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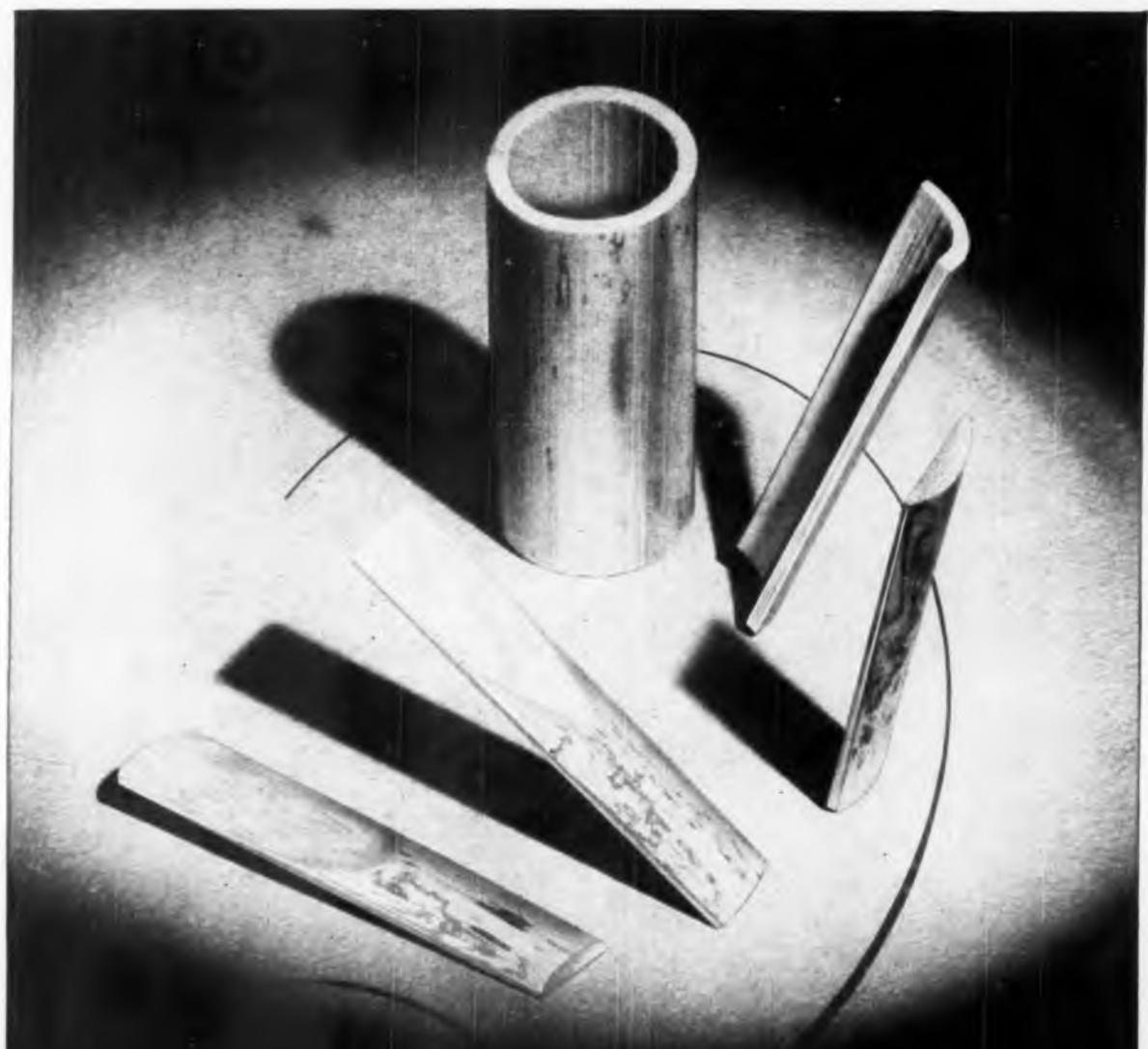


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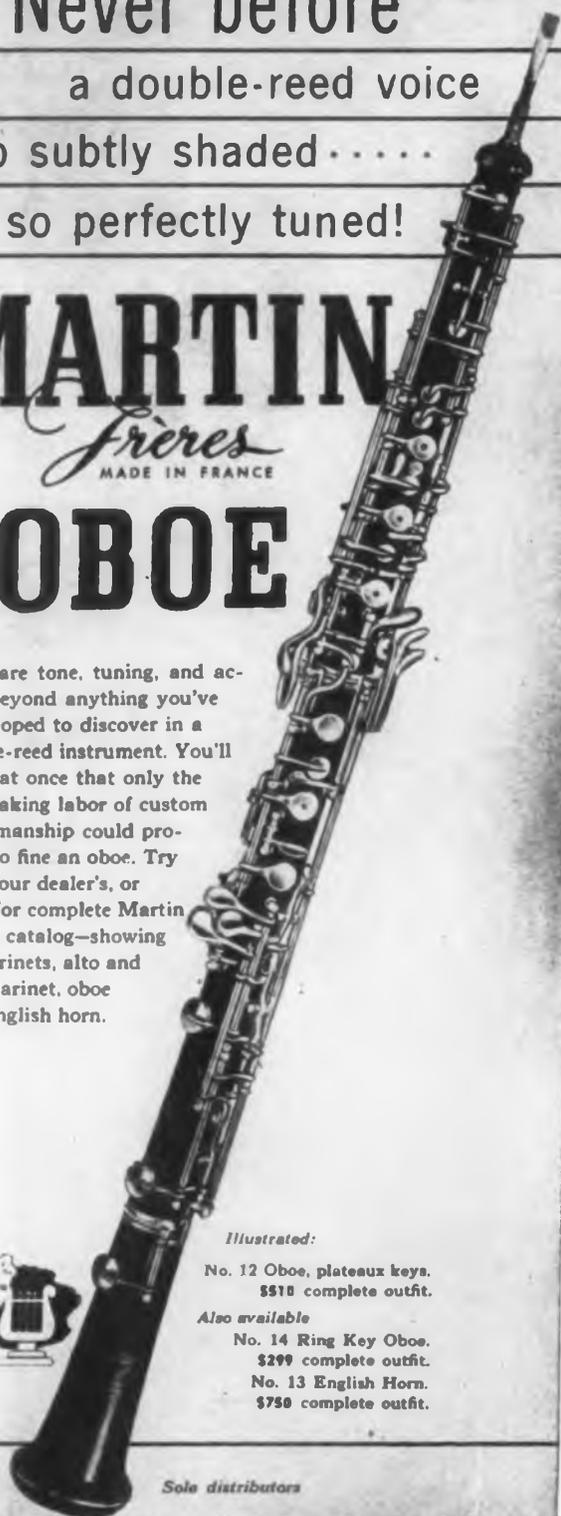


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INTERNATIONAL MUSICIAN

An Award to the International Musician



The Union Label Trades Department of the American Federation of Labor has awarded a Certificate of Merit to the *International Musician* in recognition of the contribution made by this magazine to Labor-Management co-operation through participation in the Union Industries Show held at Chicago in the late spring.

As members of one of the half-dozen largest unions in the A. F. of L., musicians are well aware of the basic importance of supporting the union label. The principle is clear: we buy on a union basis goods produced and services rendered under one hundred per cent union conditions.

The Union Industries Show, now an annual event, is a graphic and telling way of recognizing managements which affix the union label to their products. They know that this label is a warrant of quality and a guarantee that the article was made under fair working conditions, by competent and devoted craftsmen. And by the same token, members of organized labor who buy these products know, when they see the label, that they are using their economic strength for mutual aid.

International Musician

DECEMBER, 1951

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Twenty Per Cent Taxes Modified

THE Federation has been active in trying to eliminate the 20 per cent tax on admissions to operas and symphony concerts, as well as the 20 per cent cabaret tax. The last Congress passed a Revenue Act which exempted symphony orchestras and operas from charging these taxes and also modified the 20 per cent cabaret tax on ballrooms. That portion of the law applying to these two exemptions follows, as well as letters of explanation from our attorneys.

REVENUE ACT OF 1951

"IRC Sec. 1701(a) and (b), as amended, is as follows:

Sec. 1701. Exemptions from Tax.

No tax shall be levied under this subchapter in respect of

1. (a) Certain Religious, Educational, or Charitable Entertainments, etc.—

(1) In General.—Except as provided in paragraph (2), any admissions all proceeds of which inure—

(A) exclusively to the benefit of—

(i) a church or a convention or association of churches;

(ii) an educational institute which is exempt under section 101 (6) or which is an educational institution of a government or political subdivision thereof, if such organization normally maintains a regular faculty and curriculum and normally has a regularly organized body of pupils or students in attendance at the place where its educational activities are regularly carried on;

(iii) a corporation or any community chest, fund, or foundation organized and operated exclusively for charitable purposes, exempt under section 101 (6), if such corporation or organization is supported, in whole or in part, by funds contributed by the United States or any State or political subdivision thereof, or is primarily supported by contributions from the general public;

(iv) a society or organization conducted for the sole purpose of maintaining symphony orchestras or operas and receiving substantial support from voluntary contributions;

(v) an organization (organized prior to October 1, 1951) which is exempt under section 101 (6) and which is operated for the purpose of conducting an annual chautauqua program of educational, cultural, and religious activities at a permanent location—

if no part of the net earnings thereof inures to the benefit of any private stockholder or individual;

(B) exclusively to the benefit of National Guard organizations, Reserve officers' associations or organizations, posts or organizations of war veterans, or auxiliary units or societies of any such posts or organizations, if such posts, organizations, units, or societies are organized in the United States or any of its possessions, and if no part of their net earnings inures to the benefit of any private stockholder or individual; or

(C) exclusively to the benefit of a police or fire department of any city, town, village, or any municipality or exclusively to a retirement, pension, or disability fund for the sole benefit of members of such a police or fire department or to a fund for the heirs of such members.

(2) Nonexempt Admissions.—The exemption provided under paragraph (1) shall not apply

in the case of admissions to (A) any athletic game or exhibition unless the proceeds inure exclusively to the benefit of an elementary or secondary school or unless in the case of an athletic game between two elementary or secondary schools, the entire gross proceeds from such game inure to the benefit of a hospital for crippled children, (B) wrestling matches, prize fights, or boxing, sparring, or other pugilistic matches or exhibitions, (C) carnivals, rodeos, or circuses in which any professional performer or operator participates for compensation, or (D) any motion picture exhibition."

REVENUE ACT OF 1951

"IRC SEC. 1700 (e) (1), as amended, is as follows:

(e) Tax on Cabarets, Roof Gardens, etc.—

(1) Rate.—A tax equivalent to 5 per centum of all amounts paid for admission, refreshment, service, or merchandise, at any roof garden, cabaret, or other similar place furnishing a public performance for profit, by or for any patron or guest who is entitled to be present during any portion of such performance. The term 'roof garden, cabaret, or other similar place' shall include any room in any hotel, restaurant, hall, or other public place where music and dancing privileges or any other entertainment, except instrumental or mechanical music alone, are afforded the patrons in connection with the serving or selling of food, refreshment, or merchandise. *In no case shall such term include any ballroom, dance hall, or other similar place where the serving or selling of food, refreshment, or merchandise is merely incidental, unless such place would be considered, without the application of the preceding sentence, as a 'roof garden, cabaret, or other similar place'.* A performance shall be regarded as being furnished for profit for purposes of this section even though the charge made for admission, refreshment, service, or merchandise is not increased by reason of the furnishing of such performance. No tax shall be applicable under subsection (a) (1) on account of an amount paid with respect to which tax is imposed under this subsection."

[Italicized matter added by Revenue Act of 1951, Sec. 404 (a).]

VAN ARKEL AND KAISER

Washington, D. C.
October 26, 1951

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

Dear President Petrillo:

The recently passed Revenue Act of 1951 contains two provisions of special interest and distinct advantage to professional musicians. These beneficial changes are, in no small measure, attributable to the extensive effort put forth by the Federation and yourself to obtain relief from burdensome, unrealistic taxes that have been undermining the financial base of many employers of the Federation.

Section 401 (b) of the Act exempts symphony orchestras and operas from the admissions tax. Specifically it provides no tax shall be levied "... in respect of ... any admissions all the proceeds of which inure to the benefit of a society or organization conducted for the sole purpose of maintaining symphony orchestras or operas and receiving substantial support from voluntary contributions." Since most symphony orchestras and operas meet the required conditions, it is clear that this provision will materially enhance the income of those organizations and thereby increase the security and standards of the musicians they employ.

The second provision (Section 404) deals with the cabaret tax. As you know, this tax adds twenty per cent to the food and drink in all establishments covered by it. The new amendment exempts ballrooms and dance halls from the tax in this language: "Section 1700 ... (relating to tax on cabarets, roof gardens, etc.) is hereby amended by inserting ... the following new sentence: 'In no case shall such term include any ballroom, dance hall, or other similar place where the serving or selling of food, refreshment, or merchandise, is merely incidental ...'" This amendment does not exempt ballrooms and dance halls from the admissions tax. But according to the testimony before the tax committee it was the cabaret tax—and not the admissions tax—that was responsible for the closing of many ballrooms and dance halls. It has been unofficially estimated that the cabaret tax cost the operators of ballrooms and dance halls approximately one million dollars per year and thus was forcing many to close their doors. Spokesmen for the National Ballroom Operators Association have expressed their profound gratitude for your personal letter to each member of the House and Senate Committee responsible for this legislation, saying that it was an invaluable contribution to the successful enactment of this provision.

Respectfully submitted,

HENRY KAISER

ROOSEVELT, FREIDIN & LITTAUER

New York, N. Y.
October 25, 1951

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

Re: AFM—Cabaret Tax

Dear Sir:

The Revenue Act of 1951, signed by the President on October 20, 1951, contains an amendment involving the Federal excise taxes on admissions to cabarets, roof gardens, etc., which we bring to your attention.

As you know, the Federal government has imposed an excise tax on admissions to cabarets. It treats as cabarets those establishments which combine the service of food and refreshments with entertainment and dancing. However, in several recent judicial decisions (such as *Birmingham v. Gier*, 185 F. 2d 82 (8th Cir. 1950) the courts have permitted the government to extend the cabaret tax to dance halls, ballrooms, and similar places where the serving or selling of food, refreshments, or merchandise was merely incidental to the music and dancing privileges furnished. The new law amends the statute so as to make it clear that such dance halls and ballrooms are not subject to the cabaret tax *solely* because of the existence of some incidental food or refreshment service.

This new amendment, however, has one exception and that is that a dance hall or a ballroom may remain subject to cabaret tax if the normal conduct of the place brings it within the popular concept of a cabaret. Such an application would depend upon a consideration of many factors, such as the relative income derived by the establishment from the so-called incidental service of food or refreshments and from the dancing or music, the space allocation for the different activities, the type of refreshments offered, the type of entertainment and the hours of operation.

Very truly yours,
ROOSEVELT, FREIDIN AND
LITTAUER.

INTERNATIONAL MUSICIAN

Holiday Cheer and a Prosperous New Year

To Our Members and Friends

Christmas Comes But Once a Year

(To the Tune of GREENSLEEVES)

Not fast

Let's dance and sing_ and make_ good cheer_ For Christ-masse comes but once_ a year; Make

mer - ry now_ nor draw_ a tear_ So ear - ly in_ the morn - ing.

Then_ shout and sing_ till raf - ters ring, For joy and mirth_ the sea - sons bring; We'll_

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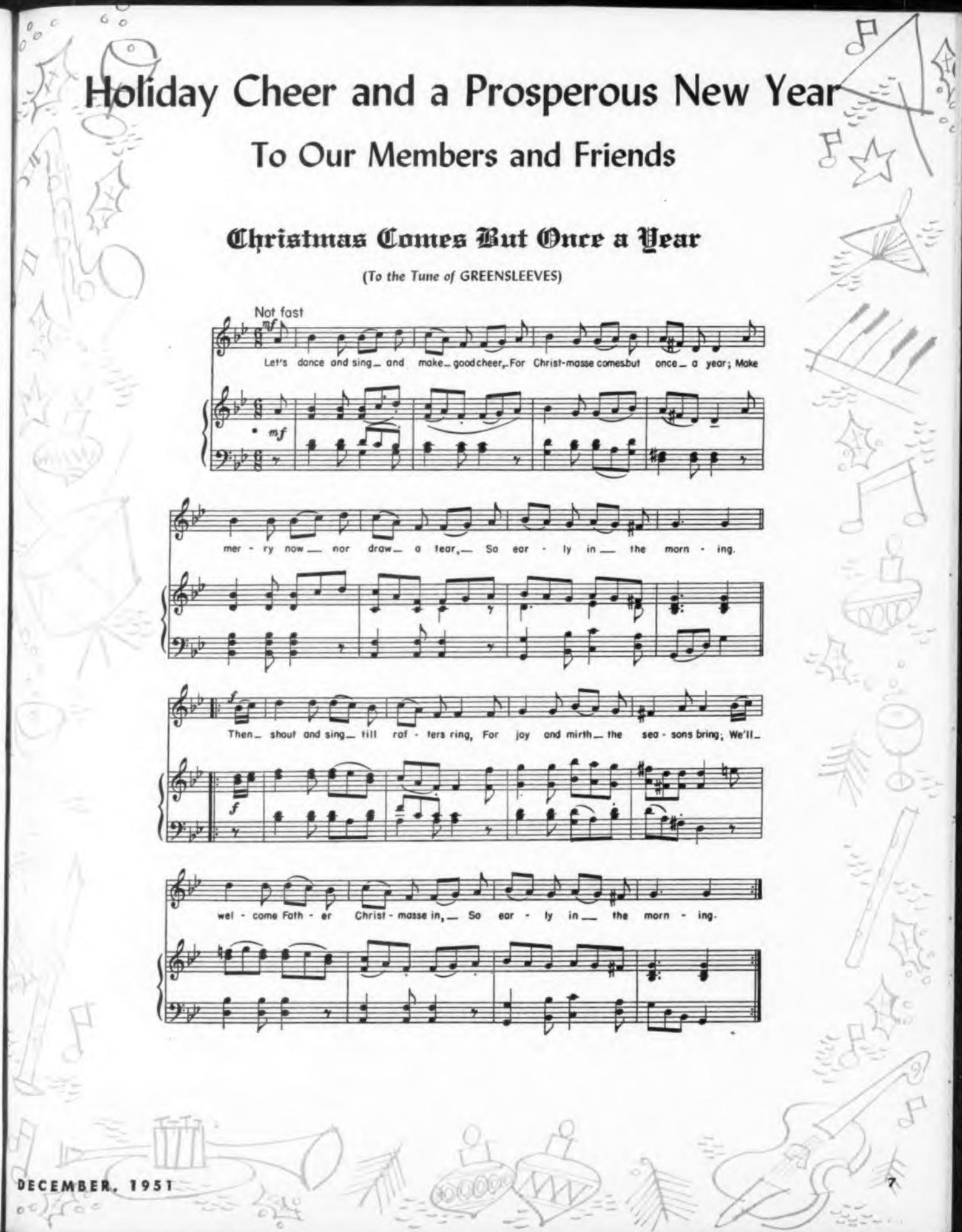
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Fablen Sevitzyk
Indianapolis



Igor Buketoff
Fort Wayne



Dr. George Dasch
Evansville



Thomas E. Wilson
Lafayette



B. Vandaworker
Indianapolis

Music in I

IN SPEAKING of musical development in Indiana, one must get a picture of rough trails coming into the Middle West from the Eastern and Southern coasts, of forests being gradually cleared, of log houses surrounded by "truck gardens." One must look in on the little churches bursting with hymn-singing, on camp meeting on the edge of woods, on old-time fiddling in barns, on snowy wastes in winter, swept by winds "that'd turn an iron soap kettle inside out." One must see farms multiplying and land being cleared, frame and brick houses being constructed, great stretches of wheat and corn land rising against level horizons. Now melodeons and pianos are being carted in cumbersome wagons along jolty roads, are being set up (draped with heavily fringed and embroidered silk scarfs) in parlors beside antimacassard rocking chairs and center tables holding the family Bible and photograph album. As the Civil War passes like a cloud over Indiana's sunny checker-board landscape—woods and field, woods and field—one finds it the fashion to have the daughter of the house sing the old ballads in a voice at least partially trained, or play, if falteringly, hymn tunes and piano selections—*The Maiden's Prayer*, or *The Dying Poet*.

The town Corydon derived its name from just this custom. When Governor William Henry Harrison visited the little settlement in the early nineteenth century, he was entertained in a home where his host's daughter sang the lament of the young shepherd, Corydon. "Why not call the town Corydon?" the General asked—and this was exactly what they did.

"Singing schools" brought young folks by sleigh or wagon from miles around to engage in hymn-singing and, on the side, mild flirtations. Dancing was looked askance at in most communities, but Hoosiers, with a healthy way of making blue laws cast a rosy tinge, held "play parties" accompanied by lusty singing and stamping of feet. Favorite songs were *Old Dan Tucker*, *Skip to My Lou* and *Weevily Wheat*. If the violin was not allowed in churches—it was considered the "devil's instrument"—still

Methodists and Baptists could sing their "white spirituals" with such zestful rhythm as to carry them along without accompaniment. Well up into the latter part of the nineteenth century, at least in outlying communities, instrumental prowess was put down as freakishness. Crossing the hands in piano playing was given the same gaping attention as the two-headed calf at the side-show, and the vibrato in violin playing was put down as a bad attack of nerves, none the less remarkable, however, for being uncontrollable.

However, conditions were changing. In 1852, the Mozart Hall was built in Evansville to house musical events; at Elkhart (in 1875) Charles G. Conn, who had been experimenting with wind instrument mouthpieces in his own home, rented a one-room building and began manufacturing plain brass cornets. Alexander Ernestinoff, coming to Indianapolis from Russia in 1882, established the Maennerchor (male chorus). For forty years he was to further this project, as well as found and develop the first symphony orchestra in Indiana.

The French Creoles, settled along the Wabash, were spreading their songs throughout that region. On New Year's in Vincennes they went from house to house singing and playing. Folk singing and square dancing were flourishing in Burlington and its environs. Melodies of hymns—"chording" was considered ungodly—were being sung in the Amish Colony church services in Goshen. In South Bend Hungarians celebrated their harvest festival to the music of the age-old *czardas*.

From 1892 to 1896 a series of May Music Festivals conducted by Franz Xavier Arens in Indianapolis made news throughout the Middle West. Paul Dresser (brother of Theodore Dreiser) around this time was hymning the Wabash (*On the Banks of the Wabash*) and penning the Indiana State Song, *Far Away, Indiana*, even while it was becoming industrialized, was feeling twinges of musical growth.

Elkhart manufacturers began shipping their handmade instruments to every State in the

Union, besides supplying the bands that were the pride of towns throughout Indiana, indispensable accompaniment to funerals, brewery picnics, political rallies and, of course, get-togethers on Memorial Day and the Fourth of July. The La Porte City Band was organized in 1879, the Lafayette City Band in 1885, the Vincennes Municipal Band in 1898. These three bands are still flourishing today.

Unionism, always a live topic with Hoosiers gathered around the cracker barrel in the town store, took on special interest when, early in the year 1896, a charter was issued by the American Federation of Labor to a "Stove Moulders' Musical Union" in Joliet, Illinois. Other professional musicians of the town, not so unionized, felt the need of coordinated protection. It was clear something had to be done about this and similar situations in other towns. Something was done. Thirty-one key instrumentalists from all over the United States assembled in Parlor 35 of the Hotel English in Indianapolis to form a union, its premise that "all men and women playing musical instruments and receiving pay therefor from the public must, in order to get just wages and decent working conditions, form a labor organization." Here they listened to a forceful address by Samuel Gompers, "in the interest of those who earn their livelihood as musicians as well as in the interest of all who are earnestly engaged in the great work of thorough and complete organization . . ." The Mayor of Indianapolis wished the delegates success in their deliberations, and the Governor of the State extended "a hearty Hoosier welcome." Thus, in October, 1896, in Indianapolis, was born the American Federation of Musicians.

During the first two decades of the twentieth century, Indiana became increasingly music conscious. Bands multiplied in village parks. Small children—boys as well as girls—were given lessons on piano, violin and, less frequently, cornet or other wind instrument. Pianos began to dominate the homes, to become the criterion of a family's culture. Hoosiers enjoying a neighborly get-together, indulged in "barbershop harmony." Band instrument factories in Elkhart continued to multiply and expand, making this town the world center of such manufacture.



Indianapolis Symphony Orchestra, Conductor, Fabien Sevitzyk.

in Indiana

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The State was not without more highly coordinated music. The magnificent choir of St. Meinrad's Abbey sang plain chant in such a way as to make its fame extend even to Europe. Van Denman Thompson, professor of organ and composition at DePauw University, was composing an oratorio based on old hymns and spirituals. Charles Diven Campbell, teacher of music at Indiana University, was composing and directing music for State Centennial pageants presented in 1916 at Indianapolis, Bloomington and Corydon.

Then in the early 1920's school music departments began to expand and school bands and orchestras, becoming an integral part of almost every school, provided incentive to the students' learning a wider variety of instruments. In 1921 the Indiana University School of Music was founded, and, in 1926, thanks to the zealous services of Will H. Bryant, the Terre Haute Civic and Teachers College Symphony Orchestra came into being. Bryant was to be its director until 1949; and, on his death a year later, all Indiana was to pay him tribute as one of its best-known and best-loved musicians.

Hoosiers had begun to think of concert hall music, as well as home-made music, as something happening to them, not something taking place in Europe, or at best in New York and Boston. After 1930 a State symphony orchestra, supported by the Indiana Symphony Society, presented a series of concerts annually in Indianapolis. But its conductor, Ferdinand Shafer, whose devotion helped bring the orchestra into the lives of thousands of that city, was already old when he took on the task, and, by 1936, was ready to retire. That year Fabien Sevitzyky was invited to guest-conduct the orchestra. Before he had signalled the final chord for the first number of that evening's program, he, the orchestra and the audience knew they were meant for each other, that here was a combination that would go far.

