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## INTERNATIONAL • MUSICIAN •

— OFFICIAL JOURNAL OF THE —  
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 OF THE UNITED STATES AND CANADA

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INTERNATIONAL MUSICIAN





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## Official Business COMPILED TO DATE

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mage, Local 21, Columbia, South  
Carolina. Anyone knowing the  
whereabouts of the above-named  
kindly notify Secretary Leo Clues-  
man, 39 Division Street, Newark 2,  
New Jersey.

Albert Coleman, member Local  
671, Evansville, Indiana.

Earl Evans, member Local 671,  
Evansville, Indiana.

Johnnie Walker, member Local  
671, Evansville, Indiana.

### FORBIDDEN TERRITORY

Club Savoy, Portland, Oregon, is  
declared to be Forbidden Territory  
to all but members of Local 99,  
Portland, Oregon.

### REMOVED FROM FORBIDDEN TERRITORY

Spar Club and Edwin Pulster,  
Elizabeth, New Jersey.

### CORRECTION

The December issue of the "In-  
ternational Musician" reported the  
death of Tom Matney of Local 332,  
Greensboro, North Carolina, instead  
of Vice-President Art Parent.

### TRI-STATE MUSICIANS' ASSOCIATION

Canton, Ohio,  
January 3, 1949.

My Dear Secretary:

Tri-State dues are now due for  
1949. The amount your Local will  
pay depends on the number of mem-  
bers. The smallest Local will pay  
\$5.00 and the largest not more than  
\$25.00. (\$5.00 for each 100 mem-  
bers or majority fraction thereof.)

You will recall that the Confer-  
ence accepted the offer of Local No.  
24, Akron, Ohio, to entertain the  
Tri-State in 1949. This will be the  
second time that Akron has been  
the host of the delegates from Ohio,  
Kentucky and West Virginia. We  
may depend that Local No. 24 will  
always do its part.

In order to save time and space,  
I will quote from a recent letter I  
received from Logan Teagle:

The Tri-State Conference of  
Ohio, Kentucky and West Vir-  
ginia will be held at the May-  
flower Hotel, Akron, Ohio, on  
April 23 and 24, 1949, beginning  
at 2:00 o'clock P. M., Akron time.  
The room rates are as follows:  
Singles, \$3.30 and up; doubles,  
\$5.50 and up; twins, \$7.70 and up;  
suites, \$12.00 and up. Delegates  
should reserve rooms well in ad-  
vance and advise the hotel that  
they will attend the Tri-State Mu-  
sicians' Conference.

Thanking you in advance for your  
prompt remittance of 1949 dues and  
hoping to greet you at the May-  
flower Hotel, Akron, Ohio, on Sat-  
urday, April 23, I am,

Sincerely and fraternally yours,

CHARLES WEEKS,

Secretary-Treasurer.

### CHANGE OF OFFICERS

Local 25, Terre Haute, Ind.—Pres-  
ident, Virgil E. Dean, 310 South  
16th St.

Local 30, St. Paul, Minn.—Pres-  
ident, Dick Kadrie, 436 Wabasha St.  
Local 36, Topeka, Kan.—Secre-  
tary, Louis H. Eversole, 621 Topeka  
Blvd.

Local 55, Meriden, Conn.—Secre-  
tary, Miss Frances J. Budleski, P. O.  
Box 165, Yalesville, Conn.

Local 63, Bridgeport, Conn.—Sec-  
retary, Harold Wm. Hartley, 69  
Church Hill Road, Bridgeport 19,  
Conn.

Local 65, Houston, Texas—Pres-  
ident, Lawrence R. Lambert, 530  
Kress Bldg., Houston 2, Texas.

Local 72, Fort Worth, Texas—  
President, Paul Huffor, 397 West  
Fourth St., Fort Worth 2, Texas;  
Secretary, Paul Huffor, 397 West  
Fourth St., Fort Worth 2, Texas.

Local 86, Youngstown, Ohio—  
President, Herbert MacPherson, 33  
North Hazel St.

Local 98, Edwardsville, Ill.—Sec-  
retary, Walter W. Schlemer, 408  
North Buchanan St.

Local 101, Dayton, Ohio—Secre-  
tary, Harry W. Krebs, 301-3 Canby  
Bldg.

Local 103, Columbus, Ohio—Pres-  
ident, Evan Hughes, 66 East Broad  
St., Columbus 15, Ohio.

Local 105, Spokane, Wash.—Sec-  
retary, George T. Davis, 602 Empire  
State Bldg., Spokane 8, Wash.

Local 109, Pittsfield, Mass.—Pres-  
ident, Charles DeBlois, Main St.,  
Hinsdale, Mass.

Local 113, Redding, Calif.—Pres-  
ident, Walter Ray, 1615 Walnut St.

Local 117, Tacoma, Wash.—Sec-  
retary, Grady Morehead, P. O. Box 528.

Local 135, Reading, Pa.—Secre-  
tary, Daniel H. Gehret, 1624 North  
11th St.

Local 141, Kokomo, Ind.—Pres-  
ident, Robert K. Harvey, 1246 South  
Jay St.

Local 145, Vancouver, B. C., Can-  
ada—Secretary, George E. Leach,  
553 Granville St., Suite 51.

Local 156, International Falls,  
Minn.—President, Roy Mason, Fort  
Frances, Ontario, Canada.

Local 162, Lafayette, Ind.—Pres-  
ident, Maury Mahns, 20 North  
27th St.

Local 163, Gloversville, N. Y.—  
President, Vernon Robertshaw, R. F.  
D. 4, Perth Road, Amsterdam, N. Y.

Local 172, East Liverpool, Ohio—  
President, Robert L. Hall, 1579 Holl-  
iday St.

Local 187, Sharon, Pa.—Secretary,  
Phil King, 59 River Ave.

Local 196, Champaign, Ill.—Pres-  
ident, Edw. E. "Bud" Roderick, Box  
542, Station A.

Local 207, Salina, Kan.—Pres-  
ident, Milton Lewis, 414 South 5th St.

Local 210, Fresno, Calif.—Secre-  
tary, Margaret Bettencourt, 1127  
Van Ness.

Local 225, Coeur d'Alene, Idaho—  
President, Charles Holmes; Secre-  
tary, Charles A. Best, 420 Sherman  
Ave., P. O. Box 88.

Local 227, Shawano, Wis.—Pres-  
ident, Elmer Martens, Embarrass,  
Wis.

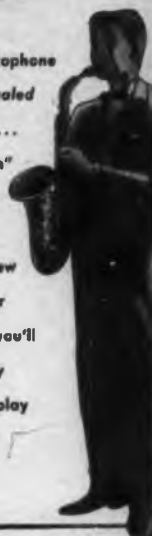
Local 241, Butte, Mont.—Secre-  
tary, Albert Kreitinger, 41 1/2 North  
Main St.

Local 244, Glasgow, Mont.—Secre-  
tary, Fred Bruce, Box 242, Glasgow,  
Mont.

(Continued on page thirty-five)



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others.

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# A. F. M. Pays Musical Tribute to Truman

Crowded Washington, D. C., during Inauguration Week found the American Federation of Musicians very much in evidence, making good on its post-election pledge to "mark the date as a day of harmony in music as it will most certainly be in the nation's history." The result was a joyful celebration that topped in good cheer and as a spectacle anything ever seen in our capital city. The encouragement, financial and otherwise, of the AFM was a key factor in this achievement.

Mr. Petrillo was named National Music Chairman for the inauguration. In his capacity he and his staff began two and a half months of hard work that paid off in these events of Inauguration Week:

Monday, January 17th. Mr. Petrillo went to the White House armed with a silver plaque hailing the President as a "Champion of World Peace" and a gold card naming the President an honorary life member of the American Federation of Musicians. With him was President William Green of the AFL.

Wednesday, January 19th. The Inaugural Gala was held in the mammoth Washington National Guard Armory at 8:30 P. M. This high-spot of the week, featuring many stars of stage, screen, and radio, was possible through the aid of the Federation. Our union supplied Phil Spitalny and his all-girl band, Lionel Hampton and his band, Hans Kindler conducting the National Symphony Orchestra, and an excellent pit band from Local 161 led by Sam Jack Kaufman. In addition, we defrayed much of the cost of decoration and the stage—directly making possible the conversion of the huge armory into a beautiful theatre.

Your International Executive Board can bear witness to the pleasure of the President and his family, who remained to the end of the show well after midnight. A majority of the Board was able to come to Washington and was seated, with Mr. Petrillo, directly behind the President's box. In an intermission reception Mr. Truman renewed his thanks to Mr. Petrillo, and to the stars of the show. An acknowledgment in the program stated:

"The Inaugural Committee acknowledges with gratitude the generous assistance of James C. Petrillo, National Music Chairman of the 1949 Inaugural, and the members of the American Federation of Musicians in the production of the Inaugural Gala."

Thursday, January 20th. This was the big day for the President, and it was no disappointment for the Federation. Following the swearing-in on the Capitol steps, the President and Vice-President Barkley went to the reviewing stand in front of the White House, where they stood for three and a half hours in cold, clear weather to watch the inaugural parade. In a place of honor directly across the street our own President and International Executive Board also braved the cold.

The AFM float, featuring live music from the top of a white piano 30 feet by 11 feet pre-



The inaugural parade float built by the American Federation of Musicians was greeted with a smile of pleased recognition by the Federation's new honorary life member—just sworn in as President of the United States. This picture shows the float, equipped with a first-rate band and excellent amplification system, nearing the stretch run past the White House. A picture of this float passing the reviewing stand also appeared in Life magazine of January 31.

ceded by giant golden clefs and trimmed in red, white and blue, saluted the President and Vice-President with "Say It With Music" and "I'm Just Wild About Harry." A banner atop the float announced that "We're Just Wild About Harry." This float was hailed by the one and a half million spectators along the parade route—many of them singing to our music—as the popular numbers by the band afforded a welcome change from dozens of military bands. The band was organized by Leon Brusiloff.

Following their attendance at the President's reception at the National Art Gallery, your International Executive Board attended the Inaugural Ball, also in the Armory, sitting in a box just to the right of the stage. Here some 5,000 top-ranking Democratic celebrants moved to the music of five bands furnished by the Federation—Benny Goodman for jazz, Guy Lombardo for sweet music, Xavier Cugat for Latin rhythms, and two Washington society bands—Barnee Breeskin's and Sidney Seidenman's. Cugat's band was flown from Miami. A revolving stage presented the bands in order, without a break.

Friday, January 21. This concluding day of the week's festivities found the International Executive Board honored at a Carlton Hotel

luncheon by President Paul Schwarz and the Executive Board of Local 161. Mr. Petrillo addressed both boards with an analysis of Labor's role in the campaign—characterized by the lack of faith by many Labor leaders in their true friend—and an appeal for Labor statesmanship.

A special AFM-inaugural project was the all-Missouri band, representing every local in the state and sent to Washington by the Federation. This excellent group played at several functions and was an added feature at the Inaugural Ball, where it played the Missouri Waltz. It was led by Jimmy Downey of St. Louis.

It may be seen that there was scarcely an event during the week that did not reflect the Federation's contribution to the inauguration of a great President. In addition to those listed above, the Washington local provided an R. & T. band for the Freedom Train, and the Federation supplied music for a dance at the National Press Club, whose members include the leading molders of American opinion, as well as for a number of Congressional and political functions.

All told, we achieved more than "a day of harmony in music"—we provided a solid week of the best in live music.

# Who Is Now An Honorary Life Member

President Harry S. Truman, who, in the words of President Petrillo, is "a fellow musician and a great fighting President," became an honorary life member of the American Federation of Musicians on January 17th.

In a brief presentation ceremony at the White House, President Petrillo presented Mr. Truman with a gold membership card and a sterling silver plaque commemorating the first time any President accepted membership in a trade union—an historic event of considerable pride to the Federation. William Green, of the American Federation of Labor, accompanied Mr. Petrillo on his 11:00 A. M. appointment at the White House executive offices.

While a score of still and movie cameras recorded the presentation, Mr. Petrillo told the President that the "bond of affection between musicians" demanded that the Chief Executive be accorded full rights of honorary membership and added jokingly that it would no longer be necessary for Margaret Truman to obtain permission to play piano duets with her father.

The President, jovial and smiling, was most cordial in his greeting to the two labor leaders. The off-record discussion concerned some aspects of the recent election campaign and the outlook for labor legislation.



President Truman's Gold Membership Card



Plaque Commemorating First Presidential Union Membership

Concluding the friendly meeting, Presidents Petrillo and Green reminded Mr. Truman: "We

are now your presidents, just as you are our President."

## Affairs of the Federation

### To All Locals of the American Federation of Musicians

Since the previous issue of the International Musician, many more recording and transcription companies have executed agreements with the A. F. of M. The following is a complete list of all of the companies that have signed such agreements as of January 27, 1949.

With each issue of The International Musician we shall publish a revised list of all signatory companies.

For your convenience we are listing the recording and transcription companies separately.

#### PHONOGRAPH RECORDING COMPANIES

Accordion Music Publishing Co., 46 Greenwich Ave., New York City.  
 Adventure Records Company, 1674 Broadway, New York City.  
 Alba Records Mfg. Company, 922 East 163rd St., Bronx, N. Y.  
 Ambassador Music Company, 477 Yonge St., Toronto, Canada.  
 America Record Company, 4815 Staunton Ave., Los Angeles, Calif.  
 Arts Recording Studios, 29 West 57th St., New York City.  
 Aladdin Recordings, 4918 Santa Monica Blvd., Hollywood, Calif.  
 Apex Recording Studios, Inc., 119 West 57th St., New York City.  
 Atlantic Recording Corp., 301 West 54th St., New York City.  
 Azteca Records, 408 North Main St., Los Angeles, Calif.  
 Bermar, Inc., 540 Guardian Bldg., Cleveland, Ohio.  
 Brinkley Recording Studio, 232 East Erie St., Chicago, Ill.  
 The Pat Ballard Music Corp., 50 Chippewa Road, Tuckahoe, N. Y.  
 Capitol Records, Inc., Sunset and Vine, Hollywood, Calif.  
 Gene Carroll Studios, 2157 Euclid Ave., Cleveland, Ohio.  
 Carroll Records, 58-30 80th St., Elmhurst, L. I., N. Y.  
 Castle Record Company, 9059 Washington Blvd., Culver City, Calif.  
 Chapel Recordings, 152 North Sixth St., New Hyde Park, N. Y.  
 Chicago Recording Studios, 64 East Jackson Blvd., Chicago, Ill.  
 Cinemart, Inc., 565 Fifth Ave., New York City.  
 Coastal Recording Company, Inc., 136 West 52nd St., New York City.  
 Continental Recorders, 263 West 54th St., New York City.  
 Columbia Records, Inc., 1473 Barnum Ave., Bridgeport, Conn.  
 Circle Sound, Inc., 13 East Third St., New York City.  
 Dana Music Company, Inc., 286 Fifth Ave., New York City.

(Please turn to page thirty-four)

### From the V A Administrator

Office of the Administrator of  
 Veterans Affairs  
 Washington, D. C.  
 January 19, 1949

Dear Mr. Petrillo:

I deeply appreciate your sending me an advance copy of the booklet of the American Federation of Musicians entitled "Music for the People."

I was particularly interested in the account of the cooperation between the Federation and Veterans Administration to bring music to veterans who are still hospitalized.

This is an outstanding program which I trust will continue for a long time to bring happiness to our sick and disabled veterans.

With all best wishes, believe me, I am

Most sincerely yours,

CARL R. GRAY, JR.  
 Administrator.



# Recognition For Public Service

The American Federation of Musicians, through President Petrillo, has been granted an "Award of Recognition" for its contribution to the successful tour of the Freedom Train. The award was issued during the last visit of the train to Philadelphia and was presented by Forces United for Intelligent Citizenship, sponsor of the train's return to the home of Independence Hall.

The award states that Forces United is "privileged to present this Award of Recognition to James C. Petrillo, President of the American Federation of Musicians, whose inspired leadership and cooperation resulted in the participation of musicians from coast to coast in the American Heritage Good Citizenship Program and tour of the 'Freedom Train.'"

A major contribution to the train's tour was made by the Federation's locals. Many supplied bands for welcoming ceremonies and some offered music throughout the train's stay in their jurisdictions. Much of this was financed by the Recording and Transcription Fund.

Two other labor organizations were similarly honored. Citations were made to Ronald Reagan, President of the Screen Actors Guild, and to Clayton Collier, President of the American Federation of Variety Artists.

Others cited by Forces United include Attorney General Tom Clark, officials of the American Heritage Foundation, leaders in the entertainment industry, and the railroad men who made the transportation of the vital American documents possible.



FOR INTELLIGENT CITIZENSHIP

SPONSOR OF THE RETURN TO PHILADELPHIA OF  
"THE FREEDOM TRAIN"

*An appreciation of the distinctive contribution made by the remarkable tour of "The Freedom Train," under the auspices of The American Heritage Foundation, and its status as a dramatic vehicle in furtherance of patriotic and cultural education of the citizens of our heritage of freedom, and the responsibilities of civic citizenship, is pledged to present this*

*Award of Recognition*

TO

**James C. Petrillo**

President of American Federation of Musicians

*When signed faithfully and returned mailed to the post office of Musicians Jan. 1949 to the American Heritage Good Citizenship Program and tour of "The Freedom Train."*

*James C. Petrillo*

*James C. Petrillo*

ACADEMY OF MUSIC, PHILADELPHIA, PA. - BUREAU, JANUARY 20, 1949



John A. Blatnik

Member, Committee on Public Works

CONGRESS OF THE UNITED STATES

HOUSE OF REPRESENTATIVES

Washington, D. C.

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

January 20, 1949

Dear Mr. Petrillo:

I am writing to express the appreciation of the Democratic-Farmer-Labor delegation in Congress from the State of Minnesota to you and to the Washington Musicians Union, Local 161, for your courtesies during Inauguration week.

Minnesotians arriving in Washington, D. C., were greeted at the train by Mr. Erwin Howard Devron, a member of your Washington Local and a talented accordionist. Mr. Devron was also kind enough to provide entertainment at a reception arranged for the Minnesota group at the Statler Hotel.

Senator Hubert Humphrey and the three new members of Congress, Representatives Roy Wier, Fred Marshall, and Eugene McCarthy, join me in this expression of our thanks and appreciation.

With best personal regards,

Jab/br

CC Local 161, AFM.

Sincerely yours,

JOHN A. BLATNIK, M. C.

## 1949 Convention City

**S**AN FRANCISCO is one of the colorful and historic cities of America. It's a place where you can eat in any language, and see any kind of scenery you prefer: mountains, ocean vistas, canyons, huge redwood forests—Muir Woods is only half an hour's drive over the Golden Gate Bridge, the longest suspension span in the world.

One item the local boosters soft-pedal is that the famous California climate in the Bay area is now and then afflicted with fog. Also, the temperature drops at night, and occasionally in the daytime. Visiting conventioners should not make the mistake of leaving their topcoats at home; and light-weight wool clothes are a better

bet than tropicals. The fact is that even the summers are on the nippy side.

Maybe this invigorating climate accounts for the lively pace of San Francisco life. There's entertainment for every taste. The live theatre still flourishes. The city is famous for its civic opera, and for the symphony orchestra under Pierre Monteux. The art galleries in the Palace of the Legion of Honor and in the 1915 Exposition Palace of Fine Arts are deservedly famous;

*(Continued on page thirty-three)*

## CONVENTION NOTICE

The 1949 Convention of the American Federation of Musicians will be held at the Civic Auditorium in San Francisco, California, during the week of June 6th. Full information regarding hotel arrangements will be transmitted to the locals with the Official Notice to Delegates and will also be published in the next issue of the International Musician.

Fraternally yours,

LEO CLUESMANN,

Secretary, A. F. of M.

## International Musician

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INTERNATIONAL MUSICIAN



# All I Know About Arranging Music

## I. Music in general and strings in particular.

My first brush with the job of arranging music for two or more human beings to play came when I was nine years old. My sister, age seven, was practicing a piece in canon form called "The Naughty Pixie Mocking His Mother." I hit on the idea that it would be fun to get my violin and play the Pixie's part while my sister played the "Mother" on the piano. It went very well and we both got the giggles over the result. As children never let well enough alone, I then got into a little difficulty by trying to do the same thing with my new cornet, but after playing two notes in F major I had to play the rest of it in G to make it sound right.

My father assured me that there was nothing wrong with the cornet; cornets were just made that way. If you played on C they sounded in B flat. All I could say was "Oh."

I'm glad to be able to talk about orchestration and orchestras to professionals. It would shock you to know how few otherwise intelligent men and women in the great big world know what the word "orchestration" means. The poor dears, especially the young poor dears, have in the last few years added the word to their vocabulary, but, oh boy! Even to some of the best-known producers and directors of pictures and plays a piece played at **M. M. ♯ = 80**

is a different orchestration at

**M. M. ♯ = 96**

## Knowledge Is Not Enough

I am sometimes asked to give lessons in arranging. The answer is simple: "What I actually know about it, I can tell in about twenty minutes—not even enough for a half-hour lesson. As to the other elements that go into a beautiful arrangement, your guess has every chance to be as good as mine."

So here, in three chapters, is all I know; beginning with what I know about strings:

To write beautifully for strings is a simple matter. That is, of course, if you are an arranger. All you have to do is to have played violin, viola, cello and bass since you were a child. (What! no viol da gamba?)

## Read Scores—And Listen!

If by any chance you spent your youth in pool halls, or milking cows, or going to college, the next best thing to playing stringed instruments is to browse over scores, especially the chamber music of the masters, and then listen—not to phonographs and radios, but to live players.

What the four fingers of the left hand can do with a stringed instrument is either a life study or a very simple matter, depending on what you want to get out of life. A violinist friend of mine recommended Dounes's violin exercises to me one time. I bought a copy and started to practice, with the effect on my left hand that on the following Saturday I muffed a throw from the outfield and let two runs score. To

## A Few Notes Not Meant for the Laymen, by Robert Russell Bennett



ROBERT RUSSELL BENNETT

*Robert Russell Bennett has managed to divide his time between his own compositions and the scoring which he does as orchestrator and arranger for musical shows, films, and radio. Among the more recent shows which he has orchestrated are: "Oklahoma," "Finian's Rainbow," "Annie Get Your Gun" (in collaboration with Phil Lang and Ted Royal), "Carmen Jones," "Allegro," "Inside U. S. A." and the newcomer to Broadway, "Kiss Me, Kate."*

*Among Bennett's recent compositions for orchestra are the Sixth Symphony, Concerto in B Minor for Piano and Orchestra, "Overture to an Imaginary Drama," and Concerto in A, Violin and Orchestra.*

*Since 1947 Mr. Bennett has been president of the National Association for American Composers and Conductors.*

play Dounes' exercises well you ought to have two violins. There isn't room on one for all he makes you do.

But on the subject of what to write for the violin, rather than how to play it, experience shows that the number of tone colors and technical tricks you can get out of fiddlers is relatively small. Strings give beauty and personality—even emotion—but not very much "Wow! What was that?" The string section remains the staff of life for an orchestrator, no matter what garish ear-tickling turns up in the passing

parade of tone color, but, like bread, it keeps you reaching for the butter and jam.

## Nix on Octaves

A personal note on violins, and indeed all strings: If ever, years after my death, any man discovers a passage written by me in octaves where the fingering is 1-4, 1-4, 1-4, etc., that man is hereby requested to dig me up and kick me. This means that with the first finger on the A string and the little finger on the E the player starts sliding around from octave to octave, as in Wilhelmj's arrangement of Schubert's "Ave Maria." Violinists, who have spent your lives getting these passages in tune, why are you kidding yourselves? Some time in the dark past a violinist heard a pianist play octaves and decided, by golly, he could do it too! So now violin students sit and hear virtuosos do it and all gasp with admiration, while the sounds are simply unbearable to the sensitive ear. The first finger on the lower string has an entirely different vibrato and a different "timbre" from the fourth finger on the higher string, and the only time it is any good is when it is a little out of tune, to depict savagery or bitter complaint.

Cellists and bassists can do the same damage by bringing the thumb into play, but their literature is much more innocent in this respect. As for violists, what literature there is for the "big second fiddle" is also comparatively free from octaves.

## It's Not in the Books

Many treatises exist on the subject of instrumentation. Many of them are sound and sober, and can be a great help to inexperienced arrangers. The large chapters devoted to strings are useful, but there is no way to cover string writing and string playing in a book. The problems are too simple, fundamentally, being problems of "How does it sound?" or "What does it make you think of?"—and you can't write books for the human soul. It can't read. Take for instance the sound of cellos as the top voice of a four-part, or any-part, harmony: What is your impression, with these crying tones leading the quietly sedate harmony-notes of low violins and violas? What is my impression? Is it the same as yours or even similar? How will you describe your impression in print?

And again the problems are too extensive, if one is to take up the actual art of playing the instruments. Read your scores, study them, listen outwardly to good players, and, more important, listen inwardly to yourself. Then you'll be a good arranger, and can look for work.

## Doubling Strings and Woodwinds

Almost without exception, in the case of small orchestras especially, the strings get the greatest admiration when they are doubled in unison by the "color sections" of the orchestra. Never have so many compliments been flung at the arrangers of theatre music on their writing for strings as when they were also writing for oboes, flutes, horns, etc., to play the same music at the same

(Continued on page thirty-three)

# More New Musicals . . .



Alfred Drake, lead in "Kiss Me, Kate," explains to the boys in the play within the play how he keeps the girls tamed.



