

official journal of the american federation of musicians of the united states and canada

Ben Mink



April, 1949

# International Musician



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# Affairs of the Federation

TO ALL LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS:

Dear Sirs and Brothers:

This is to advise you that the Federation has just concluded a television agreement with the four major radio networks.

The first television agreement was executed on May 1st, 1948, and this agreement succeeds that one. The scale for local television broadcasts has been increased from 66 2/3% to 80% of the highest local radio scale. The scale for network television broadcasts has been increased from 75% to 90% of the network radio scale.

This agreement is for one year from April 1st, 1949, and all of the other conditions contained in the former agreement, copy of which was sent to you with my letter of May 10th, 1948, remain the same.

I wish to repeat that these scales govern only television stations owned and operated by the four major radio networks. Locals are privileged to make their own scales for local television broadcasts from independently owned stations. For network television broadcasts, the Federation scales quoted above must prevail over both independent stations and radio network-owned stations.

Fraternally yours,

JAMES C. PETRILLO,  
President.

## FOR THE INFORMATION OF ALL MEMBERS

All instrumental musicians, whether or not they supplement their playing by singing, must be members of the American Federation of Musicians. All services of members of the American Federation of Musicians must be contracted for on the official Federation form.

Under no circumstances may an American Guild of Variety Artists contract, or any other form, be used for such members.

All locals are advised to be on the alert for any raiding that the American Guild of Variety Artists might again attempt on our members. In many jurisdictions the American Guild of Variety Artists has had the colossal gall to force into their membership instrumental musicians who merely play a solo on an instrument in a cafe floor show, where they do no singing or dancing.

As far as we know, all members of the American Federation of Musicians who are only instrumentalists have resigned from the American Guild of Variety Artists.

If any raid of this nature is attempted in any jurisdiction, kindly advise me immediately.

JAMES C. PETRILLO,  
President.



SAN FRANCISCO AUDITORIUM

The 1949 Convention of the American Federation of Musicians will meet in the San Francisco Exposition auditorium. Standing on the great plaza of the Civic Center—a grouping of monumental public buildings comparable only with similar clusters in the capitals of Europe, this building is within a few minutes' ride or walk of the shopping and amusement centers. It occupies the entire square, is four stories in height, beautifully designed. The great main doorways open on a wide and beautiful foyer. Its arena is immense, yet this is only one of twenty-six halls, and in addition there are sixteen committee rooms suitable for departmental meetings or committee purposes. In short, Exposition Auditorium is equipped to become overnight the office and business headquarters of the largest national organizations.

Previous to 1932, San Francisco held its annual season of grand opera in Exposition Auditorium, converted for the occasion into a theatre. Grand opera now is presented in the new \$6,000,000 War Memorial Opera House erected in the same Civic Center—a few hundred feet away. The Auditorium continues equipped for instant conversion, by means of a "gridiron" capable of handling a stage forty-eight feet deep

by ninety feet in length, with a fifty-two-foot proscenium arch. The gridiron is equipped with all the necessary lead and head blocks for forty five-line sets of grid lines, but sixty sets can be installed if needed. A portable floor of ingenious construction can be easily installed and affords each patron perfect vision.

Visitors to the Auditorium are always struck by the pipe organ, which arrests attention because of its enormous size. Originally placed in the festival hall of the Panama Pacific Exposition, no care or expense was spared in making it one of the world's great organs, as notable for its pure tones as for volume and size. The largest pipe is thirty-two feet long and twenty inches in diameter. In the largest of the organ's several air chambers a banquet for seventy-five persons sitting at tables could be served. Into its construction entered 100 miles of wire in the electric circuits and 20,000 pounds of metal. The organ has six distinct parts—great organ, swell organ, choir organ, solo organ, echo organ and pedal organ. All these organs are operated separately or collectively from a movable four-manual console. The echo organ is located in the northwest corner of the fourth story of the Auditorium.

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# Unfair to Live Musicians

by LEO CLUESMANN

**T**HE TWENTY per cent amusement tax is imposed upon all establishments where live musicians are employed and dancing or singing is permitted. This applies to restaurants, hotels, dance halls, theatres and similar establishments. It is the aim of the A. F. of M. to bring about a modification of this tax, in view of its detrimental effect upon the employment opportunities not only of members of this organization, but of all sorts of performers and entertainers in the amusement industry; it also affects adversely other employees, such as waiters, cooks, porters, etc.

It has been the experience of this organization that since shortly after the war there has been a falling off in employment in establishments such as night clubs, dance halls, etc. It seems that for a while after the war the people still had a certain excess amount of money to spend for amusement and for that reason there was no objection generally to the twenty per cent tax. However, now that the public seems to count its pennies, the payment of the twenty per cent in addition to their bills has caused an undue burden, and many establishments have been compelled to close because of lack of patronage, or have installed mechanical music such as Muzak

or some other form of wired music, also juke boxes. This results in unfair competition with live musicians, for ironically mechanical music is exempt from tax by the Government, and according to the copyright law no license fee may be exacted by the American Society of Composers, Authors and Publishers (ASCAP), whereas all these various exactions apply where live music is performed. In other words, an employer is compelled to pay a premium for the privilege of having live talent. The proprietor of an establishment where a juke box operates has the added advantage of receiving considerable revenue from its use.

This clearly indicates that live musicians and entertainers are penalized and their employment opportunities jeopardized in favor of mechanical entertainment.

As is well known, when times become bad the members of the amusement industry are the first to feel the effect, and as conditions improve they are the last to benefit thereby.

In many other fields of endeavor the Government makes it its business to assist industries

The farmer is subsidized for the purpose of assuring him of a fair price for his products; and in other cases, such as shipbuilding, our merchant marine service, and the airlines; certain governmental agencies have the function of maintaining an economic balance. All these industries are now receiving, or have received, substantial help from the Federal Treasury.

But the musician is the forgotten man and his welfare seems to be of little concern, notwithstanding his contribution to morale during the recent war, and the part which music of all kinds plays in our national life.

The musician does not ask for subsidies, only to have the adverse tariff against live music removed in the interests of equity.

Proposals to remove or sharply reduce all such excise taxes as the twenty per cent amusement levy are already before Congress; and before these proposals come up for debate, members and officers of locals should call to the attention of their Senators and Congressmen the disastrous effect of this tax on their livelihood.

## A CORRECTION

In our March issue, on page 13, it was erroneously stated that Roy Harris has had his works published by Mills Music Company since October, 1940. Mr. Harris did publish with Mills from that date until October, 1945; since that time he has been under exclusive contract with Carl Fischer, Inc., who have published his "Melody, an orchestral piece; "Blow the Man Down," for chorus and orchestra, suitable for school; and American Ballads, for piano, suitable for school.

## International Musician

### CONTENTS, APRIL 1949

Affairs of the Federation	6
Unfair to Live Musicians	7
Speaking of Music:	
Concert and Stage	8
Symphonic Sidelights	11
Arranging Music—Bennett	13
Met Takes to the Road	14
The Ballet Gets Around	15
Better With Music	16
With the Dance Bands	17
French Horn in Orchestras	19
Scoring for Horn—Braunstein	22
Bushman's Holiday	23
Over Federation Field	26
American Chamber Music	31
Soloists' Symposium	34
Defaulters' List	43
Unfair List	48



The Mayor of New Orleans presents to the President of Local 174 an award for outstanding service. Left to right: David Winstein, President of Local 174; Lionel Adams, President of the New Orleans Symphony Society, and Mayor de Lesseps Morrison. The occasion was the honoring of eight representatives of various firms and organizations which sponsored the

Youth Concert Series of the Symphony. All school children of New Orleans are admitted free, and the concerts are considered part of the school curriculum. Local 174 donated \$1,000 as its part in this worthwhile movement, and the citation was the city government's recognition of the civic-mindedness which prompted members of Local 174 to make this contribution.