Through the years it has gone far, indeed. Sevitzyky wants, even more perhaps than most born Americans can want—he came from his native Russia in 1923 as a refugee from its communistic government—to become part and parcel of this country, in particular of Indiana. He welcomes opportunities to shoulder civic responsibilities. He encourages local artists. He includes one American composition on each of his programs. Helping America to see the beauty of its own music is his way, he says, of repaying the country for the great opportunities it has opened up to him.

Hoosiers who know a friend when they see one, have responded in kind. Said Indianapolis' late Mayor, Al Feeney, "I think the ambition of every boy and girl in Indianapolis . . . should be to one day be a member of this great orchestra." The Indiana State Symphony Society, which maintains and operates the orchestra, has for its avowed aim "to provide for all Hoosiers not only unexcelled performance of the world's greatest music, but to provide it by means of a symphony orchestra composed, as largely as possible, of Hoosiers, certainly of musicians all of whom live in Indiana during the entire orches-



Ernst Hoffman
Bloomington



Ross H. Dwiggins
Kokomo



James W. Barnes
Terre Haute



Johnny Winn
Indianapolis



Edwyn Hames
South Bend

tral season—a symphony orchestra in whose excellence its Hoosier audiences may (and do) have a feeling of personal pride and ownership."

The Indianapolis series of concerts is attended by music lovers from more than 150 Indiana towns and cities. Besides this, the orchestra tours to numerous other Indiana communities.

Women have always been pioneers in cultural development in Indiana. So it is not surprising that the Women's Committee of the Indianapolis Symphony Orchestra is the largest such committee in the world. In 1940-41 it had a membership of 2,778 women and twenty-three units scattered at key points throughout the State working for the advancement of music in Indiana. The Lafayette unit, for instance, sponsors one children's concert each year. These concerts, held in the magnificent Hall of Music at Purdue University, have permitted the children to listen to concerts by the Indianapolis, Cleveland, St. Louis and Minneapolis symphony orchestras.

Indiana by no means gains its entire musical nutriment from Indianapolis-centered projects. It is a state of many symphony orchestras. The sixty-three-piece Fort Wayne Philharmonic is as good an illustration as any of the "a-part-of-the-town" feel that any cultural enterprise must have to succeed in Indiana. Citizens of this industrial and railroad center have no intention of letting their symphony orchestra well enough alone. A story told by a violinist newcomer to the city illustrates this point. He had taken a furnished room temporarily, and one day was stopped on the stairs by his landlady. "Aren't you playing with the symphony?" she asked. The violinist said yes, he was. "But I never hear you play," she said dubiously. The violinist explained he didn't want to disturb the others in the house. "Disturb us!" she exclaimed. "You wouldn't do that! Why, we love our symphony around here!"

They love it. And in typical Hoosier fashion, they are doing something about it. One week when prospects for its continuance looked dark, the women's auxiliary set to and called each name in the telephone directory—went right through from A to Z, asking for donations. They got the needed amount, too. A lawyer who was laid up in a hospital with a broken leg charged every visitor autographing his cast one dollar—and turned over the proceeds to the orchestra. One nine-year-old boy shovelled snow and gave his earnings to the symphony.

Igor Buketoff, the orchestra's conductor, not only does the usual conducting chores—does them with inspiration and high skill—but plays host, he and the orchestra, to two thousand children representing public, parochial, county and "out-of-state" schools. Business firms and public-spirited individuals regularly buy blocks of seats for crippled and underprivileged children. Buke-

toff conducts, too, the Philharmonic Sinfonietta, made up of twenty-seven of the Philharmonic's best musicians, which takes good music to communities and colleges within a seventy-five-mile radius of Fort Wayne: such towns as Huntington, Kendallville, Bluffton and Garrett.

Incidentally, both Buketoff and Roger Hall, the orchestra's business manager, are ardent sports fans—another item to endear them to Fort Wayne, since this town is the birthplace of night baseball and since it takes its basketball, too, very seriously indeed.

At the "Coffee Concerts," a special feature of the season, the Philharmonic String Quartet sits in the midst of the audience playing Beethoven and Bach while coffee and cookies are passed among the guests. The coziness of it, the friendliness of it, are just such as to appeal to Hoosiers. Bach and Beethoven seem to thrive on it, too.

This season the orchestra is presenting six subscription concerts, two pops concerts, two young people's concerts and four chamber music concerts. Pretty good for a town of 132,000 population!

If Fort Wayne is in line for praise, so is South Bend, for its orchestra throughout its whole existence of nineteen years has never suffered a





Ben G. Graham **Harry A. Pollock**
Co-conductors of Richmond Civic Orchestra

deficit. Edwyn Hames, the conductor, with the good help of the South Bend Symphony Association (Mrs. E. M. Morris, president) and the generous cooperation of Local 278, has brought the orchestra to a high level of musicianship. Today it numbers eighty members, gives five subscription concerts and two children's concerts, these latter financed jointly by the Junior League and the Music Performance Trust Fund of the Recording Industry. The last concert of each season is given on the campus of Notre Dame University.

We mentioned that pioneer orchestra, the Terre Haute Civic and Teachers College Symphony, founded in 1926. The successor to its founder-conductor, Will H. Bryant, is James W. Barnes, who has instituted a policy of programming at least one modern contemporary work each season. The Joliet Symphony Orchestra, directed by Pasquale Crescenti, is the outgrowth of an orchestra organized in 1916 in that city. Its policy is to have music made by the townsfolk and for the townsfolk.

The Evansville Philharmonic Orchestra of eighty-six members—it is now in its seventeenth year—is under the direction of Dr. George Dasch. (Dr. Dasch is also conductor of the Chicago Businessmen's Symphony.) Supported through the sale of concert tickets and contributions by local sponsors and patrons of the orchestra, the Evansville orchestra presents four or five programs a season. The Orchestra Board, in addition to presenting programs featuring guest artists, awards scholarships each year to promising young musicians, making possible free music lessons. A number of these scholarship students have later been taken into the orchestra as regular members.

The Columbus Symphony, conducted by G. Chester Kitzinger, charters buses to take all its members to hear concerts of major symphony orchestras playing tour engagements in neighboring cities.

New orchestras are sprouting up, even as I write. Lafayette's orchestra was organized in

November, 1950, with seventy members for a starter. Its first concert was given in February, 1951. In the summer it sponsored two out-of-door operettas on Memorial Island in Columbian Park: *Trial by Jury* and *Down in the Valley*. It will present six concerts in the 1951-52 season. Its conductor is Thomas E. Wilson, who is also director of the Purdue Symphony Orchestra (sixty-five members). Marion is at present organizing a concert orchestra, with its aim, symphonic stature. The Muncie Civic and College Symphony Orchestra, founded by Dr. Robert Hargreaves during the academic year 1949-50, gave its first concert on March 31, 1950. Its yearly schedule is four regular concerts and two children's concerts.

The Richmond Civic Orchestra has the dis-

tingtion of having two conductors: Ben G. Graham, Supervisor of Music in the city's schools, and Harry A. Pollock, President of Local 388 of that city. It also is on its way to symphonic proportions.

It is natural that, with its marked sense of State loyalty, Hoosiers feel that what helps one city helps all. Thus all Indiana looks with pride on the achievements in music of its State University at Bloomington. The teachers, practically all professional musicians, are themselves artists in their field. Ernst Hoffman, conductor of the University Philharmonic Orchestra, came to the university following a conductorship of the Houston Symphony. (He is conductor of the Indianapolis Philharmonic, a businessmen's symphony orchestra, as well as of the University



(A) Fort Wayne Philharmonic Orchestra, Igor Buketoff, Musical Director; (B) La-Porte Concert Band, J. Clyde Lucas, Conductor; (C) Evansville Philharmonic Orchestra, Dr. George Dasch, Conductor; (D) Terre Haute Civic and Teachers College Symphony Orchestra, James W. Barnes, Conductor; (E) Indiana University Orchestra, Ernst Hoffman, Musical Director; (F) South Bend Symphony Orchestra, Edwyn Hames, Conductor; (G) Lafayette Symphony Orchestra, Thomas E. Wilson, Conductor; (H) Vincennes Municipal Band, W. P. Barnett, Director; (I) Indiana Home Economics Chorus, Albert P. Stewart, Director; (J) Elkhart Municipal Band, Lee Hope, Director; (K) Michigan City Municipal Band, Guy F. Foreman, Director.

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Orchestra.) The orchestra's first-desk men are professional musicians whose abilities are an incentive to the student members. The Berkshire Quartet is a resident group, its members augmenting the teaching staff. The University's accomplishments in opera are especially outstanding. Its "opera workshop" is a training center for opera which need give way to none other such enterprise in the whole United States. Hans Busch, who directs it, was formerly stage director of the Royal Opera House of Stockholm. It has the services also of the University Symphony under Mr. Hoffman. It does *Parsifal* every year at Easter, and can point, besides, to admirable performances of *Lu Boheme*, *Rigoletto*, *Tales of Hoffmann*, *Street Scene* and *Lost in the Stars*.

The Evansville College is proud also of its operatic record. It presented, last February, Kurt Weill's *Down in the Valley* and plans other productions for the coming year. Purdue University has put on the *Desert Song*, *Rio Rita* and *The Vagabond King*.

Indianapolis has its light-opera season during the summer, held in the Indiana State Fair Grounds. Jordan College of Music—it boasts more than a half-century of tradition, since the Metropolitan School of Music, one of the parent organizations, was organized in 1895—is rightly proud of the Jordan Chorale, which has attained wide recognition throughout the Middle West. Richard Whittington is its director.

South Bend was the locale of an operatic world premiere in June of 1949, when Clarence



Berkshire Quartet, Indiana University

Cameron White's *Ouange* was presented there. Based on the history of Haiti and the Emperor Dessalines, it had an all-Negro cast, was produced by Zigmont G. Gaska, and sponsored by the Burleigh Music Association, a Negro choral society.

Bands, like symphony orchestras and operatic and choral groups, are part and parcel of Indiana communities. The citizens use them—for dancing in the parks (as in Frankfort and Lafayette), for street fairs (as in Kokomo and Bluffton), for square dances in the civic auditorium (as in La Porte), for parades and civic events (as in Vincennes and Marion), for winter concerts (as in Michigan City and South Bend). The Music Performance Trust Fund of the Recording Industry has proved an impetus to bands throughout the State, but many towns have furthered band concert output also through band tax funds voted by citizens.

The Michigan City Municipal Band—it has been eighty-two years in existence—numbers forty musicians and is conducted by Guy F. Foreman. Marion's Federation Band is directed by Wayne Stroup. The Vincennes Municipal Band—in its fifty-third year—is conducted by W. P. Barnett. The La Porte City Band—seventy-two years old—is directed by J. Clyde Lucas. The Kokomo Band of thirty-five musicians is directed by Ross H. Dwiggins. Citizens of Lafayette have enjoyed free band concerts for the past sixty-six years.

The Indianapolis News Newsboys' Band is rounding out fifty-one years of playing for patriotic and civic celebrations in that city. J. B. Vandaworker, who organized newsboys into a band back in 1900, still "trains the boys not only in music but in efficiency and in loyalty to duty and country." The "Teen Sinfonietta," another Indianapolis organization for youngsters, averages twenty-five concerts a season in hospitals, before Parent-Teacher Associations, and in church and club groups. Its director is Renato Pacini, who is also assistant conductor of the Indianapolis Symphony Orchestra.

Only Indiana, with its bands and symphony orchestras, with its barber-shop quartets and Street Fairs, with its Moravian folk songs and operatic workshops, with its ballads and its Beethoven, with its Women's Committees and its Coffee Concerts, with its choruses and its pageants, can offer so variegated a pattern of musical presentation. And only Indiana can mix it all with that special brand of neighborliness, that special tang of humanness, that makes its musical doings always a part of everyday life, always something you can share with folks about you—always something, in short, Hoosier.

—Hope Stoddard.



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Smaller Ensembles — Music with a Purpose

WHAT IS particularly interesting about the smaller ensembles is that they, most of them, have been formed for a definite purpose—that is, a purpose aside from conveying music in general to the public. These ensembles are quite explicit about these aims. Their very continuance, moreover, seems to be bound up in their carrying them out, since audiences come to expect the sort of music the ensembles habitually give. Let us look then, at the aims of some key chamber organizations about the country.

The object of the Boston Chamber Music Society is two-fold: "to perform chamber music works from baroque to contemporary," and "to



The Hollywood String Quartet: (Left to right) Paul Shure, Felix Slatkin, Eleanor Aller, Paul Robyn.

vary the combination of string and wind instruments." The basic personnel of the chamber group is Dorothy Alpert, violin; Olivia Toubman, cello; Victor Alpert, viola, and Raymond Toubman, oboe. To fulfill the second clause of their aim, other instrumentalists are called in as the need arises. At their first concert this season, in Worcester, the program included Quartet in F Major, by Mozart; *Three Cantines Sine Textu* (Three Songs Without Words) by Orlandus Lassus; Trio by Randall Thompson and Quartet (*The American*) by Dvorak. Subsequent concerts will be presented at the Worcester Art Museum, the Currier Galleries in Manchester, New Hampshire, and the Cambridge Music Club.

Since a definite relationship seems to exist between the calm engendered by beautiful pictures and the finesse of chamber music performance, art galleries frequently arrange for chamber concerts to accompany exhibits. During the Golden Jubilee Fiftieth Annual Exhibition of Miniatures and the Forty-ninth Water Color Annual Special Invitation Exhibition from October 27th through December 2nd, the Pennsylvania Academy of Fine Arts is presenting (sponsored by the Music Performance Trust Fund of the Recording Industry) six chamber music recitals with such combinations as: wind quintet; oboe, viola, piano; harp with string quartet; quartet with horn.

Another group which performs consistently in the good company of great works of art is the Krasner Chamber Music Ensemble of Syracuse, which gives musical programs in the Syracuse Museum of Fine Arts.

To be "stimulating" and "adventurous" is the avowed purpose of the Northwest Sintonietta, made up of more than a score of members of the Minneapolis Symphony Orchestra and directed by Henry Denecke. It may well be that this organization is better known in other parts of the upper Midwest than it is in the home town, for a large percentage of the more than a hundred concerts it has given throughout the five years of its existence have been presented on tour. Mr. Denecke makes it a point to perform neglected works of the old masters. Visual-auditory coupling is an aspect of this ensemble, too. When the men performed at the Minneapolis Institute of Arts one evening last year, five local artists exhibited paintings which reflected, via color and line, their impressions of Samuel Barber's *Capricorn Concerto*.

The Sinfoniatta's seventh annual tour of the upper Midwest, writes Mr. Denecke, "was without doubt the most successful to date. The towns gave us a royal welcome. Several had a party for the whole orchestra afterwards, and it was wonderful to exchange views with the various music lovers."

The aim of the Guild String Quartet of Toledo, Ohio, is to "promote the work of our native composers, especially the local writers of Toledo." In a series of twilight concerts in the auditorium of the Toledo Public Library last season (again aided by the Music Performance Trust Fund of the Recording Industry) four free hour-long concerts were devoted exclusively to the works in the chamber music idiom of Toledo area composers, twelve residents being so honored. This year each program includes the work of a Toledo resident: Karl Ahrendt, Ken Holland, J. Paul Kennedy and Elizabeth Gould. Members of the quartet are: Pauline Little, Virginia Cramer, violins; Earl Hess,



The Camilli String Quartet of the Western Reserve University: Fred Rosenberg, first violin; Samuel Epstein, second violin; Vitold Kushleika, viola, and Albert Michelson, cello.

viola, and Kathleen Couley, cello. Assisting them will be Mitchell Liberman, flute; George Rohrer, bassoon, and Mr. Kennedy and Mrs. Gould, pianists.

As for chamber groups "in residence" at the universities, their purpose is plain. They are to supply the intimate music, in home and small hall, that faculty and students crave. Such is the aim of the Camilli Quartet, organized and appointed in residence at Western Reserve University in the Fall of 1950. The personnel consists of: Fred Rosenberg, first violin; Samuel Epstein, second violin; Vitold Kushleika, viola; Albert Michelson, cello. Three are members of the Cleveland Symphony Orchestra. Fred Rosenberg is a former member of the orchestra and now teaches at the Cleveland Institute of Music and at Western Reserve Academy, Hudson, Ohio.

This year the group is giving four chamber music concerts. The first, in November, was assisted by Egbert Fisher, pianist of Western Reserve University. The second program, in December, will be presented by the Board of Education in collaboration with Cleveland College. The group in this concert will have the assistance of William Kurzban, pianist. The Cleveland Public Library presents the third program in March with Maurice Goldman, baritone, faculty member of the Cleveland Music Settlement. This is one of the annual series of musical programs supported by the Music Performance Trust Fund of the Recording Industry. The concert in April is sponsored by the Fine Arts Series of Western Reserve University. Ezra Shabas, clarinetist, will assist at this concert.

The American University Chamber Music Society, George Steiner, Director, keeps to a certain pattern in its programming. The program presented October 16th was romantic in content, that of November 12th, classic, that of December 4th, English. They are given regularly at Clendenen Auditorium, Washington, D. C.

The aim of the American Society of the Ancient Instruments is, of course, inherent in its very title. For long now it has been bringing to audibility music of the past, played just as it was meant to be played. On October 5th it held its annual Delaware Valley Festival in the Bucks County Playhouse at New Hope, Pennsylvania. Its musicians are Florence Rosensweig, Jo Brodo, Maurice Ben Stad, Benjamin Gusikoff and Julea Stad Chapline.

Infrequently performed works, as well as the more usual fare, are selected by the Hollywood String Quartet. Appearing in concert during the coming season in Pasadena, Santa Barbara, Inglewood and San Francisco, as well as in the California Institute of Technology, Los Angeles County Museum and U. C. L. A. Friends of Music series, they will play the seldom-performed Brahms Sextet in B flat, Op. 10. The quartet will be joined by Kurt Reher, cellist, and Alvin Dinkin, violist, as assistant artists.

The worthy purpose of giving the wind instruments wider scope has brought about the formation of many groups. Sol Schoenbach of

(Continued on page thirty-six)

AMERICAN The San Antonio Symphony Orchestra, for the concert of December 1st, presented the *Afro-American Symphony* by William Grant Still . . . Roy Harris' *Cumberland Concerto* was presented by the Cincinnati Symphony Orchestra under Thor Johnson November 11th, at Carnegie Hall, New York . . . Frank Martin's *Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra* was presented by the Chicago Symphony on November 27th. Rafael Kubelik conducted . . . The National Music Council recently selected, as the recipient of its Orchestra Conductor Citation for the season 1949-50, George Szell, Conductor of the Cleveland Orchestra. This Citation is given annually to a conductor of a major symphony orchestra for outstanding services to American music.

PREMIERES Isadore Freed's *Violin Concerto* was premiered at Carnegie Hall November 12th, by the National Orchestra Association, Leon Barzin, conducting, and Bela Urban, soloist . . . *Ballad for French Horn and Orchestra*, by Carl Bowman, had its first performance anywhere when the Town of Babylon Symphony under the direction of Christos Vrionides gave its December 6th concert in Lindenhurst, Long Island. Jacob Tillingier (a member of the orchestra) acted as soloist . . . *Horizontos* by the Mexican composer, Julian Carrillo, was accorded its premiere November 30th when it was played by the Pittsburgh Symphony directed by Leopold Stokowski . . . Alexander Tansman's *Suite on Old Classical Spanish Themes* was played for the first time anywhere November 10th by the St. Louis Symphony under Vladimir Golschmann.

SOLOISTS Leonard Rose, for seven years principal cellist of the New York Philharmonic - Symphony, from which he resigned last year to launch a concert career, is scheduled to appear this season as guest artist with the Cleveland, Chicago, Milwaukee, San Antonio and New York Philharmonic-Symphony . . . Eugene List as soloist with the New Jersey Symphony in its concerts of November 26th and 27th (in Orange and Montclair respectively) played Tchaikovsky's *Piano Concerto in B flat* with "a high sense of drama" . . . Fifteen-year-old Michael Rabin was soloist with the Dayton (Ohio) Philharmonic Orchestra on October 31st, in the *Vieuxtemps Concerto for Violin No. 5*. "Masterly phrasing" and "shining, rounded tone," commented the Dayton papers . . . Guiomar Novaes will be piano soloist with the Nashville Symphony Orchestra on January 29th. The orchestra's conductor is Guy Taylor.

REQUIEM In these days of colossal presentations of Hollywood, it might put matters in a truer perspective to speak of the colossal performance framed in another day but quite up to the highest standards of today. Verdi's *Requiem* as presented by the Philadelphia Orchestra on November 27th in New York was gigantic in scope, in effect, in musical values. Choruses (Temple University, University of Pennsylvania), massed on the platform, gave such a backgrounding of song as could fill all heaven, while the sound of the instruments surrounded and amplified even these

Podium and Stage

vocal effects. The trumpets sounding out their call in the early part of the program from dispersed points in the main body of the auditorium gave members of the audience a sense of dwelling in mighty sound which stayed with them the whole evening. The soloists sang with such purity and opulence of tone as soared above all else. Verdi's *Requiem*, for its sumptuousness and nobility, is indeed colossal, call filmland's most daring ventures what you will.

On December 13th, at Carnegie Hall, the Philharmonic - Symphony Society of New York, America's oldest symphony organization (109 years) celebrated its 5,000th concert. Preceding the concert in a special ceremony a commemorative plaque was presented to the Society on behalf of the City of New York. George Szell, guest conductor for the evening, for the opening number, revived, as a quaint reminder of musical taste over a century ago, a long-forgotten work by the Bohemian composer, Johann Wenzeslaus Kalliwoda. Programmed as *New Overture in D*, this work closed the inaugural Philharmonic concert on December 7, 1842 . . . The opening concert of the Ottawa Philharmonic's second season under conductor Eugene Kash assumed all the qualities of an official function. The Governor General of Canada, Viscount Alexander of Tunis, was its patron; and United States Ambassador to Canada, Stanley Woodward, gave a reception after the concert, at which the honored guest was the orchestra's soloist of the evening, Benny Goodman.



Matti Holli, Conductor and Founder of the Windsor Symphony Orchestra, of Windsor, Ontario, Canada.

In his development of the **YOUTH** Philharmonic Orchestra, Arthur Brown inaugurated, two years ago, a program of Youth Concerts, which has met with such great success that now the orchestra plays to approximately 13,000 school children of the Tulsa city . . . Four children's concerts are being presented as part of the 1951-52 season of the New Jersey Symphony Orchestra. Samuel Antek, who is the orchestra's conductor, directs this series also, emphasizing "live music is even more fun."



Dr. Benjamin Swalin, Director of the North Carolina Symphony Orchestra.

CURTAIN CALLS Duluth residents enjoyed a night of opera on November 16th, when *Pagliacci* was presented in concert form by the Duluth Symphony Orchestra, with a cast from the New York City Opera. Hermann Herz conducted . . . The Minneapolis Symphony Orchestra presented the Strauss opera, *Salome*, in concert version, on December 7th. A few days previous to the performance, the orchestra's conductor, Antal Dorati, appeared in a special lecture before the Women's Association of the Minneapolis Symphony Orchestra in a discussion of the work . . . A colorful performance of *Finian's Rainbow* was the achievement of the Paper Mill Playhouse in Millburn, New Jersey, last month. David Tihmar as Og, the leprechaun, had just the right touch of whimsy . . . The *Secret of Suzanne* was presented October 18th in San Francisco by members of the College Opera Singers . . . Announcing the success of the Metropolitan Opera Fund campaign of 1951-52, Chairman George A. Sloan stated, "Its success was due primarily to the magnificent support of our New York subscribers and other friends of opera throughout the nation and other countries. Once more these music lovers have shown their determination to preserve this great cultural institution which brings enjoyment to many millions of people." Out-of-the-country gifts from Hawaii, Alaska, Panama, India, England, Portugal, Peru and France totaled \$7,300.00 . . . At a three-day festival in March the Hartt College of Music in Hartford, Connecticut, will present *The Princess*, a short opera by Arnold Franchetti, and Vittorio Giannini's opera about Aaron Burr, *Blennerhassett* . . . On December 10th the American Opera Guild, of Philadelphia, presented Flotow's *Martha*.



THOMAS SCHERMAN

Notable Program-Building

THE Little Orchestra Society under the leadership of Thomas Scherman is doing a consistently fine job of program-building. In their concert at New York's Town Hall November 5th they scheduled a world premiere, two New York "firsts," and a really distinguished performance of Mozart's Serenade in B flat major for twelve woodwinds and contrabass. It was a joy to hear the interweaving Mozartean melodies played in accordance with the original instrumentation, with opportunities for near-solo work by each type of instrument.

The world premiere was a composition in which the woodwinds starred, a pleasant and tuneful modern pastoral by the Boston composer Frank Wigglesworth: Summer Scenes, for Flute, Oboe, and Strings. The strings conveyed the feeling of shimmering summer heat, and the flute and oboe an impression, by no means imitative, of birds singing.

Mr. Scherman has made a deliberate policy of recalling from undeserved oblivion older music which he likes, and for this program he unearthed a delightful eighteenth century piece of Vivaldi's, never before heard in New York: Concerto in A major for String Orchestra, "with a principal violin, and another violin as echo from a distance"—so runs the sub-title in Italian. The nineteen-year-old twin brothers Gerald and Wilfred Beal were the violinists, and they showed wonderful rapport with each other and with the orchestra.

The final number on the Little Orchestra Society's program, written, said the composer, "to make the twin violinists happy," was a bouncy, folk-like composition, full of wit and fire: Bohuslav Martinu's Concerto for Two Violins and Orchestra. It made the listeners happy, too—as did the whole program.