(L. to r.) Patricia Morison, Alfred Drake, Lisa Kirk, and Harold Lang give Shakespeare all they've got in "Kiss Me, Kate."



Members of the chorus in "Kiss Me, Kate" in the pause that refreshes.



Bobby Clark as the President's husband with Irene Rich in "As the Girls Go."



A baker's dozen of the fifty girls in Michael Todd's "As the Girls Go."



Joan Roberts and Jack McCauley sing and dance "I Still Get Jealous" in "High Button Shoes."



Phil Silvers as Harrison Floy in "High Button Shoes" takes the Longsheet family for a ride in the first Model T seen in New Brunswick, N. J., late in the Naughty-Naught's (1900's to you).

# ...Show Up On Broadway



Viola Essen (right) and three of the dancers in "Along Fifth Avenue."



Nancy Walker (front) leads the chorus in the "Santo Dinero" Ballet.



Paul and Grace Hartman do a balancing act in "All for Love," in which they star.



Bert Wheeler gives Milton Frome needed support in the revue, "All for Love." These comica provide the broad humor.



The chorus really go to town in "All for Love," expressing their exalted admiration for beauty—and not in the abstract.



A whimsical "kid" number, the "Friday Dancing Class," in the Intimate revue, "Lend an Ear." Now packing them in at the National Theatre.



L. to r.: Carol Channing, William Eythe, George Hall, and Anne Renee Anderson, in the opera parody "Words Without Song" in "Lend an Ear."

# New Revues — Intimate and Otherwise

**E**XCEPT FOR some of the costumes, there's nothing intimate about the new revue at the Broadhurst, *Along Fifth Avenue*. It's loud, fast, and lit up like a desert sunset—between blackouts. The music, jokes, and sketches are strictly metropolitan—but not borrowed from the opera.

The scenery is Fifth Avenue, all right; but New York's main stem takes on a Bowery aroma when Nancy Walker cuts loose with her rowdy antics, clamorous cracks, and funny, deadpan singing. Jackie Gleason adds the Brooklyn touch, while rival comedian Hank Ladd, the Fifth Avenue m. c. in top-hat, supplies genteel Bronx cheers for the show, in a manner blending Lucius Beebe with Wolcott Gibbs.

## Nancy Walker Dishes It Out

Nancy Walker likes to work behind the counter in this show. In her opening sketch she's selling perfume. She first tests the customer's blood pressure to see how strong a blend he can take. Then, slipping off her smock, and tucking a rose in her hair, she sits on the counter and holds a stop watch on the victim to see how long it takes the scent to exert its pulling power. Again, as a counter girl in a lunch joint, she rebuffs the efforts of a gourmet to learn "What's in the Middle" of a nondescript pastry. After long and raucous parleying, she lets him have the pie full in the face. In a third sketch she comes out from behind her newsstand to sing a parody of "My Bill," celebrating the below-average charms of her boy friend, one Irving. This number has the title "Chant d'Amour," and it's on the whole preferable to the straight romantic and torch songs in the show, though these are sung pleasantly enough by Donald Richards and Carol Bruce, who is unusually elegant in dark electric blue that sets off her exotic brunette coloring.

## Hank Ladd Calls It Choreography

The semi-serious numbers go better when they're orchestrated by the dance pantomime supplied by ballerina Viola Essen and tap-dancer Johnny Coy. "Skyscraper Blues" is a nostalgic rendering of the old theme that New York is a lonesome town; "Washington Square" provides a good setting for the song "I Love Love in New York."

High point of the dance numbers is a mock duel called "Challenge," in which Johnny Coy dares Viola Essen to a trial of skill: tap vs. ballet. Tap wins when the ballerina shifts styles, and joins Coy in a riotous tap finale that only ballet-trained dancers could execute.

## The Sketches: Deft, Funny and Unsubtle

A Fifth Avenue shop window comes to life when three jockeys develop an animated interest in three mannequins who are being dressed (sketchily) and installed in the next compartment; all six osmose through the plate glass and go through a stylized pony dance routine that might be taken as a satire on Agnes De Mille's contribution to American ballet. There's also a sketch, "Vacation in the Store," which has some

fun with department store paternalism. The credit line reads "courtesy of Lord and Taylor," who furnished the props—about a third of their stock, apparently—to aid in their own undoing.

There's a burlesque on a fashionable murder mystery, the corpse turning out to be drunk, not dead; and by way of counterpoint, a whimsical number in which Donald Richards explains to a little Harlem girl that "A Trip Doesn't Care at All." Seems she has no idea what a trip is, never having had one.

The first act finale, which Hank Ladd explained was located by prolonging Fifth Avenue due south 3,567 miles, is an uproarious tropical extravaganza, "Santo Dinero," designed to end all South American numbers.

## Critical Grousing

Some of the critics growled at this license with locale, and that's not all they complained about. One said the show was vulgar. (It does have the common touch.) Others said many of the gags were old, and the routines corny. Maybe so. But have the New York drama critics never heard how the great humorists—Rabelais and Mark Twain, for example—could put the transformer on an old joke? Or how Lew Dockstader got his minstrel show fixed up with some brand new routines, but the customers would have none of them? They wanted the classics. Maybe the critics in acquiring taste have lost their gusto.

For our money, the numerous collaborators who have hatched and staged *Along Fifth Avenue* dress up their material so deftly, and put it over with such a big head of steam behind it, that they score a huge comic success. The audience at the first matinee agreed. If there had been any more laughs, they'd have killed each other.

## A Showman's Show

In fact, this is a showman's show. It's also for the visiting firemen, and for any native New Yorkers who like to go to fires. If further proof is needed, look at the program notes on the cast. From internal evidence, we conclude they're penned by that wary but unjaded veteran press agent for the show, Richard Maney. When a press agent thinks well enough of an offering to bestir himself to this extra labor, the show has to be good. Here are a few of his pearls which the critics overlooked:

Nancy Walker . . . menacing if bogus ballerina in "Look, Ma, I'm Dancing" . . . a distaff cab driver in "On the Town" . . . eight years ago a quaking vaudeville single in Bridgeport . . . Her prior efforts to win both recognition and a working wage are of too macabre a nature to be set down here.

Hank Ladd . . . at the age of four played a banjo in vaudeville . . . has been dancer, singer, gag-writer, actor, straight man, and now, *mirabile dictu*, a comedian . . . active if not elaborately mentioned in the early radio programs of Bob Hope and Olsen and Johnson (i. e., he wrote their gags!).

Johnny Coy . . . first kicked up his heels in

"Dancing in the Streets," a musical rejoicing in the presence of Mary Martin which was ambushed by the Boston reviewers.

Maybe the show's promoters should pacify the critics by having Maney rewrite the gags. It's true there are not many lapses into social significance. But Hank Ladd has one amusing crack about a counterfeiter who complained that the U. S. mint was running unfair competition with his free enterprise.

## Lend An Ear

*Lend an Ear*, intimate revue at the National Theatre, after knocking around the straw-hat circuit since 1941, tried out in Hollywood, and then came East. It's a good deal subtler and more delicate stuff than *Along Fifth Avenue*, but, by the same token, nothing like as broad and robust. It's all of a piece, the sketches, lyrics and music having been all contrived by the single hand of Charles Gaynor. Judging by the material, Gaynor was born in a greenroom and has stuck around theatres, movie studios, ballet rehearsal halls, and the opera all his life. There's very little reference to the big world outside. Keeping within the limits of the show world, he does a nice parody on the girlie-girlie show of around 1912, in a telescoped two-act sketch called "The Gladiola Girl." "Words Without Song" hits on the ingenious idea of laying bare the full idiocy of opera librettos by having the cast speak the lines in highfalutin tones—but without any vocal music; full orchestration, however, points up the preposterous side of grand opera. In this number, and in the ribs on movie stars, an opulent blonde named Carol Channing carries off comic honors.

This revue is an inside job on show business, as it seems to the younger generation of actors and actresses. It's full of reminiscences of other shows—the Betty Comden-Adolph Green *Billion Dollar Baby*, for example—but that's quite in the revue tradition.

## High Button Shoes Revisited

The best comedy in *High Button Shoes* is in Jerome Robbins' "Bathing Beauty Ballet" in the second act. Robbins blends Mack Sennett routines, 1905 costumes, and modern rhythms in a breath-taking mélange, complete with Keystone cops, a gorilla, and mobsters, all playing hide and seek in and out of Atlantic City bathhouses. Joan Roberts' and Jack McCauley's duets stand out as the song hits of the play: "Papa, Won't You Dance With Me," and "I Still Get Jealous." There's a book mixed up in this show—something blending *Life With Father*, a George Ade fable about the city slicker con man, and a rah-rah varsity episode. But the best parts of the show are really in the vaudeville-revue tradition. Phil Silvers, the comedian, is funniest in the number, "Nobody Ever Died for Dear Old Rutgers," which is a take-off on all varsity shows.

—S. S. S.

INTERNATIONAL MUSICIAN



# Speaking of Music . . .



Eugene Ormandy

Claudio Arrau

## Bad Boy Reforms

GEORGE ANTHEIL'S Fifth Symphony, premiered by the Philadelphia Orchestra on January 4th, stands out in this reviewer's mind for the sheer lyricism of the second movement, the *adagio molto*. Either we have come to listen to ultra-modern music with new ears or Mr. Antheil is writing modern music with a new slant. Anyway, this movement sang—and not in the forced manner of ambitious coloraturas but in the happy, unstartled fashion of children. And there was a pastoral quality, too, in the melodies—yes, we said melodies and we are still speaking of Antheil—which opened out chord on chord as simply as a tale.

The first movement, though, the Allegro, seemed too often to effect parallel motion in fifths, thirds, sixths—whatever. In any case, we missed harmonizations as we know them. Nor did the repeated shifts from soft to loud and back again always seem called for. At least not that final, dinning *fortissimo*.

The third and final movement, the *Allegretto maestoso*, was more eloquent again, though the craftsmanship showed through in spots and one became conscious of the instruments separately. However, toward the close mere coordination developed into unity of mood, exuberant and triumphant. The whole work told us this: the bad boy of music has emerged from his destructive period. He has decided to accept life, perhaps even to fashion it into something of enduring beauty.

On the same program Claudio Arrau played Brahms' Concerto No. 2 in B-flat major, Op. 83, for Piano and Orchestra, played with great breadth and power but no showiness. Here is a pianist who knows how to give proper subservience to under-lines as he knows how to bring out the solo lines—a pianist with humility. It is a necessary attribute for soloing in Brahms, where the weight of melody so dexterously shifts between piano and orchestra. This latter unit, incidentally, was quite as coordinated as the former. And in the Andante movement the cello solo, played by Paul Olefsky, stood on a par with the pianism of Arrau. And that is saying much.

## American Music Festival

Five American composers heard their works performed in Carnegie Hall on January 12th by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. This concert was the first of two devoted entirely to contemporary American music and presented on the subscription series of the Boston Symphony.

William Schuman's vigorous "American Festival Overture," first performed in 1939, was a rousing opening number. The young composer, Lukas Foss, conducted his own work, "Recordare," in its New York premiere. The title is used in the sense of remembrance, and what the composer has recorded is mainly tragic in character.

A work of lyric beauty and musical eloquence is Samuel Barber's Concerto for Violin and Orchestra. It was given a fine performance by Ruth Posselt, who has introduced many contemporary concertos to Boston Symphony audiences. This composition is unquestionably one of the best.

Definitely American in color is the "Hymn and Fuguing Tune, No. 2" by Henry Cowell, which he wrote for string orchestra. The work harks back to early American religious music, and is rugged and direct in its expression.

Walter Piston's Symphony No. 3 was commissioned by the Koussevitzky Music Foundation and was awarded the Pulitzer Prize in 1948. It is a work of strength and fine musicianship.

All compositions received convincing and distinctive performances by the Boston Symphony.

Included on the second program were David Diamond's "Rounds for String Orchestra"; Irving Fine's "Toccata Concertante" (first New York performance); Concerto in G Major for Piano and Orchestra, Op. 36, by Howard Hanson; Symphony No. 3 by Roy Harris; Edward Burlingame Hill's "Music for English Horn and Orchestra, Op. 50"; and "A Lincoln Portrait" by Aaron Copland.

## Mistress of Moods

SENSITIVE playing, pure melody line, and a clear delineation of each composer's style are Balbina Brainina's special gifts, as demonstrated at the concert at New York's Town Hall January 26th. Her Chopin was delicacy itself. Her Haydn had the sparkling yet tempered spirit of this master. Her Brahms was forthright, her Rachmaninoff delicious.

The Strimer premiere, "Incantation," from his "Eleven Tales," was a study in insistence, inner force thrusting through each piled chord. It was so portrayed as to make eloquent the urging plea inherent in every phrase. Joseph Strimer, who lives in New York, was present at the concert and responded to the enthusiastic applause. The Scriabin was frail and surprisingly melodious. The Liszt, of course, was—Liszt.

Miss Balbina, the last pupil of Paderewski, is an honor to her teacher. Exquisite in her portrayal of mood, she moved her audience and, in parlance meaningful if old-fashioned, conveyed a message to every heart.



BALBINA BRAININA

## Cello-Piano Duo

THE GRAUDANS, Nikolai and Joanna, cello-piano duo, in their fifth New York recital in Town Hall on January 10th, showed a fine command of period styles in rendering Bach, Beethoven, and Rachmaninoff sonatas for the two instruments. Mr. Graudan's style on the cello is solid and substantial, while Mrs. Graudan plays with plenty of power and precise attack—which showed particularly in her vigorous and strong rendering of Rachmaninoff.

## Purcell in Modern Dress

The Graudans premiered Victor Babin's "Variations on a Theme by Purcell," dedicated to them by the composer. Babin builds on Purcell's "Trumpet Tune" in one of his harpsichord pieces. The opening statement is in the seventeenth century style, and the close reverts to this. The twelve variations in between are distinctly modern in idiom, representing a variety of spare and rigorous, often mathematical, ingenuities that are about as remote from Purcell as one can imagine. Nevertheless, the piece had a good deal of interest as the Graudans interpreted it with skill and authority—and evident affection. But it would take several hearings to be sure of what Babin is saying. Yet one is glad to see concert players welcoming ventures into the modern idiom, and breaking away from the stock repertory, none too extensive, for the cello-piano combination.



Eleanor Steber as the Countess, Jarmila Novotna as Cherubino, and Italo Tajo as Figaro.

## A New Figaro

**I**TALO TAJO, new baritone on the Metropolitan Opera staff, played in luck for his first appearance in the title role of Mozart's *Marriage of Figaro*, Saturday afternoon, January 8th. Fritz Busch, of Glyndebourne Opera fame, conducted; and the other major roles were filled by old Mozartean hands who not only sang superbly, but acted with a grace and rhythm that made the performance a magical delight.

Tajo himself, as the conniving Figaro, displayed a robust voice marked by easy, unforced delivery and fine resonance. His acting was in the broad clowning style, with a good deal of leaping about, and rather too many jerky gestures not too consonant with Figaro's slyness and subtlety.

Tajo has evidently been trained in the Italian *commedia dell'arte* tradition. Had the rest of the cast followed this style, his performance would have been in keeping. But Eleanor Steber as the Countess, Bidu Sayao as Susanna, John Brownlee as the Count, and Jarmila Novotna as a delightfully roguish Cherubino, played in a courtly, finished style, letting the ingrained gayety and wit of Mozart's music convey the comedy. Had Tajo been able to see himself from out front, he would have detected the difference. His comic sense and musical intelligence are such that he will no doubt modify his acting style a bit to bring it in line with the more polished and subtle work of his colleagues.

Musically, the whole performance—including Tajo's—was superb. Fritz Busch kept the orchestral line light and gay and sparkling. Bidu Sayao's Susanna was lyrical and graceful. She conveyed with her voice the impish minx, in contrast to the dignity and splendor of her mistress, the Countess, so admirably sung by Eleanor Steber. Yet when the two exchanged costumes in the last act, to fool the Count, their vocal styles were so well matched—though each has its own excellences—that they made the masquerade plausible. Jarmila Novotna's arias were both charming and moving. Brownlee sang with solid, manly force, while Baccaloni did Dr. Bartolo in his usual broad, vigorous vein.

What's more, the singers played up to each other, with the result—not always achieved with an all-star cast—that the performance was admirably integrated, and all of a piece, and they all acted as if they were really diverted by Figaro's antics.

The performance was on the air; it could equally well have been filmed, recorded and televised just as it was given—and you can't say that of many operatic performances, in view of the limited rehearsal time. But this Figaro was one of those rare and fortunate performances where everything goes just right. It was true Mozart.

## Sir John in Love

**S**HAKESPEARE would have liked to write musical plays, but his production budget never ran to more than two singing actors.

His comedies have often served as quarries for librettists, however. Latest British venture in this direction is an opera, based on *The Merry Wives of Windsor: Sir John in Love*, by Ralph Vaughan Williams, which was produced January 20-22 at the Brander Matthews Theatre at Columbia University.

Vaughan Williams' setting of the story of Falstaff's wooing of Mistress Page and Mistress Ford (which landed him in the buckbasket with the laundry and eventually in the mud along the Thames) is folksy, gay, and good-humored. He works in many of the songs from other Shakespeare plays, and some of Shakespeare's own favorites, such as *Greensleeves*, a "blues" number current in 1598. These song intervals are the best part of the score.

Since the student production used only a pit piano, it is perhaps unfair to judge the opera without hearing the full orchestration—which is Vaughan Williams' forte.

But it is hard to see how the best orchestration could make up for the shortcomings due to the verbal line of the show. Why, with the *Beggar's Opera* and Gilbert and Sullivan before him, Vaughan Williams tried to set to music the ordinary connective dialogue, and carry on the whole farcical action with music, is hard to say. If he had done this as a *singspiel*, keeping many more of Shakespeare's robust lines, the work would be more convincing. As it is, it does not maintain theatrical illusion. Too bad Shakespeare wasn't around to rewrite the play in libretto form.

With these reservations, the performance at Columbia was an amusing and rewarding evening. Josh Wheeler was a robust and often very funny Falstaff, with a good natural folk-opera delivery, and a lot of gusto. Gene Symes as Dame Quickly was in the real Elizabethan "hostess" tradition, with a kind of rollicking roll to her musical delivery—and her acting—that produced true comedy. The singing throughout was notably good, and the cast kept on pitch through all the difficulties of Vaughan Williams' counterpoint. Since the time-signatures changed continually, to keep in step with the prose dialogue, the singers had to make many quick shifts of tempo, and they kept in step remarkably well. The finale, with the whole cast executing a complicated dance evolution, singing the while, was musically the finest thing in the performance, containing the composer's most admirable choral passages. Here one did not miss the orchestra, since the vocal-treatment was orchestral.

## Four Kings There Were . . .

**W**HEN, ON Saturday afternoon, January 15th, Metropolitan audiences viewed in its fourth performance this season Montezzi's "The Love of Three Kings" they drank it in in all its medieval trappings, in all its exaggerated clichés, in all its naked melodrama, as if it were displayed then and there for the first time ever.

A love duet throughout, it is now ecstatic, now pleading, now ominous, now despairing, according to which of the two younger Kings—Manfredo (the husband) or Avito (the lover) is singing and according to what progress the old blind King (father of Manfredo) has made toward exterminating the characters. Sung always with the fair young Fiora as the gentler partner—she the helpless pawn of the fate that made her relinquish the man she loved to marry the man she did not love—it is always poignant, always soul-searching.

In the performance under discussion the role of the blind King was taken by Virgilio Lazzari, bass baritone, master in its portrayal these thirty years. His is the tragic grandeur of *Lear*, his the voice of great emotional depths. Intent on uncovering any unfaithfulness in his son's wife, he harasses her, roundly berates her, finally kills her, coating her dead lips with poison to snare the lover. Through this subterfuge he causes not only the lover's death but that of his own beloved son. At the end he stands on the stage amid his dead, a blind, triumphant, horribly alone old man.

The part of the young Fiora was taken by soprano Dorothy Kirsten, she of the warm, dependable voice, and the ability to project her emotions with very little acting. For instance, she stirred every heart in that audience during her duty-versus-love conflict, when she stood in an agony of indecision, trying to determine whether to wave the veil to her departing husband or fling herself into the arms of her lover. And one will not soon forget her screams of horror as she sought to prevent Archibaldo from strangling her.

### Husband or Lover

Robert Weede, who was the King Manfredo, sang as though he were thoroughly at home with that rich voice of his, and knew as well how to impress on the audience the thwarted husband's suffering down to the last gasp over his wife's tainted lips. Charles Kullman, as the lover, was perhaps less convincing, and at times his tones seemed forced. But in the lovers' duet in the first act he made up for it all both histrionically and vocally.

Throughout, the orchestra, under the energetic direction of Giuseppe Antonicelli, properly abetted the action on the stage. It supplemented the initial mutterings of the old King with ominous asides and announced his groping entrance. Later in Act I, it underlined his recriminations against Fiora with excited comment. The prelude to the second Act was interest-arousing through the orchestra's quick, agitated murmur. In the vocally-silent interval when Fiora climbed the steps to wave the veil, it vividly told the story of her desolation. The lover's kiss was interrupted by a warning from the orchestra—a warning made just obvious enough, but not overplayed. And the orchestra's shuddering

utterance at the death scene gave just the right note of gloom.

So—audiences were acquainted again with a very old tale, this time under the title of "The Love of Three Kings." Or should it not have been called "The Love of Four Kings," with but one of them, King Death, successful in his suit?

At the first performance of the work this season the composer was present to take the bows—an unusual circumstance in this age of performances of operas written mostly by composers long since passed on to their reward—or punishment.

### Three Not Of A Kind

WHEN MOZART, Stravinsky and Debussy are played of a single evening—as happened at the January 18th concert of the Philadelphia Orchestra—the thought is inevitable, how personal a thing the business of composing is. For three more various fashioners in tone could not well be imagined. And each through the ministration of Ernest Ansermet, the evening's guest conductor, was presented with aura intact. So thoroughly did this conductor identify himself with the music that we had to exert will to be conscious of him at all. His face a somber mask, his body held carefully, each movement painstaking and utilitarian, Ansermet strikes one as wholly consecrated, indeed all but sanctified, to this task of coming at the composer's meaning. Since finesse, delicacy are his long suit, the Mozart Symphony No. 38 came off a perfect little gem, its only fault, perhaps, a too high polish.

Stravinsky (Symphonic poem, "The Song of the Nightingale") was served even better. For here, in a fusillade of glissandi, pizzicati, trombone gulps, flute asides, tremolos, muted strings, cymbal clangs, and now and then a melody straying about in nonplussed wonderment, An-

sermet made all come right. The flute whispered its frail theme; the bass viol came out with its eerie phrase; the trumpet clarified its weird, sad cry. Tone inundated the audience—waves devoid of the flow of melody. Sometimes there was an obsessional insistence on a single note, while dynamics had their hey-day. Yet all this Ansermet welded into an understandable whole.

However, the most felicitous blend between composer and conductor was in Debussy's "The Sea." Here he was able to catch those all but invisible threads of melody, stab brittle patterns,



ERNEST ANSERMET

trail veils of mist, wheedle the shivering harp, wake into sensuousness the strings—all this with his arms' swirling movements, the flexible wrists, the tossing of the fingers as if in the act of sprinkling water, the prohibitory palm, the scooping upward sweep.

A study in personalities was this concert—three etched by a fourth who preferred to remain all but anonymous.



Archibaldo Strangles His Son's Wife in "The Love of Three Kings"

### Hindemith's *Marienleben*

JENNIE TOUREL, in the noblest, most moving, and musically the most intelligent singing which this reviewer has heard in the present decade, gave the New Friends of Music at Town Hall on January 23rd the first performance of Hindemith's revised version of the song-cycle, *Das Marienleben* (The Life of the Virgin Mary).

Here was a conjunction of four great artists. Rainer Maria Rilke's poem has its fitting setting in the spare, economical, unornamented style of Hindemith's piano score, contrasting to the gradually mounting tide of passionate feeling in the vocal line. Erich Itor Kahn at the piano played with rigor and superb concision of phrase. Miss Tourel used her admirable vocal resources—her more than three-octave range, her fine rich command of tone-shading and capacity for varied expression—in a way which subdued technical skill to the purpose of making us feel the dignity and greatness of human nature. The quality of musical mind was always in evidence, in the fine rightness of the phrasing, and the deliberate, conscious art; but these nowhere interfered with the wonderfully maintained emotional line of the music. Here was no display of virtuosity. So thoroughly had Miss Tourel mastered Rilke's and Hindemith's intent that the verse and the music stood out as if in molded relief, throughout the hour and three-quarters which the fifteen narrative and dramatic songs of the cycle require.

Not many of the songs are detachable from the cycle, though the seventh, on the Birth of Christ, may well go into the solo repertory. But one would not wish the cycle broken up. For its right impact, one must hear the work entire. As Miss Tourel and Mr. Kahn gave it, one realized that here is a work which is fit to stand with Bach's *St. Matthew's Passion*, reminding us, though without any lapse into sentimentalism, and with perhaps a predominantly Protestant austerity, that the passion of the Mother of Christ is second only to His own in revealing to us how human experience can reach toward the divine.

At the end the audience gave Miss Tourel and Mr. Kahn a ten-minute standing ovation, with applause which had about it an even sustention appropriate to the truly religious mood induced by Hindemith's great and moving music.