## Good Theatre

**T**HE NEW YORK City Opera Company's opening night performance of *Aida*, at the City Center March 24, was admirably staged, excellently acted, and, on the whole, well sung. The settings and costumes fitted the elaborate pageantry and ceremonial of the opera; the two-level sets conveyed the feeling of great space and mass. The choral ensembles, so important in Verdi's score, were notably good.

Camilla Williams, in the title role, acted the part of the slave girl in a way which stirred to pity and fear. Her singing was often profoundly moving, particularly in the *pianissimo* passages, and her work in the high register was lovely and delicate enough to more than make up for a lack of power and volume in the lower register.

Lawrence Winters, as Amonasro, played the captive King of Ethiopia with a masculine authority and tempestuous energy which reinforced the effect of his fine baritone. There was a freshness and rightness about his delivery that left a memorable impression. A similar authority, alike in voice and acting, marked Oscar Natzka's playing of the Chief Priest.

Norman Scott was a commanding figure as the Pharaoh, and sang the role with great power; Margery Mayer, as Amneris, her first at the City Center, not only looked the part of the voluptuous, imperious Egyptian princess, but sang and acted it up to the hilt. Rudolph Petrak, making his debut as Rhadames, was perhaps a bit on the florid side, and used too much gesture; his tenor is lyrical and pleasing, but his singing is not yet quite in balance.

What was notable about this *Aida* was that it was good theatre from start to finish. Conductor Laszlo Halasz, who is also impresario and artistic director for the company, gave an understanding reading of Verdi's score, though one could wish, given the acoustics of the City Center, that he might have subdued the orchestra a little for some of the lighter voices in the cast. But he certainly knows how to put on a good show.

*The New York City Opera Company has a highly constructive plan—of interest to musicians—for aiding in the promotion and development of civic opera ventures in the principal cities of the country. The idea is this: the New York Company will serve as a training ground for new opera stars, will premiere new operas, giving especial consideration to works by American composers (for next year they are considering David and Alex Tamkin's *The Dybbuk*). With these added resources of talent and repertory they will be in a position to furnish star singers and production advice to local opera ventures throughout the country. Each city would have its own pit orchestra, chorus, ballet dancers, and singers who would take the minor roles. In this way the New York Company at City Center would serve as a school, pattern, and nucleus for opera activities in other cities.*

## Bartok String Quartets

**T**HE SECOND of two concerts featuring the quartets of Bela Bartok was presented in Times Hall on March 28th. Not only was the house filled to capacity, but over one hundred people sat on the stage, leaving barely enough room for the maneuvers of the Juilliard String

# Speaking of Music:

Quartet who performed on this occasion the Fourth, First, and Sixth Quartets. Generally a concert devoted to the works of one contemporary composer is apt to be a pleasure of questionable value, but in the case of Bartok it is not only a rare pleasure but an unforgettable experience.

All six of the quartets are highly individual, and yet each is unquestionably the product of Bartok's genius. Composing for strings he had much to say, and managed always to say it with originality, power, and vividness. There is no end to the variety of effects he achieved (for example, his use of glissando and pizzicato, sometimes achieving a percussive effect with the latter), and yet the effects are never an end in themselves, but serve always as a means of colorful and significant personal expression.

The first quartet, written in 1907, already revealed the composer's unique idiom, and still sounded surprisingly "new." The Fourth (1928) and the Sixth (1939) carry his style much farther. In the last quartet the entire work is dominated by a single theme, which is stated in a different manner at the beginning of each movement, and treated and developed in such a way that a structural masterpiece has resulted. From all aspects—architecture, sound, and power of expression—Bartok has risen to a high pinnacle in his string quartets. The performance by the Juilliard String Quartet, Robert Mann, and Robert Koff, violinists; Raphael Hillyer, violist, and Arthur Winograd, cellist, was in itself a great credit to a group that has so admirably presented music that is both difficult and unfamiliar to audiences.



BELA BARTOK

## Mennin's Choral Symphony

**P**ETER MENNIN'S Symphony No. 4, *The Cycle*, first performed by the Collegiate Chorale with full orchestra at Carnegie Hall, March 18, is a forceful, brilliant work, which with great resourcefulness uses the choral voices as a kind of fifth choir for the orchestra. Orchestra and chorus are of equal importance in the presentation, and Mennin has interwoven the forces with great skill, particularly in the first two movements.

The work is very much in the spirit of our time, strong, assertive, sometimes almost harsh, with a restless unease marked in the first and



The Juilliard String Quartet: Robert Mann, Robert Koff, Raphael Hillyer, Arthur Winograd.

last of the three movements. The tender lyric choral passages of the second (andante *arioso*) movement have an orchestral underpinning of an irregular rhythmical character, which intensifies the impression of modernity. Yet the scoring is for the most part quite polyphonic, without falling into over-traditional patterns. There are echoes now and then of Honegger, but Mennin, now only 25, has pretty well arrived at himself. He should, however, get himself a lyric writer instead of trying to cobble his own, as he has for this work. And when he can do such clean, compact writing for the vocal line, he should not mar it by the lumpy and jittery tailoring of cadences which he managed, for example, on the phrase "waters flowing." This was anything but a flowing cadence.

The whole character and temper of *The Cycle*, performed in masterly and finished style by the Collegiate Chorale and orchestra under Robert Shaw's conducting, was in striking contrast to the older music on the program. It was the



# Concert and Stage

atomic age *versus* the baroque and romantic periods. Yet Mennin achieves his own kind of beauty, and there is nothing pessimistic or hopeless in his approach to our potentially tragic era; he asserts the claims of life and of the ancient earth, against the return to dust of bursting stars.

As Shaw read Mennin's work (and Shaw belongs to our time, too), it was no anticlimax after the serene polyphonies and perfect fugal structure of Bach's Cantatas, Number 118 and Number 50; the magical counterpoint of Thomas Tallis' *Lamentations of Jeremiah*, for five-part *a cappella* chorus, with its sensitive use of dissonances, suspensions and cross relations; the *Missa Brevis in D* of Mozart, full of echoes of dance movements and operatic arias; or the tender, sad, haunting elegiac spirit of Brahms' *Naenic*.

As always, Shaw achieved glorious musical sound from the Collegiate Chorale, whether he was using the full chorus of 200, or the smaller choir of forty voices. The soprano soloist for the Mozart mass, Shirlee Emmons, had clear, bell-like, floating tone, and the requisite lyrical lift.

All in all, a memorable evening, and a fitting climax to Robert Shaw's eight triumphant years with the Chorale. He is taking a year's leave, while Hugh Ross takes over as conductor.