—S. S. S.

Good Winds

A CONCERT such as is seldom heard any place at any time was given by the Los Angeles Woodwinds with William Steinberg conducting on Sunday, October 18. The event was a memorial to Arthur Schnabel, presented by the Los Angeles Music Guild, of which the great pianist was one of the founders. The music was by Mozart, the Serenades in C Minor and B Flat and the Quintet for Piano and Four Woodwinds in E Flat.

Speaking of Music:

When Mr. Steinberg was invited to conduct the concert he accepted on condition that he be allowed plenty of rehearsals. The performance which resulted exhibited the kind of effortless grace which is only present when infinite time has been spent and exhaustive pains have been taken. Striking virtuosity on the part of each player was made so subservient to musical values as to pass unnoticed except perhaps by players in the audience who had performed the same music at somewhat different tempos and with less satisfactory results.

The Serenade in B Flat is for thirteen wind instruments and double bass. For extent and musical content it is equal to any of Mozart's symphonies.

Of the Quintet, Mozart wrote in a letter to his father: "This is the best piece I ever composed." Within the bounds of good ensemble

his technical skill and precision as a pianist. This was especially brought out in the Bach Toccata in C Minor. But in the Schumann *Faschingschwank aus Wien*, the mood was the master and the brilliant technique, though effectively carried through, was kept in the background. List's strong sense of rhythm was beautifully conveyed in the only modern work on the program, the Sonata No. 3 by Norman Dello Joio. The composer himself was in the audience and was warmly applauded.

—G. S.

Los Angeles Philharmonic

FOR the opening of its thirty-third season, the Los Angeles Philharmonic Orchestra, under the direction of Alfred Wallenstein, featured one of its own members in a recent work by



In San Juan, Puerto Rico, Maestro Arturo Somchano conducts his grand concert orchestra, a leading musical group in the island. All the players are members of the Federation.

playing, each instrument is given a chance to exhibit to the full its possibilities for beauty and brilliance. Hence, we must name each of the players: Arnold Koblenz, oboe; Mitchell Lurie, clarinet; Don Christlieb, bassoon; Gale Robinson, horn, and William Steinberg, who plays the piano exactly as those who admire his conducting would expect. He is sure yet daring; full of power which is never too heavy and playfulness which is never insignificant.

—P. A.

List Plays Bach

EUGENE LIST, in his first New York recital since before the War, delighted his audience with a cleverly chosen program which revealed

an American composer. The soloist was Kalman Bloch; the piece: Aaron Copland's Concerto for Clarinet, Harp, and String Orchestra. We can think of no more suitable programming for beginning the musical year.

The concerto itself is a healthy work, as inevitably fitted to its instrument as something Mozart might have written. It is full of poignant melody and tangy rhythm; a thing to tickle the fancy and soothe the ear of even the most conservative concert-goer. Mr. Bloch, always a dependable artist, knew the style and carried it off exactly.

Another stroke of genius in programming was the opening, Purcell's *Trumpet Voluntary*, a worthy fanfare to usher in a significant occasion.

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Concert and Stage

Lucien Cailliet's *Dido and Aeneas Suite* shows what a labor of love and imagination can create. By all the rules, a synthesis of a baroque opera for modern orchestra should be a travesty, but in actuality, this particular arrangement is a thing of beauty which brings home the timeless quality of Purcell's old tragedy.

We were sorry to see Ravel's *La Valse* substituted for Roussel's *Bacchus and Ariane*, although we have always liked Wallenstein's reading of this sardonic tour de force. We like, too, his forthright presentation of Brahms' Fourth Symphony to which we settled after intermission. —P. A.

Monteverdi was a Modern

ON November 12 in Los Angeles. Roger Wagner's Chorale, supported by Israel Baker and Robert Sushel, violins. Milton Thomas and Kurt Reher, viola and cello, and Bruce Prince-Joseph, harpsichord, presented Monteverdi's Magnificat for Double Chorus and Instruments. Bruckner himself, with all of Wagner's technique back of him and a whole modern orches-

bits of Georgian solo were beautifully true to pitch.

Anne Shaw Price, soprano, Ralph Isbell, bass, and Lloyd Rathbun, oboe, joined the group for Bach's Cantata No. 32: *Liebster Jesu, Mein Verlangen*. Balance between the solo voices and the Chorale was admirable. —P. A.

Toscanini at Carnegie

NOT A one of the millions who listen to the broadcasts on Saturday afternoon of Toscanini directing the N. B. C. Symphony Orchestra but must want to supplement sound impressions by the actuality itself: being there as one of the Carnegie Hall audience, seeing the platform forest of instruments part to make a path for the slightly stooped, white-haired, vibrant and compelling figure crossing the platform and stepping, with just a bit of difficulty now, onto the podium. Not a one but must want to watch him draw music subtly, yet irresistibly, from those men. Not a one but must want to contribute to that thundrous applause and see Toscanini turn and bow, throwing out his hands



ALEXANDER BRAILOWSKY

ing someone's wave—spending the hour or so of waiting in small doings and small talk. Then, the music—and afterward the same audience, calm and chastened, awed, somehow ennobled, passing slowly and without much talk out into a world that can, it seems, be faced after all. See this and you will know there is power impregnating the very air in that auditorium.

Toscanini has become a legend in his own lifetime. But he is much more. He is a most potent and unmistakable force. Carnegie Hall has yet another claim to fame, having stood host to these concerts of Toscanini and the N. B. C. Symphony Orchestra. —H. E. S.

Theme for Timpani

TWO EVENTS that made the headlines at the concert of the Philadelphia Orchestra, held in New York November 13th, were the performance of soloist Alexander Brailowsky and the New York premiere of William Schuman's Symphony No. 6. Of Brailowsky's playing of the Liszt Concerto No. 2, it is enough to say we shall never come any nearer than this to hearing Liszt himself play it. In the great chords, in the slashing arpeggios, in the surprise arabesques, in the verve and the lunging and the attacking—Brailowsky is as graceful as a panther and as purposeful—it was a sight to see as well as a sound to hear. Conductor Eugene Ormandy saw to it that the orchestra held up its side. The keyboard inundated the orchestra, but the orchestra inundated back. When the exquisite cello solo emerged, the serenity of it after the deluge was startling.

Pages could be written on the William Schuman Symphony No. 6. It has been called a whole psychotic cycle—and it did leave one's soul as bare as an egg. However, our comment on the presentation is that the solo for kettle drums—yes, we said "solo"—was as thrilling in its way as the cello's emergence in the Liszt work was in its. In fact, the kettle drums had the one real tune in the whole work—a theme that stirred with life down into embryonic depths. We would have liked that membranous motif to be carried to an even fuller development. It matched—and this is saying much indeed—the triumphant voice of the kettledrums in Beethoven's *Ninth*. —H. E. S.



Toscanini once more conducts the N. B. C. Symphony.

tra at his disposal, could hardly have set the great hymn of praise with more force or magnificence. Any member of the audience who had come to hear a piece of ancient music was quickly swept into the maelstrom of the present by the sheer tonal energy of what he heard. Monteverdi was a modern. And even when most reverently treated, his music is of the theater.

The same is not true of Vittoria's Requiem Mass, which formed the second half of this program of the Evenings on the Roof series. Here is music for the church which cannot be brought out of its original setting without considerable loss. The Chorale, however, one of the most serious choral organizations in the country, sang with its usual warm precision. Marni Nixon's

in a characteristic gesture of humbleness, motioning to his orchestra, his beloved men, to rise.

Lucky as I have been to be a part of that audience for the concerts, yet I cannot describe them. Still, I should like to try to get across the power of that figure bending over his men—should like to make the radio listeners believe, as we who are in the audience must believe, that a miracle takes place whenever Toscanini conducts.

See the audience before the concert—busy little men and women, in such a hurry to get in, in such a hurry to get the best seats, preening themselves on being able to be there at all, scurrying about to test this viewpoint and that, asking one's neighbor to hold a seat or to watch one's wraps, fussing over programs, acknowledg-



GLEN MORLEY

A CHRISTMAS OVERTURE

As a composer, conductor and cellist who feels very much at home anywhere in the Western World, Vancouver-born Glen Morley can sit comfortably at his cello in Rochester this Christmas and know that hundreds of fellow musicians around North America are playing the same work that he's playing.

Morley's *Christmas Overture* for symphony orchestra is to be played on December 16 by Dr. Paul White and the Rochester Civic Orchestra, in which Morley is first desk cellist; and during the same week the *Christmas Overture* is being played at the celebrated Christmas Box Concerts of the Toronto Symphony Orchestra under Sir Ernest MacMillan (December 18, 19 and 20); it will also be featured by the Oklahoma City Symphony under Guy Fraser Harrison, and by the Grand Rapids Symphony under the direction of Jose Enchaniz. The Oklahoma performance is to be broadcast over the Canadian Broadcasting Company's Trans-Canada network Thursday, December 20, at 11:00 P. M., EDT.

The *Christmas Overture* was written last December at "fever heat" and completed just in time for a scheduled performance by Guy Fraser Harrison and the Rochester Civic Orchestra. The work was described as "an immediate success." As themes for his overture Morley draws upon several old Christmas melodies and gives them an imaginative treatment suggestive of how a child might feel about a Christmas story. Melodies chosen include a little-known Ecuadorian carol; the French carol, "Song of the Watchers"; an old setting of "While Shepherds Watched Their Flocks"; and also more familiar carols. The work opens with a chorale of shepherds' pipes calling (oboe and English horn) against a background of divided cellos.

Holiday Music

Glen Morley has played cello or conducted in most of Canada's leading music centers. He's a former member of the Vancouver Symphony, of the Toronto Promenade Symphony, and of Les Concerts Symphoniques de Montreal; and is now cellist with both the Rochester Philharmonic and the Rochester Civic Orchestras, while he lectures on composition and teaches cello at the Eastman School of Music in Rochester and at the Bay View Summer College of Music in Bay View, Mich. He is also Assistant to Conductor Erich Leinsdorf of the Rochester Philharmonic. In his spare time Morley draws cartoons of musicians and musical situations. In the past two years these have won him no little fame as a satirical artist.

Prior to World War II Morley conducted several Canadian Broadcasting Company concerts in Vancouver, and while in wartime London he conducted the British Broadcasting Company's feature "Johnny Canuck's Revue," and took a prominent part in the Canadian Army Concert Parties and the Army Show's "Tin Hats" tour of Canada. He spent 1940-1944 with the Royal Canadian Engineers in England, North Africa, and Italy, and was invalided home to Canada following a torpedoing in the English Channel in July, 1944.

Morley is the composer of several orchestral and small chamber works. Chief among them he rates his *Christmas Overture*; the "Fantasy for Strings," which has likewise been performed several times; a string quartet, and a nocturne for piano.

SWISS MUSIC

The music of Swiss composers will be prominently featured this

season by symphony orchestras throughout the country. Frank Martin's *Golgotha* will have its American premiere at Carnegie Hall on January 18 and his work *Petite symphonie concertante* will be performed by George Szell and the Cleveland Orchestra. Eugene Ormandy and the Philadelphia Orchestra will play Arthur Honegger's *King David*, and the Boston Symphony, with Charles Munch conducting, will perform his Fifth Symphony. Antal Dorati and the Minneapolis Symphony will perform still another of Frank Martin's works, Concerto for Seven Wind Instruments, which was given in New York last year.

ZOIA POLEWSKA

Zoia Polewska, young Ukrainian cellist, will be heard in a recital at Carnegie Hall in New York on December 16th. This marks her first New York appearance.

Miss Polewska has been commended by the international press for her "artistic and technical maturity . . . and exceptional power of expression." She has appeared throughout the Continent as soloist with symphony orchestras, including the Vienna Philharmonic, the Scala Milano Orchestra, and other leading symphony organizations in Italy, Switzerland, Austria, and Germany.

BRITTEN'S NEW OPERA

Benjamin Britten's modern comic opera, *Albert Herring*, had its first professional performance in this country in a four-night run at the Baltimore Museum of Art, November 3, 4, 6 and 7. The production proved to be the most significant success of this British composer's work in the United States.



ZOIA POLEWSKA

The production had a unique aspect in the combined efforts of the Baltimore Museum of Art and the Chamber Music Society of Baltimore. Money to underwrite the endeavor was procured by the Museum from an interested individual. In addition, the Museum undertook to create the sets for the required three scenes and was responsible also for the costuming.

The Chamber Music Society had sole responsibility for the musical requirements, consisting of a cast of thirteen and an orchestra of twelve, as originally scored by Britten for this chamber music opera. Only the best vocal talent available locally was engaged for the performance; first chairs of the Baltimore Symphony composed the orchestra.

In reality a "one-man" show, it was produced under the directorship of Dr. Hugo Weisgall, young Baltimore composer and conductor whose work is known in this country and abroad. The resulting performance, staging as well as music, was acclaimed by all who saw it as being of exceptional quality. Dr. Weisgall again proved himself not only a gifted conductor but in addition a versatile stage director.

The cast exhibited professional competence and spirit in their portrayals of characters for which each was well chosen. The difficulties of Britten's music were accomplished by vocalists and orchestra with apparent familiarity and ease. Clever lines were effectively delivered and transmitted to responsive audiences.

Under the talented eye of Mabel Kaji, the Museum's designer, handsome sets were constructed for Lady Billow's drawing room, the greengrocer's shop and the vicarage garden, where the crowning of Albert Herring as "King of the May" reached the climax of the three-act opera. Imaginative modern treatment of flats and back drops offered colorful settings for the comic action

(Continued on page thirty-six)

INTERNATIONAL MUSICIAN





RAY ANTHONY

EAST. After a successful engagement at Buckley's Lounge in Baltimore, Md., the Rainbeaux Trio has moved back to Boston for club dates. The unit is also preparing for TV shows in New York City . . . The Soft Winds Trio remain at the Darbury Room in Boston . . . Barney Price and his orchestra opened at the Improvement Club in North Oxford, Mass., for an indefinite stay. The band includes Herb Jefferson, tenor sax, Slim Sorrell, bass, Edwin Perry, piano, and Price on trumpet . . . The Manny Cientos Trio still on at the Hawaiian Room of the Columbia in Portland, Maine.

Following his three-year engagement at the Stork Club in New York City, Payson Re is currently being groomed for society work in New England . . . Pianist Charles Burdett has established himself as a teacher in North Reading, Mass. Burdett was formerly featured with the Doc Evans band . . . Freddy Martin playing prom dates at Boston University, Lowell Textile Institute, and M. I. T. . . Boston's versatile trio, The Pastels, has been drawing crowds at Cain's Surf Club. Gerry Davis plays bass, soprano, alto, and tenor sax, timbales, and also does vocals. Al Hackel is featured on guitar, bass, and comedy vocals, and John Comrad on piano, vocals, and comedy.

Jimmy Mover, formerly featured trumpeter with Charlie Spivak and Charlie Barnet, is

WHERE THEY ARE PLAYING

playing one-niters in New England . . . After a guest appearance on TV's "Songs for Sale," Sarah Vaughan goes to the Celebrity Club in Providence, R. I., from January 1st to 27th.

News about recently organized bands and bands in-the-making: Johnny Hodges, the saxophone star of Duke Ellington's band, is scoring heavily with his new all-star combo, the personnel of which includes a number of other former Ellington sidemen. In addition to Johnny, the group's ace soloists include Al Sears on tenor sax, Emmett Berry on trumpet, and Lawrence Brown on trombone . . . Former George Shearing vibraharpist Don Elliot is organizing his own quintet. Shearing, incidentally, has definitely decided to tour in England. He will leave early this Spring . . . Sol Yaged has begun a series of jazz concerts at the Rainbow Inn in New Brunswick, N. J., with his own jazz band. Yaged features Joe Thomas on trumpet, Munn Ware on trombone, Cliff Jackson on piano, and Tony Spargo on drums. The sessions run on Wednesday nights with new names added each week . . . Trumpeter Johnny Domenico is organizing a quartet for dates in New York City.

Gene Ammons will be at Pep's Musical Bar in Philadelphia from December 17th to 22nd . . . Lester Young and his orchestra play the Show Boat in this town January 21st to 26th.

Lucky Millinder booked for the Continental Bar in Newark, N. J., starting January 18th . . . After ending four weeks at the Essex House in Newark in mid-December, the Lenny Her-



LARRY FOTINE

man orchestra goes to Philadelphia January 4th for an eight-week run at the Warwick Hotel . . . Charlie Ventura and the Big Four go into Charlie's own club, The Charlie Ventura Open House, in Lindenwald, N. J. . . Ralph Flanagan at the Meadowbrook in Cedar Grove, N. J., until January 10th . . . Larry Fotine closes at this spot in mid-December and opens a four-week engagement at the Muelbach in Kansas City, Mo., December 19th.

Timmie Rogers appears at the Tirton Hotel in Rochester, N. Y., from January 15th to 28th . . . Tommy Roberts doing personal appearances in the East . . . Pianist Eugene Smith, boogie-woogie artist, has been held over at the Community Lounge in Binghamton, N. Y. . . Also in Binghamton at Forno's Supper Club is the Mickey Long Trio, featuring Johnny Andrews on guitar, and Tony Procopio at the piano . . . The Penthouse Four moves into the Pueblo Hotel in Harrisburg, Pa. Duke Cipriano has recently joined this unit.

NEW YORK CITY. Illinois Jacquet appears at the Apollo Theatre from December 28th to January 3rd, and then goes on to the Celebrity Club in Providence, R. I., from January 7th to 12th . . . Ralph Proctor and his orchestra are playing a return engagement at the Childs Paramount . . . Ray

(Continued on page thirty-four)

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

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MICKEY SULLIVAN BAND: (Left to right) Bob Stuart, sax and clarinet; Paul Rohde, sax, and clarinet; Mickey Sullivan, leader; Jim Pelosi, baritone horn; Tom Hawkins, drums. Second row: Charles Santamaria, bass tuba; Fred Ferra, Sam Blake, Joe Malins, Francis Londergan, trumpets; Henry Rumpf, Lowell Preston, trombones.



TONY FERRIS BAND: (Left to right) Anthony Pratt, sax; Anthony Damico, sax; Ernie Ferris, sax; Dick Reed, sax. Second row: Vito de Pinto, trombone; Donald Dodge, trumpet; Tony Diangelo, trumpet; Roscoe Blunt, drums; Len Danahy, piano. Tony Ferris, fronting the band, plays the clarinet.

Worcester, Mass. Mickey Sullivan's Circus Band is another Local 143 Worcester team. It goes without saying that fairs are one of their specialties. The boys have just returned from a series of dates on the road. However, for the winter season they are settling down at the Coronado Hotel in Worcester. Al Boutwell, who does not appear in the picture, will be featured on the organ. Come spring, the band takes to the road again, starting with the Police circus in Johnstown, Pa.

Tyrone, Pa. The home town of Fred Waring's Pennsylvanians is the base of operations of the Dreamtime Serenaders, a group belonging to Local 660 and made up of young musicians who hail from that part of the country. They have been playing at Masonic and American Legion social affairs, country clubs and college dances. Recently they have been entertaining the boys at the New Veterans' Hospital in Altoona, Pa. Drummer Kenneth Snyder has been lost to the Pennsylvania 28th Division Band, U. S. Army. Daniel Wilder, trombonist, was not present when the picture was taken.

DREAMTIME SERENADERS: (Left to right) Elaine Buck, Joan Kingston, Roseann Reader, vocals; Scott Hommer, director, lead alto sax and clarinet; Glenn Grove, lead tenor sax and clarinet; Max Schofstahl, alto sax and clarinet; Robert McNeal, tenor sax and clarinet; Georgianna Eckroth, piano and vocals. Second row: Howard Bowman,

Chicago, Ill. The Spalding Strings of Local 10 are continuing to please clients of the Old Heidelberg Restaurant and expect to stay on there indefinitely. Marjorie Spalding, the violinist and director of the group, has appeared on concert, radio and club programs and is



SPALDING STRINGS: (Left to right) Liv Solvig, cellist; Marge Spalding, director and violinist; Bill Whitaker, pianist.

bass; Myrl Wilson, trombone; Keith Kelly, lead trumpet; Jack Snyder, trumpet. Third row: Kenneth Snyder, drums. Average age of members of the orchestra is only nineteen. They play at all kinds of lodge affairs; they also play for country club and fraternity dances and for veterans' hospitals.

Traveler's Guide

well known throughout the Middle West. Their background is concert work, but show and pop songs are part of their repertory as well. Cellist Liv Solvig recently won the annual scholarship offered by the Chicago Musical College, and pianist Bill Whitaker is assistant conductor of the Marshall Field & Co. Choral Society.

Worcester, Mass. Tony Ferris and his Orchestra, all Local 143 members, organized in 1945 when the boys got back from the Army and have been playing in New England ever since. They spent a season at the Rollaway Ballroom in Boston and have also played the Joyland Ballroom in their own home town. Currently they are being featured at the New Lynhurst Ballroom, Marlboro, Mass., and the Fox Club, Boston, on the Worcester Turnpike.





JERRY FODOR trio: (Left to right) Jerry Fodor, violin, bass, vocals; Eugene Gorney, accordion, piano; Lenny McLean, clarinet, alto horn. They excel at handling comic and novelty numbers; they're the Merry Jester Trio.



AL SOLITO and his combo: (Left to right) Bob Hallowell, drums, vibes, marimba; Marvin Scherr, accordion; Al Solito, trumpet, viola; Frank Lybolt, Hammond organ, piano.



LOU WEST and his combo: (Left to right) "Frenchy" Franchise, bass; Lou West, sax, clarinet, vocals; Charles O'Neill, drums, vibes; Mike Damiano, piano. This combo, together for the second year, has good showmanship.

to Live Music

Toledo, Ohio. The Jerry Fodor Merry Jester Trio of Local No. 15 spent the summer playing at the Chief Tecumseh Club in Toledo. They then moved on to Canada to play the Flamingo Lounge in Ontario. The Dundee Dell in Omaha, Nebraska, has also played host to them and they have just finished an engagement at the Parkway Club in Decatur, Ill.

Chester, Pa. The town's Local 484 has a very active unit known as the Musicrofters. This is their third year of solid booking at the Lloyd Club in Chester. The boys under the leadership of Hal Talbot play dance music, do band skits and backgrounds for shows. They seem to like to stay in the same place for a long time, their last booking having been a seven-year club date.

HAL TALBOT and his combo: (Left to right) Joseph Higgins, piano, arranger; Hal Talbot, trumpet, alto sax, clarinet, violin; Connie Parsons, drums, guitar, banjo; William Hessen, bass. Their versatility enables them to play a wide range of material, and comes in very handy when they have to furnish background music for shows.

Norfolk, Va. Al Solito and his boys, originally from Boston, went down to Norfolk for an engagement and have been there ever since. They joined Local 125 and went to Little Creek Amphibious Base Officers' Club where they have played for over two years with a short interlude at the Officers' Club of the Naval Operating Base in Norfolk. They play for dancing six nights a week and do a dinner concert on Sunday evening. Al studied viola and string-quartet playing under Georges Foutrel of the Boston Symphony. He has also played with the Fabien Sevitzyk Ensemble in Boston and more recently with the Norfolk Symphony and the Feldman Chamber Music Society. He and Bob Hallowell formerly worked with Joe Leighton, well-known New York arranger. Frank Lybolt, who does most of the arranging for the orchestra, is a graduate of the Eastman School of Music in Rochester and has been staff organist on Station WMBO, New York. Jim Hudgins, not pictured, plays tenor sax and clarinet and is an alumnus of Claude Thornhill's band and, more recently, of Billy Butterfield's group.

Clementon, N. J. Lou West and his boys are playing their second year at Silver Lake Inn, Clementon. Mike Damiano does the arranging and "Frenchy" Franchise doubles on the violin.

Allentown, Pa. Dick Conrad and his boys have been at the Circlon in Allentown since May. Before starting his combo Dick played and sang with Jan Savitt on WCAV and with Clarence Fuhrman in KYW in Philadelphia. He has also appeared on several radio and television shows over WOR and WNBC in New York. Chippy Sauruk, who doubles on the vibraphone, has been playing with Dick for three years. Lou Seketti, not pictured, plays the bass and doubles on the violin. The unit is known as the Scholars of Rhythm and plays classical as well as popular music.

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

DICK CONRAD trio: (Left to right) Dick Conrad, guitar, conga drums, vocals; Chippy Sauruk, accordion, vibes; Lou Seketti, bass and violin, was away when the picture was taken. The boys play classical music as well as pops and show numbers, and are hailed as the "Scholars of Rhythm."



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THE BACH SOLO SONATAS AND PARTITAS IN AUTOGRAPH

At long last we violinists have the opportunity to see in facsimile the Bible of violin playing—the Six Unaccompanied Solos—in the handwriting of J. S. Bach. Barenreiter in Kassel, West Germany, has earned our gratitude by making this autograph available in a clear and handsome edition.

According to the editor, three different autographs stem from the Bach family: an early one, partly in the composer's writing, a middle one in his wife's hand, and a late one in Bach's writing. The present edition reproduces the late one, the one copied by Joachim for the original version line in his edition.

A comparison between this autograph and the Joachim copy shows over 100 discrepancies and teaches us that one can only trust autographs and not "exact copies" of autographs.

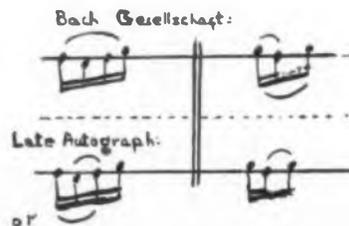
The "original version" published by the Bach Gesellschaft in 1877, based chiefly on the early and middle autographs, differs in many respects from this late autograph which was not available to the editor. The "original line" in the Ferdinand David edition (1843) is supposed to be based on one of the early autographs, but this too differs in many respects, particularly in bowings, from all other "originals." Kinsky's History of Music in Pictures shows a "Leipzig" autograph of part of the Chaconne. This is different not only from the printed version in the David edition and the Bach Gesellschaft, but also from the autograph in the Bach Gesellschaft and this late autograph as well!

