Orpheum, Dec. 25-Jan. 1.

CANADA. Stan Bankley ork at the Canadian Legion Club, Montreal ... Harmonicats at Elmwood Hotel, Windsor, Ont. ... Buddy Clarke, Montreal maestro, now an agent with MCA's NYC office ... Fire shuttered Montreal's Carousel and Roxy Follies. The former reopened ... Toronto's main stem, Younge Street, using lots of jazz: the Jones Bros.; Bob Bell's Three Peppers, etc. Colonial Tavern expanded.

RADIO & TELEVISION. Pee Wee King working at WAVE-TV, Louisville ... Interludes, Philly unit, set for a local AM series ... Ralph Roselle ork using TV singer Al Costello (Newark) ... Organist Rosa Rio composing for ABC's "Peace of Mind," Mon., 2:45-3 P. M., EST ... Buddy Rich may sign a DuMont TV pact this year ... Victor Zembruski polka ork in its 17th year over WATR, Waterbury, Conn. ... Frankie Carle made video spots for tele use plugging his one-nighters ... Pianist Chet Roble on weekly half-hour WENR-TV seg ... Meredith Wilson batoning on NBC's Sunday "Dream Show" ... Organist Dick Leibert cut a 26-show series of quarter-hour items for Harry S. Goodman ... Deane Kincaide is Kate Smith's newest arranger ... Top jazzmen back Chico Marx on his new WJZ-TV program. Show is set for four more months.

Bobby Sherwood now on WCBS-TV 11-midnight across-the-board, and on WNEW, 5-5:30 P. M., EST ... Van Alexander trio now on Bill Anson's KTTV opus ... Sammy Kaye huddling with cig sponsor to back "So You Want to Lead a Band" on CBS-TV ... Carmen Cavallaro mulling a deejay-piano spot on WJZ ... Fats Pichon, New Orleans 88er, sold to ABC for a year of AM and five years of TV. He

began with five weekly video quarter-hours ... Freddy Martin sold his KGO-TV "Band of Tomorrow" to a radio set firm, 8:30-9 P. M., PST, Fridays. MCA still books the neophytes ... Stan Kenton's music used on the TV "Show of Shows." He may score specially for the show ... Frankie Masters and frau started a TV audience show over WGN-TV, five days a week, 1-2 P. M., CST. His band will play one-nighters in and around Chicago ... New Orleans' Basin Street Six sponsored by a wine firm over WNOE ... Harry Owens on KTLA-TV from the Aragon, Friday nights ... Charlie Gonzales heads the Latin combo on KECA-TV's "Hacienda Varieties," Fridays, 7:30-8 P. M., PST ... Tommy Walker ork in for the football season on KTTV's "Gridiron Grandstand," Wed., 8-8:30 P. M., PST ... Ina Ray Hutton sold for a KTLA-TV series from the Aragon, Tues., 9-9:30 P. M., PST ... Buddy Weed trio on KECA-TV's "Penthouse Party" ... Horace Heidt's telefilms on KTTV, Mondays, 8:30-9 P. M., PST ... Muzzy Marcellino spotted on KECA-TV's "Life With Linkletter," Fridays, 7:30-8 P. M., PST.

MISCELLANEOUS DATES. Jimmy Ellyn, McCurdy Hotel, Evansville, Ind., out Jan. 2, 1951 ... Larry Fotinc, Aragon Ballroom, Chicago, Nov. 28-Dec. 24 ... Wayne Gregg, Syracuse Hotel, Syracuse, N. Y., out Nov. 29 ... Dick Jurgens, Aragon, Chicago, Dec. 25-March 4, 1951 ... Ray Pearl, Melody Mill, Chicago, in Dec. 20 ... Benny Strong, Trianon Ballroom, Chicago, out Dec. 24 ... Lawrence Welk, Trianon, Chicago, in Dec. 25 ... Hillard Brown, Hollywood Club, Rochester, Minn., out Dec. 2 ... Bill McCune, Neil House, Columbus, Ohio, out Dec. 6 ... Mary Wood trio, Music Box, Palm Beach, Fla., out March 31, 1951.

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Rochester, N. Y., Local 66—Wm. L. Grieve.

San Francisco, Calif., Local 6—George Kimball, Joseph Bettencourt, Joseph Mendel.

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Sioux Falls, S. D., Local 114—Jimmy Barnett.

Toronto, Canada, Local 149—D. M. Reid.

Tulsa, Okla., Local 94—Robert Percy Starr, Jr.

Wilkes-Barre, Pa., Local 140—Fred Rickart.

SOUTHERN CONFERENCE MEETING

The mid-year meeting of the Southern Conference of Locals will be held on November 18-19, 1950, in the Princess Isseena Hotel at Daytona Beach, Fla. Meeting will be called to order by President Fox at 2:00 P. M., Saturday, November 18, 1950.

All locals in the jurisdiction of the Southern Conference are urged to send delegates. Hotel reservations should be made at once through Barrett Stigler, President, Local 601, at 116 Loomis St., Daytona Beach, Fla.

DEFAULTERS

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

Rendezvous Cafe, Frank and Beatrice Backlin, Long Beach, Calif., \$125.00.

Ward Bros. Circus, Geo. W. Pugh, Archie Gayer (co-owners) and L. F. Stoltz (agent), Los Angeles, Calif., \$90.00.

Mache's Cocktail Lounge, Francis Mache, Oakland, Calif., no amount given.

Clayton Club, Al Oxmann, prop., Sacramento, Calif., \$113.90.

Empire Entertainment Agency, Bill Bills, Denver, Colo., no amount given.

Hart-Van Recording Co., and H. L. Hartman, LaGrange, Ill., \$277.50.

Lewis White Agency, Springfield, Ill., \$100.00.

Hollywood Bar, Jimmy Joyner, Ft. Wayne, Ind., \$450.00.

Billiken Ballroom, Tommy Brookins, mgr., Des Moines, Iowa, \$1,780.00.

L. J. B. Productions, and Lou Brudnick, Boston, Mass., \$375.00.

Bob Thompson's Drive-In and Cocktail Lounge, Bob Thompson, owner, Biloxi, Miss., \$250.00.

Tom Wince, Vicksburg, Miss., \$90.00.

Schult-Krocker Theatrical Agency, North Kansas City, Mo., \$20.00.

Gayway Ballroom, and Jim Corcoran, McCook, Nebr., \$300.00.

Normandie Beach Club, Alexander DeCicco, Atlantic Beach, N. Y., \$229.00.

J. W. Williams, Bronx, N. Y., \$48.00.

Fifty-Two Club, Saul Rapkin, owner, Loch Sheldrake, N. Y., \$860.00.

Jerry Law, New York, N. Y., \$121.96.

Dewey "Pigmeat" Markham, New York, N. Y., \$1,028.64.

Len Hope, Cincinnati, Ohio, \$98.30.

J. A. Singleterry, Houston, Texas, \$387.00.

Kitchener-Waterloo Y's Men's Club, Kitchener, Ont., Can., \$44.00.