### A New Conductor

The concert broadcast by the NBC Symphony Orchestra on January 22nd introduced a new conductor to the American podium. He is Guido Cantelli—fiery, fervent, sensitive. He presented in its first performance in America the "Pezzo Concertante" of Giorgio Ghedini, a composition sonorous, even melodious in parts, but sloughed down, in its inability to strike off a really telling phrase, by this age's pessimism. The conductor, with his extremely expressive hands, his baton whipped up as though it were urging race horses, his body's writhing and twisting, his gestures—a whole series new to us—did get out of the composition all there was to get out of it.

But, since there was more inherent in the score of Alfredo Casella's "Paganiniana," second (Continued on page thirty-three)



# William Kincaid on the Flute and Flute-Playing

**W**HEN, via the programs of the Houston, Cleveland, Rochester, Minneapolis, Baltimore, New York, Denver, San Francisco, Vancouver, St. Louis, Toronto, Philadelphia, C.B.S. or Metropolitan Opera orchestras, Debussy's faun cleaves the glades, Beethoven's nightingale sings in the wood, Mendelssohn's fairies ring-a-rosy of a Midsummer eve, and Gluck's blessed spirits dance together, they are given expression, if by remote control, through the imagination and the skill of William Kincaid, solo flutist of the Philadelphia Orchestra and for twenty-eight years a member of that organization. For flute-players in all these orchestras are products of his instruction. And, since these flutists are in turn teachers of a myriad other flutists, it takes little imaginative effort to see herds of fauns, flocks of birds, hosts of spirits waiting the magic touch of this flutist to emerge into audibility.

Fittingly, for all his six-foot in height, Mr. Kincaid has yet a look of whimsy about him. Maybe it is the healthy glow of his broad face with its topping bush of white hair; maybe it is the blueness of his eyes and his quick glance; maybe it is the network of tiny laugh wrinkles. Whatever it is, he looks the part of evoker of fantasy.

As he walked toward me, I sensed all this, but sensed, too, the dignity of a man who holds his art in high esteem. He looked down at me kindly, said he had no idea what to talk about, asked me to put questions to him. The interview had begun.

"Embouchure—the manner in which you use the muscles of the lip," he explained—for I threw out that discussion-priming word at the very start—"is the most important aspect of flute playing. Properly synchronized with sustained breath and fingering, it is everything in flute playing. Not that you can say to a youngster, 'You have a good embouchure or you haven't a good embouchure.' No. Embouchure is developed with practice."

I asked him about practice—how much a day is feasible. "Now I need to practice only about two hours a day," he told me. "If I practiced more, my lip would not be entirely fresh for actual performance. But when I was learning—that is, for a period of ten or more years—I practiced regularly four and five hours a day."

"But how did you happen to take up the flute in the first place?"

## Just for the Fun of It

"Oh," and he laughed shyly, scooping down his head in a characteristic movement, "I began studying the piano at seven. There was an old flute around the house and I had lots of fun with it. My mother noticed I liked it better than the piano and told me I ought to study flute!"

Thoughts flashed through my mind of the eight-year-old youngster trying to draw tones out of the relic flute, his mother cocking her head as the eerie sounds drifted from attic,



WILLIAM KINCAID

cellar or barnyard. It gave me a peculiar pleasure to hear that all this took place in that land of fantasy, the Hawaiian Islands, where his parents had taken him—he had been born in Minneapolis three years earlier—and his brother and sister, on his father's being offered a pastorate there as Presbyterian minister. It gave me pleasure to hear, too, it was in Hawaii he developed that great love for the out-of-doors which is so much a part of him, where he became, indeed, the swimming protege of the Olympic champion, Duke Kahamamoku.

When he returned to the States several years later—to North Carolina, where his father had accepted a new pastorate—the young boy had already set his heart on the career of flutist. After intensive study with Georges Barrère, he became solo flute with the New York Symphony on its trans-Continental tours under Walter Damrosch, later was flutist with the New York Chamber Music Society. All this before he became inextricably associated with the Philadelphia musical scene.

## Father of the Flute

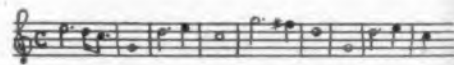
Talk of that old flute of his led Mr. Kincaid to provide some data on the history of flutes in general. "You know in old Rome the flute was called 'tibia' and was actually often fashioned from a shin-bone. However, it remained throughout the Middle Ages, in fact until Theobald Boehm—he was born about 1800—took a hand at it, an extremely imperfect instrument. But this goldsmith-turned-flute-player practically reconstructed the instrument, changed it from a poor four-keyed affair, uneven in scale and faulty in intonation, into what today is considered one of the most perfect orchestral instruments. Now it plays three octaves (up from the B below Middle C) and has almost perfect intonation throughout its compass. It has moreover a wonderful knack for speed in either legato or staccato, is crystal clear and brilliant in tone. It is also capable of deep feeling."

I inquired about his own flute. "It is plat-

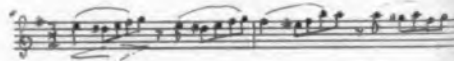
inum," he told me, "with silver keys. One of six such in the world. Made by Verne Q. Powell of Boston for the New York World's Fair Hall of Metals. I've insured it for \$3,200. Platinum is better than silver since, being a denser metal, it is not so subject to heat and cold. Moreover, since with this metal dimensions may be proportioned in fractions running into infinitesimals, accuracy of pitch is even further assured. However, my flute is slightly heavier than a silver one—weighs nineteen ounces, about six ounces more."

Mr. Kincaid paused. "And I'm a flutist, not a flautist," he said emphatically, his face kindling in another of those quick smiles. "I tell those who question the pronunciation, 'I don't flout anybody!'" Looking at him, I was sure he didn't.

But he sobered suddenly. "It isn't true, as so many contend, that the flute portrays only the pixyish and the ethereal. This notion arises from the theory that the flute produces few overtones in comparison with other instruments. But I contend you can get as many overtones as you wish by employing a certain manner of blowing, which takes into consideration direction of the air, compression or relaxation of the lips, synchronization of all this with the pressure of the breath. Rightly produced, the tones of the flute are capable of passionate utterance. Great composers have written passages of deep feeling for it. Brahms designated *forte appassionata* the C major passage of the last movement of his First Symphony, which he scored for flutes!



"In the fourth movement of Brahms' Fourth



Symphony the flute passage calls for poignant expression. The longest instrumental solo in the whole of Ravel's 'Daphnis and Chloe' is given to the flute—the dance of Syrinx. Mozart, in 'The Magic Flute,' chose this instrument to become the symbol of the hero's initiation into life's mysteries.

"It is well known, of course, that the flute is often used to set off the high voice in coloratura passages—for instance, in the Mad Scene from 'Lucia' and in the 'Charming Bird' of David. Instances of its use as a bird motif are in fact inexhaustible—for example, in the 'Pastorale Symphony' and in 'Peter and the Wolf.'

"Modern composers utilize the flute for every conceivable mood and employ all its capabilities. Louis Gesensway in his Concerto for Flute, written for me and played for the first time two years ago in Philadelphia, uses harmonics—high partials—which had never before been attempted by the flute in public."

(Continued on page twenty-six)



# With the Dance Bands

It looked as though Stan Kenton had quit the business . . . for good. Press-time rumor had Stan set to retire permanently, giving his library to arranger Pete Rugolo, and planning to attend a West Coast college, either Santa Clara or U.C.L.A., to study medicine or psychiatry. Capitol Records insisted that "an important announcement" concerning Stan's future plans was imminent. Leader Russ Morgan told this reporter that Kenton had indeed quit while on top. "Stan could have netted another million," Russ said. Morgan added that he only wished he wasn't too old to re-enter school himself.

Rugolo was signed by Capitol to scout bop talent in the East, to score, and supervise recording sessions for that label. The trade also whispered that the Kenton remnants might remain together, under Rugolo's name. It was definite that Kentonites Eddie Bert and Milt Bernhart (trombonists) had joined the new Goodman crew, and that Charlie Barnet had grabbed bassist Eddie Safranski, in an attempt to pattern his own new band along Stan's "progressive" lines. Woody Herman admitted that he was trying to woo Safranski into his bop-styled orchestra.

Bop, contrary to slams in certain national publications, was paying off. Operators of Chicago's Blue Note, Hollywood's new Empire Room, and New York's Clique, Royal Roost and Ebony Club would "amen" the fact that, when properly showcased, be-bop could draw. Though Guy Lombardo's earnings weren't being menaced by the urban popularity of progressivism, the men who played it—or at least those in the metropolitan areas—could now count on a fair living from their polyrhythmic dissonance.

East. Stan Kenton and Duke Ellington copped first places in the "Metronome" and "Down Beat" polls, respectively. . . . In Philly, Lenny Kallen (brother of chirp Kitty) debuted a small band at the Shubert Musical Bar. . . . Eddy Duchin, currently touring theatres, into NYC's Waldorf in March. . . . Shep Fields returned to the MCA fold. . . . Tony Pastor's Columbia cutting contract was extended three years, effective March 1. . . . Contracts between ASCAP and radio broadcasters were automatically extended for another nine years.

Solo classic clarinetist Artie Shaw plays March 1 with the Denver Symphony, and with Leon Barzin's National Orchestral Association orchestra at NYC's Carnegie Hall on April 18. . . . Arranger-composer Jerry Mulligan joined Claude Thornhill in the baritone sax slot. Clarinetist Danny Polo has been handling Claude's road manager chores. . . . Guy Lombardo holds at Gotham's Hotel Roosevelt through March. This stint, plus his weekly Saturday night Mutual ailer, "Meet The Boss," seems to insure the usual per annum stipend for Mr. L.

Broadway's Harem, which may be purchased by Ralph Watkins, plans to try a little bop. . . . Benny Goodman hired Sherman Marks, Chicago radio writer, to "produce" BG's theatre dates. No more "and now I'd like you to meet" intros for Benny. The new plan, preemed at NYC's Paramount Theatre, features spotlighted trumpeters, musical chronology, and, in general, legit demeanor. . . . Drummer Dave Tough died in December in Newark, N. J. . . . Newark's Adams Theatre has unshuttered; will use names. New Adams sideman scale is \$85 weekly. . . . Dixie trombonist Georg Brunis is opening his own club, above Stuyvesant Hall, N. Y., and will use a six-piece jazz band.

Columbia Records signed Al Trace. . . . NYC's Royal Roost imports King Cole's trio and pianist Nellie Lutcher, come April. . . . Paul Weston will fly from Hollywood to play a one-niter at his alma mater, Dartmouth, on March 18. . . . Tony Pastor holds at New York's Hotel Statler (formerly Pennsylvania) through mid-March. . . . The Sheraton corporation bought Manhattan's Park Central Hotel, will re-name it the Park Sheraton. . . . 52nd Street's Onyx Club folded. . . . Joe Ricardel holds indefinitely at The Flagship, Union, N. J. . . . Frankie Carle will build trum-

bonist Don Boyd, while Boyd plays with Carle, for future leadership. . . . In NYC, Bill Forman disbanded for a short rest. . . . Paul Whiteman collection, at Williams College, contains scores used by "Pops" band of the 30's. . . . Manhattan publicist Elaine Sherwood is managing the Village Grove (Greenwich Village nitery). Spot will use bop.

Stuyvesant Casino (N.Y.) using jazzmen for Friday night concerts. . . . Glen Gray will reorganize in March. . . . Tenorman Joe Thomas' new band being booked by Universal Attractions. . . . Boston's Ken club using jazz again. . . . Ritz Theatre, Elizabeth, N. J., using names for weekend shows.

Horace Heidt may build a Broadway musical around his band. . . . Woody Herman and Count Basie will play return engagements at Manhattan's Royal Roost this year. . . . Billy Shaw, who recently split with the Gale office, is in business for himself in NYC. . . . Horace Heidt may drop MCA again. . . . Trumpeter "Hot Lips" Page has formed a new six-piece unit, which will record for Columbia and perhaps handle a TV show—"Hot Lips' Barber Shop." . . . Guy Lombardo continues to record for Decca, despite rumors that he'll leave the waxery, and the fact that his contract with Decca has expired. . . . Regent Records inked Ray Pearl's crew. . . . Columbia did not renew recording contracts with Cab Calloway, Tommy Tucker, and Claude Thornhill.



## HIT TUNES OF THE DAY

A BLUEBIRD SINGING IN MY HEART	Advanced Music Corp.
AGAIN	Robbins Music Corp.
A LITTLE BIRD TOLD ME	Bourne, Inc.
BELLA BELLA MARIE	Leeds Music Corp.
BEWILDERED	Miller Music Co.
BEYOND THE PURPLE HILLS	Goldmine Music Co.
BOUQUET OF ROSES	Hill & Range Co.
BY THE WAY	Bregman-Vocco-Conn, Inc.
DOWN BY THE STATION	American Academy of Music Co.
FAR AWAY PLACES	Laurel Music Co.
FOREVER AND EVER	Robbins Music Corp.
GRIEVING FOR YOU	Leo Felst, Inc.
HERE I'LL STAY	Chappell & Co.
HOW MANY TEARS MUST FALL	Miller Music Co.
I GOT LUCKY IN THE RAIN	Sam Fox Music Co.
IN THE MARKET PLACE OF OLD MONTEREY	Shapiro-Bernstein, Inc.
IT'S A BIG, WIDE, WONDERFUL WORLD	B M I
LITTLE JACK FROST GOT LOST	Henry Sptzer Music Co.
LOOK UP	Batmar Music Corp.
POWDER YOUR FACE WITH SUNSHINE	Lombardo Music Co.
PRETTY BABY	Remick Music Corp.
SAY IT ISN'T SO	Irving Berlin Music Co.
TARA TALARA TALAR	Oxford Music, Inc.
THESE WILL BE THE BEST YEARS OF OUR LIVES	Robbins Music Corp.
UNTIL	Dorsey Bros. Co.
YOU, YOU, YOU ARE THE ONE	Chappell Music Corp.

Tommy Dorsey will play between fifty and sixty concerts, beginning during the Easter season. . . . GAC signed altoist Johnny Hodges, who will possibly front his own quintet. . . . Dennis Sandole, Philly music teacher, is scoring Stan Kenton's unreleased "Threnody." . . . Woody Herman and King Cole climax their February concert tour at Carnegie Hall. . . . Richard Himber has introduced a system to log television performances of pop tunes, *a la* his RH Log for radio. . . . Benny Goodman may head west next month. . . . In New York, La Martinique and the Chat Noire folded.

**South.** In Miami, the Monte Carlo is successfully booking and presenting Negro talent. Likewise, op Jack Goldman (Clover Club) is angling for dates with King Cole, Nellie Lutcher, and Louis Jordan. . . . Washington, D. C., has a new night club, named after a District alum, Duke Ellington. The spot, formerly the Music Hall, is managed by Herb Sacks. . . . Construction of dance halls, theatres and niteries is up 105 per cent from 1947. During Nov., 1948, money in showbiz building totaled \$39,000,000, versus \$19,000,000 allotted for the purpose in Nov., 1947.

District of Columbia is asking Congress to double the local liquor tax, which will affect niteries tabs. . . . Sammy Kaye holds at Miami Beach's Copa Cabana through Feb. 23. . . . Louis Armstrong has been elected King of the Zulus for New Orleans' Mardi Gras festivities (March). . . . Sundays, at New Orleans's Parisian Room (French quarter), an all-star Dixie unit, comprising well-known local leaders, holds weekly jam sessions. Featured are drummer Monk Hazel, clarinetist Irving Fazola, trumpeter Sharkey Bonano, and trombonist Julian Laine. **Midwest.** New house band at Minneapolis' Club Carnival is fronted by Harry Cool; stars the Bastian brothers, Bidly and Tony. . . . Cincinnati's Netherland Plaza Hotel closed its Continental Room, dropping the Jimmy Wilbur band. Also sans music is Cincy's Patio. . . . Circle Theatre (Indianapolis) returned to a stage show policy (talk has the Shine circuit, houses in Boston, and Philly's Earle and Stanley thea-

tres following suit soon). . . . Columbia studios will incorporate a Gene Krupa short (which they are now holding) into a full-length flick, featuring Gene's new classical scores, penned for the most part by George Williams: "Firebird Suite," "Pathetique," and "Scheherazade." Ex-Kentonite trumpeter Al Porcino has joined Krupa. . . . Federal government told Iowa ballroom ops that selling refreshments means the 20 per cent cabaret tax will be invoked (internal revenue office in California trying to reclassify ballrooms in that state as cabarets, too, thereby subjecting dancery ops to the cabaret tax). . . . Eddy Howard signed a three-year contract with Mercury records. . . . Henry Brandon ork into the Schroeder Hotel, Milwaukee, March 15. . . . George Kroll bought the Woodcliff ballroom, Spencer, Iowa.

In Chicago: Russ Bothie's crew continues at the Lions-Milford dancery. . . . Jack Peretz sold his north-side Rag Doll niterie, bought the Latin Quarter, which he re-opened as the Music Bowl. Peretz's partners are Burt Miller and Al Rizzo. Bowl line-up includes tenorist Lester Young, Feb. 14; Duke Ellington, March 14; drummer Mel Torme, April 1, and Dizzy Gillespie, May 2. . . . Charlie Ventura and Billy Eckstine are slated for the Loop's Blue Note in June. . . . Ex-Ike Carpenter sideman Benny Houser now operates the Houser-Willis music studios in Cleveland.

**West.** Capitol Records signed Charlie Barnet, Woody Herman, Bill Harris, Mel Torme, and Tadd Dameron. Cap will push bop and progressive music during the year. . . . Pianist Johnny Green penned a three-part piano suite for the Abbott pharmaceutical laboratories, titled "Materia Medica." . . . The Healdsburg recreational pavilion at Russian River, California, was destroyed by fire. . . . Xavier Cugat is touring South America for five months. Xavier took twenty-five U. S. sidemen; will wind up the trek in Argentina, where he'll make a Spanish-language flick. . . . Pianist Phil Moore backs F. Sinatra with four pieces in RKO's new pic, "It's Only Money." . . . Joe Glaser's Associated office will handle Les Brown's band completely. . . . Guitarist Les Paul, recovered from the effects of a

broken arm, is back in business. . . . Kay Kyser stars in RKO's "Mystery In Music." . . . GAC prexy Tommy Rockwell will run that agency's Hollywood offices in person, regularly, through 1949. . . . Al Donahue again a leader in L. A. . . . Ray Herbeck into Las Vegas' Last Frontier March 11, for four months. . . . Bassist Chubby Jackson left the Herman Herd. . . . Les Brown set to shoot a three-reeler at Universal-International's lot. . . . MGM Records signed Francis Craig. . . . BG set for a March Palladium stint.

In Los Angeles: Carmen Cavallaro set for the Cocomat Grove, March 1. . . . The Empire Room may book Charlie Ventura next month. . . . Bassist Red Callender, home from Honolulu, formed a new combo. . . . Dick Jurgens at the Palladium through March 18. . . . Ted Weems now owns the Kitty Davis club. . . . Rudy Vallee and Del Courtney into the Cocomat Grove March 29. April 28, Leighton Noble takes over the bandstand. . . . Billy Berg's will not fold. Louis Armstrong at the spot through Feb. 23. Louis Jordan follows Armstrong.

**Canada.** Sandy DeSantis, op of Vancouver's Palomar, still lining up dates for his recently purchased \$50,000 worth of talent. . . . Montreal's Samovar Cafe folded. . . . Carol Grauer is managing the Tzigane Room (Montreal). . . . Britisher Ted Heath signed Canadian trumpeter Morris Miller. . . . Bandleader Buddy Clark signed for a TC show on CBC, sponsored by Sweet Caporal ciggies. . . . Theatres in Nova Scotia and New Brunswick have returned to vaudeville. . . . Only five flick houses in Canada, out of 1,693, use stage productions. . . . Toronto leader Bert Niosi accompanied Frankie Laine recently on a successful junket around the provinces.

**Television.** Violinist Paul Nero is featured over L.A.'s tele outlet, KTLA. . . . Maestro Jack Fulton is shopping for a TV opus in New York. . . . Detroit's WWJ-TV debuted an all-jazz seg. The Motor City's WXYZ-TV signed the Gee Cee trio. . . . Harpist Betty Mills was inked for a series on L.A.'s KFI-TV

—TED HALLOCK

## Symphony Orchestras in the United States and Canada

### SECOND SUPPLEMENTARY LIST

City	Orchestra	Conductor
Appleton, Wisconsin	VALLEY SYMPHONY ORCHESTRA	Karl Schulte
Brooklyn, New York	BROOKLYN LITTLE SYMPHONY ORCHESTRA	Irving Kilgfield
Burbank, California	BURBANK SYMPHONY ORCHESTRA	Leo G. Damiano*
Chicago, Illinois	YOUTH ORCHESTRA OF GREATER CHICAGO	John M. Kuypers
Columbia, South Carolina	SOUTHERN SYMPHONY ORCHESTRA	Carl Bamberger
Galesburg, Illinois	KNOX COLLEGE SINFONIETTA	Mark Biddle
Hollywood, California	HOLLYWOOD SYMPHONY ORCHESTRA	Alexander Laszlo* John Roy Weber (in existence 48 years)
Honolulu, Hawaiian Islands	HONOLULU SYMPHONY ORCHESTRA	Ernst Gebert
Inglewood, California	INGLEWOOD SYMPHONY ORCHESTRA	Francis Buebendorf
Kansas City, Missouri	ALLIED ARTS ORCHESTRA	Karl Schulte
LaGrange, Illinois	WEST SUBURBAN SYMPHONY ORCHESTRA	Cornelius D. Gall
Lockport, New York	LOCKPORT SYMPHONY ORCHESTRA	Julius Woessner
Lowell, Massachusetts	LOWELL PHILHARMONIC ORCHESTRA	Duane Haskell
Marquette, Michigan	TRI-CITY SYMPHONY ORCHESTRA	Valda Wilkerson
Middletown, Ohio	MIDDLETOWN CIVIC ORCHESTRA	George Schick*
Montreal, Canada	THE LITTLE SYMPHONY	Edgar Schenkman*
Norfolk, Virginia	NORFOLK SYMPHONY ORCHESTRA	Orley See
Oakland, California	OAKLAND SYMPHONY ORCHESTRA	Arthur Heyer*
Saginaw, Michigan	GERMANIA SYMPHONY ORCHESTRA	William A. Boos*
Saginaw, Michigan	SAGINAW CIVIC SYMPHONY	Walter Kaufman
Winnipeg, Canada	WINNIPEG SYMPHONY ORCHESTRA	Daniel Silvester
Worcester, Massachusetts	WORCESTER SYMPHONY ORCHESTRA	

\* These orchestras were listed before. The conductors, however, were either not correctly given or not given at all.



# Technique of Percussion

By GEORGE LAWRENCE STONE

**W**ITHIN the past few months we have lost two outstanding percussion men. Dave Tough, one of our best-known and best-liked swing drummers, died early in December in New York at the age of forty-one from a concussion, I am told, due to a fall. Dave played at different times for about every dance band in swingdom and his services were always in demand. I have seen and heard him many times, but the highlight was the time, two years ago, when he and George Wettling did the honors at the Eddie Condon concert at Symphony Hall in Boston. Dave liked loose drumheads, both in snare and bass—loose to the point of flabbiness—but that didn't affect his playing, once he got going. Dave's drumming technique was considered unconventional by some, but I know of many a rudimental stylist who would give a lot to be able to back up a band as he did.

Harry A. Bower, noted teacher, died recently in Hollywood at the age of eighty-two from a heart attack. He will be remembered by his many pupils and friends for his textbooks on percussion and for the many improvements he made on the instruments themselves. For years he played and taught in Boston before going to California. In Boston he and my father were contemporary teachers and ever close personal friends. A natural result of this association was that, early in my musical education, father sent me to Harry for a series of drum lessons and, later, work on the xylophone—instruction which I never forgot. Harry was an intense individual, completely wrapped up in his profession and continually pioneering into unconventional fields. He had the faculty of endearing himself to his pupils here in the East and, if a letter just received from one of his Hollywood pupils is any criterion, he retained that faculty to the end. This letter was from Paul DeDroit, who sensed (from Harry's frequent references to my father and me) a close relationship and who thoughtfully wrote me the details.

## SPLITTING THE PRACTICE PERIOD

A student-reader asks if it is better for a drummer or xylophonist to do his daily practice all at one time or to split (space) the period, putting in part of the time in the morning, perhaps, and the rest later in the day.

An answer to this question, *Student*, must depend partly on the amount of time devoted to practice and partly to individual characteristics. These latter are best known to your instructor, and he should have the last word on how best results may be achieved. My answer, therefore, will be confined to my personal convictions on the subject.

In my estimation, a practice period of one hour should not be split. In fact, it would be better if the two-hour period were not split, but here the personal element enters and, with it, available time. If, in the beginning, one finds it difficult to concentrate for an extended period, or if daily activities create a time problem, a spacing of the two-hour period may produce better results. When it comes to the three-hour period (or more), I have found the average student can accomplish more by an occasional rest, which may divide this period into two, perhaps three, sessions. Practice periods of any sort work out best when daily regularity of practice is observed.