The situation as regards the autographs at present can be conservatively described as a mess, and it is high time that all the autographs were made available so that an accurate comparative edition might be prepared. Some editors consider differences in bowing and notation of little importance; however, it is only by studying such details that we shall arrive at a better understanding of the mysteries of Baroque phrasing as they relate to the arched bow.

THE BEST AUTOGRAPH

A comparison of this autograph with the other extant "originals" reveals certain general characteristics of great interest. Many mistakes in notation such as the editor of the Bach Gesellschaft claims to have corrected in the early autographs are here also corrected, Bach having apparently acted as his own "editor." The bowings provide even more significant information, since they are on the whole more complex and sophisticated, revealing some kind of development in the composer's attitude toward phrasing.

For example, the following type of differences is not unusual:



MODERN EDITIONS

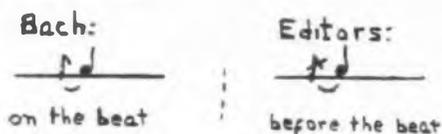
Dozens of famous violinists have tried their hand at editing these solos. However, the best in my opinion is still the Joachim-Moser edition of 1908, with the Adolf Busch edition of 1931 a close second. The

INTERNATIONAL MUSICIAN

Busch edition contains the more modern fingerings, but like the Joachim, follows the intentions of the original more carefully than do some of the modernistic editors. The editions by Hellmesberger (1877), Sitt (1896), Rose (1901), Nachez (1915), Capet (1915), Auer (1917), Marteau (1922), Herrmann (1922), Dounis (1950) and others, each make some contribution in the form of minor bowing and fingering changes for practical or subjective reasons, but in no sense surpass the Joachim edition. The Dounis version has the virtue of sticking more closely to the Joachim edition than do the others; but then one might as well use the original Joachim, since it provides a fairly good original version for comparison. The Flesch edition (1930) suffers from too many modernistic fingerings which make necessary uncharacteristic playing in high positions on the lower strings. The "original" line, which Flesch says was copied from the autograph, was obviously copied from the Joachim edition since it repeats the discrepancies of this edition.

In every edition that I have seen, with the exception of Adolf Busch, it is obvious that while the editor knows something about violin playing, he knows next to nothing about the most elementary rules of eighteenth century performance.

Most of the editors, for example, change Bach's *appoggiatura* from on-the-beat to before-the-beat:



The editors are apparently unaware that the crossed appoggiatura did not acquire its modern significance until almost one hundred years after Bach's death. When 8th or 16th notes were occasionally crossed in Mozart's day it was simply intended to change them into 16th and 32nd notes respectively:



Not one of the editors is aware that a Bach trill starts on the upper note. Busch suggests several correct trills only in isolated places and starts some incorrectly before the beat.

Let us hope that the appearance of this autograph will mark the beginning of a new scholarly epoch in the editing of the Bach solos.

The following is an interesting comment by a reader on my recent article "Louder and Faster." He says that playing too loud is nothing new and that it was indulged in by some players in the past:

"That the prevalence of 'muscle power' existed in the past has been proven by the brutal virtuoso, August Wilhelmj. While he possessed no particular velocity, his indiscriminate force caused him to be called the 'violinist with the biggest tone.' Of course his tone was not 'bigger' than others' playing *fortissimo*, but he availed himself of the cheap trick of playing every *pianissimo* passage with *fortissimo* pressure. In the first bar of the Mendelssohn Concerto slow movement he used four bows (!) and on the first G in Bruch's first concerto he changed the bow several times. It sounds incredible but my father heard and saw it . . ."

HANS BASSERMAN, Chicago.

I might add that Andreas Moser in his *History of Violin Playing* supports Mr. Basserman, when he describes Wilhelmj's starting the Beethoven Concerto with such a *fortissimo* that no *crescendo* was possible on the ascending octaves.



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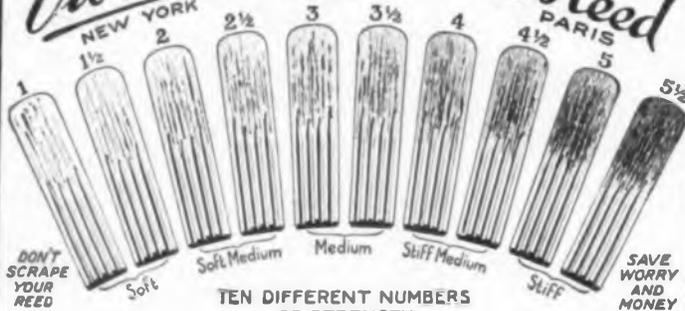
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By **GEORGE LAWRENCE STONE**

INVENTOR'S CORNER

A PHILADELPHIA reader signing himself *Inventor* has devised a gadget expected to lessen the woes of the drumming fraternity and has asked me how to go about securing a patent.

Send remittance of forty cents to the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C., for the booklet entitled *Rules of Practice of the United States Patent Office in Patent Cases*. Herein you will be told how to apply for your patent yourself or through a duly registered patent attorney. The filing fee for a patent with twenty claims or less is \$30.00; the final fee, if patent is granted, is \$50.00 more. In certain cases there may be an additional charge. Your application must contain complete specifications and claims, and must be accompanied by working drawings, something after the fashion of those shown below. The life of your patent, if granted, will run for seventeen years, during which time, *patenteur*, old boy, you are permitted a monopoly on the manufacture, use and selling rights of your brain-child. Thereafter it becomes public property.

By all means get expert legal advice before taking the plunge. In patent technicalities the average person is a babe-in-the-woods and, by the way, there are many instances in which a capable patent attorney has more than earned his fee by advising a client that for some good and sufficient reason he should not patent his cherished idea at all. For instance, it might be discovered, by search, that someone else has already patented the idea—or that the cost to manufacture the finished product would be prohibitive.

THEN AND NOW

Certainly the ever changing styling of the instruments we play is brought out by an inspection of some of the older patent papers, with their specifications and claims. Then we run into many little known patents, those that for some reason failed to "make the big time." And every so often one sees an idea worked out that he, himself, thought of ever so long ago but failed to follow up. It is interesting to note that the single-head bass drum is no longer with us. Neither, to any great extent, is the collapsible bass drum, nor its trap-door brother. A few issues back, I wisecracked about the possibility of old friend Barney Walberg, Worcester, Massachusetts, inventing a self-rolling drum. There is such a drum—several of them—operated electrically (I had forgotten about the orchestrations at the beaches), and some are self-tightening as well.

In the patent files we find innumerable designs for tympani, some wonderful to behold. There are scores of snare drums, from the toy to the *super-de-luxe*, complete with gear-shit and stuff, and together there are dinguses, doo-dads and gimmicks galore. The patent, self-compensating triangle beater, operated by foot, and shown herewith, was a hot number in and around 1890. I can just picture the symphonist of today trying to negotiate this gadget in the triangle solo bit from the Liszt *Pianoforte Concerto in E flat*, which goes *vivace, pianissimo e delicatissimo* and count your measures, mister, this thing has been muffed by experts!



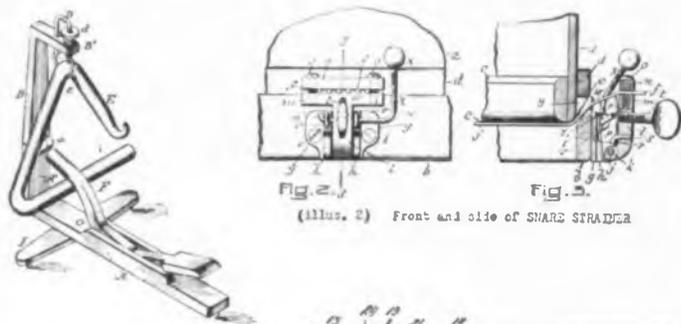
Mallet-played instruments come in for their share of ideas and improvements. Tambourines have been patented in varying styles over and over. Cloth drumheads have been patented, likewise the process of coat-

INTERNATIONAL MUSICIAN

ing heads with celluloid (as far back as 1880) to make them waterproof. Then there is the drum shell made of fibre, and that of papier-maché and, again, that of solid celluloid. The *tone-control*, so universally used today to muffle the natural ringing tone of drumheads, was patented by a St. Louis man in 1896 and again (a similar model) by him in 1900.

SWAT THE FLY

Jazz brushes, indispensables to the modern drummer (mentioned before in this column), were patented under the name *fly-killer* just thirty-eight years ago. Comparatively recently from your own bailiwick, *Inventor*, we find the drumstick with a flexible tip (Illus. 3) claimed to facilitate the execution of the roll and to relieve the player of wrist strain, or strain of the nerves and the fingers, hands, wrists, and arms (not a bad idea, this one). Then we see the collapsible drumstick carrying the claim that it "may be lengthened or shortened" and that it "may be adapted to occupy a small amount of space, so that it may be received in a pocket or like receptacle and not likely to be lost or stolen."



(illus. 2) Front and side of SNARE STRAINER



(illus. 3) TRIANGLE BEATER

(illus. 5) FLEXIBLE HEAD DRUMSTICK

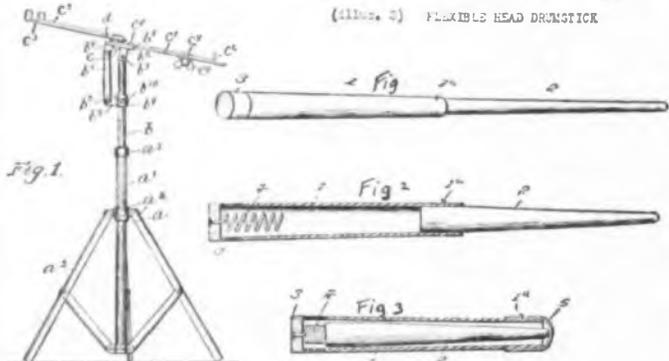
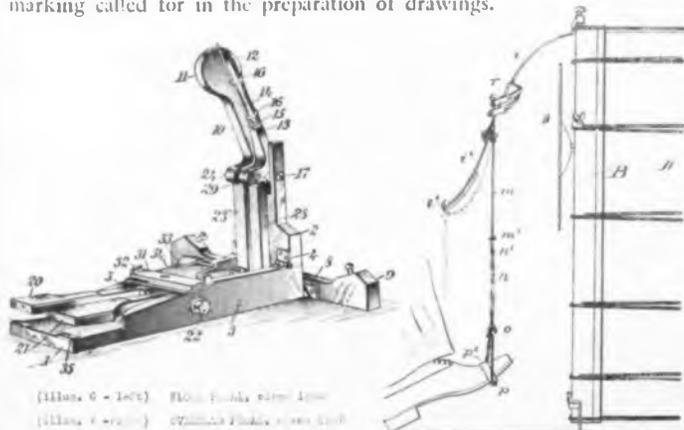


Fig. 1

(illus. 4) DRUM STAND

(illus. 6) COLLAPSIBLE DRUMSTICK

Pedals come in for their share of styling in a big way, ranging from the "Big Bertha" (shown below in Illus. 6) to the spring-steel overhead model (Illus. 7), the latter patented by the late Harry A. Bower in 1897. The snare strainer and drum designs (illustrations 2 and 4, respectively) were included to give a further idea of style and customary reference marking called for in the preparation of drawings.



(illus. 6 - left) FLOOR Pedals, view 1900

(illus. 7 - right) OVERHEAD Pedals, view 1900

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The Harpsichord —



Sylvia Marlowe, concert harpsichordist and teacher at the Mannes School of Music, New York—she has been soloist with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Boston Society of Ancient Instrument and the N. B. C. Symphony Orchestra—gave the writer valuable assistance in the preparation of this article.

EVEN MORE than great paintings, even more than immortal musical compositions or great poems, musical instruments express their age. They have to express their age, because if they do not they cease to exist. The violin, the flute, the tuba are with us today—with us in our living orchestras, that is, not under glass cases in museums—because in their construction, in their range, in their tone and playability they meet the needs of this age. The bombardino, the Tromba marina, the lyre, the ox-horn, the Pans pipes are not with us because they do not meet our needs. How dead these latter are we do not like to think, knowing how once they must have stirred hearts and brightened faces.

Yet the word "death" has not seemed so final, since we went a few weeks ago to a harpsichord concert in Town Hall, New York, presented by Sylvia Marlowe. In fact, we ended up by wondering if, in the instance of musical instruments at least, it cannot be said to be conquered.

For the harpsichord which was consigned to oblivion throughout the nineteenth century is today being taught in many of our great music schools, is having music written for it by our great composers, is being played as a solo instrument with our major symphony orchestras, is being constructed by at least four prominent houses in Europe and America.

The reasons for its death and resurrection are worth looking into. This long lean instrument with one straight side to accommodate the deeper strings ruled supreme among keyboard instruments in the sixteenth, seventeenth and eighteenth centuries. Orchestras in those days—we can view them still (as they were represented by painters) idealized as angelic ensembles—practically always included a harpsichord

or related keyboard instrument. The written music often showed only the main chords (figured bass) and the vocal part. The string and wind instrument players, twenty to forty of them, grouped around the harpsichordist who improvised much as the pianist does in jazz ensembles today. The harpsichordist "chorded," motioned with his hands for one player to bring out a line, another to be sparing of ornamentation, still another to take over the theme. In fact, he provided unity for the group.

Harpsichordists were an indispensable adjunct of great houses. Johann Goldberg (Bach's *Goldberg's Variations* were written for him) as harpsichordist for Count Kaiserling, had to move into the bedroom adjoining his master (who suffered from insomnia) in order to play for him during sleepless intervals—a sort of human bed-side radio set. Since the *Goldberg Variations* are immensely difficult, he must have had unusual skill as well as unusual patience.

Harpsichord tuning was an established profession in London. All gentlemen of means had a regular tuner making weekly calls. Requilling was a frequent necessity, too. In America Francis Hopkinson (1737-1791) not only helped write the Declaration of Independence but introduced a new method of tuning and changing the quills of the harpsichord.

Not a composer of the day but was saturated with the instrument's tone and technique. Mozart was brought up on it, wrote a concerto for it when he was around four, toured Europe and England in 1792 as a prodigy on it. Many of Beethoven's title pages read "For harpsichord or pianoforte." (This was true of *The Moonlight Sonata*.) Haydn's Concerto in D for keyboard instrument and orchestra was undoubtedly written for harpsichord. Those prolific composers Bach, Handel, Purcell, Rameau, Scarlatti, Couperin wrote reams for the instrument. It has more music originally written for it than has even the piano.

Then early in the eighteenth century came the piano, in the guise of an improved harpsichord, in a case exactly like the harpsichord's, under the name of "harpsichord with soft and loud." So like in superficial characteristics were the two instruments that players on the pianoforte must have thought they were merely using a slightly different version of the harpsichord. But these early pianos were faulty and un dependable. Not until the end of the eighteenth century did they, in improved form, begin to supersede the harpsichord. The last record of the use of the harpsichord in public, at least in Great Britain, was its performance at the "King's Birthday Ode" at St. James' Palace in 1795.

After that, though, the harpsichord's decline was precipitous and sure. Moscheles, coming to England in 1821, was unable to find a single harpsichord in London in first-rate playing condition. The whole of the nineteenth century passed without the Western world lifting, so to speak, the lid of a single harpsichord for any purpose other than to admire the paintings and carvings inside.

Then around 1920 the harpsichord began to be played and heard again, played by pianists who wanted to know how master works by Purcell, Rameau, Couperin, Scarlatti, Vivaldi, Bach and Handel were really meant to sound (they got all the thrill one gets from restoring old paintings); heard by scholars who had read about the instrument's three-century supremacy and wanted to gain an insight into that period; sought out by music lovers who just liked its sound. Wanda Landowska, piano teacher at the Schola Cantorum in Paris from 1900 to 1913, perfected herself on the instrument. In 1913 she was called to Berlin as professor of the newly established harpsichord class at the Conservatory there. After 1919 she directed harpsichord courses in Basel, London and Fontainebleau. America heard her from 1923 on. She has confined her recitals to works of the sixteenth, seventeenth and eighteenth century composers.

Fernando Valenti, teacher of the harpsichord at the Juilliard School of Music, believes that, if it is to survive, the harpsichord must be adapted to our modern cultural forms. He is moreover doing something to bring this about. As harpsichordist he has recorded a movie sound track; he has appeared in television; he played in the production of *The Enchanted*, Giraudoux' comedy with music by Poulenc, at the Lyceum Theatre in New York in 1950. This is the first time in modern theatrical history that this instrument has been utilized in a legitimate production. This, Valenti believes, is the greatest opportunity he has had to adapt his instrument to a popular idiom.

Sylvia Marlowe in her career as harpsichordist—she is soloist, chamber musician, accompanist, improviser, teacher, scholar and director—has not only brought old music to a wide audience, via her NBC and ABC broadcasting programs, but has also succeeded in making the harpsichord in every sense an instrument of today. For she has introduced a whole repertoire of contemporary works, by de Falla, Poulenc, Virgil Thomson, John Lessard, Vittorio Rieti, Frank Martin and Arthur Berger—many of them written especially for her.

Such services of human intermediaries are necessary if an instrument is to gain or hold its place. But these efforts would be no more than a tilting at windmills if something in the



FERNANDO VALENTI

INTERNATIONAL MUSICIAN

Past and Present

instrument itself did not both call for the effort and reward it.

Let's look, then, at the instrument itself.

The harpsichord is strung something like a grand piano—though less tensely. The strings run (in three tiers one on top of the other) away from the player and at right angles to the keyboards. The whole layout of strings suggests vaguely a harp. Like the harp, too, the strings are plucked, not struck as in the piano and clavichord. The plucking is done not directly by the finger, however, but by the finger depressing the key which

1. raises, see-saw fashion, a stilt (jack) from which
2. projects a small thorn of hard leather (formerly a crow-quill) which
3. plucks the string as the jack flies up and past it.

Another mechanism sends the jack back in such a way that the leather thorn avoids touching the string. When at rest the top of the jack lies a trifle below the string. Note that a string plucked in this way is outside the control of the finger of the player except to sound it. The harpsichordist cannot induce loud and soft through touch.

The keys of the harpsichord are laid out in two keyboards with five octaves each, the lower used generally for solo, the upper for accompaniment. The scope of these keyboards is extended both in range and color by seven pedals—these used to be worked by hand as stops set above the keyboards—clustered in arc-like formation near the player's feet. *If no pedal is depressed, the fingers fall on silent keys.*

The seven pedals* act on the tone as follows: the first (counting from the left) plays an octave lower than the key depressed by the finger; the second pedal gives audibility to the key depressed; the third pedal sounds the octave higher; the fourth couples the keyboards (makes them play as one); the fifth sounds pizzicato; the sixth gives a lute timbre; the seventh gives a dampened lute timbre. The first four pedals motivate the lower keyboard, the last three the upper. It is possible to lock the pedals (like certain keys on a typewriter or an automobile gear shift) so that their effect continues without further foot ado. Thus three or four or even all seven pedals may be doing their work at the same time. Also any combination of pedals may be played. Thus, far from being a pair of keyboards of but five octaves, the harpsichord is a whole kaleidoscope of effects throughout seven octaves. For instance, a single finger can cause three notes to sound simultaneously; one manual can produce loud tones, while the other is sounding softly; lute sounds may interweave with harpsichord sounds; a shimmer of octaves may accompany the single clear line; a coupling of the two keyboards can procure a crescendo effect. The combinations, in short, are practically endless.

Yet with this wealth of effect, the tone itself remains extraordinarily precise, neat, "a sort of thud plus a rustle." Since the tone starts to

sound the instant the key is depressed and continues to vibrate delicately until the finger releases the key, the finger fall and rise must be exactly timed. This very nakedness of tone makes possible subtle and varied rhythms. Minute variations on the steady beat, the sudden cutting off of a note, the delayed action on it, all these serve to accentuate a phrase or note quite as effectively as hitting it harder. Besides, unlike the hitting method, the accentuation does not run a danger of hindering the flow of line.

This pungent performance, this pithy articulation has given composers of today pause. The search of our century is for the linear as opposed to vertical writing. Complex rhythms, sinewy articulation, lean tracery, are this age's special



WANDA LANDOWSKA

concerns. Composers have found the harpsichord apt for such expression. At least forty of them have written for the harpsichord in the past twenty-five years. In this, its affinity with the present age, lies the secret of the harpsichord's re-emergence. And in its nature, too, lies the reason why it was so conveniently forgotten through a whole century of emotionalism, sentimentality and overblown dynamics.

That the harpsichord ably takes on the task of interpreting this age is demonstrated afresh whenever it is used in jazz. Miss Marlowe can play boogie-woogie on it to bring down the house. Tone clusters, clean line, ornamentation (effects), improvisations, dissonance, rhythmic figuration—they are all there, brought into play with a clarity only the harpsichord can boast.

The instrument's chances of surviving this, its second birth? They are good. Because not only art but science is on its side now. Harpsichords which have been built in recent years by Dolmetsch, Pleyel, Neupert, Challis have benefited from modern scientific knowledge and

the greater availability of materials. Substitution of foot pedals for hand stops frees the hands for the keywork. Modern makers some of them construct the pedals with a "half-pitch," this allowing the rack of jacks to be brought on only half the full distance, with the result that the leather tibs give the string a feebler pluck—enabling some gradation in dynamics. The strings of the modern harpsichord, more suitable in texture and set in a stronger framework, stay in tune better. A manufacturer in Detroit takes advantage of aluminum and of plastics, turning out instruments of immaculate precision.

The possibilities of the instrument in television are wide, for it is visually satisfying. Also it is an excellent accompanist for any chamber combination of old or new instruments.

Still there are certain drawbacks which to date baffle both science and art. A concert harpsichordist taking his instrument on tour (as he must) finds its delicate mechanism ill-adjusted to the joggling of train and truck.

Miss Marlowe tells me she must turn mechanic before each concert, adjust a jack here, a pedal there. And, artist or no, one must take into account the tremendous expense involved in this freighting. Since the instrument itself costs from \$3,000 to \$7,000, it is clear that only a great passion for it can induce one to consider it in professional terms.

Also (like foreign makes of automobiles) spare parts are hard to come by; the tuning expenses (the instrument must be tuned before every public appearance) are considerable; the instrument, too, is extremely susceptible to weather conditions.

However, where the end is worth the struggle, science and art together can work wonders. The harpsichord may not dominate the twentieth nor yet the twenty-first century. But it takes no special gift of prophecy for us to predict it will be present in both and in many more to come, contributing line and rigor, serenity and sense to ages searching through what convolutions for the one straight course.

—Hope Stoddard.

* I speak here of the Pleyel harpsichord such as is used by Wanda Landowska and Sylvia Marlowe.

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By OTTO CESANA

REMARKS

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Rhythmical Tonic Organ Point Chord as:

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MIDDLE PART

UPPER PART

Exercise—Write examples showing the Rhythmical Tonic Organ Point Chord used as lower, middle and upper part.

LESSON No. 53

Rhythmical Dominant 7th Organ Point Chord as:

Allegro

LOWER PART

MIDDLE PART

UPPER PART

Exercise—Write examples showing Rhythmical Dominant 7th Organ Point Chord as lower, middle and upper part.

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In the Music News



THE MARY KAYE TRIO
Left to right: Frank Rose, Mary Kaye, Norman Kaye.

The Mary Kaye Trio, which consists of Mary, her brother Norman Kaye, and Frank Ross, is a versatile group of youngsters who not only perform as an instrumental unit, but as a vocal and specialty act as well. Mary, who plays the electric guitar, has a singing voice of remarkable range and tone. Norman, the accordionist of the group, sings baritone, and Frank, who plays the bass, has a set of trick vocal cords which enable him to stand out as a comedian of unusual talents. Starting out as the Mary Kaaihue Trio, they became known as the Mary Kaye Trio when they changed their style from featuring Hawaiian numbers to presenting more popular and specially written tunes. They have appeared at the Casablanca Restaurant in Palm Beach, Florida, the Sherry-Netherland Hotel in New York, and on several television shows. Mary and Norman are the children of Johnny Kaaihue, well-known Hawaiian ukulele player.

TEDDY COHEN and HIS TRIO

Another newcomer to the small combo field is Teddy Cohen and his Trio. Teddy, twenty-three-year-old vibraphonist, made his debut via the Chubby Jackson orchestra in 1949. He gained such popularity that he was asked to substitute for Margie Hyams of the George Shearing Quintet when she became ill. Following a series of appearances with such greats as Stan Getz, Oscar Pettiford, Benny Goodman, Artie Shaw, Roy Eldridge, Slim Gaillard

—and membership in the Gramercy Five—Teddy organized his own trio in July of this year. Featured are Don Roberts, guitarist, and Kenny O'Brien, bass. Teddy, who is a graduate of the Juilliard School of Music, concentrates on solos, vocals, and novelty arrangements for his trio.

STAN KENTON

Stan Kenton and his orchestra presented *Innovations in Modern Music II* at the Minneapolis Auditorium Concert Bowl and at the St. Paul Auditorium Theatre in November. The orchestra has been marked by Kenton's efforts to dedicate himself to the development of an American style in musical expression. Kenton feels that today cultural music in America is European dominated, even though American music must, of necessity, be the partial accumulation of the best that has gone before. Composers whose music has been played by Kenton are Peter Rugolo, Bob Graettinger, Shorty Rogers, and Bill Russo.