## Miracle of Four Fingers

ONE REMEMBERED with difficulty—at the Zino Fancescatti concert of March 11th at Carnegie hall, that all a violinist has to go on are the four fingers of his left hand and the length of his bow. For with these meager assets the violinist made sound a quartet of instruments, made sound, at times, a whole orchestra. He accomplished this version of the loaves-and-fishes miracle by utilizing every inch of that bow and controlling every single muscle and nerve of those fingers. He accomplished change of bow with so little tremor at point and frog that one was conscious only of a steady stream of tone. It was a tone, full-bodied, fearless, direct as lightning. Non-existent were the usual slight differences in timbre among the strings and the shallowing of the tone through



ZINO FRANCESCATTI

finger-stopping. He crossed strings as cleanly as a bird dips in the surfate of a lake.

The Robert Casadesus Sonata in A major which we heard for the first time that evening—the composer was at the piano—was a bit forced in its exuberance. The second movement had a nice passage in which violin pizzicato and piano staccato interplayed. The third movement had a quite appealing melody. But the fourth, for all force was evinced, both at the piano (Mr. Casadesus himself played this) and on the violin it seemed to arise from virtuosity rather than inner substance.



SERGE KOUSSEVITZKY

## Storm over Newark

SERGE KOUSSEVITZKY is not one to over-conduct. Sometimes one is startled with the idea he isn't conducting at all, the orchestra seeming to be continuing on simple momentum generated some measures back. But to think this is to indulge in a grave error. The very sparseness of his gestures derives from his exact knowledge of what is needed to communicate his desires. That his deliberateness does not stem from lack of power is proved in those moments when he can stir up such storms as only the most expert of interpretative mediums—such as is the Boston Symphony—could weather. He did this in Newark at that orchestra's concert there on March 18th when in Debussy's "La Mer" he attained a climax through something like ferocity such as made each of the players go just that extra bit beyond his bent, and brought out heretofore undiscovered resources in the composition. Benign this maestro is not, but so considered are his directions, so explicit and ordered his designations, that the orchestra men, we feel, must revel in him as soldiers do in a general who simultaneously wins battles and saves lives.

The Concerto in D Major for Stringed Instruments by C. P. E. Bach was a work of delicate yet sturdy fibre, a good contrast with the final number, Beethoven's Symphony No. 7, in which Koussevitzky proved himself the inspired painter of tone colors, especially in those theme-of-a-



Bruno Walter Congratulates Herbert Zipper

single-note passages which he varied with infinite care.

This concert was presented as one in the outstanding series arranged by the Griffith Music Foundation in Newark.

The Foundation plans to present in its 1949-1950 season in Newark the Boston Symphony in two concerts, one under Dr. Koussevitzky, and one under Charles Munch, the New York Philharmonic-Symphony under Leonard Bernstein, and the Little Orchestra Society under Thomas Sherman.

## First Night in Brooklyn

THAT refreshingly "new feel" of this first night of the Brooklyn Symphony—the folks shaking hands and congratulating each other on this final materialization of their dreams, the dressed-up appearance of everybody and everything, the eager intentness of the orchestra, the exuberant hand-clapping after numbers, before numbers, in between movements, the general stir—all made it something more than a mere subscription concert. Innovations—suggested by an earlier questionnaire sent to the citizens of Brooklyn—were the order of the evening. Most outstanding of these was the presentation of opera—for this a sort of stage set was slid between the right wing of the orchestra and the audience—in which the five singers, Oscar Natzka, Brenda Lewis, Regina Resnik, George Tozzi and Frank Gamboni, dressed for their respective roles of the King, Queen, Lady-in-Waiting, Inquisitor and Rodrigo, sang with fervor the fourth act of Verdi's "Don Carlos." A moving performance this was, and, as opera is supposed to do, it brought an intensified sense of drama through visual and vocal display. But we register a doubt whether a continued mingling of the symphonic and operatic would be good for either medium.

Conductor Herbert Zipper kept the eighty-five young men and women who made up the orchestra in proper leash—and it could not have been easy at times, so zestful a crew did they seem—and made the very difficult Strauss' "Till Eulenspiegel" seem like the effortless merry-making it is supposed to represent. We shall, incidentally, never forget the all but galvanized percussionist who with the lobbing of his Titian head against the gold backdrop as he administered to his ever-urgent kettle drums was something for the eyes as well as the ears to remember.

The program was the first of two "feeler" concerts the orchestra will present this year in its endeavor to chart its course for 1949-50.



Ljuba Welltsch as Salome scored an all-around triumph in the three performances of the opera given this last season at the Metropolitan. The Bulgarian contralto not only sang magnificently; her acting also showed an imaginative grasp of the decadent evil of the character. And the dance critics pointed out that she danced the role throughout—not only in the Dance of the Seven Veils. She realized to the full the gradually mounting excitement of Strauss's score, and her passionate outcry, "Jokanaan, Jokanaan," reached a pitch of almost unendurable tension. With her great natural gifts as a singer, Miss Welltsch combines the discipline and reserve power of the finished artist.

Fritz Busch also made his debut as conductor in Salome. Critics gave him many bravos on his reading of the score, and credited him with a large share in this outstanding success.

### Violin-Piano Duo

THE CANADIAN concert artists, Gera de Kresz, violinist, and Norah Drewett, pianist, in New York at Times Hall on Wednesday, March 16, presented a program admirably balanced between classical and contemporary works, which they played with a sensitive feeling for the divergent styles, and with nice and precisely calculated skill. Their technical resources, which were considerable, were at all times subdued to the purpose of bringing out the musical values in strong relief. There was a maturity in interpretative power that made their music a delight to listen to.

They brought out the fine, solemn measure of Biber's Praeludium and Aria from *The Fifteen Mysteries*. They had the right gayety and nimble wit for the rondo movement of Mozart's Sonata in D Major (K 306). The César Franck A Major Sonata was given with fine tone-color. There was a freshness about their readings of all these works.

They shifted, after intermission, to modern numbers. In Marion Bauer's *Fantasia quasi una Sonata*, Opus 18, they hit off splendidly the humorous, bumpy rhythms of the first and second movements, which make you think you're walking along the midway at a carnival, listening in turn to the rhythmical pulses from the merry-go-round, the dance halls, and the side-show attractions. The artists showed a real relish for this pleasantly assertive American idiom.

They wove equally well the finely-wrought fabric of Bela Bartok's First Rhapsody, with its folk melodies transformed into pure and elegant musical patterns; this was played in a way to make one realize the artists' joint capacity for straightforward statement of a composer's intent.

Mr. de Kresz's handling of the difficult runs and pizzicati in the last piece, a New York premiere of Tcherpine's atomic-age "Mouvement Perpetuel," was evidence of the violinist's ability to avoid any virtuoso strutting, even when the temptation was great. And Norah Drewett's maintenance of right balance between piano and violin was a triumph of teamwork and musical resourcefulness.

### The Canadian Ballet Festival

A UNIQUE event was the Canadian Ballet Festival held in Toronto from March 1st through March 5th. Six Canadian cities—Toronto, Vancouver, Montreal, Winnipeg, Ottawa, and Hamilton—were represented in the second festival of its kind to be held in the Dominion. Last year the Ballet Festival was introduced in Winnipeg. Because of its success



Norah Drewett and Gera de Kresz

plans were made for a national festival to be held each year for the purpose of presenting and encouraging the work of dance groups from all parts of Canada. Another aim has been to awaken public interest and prepare a professional field for Canadian dancers so that eventually they will be able to earn a living in their own country.