## MUSIC AS A CURE

Albert Edward Wiggam, in his syndicated newspaper column, recently called attention to the greatly increased use of music in treating  
*(Continued on page twenty-three)*

**FAMOUS BUESCHER ARTISTS**

**Art Mooney STARS**

**ROMP THROUGH CLOVER TOWARD BIG TIME**

Ever since Art Mooney moved into the national spotlight with his novelty recording of "4-Leaf Clover," this sax section has been adding to the reputation of the band for its terrific jazz. Kerwin Somerville, left, prefers his Buescher 129 baritone to any other make. Says first sax man Leon Radcliff, center: "My Buescher also allows me facility of register and effortless brilliance I've never been able to match in any other saxophone, regardless of make or price." Dave Monheit backs him up with his Buescher "400" alto, says it's the finest ever!

Kerwin Somerville Leon Radcliff Dave Monheit Art Mooney

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## Journey Among Orchestras..

*H. W. Heinsheimer, a well-known writer on musical subjects, has, in his book, "Menagerie in F-sharp," given a vivid picture of musical life in America. In his capacity as Director of Symphonic and Operatic Repertory of G. Schirmer, Inc., he has recently visited various symphony orchestras throughout the Middle West. The present article is his report on these orchestras, prepared especially for The International Musician.*

**F**IGURES DON'T speak. You may study statistics and look at meticulously compiled rows of facts—it all might be most impressive but it doesn't tell a story. You may read, for example, that there are today some 150 or more professional orchestras in America while, some thirty years ago, there were only twenty, or that the number of concerts, of musicians em-

ployed, of people listening to music has increased by any conceivable number of percents. You read it but you don't see it. It is figures, not life. You have to step out of the world of figures to fully realize what is going on.

I had such an experience the other day. I left New York on a Monday night and returned a week later, on Sunday. But between the have-a-nice-trip at Grand Central and the glad-you-are-back at LaGuardia Field I had heard four American symphony orchestras. Three of them were conducted by American conductors. All of them were of the highest quality, and all filled an important part in the life of their community. This was life, not statistics. It was a lesson in the tremendous progress music has made in this country. It wouldn't have been possible ten years ago. But today, it is reality. I'd like to talk about an experience that I won't easily forget.

**Tuesday.** I arrived in Columbus, Ohio, in the morning and hurried over to Memorial Hall. The Philharmonic Orchestra under Izler Solomon was rehearsing Moussorgsky-Ravel's "Pic-

tures at an Exhibition." "Do you know what happened to us an hour ago?" Izler greeted me as he spotted me in the auditorium. "Our soloist for tonight cancelled—has a bad cold or something down in St. Louis. No chance of getting a substitute."

In the afternoon the orchestra was back on the stage for another two hours of furious rehearsing—and that same night we heard a brilliant concert of pure orchestral music. I didn't miss the soloist—and, judging from the applause and the smiling, happy faces in the huge auditorium, nobody else did. The orchestra was quite enough to make everybody content.

And yet, as a professional group, it is only three years old. While he was leading the WPA orchestra in Chicago, Solomon had come to Columbus once a week to train and organize a group of amateur players. After months of preparations they gave three concerts during their first season. Today, Columbus has an all-professional orchestra of sixty-five. They play a twenty-week season, giving sixty concerts



CINCINNATI SYMPHONY ORCHESTRA, THOR JOHNSON, CONDUCTOR





LOUISVILLE PHILHARMONIC ORCHESTRA, ROBERT WHITNEY, CONDUCTOR

# Throughout the Middle West

By H. W. HEINSHEIMER

with forty-five different programs and, for the first time during the current season, they go on tour, playing concerts in Ohio, West Virginia, Pennsylvania, New Hampshire, New York, Delaware and Maine. The orchestra that started out its first season on a \$12,000 budget now turns over \$180,000.

Everything is done to bring the orchestra closer to the people. The Columbus Pop Concerts impressed me as a wise combination of music and entertainment. The concerts, given on Saturday nights, maintain an amazingly high level of musical presentations for something that is labeled "Pops."

The one I saw announced for that particular week promised the "New World Symphony" in its entirety—Izler explained that he considered Pop audiences just as mature and just as entitled to hear the masterpieces not in cheap little bits but the way they were meant to be presented—"Peter and the Wolf"; a new overture by the American composer, Eric DeLamar; and the three pieces from Berlioz' "Damnation of Faust."

Soloists on these Pop concerts are exclusively local people—singers, pianists, narrators—and this adds an informal, good-natured, homey atmosphere to the concerts. After the program is over, some 800 seats are removed from the auditorium—and with them goes most of the older generation. Jimmy Franck, a trombonist in the orchestra, takes over with his *Philharmonians*, a dance band almost exclusively made up of members of the orchestra. Dancing goes on till midnight. Admission for the whole show, concert and dance, is \$1.00. The average attendance: 2,000. "We have a lot of young people who intend to come only for the dance but arrive too early and so get into a symphony concert by mistake," Izler Solomon relates. "You'll be surprised how many of them like it—we know, because every time a greater number of them come in time to take in the concert from its very beginning. It's very encouraging to see the seeds take root."

They also take root through the children's concerts, which seem to be particularly successful

in Columbus. They are sponsored by various organizations and two of them were, only recently, paid for by the American Federation of Musicians' Recording and Transcription Fund and presented, free of charge, to thousands of eager young listeners. These Youth Concerts are broadcast over the radio station of Ohio State University. Before the season starts, an attractive Teacher's Manual is published and sent to every teacher in Junior and Senior High Schools who will be tuned in to the programs. The manual contains program notes on all the pieces to be played during the season, written with fine understanding of the juvenile mind—but never written "down." The suggestions made to teachers seemed to me so well taken that I'd like to print them here for others to follow if they like:

- (1) Show your students a picture (preferably large) of a symphony orchestra.
- (2) Point out the different sections: strings, winds, percussion.



COLUMBUS PHILHARMONIC ORCHESTRA, IZLER SOLOMON, CONDUCTOR

(3) If your school has an orchestra, invite different members to come to your class and illustrate their instruments. If not, invite town folks who are accomplished musicians.

(4) Write out on the blackboard or teach by rote from the piano any musical illustrations. Play them often enough and have them sung enough to make them familiar to the students. Note carefully the tempo markings.

(5) If your school is blessed with a phonograph obtain recordings of the works to be heard. Available recordings are listed at the back of this pamphlet.

(6) Immediately after the broadcast let your students assume the role of music reviewers and put their reactions into words. Perhaps you might select the best for publication in your school newspaper or send them to Mr. Solomon.

The only set-back to Columbus musical development seems the sad condition of Memorial Hall, the one concert hall in the town. It takes a lot of fantasy and sincere enthusiasm to let music transport you from these dilapidated surroundings to the world of beauty and enchantment. There is hope, however—a little distant, maybe, but hope nevertheless: four and one-half million dollars have been voted for a new convention and concert hall. The ground has been selected and the architects have been appointed. Everybody in Columbus hopes that one of these days they'll start digging. . . .

Wednesday. Louisville, Kentucky—and a strange and exciting experience. Looking through the programs of the season I fail to see



THOR JOHNSON

the usual galaxy of high-priced soloists. Instead, six new compositions, all commissioned by the Louisville Philharmonic Orchestra and to be premiered here, are announced. For the concert I heard that afternoon Virgil Thomson had come from New York to conduct the world premiere of his new work, "Wheatfield at Noon." While I had lunch with him, the local correspondent of one of the great national magazines called: the fact that a town like Louisville commissioned an American composer to write a new work, invites him to come here and to conduct, is news important enough to be brought to the attention of a nation-wide public. I was impressed by the change in our cultural climate that seemed symbolized by such an experience. There was nothing glamorous about the story, no \$3,000-a-night star, no Hollywood or Broadway or 57th Street press agent was involved. It was a purely musical, a purely American event. Out of its budget—there were no special con-

tributions—the orchestra had commissioned Virgil Thomson, Darius Milhaud, Roy Harris, Gian Francesco Malipiero, Joaquin Rodrigo of Spain and Claude Almand, a local composer. Four of them had agreed to conduct their new works themselves. There were no strings attached: they could write whatever they chose—as long as the orchestration did not exceed the available number of players and the piece wasn't longer than fifteen minutes.

The reception given to Thomson and his new score was quite overwhelming. There was probably a lot of hospitality and civic pride mixed in with the cheers—but it also testified to a genuine understanding and real appreciation of new music. The hall, a lovely, very eye-appealing place, was packed. The orchestra played amazingly well. Later the conductor, Robert Whitney, told me how he had come to Louisville



GEORGE SZELL

some ten years ago. "What they had told me was an orchestra practically didn't exist. Then, during the war, we got a lot of fine players from Fort Knox. And now the people have sort of got in the habit. We have a permanent orchestra of some fifty players—that means we can play most of the classical repertoire and many contemporary works—and it also has the advantage that everyone in the orchestra is a resident of the town. We have provided many outlets for our players. We have six pairs of subscription concerts, twelve children's concerts—and some of these we play in little towns throughout the state where they bring children from villages many bus-hours away, children who have never seen a musical instrument in their lives. And now we have succeeded in securing twenty-four weeks of a commercially sponsored radio program. Recently, Louisville's libraries have started regular Introduction to Music concerts in ten of their branches where members of the orchestra appear in smaller groups, giving chamber music for string and wind ensembles. All this is open to the public, free of charge."

Music in Louisville had a fine stroke of luck. One of its principal backers and most enthusiastic fans, Mr. Charles P. Farnsley, has suddenly become Mayor Farnsley. He still maintains his close relation to the orchestra. It is due to him that they could move to their present lovely concert hall. He comes to every concert—and once in a while, when he wants to relax from his official duties, he attends rehearsals or suddenly appears in the office of the orchestra to spend an hour of musical shop talk with conductor Whitney and John Woolford who, for the first time



ROBERT WHITNEY

this year, has taken over the duties of a professional manager to make a professional orchestra even more a reality, not just the pipe dream of a few enthusiasts. Woolford, whom I had known years back when he was John Barbirolli's secretary at the New York Philharmonic and who had since served many years in the army, gave me a wonderful time while I was in Louisville. This, I know, is a piece on music in America, not on food, but I cannot restrain myself from mentioning the dinner we had at Old House. Never on my many travels through this country had I tasted anything like the *Coq au Vin* served with loving care in the most enchanting surroundings. But let me return to music. After all, it isn't the Old House but the Louisville Philharmonic Orchestra that advertises all its activities with the beautifully chosen motto, "To make a good town better."

Friday. Cincinnati. Thor Johnson is the third American composer I see at work within four days. Here is a town that isn't a pioneer town in music like Columbus and Louisville. It has had a symphony orchestra since 1895. Looking over the audience you feel an aura of tradition among the wealthy patrons and box holders as well as among the general public that creates a more critical atmosphere, something slightly sophisticated—the atmosphere of New  
(Continued on page twenty-eight)



IZLER SOLOMON

INTERNATIONAL MUSICIAN

# Technique of Percussion

(Continued from page nineteen)

patients in mental hospitals and the benefits derived therefrom. We are hearing, from many sources, of the attention being given this subject by noted psychiatrists. I hope it engages the attention of noted musicians as well. While it may take a psychiatrist to select the *treatment*, may I venture the suggestion that it takes a musician to select the *music*.

The good Wiggam is not always as serious as the above quotation might imply. Some time ago he wise-cracked this one:

**"WHAT IS A DRUM BUT A BABY RATTLE WITH A COLLEGE EDUCATION?"**

## CUES IN DRUM PARTS

Russ Black, Binghamton, New York, inquires why arrangers don't put cues in drum parts or at least scratch in the names of the tunes the band is playing, so that a drummer, playing a floor show without a regular stick-man, may have something more than a *time signature* and an unidentified note-pattern to go by. "A drummer doesn't know, from his part, anything about the melody," says Russ, "and, as far as what is being played is concerned, he's got to be a mind-reader. He often goes wrong at a rehearsal or first performance when just a hint in the drum part would set him on the right track."

It's not a bad idea, at that, Russ. Certainly, without a leader to beat time, a drummer could use all the information that might be included in his part. Clearly written music helps not only the musicians, but the performers as well. If an "act" doesn't go over, the performers are apt to blame the band. (I am tempted to say the performers *always* blame the band.) Sometimes the musicians really are to blame. In many, many instances the fault lies in the appearance and condition of the music sheets. I have encountered many a drum part which I could not have studied out even at home, let alone sight-reading it at a rehearsal or performance. If performers realized how much better the musicians could build up their act with the aid of clean, clear and simply written music, they themselves would do something about it.



The marching drumbeat which appears above was sent in by Alan Abel, Columbus, Ohio, national champion rudimental drummer of the V. F. W., 1946-47. It is one of his own. Compared with some others he has written, it is a simple one indeed, but the added syncopation (to that of the flamacue) may well furnish a refreshing contrast to the more conventional style of the traditional rudimental numbers we drummers know so well and play so frequently.

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## Over Federation Field

By CHAUNCEY A. WEAVER

### HEARD BUT UNSEEN

*I heard somewhere a singing bird,  
Whose song was sweetest ever heard.  
I thought to catch and cage it there,  
When off it flew—I knew not where.*

*I tried to find it by its song,  
And followed far and waited long;  
From shore to shore I went to see,  
If there my songbird might not be.*

*With aching heart I homeward turned,  
My hopes to ashes had been burned;  
When lo, the song again I heard;  
But I could never see the bird.*

—CARRIE MOSS HAWLEY.

The official roster of the American Federation of Musicians reflects some recent changes. Father Time gets in his work. Age takes its toll. Familiar faces recede. Such is life. We propose a gentle retouching of the picture.

Upon the resignation of Treasurer Thomas F. Gamble, as the result of poor health, Harry J. Steeper became the unanimous choice of the National Executive Board for the treasury succession. Our first personal impression was one of regret to see Harry leave the President's office. His forceful personality inspired general confidence.

In emergencies he seemed always to know just what to do. But it is the way of life. When one goes there is always another to take his place.

While Harry is supervising the coin of the Federation realm, Rex Riccardi steps into the shoes of assistant to the President. Rex is thoroughly rooted and grounded in administration law, and in all the precedents relating thereto. He is clearheaded and a forceful debater. No mistake made here.

The A. F. of M. wheels continue to turn.

Thomas F. Gamble, upon his own volition, has passed out of the official roster of the American Federation of Musicians. Ill health has forced his retirement. The record of long, faithful and efficient service by him rendered will ever remain a high mark chapter in Federation history.

For local biographical data we are indebted to President Vincent Castronovo, of Providence, Rhode Island, Local 198.

At this writing Tom is eighty-three years old. He had a local membership of forty-six years. He



The artist's design for the new headquarters of Local 47, Los Angeles (on Vine Street and Waring Avenue), for which that local broke ground last month. The main entrance will open into a spacious public lobby from which a free standing stairway will lead to the business offices on the second floor. Opening off the lobby a large space will be equipped with information counter and facilities to accommodate the handling of the individual members' business contacts. A one-story and basement portion of the building will contain a larger lounge area off which will open an auditorium accommodating 600 persons. Both auditorium and lounge will open into an interior patio which will be paved and planted with exotic tropical shrubbery. Below the auditorium will be located a large recreation room and rehearsal room.

INTERNATIONAL MUSICIAN



was made an Honorary Life Member in 1935. He was president and secretary of his home local at various periods for many years. At one time he was president of the Providence Central Federated Union.

He was also a member of the International Executive Board until becoming assistant to President Frank Carothers in 1914, and was retained in that position by Joe N. Weber, who resumed the presidency in 1915. He continued in this capacity until his election to the office of National Federation Treasurer in 1943. He was known to be a fine musician, and was orchestra leader in a Providence burlesque theatre for twenty years. In his present-day illness he has the watchful care and ministrations of his faithful wife who, prior to marriage, was known as Sadie Lapham.

To know Tom Gamble was to like him. He was not a grandstander. His one ambition was to discharge official duty faithfully and conscientiously and thus vindicate the confidence of the organization which had called him into service. No taint of scandal has ever touched him. No atmosphere of suspicion has ever enveloped him. No responsibility of position has he ever shirked. What more need to be said?

Dear Tom—We shall miss you at National Board meetings, in Convention halls, and in all other places where we have known and appreciated your service down through the passing of the years. We hope for you a speedy recovery from your present illness, and a long period of well-earned rest, of which it may be truly said, "At evening time it was light!"

There is a familiar dictum to the effect that "Some men are born great; some achieve greatness; and some have greatness thrust upon them." After reading Hope Stoddard's delightful review of the John Philip Sousa career in the December International Musician, it does not require much reflection to reach the conclusion that the March King is entitled to an etching in two of those three classifications.

Who could deny that Sousa was born great? No apple twig, no garden flower, no stalk of wheat ever showed more prophetic promise of its ultimate fruition than did the boy Sousa of the artistic destiny which has made his name a household word in practically every civilized and cultural realm around the world.

That Sousa "achieved greatness" is beyond the realm of debate.

We are free to confess that we are not partial to the phrase which would intimate that greatness was "thrust" upon Sousa. The term thrust implies force, impulsion—the antithesis of inclination. If Sousa was to utilize the talent with which he had by nature been endowed, "thrust" becomes a rhetorical superfluity. He flowered like a honey-suckle in floral days. His early manhood was like young tree development. Mature manhood exemplified the sturdy oak in its dignity and power.

In his primal manhood and successful achievement he had no predecessors. Of course there was a Gilmore, well-known to fame, and other bandmasters of creditable distinction; but Sousa stands alone.

We recall a Sousa band concert given at Webster City, county seat of Hamilton County, Iowa, over fifty years ago. We also recall that first picture of Herbert Clarke—straight-shouldered, dignified, natural—and we realized then that the great bandmaster had a special talent for picking the most attractive flowers in all the instrumental field.

No lover of band music and its inspirational history should pass by the Hope Stoddard biographical review.

Know where Spillville is? "No," and probably are indifferent about knowing. Was the writer of this sketch ever there? "No." But he has a keen interest in the name and place. It is a name which has become immortalized in the annals of music.

Spillville is a village of less than one thousand population. It is located in Winneshiek County, in northeastern Iowa. What happened to lift this bucolic community out of comparative anonymity and give it a place of marked geographical standing upon the map of the world? Do not be misled by the term "bucolic." It has no reference to any kind of stomach-ache. It means a poem, an eclogue, an idyl.

It was in the summer of 1893 that Antonin Dvorak shook metropolitan dust from his feet and, accompanied by his wife and five children, sister-in-law, and a maid, commenced his notable hegira toward Spillville. The many surrounding trees were leaf-laden; songbirds were in vernal jubilation, and the original and more recent Bohemian settlers were on the *qui vive* to give their distinguished on-coming visiting fellow-countryman a cordial welcome.

In such an atmosphere and amid such inspirational surroundings—Dvorak was in his element. Trees were in full bloom; all manner of birds were vocal; his fellow-countrymen were constantly ready to stimulate his interest and contribute to his comfort. What more auspicious setting in which to add the finishing touches to a "New World Symphony"? "Swing Low, Sweet Chariot" and "Going Home" came into newness of life.

The American musical world will never cease to be glad for the motivation which caused Antonin Dvorak to continue his westward way, and, incidentally, add the name of Spillville to the category of civic immortals.

On good authority we know that "One star differeth from another star in glory." The metaphor applies to things of the earth, earthly, as well as to the luminous expanse of sky which is arched above us. The illustration which we have in mind is the report of the passing of Aiden P. Ripley, one of the finest trombone players that ever enriched the New England musical atmosphere with the fine flowering of his native genius.

The report of this demise comes to us from Henry Woelber, of Jamaica Plain, Massachusetts, who is an authority on the personnel of the musical generation now reaching the eventide period.

Ripley was the last link of the famous old Germania Band, managed by the late Emil Mollenhauer. At the turn of the century the organization became known as the Boston Band.

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The record shows that in his youth Ripley bought two French Courtlors trombones in plain brass—no fancy engraving on them, nor embossed gold plating. He wanted tone and that is what he produced. In his prime Ripley played with an absolute *fiessse*, correct phrasing, and deep feeling, such tenor or baritone numbers as Wagner's "Evening Star," Rossini's "Cujus Animam," Verdi's "Celeste Aida," each presentation with as much pathos and tragedy as if a Caruso were singing it.

Woelber states: "In any organization in which Ripley played he always analyzed his own trombone part and so gracefully performed it that it became a fine contribution to the ensemble.

What a wonderful volume on the history of New England music and musicians might emanate from the pen of Henry Woelber!

*Time to be doing some thinking,  
Of that trip to the Golden Gate;  
Should you wait till the trains are all  
sold out—  
You might find you would be too late.*

*Should you chance to pass through  
Iowa—*

*Ask to have the train move slow—  
So you might have the inspiration  
Of seeing the cornfields grow.*

*Now that leap year's passed away,  
If household peace gives way to  
jangle*

*We'll doubtless hear most any day:  
Judge So-and-So has eased the  
tangle.*

In the avalanche of Christmas cards which brought cheer to our hospital sick chamber was one from Hamilton, Joseph and Elizabeth Darrell, confiding in us the interesting information, "Our Father, John Darrell, a bassoon player, joins us in wishing you a very happy holiday season." Then under the spell of the poetic muse their card concludes with the following:

*We predict the day is coming,  
Here on the golden coast,  
When bassooner Johnny Darrell  
Will lead the split-reed host.*

To all of which we are moved to add:

*When that Golden Gate convention  
time*

*Shall duly come around,*

*We hope to be with those in line  
To hear Dad's bassoon sound.*

*Should dad that day be feeling well,  
We'd like to feel the thrill*

*Of hearing just a few old bars  
From grandiose William Tell.*

Thanks to the Darrell kids!

Reflecting the solidity of surrounding Rocky Mountain territory, Michael Muro has been elected to his twenty-first annual term as president of Local 20 in Denver. Secretary Charles C. Keys has also been honored by another year's retention. Local 20 evidently believes in the Motto, "Let Well Enough Alone."

February is the shortest month, although we are usually shorter during the preceding month.

Perhaps those seismic rumblings and shakings in the vicinity of Reno are Dame Nature's rebuke for parsimony in alimony payments.

There are sick chamber illuminations which do not emanate from

## William Kincaid

### ... Flute and Flute-Playing

(Continued from page sixteen)

As if modesty forbade his eulogizing even his beloved flute, Mr. Kincaid again bobbed his head with that deprecatory smile and continued in a milder tone. "There are, of course, certain instrumental limitations even in the flute. It is subject to temperature hazards. A slight out-of-tuneness may develop at extremes of heat and cold. Then it is the flute's inclination to sound sharp in *fortissimo* passages and flat in *pianissimo* passages. The player must learn to compensate by consciously lowering or raising the tone. Moreover, the beginner has difficulty in playing with any degree of loudness in the lower registers, though this difficulty is rapidly surmounted as one gains skill. Beginners have another difficulty quickly overcome—the tendency to get dizzy, caused by over-oxygenation of the lungs. This condition is relieved as soon as the breath is got properly under control."

Reference to young players brought up the point of when a child should begin study of the flute. "Around twelve," Mr. Kincaid opined. "There should be three years first of fundamental instruction in music, with incidental flute instruction. I like to get the student when he has finished these three years or so of grounding. My best pupils have come to me between the ages of fourteen and sixteen. However, this is not always the case. One of my finest pupils, Elaine Shaffer, began study with me when she was eight years. She is now solo flutist in the Houston Symphony Orchestra."

This led to my asking about his other pupils—he has been teaching at the Curtis Institute in Philadelphia since its founding twenty-five years ago—how many, for instance,

the ordinary sources of light. Some there are which gleam through the windows of the heart. The modern Christmas card—beautiful as they have come to be—expresses a message from thoughtful personality. The emblem comes from a spot where someone is thinking of you. From Boston to San Francisco, and from Miami to Seattle they came. Hospital officials and hospital workers were keenly interested. In paraphrase of familiar poetic lines,  
*They gazed and gazed and still the wonder grew,  
I received a card from every one I knew.*

Let no one imagine for a moment that these lines are written in a braggadocio spirit. It would be humanly impossible to make specific acknowledgment to these manifestations of well-wishing and goodwill. My typewriter must make near-by and far-flung declaration of appreciation. THANK YOU—ONE AND ALL!

were members of major symphony orchestras. At that, with what seemed to me an astonishing feat of memory, Mr. Kincaid recited off the names of first-desk flutists who had graduated from his instruction and now were holding solo positions in practically every major symphony orchestra in the country.

### Scattered Brood

"There's Maurice Sharp with the Cleveland Orchestra," he counted, "and Joseph Mariano with the Rochester Symphony—he's also head of the flute department in the Eastman School of Music. Then there's Emil Opava with the Minneapolis Symphony; Britton Johnson with the Baltimore; Nicholas Fiore with the Vancouver (B. C.); Gordon Day with the Toronto; Albert Tipton with the St. Louis; Pauline Bergseth with the New Orleans; George Drexler with the Los Angeles; as well as Harold Bennett with the Metropolitan Opera Orchestra, Julius Baker with the CBS Symphony Orchestra and Richard Townsend, Chief Warrant Officer and assistant band leader of the United States Navy Band, Washington, D. C. Then there is Marilyn Martin in Spitalny's All-Girl Orchestra and Edith Sagul, founder of the Sagul Trio.

"There are still other pupils of mine playing with the major orchestras: Anton Winkler with the Minneapolis; Merrill Jordan with the San Francisco; William Heim with the New York; Paul Hockstad with the Denver; David Colbig and Clemente Barone with the Houston; Kenton Terry and Burnett Atkinson with the Philadelphia; and John Krell with the National Symphony in Washington." Here Mr. Kincaid went into a brown study. "What's the name of that one with the Baltimore Symphony now?" he muttered. "Oh, yes, I have it," he grinned. "John Burgess. And Ruth Wehner teaches flute at the University of Iowa. In fact, all these flutists have key teaching positions in their respective cities!"