Monte Carlo Gardens, Ruben Gonzales, Monte Carlo Inn, Reynosa, Mexico, \$4,473.50.

Roy Magen, \$748.32.

Mr. and Mrs. George McAdoo, San Jose, Calif., \$67.20.

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Wisconsin Rapids, Wis., Local 610—Clarence Kizewski, Leonard Kizewski, Richard Wiltrout.

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Belleville, Ill., Local 29—Don E. Knipp.

Bradford, Pa., Local 84—George Adams, Shannon McAvoy.

Columbus, Ohio, Local 103—Ben R. Majer, Robert Leindecker.

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St. Paul, Minn., Local 30—Chester L. Christopher.

ERASURES

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Boston, Mass., Local 9—Joseph Lillo, Paul Markie.
Helena, Mont., Local 642—Ed Beveridge, Kay Guthrie, Bruce Berg, Walter Schrock.
Honolulu, Hawaii, Local 677—George Akana, Ralph Alapai, Geo. Callender, William Davis, Richard Lee, Samuel Pang, Charles S. Quertemus, Hiroshi Shimaoka.
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Marinette, Wis., Local 39—Curtis Guy, Loren Olson.
Miami, Fla., Local 655—Golda Perretti (Gilda Perry).
Newark, N. J., Local 16—Theodore Ritchwood, Swinton Carter.

New Orleans, La., Local 174—Antonio Castro, Felix A. Feagin, Billy R. Hayes, Martin B. Kloeie, Earl A. Kroeger, Ray Pratt, Melvin H. Smith, Frederick D. Terry, 3rd, Galen R. Witche.
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Port Jervis, N. Y., Local 667—Leonard Bolmos, Francis Ackerman, Lester Hendusdot, Joseph Porgass, Donald Basham.
Rochester, N. Y., Local 66—Douglas Clark, Aden W. Densmore, Raymond Gallina, George E. Jordan, Richard J. Krohl, Harlan Lang, Philip J. LaPlaca, John Lenox, Leon Raper, Ward J. Bowley, Frederick G. Scott, Wilford Simmons, Theo. C. Stapleton, Nicholas Tiriborelli, Lewis Van Haney, Dun Way.

San Diego, Calif., Local 325—Major Q. Holley.
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San Jose, Calif., Local 153—Johnny Hunt.
Sharon, Pa., Local 187—Jess Bentley, Carl Bobby, Harold Branham, Earl Pennick, Ray Greco, Edmond Harbulak, Paul Hoque, Robert Holden, David Kearney, Simon Mirkovich, Joseph Waliga, George Palko, Frank Opalenik, Ralph Napolitan.
Vancouver, B. C., Canada, Local 145—K. Almond, F. A. Gill, T. Grenfell, Bud Hamer, B. Kendall, A. Langbell, Margaret Peterson, Morley Reeves, Frank Trainor.

News Nuggets

The Elizabeth Sprague Coolidge Foundation in the Library of Congress will subsidize one concert of chamber music at the 1951 Ojai Festival next May.

Eugene Kash has been appointed full-time conductor of the Ottawa Philharmonic Orchestra. Previously Mr. Kash served as concertmaster of the Toronto Symphony and was a soloist at the Noonday Concerts at the London National Gallery in England.

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CLOSING CHORD

Col. Jimmy Barnett, member of the Board of Directors of Local 114, Sioux Falls, and Civil Air Patrol wing commander for South Dakota, met his death in a plane crash at Evanston, Illinois, September 23rd. Barnett had operated a dance band for over fifteen years. He was a member (trumpet) of the Sioux Falls Municipal Band in 1932 and 1933.

LeRoy Pinkle, for some twenty years a member of Local 178, Galesburg, Illinois, passed away on October 15th. He was born in Kewanee, Illinois, on December 25, 1906. He was a trap drummer of ability, had played in several larger bands and had besides in former years conducted a band of his own.

Otto C. Bergner, for twenty-four years secretary and treasurer of Local 51, Utica, died September 21st in that city. He was born in Utica in 1867, and just a few weeks before his death celebrated with his wife their sixty-third wedding anniversary. He organized and directed the Bergner's Military Band, and on March 15th, 1943, was appointed to the Utica Board of Education.

Giuseppe Siniscalchi, clarinetist, a member of Local 10 and long prominent in Chicago musical circles, died on September 1st at the age of sixty-eight. His "Conservatory of Cuyler Avenue" attracted students from far and near. For four years he played with the Chicago Symphony Orchestra (when it was conducted by Theodore Thomas) and he was also a member of the Chicago Civic Opera Company Orchestra.

BOOK REVIEW

YOU CAN MAKE A "STRADIVARIUS" VIOLIN, by Joseph V. Reid.
48 pages. Popular Mechanics Press. \$3.50.

With the jubilant title, "You Can Make a 'Stradivarius' Violin" and with the chortling final paragraph, "Now, at long last your violin is completed," this most optimistic book is guaranteed to give deep-grained satisfaction to many a home devotee of the tool bench. Frankly, we couldn't make a violin (let alone a "Strad") if we memorized this book from cover to cover. But we do understand line for line what the author is driving at and we fancy if we were adept at filing, gouging, gluing, clamping, planing, purfling and profiling, we should have a violin ready to play, if not Bach, at least Boogie-Woogie, before the shavings came to our knees. The charts slipped in the pocket at the front of the book give diagrams of each section of the violin as well as full-scale drawings of the tools. (You are told how to make the tools, too!)

We can't think of a more soul-satisfying hobby than violin making. And perhaps in this nation of after-hour tinkers we have a young Antonio Stradivarius just waiting for the call of this book to begin turning out deathless masterpieces.

News Nuggets

On November 5th the 1950-51 season of the Griffith Music Foundation in Newark opened with a recital by Vladimir Horowitz. Succeeding events will be appearances of the Israel Philharmonic, the Philadelphia Orchestra, the New York Philharmonic, the Boston Symphony, Jascha Heifetz, Clifford Curzon and various chamber ensembles.

Twenty-six-year-old pianist John Knight, presently touring Eastern Canada, includes on his programs Kenneth Peacock's "Bridal Suite."

The premiere of a work by Anton Webern was the feature of a concert by Robert Gross, violinist, and Leonard Stein, pianist, October 15th, in Hollywood.

In a search for new music for string quartet, the Fine Arts Quartet of the American Broadcasting Company is offering a prize of \$400.00 in cash for the best composition submitted. The competition extends to March 31, 1951. For further details write Rex Maupin, Music Director, A. B. C., Inc., 20 North Wacker Drive, Chicago 6, Illinois.

Aaron Copland who will be fifty years old on November 14th will be honored by a concert devoted wholly to his works on November 28th at the Museum of Modern Art in New York.

Dr. Eugene Hill, Canadian musician, has been appointed head of the theory department in the Faculty of Music at Miami University, Oxford, Ohio.