A thirty-piece symphony orchestra played for the Festival, and three new scores were commissioned from Canadian composers. As an encouragement to the Festival, the Canadian Broadcasting Corporation scheduled a full-length program of the Ballet Festival on its Wednesday night series. Also in recognition of the importance of the Festival, the National Film Board made a film recording for the "Canada Carries On" theatrical series, to be shown across the Dominion, in the United States, and later in foreign countries.

We shall carry in the May issue an article on "Festive Management," by Harry Warlow, of Toronto Local 149. He managed this ballet festival, which gave around \$6,500 worth of work for members of Local 149, and we feel that his experience will be of value to other festival managers in the music field.



Leonard Warren, playing the title role of Falstaff in Verdi's opera, headed a cast which figured in one of the Metropolitan Opera's best-liked revivals of the season. Mr. Warren sang the role with authority and gusto, his robust baritone dominating the action throughout. Cioe Elmo, as Dame Quickly, did the sprightliest acting, getting the full humor also out of the vocal line.

Fritz Reiner, as conductor, gave a notable reading of one of Verdi's finest operatic scores.

### Painter in Tones

MORE THAN ever at the concert of the New York Philharmonic Symphony March 27 I was impressed with Leopold Stokowski's tonal painting. (See page 23.) He is good on the long lines—as was evidenced particularly in the Brahms' Third. He could build up to a climax through the whole four movements; he could reiterate, and underline the theme—in the third movement, for instance—with infinite variety of mood—somber, consoling, light, luscious, noble. He could fling out a hand and have a whole section splash into color. He could pluck the tenuous melody from its briar patch of harmonies and center it gaudily. And always he held something in reserve for the final triumphant outburst.

The Howard Hanson Serenade for Flute, Harp and Strings was of lighter timbre, with the cascading flute evoking its chaste appeal against the stirring strings. The progression up and back, up and back, made for a querulousness and a questing.

But for mood painting, both Virgil Thomson and Mr. Stokowski outdid themselves in "Wheat Field at Noon." The bland expanse of sun-heated fields, the searing shimmer, as well as the mellow rippling were there as plain as day. That incessant arpeggio work among the strings mesmerized just as might the golden substance itself, swaying, catching here and there the fire of the sun. And that dividing of the waves was there, too, in cross currents from brass and woodwinds. And the crickets and the bird call, lonely, encompassed in light.

The program closed with Khachaturian's music for the ballet, *Gayaneh*, as vivid a splotch of color as any modernist's canvas can boast.

# Symphonic Sidelights

Max Reiter has been re-engaged under a new five-year contract as conductor and music director of the San Antonio Symphony. The new term will take Mr. Reiter, who founded the San Antonio Orchestra in 1939, through the fifteenth season of the Texas organization.

Arthur Bennett Lipkin has been engaged as the musical director of the Birmingham (Alabama) Civic Symphony Orchestra. Founder of the Philadelphia String Quartette, he has organized and conducted two orchestras in that city, the Main Line and the Germantown Symphonies. Birmingham, one of the growing cities of the South, with a population of over 400,000, had an orchestra which became a casualty of the recent war. A year ago new interest was aroused in a re-organized symphony, and through Eugene Ormandy's recommendation to civic leaders, Mr. Lipkin was selected for the task. Since then plans have been made for next season with the advice and encouragement of Mr. Ormandy and Manager Harl McDonald. So the new Birmingham Symphony is, in a sense, one more local orchestra that the Philadelphia Orchestra has helped to establish.

Mr. Lipkin will leave the Philadelphia Orchestra at the close of the British tour to begin his work with the Birmingham Civic Symphony Orchestra.



Arthur Bennett Lipkin

The Teaneck Symphony Orchestra, conducted by G. Donald Mairs, achieved musical maturity with its recent concerts which included works of Beethoven, Mozart, Chopin, and Delius.

Sanroma was piano soloist with the Kalamazoo Symphony Orchestra in its final concert of the 1948-49 season April 10th. Herman Fejber has now been conductor of the orchestra for sixteen years, and Miss Leta G. Snow has been its manager for twenty-eight.

Morton Gould's "Spirituals" was presented by the Springfield (Ohio) Symphony Orchestra at its March concert. The final concert of the season, May 1st, will feature the Springfield Civic Chorus.

Henry Cowell's Hymn and Fuguing Tune No. 2 for String Orchestra received its first performance in Columbus when the Philharmonic Orchestra of that city presented it on March 1st.

When George Szell led the Cleveland Orchestra in a revival of Schumann's "Rhenish" Symphony No. 3 in E-flat major at the symphony concerts of March 31st and April 2nd, he completed the cycle of Schumann's symphonies played in the order of composition.

The fourth concert of the season by the Madison (Wisconsin) Civic Symphony Orchestra under Walter Heermann introduced to that city Peter Paul Lyanich, pianist, who was heard in Tchaikovsky's Concerto No. 1 in B-flat minor.

Grant Johannesen's appearance as guest artist with the Intermountain Symphony Society Orchestra under Allen Jensen in the Provo Tabernacle in February marked the second successive collaboration between these two Utah artists. Mr. Jensen came back to Provo, his birthplace, in the

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summer of 1947, after having been the principal flutist in several major Eastern symphony orchestras, and fulfilled his ambition to establish and be conductor of an orchestra. Mr. Johannesen, who also established himself in the East before returning to his home state, played for this performance the Chopin Concerto No. 2 in F minor.

The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos, will present a series of ten concerts, and many of the nation's foremost artists will be soloists this summer at the Goethe Music Festival, sponsored by the Goethe Bicentennial Foundation in Aspen, Colorado, from June 27th to July 16th. The Festival will be held concurrently with the international Goethe Convocation, in observance of the 200th anniversary of the birth of Johann Wolfgang von Goethe. Instrumentalists to appear at the Festival include pianist Artur Rubinstein, violinists Erica Morini and Nathan Milstein, cellist Gregor Piatigorsky, and the piano team of Vronsky and Babin.



J. W. von Goethe

Compositions presented at the Festival will illustrate Goethe's tremendous effect on the world of music and will express in music Goethe's sweeping faith in a common humanity.

Johann Wolfgang von Goethe, whose 200th birthday will be observed at the festival, was born August 28, 1749, in Frankfurt, Germany. A poet-philosopher, he championed the freedom of all men. At the concurrent Music Festival, many of the nation's leading musical artists will present great music inspired by his poetry.

Dr. Albert Schweitzer, world-famous philosopher, doctor, musician and author, is coming from French Equatorial Africa to the United States for the first time this summer to participate in the Festival. Mrs. John V. Spachner is its music chairman. Other Goethe celebrations are being held all over the United States by civic organizations and at colleges and universities.

In discussing the purpose of the Convocation and Festival, Robert M. Hutchins, who is chancellor of the University of Chicago, said, "This celebration has greater importance than mere recognition of the birthday of a genius of the past. Its purpose is to re-examine and re-interpret Goethe's thinking in relation to present-day problems."

The American premiere of the French composer Arthur Honegger's oratorio, *La Danse des Morts*, was presented by Igor Buketoff and the Fort Wayne Philharmonic Orchestra on April 5th and 6th in Fort Wayne's Quimby Auditorium. When Mr. Buketoff was in Paris last summer conducting *The Medium* and *The Telephone*, he visited Mr. Honegger and received his permission to conduct the American premiere. Mr. Buketoff, by the bye, has been named the new permanent conductor of the Fort Wayne Philharmonic.