Mr. Kincaid sat back and a look of deep satisfaction came into his eyes. I thought of those twenty-odd flutists and their own numberless students, and I seemed to understand that look.

As I stood up, Mr. Kincaid glanced down at me with the same attitude of kindly interest he must have evinced day in and day out toward his students this quarter-century. "Here," I decided, "is one of our contemporaries who has really influenced his age for good. And no bad mixed with it, either! Enough to give anyone's face a glow. Enough to make anyone's face develop laugh wrinkles!"

—Hope Stoddard.

INTERNATIONAL MUSICIAN

# Symphonic Sidelights

The Ottawa Philharmonic-Symphony Orchestra opened its Winter season on January 19th under the baton of Dr. Allard DeRidder. A feature of the concert was the appearance of Donna Grescoe, young Canadian violinist, who played "Symphonie Espagnole" by Lalo.

At a recent concert the Reading Symphony Orchestra, under Alexander Hilsberg, presented Beethoven's Concerto in G major with Claudette Sorel, fifteen-year-old French pianist, as soloist. The Brahms Fourth was included on the same program. Stephan Hero, violinist, was soloist at the January 16th concert.

George W. Snyder, past president of Local 135, was instrumental in organizing this orchestra thirty-six years ago and played the violin in it for ten years. He is still acting as a member of the Board of Directors.

The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos, has been engaged for the musical portion of the international Goethe Convocation to be held next summer in Aspen, Colorado, in commemoration of the bicentennial of the birth of the great poet-philosopher, Johann Wolfgang von Goethe.

Igor Buketoff, conductor of the Fort Wayne (Indiana) Philharmonic Orchestra, directed the third of this season's subscription concerts given by that organization on January 11th and 12th in Fort Wayne's Quimby Auditorium. Nathan Milstein, violinist, was soloist in Mendelssohn's "Violin Concerto in E minor."

Eugene Altschuler, concert master of the New Orleans Symphony Orchestra, appeared as soloist with that orchestra on December 21st. Under the baton of Massimo Freccia, the orchestra's regular conductor, he performed the Sibelius Violin Concerto in D minor.

Leopold Stokowski and Dimitri Mitropoulos have been appointed regular conductors of the New York Philharmonic-Symphony Orchestra. In addition, Bruno Walter, Victor De Sabata and Leonard Bernstein have been engaged as guest conductors. Walter Hendl will remain as assistant conductor.

The Houston Symphony Orchestra presented two young American pianists as guest soloists during the first week of January: Eugene Istomin who played the Beethoven "Emperor" Concerto, and Sidney Foster who played the Rachmaninoff Second Piano Concerto. Efreim Kurtz is the orchestra's conductor.

Two concerts by the Philadelphia "Pops" are yet to be presented this season: on March 13th and April 20th. Max Leon is the orchestra's conductor.

Hans Kindler, Dutch-born musician, who founded the National Symphony Orchestra in 1931 and who has been its leader ever since, has resigned from the podium of this orchestra. The fifty-six-year-old conductor gave as his reason he wanted a life in which he would not have to follow so rigorous a schedule. Howard Mitchell, the orchestra's present assistant conductor, has been appointed to succeed him.

Morton Gould's "Latin American Symphonette" was included in the program of the Tucson (Arizona) Symphony Orchestra late last year.

The seventy-four-piece Tulsa (Oklahoma) Philharmonic Orchestra, under the baton of H. Arthur Brown, is presenting five concerts this year. An all-orchestra program on January 10th featured local artists.

The Wichita Falls (Texas) Symphony Society lays great stress on the education of children. A "Children's Symphony Club" has been organized, with Saturday morning sessions which acquaint the children in an entertaining yet educational way with the music to be used on the concerts. The orchestra's conductor is Frederic Balazs.

The Youngstown (Ohio) Symphony Orchestra recently performed its 100th concert since its establishment twenty years ago. It has two conductors, the brothers Michael and Carmine Ficocelli.

FEBRUARY, 1949

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Miss Bauer, whose article appears on the next page, is herself one of the best known American composers for piano. We have therefore asked our staff consultants on composition to look at Miss Bauer's works and prepare an extended critical and biographical account of her career.

—The Editor.



MARION BAUER

ONE OF the most active figures in American music, Marion Bauer is well known as a composer, author, and lecturer. She has to her credit more than thirty compositions for piano, many of which have had concert performances. Last season seven of her piano pieces were played in recitals at Town Hall and Times Hall in New York. Her most recent piano publications are six imaginative teaching pieces, written in the modern idiom for second or third grade (Merrymont Press). One of her outstanding works, "Patterns" (MS), a group of five pieces in advanced style, was first performed by Reah Sadowsky at a concert of the National Association for American Composers and Conductors in 1946. "Dance Sonata" is to be played by Dorothy Eustis next season. Other publications for piano include: "Three Impressions, Op. 10" (Arthur P. Schmidt Co.); Six Preludes, Op. 15 (Arthur P. Schmidt Co.), introduced by E. Robert Schmitz; "From New Hampshire Woods" (G. Schirmer, Inc.), a set of three descriptive pieces; Three Preludettes (G. Schirmer, Inc.); Four Piano Pieces (Cos Cob Press); "A Fancy" and "Aquarelles" (Axelrod Music Publications, Inc.); and the dramatic mood-piece, "Turbulence" (Edward B. Marks Music Corporation). An arrangement of Six Handel Fugues is published by Axelrod in the Music Art Series.

In addition to her piano compositions Miss Bauer has written a large amount of chamber music, a form which is of particular interest to her. Some of her best-known works in this field are the Concertino for Oboe, Clarinet and String Quartet; the Fantasia Quasi Una Sonata for Violin and Piano; and the Trio Sonata for Flute, Cello, and Piano. She has written close to fifty songs, many of which are published, several pieces for organ, and a number of outstanding choral works.

Last season Leopold Stokowski conducted her orchestral work, "Sun Splendor," at a concert of the New York Philharmonic. The Symphonic Suite for String Orchestra was performed under the direction of Franco Autori at Chautauqua, New York, this summer, and the same work was heard over Station WOR last spring on a program conducted by Sylvan Levin. "American Youth Concerto" has had a number of performances by young groups, and has recently been published in a two-piano version. Orchestral compositions by Miss Bauer have been presented by the Worcester Festival Orchestra, and many of her works have been broadcast over local and network stations, including NBC, CBS, WNYC, and WQXR.

As an author, Miss Bauer has collaborated with Ethel Peyster in writing two books: *How Music Grew*, for young readers and amateurs; and *Music Through the Ages*, which brings together music and its relation to the historical background and the other arts. She is the author of *Twentieth Century Music* and of *Musical Questions and Quizzes*. She has also contributed a number of articles to the *Musical Quarterly*, and is New York editor and critic of the *Musical Leader*.

Miss Bauer teaches at New York University, where she is an associate professor, and at the Juilliard School of Music. Her subjects cover a wide range, including history and appreciation, particularly of contemporary music; form and analysis; composition; and musical aesthetics and criticism. She has been associated with the League of Composers for twenty-five years, and is a member of the Board of Directors. She is also on the boards of the American Music Center and of the American Composers Alliance, and is vice-president of the Society for the Publication of American Music.

## Journey Among Orchestras . . . Throughout the Middle West

(Continued from page twenty-two)

York, Philadelphia, San Francisco. How is such a town affected by the musical progress that sweeps the country? "Twenty years ago," the manager of the orchestra tells me, "we had 1,500 regular subscribers to our symphony series. Today we have 3,500. We have to give pairs of concerts and in addition we have thirty-nine major engagements and nine children's concerts on tour. The youth concerts here in Cincinnati have already to be given in series of three in order to accommodate the 9,000 children that come to every program. We used to have just one Young People's Concert. Now we have to break it up in children and junior high and senior high concerts."

"This," he continued rather excitedly, "is the great thing: children, growing up in a musical atmosphere—they are all potential subscribers to a regular symphony concert in ten or fifteen years. That is something entirely new, something that didn't exist when the last generation grew up. I think it entirely conceivable that our present concert halls will not be large enough to accommodate the crowds of the future or that we have to give the same programs many times to fill the demands. It's just a matter of surviving the next few difficult years."

It was a business manager, not a dream-eyed musician, who spoke these words. Again I felt what I had felt before on this inspiring trip: the

seeds begin to take root. The crop will be magnificent.

Thor Johnson has made a great success of his new job. I have never seen anyone enjoying his job, his music-making, his very life as much as he seems to do. He has grown most obviously since I saw him last conducting at Juilliard School in New York. He is radiating with a smiling happiness that cannot help affect both the orchestra and the audience. He still seems a little stunned by everything that has happened to a young American conductor so abundantly and so fast. Everybody in Cincinnati seems to be rooting for him, wishing him success and with so much good-will he cannot fail.

**Saturday.** Cleveland. As I get off the plane I buy a local newspaper. Three items are deemed worthwhile to be treated by an elaborate comment on the editorial page. The Chambers-Hiss case. A new highway project. The re-engagement of George Szell as the conductor of the Cleveland Symphony.

It seemed to me significant. Symphony orchestras have now become a part of the American town—like museums, libraries, hospitals. The times have gone when they were the precious toys of a few men and women high up in society and wealthy enough to support their hobby. The editorial in the Cleveland paper pointed out what

the orchestra and its conductor meant for the city. How great an asset it was. How it spread good-will for Cleveland on its many tours throughout the country. How it was setting a standard of musical, cultural, artistic quality and integrity.

What I heard at night in beautiful Severance Hall was no surprise. I had expected a concert of the highest possible quality—and that it was. But I knew that this wasn't an isolated case. It was an achievement that, already today, is repeated all over America. I closed my eyes as the immaculately played strains of a Haydn Symphony filled the hall. This wasn't Vienna or Milan or Paris. It was Cleveland, Ohio. It was America, 1949.

**FREDERIC CHOPIN**, by Opal Wheeler. Allen, Towne and Heath. Illustrated by Christine Price. 156 pages. \$2.75.

This Chopin story for small children reads with the flow and quaintness of a once-upon-a-time tale of fabulous doings. As of course it is. Children like the young Chopin do not happen often, and when they do it is worth a fanciful yarn or two. It is impossible to draw a dividing line in this fetching little narrative between the factual and the fabricated. But that is not necessary. It is always true to the spirit of boyhood.

INTERNATIONAL MUSICIAN

# American Piano Literature

By MARION BAUER

TO WRITE comprehensively about American piano music could well be the subject of an entire book. To bring the discussion within the scope of a short article requires an aim in selection of material and definition as to one's objective.

Publishers' catalogues are filled with titles and names of composers. Like the flowers of the fields, many of these "were born to blush unseen." Not all of them deserve the fate that has condemned them to gather dust on shelves. No one yet has been able to say why one work reaches the public successfully while another, perhaps better or at least just as good, remains in obscurity.

Is it perhaps a matter of the right publisher, or the psychological moment for the particular type of work, a "lucky break," an aggressive personality, a good composition?

Let us look back,\* and let us examine the present, even if we venture no prophecy for the future. There have been a few key figures. Who were they and what did they represent?

## MacDowell

The first important native composer for the piano was Edward MacDowell (1861-1908). He formulated an individual style in which his poetic sensitivity blended with his love for the landscape of the American countryside. It was this appreciation of nature and his summers spent in New Hampshire that produced such characteristic little tone poems as are found in his *Woodland Sketches*, *Sea Pieces*, *Fireside Talks*, and *New England Idyls*. Although he disapproved of segregating American composers and refused to allow a work of his to be played at a concert of American music, he believed that composers would have to write poetic conceptions if they wished to see America produce a music of its own. In spite of the fact that some of his early music reflects a Lisztian technic and his European studies, there is definitely an American note in such pieces as *A. D. 1620*, *From Uncle Remus*, *Of Br'er Rabbit*, *From an Indian Lodge* (based on a traditional Wampanoag Indian melody), *From a Log Cabin*, etc. In the impersonal aloofness and objective descriptiveness of his short piano pieces, MacDowell caught the first reflections of impressionism.

MacDowell's Second Piano Concerto is one of the most successful American works in that form. His four sonatas bearing his own individual stamp, *Sonata Tragica*, the *Eroica*, the *Norse* and the *Keltic*, have literary programs, are romantic in feeling and in them he used theme transformation.

MacDowell gave music in America a new impetus and proved that there was a place for a serious musician in the land of his birth.

\*In this article as it came to the editors, Miss Bauer included a graphic account of the earlier American composers for the piano. This will be printed next month as a separate article.

We have had composers whose work could have stemmed from no other environment than that of the United States. Even Europeans must recognize characteristics which unconsciously reflect America even though the music may have no suggestion of either Negro or Indian.

Such an American is Charles Ives (1874), a New Englander with a Yale background and a business career to his credit. In the homely New England town bank, the country-dance fiddler, the village choir with its wheezy reed organ, and a Fourth of July celebration, he found material to express in music the American "soul." In his experiments he combined these native elements with a complex technic of composition which antedated the European use of polytonality and atonality, and resulted in an individual idiom of extraordinary rhythmic complexities and extreme dissonance. He had a hard time reaching the public's ear and was regarded as an eccentric, contra-musical composer. He had written four symphonies, many orchestral suites and chamber music scores, and had himself published and distributed a volume of 114 songs and the second piano sonata, *Concord, Massachusetts, 1840-60*.

## Ives Comes Into His Own

Again, thanks to John Kirkpatrick, the Sonata was made known in recital. The late Lawrence Gilman "discovered" Ives as the great American genius, and he received belated recognition. The Sonata, daring in form and content, is in four movements, entitled *Emerson*, *Hawthorne*, *The Alcotts*, and *Thoreau*. In *Essays Before a Sonata* Ives stated that the book was written as a preface or reason for the sonata which was "an attempt to present one person's impression of the spirit of transcendentalism that is associated in the minds of many with Concord, Massachusetts, of over a half-century ago." There are attempted composite pictures or impressions of Emerson and Thoreau, a sketch in which he depicts "the little old spinet-piano Sophia Thoreau gave to the Alcott children, on which Beth played the old Scotch airs, and played at the Fifth Symphony (of Beethoven)." And the second movement is an "extended fragment" in which he tries to "suggest some of his (Hawthorne's) wilder, fantastical adventures into the half-child-like, half-fairylike phantasmal realms."

In the 19th century our composers had little desire to, or intention of, creating an American idiom. In fact, we had never developed our own musical speech. Our musicians studied abroad with European masters and had been willing to be guided by them and to copy their models. And why should we not? We will still speak their tongue with our own accent, and our younger composers have learned to adapt European idioms to their own needs, and their work is American. The late Paul Rosenfeld said that the harmonic writing of Carl Ruggles (1883), whose work sounds atonal, "associates itself with early American furniture

and Hartley's color, Portsmouth doorways, and Hawthorne's prose . . . The melancholy and smothered passion . . . is as characteristic of the New England countryside as anything by Robinson or Frost."

Ruggles wrote little for piano, but John Kirkpatrick played a set of three *Evocations* which must be considered as an example of American atonality. It is, however, chronologically out of place at this point.

We have actually reached the moment for a discussion of impressionism and its influence on our American composers. That it was a French importation is a truism. Charles Martin Loeffler of Alsatian birth (1861-1935) was the bridge between French and American impressionism, but he wrote no piano music. John Alden Carpenter (1876) is our first native impressionist. At least he started as such with his many beautiful songs, and was one of the first to turn his use of jazz into a realism that helped to "show up" American life to ourselves. One of the early "made in America" experiments in melody and syncopated rhythms was Carpenter's Concertino for piano and orchestra, a work of interesting cross rhythms and an impressionism more of America than of France. His most frequently programmed piano pieces are *Polonaise Americaine* and *Tango Americain*, although he also wrote five *Diversions* and an *Impromptu*.

Louis Gruenberg's (1884) early piano pieces are distinctly impressionistic, but a real discussion of his work comes as a composer who inculcated jazz into his idiomatic technic.

## Veiled Tonalities

The composer who did most as an American impressionist was Charles Griffes (1884-1920). He was temperamentally affined to the impressionism of Debussy and Ravel and to the methods of the later Scriabin. He stands chronologically as the most important composer of piano music after MacDowell, although his output is relatively small. His piano works include *Three Tone-pictures*, op. 5, *The Lake at Evening*, *The Night Winds*, *The Vale of Dreams*; *Fantasy Pieces*, op. 6, *Barcarolle*, *Notturo*, *Scherzo*; *Roman Sketches*, op. 7, *The White Peacock*, *The Fountain of the Acqua Paola*, *Nightfall*, *Clouds*, and the Sonata in F.

These reflect much of the elusive charm and color of French impressionism as well as its technical methods, such as a greater freedom in modulation; gliding chords, the use of sevenths, ninths, elevenths, etc., as substitutes for triads; the whole tone scale as the basis for chordal treatment; and modal harmony. Had he lived he would have broken away from impressionism as his tendency was towards absolute music as may be seen in his sonata. His feeling for the ultramodern of his day is evident in *Clouds*, where the clash between tonalities is distinctly polytonal.

One of the finest works in American piano literature in its class is Griffes' Sonata for Piano, written two years before his death. Neoclassic and austere in idiom, it shows great musical integrity. He made use of arbitrary scale combinations of stark harmonies, and he wrote polyphonically. His economy of means shows that he had absorbed much of the technic of modern composition. Alongside of stark, uncompromising music, he has written pages of passionate beauty.

A composer who seems to have dropped out of the picture is Emerson Whithorne (1884) who wrote a set of vivid piano pieces, *New York Days and Nights*, which deserves to be revived. A brilliant technic combines impressionistic methods with realism and the use of snatches of popular tunes in *On the Ferry*, *Chimes of Saint Patrick's*, *Pell Streets*, *A Greenwich Village Tragedy*, and *Times Square*.

Frederick Jacobi (1891), a sensitive and refined workman, leaned towards impressionism in his early compositions, and has been a romanticist with a special gift for poetic expression. Among works for chamber music is his *Hagiographa*; *Three Biblical Narratives for Strings*, *Quartet and Piano*, which shows, in addition to a fine composing technic, his tendency to write works of religious character. Recently a work for piano solo, *Introduction and Toccata*, was published in which he wrote music of neoclassic style with an imposing opening and clever, effective treatment of a direct motive without dissonant complexities. As a result of a visit to New Mexico some years ago, he wrote a string quartet based on Indian themes which he turned into an orchestral work. While he does not consider it essential for American music to be based either on Indian or Negro music, he used both a "Charleston" jazz effect and an Indian feeling in his Concerto for Piano and Orchestra.

### Style Is Catching

In the same way as the American composers were influenced early in the 20th century by the impressionism of Debussy and Ravel, later the influences became Stravinsky, Schoenberg, Milhaud, Hindemith, or in other words, polytonality, expressionism, realism, atonality, neoclassicism. These were used as technics with which were mixed more or less unconsciously in varying proportions, American ideas and idioms. Sometimes teachers, such as Ernest Bloch, Swiss-American, and Nadia Boulanger, French, have had a hand in the molding of our American composers. An incomplete list of American composers taught by Ernest Bloch includes Douglas Moore, Bernard Rogers, Randall Thompson, Frederick Jacobi, Quincy Porter, Ernst Bacon, Theodore Chanler, Herbert Elwell, Isadore Freed, Ethel Glenn Hier, Rosalie Housman, Le Roy J. Robertson, Ethel Leginska, Mark Brunswick, Ray Green, and George Antheil; and there are many others.

Some of these studied in Paris with Nadia Boulanger also, and many others bear the stamp of her teaching. Among these are Aaron Copland, Roy Harris, Marc Blitzstein, Theodore Chanler, Louise Talma, David Diamond, Robert Russell Bennett, Arthur Berger, Richard Hammond, Walter Piston, Douglas Moore, Bernard Rogers, Normand Lockwood, Ross Lee Finney, Ulric Cole, Richard Franko Goldman, and others.

Schoenberg and Hindemith both have American disciples. Although an American, one of

the Viennese students of the former is Adolph Weiss. Oscar Levant also studied with Schoenberg, and Gerald Strang was his assistant in the University of California in Los Angeles. Blitzstein worked with him abroad. Wayne Barlow, a member of the Eastman School faculty, was also a Schoenberg student.

With Paul Hindemith teaching at Yale and Darius Milhaud in Mills College, California, they also bring important foreign influences to bear on the American composer.

Many of the above mentioned have contributed to the repertory of American piano music in greater or lesser degrees. It would not be fair to say that their studies with these foremost Europeans had resulted in their writing only according to European traditions. For among them are a number who have bent their efforts to the creation of an American style based on indigenous materials or on expressing something definitely American in their works.

### An Urge Gains Perspective

A belated nationalism belongs to the 20th century, but the crystallization of an American music—not of one school but of many styles—has been going on for almost three centuries. We have an American folk music that is only one of the bases of our nationalism. Our composers, such as Aaron Copland, Elie Siegmeister, Marc Blitzstein, Henry Cowell, Roy Harris, Ernst Bacon, and many others, not only employ genuine folk material, but they compose music that sounds as though it were folk music.

Another 20th century development is jazz, although its roots are imbedded in the earlier music of the Negro. In the Negro Spiritual, American composers found again a folk source with leanings toward African rhythms. Occasionally our composers have been unconsciously influenced by the spiritual as was the case with Harold Morris, of Texan origin, and John Powell from Virginia. For them the spiritual took on a real folk song significance. Powell's orchestral *Negro Rhapsody* pointed a direction, as did also his piano pieces, *At the Fair*, sketches of American fun: *Banjo-picker*, *Circassian Beauty*, *Clowns*, *Hoochee-coochee Dance*, *Merry-go-round*, *Snake Charmer*.

Harold Morris has worked extensively in large forms, a piano concerto which he played with the Boston Symphony Orchestra, and two piano sonatas, written in complex modern idioms but with melodic lines that reflect his early Southern environment.

### Sources Three

Europe regards jazz as the one original contribution we have made to modern music. In 1924 Louis Gruenberg stated that it was his "firm conviction that the American composer can only achieve individual expression by developing his own resources, instead either of submitting to the prevailing tendencies of various countries, or of blindly following the traditions of classical form." Gruenberg listed jazz, Negro spirituals and Indian themes as "rich veins indigenous to America alone" and said that "it is the indefinable and at the same time unmistakable atmosphere in America that must be youthfully interpreted in a new idiom, not merely exploited in a characteristic melody . . . A new technic should be invented which will combine a knowledge of tradition and the modern experiment . . ." (Quoted from *Modern Music*.)

Gruenberg tried out his theories in a series of compositions which included along with *Daniel Jazz* and *The Creation*, a Negro sermon, two sets for piano, *Jazzberries* and *Jazz Epigrams*. These experiments culminated in his opera on Eugene O'Neill's *The Emperor Jones*, which was presented at the Metropolitan Opera.

In 1924 George Gershwin, who had made his name in the popular field, appeared as soloist with Paul Whiteman, playing his *Rhapsody in Blue*, an experiment in a new field of "classical jazz." It proved to be the fuse that touched off a lode of Americanism which was waiting for just such an impetus. His Concerto in F and Three Preludes for piano followed before his untimely death in 1937.

Zez Confrey's *Kitten on the Keys* established a piano jazz style which, though distinctly on the popular side, has found its way into American piano music of more serious vein.

Aaron Copland (1900) said he found that jazz in its polyrhythms had provided the American composer with a startling new synthesis which should stir his imagination and one through which he could express not always gayety but love, tragedy, and remorse. He was a pioneer in its use in his Concerto for piano and in his early orchestral pieces. Copland has many sides to his composing talent besides the jazz studies of the early years. One of his first published works for piano, *Scherzo Humouristique (Cat and Mouse)* reflected the Paris training and his understanding of dissonance in the Stravinsky and Milhaud manner.

### Grateful Angularity

Copland is a child of his environment and he has been regarded as a leader among the younger musicians. His works reflect the present-day trends. Besides the use of jazz, he has been studying and employing American folk tunes as a means of a national expression. The results of his investigations are obvious in his ballets and the music for Thornton Wilder's *Our Town*, which exists as a piano score also. He has another style, as strictly Coplandesque as the jazz and folk tune idioms. It is found in his piano *Variations* and in his Piano Sonata, works of uncompromising dissonance, angles and planes, without soft contours, carefully planned, austere and serious, with stark harmonies and always interesting, sophisticated rhythms. In the Sonata, as well as in other works, he employs a type of development which might be described as *cumulative*. A motive of six notes or less is repeated frequently, each time gathering length and momentum. The second movement of the Sonata shows how the idea works. In his latest compositions Copland has created a third style in which he has combined his polytonal, sophisticated technic with the American folk tune idiom in such characteristic works as the ballet, *Appalachian Spring*, and his Third Symphony.

Roy Harris (1898) may be regarded as having an individuality and a method of working characteristically American, although his results and his personality are entirely different from those of Aaron Copland. His is also an independent and pioneering spirit, and he has worked out his own technic by blazing his own trail in spite of lessons with Nadia Boulanger and others. Without early musical training and background he has long felt that his way of a salvation lay in obeying an inner urge for self-expression. His style is austere, polychordal and



multirhythmic. His form consists for the most part in developing everything from a germ motive, the composition unfolding from a central idea.