CANADIAN VIOLINIST

A promising young artist from Canada is Marguerite Learning, twenty-three-year-old violinist, recently returned from a six-month study course in Europe. Marguerite, who began her study of the violin as a child, appeared as soloist with the Buffalo Philharmonic Orchestra at the age of twelve, and has since been the recipient of several scholarships. After a series of

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guest artist appearances she made her debut last year in Niagara Falls, Ontario, at a concert sponsored by Rotary International. Performing before an audience of 1,200, she was acclaimed by the critics for her bowing technique and good tone. Prior to her departure for Europe, Marguerite toured Canada and the United States with Gracie Fields as assisting solo artist, playing to audiences totaling over 150,000.

RICHARD ELLSASSER

Concert organist Richard Ellsasser completed playing the 250 organ works of Bach from memory on November 4th in Los Angeles and immediately left on tour through California, Kansas, New York, Massachusetts, and Canada. On December 9th he will appear with the Duluth, Minnesota, Symphony Orchestra, and on December 16th, he returns to Los Angeles to conduct a two-hundred voice chorus in the traditional Handel's *Messiah*.

MENUHIN-MANN DUO

Michael Mann and Yaltah Menuhin, viola-piano duo, have recently completed a European tour covering all of western Europe.

Yaltah, youngest of the famed musical family, has been concertizing and recording as a child prodigy with her brother Yehudi. She completed her musical training in France and Italy, and last season made her American debut as concert pianist with Pierre Monteux and the San Francisco Symphony.

Playing original chamber music by composers from Bach, Beethoven, Schubert, and Brahms to Milhaud, Kabalevsky, Enesco, and Krenek, the duo are currently touring the United States and Canada. They are members of Local 47 and Local 6.

ADOLPH REBNER

Adolph Rebner, the distinguished Viennese violinist now living in Los Angeles with his pianist-composer son, recently celebrated his seventy-fifth birthday. Rebner for many years headed a quartet in Paris which was known for its championing of new music, among which were the compositions of Hindemith, who was one of his students. Rebner also gave first performances of music by Schoenberg, Bartok, and the quarter-tone composer, Alois Haba. Before American music had achieved international recognition, Rebner was responsible for organizing programs of all-American music in Europe. His long life in the music world has brought him in contact with Debussy and Joachim and he has played under the batons of Mahler, Bruckner, Weingartner and Tchaikovsky.

PLAYS FOR PRINCESS

Dal Richards and his Orchestra, of Vancouver, B. C., are now enjoying their twelfth year at the Panorama Roof of the Vancouver Hotel. "Juliette," a familiar name in Canadian radio circles, has temporarily replaced vocalist Lorraine McAllis-



VIOLA-PIANO DUO: Michael Mann and Yaltah Menuhin.

Michael Mann, son of the writer, Thomas Mann, has just completed his first European concert tour. He has been recognized as one of the most talented violists in the musical world of today by the European press.

ter, who is Mrs. Dal Richards in private life. The orchestra played for the Lord Mayor of London on his visit here, and entertained at a civic luncheon given in honor of Princess Elizabeth and Prince Philip during their recent Canadian tour.

INTERNATIONAL MUSICIAN

THE MICKEY LONG TRIO

The Mickey Long Trio, a newly-born combo, hails from Local 9, Boston, Mass. Mickey first became aware of his own talents while serving in the U. S. Marine Corps, when he entertained as vocalist for his

BILL ISBISTER

Toronto's pianist-arranger Bill Isbister, who is also used to the limelight as conductor, is now enjoying success as a hit-song composer. "Punkinhead" (The Little Bear), which came out of Isbister's song



THE MICKEY LONG TRIO
Left to right: Tony Procopio, Mickey Long, Johnny Andrews.

buddies at servicemen's centers and battalion dances. After his discharge he landed a one-week job in a Boston night club and stayed for four months. Following this successful engagement, Mickey joined a troupe and toured with them for one year. In June, 1951, he organized his own trio, featuring pianist Tony Procopio and guitarist Johnny Andrews. Mickey, who has studied at the Schillinger School of Music and the New England Conservatory, does his own arranging. The trio is currently on tour across the nation.

HEALEY WILLAN

A new anthem for full choir, "Blessed Art Thou, O Lord," composed by Healey Willan in honor of the 100th Anniversary of Trinity College, Toronto, will have its premiere performance on January 13th during a Thanksgiving Service for the Trinity Centenary. Described by the publishers (Oxford U. Press) as "one of the loveliest choral works we've ever issued," the text is from the Sarum Gradual. It will be sung by the Trinity College Chapel Choir and the Trinity Madrigal Singers under Eric Rollinson, accompanied by organ, trumpets, and trombones.

The anthem, dedicated to the Provost of Trinity College, the Rev. R. S. K. Seeley, is the 300th published work of Dr. Willan, former Professor of Music at the University of Toronto. The Service, in which the Primate of All Canada, the Most Rev. Walter F. Barfoot, will preach the sermon, is to be carried over C. B. C. station CIBC at 11:00 A. M.

portfolio just last December, has been picked up by American recording artists, and listener reaction has put "Punkinhead" right up in the company of "You're All I Want for Christmas" and "Jingle Bells." Bill, arranger and pianist with C. B. C., is taking bows as author-composer of Canada's No. 1 contribution to the international Christmas list of hit songs.

CONTEST WINNER

Mattiwilda Dobbs, twenty-six-year-old lyric soprano, was awarded one of the two first prizes given this year in the International Music Contest in Geneva. A native of Atlanta, Georgia, she received her training at The Mannes Music School under Madame Lotte Leonard, and in 1947 won the coveted Marian Anderson Award. During the summer of 1949 she appeared with the Boston Symphony Orchestra at Tanglewood. As a result of the International Music Contest, Miss Dobbs has been invited by the Geneva Opera to sing two performances of *Lakme* in December.

A HARDY PERENNIAL

Bruce Raeburn, singing comedian, who accompanies himself at the piano, is beginning his eighth consecutive year as the feature of the Hotel Elysée's "Monkey Bar" in New York City. Bruce, who originally went in on a two-week contract, finds his options constantly being picked up and has been told "he can stay as long as he likes."



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LOCAL HIGHLIGHTS

Local 309, Fond du Lac, Wisconsin, looks back with satisfaction on the success of their new project which had its inception this year. Not only are they looking back, but

from the Baltimore Musicians' Local 40 was headed by Vice-President Lula, Secretary J. Elmer Martin, and board members McElfresh and Abramowich. Also attending was

he paid the entire expense of giving an orchestral concert. This venture was so well received that the participating musicians decided to continue the experiment, and gradually the personnel of the orchestra was augmented by music students and professionals.

Until this time, the orchestra had been performing twice annually in local churches, and in 1936 it was decided to rent a concert hall. Until 1940 the orchestra appeared at the Fleisher Auditorium of the YM and YWHA, and then moved on to Town Hall. It was during this year that the orchestra was incorporated as a non-profit organization and given its present name.

The orchestra, numbering sixty-five musicians, has presented several "firsts" in its life, among them *Sinfonietta* by Ulysses Kay, young Negro composer and recent winner of the Prix de Rome; *I Have a Rendezvous With Death* for baritone and orchestra, by John Duncan of the Music Department of Alabama State Teachers College; and First Concerto for Violin and Orchestra by Clarence Cameron White, with the composer appearing as soloist.

The orchestra has presented as soloists Charles McCabe, violinist and assistant conductor; cellists Joshua Saddler, Edwin F. Hill, Jane Gilbert, Marion Gumbo, Kermit Moore, and Eugenia Martin; pianists Randolph Smith, William King, Ursula Curd, Blanche Burton, Ger-

A "First" for Local 47

Motion picture and radio orchestra musicians will meet for the first time with music educators to discuss problems common to both the music profession and education when the Western States Instrumental Clinic is held in Los Angeles on December 28th and 29th. Sponsored jointly by the Southern California School Band and the L. A. Musicians' Association, Local 47, the Clinic is free to all music educators.

Registration will be held on Friday morning, December 28th, followed by a Woodwind Clinic, Clarence Sawhill, Chairman; the afternoon session will be devoted to a String Clinic, Ralph Rush, Chairman. A dinner will be held in the evening. On Saturday, December 29th, the morning Clinic will serve for horn symposia, Maurice Faulkner, Chairman, and the afternoon session for a Percussion and Rhythmic Clinic, Sam Rowland, Chairman.

Coordinated by Sam Rowland of Columbia University Teachers' College and Vincent Dagort, president of the Southern California Band and Orchestra Association, the Clinic will be held at Local 47's building, 817 Vine Street, Hollywood.

In addition to the chairmen mentioned above, members of the General Committee include Robert Cluery, Truman Hutton, Carroll Cambern, Carl Critner, Jimmie Hoar, Hal Brown, Robert W.



Dinner Dance of Local 309 at Fond du Lac, Wisconsin.

ahead, for they feel this will serve as a means of keeping up good fellowship among its members.

On October 22nd, 250 persons attended the first annual dinner-dance for Local 309's members and their wives. The event was financed by "A Parade of Bands" which had been held earlier in the year to raise funds for this purpose. All bands donated their services, and the proceeds went to the Local's Treasury. However, at the dinner-dance, a small combo outside of the Local was engaged so that none of the members would have to work. (309 reports the wives enjoyed this tremendously.)

Serving as toast master for the event was E. J. Wenzlaff, president. William Ainsworth, humorist, addressed the group. In addition, five members were presented with Honorary Memberships.

Fiftieth Anniversary

Local 161, Washington, D. C., celebrated its fiftieth anniversary on September 23rd. "Joe" Caldwell, who secured the charter in 1901 and was the local's first president, took over the gavel from President Paul Schwarz. "Ned" Tansill, the local's first secretary, read the seven "minutes."

More than one hundred members and distinguished guests attended the celebration honoring this milestone. Among the guests were Representative Pat Sutton, Tennessee Seventh Congressional District, and Jay Turner, vice-president of the Central Labor Union, both of whom delivered short talks. A delegation

Mrs. Marie Stoos, president of the Women's Auxiliary, Local 161.

After the reading of congratulatory telegrams and communications, a large birthday cake and buffet supper were served.

Early in the Morning

A Spook Breakfast made music news in Evansville, Ind., during the late summer when Local 35 musicians, bolstered by Woody Herman's band, put on a lusty program in the wee hours of the morning. The proceeds of the frolic went to the Press Youth Fund. Among some of Evansville's musicians who contributed their talents were Fritz Goelie, Charlie Gillim, Short Marsh and Max Taylor.

From Local 274, Philadelphia

Raymond L. Smith, founder and conductor of the Philadelphia Concert Orchestra, the only Negro symphonic group in the Quaker city, has been worthily contributing to the field of music and delighting concert-goers for the past two decades.

The idea for creating such a unit came in 1930. The first Philadelphia Concert Orchestra, conducted by E. Gilbert Anderson, a pioneer among Negro musicians at the turn of the century, existed from 1900 until 1915, when it was forced to disband for lack of support. Mr. Smith, who played violin with this group as a young man, was so deeply moved that he vowed to reconstruct another such orchestra at the first opportunity.

With the bonus annuity he received as a veteran of World War I,



The Philadelphia Concert Orchestra, Raymond L. Smith, Conductor.

trude Pitts, Thera Kelly Brown, and Edward Hutchinson. Among the singers who have been guest artists with the orchestra are Elizabeth Wilder, Camilla Williams, Thelma Robinson, Willa Mac Brown, Olivia Yancey, George Dobbins, Wilbur Marshall, Holton Hackett, George Dorsey, and Malcolm Poindexter.

The Philadelphia Concert Orchestra receives no gifts or endowments. Its only funds come from the three supporting branches of the E. Gilbert Anderson Symphonic Association and from the two concerts presented annually at Town Hall.

Runge, George E. Wing, Van Nuys, and Purcell Mayer. Musicians Union coordination committee includes John te Groen, Maury Paul, and Kelly Shugart.

Among the professional musicians to be heard during the Clinic are Rafael Mendez, Buddy Baker's Symphony in Reeds, Hollywood String Quartet, and Woodwind Quartet.

Clinicians include Frank De Michele, Paul Toenniges, Kurt Reher, Harriet Payne, Robert Gross. Max Pottag, French horn virtuoso, will conduct a local double French horn sextet.

Closing Chord

HARRY FITZGIBBON

Pvt. Harry Fitzgibbon, drummer, Local 693, Huron, South Dakota, was killed in Korea, October 6th, 1951. Fitzgibbon, 22, was the only son of Mr. and Mrs. Thomas Fitzgibbon of Wolsey. He also leaves a widow, the former Doris Kuehl, of Huron.

E. H. SHULTZ

E. H. Shultz, charter member of Local 68, Alliance, Ohio, died on October 7, 1951, at the age of seventy-five. Shultz, who was recording secretary of his local from 1904 to 1914 and secretary from 1914 to the time of his death, attended ten National Conventions from 1933 to 1948. A graduate of Union College, Alliance, and a cornetist, he led a German band and an eight-piece orchestra during his career. In a resolution passed by Local 68, members assembled to mourn his loss and express sympathy to his family.

ROE D. MILLER

Roe D. "Red" Miller, who passed away in St. Louis, Missouri, October 5, 1951, at the age of eighty-one, was a well-known bass player, who started his career in his early youth with the Walter Main show in Pennsylvania. He was born in Mishawaka, Indiana, played from coast to coast, and later located in St. Louis, where for many years he played with leading orchestras—Weil's Band at the World's Fair, St. Louis Symphony Orchestra, Municipal Opera Orchestra—and in the leading theaters. He was a member of Local 2, St. Louis, which bestowed upon him a life membership in May, 1940.

J. BURNS MOORE

J. Burns Moore, seventy-nine, Local 234, Hamden, Connecticut, whose ability as a drummer was outstanding, died suddenly at the New Haven Hospital on November 2, 1951. Moore, who coached the original Hornel Girls' WAC drum corps, for many years judged from ten to twenty-five annual drum contests, and was for more than forty-five years a drummer with the New Haven Symphony and the Second

Company, Governor's Foot Guard Band. His book, "The Art of Drumming," is considered one of the standard manuals of instruction. He leaves a son and a daughter, both of Hamden.

HUGH W. GOGGINS

Hugh W. Goggins, attorney, and the first treasurer of Local 610, Wisconsin Rapids, Wisconsin, died suddenly following a heart attack on May 5, 1951, at the age of sixty-three. He was the originator and leader of the Banana Band (Legion Fun Band) and conducted his own orchestra for a number of years. He was graduated from the University of Wisconsin law school in 1912, and enjoyed a prominent practice in Wisconsin Rapids. In spite of pressing professional activities, he was always an ardent supporter of the Federation.

SIGMUND ROMBERG

Composer Sigmund Romberg, sixty-four, died of a cerebral hemorrhage at his Ritz Tower hotel suite in New York on November 9, 1951. Born in Hungary, Romberg came to the United States in 1909. Two years later he published his first song, "Memories." Romberg spent a great deal of time in Hollywood, his film scores including "Girl of the Golden West," "Up in Central Park," and adaptations of a number of his Broadway musical hits. His wife, Mrs. Lillian Harris Romberg, survives. (See November, 1950, *International Musician* cover story.)

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Book Notes

Harpichord Music: A Survey of the Virginals, Spinnet and Harpsichord, by Max Kenyon; 256 pages; Cassell and Company, Ltd.; \$4.25.

This book is a study of the harpsichord, spinnet, virginals and clavichord, the different sorts of music written for them in England and Europe, and the people who liked to play this music, as well as the composers who wrote it.

One would not be apt to choose the book as companion at a hilarious house-party, but it would serve admirably for a quiet, year-round companion, to pick up when the mind needs settling and the heart quieting. It is gently conversational, lingers with affection over minute detail, and occasionally gives surprising slants on rather eye-brow lifting manners and customs in the sixteenth, seventeenth and eighteenth centuries.

Like the harpsichord family, this book is social. But because its subject matter deals with another era, it takes some concentrating. It's not to be skimmed over. What we like most about it is that it brings us around to the author's (and harpsichordists') own belief, that "art and life are the same thing, and if they are not, they had better be made so."



Letters of Richard Wagner, the Burrell Collection, edited with notes by John N. Burk; 665 pages; The Macmillan Company; \$10.50.

If I had power in the matter, I would certainly issue an edict compelling all geniuses to be separated from family and friends for at least three months out of every year—this for the reason that, genius being what it is, they would pour out their souls in letters. These of course would be preserved for posterity's delectation and illumination.

Wagner, perhaps because he was such a prodigious lover and friend, created chances to write even when not consumed by loneliness. His letters are in their way as revealing as his music. In this volume, containing the Burrell Collection, letters inaccessible until very recently reveal a Wagner who is the staunch and faithful husband to Minna Planer, solicitous in little human ways for her comfort and very, very much in love with her. They fill out so completely the lineaments of his personality that we feel that what before was vouchsafed us was no more than a caricature. Moreover, they right an imbalance which chronological sequence has foisted on us.

Chronological sequence—and his second wife, Cosima.

For, since the last nineteen years of Wagner's life were linked closely

to Cosima, and since Cosima lived until 1930 devoting her whole energies (which were considerable) to weighting that period, we of today have got an altogether top-heavy—in point of time—view of his genius. As a matter of fact there were fifty long fruitful years of Wagner's life before the "Cosima period" in which this dynamic woman scarcely figured at all, or as little more than a name. *Rienzi*, *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde* were all the work of a Wagner untouched by Cosima's solicitude and Cosima's iron determination. If he required a love motif for creative endeavor—and he surely seemed to—it was supplied, in all cases but in that of the *Tristan*, by the much maligned Minna Planer. In fact, read these letters of his, and you are convinced here was the love of his life, the love which built him and strengthened him and inspired him.

Wagner devotees and Wagner enemies alike should become acquainted with this real Wagner, if for no other reason than to be able to get back to their war of words with swords sharpened and ammunition replenished.



The Golden Age of Italian Music, by Grace O'Brien; 191 pages; Philosophical Library; \$4.25.

This book must have taken a great deal of research and a great deal of compiling and assembling. It gives the ring of authenticity, and it covers a lot of ground, namely musical developments throughout Italy from the fifteenth to the eighteenth centuries, as well as a picture of the general artistic conditions and social customs at the Renaissance courts.

All that it seems to lack is that glint of humor which makes the dearest picture come to life. Describing an era burgeoning with artistic creativeness, political connivings and all-too-human passion, how could the author have passed up on that!



Let's Meet the Ballet, by Dorothy Samachson; 204 pages; Henry Schuman, Inc.; \$4.00.

Books that make ballet understandable—the workings of it, the way one arrives at the finished performance—these are very few and far between. The more welcome this, which follows ballet from start

to finish, historically, and in the course of a single production, so that the uninitiate can understand exactly how it has evolved.

The work of the choreographer is explained with a consequent deepening of one's respect for him. The considerable responsibilities of costume designer, stage designer and lighting experts are discussed. The steps in the actual training of dancers are dealt with so that one gains an idea of the consecration it requires. Of especial value are the description of the positions and the glossary of ballet terms.

Interviews with Yura Lazowsky, Alexandra Danilova, Mme. La Meri and Doris Humphrey get to the kernel of these dancers' philosophies. Miss Humphrey on the modern dance points up the articulateness of modern dancers and their solid thinking where their art is concerned.

The illustrations—and there are hundreds of them—are of such calibre that the book could be sold solely as an example of the excellence of modern photography.



The Thematic Process in Music, by Rudolph Reti; 362 pages; The Macmillan Company; \$5.00.

"Challenging" is the word for this book. Only you who want to get at the very heart of the creative process in music, look into composers' minds, find out what happens when you hear the instruments, should read it. However, if you like your musical processes vague and sentimental, better leave well enough alone. You'll have to hear what mental processes Beethoven went through constructing his Ninth, what celebration brought forth Schumann's *Kinderszenen*. You might not like this, come Christmas or come summer vacation.



Ornamentation in J. S. Bach's Organ Works, by Putnam Aldrich; 61 pages; Coleman-Ross Company, Inc.; \$2.00.

Translations of poems, it is acknowledged by all, never come up to the originals. Yet until recently Bach, Purcell, Corelli and other great composers of their time have been played with modernisms at times quite obliterating the sense of the eras in which they were written. *Until recently*, we said. Of late it has been the consistent endeavor of

students of music to play the old masters as they were meant to be played. This book is a distinct help in their accomplishing this aim. For the ornaments that formed an integral part of the musical language of Bach's time—trills, turns, appoggiaturas, mordents—are herein discussed with a view to their correct interpretation and performance. The ornaments are divided into basic types and are then defined, with (since the author writes of an age when improvisation was a universally practiced art) a clear demarcation of the limits within which the "discretion" of the performer may safely operate.

The frequency with which notational examples are interspersed in the text makes for both clarity and interest, since they may be played on piano or violin, while the reading progresses.



Your Guide to Successful Singing, by Eugene Gamber; 160 pages; Windsor Press; \$3.00.

"Singing" in this title means every kind of singing—operatic, *lieder*, crooner, blues—done before an audience or with an audience in mind. Singers who expect to become professionals have a path mapped out for them which precludes all meandering and wayside loitering. Quotations by a score or so of eminently successful singers narrow the path considerably, and it is made even more confined by the author's constant warnings against bad practice, bad habits and bad teachers.

A more positive note is sounded in the chapters on the vocal instrument, with diagrams showing and text explaining what happens when you sound a tone. Yet here, too, there are such ominous warnings as "In its own ways, the human voice is as complex and dangerous a machine to handle as the super-sonic planet!"

Novel material comes with the chapters, "For Women Only," and "For Men Only," and the one following that on "The Gymnasium of Singing."

In the latter section of the volume the author does a curious thing; after all his warnings about missteps and misconceptions, he goes about—or so it appears—actually giving vocal lessons via print! If the reader has not already been forewarned into complete rejection of any such procedures, he will find this portion not only easy reading but surprisingly easy doing—and so far as we can see, not conducive to vocal impairment.

At the close of the book is a chapter on singing before the microphone. —H. E. S.

Indiana Music

(See Page Eight)



The Lafayette Citizens Concert Band.

Citizens of Lafayette, Indiana (see article on page 8), have enjoyed band concerts for the past sixty-six years. The Lafayette Citizens Concert Band pictured herewith is an outgrowth of the original Lafayette City Band which was formed in 1885. In those days the Lafayette Street Car Company owned a spot some three or four miles north of the city known as Tecumseh Trail Park. In the interest of better business, as well as free entertainment and the furtherance of music culture, this company, in 1897, took over the Sterling Electric Band. Two concerts were given weekly at the Tecumseh Trail Park, serving the double purpose of entertaining local citizenry and filling the coffers of the street car company.

In 1904, the band was reorganized under the direction of Nick Rembusch as the Lafayette Citizens Con-

cert Band. Local 162 of Lafayette was chartered in 1901 and, in 1904, the band received its first contract to play at Columbian Park, where the concerts are held today.

The Lafayette Citizens Concert Band of some thirty members averages seventeen concerts per season. In 1938 the Band Tax Law was passed in Lafayette, which provides funds for these concerts, in addition to concerts given through the aid of the Music Performance Trust Fund of the Recording Industry.

The band is regarded as a means of furthering and continuing music in this community, a goal toward which Lafayette's school children and younger musicians look, in the hope of possible membership. As R. R. Printy, Secretary of Local 162, puts it, "It is, in short, as traditional as *The Banks of the Wabash*."



The Purdue University Glee Club.

The Purdue University Glee Club (see article on Indiana on Page 8) under the direction of Albert P. Stewart has received national and international recognition. Last year it was chosen by the Music Educators' Conference to represent the

United States in the International Music Festival at Llangollen, Wales. With this honor came the invitation from the State Department to serve as "ambassadors of good will" on a tour of Germany. Glee Club members assist in operetta productions.

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Where They Are Playing

(Continued from page seventeen)

Anthony and his band will return to New York on December 17th to open a six-week engagement at the Hotel Statler's Cafe Rouge, marking their fourth engagement in three years at this spot. Maestro Anthony, who's been setting attendance records throughout the country, already has bookings set as far ahead as next summer.

Jerry Vincente, accordionist-vocalist, in town for engagements . . . The Evelyn Downs Trio, which completed a four-month run at the Milestone Supper Club in Englewood Cliffs, N. J., is now booked for an indefinite stay at Phillip's Vanity Fair in Brooklyn. The trio has also done several coast-to-coast broadcasts over WOR . . . Arranger-composer Don Costa being billed with the Jerry Jerome orchestra over WPIX-TV . . . The Teddy Cohen Trio has been playing at the Down Beat Club while on tour along the East coast.

Vibraharpist Terry Gibbs is fronting his own quintet on the Mel Torme video show . . . Band-leader Elliot Lawrence has resigned vocalist Danny Riccardo, who left the band business temporarily . . . Reuben Moulds opened his own recording studios in New York City . . . Henry Jerome and his orchestra stay on at the Hotel Edison through May . . . Dizzy Gillespie closes at Birdland on December 19th and will be followed by Dave Brubeck for a three-week engagement.

SOUTH. Earle H. Smith, Sr., of the former vaudeville piano act of Clark and Smith, is now in his second year at The Jug in Hollywood, Florida, with his "Red Midget Piano" and own comedy songs. Earle hails from Local 10, Chicago. He appeared with the Marx Brothers when they were in vaudeville . . . The Pat Dennis Quintet opened at the Piccadilly Club in Pensacola, Florida, last month for an unlimited engagement . . . Danny Deane and his society orchestra are booked indefinitely at the Swan Room of the Monteleone Hotel in New Orleans . . . Johnny Long currently one-niting through the South . . . Eddie Paisley's Vocalions, singing instrumentalists, go back to the Emerald Isle Hotel in Miami Beach, Florida,

for the season starting December 21st, 1951, to April 15th, 1952. The four members of this unit double on sixteen instruments, and all sing.