Gustav Mahler's Second Symphony was performed by the Erie Philharmonic Orchestra under the direction of Fritz Mahler on March 22nd and 23rd. Soloists were Betty First and Joan Peebles, and a choir of 150 voices assisted.

The Minneapolis Symphony Orchestra is currently on its spring tour of five weeks.

A new *Gloria in Excelsis* by Llewellyn Gomer, Welsh-American composer, is to be one of the choral works included on the program of the fifty-sixth annual May festival of the University of Michigan at Ann Arbor from May 5th to 8th. The festival will include six concerts in four days, the Philadelphia Orchestra playing in all. Three will be conducted by Eugene Ormandy, two by Thor Johnson, and one jointly by Alexander Hilsberg and Marguerite Hood. Brahms' *Requiem* will be the major choral work.

The Hollywood Symphony, formerly the Hollywood Canteen Symphony Orchestra, was founded by John Roy Weber after the Canteen closed. (Mr. Weber had also managed the Canteen ensemble.) It has served its city and state in various capacities since, for instance by appearing with the choir of Dr. Charles Hirt of the University of Southern California. It has performed the *Messiah* and the Brahms *Requiem*. Now Mr. Weber has presented music lovers with a unique opportunity. He has announced that rehearsals of the group are to be open to the public. There is no charge for admission to these rehearsals. The works of composers romantic, classical and modern, are presented, and conductors of radio, screen, opera, and symphony are invited to preside on the podium.

Born in Fond Du Lac, Wisconsin, Mr. Weber has been conductor of theatre and vaudeville orchestras as well as instructor (in connection with the Wisconsin College of Music) of violin, theory, harmony and composition. For over three years he was conductor of the symphony orchestra at the Hollywood Canteen.



John Roy Weber

Premiere performance of *Caribbean Caprice* by Laurence Tremblay (he is clarinetist with the orchestra) was the event of the March 24th concert of the Philharmonic Orchestra of Coral Gables. He himself was clarinet soloist in the work.



Dr. Albert Schweitzer

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# Another Chapter on Arranging Music

## III. Notes on Brass and Percussion

**M**Y CAREER as a percussion player has been confined to one afternoon when I played bass drum for a Labor Day parade in the rain. The strap over my shoulder kept coming loose, and the two snare drummers were trying to be helpful. They were playing after-beats with one hand and with the other helping me locate the big drum in time for the down beats. About the middle of the trio we looked up and saw the rest of the band a block ahead just turning a corner.

These notes on music arranging have often said, directly or indirectly, that the way to make good arrangements is best found through experience. The experience above is among the most valuable of my career. What did I learn? I learned that the one most important instrument in the whole band or orchestra is the bass drum. There may be instruments that can be learned and played well without much natural gift for music in the performer, but such an instrument is not the bass drum.

### Percussion Men Set the Rhythms

The great percussion players are always real musicians. Most of them play the piano or other instruments, and all of them have that fantastic set of vibration frequencies (I'm sure you know what I mean even if science has a better name for it) that enables them to feel every rhythm and counter-rhythm down to the tiniest impulse. The drums keep music going forward. They wield their powerful influence over the entire sound even when they are silent and waiting to pull a backward rhythm into line. They are the "contact men" with the public ear, and they can make or break an orchestration.

### Fusion Creates New Choirs

In dividing an orchestra into three large sections as I am discussing it, I am really not being fair to such readers as might take the serious notes seriously. Firstly there is a new alignment in dance bands—brass, sax and rhythm; secondly, I leave out of account a most important group, the military or concert band; and, thirdly, the finest arrangements always mix the tone colors up until no one stays identified with his own section for long at a time. Examples are found in every properly written orchestra piece, but for now look at the "Prelude to Parsifal" by one of the two great Wagners—Richard. (The other is Hans of the Pittsburgh Pirates.) When the trumpet soars out in unison with the violins on the main motif you realize that the trumpet is no longer brass and the violins are no longer strings, but a new instrument is singing to you. This destroys the idea of "sections" completely, and you have as many choirs as our inventive inner ears have been able to create up to this point.

### The Brasses Are Versatile

The beauty of the brasses is their great range of dynamic power. Nothing in band or orchestra can play any softer than trumpets and trom-

## By Robert Russell Bennett

bones, and certainly nothing can be any louder. The brass choir can be majestic, cruel, religious, mocking, sentimental, mysterious, triumphant—almost anything. Nothing can make for more tender beauty than a sweet trombone tone with strings and clarinets around it, nor can any sound be tougher and rougher than this same trombone when occasion demands. The long line of mutes that can be strung out in front of a brass player is a subject for some study, and multiplies the colors of the section many times. Many of them belong only to dance music. In the theatres we use mostly straight mutes or cups, but every so often a number calls for Harmon, plunger, "stuffy," or indeed one or two that I can't even name. One color that was always ear-catching to me is the color of derby hats over the bells of trumpets and trombones. This is particularly exciting when the playing is loud without being too much of a climax. Don't try to get the effect unless you are prepared to buy the hats; for some reason the boys never have them, and unless they *all* do the effect is no good.

### Hazards of the Horn

The aristocrats of the brasses are the horns, not because they are never identified with small bands, but because their depth and their power let you know at once that they are not kidding. They are treacherous fellows if their players happen to have a dry lip or any other discomfort in playing them. They crack, snort, spit like a cat, or otherwise befoul the air waves at the slightest provocation. Likewise they, almost above any other members of the orchestra, have it in them to bring the listener to his knees before his God, so noble and inspiring is their sound. I'm sure that Gabriel's trumpet is really a French horn.

We profane them often by using them on after-beats, but even then they bring a touch of distinction with them. In bands, the euphonium (B-flat baritone) has almost as much nobility as the horn. It is a thing of beauty in the hands of a real artist, not as versatile as the horn, but also not as temperamental. It (taking the place in bands that the cellos take in orchestras) is one of the reasons why I have a fondness for bands. I played one for an entire division to pass in review one afternoon. The other euphonium player had fallen ill on the march, and as we stood in front of the general's stand I had to play one march eighteen times through without taking the mouthpiece away from my lips. After about the third repeat I got used to it, but it was quite a chore. I still like the euphonium.

I also like the tubas, but there is very little I can say about them that you don't know. Maybe you didn't know that the double C tuba, the one used in most orchestras, is the only brass instrument that actually is fingered in the key it sounds. In spite of how they may read, trombones are all in B-flat (or D for the bottom of the bass trombone), horns are in B-flat and F,

trumpets in B-flat and A. (There is a C trumpet used on the European continent, but I wouldn't give it house room). Properly written, a band tuba part should be written in octaves, so that the E-flat tuba reads the lower note, the actual sound, and plays it in treble clef with three less flats; the BB-flat reads the upper octave like a string bass, sounding an octave lower, while the CC reads the lower part as he does in orchestra music.

But even John Philip Sousa, the greatest band writer, often ignored this rule. Tuba players therefore mostly pick their own register and the writer is not always sure just which octave he will hear.

### Drummers Roll Their Own

Going back to percussion, I should never tell a pupil what to write for drums because in popular music they never play what you write anyway. In symphonic writing you can have any effect you want, and there are always men to get it for you. In popular music the art of drumming has undergone years of development, and no charts have been designed that even resemble what a good hot man will do. Look over a printed arrangement of Jack Mason for a good simple way to guide the drummer to his fantastic doings.