In his Piano Sonata (Cos Cob Press, 1931) the development is almost in the form of free variations of geometric design. He uses open fifths harmonization in a modern organ fashion in this opus 1 as he has in his Third Symphony. He uses bitonality by means of the simultaneous inversion of the germ motive in a second voice part. He uses a passacaglia idea in the second movement, and dissonant counterpoint in the scherzo. He makes an important issue of a long spun-out melody, and writes both tonally and atonally. In *Twentieth Century Music*, I said: "His harmony is based on triads, major and minor. He uses modes as a means of producing tone color, and to him every inversion of the triads has a bright or dark color . . ." He has constructed a system of "harmonic polytonality" which he uses as the basis of his work.

Roy Harris' most recent work for piano, Set I of American Ballads for Piano (Carl Fischer) illustrates his handling of these composing problems, also his use of folk material in *Streets of Laredo*, *Wayfaring Stranger*, *The Bird*, *Black Is the Color of My True Love's Hair*, and *Cod Liver Oil*.

#### Pioneer of the Tone Cluster

In Henry Cowell (1897) we find a crusader for the cause of American music. "Certain music may be called essentially American," he writes, "because it expresses some phase of American life or feeling. Other music may be named American if it contains new materials which are created by an American composer or the American folk." He has used these phases in his music, besides which his early style reflected his Celtic ancestry, and among the new materials he utilized was the "tone cluster" which he played with his forearms. Out of America's past he has introduced a new and eloquent style in a series of hymns with "fuguing tunes" which stem from his studies of William Billings. Among his piano pieces are *Six Ings: Floating, Frisking, Fleeting, Scooting, Wafting, and Seething*.

In addition to his own Compositions, Henry Cowell's faith in American music took on practical proportion in his having founded in 1927 a quarterly *New Music* which publishes ultra-modern music, some of which is for piano, and much of which is by Americans. An incomplete list of piano music published in *New Music* includes George Antheil's Second Sonata, John J. Becker's *Sound Piece No. 5*; Two Sarabandes by Henry Brant; Mildred Couper's *Dirge* for two pianos tuned quarter tones apart; Henry Cowell's *Maestoso*; Ruth Crawford's Piano Study in Mixed Accents and Four Preludes; Paul Creston's Seven Theses; a Suite by Richard Donovan; a Piano Sonata by Ross Lee Finney; a Sonatina by Ray Green; a *Sarabande Prelude* by Lou Harrison; *Movement From Theatre Set* by Charles Ives; *Dance Suite No. 2* by George Frederick McKay; Eight Preludes by Otto Luening; Colin McPhee's *Kinesis, Invention*; Conlon Nancarrow's *Prelude, Blues*; Carl Ruggles' *Evocations*; Clara Stocker's *Two Little Pieces*, Gerald Strong's *Eleven, Fifteen, and Mirrorrorrim*; two Piano Sonatas by George Tremblay; five *Bagatelles* by Ben Weber; and Adolph Weiss' *Six Preludes*. There are other

works by hyphenated Americans and by South Americans.

#### Atonality at Work

This list represents names and compositions of experimental character largely of atonal or polytonal and dissonant nature. Many of these composers have contributed to keyboard repertory through other channels.

Among composers not specially interested in any national problem in his work is Roger Sessions (1896), one of our most gifted and serious musicians. His first Piano Sonata is absolute music and his feeling for the melodic line is of primary importance. He is a master of counterpoint and he has become more and more involved in atonal problems, as may be seen in his unpublished second sonata and his pieces *From My Diary*.

Wallingford Riegger (1885) has been one of the more successful Americans in handling atonality and twelve-tone technic. He wrote *Four Tone Pictures*, and more recently, *New and Old, Twelve Pieces for Piano*. In the preface of this last he states that "so-called modernism does not imply a complete break with the past. It is rather a stage in the long development of music . . . a new stage, reflecting either a new personality or the times in which we live." The pieces "point out some of the more recent ideas about melody, rhythm, harmony and dissonance." There are illuminating explanatory notes with each number.

Walter Piston (1894), one of our most erudite composers whose style is definitely neoclassic, has recently written a *Passacaglia* for piano which displays technical proficiency and ingenious treatment of contrapuntal rhythm, without sacrificing expressive melody and dramatic feeling.

Theodore Chanler (1902) has cultivated a direct simplicity of line that is definitely neoclassic as may be seen in his Suite for piano, *Five Short Colloquies*, and particularly his pleasing *Toccata*.

Richard Franko Goldman (1910) is also neoclassic in a charming Sonatina that reflects something of a French purity of line and harmonic flavor. The *Etude on White Keys* stems from the same roots.

Leo Sowerby (1895), an organist and composer of orchestral choral, chamber music, and organ works, is well known for his setting of the folk melody, *The Irish Washerwoman*. If its treatment was suggested to him by Percy Grainger's style of folk song setting, it still is individual and good-natured fun. A recent *Toccata* is contemporary in treatment and sound, based on linear counterpoint and harmonization in fourths.

#### Satie to Satire

Virgil Thomson (1896) is certainly one of the most enigmatical and provocative figures in American music. The key to much of his output is his self-avowed apostleship of the French musical satirist Erik Satie. Thomson quotes Satie as having had the conviction that "the only healthy thing music can do in our century is to stop trying to be impressive." He finds Satie's music "as simple, as straightforward, as devastating as the remarks of a child." And one might well describe Virgil Thomson's Ten Etudes for Piano, his *Portraits*, or his Piano Sonata No. 3 in just these terms. That he has technical skill is demonstrated in many pages of his satirical operas, *Four Saints in Three Acts*,

and his more recent *The Mother of Us All*, on Gertrude Stein's texts. Whether he just amuses his listeners or whether he is sufficiently convincing in preaching the Satie doctrines to create followers of the cult remains to be seen. He has been eminently successful in writing for the cinema in such pictures as *The River*, *The Plough That Broke the Plains*, and *Louisiana Story*.

Burrill Phillips (1907) has depicted life in an American town in his orchestral works, and he has written characteristically in *Three Informalities: Blues, Scherzo, and Sonatina* and *Five Divertimenti* for piano.

Otto Luening (1900) writes in a neoclassic style when he does not revert to romanticism as in his opera *Evangeline*. A recent piano publication is a set of *Two Inventions*.

Paul Bowles (1910) studied with Copland and with Thomson. He traveled in Spain, the Antilles, North Africa, the Sahara, and South and Central America, studying these various types of aboriginal music. This exotic material has colored his style, and given titles to many of his piano pieces such as the two *Huapangos*, *El Bejuco*, *El Indio*. He has also written Six Preludes for Piano and Folk Preludes, based on popular songs of the last century sung by minstrels, ballad-singers and the people themselves.

#### Folk Music Research

Elie Siegmeister (1909) has made extensive research in American folk music and has trained and conducted a group called the American Ballad Singers. This study has left its mark on his Symphony and his American Sonata.

Ruth Crawford Seeger and Louise Talma are the only women who have held Guggenheim Fellowships in music. Mrs. Seeger wrote in an original vein, piano works that were published in *New Music*. She later became interested in folk song research, since which time she has done little original composition.

Louise Talma is a serious musician, the only American who taught at the Fontainebleau School in France. She has written an important Piano Sonata in neoclassic style and an *Alleluia: In Form of a Toccata*. French music and Stravinsky have influenced the shaping of her talent.

Several of the younger men have been closely identified with the American Negro and folk song idioms. Among these must be mentioned Morton Gould (1913), who states that he has tried "to fuse the elements of our popular American idioms with the classical form and structure." Much of his music is orchestral, but he has written three piano sonatas, a sonatina and *Americana*. Five Mood Sketches including *Corn Cob* (Barn Dance), *Indian Nocturne*, *Hill-billy*, *Night Song*, and *Music Hall*.

Norman Dello Joio (1913) has written for piano and orchestra, *Ricercare*, a work that he has played in this country and in Poland. His piano works include *Prelude to a Young Musician*, Suite from his Ballet *On Stage*, Piano Sonata No. 1, and a Suite for Piano, which is in his characteristic neoclassic style.

Ross Lee Finney (1906) has done distinguished work in four Piano Sonatas, three of which are published.

#### After Scarlatti

Leo Harrison, a young Californian, a follower of Schoenberg, has gone doubly classic by writing for cembalo or for piano, a set of Six Sonatas somewhat in the Scarlatti form. He has also

written a Sarabande and Fugue. He is a disciple of the twelve-tone technic.

Gall Kubik (1914) made his name during the war years as writer of music for documentary films for the government. He has written a Sonatina for Piano and a dance suite.

This is the day of orchestral and chamber music, or at least, small orchestral groups. There is no one composer, who like MacDowell or Griffes, is devoting the greater part of his lifetime output to music for the piano. But there is no doubt that in the last decade a greater demand has been made for more new American piano music. This should be cause for encouragement, and many of the younger composers have written occasionally for the instrument. Young pianists have become more interested in presenting contemporary works by Americans, and the "first performance" fad makes an outlet for our music. Samuel Barber, David Diamond, Leonard Bernstein, William Bergsma, Charles Jones, Everett Helm, Vivian Fine, Charles Mills, William Schuman, Leo Smit, Kent Kennan, Robert Ward, Ellis B. Kohn, Norman Cazden, Ulric Cole, Arthur Kreutz, Jeanne Behrend, John Lessard, Vincent Persichetti are a few who have contributed to the rapidly growing catalogue of American piano music.

An American composer, although of foreign birth, is Lukas Foss (1922), who has written considerable music for the piano. He has ab-

sorbed the American environment to the extent of writing much that might be designated as showing a characteristically American idiom. Such a work is *The Prairie*, a cantata based on Carl Sandburg's poem, for mixed chorus, solo voices and orchestra. As a sixteen-year-old boy Foss was introduced in the boardroom of G. Schirmer's in a recital of his own works including a Set of Three Pieces for Two Pianos, a Sonata for Violin and Piano, and solo numbers for piano. Among his published piano works are four Two-voiced Inventions, *Grotesque Dance*, *Passacaglia*, and *Fantasy Rondo*. The last is striking and individual in style and rhythmically fascinating.

Another composer of foreign birth is Anis Fuleihan (1900). He came to this country from the Island of Cyprus when he was fifteen, and he acquired his composition training in this country. He has written extensively for the piano: Air and Fugue on White Keys, *Cypriana*, Sonata No. 1, Fugue, The Bailiff's Daughter.

#### Reluctant Rule of Thumb

Regretfully I have had to make boundaries somewhere in this study of American piano music. There have been many foreigners who have become American citizens whose names are found in publishers' catalogues and on pianists' programs, and have added materially to the literature of the piano. Due to recent conditions

in Europe, many of the world famous composers migrated to the United States. Their influence on our composers is two-fold, by the example of their works and through their teaching. Ernest Bloch and Percy Grainger, although Swiss and Australian, respectively, by birth, have been American citizens for many years. Schoenberg, Stravinsky, Hindemith, Darius Milhaud, Krenek, Toch, Pisk, Erich Korngold, Tansman, Rathaus, Castelnuovo-Tedesco, Rieti, Karl Weigl, Gretchaninoff, Bohuslav Martinu, the late Bela Bartok are a few of an incomplete list. Most of these have become American citizens.

Among the younger men who have assimilated American customs and musical styles in greater or lesser degrees, and have written for piano, are: Johan Franco, Isadore Freed, Alexei Haieff, Nicolai Lopatnikoff, Jacques de Manasse, Bernard Wagenaar, Leo Ornstein, and Nicolas Slonimsky (although of older vintage), Paul Schwartz, Kurt Weill, Stefan Wolpe, and there are many more.

The present generation is given many more opportunities to be heard than formerly, and there are organizations which help the young composers financially and others that commission works. While the composing of art piano music is still on a not too lucrative basis, the future seems full of hope for the young men, and young women, too, of promise.

## Twentieth Century American Piano Works

### A SELECTIVE LIST BY MARION BAUER

Composer	Title	Publisher
Antheil, George	Airplane Sonata	New Music Publishers
Bacon, Ernst	Kankakee River	Wesley Webster
Ballantine, Edward	Variations: Mary Had a Little Lamb 1st and 2nd Series	Arthur P. Schmidt & Co.
Barber, Samuel	Excursions (4)	G. Schirmer, Inc.
Beach, Mrs. H. H. A.	Prelude and Fugue	G. Schirmer, Inc.
	Five Improvisations	Composers Press, Inc.
Behrend, Jeanne	Dance Into Space	Axelrod Music Publishers
	From Dawn to Dusk, Quiet Piece	Elkan-Vogel Co., Inc.
Bennett, Robert Russell	Fountain Lake Fanfare	Chappell & Co., Inc.
	Vu: Seen in Paris	France Music Co.
Bergsma, William	Three Fantasies	Hargail Music Press
Bernstein, Leonard	Seven Anniversaries	M. Witmark & Sons
Bowles, Paul	Folk Preludes	Mercury Music Corp.
	Sonatina No. 1	Elkan-Vogel Co., Inc.
	Six Preludes for Piano	Music Press, Inc.
	Huepangos	Axelrod Music Publishers
	El Bejuco	Mercury Music Corp.
	El Indio	Mercury Music Corp.
Cadman, Charles W.	Sonata in A, Op. 58:	White-Smith Publishing Co.
	Idealized Indian Themes	
Carpenter, John Alden	Polonaise Americaine	G. Schirmer, Inc.
	Tango Americaine	G. Schirmer, Inc.
	Diversions	G. Schirmer, Inc.
Cazden, Norman	Variations	Mercury Music Corp.
	Eight Preludes	Arrow Music Press
	Twenty-One Evolutions	Arrow Music Press
Chanler, Theodore	Toccata	Music Press, Inc.
	Three Short Pieces	Arrow Music Press
Chasins, Abram	Rush Hour in Hong Kong	J. Fischer
	Etude Appassionata	J. Fischer
Cole, Ulric	Purple Shadows	G. Schirmer, Inc.
	Metropolitones	G. Schirmer, Inc.
	Three Vignettes	J. Fischer
Converse, F. S.	Suite, Op. 2 (4 mov'ts)	Boston Music Co.

Composer	Title	Publisher
Copland, Aaron	Scherzo Humoristique (Cat and Mouse)	Carl Fischer, Inc.
	Sonata	Boosey & Hawkes
	Piano Variations	Arrow Music Press
Cowell, Henry	Celtic Set: Reel; Caoine; Hornpipe	G. Schirmer, Inc.
	Tides of Manaunan	Boosey & Hawkes
	Six "Ings"	Associated Music Publishers
Crawford, Ruth (Seeger)	Four Preludes	New Music Publishers

This list will be continued in the March issue with Miss Bauer's article on early American piano works.

## Speaking of Music

(Continued from page fifteen)

on the program, Cantelli's exceptional talents were here more apparent. The *Polacchetta* movement, for instance, was a revelation in rhythm.

The "Romeo and Juliet" Fantasy of Tchaikovsky was meant to be interpreted by just such an ardent young man. It revealed, under the force of his enthusiasm, new emotional resources.

### Bartok Premiere

THE AMERICAN radio premiere of "Prince Bluebeard's Castle," on January 8th, by the Dallas Symphony in the "Orchestras of the Nation" N. B. C. series, revealed opera made tense and moving by music which abetted the action, by fine voices that sang—in English—lines never once ambiguous, never once redundant. Stark came the cries—"Open the seventh door! Love me, love me!"—music underlining their agony in taut progressions, in repeated insistent phrases, in arpeggios rising like fearful wind, in harassed counterpoint, in harmonics unfolding like a vortex in reverse—all giving a poignancy no words alone could convey. Never was proof so conclusive that music begins where words leave off.

Desire Ligeti and Olga Forrai, who were respectively Bluebeard and his wife, Judith, are singers we should like to hear oftener. The text, by Bela Balasz, was given in the excellent English translation of M. D. Calvocoressi.

Composed in 1911, "Prince Bluebeard's Castle" was not performed until 1918 in Budapest; since then it has had frequent presentations on the European continent. Antal Dorati, who conducted the Dallas Symphony Orchestra in this performance, was a pupil of Bela Bartok.

### Stokowski Program

THE FIRST three numbers of the New York Philharmonic-Symphony program of January 30th were devoted to contemporary composers' works, each showing a folk derivation. "In the Mountain Country" by Ernest John Moeran (English) was light and fleeting with casual interplay among the strings much as in quartet playing. In the "Georgian Symphonic Dance" by Vano Muradeli (Russian) there was more afoot, including a beautiful cello solo and a general amassing of effects which were not quite resolved. The Tom Scott "From the Sacred Harp" with its whole-tone feeling, its wide thought-span, the recurrence of the tender theme with lullaby insistence, the bass note sounding ominously within the interweav-

ing treble, is drawn in its thematic material from two hymns of folk origin, "Poor Wayfarin' Stranger" and "Wond'rous Love." It calls for leisurely and repeated listening.

We would like to interpolate a mild suggestion here. A late change of program—the addition of Muradeli's work and the shifting around of the two others, was indicated by the customary slip of paper tucked in the program notes. The couple sitting next to us had overlooked this notice and were clearly under the impression that the first number was the Tom Scott, when they were in fact listening to Moeran. A good portion of the audience probably labored under the same misconception—an unfortunate one for the composers, both of whom are fairly new to concert-goers and both of whom certainly deserve a cognizant hearing. Announcement from the platform would seem a so much surer way to acquaint the audience of any changes.

The Bloch Hebrew Rhapsody, "Schelmo," its strength, its fibre, its deep passion, its tearing phrases, its taut progressions, was served well by cello soloist Leonard Rose, who evoked the sensuousness, and proffered the balm without which the work would have been unbearable in its mournfulness. As it was, it tinged the Debussy "Nuages" which followed, making the latter seem Bloch with an essential something omitted. "Fetes," being of so entirely different a nature, came off better, with its shivering harps. Light once more danced on the fountain.

After the intermission Vaughan-Williams' Symphony No. 6 crashed in with almost military stridency after the others, yet played mood into mood until one accepted it for itself. In fact, just when we caught ourselves listening to it as to a sportsmanlike interplay of instruments, reality stepped in—turmoil, aspiration, the tragedy of unwept tears.

During this unusual program we at several times watched the conductor, Leopold Stokowski, closely, having not had occasion to see him conduct for several years. We would like to hand in our report on him as the least spectacular of conductors. His economy of gesture makes at times even for a brusque effect. Can it be his reputation for histrionics stems from those occasional gestures he directs toward the audience—for instance, the staying hand to ward off applause after the first Debussy? Whatever it be—the mellowing effect of years, the character of the program, or the mood of the man—he was that afternoon not once the herald of Stokowski, but rather the conscientious projector of Messrs. Moeran, Muradeli, Scott, Bloch, Debussy, and Vaughan-Williams.

## 1949 CONVENTION CITY

(Continued from page eight)

while Benjamin Bufano's sculpture is something to behold. Anyone who finds it restful to look at large animals will relish the Fleishhacker Zoo, all the more because to reach it you go through the Golden Gate Park.

Chinatown, with its notable curio shops and restaurants, is probably the best transplanted piece of the Orient visible anywhere outside the Far East. And Little Italy, down around Fishermen's Wharf, might be situated on the Bay of Naples—though Californians claim that compared with San Francisco Bay the Bay of Naples is a mere swimming pool.

San Francisco is known for its night life, though the tourist folders admit that the Barbary Coast is now "of historical interest" only.

The movies have made many of San Francisco's historic sites familiar enough. The "Top of the Mark," the roof restaurant of the Mark Hopkins Hotel on Telegraph Hill, is one of the vantage places from which to view the panorama of the two bridges and the Berkeley-Oakland side. The original San Francisco Mission, from which the city takes its name, is still standing at Sixteenth and Dolores, just off Market street. The campus of the University of California, across the Oakland Bridge in Berkeley, is one of the most beautiful in the world, and the Stanford Campus, an hour's drive down the peninsula, is well worth seeing. Historic Monterey and Carmel lie about four hours' drive to the south.

The spirit of the forty-niners still lingers in the area, and visitors can count on a lively and varied entertainment in the intervals between business.

## BENNETT ON ARRANGING

(Continued from page nine)

time. Ironic, isn't it? But it's all a part of the subtler workings of the human ear, I suppose. And it's all a part of the baffling insensitivity of the usual listener, who, if you call his attention to the fact that the woodwind is also playing the same thing, will nearly always say, "Yes, I hear that, but I just love strings."

Strings are like show business, and orthodox religions; they keep going out of fashion and then coming back stronger than ever every few years. How low they can sink in popular favor is indicated by the true story many of you have heard of a friend of mine who was looking over some bands for a proposed radio show. One very fine band had about six saxophones, six or seven brass, two pianos, two drummers, etc., etc., and one violin. When he saw the violinist sawing away in the midst of this carnival of riotous sound he asked a little sarcastically, "What is the violin for?" The leader of the group answered, most seriously, "That's in case of a waltz."



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CLEARWATER: Bardon, Vance  
CLEARWATER BEACH: Normandy Restaurant, and Fay House  
CORAL GABLES: Hirleman, George A., Hirleman Florida Productions, Inc.  
DAYTONA BEACH: Charles Hi-Hat Club Estate of Charles Roese, Jr.  
PORT MYERS: McCutcheon, Pat  
MALLANDALE: Singapore Sodie's  
JACKSONVILLE: Newberry, Earl, and Associated Artists, Inc.  
MIAMI: Donaldson, Bill  
MIAMI BEACH: Amron, Jack, Terrace Rest. Coral Reef Hotel Friedlander, Jack Hodson Hall Hotel Hume, Jack Island Club, and Sam Cohen, owner-manager. Leshnick, Max Macomber Club Miller, Irving Mocabamba Restaurant, Jack Proflander, Irving Miller, Max Leshnick and Michael Rosenberg, Employers.

Shanghai Restaurant, and Max Caldwell, Employer.  
Straus, George  
Weills, Charles  
White House Hotel, Leo Radoff, Mgr.-Dir.  
Witt's End Club, R. E. Reid, Manager; Charles Leveson, Owner.  
ORLANDO: Club Surrocco, and Roy Baiden Longwood Hotel, Maximilian Sheppard, Owner. Sunbrock, Larry Sunshine Club and D. S. Fryor  
PANAMA CITY: Daniels, Dr. E. E.  
PENSACOLA: Hodges, Earl, of Top Hat Dance Club. Keeling, Alec, of National Orch. Syndicate. National Orchestra Syndicate  
RIVIERA BEACH: Rowe, Phil Woodruff, Charlie  
STARBUCK: Camp Blanding Rec. Center Goldman, Henry  
TALLAHASSEE: Gaines Patio, and Henry Gaines, Owner.  
TAMPA: Junior Women's Club Pegram, Sandra Williams, Hirman  
VENICE: Pines Hotel Corp., and John Clarke Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

### GEORGIA

ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager. Herrea, Chas., Herrea's Evergreen Farms Supper Club. Spencer, Perry  
AUGUSTA: Kirkland, Fred J. W. Neely, Jr.  
MACON: Lee, W. C. Swabe, Leslie  
SAVANNAH: Thompson, Lawrence A., Jr.  
VIDALIA: Pal Amusement Co.  
WAYCROSS: Cooper, Sherman & Dennis

### IDAHO

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

AURORA: Forest Inn and John M. Giolitto and Gene Dallosto.  
BLOOMINGTON: James R. McKinney  
CHAMPAIGN: Robinson, Bennie  
CHICAGO: Adams, Delmore & Eugene Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus. Chicago Artists Bureau, License 468. Children's Health & Aid Soc. Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468. Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner. Daros, John Davis, Wayne Donaldson, Bill Dan Building Corporation Pipe, Jack, Owner. "Play Girls of 1938". Fine, Jack, Owner. "Victory Follies". Glea, Charlie Gluckman, E. M. Broadway on Parade. Hale, Walter, Promoter Mackie, Robert, of Savoy Ballroom. Majestic Record Co. Markez, Vince Mason, Leroy Mays, Chester Miller, R. H. Monte Carlo Lounge, Mrs. Ann Hughes, Owner.  
MOORE, H. B. National Recording & Film Corp. Novak, Sarge Patricia Stevens Models Finishing School. Roe, Sam Stoner, Harlan T. Tadian, Mathew. Platinum Blonde Revue  
TADAN, Mathew, "Temptations of 1941". Teicher, Chas. A., of T.N.T. Productions.  
EAST ST. LOUIS: Davis, C. M.  
EFFINGHAM: Behl, Dan  
KANKAKEE: Haverer, Mrs. Theresa, Prop. Dreamland.  
LA GRANGE: Haeger, Robert Klean Club. LaGrange High School. Viner, Joseph W.  
MOLINE: Antler's Inn, and Francis Weaver, Owner.  
MT. VERNON: Plantation Club, Archie M. Haines, Owner.  
PEORIA: Brydon, Ray Marsh Humane Animal Assn. Rutledge, R. M. Paul Streeter  
POLO: Clem, Howard A.  
PRAIRIE VIEW: Green Duck Tavern, and Mr. and Mrs. Stuller.  
QUINCY: Hammond, W.  
ROCKFORD: Giolitto, John M. Palmer House, Mr. Hall, Owner. Trocadero Theatre Lounge White Swan Corporation  
SPRINGFIELD: Stewart, Leon H., Manager, Club Congo.  
WASHINGTON-BLOOMINGTON: Thompson, Earl

### INDIANA

ANDERSON: Lanane, Bob Lanane, George  
AUBURN: Moose Lodge No. 566  
ELWOOD: Yankee Club, and Charles Sullivan, Mgr.  
EVANSVILLE: Adams, Jack C. Fox, Ben  
GREENSBURG: Club 46, Chas. Holzhouse, Owner and Operator.  
INDIANAPOLIS: Benbow, William and His All-American Brownskin Models. Donaldson, Bill Entertainment Enterprises, Inc., and Frederick G. Schatz Ferguson Bros. Agency Harris, Rupert Patricia Stevens Models Finishing School. Richardson, Vaughn, Pine Ridge Follies. Wm. C. Powell Agency, Bookers' License No. 4150.  
MARION: Horine, W. S. Idle Hour Recreation Club  
NEWCASTLE: Harding, Stanley W.  
RICHMOND: Newcomer, Charles Puckett, H. H.  
SYRACUSE: Waco Amusement Enterprises  
WASHINGTON: Chicken Bowl Danceband, and George Grove.