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Manager, Flint, Mich.
Tropical Gardens, and Herb Hul-
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This list is alphabeti-
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Canada and Mis-
cellaneous

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Umbach Amusement and Bever-
age Co., and R. E. (Bob)
Lumbach
DOTHAN:
Smith, Nose
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Cavalade of Amusements, and
A. Wagner, owner and pro-
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Moore, R. E., Jr.
MONTGOMERY:
Alcazar Temple Patrol of the
Shriners, Fred Waldo, Capt.
Montgomery, W. T.
Perdue, Frank
PHENIX CITY:
Cocoanut Grove Nite Club,
Perry T. Hatcher, Owner

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Squadron Club, and Eddie S.
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Keilly, Employer
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Jones, Calvin R.
Malouf, Leroy H.
Newberry, Woody, Mgr., and
Owner, The Old Country
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Wayne's Midway Inn
Willett, R. Paul
Zanzibar Club, and Lew Klein
FRESQUITA:
Green Frog Cafe, and Ralph
Coffe, Proprietor
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Griffin, Manly
Mitchell, Jimmy
Williams, Marshall
YUMA:
Buckner, Gray, Owner "345"
Club, El Cajon

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Shivers, Bob
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Mrs. Recc Saxena Price, Pro-
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Weeks, S. C.
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Taftan, Mathew,
"Temptations of 1941"
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Johnny Perkins
Stuart Tambor.
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Aspinwall, Hugh M.
(Chick Martin)

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KANSAS

BREWSTER:

Whirlwind Ballroom, G. M.
Dinkel, operator

DODGE CITY:

Graham, Lyle

KANSAS CITY:

White, J. Cordell

LOGAN:

Graham, Lyle

MANHATTAN:

Swartz, Ray

NEWTON:

VPW Whitsett-Pinnell Post 971

PRAIRI:

Chambers, C. J.
Wisby, L. W.

BUSHELL:

Russell Post 6240, VPW, Gus
Zercher, Dance Manager

SALINA:

Kern, John
Rome, Al M.

TOPEKA:

Mid-West Sportsmen Assn.
Wichita: Nicholson, Elridge and Perkins
Studio Club, and Art Holiday
West Brothers Circus

KENTUCKY

BOWLING GREEN:

Taylor, Roy D.

LEXINGTON:

Harper, A. C.

LOUISVILLE:

Gavin, Wessley
King, Victor

OWENSBORO:

Cristal, Joe, Owner, Club 71

PADUCAN:

Vickers, Jimmie,
Bookers' License 2611

LOUISIANA

ALEXANDRIA:

Smith, Mrs. Lawrence, Prop.,
Club Plantation
Stubs & Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner; Jack Tyson,
Manager

BATON ROUGE:

Weil, R. L.
Club Tropicana, and Camille
Johns

CROWLEY:

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

LAKE CHARLES:

Vehla, Tony, Mgr., Palms Club

MONROE:

Keith, Jessie
Liberty Cafe and Nite Club,
and Son Thompson

NEW ORLEANS:

Barber, Rand
Dog House, and Grace
Martinez, Owner
Gilbert, Julie
Flyland, Chaucery A.
The Hurricane and
Percy Stevall

OPLOUBAS:

Cedar Lane Club, and Milt
Delmas, Employer

SHREVEPORT:

Reeves, Harry A.
Stewart, Willie

MAINE

PORT FAIRFIELD:

Paul's Arena, Gibby Scabornie

SANFORD:

Legere, E. L.

MARYLAND

BALTIMORE:

Byrd, Olive J.
Cox, M. L., and Byrd, Olive J.
Festina, Henry
Greber, Ben
Weiss, Harry

CHESAPEAKE BEACH:

Chesapeake Beach Park Ball-
room, and Alfred Walters,
Employer

CUMBERLAND:

Waingold, Louis

FENWICK:

Repach, Albert

FREDERICK:

Rev. H. B. Rittenhouse

HAGERSTOWN:

Bauer, Harry A.

OCEAN CITY:

Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner (of Baltimore, Md.)

SALISBURY:

Twin Lantern,
Elmer B. Dashiell, Operator

TUNNERS 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. McIlwaine, president
Bronsaban, James J.
Crawford House Theatrical
Lounge
Grace, Max L.
L. J. B. Productions, and Lou
Burdick
McIlwaine, James H.
Mouzon, George
Pilgrim, Carl
Regency Corp., and Joe. R.
Weiser
Reinick, Wm.
Sullivan, J. Arnold,
Bookers' License 150
Sunbrook, Larry, and His
Rodeo Show
Waldron, Billy
Walker, Julian
Younger Citizens
Coordinating Committee

CAMBRIDGE:

Montgomery, A. Frank, Jr.
Salvato, Joseph

FITCHBURG:

Bolduc, Henry

HOLYOKE:

Levy, Bernard W.,
Holyoke Theatre

LOWELL:

Crover, Francis X.

MONSON:

Canegallo, Len

NEW BEDFORD:

Hinc, Geo. H.
Roe, Manuel
The Derby, and Henry Correia,
Operator

NEWTON:

Thiffault, Dorothy (Mimi
Chevalier)

NORTH WELMOUTH:

Pearl, Morey

SALEM:

Larkin Attractions, and George
Larkin

WILMINGTON:

Blue Terrace Ballroom and
Anthony Del Torio

MICHIGAN

ANN ARBOR:

McLaughlin, Max

BAY CITY:

Walker, Dr. Howard

BANNISTER:

ZCJB Hall, and M. J. Martinka

DETROIT:

Adler, Caesar, and Hoffman,
Sam, Oper., Frontier Ranch
Amnor Record Company
Bel Aire (formerly Lee 'a' Ed-
die'd), 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
Latin Quarter, and Matthew B.
Thomas

PAPADIMAS, Babis

Patricia Stevens Models
Finishing School
Pyle, Howard D., and Savoy
Prominaat

San Diego Club,
Nono Mizando
Schreiber, Raymond, Owner and
Oper., Colonial Theatre

FERNDALE:

Club Plantation, and Doc
Washington

GRAND RAPIDS:

Club Chez-Ami, Anthony
Scalco, Prop.

KAWKAWLIN:

Old Mill Dance Hall, Ernest
Fortin, owner

LANSING:

Norris, Elmer, Jr.
Palomar Ballroom
Tholen, Garry

MIO:

Walker Hotel, and George
Walker, Prop.

PONTIAC:

Bob's Picnic Park, and Robert
Amos, Owner and Operator
Henry's Restaurant, and
Charles Henry

SISTER LAKES:

Rendezvous Bowl and Gordon
J. Miller, Owner

TRAVERSE CITY:

Lawson, Al

MINNEROTA

ALEXANDRIA:

Crest Club, Frank Gasmer

BEMIDJI:

Foster, Floyd, Owner
Merry Mixers' Tavern

DETROIT LAKES:

Johnson, Allan V.

FARIBault:

Melody Mill, Thomas Crosby,
employer

GAYLORD:

Green, O. M.