### Master Chart for Sonority

As a conclusion to these informal observations I would like to describe a *forte* chord in the full orchestra. The chart also applies to whole passages as well as one chord. If you listen to one big down beat for full symphony orchestra wherein all players are playing "out full" without advice from the conductor's left hand, these are the sounds that strike your ear, in the order of their effect on you:

1. Cymbals (piatti)
2. Tympani and bass drum
3. Snare drum
4. Horns (with bells up)
5. Trumpets
6. Bells and xylophone
7. Trombones
8. Piccolo (not the low octave)
9. Tuba
10. Horns (normal)
11. Saxophones
12. Harp and piano
13. Violins
14. Oboes
15. Clarinets
16. Flutes
17. Basses
18. Cellos
19. Bassoons
20. Violas

This order can be upset by many devices: putting certain instruments high, and others low; bringing the whole chord to a mezzo-forte; making strings pizzicato; muting brass, etc., etc. However, the study of any combination within this ensemble will reveal about all I can tell a pupil about orchestration. The rest is up to him and the source of his inspiration.



Salvatore Baccaloni (center, in coach) as quack doctor in *Elixir of Love*, to be played at Cleveland, April 8; Atlanta, April 20; Los Angeles, May 6.



Dorothy Kireten (center) with chorus in *Madame Butterfly*, which will be performed in Cleveland, Ohio, April 8; at Rochester, New York, April 11.

**T**HE Metropolitan Opera Company will cover 9,000 miles on its spring tour, giving sixty-one performances in fourteen cities. With its long roster of singers, an orchestra of nearly one hundred, chorus, ballet, and twelve carloads of scenery, the "Met" is perhaps the biggest road entertainment venture except the circus. Signor Baccaloni might wisecrack that it even has its ringmasters. With the company as conductors will appear Giuseppe Antonicelli, Renato Cellini, Fritz Reiner, Wilfred Pelletier, Max Rudolf, Emil Cooper, Pietro Cimara, and Fritz Busch.

Following a two-night stand in Baltimore, two weeks in Boston, and a week in Cleveland, the company returns to New York for Holy Week, then swings South and West, thence back through the Rocky Mountain area and the Midwest.

The schedule of cities and dates from mid-April through May is as follows:

April	11	_____	Rochester
"	18-20	_____	Atlanta
"	21	_____	Memphis
"	22-24	_____	Dallas
"	26-May 7	_____	Los Angeles
May	9-10	_____	Denver
"	11	_____	Des Moines
"	12-14	_____	Minneapolis

## The Met Takes to the Road

May	16-17	_____	Bloomington
"	18	_____	Lafayette
"	19-21	_____	St. Louis

Three of the performances on tour will be given in university theatres: at the University of Minnesota in Minneapolis; at the University of Indiana in Bloomington, and at Purdue, in Lafayette, Indiana. In the last two places the

university theatres have six more seats each than Radio City Music Hall, 6,006, to be exact. Manager Edward Johnson might well wish he could transport these well-equipped stages to New York. A 6,000-seat capacity, in place of the present 3,300 of the Metropolitan Opera House would go far toward solving the financial headaches of management—perhaps even leaving a

margin for commissioning and producing new works, refurbishing scenery and costumes for dormant operas in the repertory, as well as permitting suitable provision for pension funds

and other amenities. In embarking on its drive for a \$250,000 fund from the public, to tide it over next season, the Metropolitan Opera Association has indicated its intention of exploring the possibilities for a new opera house. Meanwhile, the tour, like the nation-wide opera broadcasts, stresses the national character of our premier opera organization.

Triumphal ballet scene in Verdi's *Aida*, which will be presented by the Metropolitan Opera in Dallas, Texas, April 24, and in Los Angeles, May 2.

Ballet in *Mignon*, to be presented in Atlanta, April 19; Los Angeles, May 4; Denver, May 10; Minneapolis, May 13; Lafayette, Ind. (at Purdue), May 18.



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The career of Mary Ellen Moylan, young American ballerina with the Ballet Russe, epitomizes the spread of ballet in this country during the decade. She made her debut as the ballerina in *Rosallinda*, followed with dance roles in *Song of Norway* and *The Chocolate Soldier*. Her Broadway experience (she studied singing, too) has proved valuable for the dance-

miming and acting required in the lead role of Zobeide in *Scheherazade* (above, left). After long training in tap, acrobatic dancing, and ballet fundamentals, she still works hard on the technical studies required for such difficult feats as the "swan" (above), executed with arm support from danseur Luis Trapeza. It takes very precise timing. (More below.)

**B**ALLET has made its way into many unexpected places during the last decade. It's now a regular feature of most good Broadway musicals—Balanchine having just done the Brazilian ballet number for *Where's Charley*. Ballerinas are appearing in revues—witness Viola Essen in *Along Fifth Avenue*, and Milada Mladova in *All for Love*.

Ballet, having first appeared as incidental fare in the movics, has now emerged full-fledged in *Red Shoes*, a technicolor import from England in which the heroine is a streamlined young ballerina played by Moira Shearer, who is an admirable actress, too. The main action is built around a ballet choreographed by Massine, with scenery that would have made Bakst pop out his eyes. Here, too, the life of a ballet company—in the practice rooms, and on tour—is portrayed, complete with quarrels, rivalries, heart-

## The Ballet Gets Around

aches, and bullying impresario. The hero is a composer, whose trials and tribulations in writing and conducting ballet music are to the life. *Red Shoes* is playing to capacity houses on Broadway.

All this is by way of saying that ballet is fast becoming a really popular art in this country—though many people have not yet discovered that ballet is top-flight entertainment. It's like opera without the bad acting and archaic scenery, and as colorful, fast-moving and as full of eye-appeal as a musical show—without the hazard of a bad book.

The most durable of American ballet companies, the Ballet Russe de Monte Carlo, has gone on tour, after a short season at the City Center in New York. Following short stops in

Hartford, Schenectady, Syracuse, and Cleveland, their schedule runs:

March 29-April 6	Montreal
April 8-9	Quebec
" 11-23	Toronto
" 24	Buffalo, N. Y.
" 25	Providence, R. I.
" 26-27	New Haven, Conn.
" 28-May 7	Boston, Mass.

They're traveling with a carload of scenery and an orchestra of fifty. Pit conductors are Paul Strauss, Ivan Boutnikoff, and Lucien Caillet. The repertory includes not only the usual white or classic ballets, but a large number of "story" ballets, two popular American subjects, *Rodeo* and *Frankie and Johnny*, as well as the new ballets *Quelques Fleurs* and *Cirque de deux*, choreographed by one of the ballerinas in the company, Ruthanna Boris.

Miss Moylan likes classic ballet best, and enjoys dancing to the music of Bach, Mozart, Schumann, and Tchaikovsky; she finds Stravinsky's music inspiring, too. For all her versatility in character parts, she is perhaps best known for her interpretations of important roles in "white" ballet: as the Sugar Plum Fairy (below, left) in the *Nutcracker Suite*;

as the 19th century ballerina, Fanny Cerito, in *Pas de Quatre* (below, center), and as the prima in Balanchine's *Ballet Imperial* (below, right). In these roles she solves the technical problems of the grammar of the ballet art, in a style which has at once elegance and economy of phrasing, and plastic, poetic freedom of movement.



# Better With Music



Ray Bolger and Allyn McLerie doing the "Pernambuco," a tropical number devised by Balanchine for "Where's Charley."