MIDWEST. After breaking all records at the Baby Grand Cafe in New York City, the Duke Garrette Combo is touring the Midwest through Cincinnati and Detroit . . . Drummer Ray Pocello at Baresellino's Supper Club in Cleveland, Ohio, for an indefinite stay . . . The Duchess and Her Men of Note are now appearing at the Tree-Top Room of the Frederick Martin Hotel, Moorhead, Minnesota . . . Tiny Hill doing one-nites through the Midwest . . . The Leon Gonzales Trio opens December 4th for four weeks at the Alton Club in Bloomington, Ill.

Lionel Hampton, playing single engagements in the Midwest, is to be routed into the Paradise Theatre in Detroit for a one-week stand starting December 28th . . . Ivory Joe Hunter will be at the Frolic Showbar in Detroit for two weeks starting December 7th . . . Duke Ellington one-nites through the Midwest and goes into the Blue Note, Chicago, December 21st for two weeks . . . Buddy Greco will be featured at the Yankee Inn in Akron, Ohio, for eight days at the end of December . . . Elliot Lawrence doing one-nites in the East and Midwest . . . Vaughn Monroe also one-nites for the month of January through the Midwest . . . Muggsy Spanier plays a two-week engagement at the Club Silhouette in Chicago starting December 21st.

WEST. Harold Bostwick, actor-pianist, is now appearing at the Tally-Ho in Beverly Hills, California . . . The Red Rodney Quintet, featuring Bonnie Wetzel on bass and vocals, is touring in Denver and Hollywood. Phil Brown, drummer, has joined this quintet . . . While Louis Armstrong is at MGM studios making "Glory Alley," he will also be appearing at the Club Oasis in Los Angeles for two weeks starting December 18th. Also featured in "Glory Alley" with Armstrong is Jack Teagarden . . . Les Brown goes into the Hollywood Palladium

December 25th to try and break his own recent record.

CANADA. After an appearance on Steve Allen's TV show in New York, the Art Tatum Trio, featuring Slam Stewart, plays an engagement at the Colonial Tavern, Toronto, December 17th to 26th . . . Joe Barbary, formerly violinist with Harry James, Freddy Martin, and Russ Morgan orchestras, commenced his third consecutive year as orchestra leader and master of ceremonies at Ruby Foo's Starlite Roof in Montreal on December 12th. Originally engaged for two weeks, he is now booked indefinitely into the future.

From Sarnia, Ontario, comes this news. Jack Kennedy and his twelve-piece orchestra are at the Kemirch Terrace, featuring Russ Mills and Dick Loucks, both tenor sax men. Maestro-arranger Kennedy performs at the Hammond organ. Russ Mills, besides playing with the Kennedy band, also performs with his own trio at private club dates and hotel engagements in and around Sarnia . . . Don Hamilton and his six-piece band playing for high school and YMCA dances.

ALL OVER. Don Pietro now at the piano and solovox in the new Saratoga, Phoenix, Arizona . . . After leaving the 421 Club in Philadelphia, the Fat Man Robinson Quintet will tour through South America . . . Fats Pichon now appearing at Duffy's Tavern in San Juan, Puerto Rico.

The Friars Club in Los Angeles recently reopened featuring Jack Stewmon and his Four Scores . . . The Lee Roman Quintet, featuring John Nargi on vocals, has started for the second consecutive year at Cy's Cafe in Brooklyn . . . Hot Lips Page has extended his stay in Europe.

The Three Steps going into their fifteenth consecutive week at the Nicholson Tavern in Gloucester Heights, N. J. . . . The Oh Henry Ballroom in Chicago featuring Joe Gerken at the organ. This is Joe's second year here. Also broadcasting over Station WGN . . . O'Brien and Evans Duo open December 20th at the new Glen Schmidt's Playatorium in Newport, Kentucky.

The Rivas, who recently finished an engagement at the Parkville in Brooklyn, are currently doing club dates in and

around the city . . . Milton Saunders and his orchestra have returned to the Tavern-on-the-Green in Central Park for the fourth consecutive year . . . Fred Denise, piano, trumpet, and drum trio, featured at the Sawdust Trail in New York indefinitely . . . Al Alcaro, his electric violin and orchestra, booked for club dates in and around N. Y. C. for the next two months . . . Trumpeter Ronny Andrews and orchestra played for the F. B. I. annual dinner dance at the Ross House in Philadelphia on December 1st . . . Beth Lee has renewed her contract with the Van Curler Hotel in Schenectady, New York, where she will remain throughout the winter season . . . Eddie Koch back at the Ellinor Village Country Club after a five-week run at the Hi Hat Club, Daytona Beach, Fla.

Tommy Dorsey and his orchestra left for Brazil on November 22nd on a tour which takes them to Rio de Janeiro, Sao Paulo, Recife, Bahia, Curitiba, Belo Horizonte, and Porto Alegre. He will be the featured attraction at the opening of a new television studio of TUPI, the Brazil network, in Rio. A special envoy of Radio TUPI was sent to the U. S. to escort Dorsey and his musicians back to Brazil. The Brazilian government feels this tour is another way of cementing good international relations.

GEORGE GREELEY

George Greeley, thirty-one-year-old arranger and composer, and one of Hollywood's promising young musicians, is responsible for the well-received music in the recently released film, "Painting the Clouds With Sunshine." The kind of determination that he showed as a five-year-old youngster when he turned down a game of marbles with his buddies to stay home and practice the piano, led to a scholarship at Juilliard, and jobs as piano player with Tommy Dorsey and Abe Lyman, for whom he did band arrangements. After three years in service he was hired by the late Mark Warnow to do the Borden Radio Show as featured pianist and arranger. When this terminated, he went to Hollywood with the Ted Dale Orchestra, and finally, into the movie business. Greeley has done the background scores for "Not Wanted" and "Jet," and after signing a contract with Columbia Studios, worked on the musical score of "No Sad Songs for Me."



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Smaller Ensembles — Music with a Purpose

(Continued from page twelve)

Philadelphia, in a recent letter to this office, enumerates some of the woodwind quintets playing in different sections of the country. The Philadelphia Woodwind Quintet was organized in 1950 by five artist members of the Philadelphia Orchestra who desired to augment their musical activities in the larger ensemble by playing together chamber music available for their respective instruments. It has achieved a wide variety in its repertoire, ranging from the classic ensembles of Mozart and his contemporaries through the contemporary works of Hindemith, Milhaud, Nielsen and Persichetti, in addition to familiar pieces transcribed for woodwind quintet. The Quintet's membership is: Barnett Atkinson, flute; Mason Jones, French horn; John de Lancie, oboe; Anthony Gigliotti, clarinet, and Sol Schoenbach, bassoon.

The Quintet has achieved a wide variety in its repertoire, ranging from the classic ensembles of Mozart and his contemporaries through the contemporary works of Hindemith, Milhaud, Nielsen and Persichetti, in addition to familiar pieces transcribed for woodwind quintet.

In addition to this quintet, we call to mind the New York Woodwind Quintet, the Los Angeles Quintet, the American Quintet of the University of Indiana and the Symphonic Woodwinds of Minneapolis.

The New Music String Quartet, which recently completed a tour, beginning in Virginia and progressing west to Illinois, then south to Dallas and home again to New York, has an admirable aim: to interest children in chamber music. Their plan is to group children around them in the classroom and "let spontaneity be the guide." With the aid of informal discussion, demonstration and laughter they try to remove the aura of sanctity which so often surrounds the playing of string quartets.

String quartet playing is particularly illuminating for children, since it is comparatively easy



New Music String Quartet: (Left to right) Broadus Erle, Matthew Raimondi, Claus Adam and Walter Trampler.

to pick out the line of each instrument in this type of music, and since the interweaving of the instruments can be readily noted. Each of the members of the New Music String Quartet shows the children how his instrument is played, lets the child examine it, and ask any questions he desires to about it. The compositions the players select are those that are most easily understood on first hearing. If the children want to hear any work a second time, it is played again. Comments before and after each presentation are encouraged. In short, the children have as much say on how the program progresses as have the players. Before the end of any program is reached, Messrs. Erle, Raimondi, Trampler and Adam have become, you may be sure, the children's friends.

They began their experiments with children's concerts last winter in Baltimore. One of the high points of their tour was Indianapolis, where they gave four children's concerts as well as two regular concerts. Wherever they go they drive home the importance of good chamber music in schools—music presented to and played by the children in such a way that it is fun.

No better purpose could be conceived, since it is a purpose which will carry through into coming generations. —H. E. S.

Famed Baritone Sax Artist HARRY CARNEY with DUKE ELLINGTON BAND



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Holiday Music

(Continued from page sixteen)

of the Victorian story laid in England in the 1890's.

As an experimental undertaking for an American museum, it was undoubtedly the biggest thing since the performance of Gertrude Stein's *Four Saints in Three Acts* at the Hartford (Connecticut) Athenaeum. As a musical undertaking, *Albert Herring* was a triumph in the bid for recognition presently being made by ambitious and able community musical organizations. —J. F.

NEW MENOTTI OPERA

Gian-Carlo Menotti's new opera, *Amahl and the Night Visitors*, which was commissioned for television by the National Broadcasting Company two years ago, will have its first performance at 9:30 P. M. Christmas Eve, on NBC television. The composer, who is his own librettist, will stage the work, according to yesterday's announcement by Samuel Chotzinoff, NBC general music director. The opera, which is religious in nature, takes fifty minutes to perform and, although it was written specially for television, can also be staged in a theater.

The sets will be designed by Esteban Frances, who is also the designer for the New York City Ballet's current production of *Tyl Ulenspiegel* at the City Center. The conductor and the cast have not yet been

chosen; Mr. Menotti is now looking for a boy soprano for the central role of the ten-year-old Amahl. The idea of the opera, on which he began work six months ago, came to Mr. Menotti when he saw a Hieronymus Bosch painting of the Three Kings visiting the Christ Child. The work, he says, "will be staged without any attempt at historical validity but rather with poetical anachronism, as if it were seen by a Dutch or Italian primitive."

According to Mr. Menotti's summary of his libretto, the three Kings on their way to Bethlehem ask for a night's lodging in the hut occupied by Amahl and his mother, an impoverished widow. Hearing that the gifts carried by the travelers are destined for a new-born child, Amahl's mother becomes envious and steals some of the gold. Caught in the act, she explains that she needs the gold for her starving son and is readily forgiven. The kings explain the significance of the new-born child who is to receive the gifts, and the mother, returning the gold, wishes that she could add a gift of her own. Amahl, coming to her rescue, gives the kings his most precious possession, his wooden crutch, and as he does this is miraculously cured of his lameness. He obtains his mother's permission to follow the kings to Bethlehem.

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Local 582, Chatham, Ontario, Can.

CHARTER REVOKED

Local 430, Logan, Utah.

CORRECTION!

Local 802, New York, N. Y.: An error was made in the November issue in reporting that the following listed were deceased. These members should have been listed as erased: Edward M. Lisbon, Jack Whitehead, Harold Singer, Jerry Carleton, Joseph Dura, Nola Day, Antonio Evertz, John M. Greer, Phillip Gordon, Carter Henderson, Jr., Nicholas J. Iannone, Jessie Leeds, Thomas Ryan, Paul Robinson, Kenneth Richards, Martha J. Sue, Ollie Shepard, Robert Karlin, Florence Vantella, Lucy Wharton, Earl R. Wells. We regret this error.

WANTED TO LOCATE

Ray Bradshaw, former member of Local 770, Hagerstown, Md.
Victor Dickenson, trombonist with Jimmie McPartland Orchestra.
Jack Fairchild, member of Local 502, New York, N. Y.
Al Lucas, member of Local 802, New York, N. Y.
Jacinto Chico Perez, former member of Local 10, Chicago, Ill.
Anyone having information as to the whereabouts of the above is requested to contact Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.
Hubert Holben, also known as Bert Young (piano) to settle estate. Write or wire Roland Kohler, Secretary, Local 8, A. F. of M., 1714 North 12th St., Milwaukee 5, Wis.
Sam C. Williams, member of Local 424, Richmond, Calif., believed headed for Alaska. Kindly notify Jay G. Vargas, Secretary, Local 24, A. F. of M., 4 Fourteenth St., Richmond, Calif.

NOTICE TO MEMBERS

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

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

FORBIDDEN TERRITORY

The Eagle Bar, Newark, N. J., is declared to be Forbidden Territory to all but members of Local 16, Newark, N. J.
That portion of the jurisdiction of Local 406, Montreal, Quebec, Canada, lying north of the 47th parallel to the Ontario border on the west side and on the east side as far as longitude 72 including the towns of Val d'Or, Noranda,

Amos, Malartic, Cadillac and Arntfield is declared to be Forbidden Territory to all but members of Local 406.

REMOVED FROM FORBIDDEN TERRITORY

Town House, Stockton, Calif.
Bowery Cafe, Philadelphia, Pa.

NOTICE TO LEADERS AND AGENTS

The By-Laws of Locals 40 and 543, Baltimore, Md., provide that on steady engagements members are not permitted to play more than six days per week nor accept any engagement on the seventh day, the time of which conflicts with the hours of a steady engagement. This law will be strictly enforced.

IMPORTANT NOTICE TO MEMBERS

Cal Shrum, former member of Locals 47, Los Angeles, Calif., and 618, Albuquerque, N. M., is posing as a member in good standing. He has defaulted in payment to members on engagements. Members are warned not to accept any engagements from him. He has a paid up card through December 31, 1951, in Local 618, which was undoubtedly issued before he was erased from Local 47.

NOTICE TO MEMBERS

James L. Casura, also known professionally as Jimmie Leigh, is an erased member of the Federation. Members are warned not to perform with or for him.

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Local 635, Lexington, Ky. (colored)—President, William Hamilton, Midway, Ky.

DEFAULTERS

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

Eddie Johnson, Pine Bluff, Ark., \$70.00.

Bakersfield Post 808, American Legion, and Emanuel Edwards, Bakersfield, Calif., \$200.00.

Blane's Beach Club, and Paul Blane, Daytona Beach, Fla., \$300.00.
Sky Club, and Harry Friedlander, Miami, Fla., \$57.50.

Don and Jean Rich, Tampa, Fla., \$238.75.

Dan Habecker, Freeport, Ill., \$450.00.

Art Childers (also known as Bob Cagney), South Bend, Ind., \$275.00.
Dudley J. LeBlanc, New Orleans, La.; LeBlanc Corp. of La., Lafayette, La.; LeBlanc Corp. of Md., Baltimore, Md.; Hadacol Caravan, Lafayette, La., no amount given.

Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon J. "Buzz" Miller, Slater Lakes, Mich., \$200.00.

Top Hat Club, and Joe Mertz, Joplin, Mo., \$100.00.

Holiday Inn, and Walter E. Lewis, Newark, N. J., \$635.00.

Dave Klipper, Bronx, New York, \$180.00.

Mort Millman, New York, N. Y., \$470.00.

Boulevard Casino, Frank and Victor Rotundo, Niagara Falls, N. Y., \$150.00.

The Dellwood, Joseph Gerardi, owner, Purling, N. Y., \$480.00.

Atlas Attractions, and Ray Grair, Cleveland, Ohio, \$275.00.

Lawrence Jackson, Springfield, Ohio, \$200.00.

Terraced Gardens, H. J. McCall, Springfield, Ohio, \$115.00.

Al Simmons, Jr., Meadville, Pa., \$500.00.

Harry Pinsky, Philadelphia, Pa., \$600.00.

Club Forrest, Nashville, Tenn., no amount given.

Skylark Club, and Wade Turner, Corpus Christi, Texas, \$100.00.

Club Rendezvous, and Frank DeMarco, owner, Denison, Texas, \$200.00.

Washington Social Club, and Sirless Grove, Seattle, Wash., \$428.70.
Kitchener Memorial Auditorium, and Bob Crosby, Manager, Kitchener, Ont., Can., no amount given.

Don Haskett (Martin York), Montreal, Quebec, Can., \$70.00.

Robert Young (whereabouts unknown), \$600.00.

THE DEATH ROLL

Ann Arbor, Mich., Local 625—Clifford Paul Lynch.

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SUSPENSIONS, EXPULSIONS, ERASURES

SUSPENSIONS

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Danville, Ill., Local 96—Dick Cook, Winford D. Cook, Walter Gullum, Jr., Chas. Kenny Keefe, Carl E. Neer, James Kachels (Thomas Raschell).

Fall River, Mass., Local 216—Glenn Miller, Edw. Moffett, Norman Batemaude.

Fitchburg, Mass., Local 173—Vincent Tiberio, Paul St. Denis, Clito Piernarini, John Payne, E. Anthony Montesson, Richard Kenney, Raymond C. Coulombe, Wm. H. Coddare, Richard Campbell, Fred Bordenave, Edgar Arsenault, Philip R. Arndt.

Houston, Texas, Local 65—Walter Beacham, David Jackson, John B. Harrell, Marvin H. Zindler.

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News Nuggets

The world premiere of Jan Meyerowitz's opera, *Eastward in Eden*, took place on November 16th at the Wayne University Theater in Detroit. This four-act opera on the life of Emily Dickinson is based on the play by Dorothy Gardner.

Mitchell Miller, oboist, and Maurice Wilk, violinist, were the soloists in Bach's Double Concerto for Oboe and Violin which was performed by the Saldenberg Little Symphony, with Daniel Saldenberg conducting, on Sunday evening, December 2nd, in the Kaufmann Auditorium of the YM and YWHA, in New York City. The program—the second in a series of five—also contained Bach's Brandenburg Concertos Nos. 1, 2 and 6, with John Wummer as flutist, Fernando Valenti at the harpsichord, and Weldon Wilbur playing French horn.

Clifford Richter, now conducting and teaching in New Orleans, is to conduct on December 11th the first concert in the series being given by the American Bach Society at Town Hall in New York. Mr. Richter takes the place of Martin (Continued on page forty-one)

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| Twitmore, Gil | 578 |
| Lebanon | |
| Zellers, Art | 541 |
| McKeesport | |
| Avo Reich, Inc. | 1227 |
| Newcastle | |
| Thos. A. Natale (Natale Theatrical Agency) | 912 |
| Philadelphia | |
| Berle, Bernard | 509 |
| Joseph Coopersmith | 1511 |
| Creative Entertainment Bureau | 3402 |
| Dupres, Reese | 379 |
| Hal Gould Theatrical Agency | 5383 |
| Hammer, Godfrey | 2738 |
| Keeley's Theatrical Agency | 4636 |
| McDonald, Chris | 4269 |
| Mears, W. L. | 441 |
| Muller, George W. | 439 |
| National Theatrical Agency | 3557 |
| Orchestra Agency of Philadelphia | 2198 |
| Prie, Sammy, Entertainment Bureau | 3558 |
| Sepia Entertainment Bureau | 4448 |
| United Orchestra Service | 720 |
| Zeman, Barney | 856 |
| Pittsburgh | |
| Ellis Amusement Co. | 480 |
| Golden, Emanuel J. | 2208 |
| Hallam, Paul | 1967 |
| New Artist Service | 2521 |
| Orchestra Service Bureau, Inc. | 124 |
| Reisler & Reicht | 4391 |
| Shenandoah | |
| Mkita, John | 3751 |
| Waynesburg | |
| Triangle Amusement Co. | 1427 |
| RHODE ISLAND | |
| Pawtucket | |
| Justynski, Vincent | 2445 |
| Providence | |
| Bowen, Reggie | 2179 |
| Winkler, Neville | 3246 |
| SOUTH CAROLINA | |
| Beaufort | |
| Dilworth Attractions, Frank A. Dilworth, Jr. | 2979 |
| Charleston | |
| Folly Operating Co. | 15 |
| TENNESSEE | |
| Clarksville | |
| Harris, Wm. J. Jr. | 4053 |
| Nashville | |
| Southland Amusement Co., Dr. R. B. Jackson | 6115 |
| TEXAS | |
| Beaumont | |
| Bartlett, Charles | 2156 |
| Boling | |
| Spotlight Band Booking Cooperative | 4181 |
| Dallas | |
| Portis, Cal | 4245 |
| Southwestern Amusement Service | 282 |
| Watson, S. L. | 2397 |
| Windsor, Walter, Attractions | 1144 |
| Houston | |
| Orchestra Service of America | 151 |
| Kingsville | |
| Cole, Roy | 2166 |
| San Antonio | |
| Erwin, Joe | 238 |
| UTAH | |
| Salt Lake City | |
| Coast-to-Coast Agency | 3194 |
| Intermountain Theatrical Exchange | 883 |
| Schultz Booking Agency | 2354 |
| VERMONT | |
| Barre | |
| Freeland, John | 1907 |

| | |
|---|------|
| VIRGINIA | |
| Richmond | |
| Hicks, Roy M. | 2399 |
| Hill, Lindley B. | 3990 |
| Roanoke | |
| Radio Artists Service | 1480 |
| WASHINGTON | |
| Aberdeen | |
| Thornton, L. T. | 377 |
| Bellingham | |
| Portiss, George | 226 |
| Seattle | |
| Field, Scott, Enterprises | 2592 |
| Harvison, R. S. | 3593 |
| Thomas, B. Miles | 1951 |
| Wheeler, Bob | 1221 |
| Spokane | |
| Lyndel Theatrical Agency, Lynn Lyndel | 6077 |
| WEST VIRGINIA | |
| Huntington | |
| Brewer, D. C. | 4582 |
| Kingwood | |
| Hartmann, Harland, Attractions | 478 |
| Martinsburg | |
| Miller, George E., Jr. | 1129 |
| Parkersburg | |
| Lowther, Harold R. | 3738 |
| WISCONSIN | |
| Fond Du Lac | |
| Dowland, L. B. | 1187 |
| Madison | |
| Stone, Leon B. | 1474 |
| Milwaukee | |
| Bethia, Nick Williams | 5914 |
| Sheboygan | |
| Schmidt, Frederick W., Jr. | 601 |
| Stevens Point | |
| Central State Music Association | 507 |
| Tomahawk | |
| McClernon Amusement Co. | 276 |
| Watertown | |
| Nielsen's Entertainment Mart | 3039 |
| CANADA | |
| Calgary, Alberta | |
| Simmons, G. A. | 4090 |
| Ottawa, Ontario | |
| Carrigan, Larry L. | 4369 |
| Edmonton, Alberta | |
| McKenzie, Blake (Prairie Concerts) | 5106 |
| Toronto, Ontario | |
| Mitford, Bert, Agency | 4004 |
| Whetham, Katherine and Winifred Turnbull | 4013 |
| Vancouver, B. C. | |
| Gaylorde Enterprises, L. Gaboriau, R. J. Gaylorde | 6540 |



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Four operas in English will figure in the repertory of the Metropolitan Opera Company during the current season. The Howard Dietz-Garson Kanin version of *Fledermaus* proved so successful last season—selling out nineteen performances and launching a national company on the road—that the management has decided to follow up with more ventures in English.

The next opera in English, to be presented late in December, is Mozart's *Così Fan Tutte*, which has not had a Metropolitan production since the 1927-28 season. A new translation has been commissioned from Ruth and Thomas Martin; who performed a similar service for the Metropolitan's "Magic Flute," and the opera will be staged by Alfred Lunt, the well-known American actor. Musical direction will be by Fritz Stiedry, with scenery and costumes by Rolf Gerard.

Puccini's one-act comedy, *Gianni Schicchi*, in a new translation by Herbert Grossman and Charles Pola-check, will be the season's third opera in English; due in mid-January. This version is the same used in the NBC telecast last Spring; directed by Hans Busch, who will be the stage director for the Metropolitan production. *Aleaxis*, to be produced later in the season, has been written especially by John Gutman of the Opera's administrative staff. Mr. Gutman pre-

News Nuggets

(Continued from page thirty-nine)

Bernstein, who has resigned because of other commitments, after conducting the American Bach Society's concerts for the past two seasons; he remains, however, as a member of their board of directors. Clifford Richter was organizer and conductor for two years of the Bach Festival at Woodstock, New York. He has also frequently conducted Bach performances on the major networks.