MINNEAPOLIS:

Northwest Vaudeville Attrac-
tions, and C. A. McEvoy
Patricia Stevens Models
Finishing School

PIPESTONE:

Snelman, Marvin
Stoltsmann, Mr.

RED WING:

Red Wing Grill, Robert A.
Nybo, Operator

ST. PAUL:

Foa, S. M.

SLAYTON:

Iverson, E. E.
Iverson Manufacturing Co., Bud
Iverson

SPRINGFIELD:

Green, O. M.

MISSISSIPPI

BILOXI:

Bob Thompson's Drive-In and
Cocktail Lounge, and Bob
Thompson, owner
Joyce, Harry, Owner
Pilot House Night Club

GREENVILLE:

Pollard, Flenord

JACKSON:

Carpenter, Bob
Perry, T. G.
Smith, C. C., Operator, Robbins
Bro. Circus (of Pine Bluff,
Ark.)

MERIDIAN:

Bishop, James F.
Britt, Marty

NATCHEZ:

Colonial Club, and Ollie
Koerber

VICKSBURG:

Winco, Tom.

MISSOURI

BOONEVILLE:

Williams, B. M.

CAPE GIRARDEAU:

Gilkinson, Lorene
Moonglow Club

CHILICOTHE:

Hawes, H. H.
KANSAS CITY:
Cabbitt, Wm. (Bill) H.
Banton, L. R.
Cox, Mrs. Evelyn
Esquire Productions, Kenneth
Yates, Bobby Henshaw

Henshaw, Bobby
Patricia Stevens Models
Finishing School
Thudium, H. C., Asst. Mgr.,
Orpheum Theatre

LEBANON:

Kay, Frank

MACON:

Macon County Fair Association,
and Mildred Sanford,
Employer

NORTH KANSAS CITY:

Schult-Krocker Theatrical
Agency

POPLAR BLUFFS:

Brown, Merle

ST. LOUIS:

Caruth, James, Oper., Club
Rhumbogies, Cafe Society,
Brown Bomber Bar
D'Agostino, Sam
400 Club, and George Graff
Markham, Doyle, and
Tune Town Ballroom
Patricia Stevens Models
Finishing School
Sun Theatre and Sam Nieberg

MONTANA

CONRAD:

Little America Tavern, and
John R. McLean

PORSYTH:

Allison, J.

NEBRASKA

ALEXANDRIA:

Alexandria Volunteer Fire
Dept., and Charles D. Davis

COLUMBUS:

Moist, Don

KEARNEY:

Field, H. E.

MC COOK:

Gayway Ballroom, and Jim
Coccartan

PENDER:

Pender Post 55, American
Legion, and John F. Kai,
Dance Manager

NEVADA

ELY:

Folsom, Mrs. Ruby

LAS VEGAS:

Gordon, Ruth
Holtzinger, Ruby
Lawinger, Robert D.
Ray's Cafe
Schiller, Abe
Stoney, Milt E.
Warner, A. H.

LAKE TAHOE:

Tahoe Biltmore Hotel, Nate
Blumenfeld

LOVELOCK:

Fischer, Harry

RENO:

Blackman, Mrs. Mary

NEW HAMPSHIRE

FABYAN:

Zaks, James (also known as
Zackers)

JACKSON:

Gray's Inn, Eddy Nelson, Em-
ployer, James Sheir, Mgr.

NEW JERSEY

ABSECON:

Hart, Charles, President, and
Eastera Mardi Gras, Inc.

ASBURY PARK:

Richardson, Harry
White, William

ATLANTIC CITY:

Atlantic City Art League
Robbins, Abe
Casper, Joe
Cheatham, Shelby
Danzler, George, Operator,
Fassa's Morocco Restaurant
Delaware Inn and Nathaniel
C. Spencer, Prop.
Fassa, George, Operator
Fassa's Moroccan Restaurant
Goodleman, Charles
Jones, J. Paul
Lockman, Harvey
Morocco Restaurant, Geo. Fassa
and Geo. Danzler, Opera.
Ocean Playhouse, Steel Pier,
and Robert Courtney (New
York City)
Pilgrim, Jacques.

BLOOMFIELD:

Thompson, Putt

CAMDEN:

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

CAPE MAY:

Anderson, Chas., Operator

CLIFTON:

Buchner, August E.

ROBOKEN:

Red Rose Inn, and Theo.
Monto, Employer

LAKEWOOD:

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

LONG BRANCH:

Hoover, Clifford
Kitay, Marvin
Rappaport, A., Owner,
The Blue Room
Wright, Wilbur

MONTCLAIR:

Cos-Hay Corp., and Thomas
Haynes and James Costello.

Amusement Corp. of America
Andu, John R.
(Indonesian Consul)
Armando Dancing School, and
Mr. Armando
Baldwin, C. Paul
Beaurubi, M. E., and All-Ameri-
can Entertainment Bureau
Broadway Habrau, Inc., and
Walter Kirsch, Owner
Broadway Swing Publications,
L. Frankel, Owner
Bruley, Jesse
Calman, Carl, and the Calman
Advertising Agency
Camera, Rocco
Campbell, Norman
Carella, A.
Chanson, Inc., and Monte
Gardner and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Chiassarini & Co.
Coffery, Jack
Cohen, Marty
Collectors' Items Recording Co.,
and Maurice Spivack and
Katherine Gregg
'Come and Get It' Company
Cook, David
Cotton Club
Courtney, Robert (connected
with Ocean Playhouse, Steel
Pier, Atlantic City)
Crochert, Mr.
Crosen, Ken, and Ken Crossen
Associates
Crown Records, Inc.
Currie, Robert W., formerly
held Booker's License 2595
Davison, Jules
Denton Boys
Diener & Dorskind, Inc.
DiMola, Enzo
DiBusi-Friedman Production
Corp.
Evans & Lee
Fine Plays, Inc.
Fotoshop, Inc.
Fur Dressing & Dyeing
Salesmen's Union
Glyde Oil Products
Gray, Lew, and Magic
Record Co.
Grisman, Sam
Gross, Gerald, of United
Artists Management
Hemway, Phil
Hirliman, George A., Hirliman
Florida Productions, Inc.
Insky, William
Kaye-Martin, Kaye-Martin
Productions
Keene, William
Kent Music Co., and Nick
Kenters
King, Gene,
Former Booker's License 3444
Knight, Raymond
Koch, Fred G.
Koren, Aaron
Kushner, Jack & David
La Fontaine, Leo
La Martinique, and Monte
Gardner and Mr. Rodriguez
Law, Jerry
Leigh, Stockton
Leonard, John S.
Lyon, Allen
(also known as Arthur Lee)
Manhattan Recording Corp.,
and Walter H. Brown, Jr.
Manning, Samuel
Markham, Dewey "Pigmeat,"
Masconi, Charles
McCahey, Neill
McMahon, Jess
Metro Coat & Suit Co., and
Joe Lupia
Meyers, Johnny
Montello, R.
Moody, Philip, and Youth
Monument to the Future
Organization
Murray's
Nassau Symphony Orchestra,
Inc., and Benj. J. Fiedler and
Clinton P. Sheehy
Neill, William
Newman, Nathan
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.
Scott Chalfant, James Bliz-
zard and Henry Robinson,
Owners
Orpheus Record Co.
Parmentier, David
Pepper, Lee
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner,
'Frisco Pollies'
Rosen, Philip, Owner and
Oper., Penthouse Restaurant
Russell, Alfred
Schwartz, Mrs. Morris
Singer, John, former Booker's
License 3326
Southland Recording Co., and
Rise Santos