## Look! Charley's Dancing

TO CONCOCT *Where's Charley*, the rollicking musical now enjoying a long run at the St. James Theatre, a lot of old Broadway hands got together. They took out insurance against "book" trouble by using as a basis that hardy perennial, actor-proof farce *Charley's Aunt*, and reinsured by having George Abbott adapt the book and direct the show. Frank Loesser did the lyrics and music; Ted Royal, Hans Spialek, and Phil Lang the witty orchestrations. George Balanchine devised the dances—except perhaps Ray Bolger's. Who could choreograph fast, loud, or funny enough to keep up with that inventive, rubber-legged hooper?

Bolger sets the fast-paced, farcical rhythm for the play, not only with his ingenious dancing, but with his superb comic timing on the songs and lines—whether he's playing Charley or his aunt. But he doesn't have to prop up the show with his legs. He gets admirable support from a talented cast.

### She Can Dance, Sing, and Act

Allyn McLerie as Amy plays the demure, shy, delicate Victorian girl, complete with flounces, pantalettes, and parasol; but she shifts her gears with wonderful abandon to do the parable of the repressed English girl's yielding to the tropics, in Balanchine's torrid Brazilian ballet. "Where the Nuts Come From," at the end of the first act. Her ballet training enables her to keep up with Bolger's fastest steps; and she does the genteel and most innocent disinvestiture since Mary Martin's in *Leave It to Me*. Her delivery of the song on a jealousy theme, "The Woman in Charley's Room," is engaging. And in the fetching Victorian costumes which David

Ffolkes has put on her she is the answer to an Oxford undergraduate's prayer as a "Commem Ball" partner.

The supporting roles are capitably done. Horace Cooper, in cutaway and top-hat, is a riot as the testy Mr. Spettigue in full pursuit of the Brazilian millions that go with Charley's aunt; his love scenes with Bolger in disguise are the broadest burlesque of Victorian middle-aged romance. Jane Lawrence is a gorgeous and opulent figure as the real aunt. Doretta Morrow, as Amy's chum, and Byron Palmer, as Charley's roommate, do full justice to the hit song, "My Darling, My Darling."

As for the show-stopper, "Once in Love With Amy," Bolger conducts the audience in the encores and reprises of the song—and by this point in the show the listeners are so thoroughly in



For a Victorian girl just off the boat in Brazil, Allyn McLerie is doing all right.

the vaudeville mood that Bolger's turn in front of the curtain seems perfectly in keeping. (Besides, Abbott needs this breather for elaborate costume changes by cast and chorus!)

This is one Broadway musical that could stand transplanting to the college and civic theatre circuit. Maybe it won't last as long as its parent work. In straight play form, *Charley's Aunt* is always being performed somewhere in the English-speaking world. But it's better with music and dancing.

## Brush Up Your Shakespeare

To guarantee Shakespeare a long run on Broadway, disguise him. Play him with lyrics and music by Cole Porter, first having Sam and Bella Spewack do a fast rewrite on that old rewrite hand, Mr. W. S., telescoping his crudest, knockabout farce, *The Taming of the Shrew*,

into a one-hour show. Tell them to save the lustiest bits, and fix up some neat counterpoint by having Petruchio tame his Kate backstage as well as on—only turn the stage around for the modern plot.

It sounds simple. But *Kiss Me, Kate*, the musical at the Century Theatre which carries out this recipe, is about as artful a job of contrivance as has hit Broadway in a long time. It uses every trick in the revue and musical comedy book, with a few ribs at operetta thrown in; and it has a pair of amiable gunmen straight out of Damon Runyon, with composite Brooklyn-Bowery-Jersey accents, who make Shakespeare's clowns and bumpkins look like pikers.

Cole Porter's tunes and lyrics, which set the moods, highlight character, and advance the action, are made to order to be put across the footlights, but are also among the subtlest and funniest verses he has turned out, full of triple-jointed rhymes and fast, allusive insinuos.

Lisa Kirk, who is both the Shakespearean Bianca and the sophisticated Cole Porter type in the modern plot, sings three of the hit songs: "Tom, Dick or Harry," "Why Can't You Behave," and the delightfully brazen "Always True to You (In My Fashion)"—surely destined for the sultry night-club singers.

Alfred Drake struts his stuff as Petruchio with "I've Come to Wife It Wealthily in Padua," and the two gunmen kid the life out of the Shakespeare culture cult in the song "Brush Up Your Shakespeare."

Russell Bennett's witty and artful orchestrations set off Cole Porter's melodies and rhythms admirably. Like *Charley's Aunt*, Shakespearean farce is better with music.



(Left to right) Charles Wood, Edwin Clay, Harold Lang and Lisa Kirk, singing "Tom, Dick or Harry," hit song in *Kiss Me, Kate*.

INTERNATIONAL MUSICIAN

# With the Dance Bands

**D**IXIELAND jazz was paying off. After thirty years, and countless momentary revivals, two-beat purveyors were being sought by Sunday-only concert ops and veddy-veddy bistros alike. Even *Time* magazine recognized that Louis Armstrong was here to stay.

Which didn't stop progressive-ism's climb to the top, nor stay the musical hand of goateed bopsters. And, of course, mickey still made millions.

Even Jules Stein had to admit things were looking up. East. Benny Goodman dropped MCA in March and was signed, verbally, by Joe Glaser's ABC agency. Benny plans a summer jaunt to Europe, playing Paris on June 17. BG preferred an individual to an agency. . . . Pianist Earl Hines still plans to organize his own band (probably 12 pieces) this summer. Joe Glaser will handle. . . . Ray Eberle ork disbanded. . . . New disc, Spotlite, will retail at 44c per copy. . . . Shea's Buffalo Theatre has resumed live-show policy. Set are Louis Prima, April 21, for one week, and Sammy Kaye, May 11. . . . MCA booking Glen Gray's new band, which includes several familiar sidemen. Cork O'Keefe still handling the Smoke-Ringer.

Bassist Chubby Jackson debuted a 13-piece unit in NYC, at the Royal Roost and elsewhere. Crew will "get music back to the people, where it belongs." Jackson hired three comedians holding fake horns, for novelty work. Chub wants to merge a musical revue and dance band, and adds: "I have two idols, Charlie Chaplin and Charlie Parker. Both create great emotions. I want to combine both." Willard Alexander will book. . . . Clarinetist Pee-wee Russell has formed a trio; will play at the Back Room (rear of the Riviera Bar in NYC's Greenwich Village), will run the spot, as well as play in it, with pianist Art Hodes.

Glen Island Casino will open for the summer season with Claude Thornhill's band, June 3, and with a local band, May 20. The 88er will be in for three weeks. . . . Charlie Barnet into

Gotham's Paramount Theatre April 20. . . . Boppers Conte Candoli (trumpet), and Boots Mussulli (alto) have joined Charlie Ventura's great combo. . . . Ray Con-niff (arranger for Harry James, Artie Shaw) has been rehearsing a 12-piece band. . . . Tex Beneke band set for four midsummer weeks at the Astor Roof, followed by two stanzas at a Gotham theatre, and a fall opening at the Cafe Rouge, Hotel Statler. . . . Jerry Wald's progressive unit has been inked by Columbia Records. GAC books Wald. . . . Likewise, Bridgeport pacted Artie Shaw to cut for the red label's pop and masterworks departments. Dates will be made with a Gramercy Five-type combo, and a big band, both pick-ups. . . . Forthcoming main stem revue will utilize bop and progressive music in its pit band.