(Continued on page forty-seven)

DEFAULTERS LIST of the American Federation of Musicians

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Umbach, Bob
DOTHAN:
Smith, Mose
FLORENCE:
Valentine, Leroy
MOBILE:
Cavalcade of Amusements, and Al Wagner, Owner and Producer.
Moore, R. E., Jr. Williams, Harriell
MONTGOMERY:
Caswell, Ned, Little Harlem Club
Montgomery, W. T. Perdue, Frank
PHENIX CITY:
Cocoanut Grove Nite Club, Pearty T. Hatcher, Owner.
PHENIX:
241 Club, and H. L. Freeman

ARIZONA

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Gaddis, Joe
Hosbor, John
Jones, Calvin R.
Malouf, Leroy B.
Willett, R. Paul
Zanzibar Club, and Lew Klein
TUCSON:
Griffin, Manly
Mitchell, Jimmy
Williams, Marshall
YUMA:
Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

BLYTHEVILLE:
Brown, Rev. Thomas J.
HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Petts, L. C.
Smith, Dewey
LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers
Bennet, O. E.
Civic Light Opera Company, Mrs. Reese Saxon Price, Producer
Stewart, J. H.
Weeks, S. C.
MEGEHEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. E., Robertson Rodeo, Inc.
NORTH LITTLE ROCK:
Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
PINE BLUFF:
Arkansas State College
Johnson, Eddie
Lowery, Rev. J. B.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.
TEXARKANA:
Oak Lawn Theatre, and Paul Ketchum, Owner and Operator
WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 4457 VFW, and B. D. Burrow, Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy
BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart
BENICIA:
Rodgers, Edward T., Palm Grove Ballroom
BERKELEY:
Jones, Charles
BEVERLY HILLS:
Bert Gervus Agency
Mestusia, Paris
Rhapody on Ice, and N. Edward Beck, Employer

BIG BEAR LAKE:
Circusman, Harry E.
CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator
COMPTON:
Vi-Lo Records
COULTON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner
Pango Pango Club
DUNSMUIR:
Corral, and J. B. McGowan
EL CERRITO:
Johnson, Lloyd
FONTANA:
Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO:
Valley Amusement Association, and Wm. B. Waggon, Jr., President
GARVEY:
Rich Art Records, Inc.
HOLLYWOOD:
Alison, David
Banks, Kruger
Birwell Corp.
Boysie Room, Leonard Van- nerson
Bonanova, Fortunio
California Productions, and Edward Kovacs
Confire Guild, and Arthur E. Teal, and S. Tex Rose
Emcor Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
King, William H.
Kullo, Clarence
Morton, Boris
Patterson, Trent
Rubischek, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Star Trust Revue, John K. Standlee
Universal Light Opera, Co., and Association
Western Recording Co., and Douglas Venable

LAKE ARROWHEAD:
TWIN PEARLS:
Alpine Club, and J. W. Dewey, Employer
LONG BEACH:
Admiral McCain Ship, V.F.W. Post 4851, George Harvey, Commander, James Peacock, Manager
Backlin, Frank and Beatrice
Club Moderne, and W. C. Jarrett
Crysallette Music Co., Inc., and C. W. Coleman
Dreamland Ballroom and Caterer's Cafe, Tod Faulkner (Kid Mexico) Owner
Jack Lasley's Cafe, and Jack Lasley
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Nick Biola, Grandstand Show Director, Evalyn Rinehart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
McDougal, Owen
Sullivan, Dave, Crystal Ballroom
LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Berg, Harry, of the Monarch Hotel
Confire Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Downbeat Club, Pops Pierce
Drew, Andre
Edwards, James (of James Edwards Productions), and Jean Mathias, road manager
Hilfont, Nate
Merry Widow Company, and Eugene Hasbick, Raymond E. Mauro
Mithone Recording Co., and War Perkins
Moore, Cleve
Musby, Evans

O'Day, Anita
Preston, Joey
Royal Record Co.
Ryan, Ted
Villon, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. F. Stoltz.
Agent
Williams, Cargile
Wilshire Bowl
LOS GATOS:
Fuller, Frank
MONTEREY:
Robert Club, and A. M. Kolvas, Owner
NEVADA CITY:
National Club, and Al Irby, Employer
NORTH HOLLYWOOD:
Lohmuller, Bernard
OAKLAND:
Moore, Harry
Morkin, Roy
Trader Horn's, Fred Horn
OCEAN PARK:
Frontier Club, and Robert Moran
OROVILLE:
Rodgers, Edward T., Palm Grove Ballroom
OXNARD:
McMillan, Tom, Owner Town House
PALM SPRINGS:
Bering, Lec W., Lee Bering Club
Colonial House, and Wilbur P. Davis, Manager
Desert Inn, and Earl Coffman.
Hall, Donald H.
PERIS:
McCas, E. E., Owner Horse Follies of 1946
PITTSBURG:
Argentina Club, William Lewis, Owner
SACRAMENTO:
Casa Nello, Nello Malerbi, Owner
Leingang, George
O'Connor, Grace
SAN DIEGO:
Cotton Club, Benny Curry and Otis Wimberly
Hutton, Jim
Miller, Warren
Mitchell, John
Paiso, Ray
Tricoli, Joseph, Operator Play- land
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO:
Brown, Willie H.
Blue Angel
Cafe Society Uptown, and Vincent Oronato
The Civic Light Opera Com- mittee of San Francisco,
Francis C. Moore, Chairman
Deasy, J. B.
Fox, Eddie
Levy, Ellis W.
New Orleans Swing Club, Lous Landry, Owner
Red, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph
SAN JOSE:
McAdoo, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Par, Fred
SANTA BARBARA:
Briggs, Don
SANTA MONICA:
Georgian Room, and H. D. McKee
Woodmansee, Don and Kirk, and The Nightmare (former- ly Carmel Gardens), and Question Mark Cafe
SHERMAN OAKS:
Gilson, Lee
Kraft, Ozzie
SOUTH GATE:
Silver Horn Cafe, and Mr. Silver
STOCKTON:
Sunset Macaroni Products, Fred Stagnaro
VENTURA:
Cheney, Al and Lee
WATSONVILLE:
Ward, Jeff W.
WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Frontier Night Club, Harry Gor- don, and Clinton Anderson, Owners
JULESBURG:
Cummis, Kenneth

CONNECTICUT

EAST HAMPTON:
Hotel Gerramaugus
EAST HAVEN:
Carnevale, A. J.
EAST WINDSOR HILL:
Schaub's Restaurant, and Ed- ward Wisniewski
HARTFORD:
Club Ferdinando, Felix Ferdi- nando
Dubinsky, Frank
NEW LONDON:
Andreoli, Harold
Biscotti, Anthony, Jr.
Johnson, Henry
Marino, Mike
Williams, Joseph
NIANTIC:
Crescent Beach Ballroom, Bud Russell, and Bob McQuillan
POQUONNOCK BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner
STONINGTON:
Hangar Restaurant and Club, and Herbert Pearson
Whewell, Arthur
WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, Le Roy Rensch, Commander
Williams, A. B.
GEORGETOWN:
Gravel Hill Inn, and Preston Hutchens, Proprietor
MILFORD:
Fountain, John
NEW CASTLE:
Lamon, Edward
Murphy, Joseph
REHOBOTH BEACH:
Hewlett, Ralph J., Manager,
Henlopen Hotel
WILMINGTON:
Allen, Sylvester

FLORIDA

CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse
DAYTONA BEACH:
Bethune, Albert
Blanc's Beach Club, and Paul Blanc
FLORENCE VILLA:
Dan Laramore Lodge No. 1097,
Garfield Richardson
FORT LAUDERDALE:
Little Brook Club, and Edward Brooks
FORT MEYERS:
McCutcheon, Pat
JACKSONVILLE:
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.
KEY WEST:
Regan, Margie
Weavers Cafe, Joseph Bucks and Joseph Stabinski
MIAMI:
Brooks, Sam
Copa Beach, Inc. (Copa City), Murray Wenger, and Ned Schuyler, Operators
Donaldson, Bill
Prior, Bill (W. H. P. Corp.)
Sky Club, and Harry Fried- lander
Smart, Paul D.
Talavera, Ramon
36 Club, Tony Aboyoum, Em- ployer
MIAMI BEACH:
Ammon, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Rivlin
Coral Reef Hotel
Edwards Hotel, and Julius Nathan, Manager
Friedlander, Jack
Haddon Hall Hotel
Island Club, and Sam Cohen, Owner-Manager

Leshnick, Max
Macomba Club
Macomba Restaurant, and Jack Freidlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
Miller, Irving
Straus, George
Weills, Charles
ORLANDO:
Club Cabana, and Elmer and Jake Gunther, Owners
Club Surrocco, Roy Baisden
Fryer, D. S.
ORMOND:
Whitehorse, The, E. C. Phillip
PALM BEACH:
Leon and Eddie's Nite Club,
Leon and Eddie's, Inc., John Wilmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY:
Daniels, Dr. E. R.
PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orches- tra Syndicate and American Booking Company
RIVIERA BEACH:
Rowe, Phil
STARKE:
Camp Blanding Recreation Center
Goldman, Henry
STUART:
Sutton, G. W.
TALLAHASSEE:
Gaines Piano, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hannah
TAMPA:
Brown, Russ
Carousal Club, and Abe Burkow, and Norman Karn, Employers
Rich, Don and Jean
Williams, Herman
VENICE:
Clarke, John, Pines Hotel Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
Marine Bar, and Duad Dodge, Owner
Larocco, Harry L.
Parrish, Lillian F.

GEORGIA

ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
Montgomery, J. Neal
Spencer, Perry
AUGUSTA:
J. W. Neely, Jr.
Kirkland, Fred
Minnick Attractions, Joe Min- nick
MACON:
Capitol Theatre
Lee, W. C.
Swazee, Leslie
SAVANNAH:
Tushworth, Frank A., Jr.
Thompson, Lawrence A., Jr.
VIDALIA:
Pal Amusements Co.
WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

SUN VALLEY:
French, Don, and Don French
Lounge, Boise, Idaho, and Chateau Place
COEUR D'ALENE:
Crundall, Earl
Luchman, Jesse
LEWISTON:
M4H Club, and Sam Canner, Owner
Rosenberg, Mrs. R. M.
POCATELLO:
Pullos, Dan
Reynolds, Bud
SUN VALLEY:
Chateau Place

ILLINOIS

BELLEVILLE:
Davis, C. M.
BLOOMINGTON:
McKinney, James R.
Thompson, Earl
CALUMET CITY:
Mitchell, John

CHAMPAIGN:
Pi Lambda Phi Fraternity,
Irwin L. Green, Social Chair- man
Robinson, Bennie
CHICAGO:
Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice 3-Ring Circus
Chicago Casino, and Harry Weiss, Owner
Ciro's
Cole, Flisic, General Manager, and Chicago Artists Bureau
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Donaldson, Bill
Evans, Iep
Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"
Glen, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ball- room
Majestic Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monie Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. B.
Music Bowl, and Jack Peretz and Louis Capanola, Fin- players
Music Bowl (formerly China Doll), and A. D. Blumenthal
O'Connor, Pat L., Pat L. O'Connor, Inc.
Patricia Stevens Models Finish- ing School
Stoner, Harlan T.
Teicher, Charles A., of T. N. Y. Productions
Whiteside, J. Preston

EAST ST. LOUIS:
Davis, C. M.
Playdium, and Stuart Tamboer, Employer, and Johnny Per- kins, Owner
FREESPORT:
Hanecker, Dan
KANKAKEE:
Hayener, Mrs. Theresa, Propri- etor, Dreamland
LA GRANGE:
Harr-Van Recording Co., and H. L. Hartman
MOLINE:
Anler's Inn, and Francis Weaver, Owner
MT. VERNON:
Plantation Club, Archie M. Haines, Owner
PEORIA:
Davis, Oscar
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou
PRAIRIE VIEW:
Green Duck Tavern, and Mr. and Mrs. Stuller
ROCKFORD:
Palmer House, Mr. Hall, Owner
Troadero Theatre Lounge
Rock Swan Corp.
WHITE ISLAND:
Barnes, Al
SPRINGFIELD:
Terra Plaza, and Elmer Barriolo, Employer
WASHINGTON:
Thompson, Earl
ZEIGLAR:
Zeiglar Nite Club, and Dwight Allup, and Jason Wilkas, Owners

INDIANA

ANDERSON:
Lanane, Bob and George
Levitt's Supper Club, and Roy D. Levitt, Proprietor
AUBURN:
Moore Lodge No. 566
EAST CHICAGO:
Barnes, Tiny Jim
ELWOOD:
Yankee Club, and Charles Sullivan, Manager
EVANSVILLE:
Adams, Jack C.
Club Trianon, and Romauld McBride
GREENSBURG:
Club 46, Charles Holzhouse, Owner and Operator
INDIANAPOLIS:
Benbow, William, and his All-American Brownskin Models
Dickerson, Matthew

INTERNATIONAL MUSICIAN

Donldon, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Harris, Rupert
William C. Powell Agency
LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNICH:
Bailey, Joseph
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
New owner, Charles
Puckett, H. H.
SOUTH BEAD:
Childers, Art (also known as
Bob Cagney)
SPENCERVILLE:
Kelly, George M. (Marquis)
STRACUSE:
Waco Amusement Enterprises

MONROE:
Club DeLuca, Robert Hill
Keith, Jessie
Thompson, Son
NEW ORLEANS:
Barker, Rand
Callico, Ciro
Dog House, and Grace Mar-
tinez, Owner
Gibbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer
SIREVEPORT:
Reeves, Harry A.
Stewart, Willie

MAINE

FORT FAIRFIELD:
Paul's Arena, Gibby Seaborn
SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Byrd, Olive J.
Cox, M. L.
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
LeBlanc Corporation of
Maryland
New Broadway Hotel, Charles
Carier, Manager
Weiss, Harry
CHESAPEAKE BEACH:
Chesapeake Beach Park Ball-
room, and Alford Walters,
Employer
COTTAGE CITY:
Chesapeake Restaurant
CUMBERLAND:
Wainold, Louis
FENWICK:
Repsch, Albert
FREDERICK:
Kittenhouse, Rev. H. B.
HAGERSTOWN:
Bunt, Harry A.
Harris, David
OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner
SALISBURY:
Ivan Lubin, Elmer B.
Dobell, Operator
TURKERS STATION:
Thomas, Dr. Joseph H., Edge-
wood Beach

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BILLERICA:
One-Of-One Club, Nick Ladonits,
Proprietor
BLACKSTONE:
Paul View Inn, and Joseph
Sutton
BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President
Brotnahan, James I.
Crawford House Theatrical
Lounge
E. M. Luew's Theatres
L. J. H. Productions, and Lou
Brunick
Regency Corp., and Joseph R.
Wessner
Waldron, Billy
Resnick, William
Sunbrock, Larry, and his Radio
Show
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Muzzon
CAMBRIDGE:
Salvato, Joseph
FALL RIVER:
Royal Restaurant (known as the
Rivers), William Andrade,
Proprietor
FITCHBURG:
Boddic, Henry
HAVERTHILL:
Assis, Joe
HOLYOKE:
Hollywood Theatre, Bernard W.
Lava
Valley Arena Gardens, and
Auriel Renault
LOWELL:
Carney, John F., Amusement
Company
Francis X. Crowe

MONSIEUR:
Canezolo, Leo
NEW BEDFORD:
The Derby, and Henry Correia,
Operator
NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)
SALEM:
Larkin Attractions, and George
Larkin
WAYLAND:
Steele, Chauncey Dewey
WILMINGTON:
Blue Terrace Ballroom, and An-
thony DeLuca

MICHIGAN

ANN ARBOR:
McLaughlin, Max
BAY CITY:
Waldner, Dr. Howard
DETROIT:
Bel Aire (formerly Lee 'N Ed-
die's), and M. Wellman,
Ralph Wellman, Philip Flax,
Sam and Louis Reinwein,
Owners
Bibb, Allen
Clayton, Edgar M.
Claybrook, Adolphus
Daniels, James M.
Dustin Steamship Company, N.
M. Conston
Finney Ranch, Sam Hoffman,
and Caesar Adler, Operators
Green, Goldman
Johnson, Harry
Thomas, Matthew B.
Kosman, Hyman
Cemurs Lounge, and Joe Dallas-
zolo, Operator
Payne, Edgar
Papadimas, Baby
Pyle, Howard D., and Savoy
Promenade
San Diego Club, Nona Miranda
FERNDALE:
Club Plantation, and Doc
Washington
GRAND RAPIDS:
Club Chez-Ami, Anthony
Scalgie, Proprietor
Powers Theatre
KAWKAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner
MIO:
Walker Hotel, and George
Walker, Proprietor
PONTIAC:
Bob's Pinn, Park, and Robert
Anno, Owner and Operator
Henry's Restaurant, and Charles
Henry
Sandy Beach Inn
SISTER LAKES:
Rendezvous Bowl, and Rendez-
vous Inn (or Club), Gordon
J. "Buz" Miller
TRAVERSE CITY:
Lawson, Al
UTICA:
Spring Hill Farms, and Andrew
Sneed

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.
EASTON:
Hinnich, John
FARIBAUT:
Melody Mill, Thomas Crosby,
Employer
MINNEAPOLIS:
Howard's Steak House, and
Lenny Howard
Northwest Vandaville Attrac-
tions, and C. A. McEvoy
PIPESTONE:
Coppman, Marvin
Stulmann, Mr.
RED WING:
Red Wing Grill, Robert A.
Nylo, Operator
SLAYTON:
E. F. Iverson
Iverson Manufacturing Co., Bud
Iverson
WINONA:
Interstate Orchestra Service, and
L. Porter Jung

MISSISSIPPI
BILOXI:
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob
GREENVILLE:
Pollard, Flenord
GULFPORT:
Plantation Manor, and Herman
Burger
JACKSON:
Carpenter, Bob
Smith, C. C., Operator, Rob-
son Bros. Circus (Pine Bluff,
Ark.)
McNair Dancing Academy, and
Anne McNair
MERIDIAN:
Bishop, James E.
Britt, Marty
NATCHEZ:
Colonial Club, and Ollie
Korber

MISSOURI

BOONEVILLE:
Bowden, Rivers
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Fort Leonard Wood Post, Sgt.
Harry A. Lawton
INDEPENDENCE:
Casino Drive Inn, I. W. John-
son, Owner
JEFFERSON CITY:
Bon Ton Gardens, and Jack
Randazzo, Manager
JOPLIN:
Silver Dollar, Dick Mills, Man-
ager-Owner
Top Hat Club, and Joe Merz
KANSAS CITY:
William (Bill) H.
Cannon, L. R.
Esquire Productions, and Ken-
neth Yates, and Bobby Hen-
shaw
Main Street Theatre
Zelma Rada Club, Emmet J.
Scott, Prop., Bill Christian,
Manager
MACON:
Macon County Fair Association,
Mildred Santor, Employer
NORTH KANSAS CITY:
Schub-Krocker Theatrical
Agency
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
Barnholtz, Mac
Bessom's Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinard,
co-owners
Caruth, James, Operator Club
Rhapsodic, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
St. Augustine, Sam
400 Club, and George Graff
Markham, Doyle, and Tune
Town Ballroom
Sun Amusement Co., Sun
Theatre
Sun Theatre, and Sam Nieberg

MONTANA

BUTTE:
Webb, Ric
CONRAD:
Little America Tavern, and John
R. McLean

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.,
and Charles D. Davis
KEARNEY:
Field, H. E.
MCCOOK:
Gayway Ballroom, and Jim
Corcoran
OMAHA:
Lonic's Market, and Louis
Papery
PENDER:
Pender Post No. 55, American
Legion, and John F. Kai,
Dance Manager

NEVADA

LAKE TAHOE:
Tahoe Bohmer Hotel, Nate
Blumenfeld
LAS VEGAS:
Gordon, Ruth
Hollinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Schiller, Abe
Stoney, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
Twomey, Don
NEW HAMPSHIRE

FABIAN:
Zaks (Zackers), James
JACKSON:
Nelson, Eddy
Stier, James

NEW JERSEY

ABSECON:
Hart, Charles, President, and
Eastern Mardi Gras, Inc.
ASBURY PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY:
Bobbins, Abe
Casper, Joe
Chestham, Shelby
Delaware Inn, and Nathaniel C.
Spencer, Proprietor
Goodman, Charles
Lockman, Harvey
Morocco Restaurant, G. Passa,
and G. Dantzer, Operators
Ocean Playhouse, Steel Pier, and
Robert Courtney (New York
City)
Pilgrim, Jacques
BLOOMFIELD:
Thompson, Patt
CAMDEN:
Embassy Ballroom, and George
E. Chips (Geo. DeGerolamo),
Operator
CAPE MAY:
Silver Dollar, Charles, Operator
CLIFTON:
August E. Buchner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Picci,
Owner
HOBOKEN:
Red Rose Inn, and Thoma
Monte, Employer
LAKE HOPATCONG:
Mad House, Oscar Dunham,
Owner
LAKEWOOD:
Patt, Arthur, Manager Hotel
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Kibay, Marvin
Rappaport, A., Owner The Blue
Room
Wright, Wilbur
MONTCLAIR:
Cos-Hay Corporation, and Thos.
Haynes, and James Costello
NEWARK:
Beadle, Jeanette
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Holiday Inn, and Walter E.
Lewis
Johnson, Robert
Jones, Carl W.
Leynie, Joseph
Lloyd's Manor, and Smokey Mc-
Alister
Marians, Tom
Nite Cap Bar and Grill
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK:
Jack Fillel
NORTH ARLINGTON:
Petrucci, Andrew
NORTH BERGEN:
1220 Club, and Kay Sweeney,
Secretary-Treasurer
PATERSON:
Gera J. Micker
Gerard Enterprises
Hatab, Sam
Pant, Joseph
Riverside Casino
Ventomiglia, Joseph
PLAINFIELD:
McGowan, Daniel
SUMMIT:
Abrons, Mitchell
TRENTON:
Crossing Inn, and John Wyrick,
Employer
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Gross, David

WEST NEW YORK:
B'Nai B'rith Organization, and
Sam Nete, Employer, Harry
Borstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and
Rosco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Holiday, Finn
LaLoma, Inc., and Margaret
Ricardi, Employer
CLOVIS:
Denton, J. Earl, Owner Plaza
Hotel
REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gonzales
ROSWEEL:
Russell, L. D.
SANTA FE:
Emil's Night Club, and Emil
Mignardo, Owner

NEW YORK

ALBANY:
O'Meara Attractions, Jack
BURKE CREEK:
Burke's Manor, and Harold A.
Burke
ATLANTIC BEACH:
Normandie Beach Club, Alexan-
der DeCicco
AUSABLE CHASAM:
Antler, Nat
Young, Joshua F.
BRONX:
Atman, Martin
Club Delmar, Charles Marce-
lino and Vincent Delostia,
Employers
Klipper, Dave
Metro Anglers Social Club, and
Aaron Murray
Perry Records, and Sam
Richman
Santoro, F. J.
Sinclair, Carlton (Carl Parker)
Williams, J. W.
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Huckelbuck
Revue, Harry Dixon and
Elmo Okey
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club,
George Chandler
Morris, Philip
Ocean Grotto Restaurant, and
Albert Santarop, Proprietor
Reade, Michael
Rosenberg, Paul
Rosman, Gus, (Hollywood Cafe
Rusino, Tom
Steuer, Eliot
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. F. Antico,
Proprietor
Wasserman, J.
BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-D, and Raymond C.
Demperio

FAR ROCKAWAY, L. I.:
Town House Restaurant, and
Bernard Kurland, Proprietor
FERNDALE:
Pollack Hotel, and Elias Pol-
lack, Employer
Stier's Hotel, and Philip Stier,
Owner
FLEISCHMANN'S:
Churs, Irene (Mrs.)
FRANKFORT:
Blue Skies Cafe, Frank Reile
and Lenny Tyler, Proprietors
Brass Tack Cafe, Victor Tarris
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Sleight, Don
GLENSPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer
GLOVERSVILLE:
Imperial Inn, Don Blodgett
GRAND ISLAND:
Williams, Osvian V.
GREENFIELD PARK:
Utopia Lodge
HUDSON:
Goldstein, Benny
Gutio, Samuel
ILION:
Wick, Phil
ITHACA:
Rund, Jack

JACKSON HEIGHTS:

Griffith, A. J., Jr.

LAKE PLACID:

Carriage Club, and C. B. Southworth

LIVINGSTON MANOR:

Beaver Lake Lodge, and Ben H. Grafman

LOCH SHELDRAE:Chester, Abe
Fifty-two Club, Saul Rapkin, Owner**Hotel Shlesinger, David Shlesinger, Owner**

Mardenfeld, Isadore, Jr., Estate

MAHOPAC:

Willow Tree Restaurant, and S. A. Bander, Owner

MONTICELLO:

Kahaner's Hotel, Jack Katz

MT. VERNON:

Rapkin, Harry, Proprietor, Wagon Wheel Tavern

NEW YORK CITY:

Alexander, Wm. D., and Associated Producers of Negro Music

Amusement Corp. of America Andu, John R. (Indonesian Consul)

Bentubi, Ben

Biller Bros. Circus, Arthur and Hyman Sturmak

Broadway Hofbrau, Inc., and Walter Kirsh, Owner

Broadway Swing Publications, L. Frankel, Owner

Bruley, Jesse

Calman, Carl, and the Calman Advertising Agency

Camera, Rocco

Chanin, Inc., Monte Gardner and Mr. Rodriguez

Charles, Marvin, and Knights of Magic

Coffery, Jack

Cohen, Matty

Collectors' Items Recording Co. Maurice Spivack and Katherine Gregg

"Come and Get It" Company Cook, David

Cochett, Mr.

Cousen, Ken, and Ken Crossen Associates

Crown Records, Inc.

Currie, Lou

Dolin, Anton

Dubois-Fredman Production Corporation

Dubonnet Records, and Jerry (Jerome) Lipskin

Dynamic Records, Ulysses Smith

Granoff, Budd

Goldstein, Robert

Gray, Lew, and Magic Record Company

Gross, Gerald, of United Artists Management

Heminway, Phil

"High Button Shoes," Jack Small, General Manager

Inley, William

Johnson, Donald E.

Kaye-Martin, Kaye-Martin Productions

Kent Music Co., and Nick Kentros

King, Gene

Knight, Raymond

Kushner, Jack and David LaFontaine, Leo

Law, Jerry

Law, John

New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners

Orpheus Record Co. Parmentier, David
Place, The, and Theodore Costello, ManagerPillard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper AgencyRegan, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco Follies"Rosen, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles GardnerSchwartz, Mrs. Morris
Singer, John
Slozer, Mrs.
South Sea, Inc., Abner J. RubinSouthern Recording Co., and Rose Santos
Spotlite Club
Steve Murray's Mahogany ClubStromberg, Hunt, Jr.
Strouse, Irving
Sunbrock, Larry, and his Rodeo ShowTalent Corp. of America, Harry Weisman
Television Exposition Productions, Inc., and Edward A. Cornez, PresidentThomson, Sava and Valenti, Incorporated
United Artists Management Variety Entertainers, Inc., and Herbert Rubin

Venus Star Social Club, and Paul Eastington, Manager

Walker, Aubrey, Manonette Social Club
Wee and Leventhal, Inc.
Wellish, SamuelWilder Operating Company
Windheim, David
Zaks (Zackers), James**NIAGARA FALLS:**
Boulevard Casino, and Frank and Victor RotundoFlory's Melody Bar, Joe and Nick Flory, Proprietors
Kilment, Robert E.Kliment, Robert E.
Krosen, Ken, and Ken Crossen AssociatesCrown Records, Inc.
Currie, LouDolin, Anton
Dubois-Fredman Production CorporationDubonnet Records, and Jerry (Jerome) Lipskin
Dynamic Records, Ulysses SmithGranoff, Budd
Goldstein, Robert

Gray, Lew, and Magic Record Company

Gross, Gerald, of United Artists Management

Heminway, Phil
"High Button Shoes," Jack Small, General ManagerInley, William
Johnson, Donald E.