South Seas, Inc.,
Almer J. Rubien
Spotlite Club
Stein, Ben
Stein, Norman
Steve Murray's Mahogany Club
Strouse, Irving
Sunbrook, Larry, and His
Rodeo Show
Superior 25 Club, Inc.
Television Exposition Produc-
tions, Inc., and Ed. A. Cornez
The Place, and Theodore
Costello, Manager
Thomson, Sava and Valenti, Inc.
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Wee & Leventhal, Inc.
Wildes' Operating Co.
Wisotsky, S.
Zaks (Zackers), James
NIAGARA FALLS:
Flory's Melody Bar, and Joe and
Nick Florio, Props.
Kliment, Robert F.
Pones, Joseph
connected with Midway Park
NORWICH:
McLean, C. F.
ONEONTA:
Shepard, Maximilian, Owner,
New Windsor Hotel
PATCHOQUE:
Kays Swing Club, and Kay
Angeloro
ROCHESTER:
Lloyd, George
Valenti, Sam
ROME:
Penguin Restaurant, and Al
Marks, Employer
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
SOUTH FALLSBURG:
Seldin, S. H., Oper.,
Grand View Hotel
SUFFERN:
Arintage, Walter, Pres.,
County Theatre
SYRACUSE:
Andre's 700 Club, Charles
Simone
Buzgotti's Fantasy Cafe, and
Frank Bagozzi, Employer
Feinglos, Norman
TANNERSVILLE:
Casa Blanca, and Basil
Germano, Owner
TROY:
DeSina, Manuel
TUCKAHOE:
Birnbaum, Murray
Roden, Walter
UTICA:
Block, Jerry
Burke's Log Cabin, Nick
Burke, Owner
VALHALLA:
Twin Palms Restaurant,
John Masi, Prop.
WATERTOWN:
Duffy's Tavern, Terrence
Duffy
WATERVLIET:
Kille, Lyman
WHITE PLAINS:
Brod, Mario
Reis, Les Hechris Corp.
WHITE SULPHUR SPRINGS:
Lester, Joseph and Sarah,
YONKERS:
Babner, William

LONG ISLAND (New York)

BAYSIDE, LONG ISLAND:
Mirage Room, and Edw. S.
Friedland
BELEMORE:
Babner, Wm. J.
FAR ROCKAWAY:
Town House Restaurant, and
Bernard Kurland, Proprietor
GLENDALE:
Warga, Paul S.
JAMAICA:
Dancer, Earl

NORTH CAROLINA

BEAUFORT:
Surf Club, and Chas. Markey
BURLINGTON:
Mayflower Dining Room, and
John Loy

CAROLINA BEACH:
Economides, Chris
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M. P.
Karrton, Joe
Kemp, T. D., Jr., Southern
Attractions
DURHAM:
Gordon, Douglas
Royal Music Co.
FAYETTEVILLE:
The Town Pump, Inc.
GREENSBORO:
Fair Park Casino and
Irish Horan
Weingarten, E., Sporting
Events, Inc.
KINSTON:
Coutie, E. F.
Parker, David
RALEIGH:
Charles T. Norwood Post,
American Legion
Supper Club, and E. J.
McCarthy, Owner
WALLACE:
Sawberry Festival, Inc.
WILLIAMSTON:
Grey, A. J.
WILSON:
McCann, Roosevelt
McCana, Sam
McEachon, Sam
WINSTON-SALEM:
Payne, Miss L.

NORTH DAKOTA

BISMARCK:
Lefor Tavern & Ballroom. Art
and John Zenker, operators.
RUSO:
Oto's Westside Resort, and Oto
Schmidt, Strawberry Lake

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Millard, Jack, Mgr. and Lessee,
Merry-Go-Round
Pullman Cafe, George Subria,
Owner and Manager
CANTON:
Holt, Jack
CINCINNATI:
Anderson, Albert,
Booker's License 2956
Bayless, H. W.
Black, Floyd
Carpenter, Richard
Charles, Mrs. Alberta
Einhorn, Harry
Hope, Len
Kolb, Matt
Lantz, Myer, (Blackie)
Lee, Eugene
Overton, Harold
Patricia Stevens Models
Finishing School
Reider, Sam
Smith, James R.
Wonder Bar, James McFartridge,
Owner
CLEVELAND:
Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th St.
Bender, Harvey
Blue Grass Club
Club Non-day-Voo, and U. S.
Dearing
Crystallone Records, Mannie
E. Koppelman
Dixon, Forrest
Euclid 55th Co.
Heller, Saul
Manuel Bros. Agency, Inc.,
Bookers' License 3568
Salanci, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Tutstone, Velma
Walters, Carl O.
Willis, Elroy
COLUMBUS:
Askins, Lane
Bell, Edward
Bellinger, C. Robert
Beta Nu Bldg. Asso., and Mrs.
Emerson Check, Pres.
Carter, Ingram
Charles Blocc Post No. 157,
American Legion
Columbus Turf Club, and
Ralph Stevenson
Mallory, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post No. 567, and Captain
G. W. McDonald
Turf Club, and Ralph
Stevenson, Prop.

DAYTON:
Boucher, Roy D.
Taylor, Earl
DELAWARE:
Bellinger, C. Robert
EUCLID:
Kado, Gerald
ELYRIA:
Iance Theatre, Inc., and
A. W. Jewell, Pres.
FINDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl,
Opera., Paradise Club
GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson
PIQUA:
Lee Sedgewick, Operator
PORTSMOUTH:
Smith, Phil
PROCTORVILLE:
Plantation Club, and Paul D.
Rece, Owner
SANDUSKY:
Mathews, S. D.
Salle, Henry
TOLEDO:
Durham, Henry (Hank)
Dutch Village,
A. J. Hand, Oper.
La Casa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Sec.
National Athletic Club, and Roy
Finn and Archie Miller
Nightingale, Homer
Trippi, Jos. A., President,
Italian Opera Association
VIENNA:
Hull, Russ
WILMINGTON:
Hollywood Productions, and
Kroger Bab, Employer
YOUNGSTOWN:
Emhorn, Harry
Reider, Sam
Zill, Jimmy
ZANESVILLE:
Venner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman
ARDMORE:
George R. Anderson Post 65,
American Legion, and Floyd
Loughridge
MUSKOGEE:
Gutire, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee
END:
Oxford Hotel Ballroom, and
Gene Norris, Employer
OKLAHOMA CITY:
Southwestern Attractions and
M. K. Boldman and Jack
Swiger
OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons
TULSA:
Goltry, Charles
Williams, Cargile (Jimmy)

OREGON

HERMISTON:
Rosenberg, Mrs. R. M.
PORTLAND:
Acme Club Lounge and A. W.
Denton, Manager
Yank Club of Oregon, Inc., and
R. C. Bartlett, President
SHERIDAN:
Agee, Melvin, and American
Legion Post No. 75

PENNSYLVANIA

ALTIQUIPPA:
Gunn, Otis
ALLENTOWN:
Astor Lounge, and Frank
Kush, Owner
BERWYN:
Main Line Civic Light Opera
Co., Nat. Buras, Director
BETHLEHEM:
Colonade Club, and Frank
Pitzer, Manager
BLAIRSVILLE:
Moore Club, and A. P. Sundry,
Employer
BRAEBURN:
Mazur, John
BRANDONVILLE:
McGovern, Terry
Vanderbilt Country Club, and
Terry McGovern, Employer
BRYN MAWR:
Foard, Mrs. H. J. M.