### IOWA

BRYANT: Voss, A. J., Manager, Rainbow Gardens.  
CLARION: Miller, J. L.  
HARLAN: Gibson, C. Rex  
OTTUMWA: Colony Club and Harry Meier, Operator. Town House and Harry Meier, Operator.  
WHEATLAND: Griebel, Ray, Mgr., Alex Park  
KANSAS  
DODGE CITY: Graham, Lyle  
KANSAS CITY: White, J. Cordell  
LOGAN: Graham, Lyle

MANHATTAN: Stuart, Ray  
PRATT: Clements, C. J. Wisby, L. W.  
TOPEKA: Mid-West Sportsmen Assn.

### KENTUCKY

BOWLING GREEN: Taylor, Roy D.  
LEXINGTON: Harper, A. C.  
LOUISVILLE: Gavin, Weezer King, Victor  
OWENSBORO: Cristill, Joe, Owner, Club 71  
PADUCAH: Vickera, Jimmie, Bookers' License 2611

### LOUISIANA

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

### MAINE

SANFORD: Legere, E. L.

### MARYLAND

BALTIMORE: Aetna Music Corp. Byrd, Olive J. Calvo's Restaurant, and Frank Calvo. Coz, M. L., and Byrd, Olive J. Epstein, Henry Green, Jerry Rye Restaurant and Harry Weiss, Manager. Stage Door Casino White, David. Nation Wide Theatrical Agency.  
BRADSHAW: English Supper Club, Ed. De Waters, Prop.  
CUMBERLAND: Albi Club, and Louis Waingold, Manager.  
PENNSYLVANIA: Respsch, Albert  
FREDERICK: Rev. H. B. Rittenhouse  
OCEAN CITY: Gay Nineties Club, Lou Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).  
SALISBURY: Twin Lantern, Elmer B. Dashiell, Oper.  
TURNERS STATION: Thomas, Dr. Joseph H. Edgewater Beach.

### MASSACHUSETTS

BILLERICA: One O One Club, Nick Ladoulis, Proprietor.  
BOSTON: Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president. Crawford House Theatrical Lounge Ford Theatrical Agency. Grace, Max L. McIlvaine, James H. Moulton, George Sullivan, J. Arnold, Bookers' License 150. Sunbrook, Larry and his Rodeo Show. Walker, Julian Younger Citizens Coordinating Committee  
CAMBRIDGE: Montgomery, A. Frank, Jr. Salvato, Joseph  
FITCHBURG: Bolduc, Henry

### INTERNATIONAL MUSICIAN

**HOLYOKE:**  
Levy, Bernard W.,  
Holyoke Theatre.

**LOWELL:**  
Crowe, Francis X.  
Lambert's Lounge

**MONSON:**  
Monson House and Leo Cas-  
galo, Employer.

**NEW BEDFORD:**  
Rose, Manuel

**HINE, Geo. H.**

**NORTH WEYMOUTH:**  
Pearl, Morey

**SPRINGFIELD:**  
Fielding, Mariery, and her  
School of the Dance

**WILMINGTON:**  
Blue Terrace Ballroom and  
Anthony Del Torto

Patricia Stevens Models  
Finishing School.  
Windermer Bar, and  
Edw. Hochecker.

### MONTANA

**FORSYTH:**  
Allison, J.

### NEBRASKA

**COLUMBUS:**  
Moist, Don

**KEARNY:**  
Field, H. E., Mgr., 1733 Club  
OMAHA:  
El Morocco Club  
Fluorine Cafe, and Vance  
San Vecchio, Owners.

### NEVADA

**ELY:**  
Folsom, Mrs. Ruby

**LAS VEGAS:**  
Gordon, Ruth  
Holtzinger, Ruby  
Stoney, Miss L.  
Warner, A. H.

**LOVELOCK:**  
Pershing Hotel, and Harry  
Fischer, Employer.

**RENO:**  
Blackman, Mrs. Mary

### NEW HAMPSHIRE

**JACKSON:**  
Gray's Inn, and Eddy Nelson,  
Employer; James Sheerr, Mgr.

### NEW JERSEY

**ARBECON:**  
Hart, Charles, Pres., Eastern  
Mardi Gras, Inc.

**ASBURY PARK:**  
Richardson, Harry  
White, William

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

**BLOOMFIELD:**  
Thompson, Patt

**CAMDEN:**  
Embassy Ballroom, and Geo. E.  
Chips (Geo. DeGeronimo),  
Operator.  
Towers Ballroom, Pearson Leary  
and Victor Potamkin, Mgrs.

**CAPE MAY:**  
Mayflower Casino,  
Charles Anderson, Operator.

**CLIFTON:**  
Studio Bar, and August  
E. Buchner, Prop.

**FLORHAM PARK:**  
Florham Park Country Club,  
and Jack Bloom

**HOBOKEN:**  
Red Rose Inn, and Thos.  
Monte, Employer.

**JACKSON:**  
Patt, Arthur, Mgr., Hotel Plaza  
Seldin, S. H.

**LONG BRANCH:**  
Rappaport, A., Owner,  
The Blue Room.

**MONTCLAIR:**  
Cos-Hay Corporation and Mont-  
clair Theatre, Thos. Haynes,  
James Costello.

**MOUNTAINSIDE:**  
The Chatterbox, Inc.,  
Ray DiCarlo.

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

**NEW BRUNSWICK:**  
Ellel, Jack

**NORTH ARLINGTON:**  
Petrucci, Andrew

**PARAMUS:**  
Garden Inn, and Robt.  
Himmelreich, Owner.

**PATERSON:**  
Marsh, James  
Piedmont Social Club  
Pyrat, Joseph  
Riverview Casino  
Susquehanna Hotel, and Al  
Iandoli and Anthony Perro  
Ventimiglia, Joseph, Employer,  
and The Garden Bar.

**PLAINFIELD:**  
McGowan, Daniel

### MINNESOTA

**ALEXANDRIA:**  
Crest Club, Frank Gasmer

**BEMIDJI:**  
Foster, Floyd, Owner,  
Merry Mixers' Tavern.

**GAYLORD:**  
Green, O. M.

**MINNEAPOLIS:**  
Patricia Stevens Models  
Finishing School.

**RED WING:**  
Red Wing Grill, Robert A.  
Nybo, Operator.

**ST. PAUL:**  
Fol, S. M.

**SPRINGFIELD:**  
Green, O. M.

### MISSISSIPPI

**BILOXI:**  
Joyce, Harry, Owner,  
Pilot House Night Club.

**GREENVILLE:**  
Pollard, Fleaord

**JACKSON:**  
Perry, T. G.

### MISSOURI

**CAPE GIRARDEAU:**  
Gilkison, Lorene  
Moonglow Club

**CHILLICOTHE:**  
Hawes, H. H., Manager,  
Windmoor Gardens.

**KANSAS CITY:**  
Canton, L. R.  
Cox, Mrs. Evelyn  
Equire Productions, Kenneth  
Yates, Bobby Henshaw,  
Henshaw, Bobby  
Patricia Stevens Models  
Finishing School.  
Thudium, H. C., Asst. Mgr.,  
Orpheum Theatre.

**LEBANON:**  
Kay, Frank

**POPULAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
Caruth, James, Oper., Club  
Blumhanges, Cafe Society,  
Brown Namber Bar.  
D'Agostino, Sam  
Markham, Doyle, and  
Tune Town Ballroom

**SOMERS POINT:**  
Dean, Mrs. Jeanette  
Leigh, Stockton

**SUMMIT:**  
Ahrons, Mitchell

**TRENTON:**  
Laramore, J. Dory

**UNION CITY:**  
Coral Room, and Arthur  
Wariel.

**Head, John E., Owner, and Mr.  
Scott, Mgr., Back Stage Club.  
Kay Sweezy Club**

**WEST NEW YORK:**  
Bnai B'rith Organization, and  
Sam Nate, Employer; Harry  
Boorstein, President.

### NEW MEXICO

**CLOVIS:**  
Denton, I. Earl, Owner,  
Playa Hotel.

**SANTA FE:**  
Emil's Night Club, and  
Emil Mignardo, Owner.

### NEW YORK

**ALBANY:**  
Barcelona Bar and Restaurant  
Bologhino, Dominick, Owner,  
Trout Club.

Kestler, Sam  
Lang, Arthur  
New Abbey Hotel  
New Goblet, The

**AUSABLE CHASM:**  
Antler, Nat  
Steuere, Eliot

**BONAVENTURE:**  
Class of 1941 of the  
St. Bonaventure College

**BRONX:**  
Santoro, E. J.

**BROOKLYN:**  
Aurelia Court, Inc.  
Graymont, A. C.  
Johnston, Clifford  
Morris, Philip  
Purc, James  
Reade, Michael  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe  
Steuere, Eliot  
Villa Antico, Mr. P. Antico,  
Prop.

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

**EASTCHESTER:**  
Starlight Terrace, Carl Del  
Tufo and Vincent Ferri-  
tella, Props.

**ELBRIDGE:**  
Ray's Bar-D and Raymond  
C. Demperio.

**FERDALE:**  
Puljack Hotel

**FLEISCHMANN:**  
Café Mow and Mrs. Irene  
Churs, Prop.

**FRANKFORT:**  
Blue Shet Cafe, and Frank  
Reile and Lenny Tyler, Props.

**GLEN SPEY:**  
Glen Acres Hotel and Country  
Club, Jack W. Rosen, Em-  
ployer.

**GLENS FALLS:**  
Halfway House, Ralph Gottlieb,  
Employer; Joel Newman,  
Owner.

Tifany, Harry, Mgr.,  
Twin Tree Inn.

**GRAND ISLAND:**  
Williams, Ossian V.

**GREENFIELD PARK:**  
Utopia Lodge

**HUDSON:**  
Goldstein, Benny  
Gutto, Samuel

**ITHACA:**  
Bond, Jack

**JAMESTOWN:**  
Lindstrom and Meyer

**LAKE RONKONKOMA:**  
New Silver Slipper, and Geo.  
Valentine, Proprietor.

**LOCH SHELDRAKE:**  
Fifty-Two Club, Saul Rappin,  
Owner.

Hotel Shlesinger, David Shle-  
singer, Owner.  
Mardenfeld, Isadore, Jr.,  
Estate of

**MT. VERNON:**  
Rappin, Harry, Prop.,  
Wagon Wheel Tavern.

**NEW LEBANON:**  
Donlon, Eleanore

**NEW YORK CITY:**  
Adler, Harry  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music  
Amusement Corp. of America  
Baldwin, C. Paul  
Bearubi, M.

Booker, H. E., and All-Ameri-  
can Entertainment Bureau.  
Broadway Hofbrau, and  
Mr. Kirsh.

Broadway Swing Publications,  
L. Frankel, Owner.  
Calman, Carl, and the Calman  
Advertising Agency.

Camera, Rocco  
Campbell, Norman  
Carstina, A.  
Chanson, Inc., and Monte  
Gardner and Mr. Rodriguez.  
Charles, Marvin, and Knights  
of Magic.  
Chianarini & Co.  
Collectors' Items Recording Co.,  
and Maurice Spivack and  
Katherine Gregg.  
"Come and Get It" Company  
Cotton Club  
Crosen, Ken, and Ken Crosen  
Associates  
Crown Records, Inc.  
Currie, Robert W., formerly  
held Booker's License 2595.  
Davison, Jules  
Denton Boys  
Diener & Dorskind, Inc.  
DiMola, Enzo  
Dubois-Friedman Production  
Corp.  
Evans & Lee  
Fine Plays, Inc.  
Fotshop, Inc.  
Fur Dressing & Dyeing  
Salesmen's Union.  
Glyde Oil Products  
Gray, Lew, and Magic  
Record Co.  
Grisman, Sam  
Gross, Gerald, of United  
Artists Management.  
Hemimway, Phil  
Hirliam, George A., Hirliam  
Florida Productions, Inc.  
Kaye-Martin, Kaye-Martin  
Productions.  
King, Gene,  
Former Booker's License 3444.  
Koch, Fred G.  
Koren, Aaron  
Kushner, Jack & David  
John Loy  
La Fontaine, Leo  
La Martinique, and Monte  
Gardner and Mr. Rodriguez.  
Law, Frank  
Leigh, Stockton  
Leonard, John S.  
Lyon, Allen  
(also known as Arthur Lee)  
Manning, Samuel  
Masconi, Charles  
McCahey, Neill  
McMahon, Jess  
Meseore, Ed. P.  
Montello, R.  
Moody, Philip, and Youth  
Monument to the Future  
Organization.  
Murray's  
Neill, William  
New York Civic Opera Com-  
pany, Wm. Reutemann.  
New York Ice Fantasy Co.,  
Scott Chalfant, James Bliz-  
zard and Henry Robinson,  
Owners.  
Orpheum Record Co.  
Parmentier, David  
Prince, Hughie  
Regan, Jack  
Rogers, Harry, Owner,  
"Frisco Follies".  
Russell, Alfred  
Schwartz, Mrs. Morris  
Singer, John, former Booker's  
License 3326.  
South Seas, Inc.,  
Abner J. Rubien.  
Spotlite Club  
Stein, Ben  
Stein, Norman  
Steve Murray's Mahogany Club  
Strouse, Irving  
Sunbrock, Larry, and His  
Rodeo Show  
Superior 25 Club, Inc.  
Television Exposition Pro-  
ductions, Inc., and Ed. A. Corace  
Thomson, Sava and Valenti, Inc.  
United Artists Management  
Wee & Leventhal, Inc.  
Wilder Operating Co.  
Wisotzky, S.

**NIAGARA FALLS:**  
Panec, Joseph,  
connected with Midway Park.

**ONEONTA:**  
Shepard, Maximilian, Owner,  
New Windsor Hotel.

**ROCHESTER:**  
Lloyd, George  
Valenti, Sam

**ROME:**  
Turf Restaurant, and Carmen  
Acquino, Operator.

**SARATOGA SPRINGS:**  
Messrs. Stevens and Arthur L.  
Clark.

**SCHENECTADY:**  
Edwards, M. C.  
Fretto, Joseph

Rudds Beach Nite Klub or Cow  
Shed, and Magnus E. Ed-  
wards, Manager.

Silverman, Harry

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

**SUFFERN:**  
Armitage, Walter, Pres.,  
County Theatre.

**SYRACUSE:**  
Bagozzi's Fantasy Cafe, and  
Frank Bagozzi, Employer.  
Feinglos, Norman  
Syracuse Musical Club

**TANNERSVILLE:**  
Casa Blanca, and Basil  
Germano, Owner.

**TROY:**  
DeSina, Manuel

**TUCKAHOE:**  
Birnbaum, Murray  
Roden, Walter

**UTICA:**  
Burke's Log Cabin, Nick  
Burke, Owner.

**VALHALLA:**  
Twin Palm Restaurant,  
John Maai, Prop.

**WHITE PLAINS:**  
Brod, Mario  
Reis, Les Hechiria Corp.

**YONKERS:**  
Babner, William

### LONG ISLAND

**(New York)**

**BAYSIDE, LONG ISLAND:**  
Mirage Room, and Edw. S.  
Friedland

**FAR ROCKAWAY:**  
Town House Restaurant, and  
Bernard Kurland, Proprietor.

### NORTH CAROLINA

**BURLINGTON:**  
Mayflower Dining Room, and  
John Loy

**CAROLINA BEACH:**  
Economides, Chris  
Stokes, Gene

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

**DURHAM:**  
Gordon, Douglas  
Royal Music Co.

**FAYETTEVILLE:**  
The Town Pump, Inc.

**GREENSBORO:**  
Fair Park Casino and  
Irish Horan.  
Plantation Club, and Fred  
Koury, Owner.  
Weingarten, E., Sportin  
Events, Inc.

**KINSTON:**  
Courie, E. F.  
Parker, David

**RALEIGH:**  
Charles T. Norwood Post,  
American Legion.

**WALLACE:**  
Strawberry Festival, Inc.

**WILLIAMSTON:**  
Grey, A. J.

**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McEchols, Sam

**WINSTON-SALEM:**  
Payne, Miss L.

### NORTH DAKOTA

**BISMARCK:**  
Andrews, Lee "Bucky"

### OHIO

**AKRON:**  
Bastford, Doyle  
Millard, Jack, Mgr. and Lessee,  
Merry-Go-Round.  
Pullman Cafe, George Subrin,  
Owner and Manager.

**CANTON:**  
Holt, Jack

**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2966.  
Black, Floyd  
Carpenter, Richard  
Einhard, Charles Coliseum, and  
Mrs. Alberta Charles.  
Kolb, Matt  
Lantz, Myer (Blackie)  
Lee, Eugene  
Overton, Harold  
Patricia Stevens Models  
Finishing School.  
Reider, Sam  
Smith, James R.  
Sunbrock, Larry  
Wonder Bar, James McPartridge,  
Owner.

**CLEVELAND:**  
Amata, Carl and Mary, Green  
Derby Cafe, 3314 E. 116th St.  
Dixon, Forrest  
Euclid 55th Co.  
Heller, Saul  
Manuel Bros. Agency, Inc.,  
Booker's License 3568.  
Salanci, Frank J.  
Tuttone, Velma  
Walters, Carl O.  
Willis, Elroy

**COLUMBUS:**  
Ashkins, Lane  
Bell, Edward  
Bellinger, C. Robert  
Beta Nu Bldg. Assn., and Mrs.  
Emerson Check, Pres.  
Carter, Ingram  
Charles Blocc Post No. 157,  
American Legion.  
Mallory, William  
McDade, Phil  
Paul D. Robinson Fire Fighters  
Post No. 567, and Copraia  
G. W. McDonald.

**DELAWARE:**  
Bellinger, C. Robert

**PINDARY:**  
Bellinger, C. Robert  
Wilson, Mr. and Mrs. Karl,  
Oper., Paradise Club.

**PIQUA:**  
Lee Sedgewick, Operator.

**PORTSMOUTH:**  
Smith, Phil

**PROCTORVILLE:**  
Plantation Club, and Paul D.  
Reese, Owner.

**TOLEDO:**  
Durham, Henry (Hank)  
Dutch Village,  
A. J. Hand, Oper.  
Huntley, Lucius  
National Athletic Club, and Roy  
Pian and Archie Miller  
Nightingale, Homer

**YOUNGSTOWN:**  
Einhorn, Harry  
Reider, Sam

**ZANESVILLE:**  
Venner, Pierre

### OKLAHOMA

**ADA:**  
Hamilton, Herma

**MUSKOGEE:**  
Gutrie, John A., Manager,  
Rodeo Show, connected with  
Grand National of Muskogee.

**ENID:**  
Oxford Hotel Ballroom, and  
Gene Norris, Employer.  
Oklahoma.

**OKLAHOMA CITY:**  
Southwestern Attractions and  
M. K. Boldman and Jack  
Swiger.

**TULSA:**  
Goltry, Charles  
Shunatona, Chief Joe  
Williams, Cargile (Jimmy)

### OREGON

**HEMISTON:**  
Rosenberg, Mrs. R. M.

**PORTLAND:**  
Acme Club Lounge and A. W.  
Denton, Manager.  
Yash Club of Oregon, Inc., and  
R. C. Bartlett, President.

**SALEM:**  
Oregon Institute of Dancing,  
Mr. Lope, Manager.

**SHERIDAN:**  
Aree, Melvin, and American  
Legion Post No. 75.

### PENNSYLVANIA

**ALBUQUIPPA:**  
Guinn, Otis

**BERWYN:**  
Main Line Civic Light Opera  
Co., Nat Burns, Director.

**BLAIRSVILLE:**  
Moose Club, and A. P. Sundry,  
employer.

**BRYN MAWR:**  
Foord, Mrs. H. J. M.

**CHESTER:**  
Fisher, Samuel  
Pyle, Wm.  
Reindollar, Harry

**CLARION:**  
Birocco, J. E.  
Smith, Richard  
Rending, Albert A.

**DEVON:**  
Jones, Maria

**DONORA:**  
Bedford, C. D.

**EASTON:**  
Calicchio, E. J., and Matino,  
Michael, Mgrs., Victory Ball-  
room.  
Green, Morris  
Jacobson, Benjamin  
Koury, Joseph, Owner,  
The V. M. I. D. Club

**EVERSON:**  
Mayflower Inn, and Mr. and  
Mrs. Walter King, Owners.



**FAIRMOUNT PARK:**  
Riverdale Inn,  
Samuel Ovensberg, Pres.

**HARRISBURG:**  
Reeves, William T.  
Waters, B. M.

**KINGSTON:**  
John, Robert

**MARSHALLTOWN:**  
Willard, Weldon D.

**MEADVILLE:**  
Neil, Carl

**MIDLAND:**  
Mason, Bill

**NANTICOKE:**  
Hamilton's Night Club, and  
Jack Hamilton, Owner

**NEW CASTLE:**  
Boudurant, Harry

**PHILADELPHIA:**  
Associated Artists Bureau  
Benny-the-Bum,  
Benjamin Fogelman, Prop.  
Bilkoore Hotel, and Wm. Clore,  
Operator.  
Bryant, G. Hodges  
Buback, Carl P.  
Davis, Russell L., and Trisman  
Ballroom  
DuPres, Beom  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620.  
McShain, John  
Melody Records, Inc.  
Philadelphia Gardens, Inc.  
Philadelphia Lab. Co. and  
Luis Colantuano, Mgr.  
Raymond, Don G., of Creative  
Entertainment Bureau, Book-  
ers' License 3402.  
Rothe, Otto  
Stanley, Frank

**PITTSBURGH:**  
Anania, Flores  
Ficklin, Thomas  
Matthews, Lee A., and New  
Artist Service, Bookers' Li-  
cense 2321.  
Reigh, C. H.  
Sala, Joseph M., Owner,  
El Chico Cafe.

**POTTSTOWN:**  
Schroyer, Mrs. Irma

**READING:**  
Nally, Bernard

**SLATINGTON:**  
Flick, Walter H.

**STRAFFORD:**  
Poinette, Walter

**UPPER DARY:**  
Wallace, Jerry

**WASHINGTON:**  
Athens, Peter, Mgr.,  
Washington Cocktail Lounge.  
Lee, Edward

**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Circle Hotel, and James Pincia

**Pennella, James**

**WOORTHINGTON:**  
Coowell, J. B.

### RHODE ISLAND

**PROVIDENCE:**  
Allen, George  
Belanger, Lucian

### SOUTH CAROLINA

**COLUMBIA:**  
Block C Club, University of  
So. Carolina.

**GREENVILLE:**  
Bryant, G. Hodges  
Goodman, H. E., Mgr.,  
The Pines.  
Jackson, Rufus  
National Home Show

**MOULTRIEVILLE:**  
Wurthmann, Geo. W., Jr.

**ROCK HILLS:**  
Bolax, Kid

**SPARTANBURG:**  
Holcome, H. C.

### TENNESSEE

**JOHNSON CITY:**  
Barton, Theodore J.

**KNOXVILLE:**  
Henderson, John

**NASHVILLE:**  
Briantwood Dinner Club, and  
H. L. Waxman, Owner.  
Bullet Recording and Trans-  
cription Co.  
Club Zamtibus, and Billie and  
Floyd Hayes

**PARIS:**  
Bell, Richard A.

### TEXAS

**AMARILLO:**  
Cos, Milton

**AUSTIN:**  
El Morocco  
Franks, Tony  
Williams, Mark, Promoter

**BEAUMONT:**  
Bishop, S. W.

**BOILING:**  
Paills, Isaac, Manager, Spotlight  
Band Booking Cooperative

**CORPUS CHRISTI:**  
Kirk, Edwin  
Troadero Club, and Jim  
Wright, Manager.

**DALLAS:**  
Carnahan, R. H.  
Embassy Club, and Helen  
Askey and Jan. L. Dixon,  
Sr., Co-owners  
Lee, Don, and Linakis (Skippy  
Lynn), owners of Script and  
Score Productions and oper-  
ators of "Sawdust and Swing-  
time."