Kaye-Martin, Kaye-Martin Productions

Kent Music Co., and Nick Kentros

King, Gene
Knight, Raymond

Kushner, Jack and David LaFontaine, Leo

Law, Jerry
Law, JohnLaw, John
Law, John

Law, John

YONKERS:

Rabner, William

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

Mirage Room, and Edward S. Friedland

BELORE:

Rabner, William J.

GLendale:

Warga, Paul S.

JAMAICA:

Dancer, Earl

LAKE RONKONOMA:

New Silver Slipper, and Geo. Valentine, Proprietor

NORTH CAROLINA**BEAUFORT:**

Markey, Charles

BURLINGTON:

Mayflower Dining Room, and John Loy

CAROLINA BEACH:

Stokes, Gene

CHARLOTTE:

Amusement Corp. of America, Edson E. Blackman, Jr.

Jones, M. P.

Kardon, Joe

Kemp, T. D., and Southern Attractions, Inc.

DURHAM:

Gordon, Douglas

Royal Music Co.

GREENSBORO:

Fair Park Casino, and Irish Horan

Ward, Robert

Weingarten, E., of Sporting Events, Inc.

GREENVILLE:

Ruth, Therman

Wilson, Sylvester

HENDERSONVILLE:

Livingston, Buster

KINSTON:

Parker, David

RALEIGH:

Club Carlyle, Robert Carlyle

WALLACE:

Strawberry Festival, Inc.

WILSON:

McCann, Roosevelt

McCann, Sam

McEachon, Sam

NORTH DAKOTA**BISMARCK:**

Lefor Tavern and Ballroom, Ari and John Zenker, Operators

DEVILS LAKE:

Beacon Club, Mrs. G. J. Christianson

OHIO**AKRON:**

Baskford, Doyle

Buddies Club, and Alfred Scrutchnings, Operator

Pullman Cafe, George Subrin, Owner and Manager

CINCINNATI:

Anderson, Albert

Bayless, H. W.

Charles, Mrs. Alberta

Wander Bar, James McFatrige, Owner

Sunbrock, Larry, and his Rodeo Show

Smith, James R.

Wallace, Dr. J. H.

CLEVELAND:

Atlas Attractions, and Ray Geatz

Bender, Harvey

Club Run-day-Voo, and U. S. Dearing

TRION, FORMER

Fuehl, Fred

Manuel Bros. Agency, Inc. Metropolitan Theatre, Emanuel Sautz, Operator

Sperci, Frank J.

Spero, Herman

Tucker's Blue Grass Club, and A. J. Tucker, Owner

Walthers, Carl O.

WILLIS, ELOY

Akins, William

Bell, Edward

Beta Nu Bldg. Association, and Mrs. Emerson Check, Pres.

Charles Rice Post No. 157, American Legion
Carter, Ingram
McLade, Phil
Mallory, William
Paul D. Robinson Fire Fighters Post 37, and Captain G. W. McDonald**Turf Club, and Ralph Stevenson, Proprietor****DAYTON:**Boucher, Roy D.
Daytona Club, and William Carpenter
Taylor, Earl**FLYRIA:**

Lance Theatre, Inc., and A. W. Jewell, President

EUCLEID:

Rado, Gerald

FINDLAY:

Wilson, Mr. and Mrs. Karl, Operators Paradise Club

GERMANTOWN:

Beechwood Grove Club, and Mr. Wilson

PIQUA:

Sedgewick, Lee, Operator

PROCTORVILLE:

Plantation Club, and Paul D. Reese, Owner

SANDUSKY:

Mathews, S. D.

Salce, Henry

SPRINGFIELD:

Jackson, Lawrence

Terraced Gardens, and H. J. McCall

TOLEDO:

Durham, Henry (Hank)

LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary

National Athletic Club, Roy Finn and Archie Miller

Nightingale, Homer

Trippidi, Joseph A., President

Italian Opera Association

VIENNA:

Hull, Russ

Russ Hull

ZANESVILLE:

Venner, Pierre

OKLAHOMA**ARDMORE:**

George R. Anderson Post No. 65, American Legion, and Floyd Loughridge

ENID:

Norris, Gene

OKMULGEE:

Lawson Hall (colored), and Calvin Simmons

MUSKOGEE:

Gutrie, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.

OKLAHOMA CITY:

Southwestern Attractions, M. K. Boldman and Jack Swiger

TULSA:

Love, Clarence, Love's Cocktail Lounge

Williams, Cargile

OREGON**EUGENE:**

Granada Gardens, Shannon Shafter, Owner

Weinstein, Archie, Commercial Club

HERMISTON:

Rosenberg, Mrs. R. M.

LAKESIDE:

Bates, E. P.

PORTLAND:

Aime Club Lounge, and A. W. Denton, Manager

Yank Club of Oregon, Inc., and R. C. Bartlett, President

ROGUE RIVER:

Arnold, Ida Mae

SALEM:

Lopez, Mr.

SHERIDAN:

American Legion Post No. 75, Melvin Agre

PENNSYLVANIA**ALLEGHAPPA:**

Gunn, Otis

BERWYN:

Main Line Civic Light Opera Co., Nat Burns, Director

BETHLEHEM:

Colony Club, and Frank Pinner, Manager

BLAIRSVILLE:

Moore Club, and A. P. Sundry, Employer

BRAEBURN:

Mann, John

BRANDONVILLE:

Vanderbilt Country Club, and Terry McGovern, Employer

BRYN MAWR:

K. P. Cafe, and George Papan

CHESTER:Blue Heaven Room, Bob Lager, Employer
Fisher, Samuel
Pyle, William
Reindollar, Harry**DEVON:**

Jones, Martin

DONORA:

Bedford, C. D.

EASTON:Green, Morris
Jacobson, Benjamin**EVERSON:**

King, Mr. and Mrs. Walter

FAIRMOUNT PARK:

Riverside Inn, Inc., Samuel Ottenberg, President

HARRISBURG:Ickes, Robert N.
P. T. K. Fraternity of John Harris High School, and Robert Spiller, ChairmanReeves, William T.
Waters, B. N.**JOHNSTOWN:**

Boots and Saddle Club, and Everett Allen

Central Cafe, Christ Kontakos, Owner and Manager

KINGSTON:

Johns, Robert

LANCASTER:

Freed, Murray

Samuels, John Parker

MEADVILLE:

Noll, Carl

Power, Donald W.
Simmons, Al., Jr.**MIDLAND:**

Mason, Bill

NEW CASTLE:

Natalie, Tommy

OIL CITY:

Friendship League of America, and A. L. Nelson

PHILADELPHIA:Associated Artists Bureau
Henry-the-Bum's, Benjamin Fogelman, Proprietor

Biklore Hotel, and Wm. Clore, Operator

Borrelli, Wm., Jr.
Hubbeck, Carl F.
Club Club

Davis, Bathroom, and Russell Davis

Dupree, Hiram K.
DuPree, ReeseErlanger Ballroom
Melody Records, Inc.
Mintalvo, Santos

Muziani, Joseph

Philadelphia Lab. Company, and Luis Colantunno, Manager

Pinsky, Harry

Raymond, Don G., of Creative Entertainment Bureau

Stanley, Frank

PITTSBURGH:

Ficklin, Thomas

Matthews, Lee A., and New Artist Service

Omni Club, and Joe DeFrancisco, Owner

Reight, C. H.
Sala, Joseph M., Owner FI Club Cafe**POTTSTOWN:**

Schmoyer, Mrs. Irma

SCRANTON:

McDonough, Frank

SEATINGTON:

Flick, Walter H.

STRAFFORD:

Pannosky, Walter

GREENUP:
Greenup Fair
Greenup-Toledo High School
and Band

LOSTANT:
Rendezvous Club, and Murry
Funk, Manager

MARISSA:
Trieienbach Brothers Orchestra

MATTOON:
U. S. Grant Hotel

ONFIDA:
Rova Amvet Hall

QUINCY:
Kent, Porter

STERLING:
Browman, John F.
Sigan, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill

EVANSVILLE:
Show Bar, and Homer Ash-
worth, Operator

IOWA

MOONE:
Miner's Hall

CEDAR FALLS:
Armory Ballroom
Women's Club

COUNCIL BLUFFS:
Smoky Mountain Rangers

DIKE:
American Legion Hall
Memorial Hall

KEOKUK:
Kent, Porter

WEBSTER CITY:
Loyal Order of Moose Lodge
735, J. E. Black

KANSAS

TOPEKA:
Boley, Don, Orchestra
Bowers, Red, Orchestra
Vincewood Dance Pavilion

WICHITA:
Campbell, Pauline M. (Polly)
Carey, Harold, Combo
Club Oasis
Cowboy Inn
Cubula Club
Eagles Lodge
El Charro Cafe
Hammer Club
KFI Ranch Boys
KFI Ark Valley Boys
KWB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Stein, M. Loren
Sullivan Independent Theatres.
Knox, Edmund, Keno
Eighty-One Drive-In, Fifty-
Four Drive-In, Towner, West
Theatres
Tea Ferguson Orchestra

KENTUCKY

ASHLAND:
Amvets Post No. 11, and Carl
Redd Collins, Manager

BOWLING GREEN:
Lockman, Joe L.
Wade, Golden G.

LOUISVILLE:
Brown Hotel
Kentucky Hotel

LOUISIANA

NEW ORLEANS:
Club Slipper
Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al
Breenahan, Prop.
Fun Bar
Gunga Ben, Larry LaMarca,
Prop.
Happy Landing Club
Molly Lane Lounge
Sugar Bowl Lounge
Treasure Chest Lounge

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
Knowles, Nolan F. (Aetna
Music Corp.)
Paul's
State Theatre

EASTON:
Searrt, Lou and his Orchestra

HAGERSTOWN:
Audubon Club, M. I. Patter-
son, Manager

Hance, Reynolds S.
Rabasco, C. A., and Baldwin
Cafe

MASSACHUSETTS

BELLINGHAM:
Silver Lake Cafe

FALL RIVER:
Puffer Theatre

GARDNER:
Flurence Rangers Band
Heywood-Wakefield Band

LYNN:
Pickfair Cafe, Rinaldo Cheve-
ni, Prop.

METHUEN:
Central Cafe, and Messrs. Yana-
kous, Driscoll and Gagnon,
Owners and Managers

NEPONSET:
Sholes Riverview Ballroom

NEW BEDFORD:
Polka, The, and Louis Garston,
Owner

SPENCER:
Spencer Fair, and Bernard
Reardon

WEST WARREN:
Qualong Hotel, Viola Dudek,
Operator

WEST YARMOUTH:
Silver Sea Horse, and Joe Go-
bin, Operator

WORCESTER:
Gedymn, Walter
Tray-m-the-Round, and Alan
Gray Holmes

MICHIGAN

DETROIT:
Shubert Lafayette Theatre

ESCANABA:
Welcome Hotel, George Brodd,
Prop.

Houghton Lake:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace

INTERLOCHEN:
National Music Camp

ISHPEMING:
Vingross Bar, and Guido
Bonetti, Proprietor

MARQUETTE:
Johnston, Martin M.

NEGAUNEE:
Branchi Bros. Orchestra, and
Felix Bianchi

PORT HURON:
Lakesport Dance Hall

MINNESOTA

DEER RIVER:
Hi Hat Club

GLENWOOD:
Glenwood Dance Hall

MINNEAPOLIS:
Twin City Amusement Co., and
Frank W. Patterson

PERHAM:
Paul's Tavern

ST. PAUL:
Berk, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSOURI

KANSAS CITY:
El Capitan Tavern, Marvin
King, Owner
Gay Fad Club, and Johnny
Young, Owner and Prop.
Green, Charles A.

POPLAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Centre Theatre, and Clar-
ence Golder

HAVRE:
Havre Theatre, Emil Don Tigny

NEBRASKA

DONIPHAN:
Club Midway, Mel Kius

HASTINGS:
Brick Pile

LEIGH:
Betrad, Duffy, Band

LINCOLN:
Dance-Mor

NORFOLK:
Riverside Ballroom

OMAHA:
Baker Advertising Company
Nevins Legion Post Club
Eagles Club
Pineboard Liquor Store
VFW Club
Whitney, John B.

NEVADA

FLY:
Little Casino Bar, and Frank
Pace

NEW JERSEY

ATLANTIC CITY:
Mossman Cafe
Surf Bar

CAMDEN:
St. Lucius Choir of St. Joseph's
Parish

CLIFTON:
Boeckmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

ELIZABETH:
Coral Lounge, Mrs. Agresta,
Owner
Polish-American Club
Polish Falcons of America, Nest
126

HACKETTSTOWN:
Hackettstown Fireman's Band

JERSEY CITY:
Hand Box Agency, Vince Giac-
cinto, Director

LINDEN:
Polish National Home, and
Jacob Dragon, Pres.

JODI:
Peter F.

MONTCLAIR:
Montclair Theatre

MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre

NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jaffe
Rotary Mills Band

ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

CARLSBAD:
Lobby Club
LaComa Club, and Jack
Kason, Owner

HOBBS:
Morroe Club, Charles (Snuffy)
Smith and Lewis Young,
Owners

BOSWELL:
Yucca Club

RUIDOSO:
Doris Bar

NEW YORK

BROOKLYN:
Frohman, Louis

BRONX:
Revolving Bar, and Mr. Alex-
ander, Prop.

BUFFALO:
Basil Bros. Theatres Circuit, in-
cluding Lafayette, Apollo,
Broadway, Genesee, Rose,
Strand, Variety, Victoria
Theatres
Frontier Ballroom, and Frontier
Lodge No. 1024, IHOPEW
Hall, Art
Jesse Clipper Post No. 410,
American Legion
Wells, Jack
Williams, Buddy
Williams, Ossian

CATSKILL:
Jones, Stevie, and his Orchestra

CERES:
Coliseum

COHOES:
Sports Arena, and Charles Gup-
til

MECHANICVILLE:
Cole, Harold

COLLEGE POINT, L. I.
Muehler's Hall

ELMIRA:
Hollywood Restaurant

ENDICOTT:
The Casino

HARRISVILLE:
Cicesman, Virgil

ITHACA:
Clinton Hotel

KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre

KINGSTON:
Kilmer, Carl, and his Orches-
tra (Lester Marka)
Ulster County Volunteer Fire-
men's Association

MOHAWK:
Hurdie, Leslie, and Vineyards
Dance Hall

MOUNT VERNON:
Harlow Hotel

NEW YORK CITY:
Disc Company of America
(A&H Recording)
Embassy Club, and Martin Na-
talle, Vice-Pres., East 57th St.,
Amusement Corp.
Manor Record Co., and Irving
N. Berlin

Perry, Louis
Richman, William L.
Traemer's Restaurant
Willis, Stanley

NORFOLK:
Joe's Bar and Grill, and Joseph
Briggs, Prop.

OLEAN:
Rollerland Rink

PALMYRA:
Moose Club
Palmyra Inn

RAVENA:
VFW Ravena Band

ROCHESTER:
Stack, Henry, and City Hall
Cafe, and Wheel Cafe

SALAMANCA:
Lime Lake Grill
State Restaurant

SCHENECTADY:
Polish Community Home
(PNA Hall)

UTICA:
Russell Ross Trio, and Salva-
tore Coriale, leader, Frank Fi-
carra, Angelo Ficarra
Scharf, Roger, and his Orches-
tra
Ventura's Restaurant, and Rufus
Ventura

NORTH CAROLINA

ASHEVILLE:
Proper, Fitzhough Lee

KINSTON:
Parker, David

WILMINGTON:
Village Barn, and K. A. Lehto,
Owner

OHIO

ALLIANCE:
Dante Alighieri Society

AUSTINBURG:
Jewell's Dance Hall

CINCINNATI:
Seaguer Avalon

CONNEAUT:
MacDowell Music Club

DAYTON:
The Ring, Maura Paul, Op.

GENEVA:
Blue Bird Orchestra, and Larry
Parks
Municipal Building

IRONTON:
American Legion, Post 53, and
Mack Lyle, Commander
Club Riviera
Colonial Inn, and Dustin F.
Corn

JEFFERSON:
Larko's Circle L Ranch

PAINESVILLE:
Slim Luse and his Swinging
Rangers

KENTON:
Weaver Hotel

LIMA:
Billger, Lucille

MANSFIELD:
Richland Recreation Center

MILON:
Andy's, Ralph Ackerman Mgr.

NORTH LIMA:
Smith, Chuck, Orchestra

PIERPONT:
Lake, Danny, Orchestra

RAVENNA:
Ravenna Theatre

RUSSEL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner

YAN WERT:
R. P. O. Elks
Underwood, Don, and his
Orchestra

YOUNGSTOWN:
Shamrock Grille Night Club,
and Joe Stuphar

OKLAHOMA

OKLAHOMA CITY:
Bass, Al, Orchestra
Ellis, Harry B., Orchestra
Hughes, Jimmy, Orchestra
Palladium Ballroom, and Irvin
Parker
Orwig, William, Booking Agent

VINITA:
Rodeo Association

OREGON

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr. Per-
frey, Grange Master

PENNSYLVANIA

ANNVILLE:
Washington Band

BEAVER FALLS:
White Township Inn

BIG RUN:
Big Run Inn

BUTLER:
Glen, Coke, and His Orchestra

CONNELLSVILLE:
Mayflower Gardens, Eddie Byrne

DUPONT:
Cameo Cafe

EYON:
Rogers Hall, and Stanley Rog-
ers, Prop.

FALLSTON:
Brady's Run Hotel
Valley Hotel

FORD CITY:
Atlantic City Inn

FRACKVILLE:
Rusian Friendly Club

FREEDOM:
Sully's Inn

JERSEY SHORE:
Riversview Ranch

NEW BRIGHTON:
Brady's Run Hotel
Broadway Tavern

OLD Forge:
Club 17

PHILADELPHIA:
Davis Ballroom, and Russell
Davis
Dupree, Hiram

PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and
Jim Pastarella, Props.

READING:
Baer, Stephen S., Orchestra

ROULETTE:
Brewer, Edgar, Roulette House

ROSSITER:
Green Village

SCRANTON:
Fennell's Cafe

SUPERIOR:
American Legion Club

WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra
Louis Vaillancourt and his
Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar

CHATTAHOOGA:
Alhambra Shrine

NASHVILLE:
Stein, Abe

TEXAS

CORPUS CHRISTI:
The Lighthouse
Santikos, Jimmie

EL PASO:
Sunland Club

FORT WORTH:
Crystal Springs Pavilion, H. H.
Cunningham

PORT ARTHUR:
DeGresse, Lenore

GAN ANGELO:
Club Asapolon

VIRGINIA

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club

NORFOLK:
Panella, Frank J., Clover Farm
and Dairy Stores

ROANOKE:
Krisch, Adolph

WASHINGTON

SEATTLE:
Tuxedo Club, C. Batten, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flopp" Thompson
and Louise Risk, Operators

FAIRMONT:
Amvets, Post No. 1
Gay Spot, and Adda Davis and
Howard Weekly

KEYSTONE:
Calloway, Franklin

PARKERSBURG:
Silver Grille, R. B. Hiley,
Owner

TERRA ALTA:
Moose Club

WISCONSIN

APPLETON:
Koehn's Hall

BEAVER DAM:
Beaver Dam American Legion
Band, Frederick A. Paffrey

BELOIT:
Beloit Recreation Band, and Don
Cuthbert

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Sud Earl Orchestra

COTTAGE GROVE:
Cottage Grove Town Hall, John
Kalinin, Operator

CUSTER:
People's Tavern and Dance Hall,
and Mrs. Truda

DURAND:
Weiss Orchestra

EAU CLAIRE:
Conley's Nite Club

KENOSHA:
Julius Blodorf Tavern
Petrifying Springs Club House
City Hall

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDEEVILLE:
Fox River Valley Boys Orchestra

REWEY:
High School
Town Hall

SOLDIER'S GROVE:
Gorman, Ken, Band

STOUGHTON:
Stoughton Country Club, Dr.
O. A. Gregerson, Pres.

TREVOR:
Stork Club, and Mr. Aule

TWO RIVERS:
Club 42, and Mr. Gauger, Mgr.
Tamm Hall and Tavern

WESTFIELD:
O'Neil, Kermit and Ray
Orchestra

WISCONSIN RAPIDS:
Gross, Quernal and Louis

WYOMING

LARAMIE:
Stevens, Sammy

DISTRICT OF COLUMBIA

WASHINGTON:
Benny's Tavern, and Benny
Mendelson
Sea-Dust Club, Frank Moore,
Proprietor
Wells, Jack

HAWAII

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FOR SALE—Extra fine Kohler Heckel system new bassoon, very fine tone, special plating and rollers on keys; with new case; price \$550.00. Write P. Hiett, 14644 Prairie, Detroit 21, Mich.

FOR SALE—Used Buescher trombone, with deluxe case, mouthpiece and lyre; gold lacquer finish, \$85.00. Wm. Roper, 1700 North Lima St., Burbank, Calif.

FOR SALE—N. Chappin violin, made 1764; fine condition; also H. R. Pfreischer bow and case, \$250.00. Oliver Dickhut, 3466 North 92nd St., Milwaukee, Wis.

FOR SALE—Used Heckel bassoon, No. 7033, in excellent condition, with case, \$725.00. Lyle Dale, 2446 64th St., Woodside, N. Y. Phone: Newtown 9-0898.

FOR SALE—Darche bass, fine condition, 3/4 size, swell back contra C extension used in Philadelphia Orchestra, \$1,200.00; price includes custom trunk and cloth cover; also German bass 3/4 size swell back with cover, \$400.00. J. Whitebark, 57 Batchelder, 610 East 20th St., New York 9, N. Y. Phone: GR 5-0747.

FOR SALE—Used Lyon and Healy harp, style 12, excellent condition, \$450.00. A. Cortese, 608 Canon Planters Bldg., Memphis, Tenn.

FOR SALE—Martin mammoth B11-flat recording bass, three valves top action, gold lacquer, two milled cases and stand; also Kay concert string bass, 3/4 size, dark finish, ebony board, brass lacquered tuning pegs, fleece lined. Both instruments used; good condition. C. N. Maytum, Pullman, Iowa.

FOR SALE—Hammond organ, model B, with vibration speaker; organ wired to pick up other instruments by mike and amplify through organ speaker; organ used but very little; excellent condition. S. L. Stambaugh, Box 204, Bluefield, Wis.

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

FOR SALE—Genuine Montanari cello, excellent in all respects, \$310.00. F. Lapetino, 3307 Hill Ave., Bronx, N. Y.

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AT LIBERTY—Girl tenor sax and clarinet available; good reader, nice tone; will travel. Rae Murray, 241 Cummins Highway, Rosindale 31, Mass.

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AT LIBERTY—A-1 cellist, doubles drums, desires Florida location, but will go anywhere; experienced in trio, orchestra and solo work; local 802; nice appearance. Write, wire, or phone David Rodkin, 315 Arkansas Drive, Valley Stream, L. I. Phone: Tilden 4-7678.

AT LIBERTY—Pianist and organist wishes to rehearse with tenor or baritone singer; owns Hammond organ. Dr. Tyler, 215 East 29th St., New York 16, N. Y. Phone: MU 4-4991.

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WANTED—Sarrusophone, state voice and make. Les Flounders, 5635 Upland Way, Philadelphia 31, Pa.

WANTED—Birmingham's Symphony has openings for cello, viola and violin positions; will be found in industry also. Write to Oliver Roosevelt, Manager, 2225 First Ave., North Birmingham, Ala.

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WANTED—Drummer, \$100.00 per week, to join entertaining trio; write qualifications. M. P. Dryzinsky, 2905 Virginia, St. Louis, Mo.

WANTED—Girl pianist, \$110.00 per week; write qualifications and send photo. M. P. Dryzinsky, 2905 Virginia, St. Louis, Mo.

News Nuggets

(Continued from page forty-one)

viously has done translations of Haydn's *The Man In the Moon* and Mendelssohn's *The Stranger*, first performed in New York by the Lemonade Opera. In *Alceste*, which had five Metropolitan performances in French during the 1940-41 season, Kirsten Flagstad will sing the title role.

Vladimir Golschmann was guest conductor of the Cleveland Symphony Orchestra at its concerts in Severance Hall on December 6th and 8th, replacing Charles Munch, who has been forced by illness to cancel all his scheduled appearances with both the Cleveland Orchestra and his own Boston Symphony Orchestra during the month of December.

Mr. Golschmann, well known to Cleveland audiences both as conductor of the St. Louis Symphony Orchestra and as a guest at Severance Hall in Cleveland, conducted the program originally scheduled for these two concerts. It opened with Berlioz' *Overture to Benvenuto Cellini*, and continued with Franck's *Symphony in D minor*, Ravel's *Rhapsodie Espagnole*, and the Suite from Stravinsky's ballet, *Petrouchka*.

The Bennington Ensemble, Orrea Pernel, violin; George Finkel, cello; and Lionel Nowak, piano, appeared in a recital at the Mannes Music School in New York City on November 26th. Included in the program was *Sonata for Cello and Piano* by Mr. Nowak. The performers in this chamber music group are all faculty members of Bennington College.

Dean Dixon during his recent tours in Europe has conducted orchestras in Paris, Copenhagen, Israel, Milan, Naples, Belgium, Vienna, and Helsinki. His first Paris concert took place at the Salle Pleyel with the Orchestra Lamoureux, on November 18th. Then, starting in December, he presented a concert in Malmo, Sweden, in December in Oslo, at which Anne Brown was his soloist. On December 9th in Aarhus, Denmark, he conducted a gigantic concert for impoverished children. When he presents his concert on January 4th in Italy, he will include on the program a work by the American composer, Ulysses Kay.

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