CHESTER:
Fisher, Samuel
Pyle, Wm.
Reindollar, Harry
CLARION:
Birocco, J. E.
Smith, Richard
Reading, Albert A.
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EASTON:
Green, Morris
Jacobson, Benjamin
EVERSON:
King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
Riverside Inn,
Samuel Ottenberg, Pres.
HARRISBURG:
Ickes, Robert N.
P. T. K. Fraternity of John
Harris High School, and
Robert Spittler, Chairman
Reeves, William T.
Waters, B. N.
JOHNSTOWN:
Boots and Saddle Club, and
Evert Allen
Central Cafe, Christ Contakos,
Owner and Manager
KINGSTON:
Johns, Robert
LANCASTER:
Samuels, John Parker
MARSHALLTOWN:
Willard, Weldon D.
MEADVILLE:
Noll, Carl
Power, Donald W.
MIDLAND:
Mason, Bill
NEW CASTLE:
Boudurant, Harry
OIL CITY:
Friendship League of America,
and A. L. Nelson
PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum's
Benjamin Fogelman, Prop.
Bikore Hotel, and Wm. Clore,
Operator
Bryant, G. Hodges
Bubeck, Carl P.
Davis Ballroom, and Russell
Davis
Dupree, Hiram K.
Dupree, Reese
812 Club, San Porter, Operator
Erlanger Ballroom
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2620
McShain, John
Melody Records, Inc.
Montalvo, Santos
Philadelphia Gardens, Inc.
Philadelphia Lab. Co. and
Luis Colantunno, Mgr.
Philadelphia Piano Orchestra
Raymond, Don G., of Creative
Entertainment Bureau, Book-
ers' License 3402
Rothe, Otto
Stanley, Frank
PITTSBURGH:
Anania, Flores
Ficklin, Thomas
Mathews, Lee A., and New
Artist Service, Bookers' Li-
cense 2521
Mercur's Music Bar, and
Harry Fox
Oasis Club, and Joe
DeFrancisco, Owner
Reight, C. H.
Sala, Joseph M., Owner,
El Chico Cafe
POTTSTOWN:
Schmoyer, Mrs. Irma
READING:
Nally, Bernard
SLATINGTON:
Flick, Walter H.
STRAFFORD:
Poinsette, Walter
TANNERSVILLE:
Tofel, Adolph
UNIONTOWN:
Polish Radio Club, and
Jos. A. Zelasko
Zelasko, Jos.
UPPER MERRY:
Wallace, Jerry
WASHINGTON:
Ahen, Peter, Manager,
Washington Cocktail Lounge
Lee, Edward
WEST NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton
WILKES-BARRE:
Kahan, Samuel
WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Conwell, J. A.
RHODE ISLAND
PROVIDENCE:
Allen, George
Belanger, Lucian
SOUTH CAROLINA
COLUMBIA:
Block C. Club, University of
South Carolina
GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr.,
The Pines
Jackson, Rufus
National Home Show
MOULTRIEVILLE:
Wurthmann, Geo. W., Jr.
ROCK HILLS:
Rohat, Kid
SPARTANBURG:
Holcome, H. C.
TENNESSEE
CLARKSVILLE:
Harris, William
JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Cavalcade on Ice, John J.
Denton
Great Enterprises (also known
as Dixie Recording Co.)
Hendersen, John
LOOKOUT MOUNTAIN:
Lookout Mountain Hotel, and
S. J. Littlegreen
NASHVILLE:
Brentwood Dinner Club, and
H. L. Waxman, Owner
Carrethers, Harold
Chavez, Chick
Club Zanzibar, and Billie and
Floyd Hayes
Coconut Lounge Club, and
Mrs. Pearl Hunter
Jackson, Dr. R. B.
TEXAS
AMARILLO:
Gos, Milton
AUSTIN:
El Morocco
Franks, Tony
Williams, Mark, Promoter
BEAUMONT:
Bishop, E. W.
BOLING:
Falls, Isaac, Manager, Spotlight
Band Booking Cooperative
CORPUS CHRISTI:
Kirk, Edwin
DALLAS:
Carnahan, R. H.
Embassy Club, and Helen
Askw and Jas. L. Dixon, Sr.,
Co-owners
Lee, Iona, 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.
Patricia Stevens Models
Finishing School
EL PASO:
Rivers, Bowden
Williams, Bill
FORT WORTH:
Carnahan, Robert
Coo Coo Club
Famous Door and Joe Earl,
Operator
Florence, F. A., Jr.
Smith, J. P.
Snyder, Chic.
Stripling, Howard
GALVESTON:
Evans, Bob
GRAND PRAIRIE:
Club Bagdad, and R. P.
Bridges and Marian Teague,
Operators
HENDERSON:
Wright, Robert
HOUSTON:
Jeton, Oscar
McMullen, E. L.
Revis, Bouldin
Singletary, J. A.
World Amusements, Inc.,
Thomas A. Wood, Pres.
KILGORE:
Club Plantation
Mathews, Edna
LEVELLAND:
Collins, Dee
LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holimas,
Employer
Ryan, A. L.
PALMISTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles

PARIS:
Rosa-Du-Voo, and Frederick J. Merkle, Employer

SAN ANGELO:
Specialty Productions, and Nelson Scott and Wallace Kelton

SAN ANTONIO:
Porrett, Thomas
Leahy, J. W. "Lee"
Obledo, F. J.
Rochin, M. Dude Beach Club, and J. W. (Lee) Leahy

TYLER:
Giblin, Max
Tyler Entertainment Co.

VALASCO:
Falls, Isaac A., Manager, Spot-light Band Booking & Orchestra Management Co.

WICHITA FALLS:
Dibbles, C.
Whately, Mike

UTAH
SALT LAKE CITY:
Jamicson, John A. (Doc), Dixieland Club (Cotton Club)

VERMONT
BURLINGTON:
Thomas, Ray

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

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

DANVILLE:
Fulker, J. H.

EMORY:
Downing, J. Edward

HAMPTON:
Blane, Paul
Maxey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

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

NOBLE:
Big Truck Diner, Percy Simon, Prop.