**FORT WORTH:**  
Bowers, J. W.  
Carnahan, Robert  
Coo Coo Club  
Famous Door and Joe Earl,  
Operator  
Smith, J. F.

**GALVESTON:**  
Evans, Bob  
HENDERSON:  
Wright, Robert

**HOUSTON:**  
Jenson, Oscar  
Revis, Boukdis  
World Amusements, Inc.  
Thomas A. Wood, Pres.

**KILGORE:**  
Club Plantation  
Mathews, Edna

**LONGVIEW:**  
Ryan, A. L.

**PALESTINE:**  
Earl, J. W.

**PARIS:**  
Ron-Da-Voo, and Frederick J.  
Merkle, Employer.

**SAN ANGELO:**  
Specialty Productions, and Mel-  
son Scott and Wallace Kelton

**SAN ANTONIO:**  
Forrest, Thomas  
Moore, Alex  
Obledo, P. J.

**TYLER:**  
Giffilan, Max  
Tyler Entertainment Co.

**VALLEJO:**  
Paills, Isaac A., Manager, Spot-  
light Band Booking & Orches-  
tra Management Co.

**WACO:**  
Peacock Club, and R. E. Cass  
E. C. Cramer and R. E. Cass

**WICHITA FALLS:**  
Dibbles, C.  
Whately, Mike

### DISTRICT OF COLUMBIA

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

### VERMONT

**BURLINGTON:**  
Thomas, Ray

### VIRGINIA

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

**DANVILLE:**  
Fulker, J. H.

**LYNCHBURG:**  
Bailey, Clarence A.

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

**NORFOLK:**  
Big Trzsek Diner, Percy Simon,  
Prop.  
Bohanna, George, Operator  
The Lido Club.

**ROANOKE:**  
Harris, Stanley

**SUFFOLK:**  
Clark, W. H.

### WASHINGTON

**MAPLE VALLEY:**  
Rustic Inn

**TACOMA:**  
Dittbeiner, Charles  
King, Jan

### WEST VIRGINIA

**BLUEFIELD:**  
Brooks, Lawson  
Thompson, Charles G.

**CHARLESTON:**  
Club Congo, Paul Daley,  
Owner.  
Corey, LaBabe  
Hargrave, Lawrence  
Hargrave, Paul  
White, Ernest B.

### INSTITUTE:

Hawkins, Charles

**MORGANTOWN:**  
Leon, Tony, former manager,  
Morgantown Country Club.  
Niner, Leonard

**WHEELING:**  
Mardi Gras.

### WISCONSIN

**BOWLER:**  
Reinke, Mr. and Mrs.

**EAGLE RIVER:**  
Denover, A. J.

**GREEN BAY:**  
Franklin, Allen  
Galt, Erwin  
Pearsly, Chas. W.

**GREENVILLE:**  
Reel, Jimmie

**HAYWARD:**  
The Chicago Inn, and Louis O.  
Rusner, Owner and Operator.

**HEAFFORD JUNCTION:**  
Kilinski, Phil, Prop., Phil's  
Lake Nakomis Resort.

**KESHENA:**  
American Legion Auxiliary  
Long, Matilda

**LA CROSSE:**  
Tooke, Thomas, and Little  
Dandy Taverna.

**MILWAUKEE:**  
Continental Theatre Bar, and  
Robert A. Palfafio, Mgr.  
Patricia Stevens Models  
Finishing School.  
Thomas, Derby  
Weinberger, A. J.

**NEOPIT:**  
American Legion,  
Sam Dickason, Vice-Com.

**RACINE:**  
Miller, Jerry

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

**SHEBOYGAN:**  
Scilla, M.

**STURGEON BAY:**  
Larsheid, Mrs. Geo., Prop.  
Carman Hotel

**GUELPH:**  
Naval Veterans Assn., and  
Louis C. Janke, President

**HAMILTON:**  
Nutting, M. R., Pres., Merrick  
Bros. Circus (Circus Produc-  
tions, Ltd.)

**HASTINGS:**  
Bassman, George, and  
Riverside Pavilion

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

**OTTAWA:**  
Parker, Hugh

**FORT ARTHUR:**  
Curtin, M.

**SUDBURY:**  
Dandean Pavilion, and  
F. R. McLean, Prop.

**TORONTO:**  
China Yut Producers, Ltd.,  
Roly Young, Mgr.  
Leslie, George  
Local Union 1452, CIO Steel  
Workers' Organizing Com.  
Miqueloa, V.  
Radio Station CHUM

### QUEBEC

**MONTREAL:**  
Auger, Henry  
Beriau, Maurice, and La  
Societe Artistique.  
Danis, Claude  
Daoust, Hubert  
Daoust, Raymond  
DeSautels, C. B.  
Dioro, John  
Emery, Marcel  
Emond, Roger  
Lussier, Pierre  
Soures, Irving  
Sunbrook, Larry

**QUEBEC CITY:**  
Soures, Irving  
Verdun, Leo

### MISCELLANEOUS

Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
Angel, Alfred  
Arwood, Ross  
Aulger, J. H.,  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Baugh, Mrs. Mary  
Bert Smith Revue  
Bigley, Mel. O.  
Blake, Milton (also known as  
Manuel Blake and Tom Kent).  
Blanke, Manuel (also known as  
Milton Blake and Tom Kent).  
Bouserman, Herbert (Tim)  
Braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Brugler, Harold  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.  
Buffalo Ranch Wild West Circus,  
Art Mix, R. C. (Bob) Grooms,  
Owners and Managers.

Burns, L. L., and Partners  
Nur-Ton, John  
Carlson, Ernest  
Carroll, Sam  
Conway, Stewart  
Cornish, D. H.  
DeShon, Mr.  
Eckhart, Robert  
Farrance, B. F.  
Fechan, Gordon F.  
Feria, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitchee, David  
Forrest, Thomas  
Fox, Jess  
Fox, Sam M.  
Freeland, F. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Follies Gay Parade  
Freich, Joe C.  
Garnes, C. M.  
George, Wally  
Gibbs, Charles  
Gould, Hal  
Gregu, Pete  
Gutire, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.

Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horan, Irish  
Horn, O. B.  
International Magicians, Producers  
of "Magic in the Air".  
Johnson, Sandy  
Johnston, Clifford  
Kay, Bert  
Kelton, Wallace  
Keat, Tom (also known as  
Manuel Blake and Milton  
Blake).  
Keyes, Ray  
Kimball, Duke (or Romaine)  
Kirk, Edwin  
Kosman, Hyman  
Larson, Norman J.  
Levin, Harry  
Magee, Floyd  
Matthews, John  
Maurice, Ralph  
McCann, Frank  
McCaw, E. E., Owner,  
Horse Follies of 1946.  
McHuan, Arthur  
Meek, D. C.  
Merry Widow Company, and  
Eugene Haskell, Raymond  
E. Mauro, Ralph Poonessa,  
Managers.  
Miller, George E., Jr., former  
Bookers' License 1129.  
Miqueloa, V.  
Moster, Woody (Paul Woody)  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners.  
Ouellette, Louis  
Patterson, Chas.  
Peth, Iron M.  
Platinum Blond Revue  
Rea, John  
Richardson, Vaughan,  
Pine Ridge Follies  
Roberts, Harry E. (also known as  
Hap Roberts or Doc Mel Roy)  
Robertson, T. E.,  
Robertson Rodeo, Inc.

Ross, Hal I.  
Ross, Hal J., Enterprises  
Salzmann, Arthur (Art Henry)  
Sargeant, Selwyn G.  
Scott, Nelson  
Singer, Leo, Singer's Midgett  
Smith, Ora T.  
Specialty Productions  
Stoore, Louis, Promoter  
Stover, William  
Straus, George  
Sunbrook, Larry, and His  
Rodeo Show.  
Tabar, Jacob W.  
TaBan, Mathew  
Temptations of 1941  
Thomas, Mac  
Travers, Albert A.  
Waltner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Wells, Charles  
Williams, Cargile  
Williams, Frederick  
Wilson, Ray  
Woody, Paul (Woody Mother)

### THEATRES AND PICTURE HOUSES

Arranged alphabetically  
as to States and  
Canada

**ARKANSAS**  
TEXARKANA:  
Oak Lawn Theatre and Paul  
Ketchum, owner and operator

**MASSACHUSETTS**  
BOSTON:  
E. M. Loew's Theatres  
HOLYOKE:  
Holyoke Theatre, B. W. Levy

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

**GLAND RAPIDS:**  
Powers Theatre

**MISSOURI**  
KANSAS CITY:  
Main Street Theatre

**NEW JERSEY**  
MONTCLAIR:  
Montclair Theatre and Cos-Hay  
Corp., Thomas Hayes, James  
Costello.

**OHIO**  
CLEVELAND:  
Metropolitan Theatre  
Emanuel Stutz, Oper.

**TENNESSEE**  
KNOXVILLE:  
Bijou Theatre

**VIRGINIA**  
BUENA VISTA:  
Rockbridge Theatre

## UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

### BANDS ON THE UNFAIR LIST

Florence Rangers Band, Gardner,  
Mass.  
Heywood-Wakefield, Band, Gard-  
ner, Mass.  
Jennings, B. C. Band,  
Corpus Christi, Tex.  
Letter Carriers Band, Salt Lake  
City, Utah.  
Washington Band, Annville, Pa.

### ORCHESTRAS

Ber, Stephen S., Orchestra,  
Reading, Pa.  
Bass, Al, Orchestra, Oklahoma  
City, Okla.  
Bianchi, Al, Orchestra,  
Oakridge, N. J.  
Bowen, Virgil J. His Orch., White  
Hall, Ill.  
Busch, Jack, Orch., Cuba City,  
Wis.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cargyle, Lee and His Orchestra,  
Mobile, Ala.  
Coleman, Joe, and His Orch.,  
Galveston, Texas.

De Paolis, Joe and His Orchestra,  
Butler, Pa.  
Downs, Red, Orchestra,  
Topeka, Kan.  
Ellis, Harry B., Orchestra, Okla-  
homa City, Okla.  
Fox River Valley Boys Orch.,  
Pardeeville, Wis.  
Glen, Coke and His Orchestra,  
Butler, Pa.  
Hughes, Jimmy J. Orchestra,  
Oklahoma City, Okla.  
Jones, Stevie, and his Orchestra,  
Catskill, N. Y.  
Kaye, John and his Orchestra,  
Jersey City, N. Y.  
Killmer, Earl and His Orchestra,  
Kingston, N. Y.  
Kryl, Bohumir, and his Symphony  
Orchestra,  
Lee, Duke Doyle, and his Orches-  
tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Marin, Pablo, and his Tipica Or-  
chestra, Mexico City, Mexico.  
Nevchols, Ed., Orchestra,  
Monroe, Wis.  
O'Neil, Kermit and Ray, Orches-  
tra, Westfield, Wis.  
Samczyk, Casimir, Orchestra,  
Chicago, Ill.  
Smith, Chuck, Orchestra, North  
Lima, Ohio.

Startt, Lou and His Orchestra,  
Easton, Md.  
Sridham, Al & His Tip Toppen,  
Oklahoma City, Okla.  
Van Brundt, Stanley, Orchestra,  
Oakridge, N. J.  
Welts Orchestra,  
Kitchener, Ont., Canada  
Young, Buddy, Orchestra,  
Deville, N. J.

### INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphab-  
etically arranged in States,  
Canada and Mis-  
cellaneous

**ARIZONA**  
DOUGLAS:  
Top Hat

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

### INTERNATIONAL MUSICIAN

## CALIFORNIA

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

## COLORADO

**DENVER:**  
Yucca Club, and Al Beard,  
Manager.  
**LOVELAND:**  
Westgate Ballroom

## CONNECTICUT

**BRIDGEPORT:**  
Schwabischer Mannerchor Hall  
**HARTFORD:**  
Buck's Tavern,  
Frank S. DeLucco, Prop.  
**NORWICH:**  
Wonder Bar

## FLORIDA

**CLEARWATER:**  
Sea Horse Grill and Bar  
**JACKSONVILLE:**  
Cos, Lylyc  
**KEY WEST:**  
Delmonico Bar, and Arrara Buzza  
Tradewinds Club, and Murray  
Singer, manager  
**MIAMI BEACH:**  
Coronado Hotel  
**PENSACOLA:**  
Wishing Well, and F. L.  
Doggitt  
**SARASOTA:**  
Gay Nineties  
"400" Club  
**TAMPA:**  
Grand Oregon, Oscar Leon Mgr.

## ILLINOIS

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

## INDIANA

**SOUTH BEND:**  
St. Casimir Ballroom

## IOWA

**BOONE:**  
Mines' Hall  
**COUNCIL BLUFFS:**  
Council Bluffs Country Club  
Elks Club  
Radio Station KSWI  
Smoky Mountain Rangers  
**DUBUQUE:**  
Julien Dubuque Hotel  
**KEOKUK:**  
Porter, Kent

## KANSAS

**WICHITA:**  
Shadowland Dance Club  
**SALINA:**  
Triangle Dinner Club

## KENTUCKY

**BOWLING GREEN:**  
Jackman, Joe L.  
Wade, Golden G.

## LOUISIANA

**NEW ORLEANS:**  
Club Rocket  
Happy Landing Club

## MARYLAND

**BALTIMORE:**  
Knowles, A. L.  
**FREDERICK:**  
Francis Scott Key Hotel  
**HAGERSTOWN:**  
Audubon Club, M. I. Patterson,  
Manager.  
Rabasco, C. A., and Baldwin  
Cafe.

## MASSACHUSETTS

**METHUEN:**  
Central Cafe, and Messrs. Yana-  
konis, Driscoll & Gagnon,  
Owners and Managers.

## NEW BEDFORD:

The Polka, and Louis Garston,  
Owner.  
**WORCESTER:**  
Dinty More's and Wm. Camp-  
bell, Operator.  
Gedymia, Walter

## MICHIGAN

**FLINT:**  
Central High School Audi.  
**HOUGHTON LAKE:**  
Johnson Cocktail Lounge  
Johnson's Rustic Dance Palace  
**INTERLOCHEN:**  
National Music Camp  
**MARQUETTE:**  
Johnston, Martin M.

## MINNESOTA

**BUHL:**  
Servicemen's Club  
**DEER RIVER:**  
Hi-Hat Club  
**GRAND RAPIDS:**  
Club Alamo  
**MINNEAPOLIS:**  
Frederick Lee Co., and Lee  
Redman & Sev Widman,  
Operators.  
Twin City Amusement Co.,  
and Frank W. Patterson.  
**ST. PAUL:**  
Burk, Jay  
Twin City Amusement Co.,  
and Frank W. Patterson.

## MISSISSIPPI

**MERIDIAN:**  
Woodland Inn

## MISSOURI

**ST. JOSEPH:**  
Rock Island Hall

## MONTANA

**GREAT FALLS:**  
Weaver, Eric, and Civic Music  
Asso. of Montana.

## NEBRASKA

**LINCOLN:**  
Dance-Mor  
**OMAHA:**  
Baker Advertising Company  
Benson Legion Post Club  
Eagles Club  
Omaha Club  
Pineboard Liquor Store  
Salzman, Sam  
Sanna, Johnny, and Tri-States  
Entertainment Service.  
VFW Club  
Whitney, John B.  
**SCOTTSBLUFF:**  
Moore Lodge

## NEVADA

**ELKO:**  
Club Elko

## NEW JERSEY

**ATLANTIC CITY:**  
Hotel Lafayette  
Terminal Bar  
**CLIFTON:**  
Boeckmann, Jacob  
**DENVILLE:**  
Hean, Fred, Mgr. Wayside Inn  
**ELIZABETH:**  
Polish Falcons of America,  
Neat 126.  
**JERSEY CITY:**  
Band Box Agency, Vince  
Giacinto, Director  
Ukrainian National Home  
**LINDEN:**  
Polish National Home, and  
Jacob Dragon, President.  
**MT. FREEDOM:**  
Klode's Hotel  
**NETCONG:**  
Kiernan's Restaurant, and  
Frank Kiernan, Proprietor  
**NORTH HACKENSACK:**  
The Suburban  
**ORANGE:**  
Willies  
**PASSAIC:**  
Crystal Palace Ballroom  
**PLAINFIELD:**  
Polish National Home  
**TOTOWA BOROUGH:**  
St. Michael's Grove

## NEW YORK

**BROOKLYN:**  
Frohman, Louis  
**BUFFALO:**  
Hall, Art  
Williams, Buddy  
Williams, Ossian  
**CERES:**  
Coliseum  
**COLLEGE POINT:**  
Muehler's Hall

## ITHACA:

Elks Lodge No. 636  
**MECHANICVILLE:**  
Cole, Harold  
**MOHAWK:**  
Hurdie, Leslie, and  
Vineyards Dance Hall.

## MT. VERNON:

Bohemian National Hall  
D. A. Sokol Hall  
Disc Company of America  
(Asch Recordings)  
Embassy Club, and Martin Na-  
tale, Vice-Pres., East 57th St.  
Amusement Corp.  
Richman, Wm. L.  
Sammy's Bowery Follies, Sam  
Fuchs, Owner.  
Traemers Restaurant  
Willis, Stanley  
**OLEAN:**  
Rollerland Rink  
**ROCHESTER:**  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe.  
**SYRACUSE:**  
Club Royale  
**YONKERS:**  
Polish Community Center

## NORTH CAROLINA

**ASHEVILLE:**  
Grove Park Inn  
Propes, Fitzbough Lee  
**FLETCHER:**  
Davey Restaurant, and James G.  
and Jeanette Crockett Davey.  
**KINSTON:**  
Parker, David  
**WILMINGTON:**  
Village Bar, and K. A.  
Lehto, Owner.

## OHIO

**CINCINNATI:**  
Wallace, Dr. J. H.  
**CONNEAUT:**  
MacDowell Music Club  
**DAYTON:**  
Dezell Harris Cocktail Bar  
**GEORGETOWN:**  
Lake Placenta Dance Hall,  
and W. L. Crist, Manager.  
**IRONTON:**  
Club Riviera  
**WARREN:**  
Knevevich, Andy, and Andy's  
Inn.

## OKLAHOMA

**BRITTON:**  
Cedar Terrace Night Club  
**HUGO:**  
Al. G. Kelly-Miller Bros. Circus,  
Obers Miller, General Man.  
**OKLAHOMA CITY:**  
Orwig, William, Booking Agent  
**VINITA:**  
Rodeo Association

## PENNSYLVANIA

**ALLENTOWN:**  
Park Valley Inn, and John  
Reisterer, Prop.  
**BEAVER FALLS:**  
Club Manor  
**BUTLER:**  
Sinkevich, William  
**CHICORA:**  
Millertown High School  
**DUNMORE:**  
Arcadia Bar & Grill, and  
Wm. Sabatello, Prop.  
Charlie's Cafe,  
Charlie DeMarco, Prop.  
**ELYNN:**  
Rogers Hall, and Stanley  
Rogers, Proprietor.  
**HARWICK:**  
Victory Hotel, and Henry  
Kelhar  
**LYNDORA:**  
Ukrainian Hall  
**PENNDDEL:**  
Mammoth Casino, and C.  
Adam and Harry Schock.  
**PHILADELPHIA:**  
Morgan, R. Duke  
**PITTSBURGH:**  
Club 22  
Flamingo Roller Palace,  
J. C. Navari, Oper.  
New Penn Inn, Louis, Alex and  
Jim Passarella, Props.  
**ROULETTE:**  
Brewer, Edgar, Roulette House  
**SCRANTON:**  
P. O. S. of A. Hall, and  
Chas. A. Ziegler, Manager.

## SOUTH CAROLINA

**CHARLESTON:**  
Eisenmann, James P. (Bunk)

## SOUTH DAKOTA

**BROOKINGS:**  
Brookings High School Audi-  
torium and Arno B. Larson.

## TENNESSEE

**BRISTOL:**  
Knights of Templar  
**TEXAS**  
**PORT ARTHUR:**  
DeGrasse, Lenore  
**SAN ANGELO:**  
Club Acapulco

## VIRGINIA

**BRISTOL:**  
Knights of Templar  
**NEWPORT NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Supper Club  
**NORFOLK:**  
Pancella, Frank J., Clover Farm  
and Dairy Stores.  
**RICHMOND:**  
Civic Musical Assoc.  
**ROANOKE:**  
Krisch, Adolph

## WEST VIRGINIA

**CHARLESTON:**  
Savoy Club, "Flop" Thompson  
and Louise Rink, Oper.  
**KEYSTONE:**  
Calloway, Franklin  
**FAIRMONT:**  
Adda Davis, Howard Weekly,  
Gay Spot  
Amvets, Post No. 1  
**FOLLANSBEE:**  
Follansbee Community Center  
**PARKERSBURG:**  
Silver Grill, R. D. Hiles-  
Owner.

## WISCONSIN

**BARABOO:**  
Devils Lake Chateau, James  
Husted, Manager.  
**COTTAGE GROVE:**  
Cottage Grove Town Hall, and  
John Galvin, Operator.  
**LAKE MARSH:**  
Patrick Lake Pavilion  
**KENOSHA:**  
Petrifying Springs Club House  
**OREGON:**  
Village Hall  
**POWERS LAKE:**  
Powers Lake Pavilion,  
Casmir Fee, Owner.  
**REWEY:**  
High School  
Town Hall

**RICE LAKE:**  
Victor Sokop Dance Pavilion  
**TRUEDELL:**  
Blaszard, Julius, Tavern  
**TWO RIVERS:**  
Club 42 and Mr. Gannev,  
Manager  
Timms Hall & Tavern

## DISTRICT OF COLUMBIA

**WASHINGTON:**  
Star Dust Club,  
Frank Moore, Prop.

**TERRITORY HAWAII**  
**HONOLULU:**  
49th State Recording Co.  
Iandoli and Anthony Ferro

## CANADA

**MANITOBA**  
**WINNIPEG:**  
Roseland Dance Gardens, and  
John P. McGee, Manager.

## ONTARIO

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

## QUEBEC

**AYLMER:**  
Lakeshore Inn  
**MONTREAL:**  
Harry Feldman  
Manoir Bertier Hotel

**QUEBEC:**  
L'Aubege Des Quatre Chemins,  
and Adrien Asselin, Prop.

## MISCELLANEOUS

Al. G. Kelly-Miller Bros. Circus,  
Obers Miller, General Manager  
Marvin, Eddie

## THEATRES AND PICTURE HOUSES

### LOUISIANA

**SHREVEPORT:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

### MARYLAND

**BALTIMORE:**  
State Theatre

### MASSACHUSETTS

**FALL RIVER:**  
Durfee Theatre

### MICHIGAN

**DETROIT:**  
Shubert Lafayette Theatre

### MISSOURI

**ST. LOUIS:**  
Fox Theatre

### NEW YORK

**BUFFALO:**  
Basil Bros. Theatres Circuit, in-  
cluding: Lafayette, Apollo,  
Broadway, Genesee, Roxy,  
Strand, Varsity, Victoria.  
20th Century Theatres  
**KENMORE:**  
Basil Bros. Theatres Circuit, in-  
cluding Colvup Theatre.

### NEW JERSEY

**MONTCLAIR:**  
Montclair Theatre

### CANADA

### MANITOBA

**WINNIPEG:**  
Odcoo Theatre

## FOR SALE or EXCHANGE

**FOR SALE**—Disk recorder, sure crystal micro-  
phone, 8-inch Utah speaker, perfect condition;  
sacrifice, \$75.00. R. Kahn, 1330 45th St., Brook-  
lyn 19, N. Y. Phone: UL 3-5809.

**FOR SALE**—Buffet Eb clarinet, plain Boehm, in  
excellent condition; cannot be told from new;  
price \$175.00; will send C. O. D. on approval.  
Attilio Colantonio, 1307 Dickinson St., Philadel-  
phia 47, Pa.

**FOR SALE**—Lore oboe, saxophone fingering, in  
case; in good condition, has been tuned; \$400.00  
C. O. D.; 5 days' trial. Franklin Olson, 29832  
Ford Road, Box 927, Garden City, Mich.

**FOR SALE**—Hammond organ, Model A-4041;  
Hammond Novachord, in excellent condition;  
DR-20 and B-40 Hammond speakers and two cus-  
tom built speakers; will buy prewar Hammond  
console and celeste. Ken Thompson, 26 Engle-  
wood Ave., Waterbury 42, Conn.

**FOR SALE**—Hammond speaker, DR-20, with re-  
verberation unit, like new; suitable for indi-  
vidual or church in need of an extra speaker;  
price \$275.00. June Starr, 79 Surrey Lane, River  
Edge, N. J.

**FOR SALE**—Buffet A clarinet in good condition;  
used in N. Y. C. Symphony; price \$100.00;  
write only. G. Schneider, 305 Ocean Pkwy.,  
Brooklyn 18, N. Y.

**FOR SALE**—Selmer oboe, silver-plated plateau  
covered keys, full conservatory system; also  
Buffet Bb clarinet; both in excellent condition.  
Richard Thomas Smith, 2624 Washington St.,  
Allentown, Pa.

**FOR SALE**—King Bb tenor saxophone, Serial No.  
265371; this instrument used just three months,  
is practically brand new; in airplane luggage case,  
price \$485.00. Charles G. Fischer, KDKA, Grant  
Bldg., Pittsburgh 19, Pa.

**FOR SALE**—Buescher Aristocrat alto saxophone.  
Buescher Truetone trumpet, excellent condition;  
with cases, \$125.00 each. C. H. Curriden, Oak  
and Chestnut Roads, Oxford, Ohio.

**FOR SALE**—French Paul Gerard conservatoire  
system oboe, plateau keys and F resonance key;  
in excellent condition. Nicholas Apostle, 39 West  
Lane Ave., Columbus 1, Ohio.

**FOR SALE**—Hammond B-40 tone cabinet, suitable  
for church or large auditorium; very reasonable.  
Write Murray Lane, 1911 Prospect Ave., Bronx 57,  
N. Y., or call TRemont 8-2478.

(Continued on page forty-two)



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