MEYER, Morris
Robanna, George
Winfree, Leonard

RICHMOND:
American Legion Post 151
Knight, Allen, Jr.
Rendezvous, and Oscar Black

ROANOKE:
Harris, Stanley

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Latin Quarter, Jim Dietz, employer
White, William A.

WASHINGTON
SEATTLE:
Ackerman, Frank.

TACOMA:
Dithener, Charles
King, Jan

WEST VIRGINIA
BLUEFIELD:
Brooks, Lawson
Thompson, Charles G.

CHARLESTON:
Club Congo, Paul Daley, Owner

COREY, Lillabe
Fl Patis Boat Club, and Chas. Powell, Operator

HARGRAVE, Lawrence
Hargrave, Paul
White, Ernest B.

INSTITUTE:
Hawkins, Charles

LOGAN:
Costs, A. J.

MORGANTOWN:
Nimer, Leonard

WHEELING:
Mardi Gras

WISCONSIN
DEAR CREEK:
Schwarzer, Leroy

BOWLING:
Reinke, Mr. and Mrs.

EAGLE RIVER:
Denoyer, A. J.

GREEN BAY:
Franklin, Alton
Galst, Erwin
Pensley, Chas. W.

GREENVILLE:
Reed, Jimmie

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

WOLLEY:
Club Francis, and James Francis

KESHENA:
American Legion Auxiliary
Long, Matilda

IA CROSS:
Tooke, Thomas, and Little
Dandy Tavern

MILWAUKEE:
Continental Theatre Bar
Cupps, Arthur, Jr.
Gentile, Nick
Mansueti, Vince
Mitchell, Ray, and Ray
Mitchell, Inc.
Patricia Stevens Models
Finishing School
Weinberger, A. J.

NEOPIT:
American Legion,
Sam Dickenson, Vice-Com.

RACINE:
Miller, Jerry

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

SHEBOGAN:
Skilala, N.

STURGEON BAY:
Larscheid, Mrs. Gen., Prop.,
Carman Hotel

TOMAH:
VFW

WAUKESHA:
Jean's Bar & Cocktail Lounge,
and Jean J. Schultz, Employer

WISCONSIN RAPIDS:
Brown Derby, and Lawrence
Huber, Owner

WYOMING
CHEYENNE:
Shy-Ann Nite Club, and
Hazel Kline, Mgr.

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

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

ALASKA
ANCHORAGE:
Caper, Keith

DISTRICT OF COLUMBIA
WASHINGTON:
Adelman, Ben
Alvin, Ray C.
Archer, Pat
Brown Derby
Cabana Club and Jack Staples
China Clipper, Sam Wong,
Owner
Clare's Musical Bar, and Jean
Clare
Club Bengazi, and Ralph
Feldman
Club Ellington (D. E. Corp.),
and Herb Sachs, President
D. E. Corporation and
Herbert Sacks
5 O'clock Club and Jack
Staples, Owner
Fraitone, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass
Gold, Sol
Hoberman, John Price, President,
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, Owner,
Star Dust Inn
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Rayburn, E.
Reich, Eddie
Rittenhouse, Rev. H. R.
Romany Room, and Mr. Wein-
traub, Operator, and Wm.
Biron, Mgr.
Rosa, Thomas N.
Roumanian Inn
Smith, J. A.
Topside Club, Martin Rubin,
Owner
Trans Lux Hour Glass,
E. S. Furedy, Mgr.
Walters, Alfred

HAWAII
HONOLULU:
Alex Ah Sam, and Woodland
Club
Campbell, Kamohila, Owner &
Operator, Pacific Recording
Studio
Kensimon, Mrs. Ruth, Owner,
Pango Pango Night Club
The Woodland, Alexander
Asam, Proprietor
Thomas Puua Lake

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

CUBA
HAVANA:
Sans Souci, M. Triay

MEXICO
REYNOSA:
Monte Carlo Gardens, Ruben
Gonzalez, Monte Carlo Inn.

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

EDMONTON:
Eckertley, Frank J. C.

BRITISH COLUMBIA
VANCOUVER:
Gaylord Enterprises, and
L. Carrigan, Manager
H. Singer & Co. Enterprises,
and H. Singer

ONTARIO
CHATHAM:
Taylor, Dan

GRAVENHURST:
Webb, James, and Summer
Gardens

GUELPH:
Naval Veterans Asso., and
Louis C. Jankic, President

HAMILTON:
Nutting, M. R., Pres., Merrick
Bros. Circus (Circus Produc-
tions, Ltd.)
Universal Attractions, Bookers'
License 3690

HASTINGS:
Bassman, George, and
Riverside Pavilion

KITCHENER:
Kitchener-Waterloo 'Y' Men's
Club.

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

MUSSELMAN'S LAKE:
(South Shore)
Glendale Pavilion, Ted
Bingham

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

OWEN SOUND:
Thomas, Howard M. (Doc)

PORT ARTHUR:
Curtin, M.

TORONTO:
Ambassador and Monogram
Records, Messrs. Darwyn and
Sokoloff
Ambassador Music Co., and
Charles Darwyn
Langford, Karl
Leslie, George
Local Union 1452, CIO Steel
Workers' Organizing Com.
Miquelon, V.
Radio Station CHUM
Rosticceria Taverna
Wetnam, Katherine

QUEBEC
DRUMMONDVILLE:
Grenik, Marshall

MONTREAL:
Association des Concerts Classi-
ques, and Mrs. Edw. Blouin
and Antoine Dufour
Auger, Henry
Beriau, Maurice, and La
Societe Artistique
Ivanis, Claude
Dooust, Hubert
Dooust, Raymond
Desautels, C. B.
Dioro, John
Emery, Marcel
Emond, Roger
Lussier, Pierre
Robert, George
Soukres, Irving
Sunbrook, Larry

POINTE-CLAIRE:
Edgewater Beach Hotel, and
Wm. Oliver, Owner

ST. GABRIEL DE BRANDON:
Manoir St. Gabriel, and Paul
Arbour, Owner

QUEBEC:
Soukres, Irving

VERDUN:
Senecal, Leo

MISCELLANEOUS
Abernathy, Geo.
Alberts, Joe
Al-Dean Circus, P. D. Freeland
Andros, George D.
Angel, Alfred
Anthea, Joha
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.
Bologhino, Dominick
Boserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co."
Brugler, Harold
Brydon, Ray Marsh, of the
Dan Rice 3-Ring Circus
Buffalo Branch Wild West Circus,
Art Miz, R. C. (Bob) Grooms,
Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Conway, Stewart
Cornish, D. H.
Deshon, Mr.
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Farrance, B. F.
Fechan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
Finakce, Daniel
Follies Gay Paree
Forrest, Thomas
Fos, Jess
Foz, Sam M.
Freeman, Jack, Mgr.
Freich, Joe C.
Friendship League of America
Garces, C. M.
George, Wally
Gibbs, Charles
Gould, Hal
Grego, Pete
Gutrie, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus
Horan, Irish
Horn, O. B.
International Magicians, Produc-
ers of "Magic in the Air"
James, Hugo
Johnson, Sandy
Johnston, Clifford
Kay, Bert

Kelton, Wallace
Kessler, Sam
Keyes, Ray
Kimbball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman
Lang, Arthur
Larson, Norman J.
Levenson, Charles
Levin, Harry
Magee, Floyd
Magen, Roy
Mann, Paul
Matthew, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Horse Follies of 1946
McGowan, Everett
McHunt, Arthur
Meeks, D. C.
Merry Widow Company, and
Eugene Haskell, Raymond
E. Mauro, Ralph Paonessa,
Managers
Miller, George E., Jr., former
Bookers' License 1129
Miquelon, V.
Montalvo, Santos
Moshier, Woody (Paul Woody)
Nelson, A. L.
New York Ice Fantasy Co., Scott
Chalfant, James Blizzard and
Henry Robinson, Owners
Olsen, Buddy
Osborn, Theo.
Ouellette, Louis
Patterson, Chas.
Paul Bacon Sports Enterprises,
Inc., and Paul Bacon
Peth, Iron N.
Platinum Blond Revue
Rea, John
Reid, Murray
Reid, R. R.
Richardson, Vaughan,
Pine Ridge Follies
Roberts, Harry E. (also known as
Hap Roberts of Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Ross, Hal J., Enterprises
Salzmann, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgets
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marra)
Sunbrock, Larry, and His Rodeo
Show
Taber, Jacob W.
Taffin, Mathew
Taylor, R. J.

Temptations of 1941
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
West Bros. Circus
White, George
Williams, Cargile
Williams, Frederick
Wilson, Ray
Woody, Paul (Woody Moshier)

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada

ARKANSAS
LITTLE ROCK:
Arkansas State Theatre, and
Edw. Stanton and Grover J.
Butler, Officers

TEXARKANA:
Oak Lawn Theatre, and Paul
Ketchum, Owner and Oper.

MASSACHUSETTS
BOSTON:
E. M. Loew's Theatres

HOLYOKE:
Holyoke Theatre, B. W. Levy

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

GRAND RAPIDS:
Powers Theatre

MISSOURI
KANSAS CITY:
Main Street Theatre

NEW YORK
GLENS FALLS:
Empire Theatre, and Don
Sleight

OHIO
CLEVELAND:
Metropolitan Theatre
Emanuel Strutz, Oper.

VIRGINIA
BUENA VISTA:
Rockbridge Theatre

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST
American Legion Band, Post 217,
Streator, Ill.
Beloit Recreation Band, and Don
Cuthbert, Beloit, Wis.
Belrad, Duffy Band, Leigh, Nebr.
Botany Mills Band, Passaic, N. J.
Columbus Military Band, Jersey
City, N. J.
Florence Rangers Band, Gardner,
Mass.
Hackettstown Fireman's Band,
Hackettstown, N. J.
Heywood-Wakefield Band, Gard-
ner, Mass.
Jersey City Military Band and Elia
Circillo, Director
Ken Gorman Band, Soldier's
Grove, Wis.
Letter Carriers Band, Salt Lake
City, Utah.
Sid Earl Orchestra, Bosobel, Wis.
V. P. W. Kavena Band, Ravenna,
N. Y.
Washington Band, Annville, Pa.

ORCHESTRAS
Baer, Stephen S., Orchestra,
Reading, Pa.
Bass, Al, Orchestra, Oklahoma
City, Okla.
Bianchi, Al, Orchestra,
Oak Ridge, N. J.
Blue Bird Orchestra, and Larry
Parke, Geneva, Ohio.
Boley, Don, Orchestra, Topeka,
Kansas

Busch, Jack, Orch., Cuba City,
Wis.
Capps, Roy, Orchestra,
Sacramento, Calif.
Carey, Harold, Combo., Wichita,
Kansas
Cargyle, Lee and His Orchestra,
Mobile, Ala.
Carson's Orchestra, Galesburg, Ill.
Coleman, Joe, and His Orch.,
Galveston, Texas
Downs, Red, Orchestra,
Topeka, Kansas
Ellis, Harry B., Orchestra, Okla-
homa City, Okla.
Ferguson, Tex, Orchestra, Wichita,
Kans.
Fox River Valley Boys Orch.,
Pardeeville, Wis.
Glen, Coke and His Orchestra,
Butler, Pa.
Hughes, Jimmy and Orchestra,
Oklahoma City, Okla.
Jones, Stevie, and his Orchestra,
Catskill, N. Y.
Killmer, Earl and His Orchestra,
Kingston, N. Y.
KFBI Ranch Boys, Wichita, Kans.
KFH Ark Valley Boys, Wichita,
Kans.
Kryl, Bohumir, and his Symphony
Orchestra
Laska, Danny, Orch., Pierpont,
Ohio
Lee, Duke Doyle, and his Orches-
tra, "The Brown Bombers,"
Poplar Bluff, Mo.
Marin, Pablo, and his Tipica Or-
chestra, Mexico City, Mexico
Meekers Orchestra, Galesburg, Ill.
Mills, Alonzo, Orchestra, Wichita,
Kansas

O'Neil, Kermit and Ray, Orches-
tra, Westfield, Wis.
Peckham, Lucia, Orchestra,
Wichita, Kansas
Pleasant Valley Boys Orchestra,
Galesburg, Ill.
Russell Ross Trio (Salvatore
Coriale, leader, Frank Picarra,
Angelo Ciccaro)
Samszyk, Casimir, Orchestra,
Chicago, Ill.
Scharf, Roger and His Orchestra,
Utica, N. Y.
Slim Lusc & his Swinging Rang-
ers, Painesville, Ohio.
Smith, Chuck, Orchestra, North
Lima, Ohio
Startt, Lou and His Orchestra,
Easton, Md.
Triefenbach Bros. Orch., Marissa,
Ill.
Van Brundi, Stanley, Orchestra,
Oak Ridge, N. J.
Weiss Orchestra, Darand, Wis.
Weltz Orchestra, Kitchener,
Ontario, Canada
Young, Buddy, Orchestra,
Denville, N. J.

PARKS, BEACHES, GARDENS
ILLINOIS
MOUNDS CITY:
Curt's Park, Fred Boren, Prop.

PENNSYLVANIA
CONNELLSVILLE:
Mayflower Gardens, Eddie Byrne

WEST VIRGINIA
PARKERSBURG:
Nemesis Shrine Park

INTERNATIONAL MUSICIAN

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ALTON:
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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

CALIFORNIA

BEVERLY HILLS:
White, William B.
BIG BEAR LAKE:
Cressman, Harry E.
CULVER CITY:
Mardi Gras Ballroom

LONG BEACH:

Schooler, Harry
RICHMOND:
Rendezvous Band Dance Hall

SAN BERNARDINO:

Danceland Ballroom
Sierra Park Ballroom,
Clark Rogers, Mgr.

SAN DIEGO:

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