Pianist George Shearing recorded for Discovery, but signed by MGM. . . . Mercur's Music Bar (Pittsburgh) hit by \$50,000 blaze. . . . Interesting that 58 U. S. bands grossed over \$200,000 (per band, that is) in 1948; 57 bands grossed over \$100,000, and 142 grossed under \$100,000. . . . Bostonian Nat Pierce (ex-Clinton pianist) organizing a modern 16-piece band in the Bean City. . . . Ben Ribble ork holds at NYC's Broadway Hofbrau indefinitely. . . . Count Basie to GAC. . . . Musicaft discery has been angling for fresh capital. . . . Claude Thornhill now waxing for RCA. . . . Sy Oliver is another new Decca musical director. . . . Pianist Milt Buckner (ex-Hampton), built a big band,

will cut for MGM, is booked by Billy Shaw.

Dizzy Gillespie into Manhattan's Royal Roost June 2, for six weeks. Charlie Ventura set for the Roost, Labor Day. . . . Johnny Long didn't sign with Signature, was negotiating with other platterys. . . . Phil Spitalny's all-girl unit inked for a future opening at NYC's Strand Theatre. Joe Glaser's ABC office handles Phil. A portent of bookings to come? . . . Trumpeter Randy Brooks reorganized, with Joe Glaser at the helm; a 13-piece ork. . . . George Towne band signed by Regent Records. . . . Philly's Elate Club, Inc., has been taken over by Jimmy Toppi, Sr. Ballroom will continue operations, at least throughout this season. . . . Bop City opened in cellar quarters of the former NYC Harem nitery, under a ten-year lease. Owner Ralph Watkins, who also steers the Royal Roost, will book the spot himself; feature more bop there and less at the Roost. . . . Loew circuit has set band packages for flick houses which have been minus stage presentations. Tour thus far includes NYC, Buffalo, Cleveland, Washington, Canton and Waterbury. . . . Pianist Frankie Carle's ork is being booked as a package with the Mills Brothers.

Joe Curbelo ork holds at NYC's China Doll through June 29. In July, Curbelo opens at the West End Casino, Deal N. J. . . . Ray Anthony ork into the Vogue Terrace, McKeesport, Pa., May 16, for one week. . . . Manhattan's Clique Club dropped bop for girlies. Spot's op, Irving Alexander, claimed attractions' prices were too high. . . . New Cafe Society owners Lou Lewis and Max Mansch (Sheridan Square spot), will run place along established lines. Barney Josephson, now in Europe, may sell the Cafe Society Uptown building when he returns. . . . Sidney Bechet quartet into NYC's Jimmy Ryan's, indefinitely. . . . Guy Lombardo playing concerts, too; one-nighters and locations. . . . Boston drummer Mickey Palmer



## HIT TUNES OF THE DAY

A BLUEBIRD SINGING IN MY HEART	Advanced Music
A DREAMER WITH A PENNY	George Simon
AGAIN	Robbins
AH, YOU'RE ADORABLE	Laurel
A LITTLE BIRD TOLD ME	Bourne
ALL RIGHT, LOUIE, DROP THE GUN	Leo Feist
CARELESS HANDS	Leeds
FOREVER AND EVER	Robbins
GREAT GUNS	Leo Feist
GRIEVING FOR YOU	Leo Feist
HERE I'LL STAY	Chappell
HOW MANY TEARS MUST FALL	Miller Music Corp.
I GOT LUCKY IN THE RAIN	Sam Fox
I LOVE YOU SO MUCH IT HURTS	Melody Lane

I'M BEGINNING TO MISS YOU	Irving Berlin
LOVE ME, LOVE ME, LOVE ME	Miller
MISSISSIPPI FLYER	Mellin
MY OWN TRUE LOVE	Paramount
ONCE IN LOVE WITH AMY	Edwin H. Morris
POWDER YOUR FACE WITH SUNSHINE	Lombardo
RED ROSES FOR A BLUE LADY	Mills Music
SO TIRED	Glenmore
SUNFLOWER	Famous Music
THESE WILL BE THE BEST YEARS OF OUR LIVES	Robbins
UNDERNEATH THE LINDEN TREE	La Salle
WHEN YOU'RE IN LOVE	Cranford
WHILE THE ANGELUS WAS RINGING	Charles E. Smith
YOU BROKE YOUR PROMISE	Frankie Music





# The French Horn in Our Orchestras

In collecting material for the present article the writer is indebted to solo French horn players James Stagliano, Frank Brouk, Arthur Berv, James Chambers and Mason Jones, respectively of the Boston, Cleveland, N. B. C., New York and Philadelphia orchestras. Each of these individuals in a personal interview generously elaborated on points concerned in his own experience, observations gained through years of playing in major symphony orchestras and teaching. All five illustrated by their attitude the fraternal feeling which exists among horn players, their high regard for one another as experts on this, one of the most difficult instruments in the orchestra. None with whom I spoke has attained such ripe years as to invest him with the title of "dean of horn players," but it is interesting to note James Stagliano was engaged by the Detroit Symphony Orchestra in 1928 at the tender age of sixteen and served in the St. Louis, Chicago, Los Angeles and Cleveland orchestras previous to his present engagement in the Boston Symphony. Arthur Berv (N. B. C.) was engaged by the Philadelphia Orchestra at the same age. James Chambers began his career with Stokowski's Youth Orchestra. Mason Jones at nineteen became a member of the Philadelphia Orchestra, in which group he has been employed for ten years. Frank Brouk played with the Indianapolis and Rochester Symphony Orchestras before joining the Cleveland Orchestra.—H. S.

WHEN SIEGFRIED'S horn call sounds out clear and strong over an orchestra a-murmur with forest sounds; when, remote and magical, the "horns of elfland" herald a world of fantasy; when Mendelssohn's *Midsummer Night's Dream* Nocturne emerges serene through orchestral ripples—do not for a moment think those four (or more) players sitting up there behind their circular shiny instruments—the French horn is sometimes aligned with the brass, sometimes with the woodwinds—are basking in the beauty of their tones. They are not basking. They are sweating. They are wondering if that ice-water they drank ten minutes before is going to queer that opening note in *Oberon*. If they shouldn't have eaten that steak after rather than before the concert. If they hadn't practiced too much that day and tired their lips. If they hadn't practiced too little and lost their embouchure. If that *fortissimo* attack isn't going to spoil their playing in the *piano* passage. If they are going to overblow the Eulenspiegel motif as a reaction from the *pianissimo*. If their buddies in the horn section can be depended on or if they have eaten steaks or drunk ice-water or practiced too much or too little.

Improvements in the French horn have by no means improved the lot of the player. Of course now he does not have to carry around that bagful of shiny crooks, such as used to clank against his shins in the old days, doesn't have to slip them onto his arm at concert and slide them off one by one as the program progresses. All he trundles about now is an extra mouthpiece, very small—the smallest of any, in fact, in the orchestra. And of course that problem-child of his—his horn.

DON'T think the problem consists, either, in just keeping that horn polished and cleaned—in not dropping or denting it, or in seeing it isn't freezing cold or sun-baked at concert-time (either would put the tone off). The real problem has to do with the horn's inner self—its soul, so to speak. For the French horn doesn't, for all its improvements, play an even scale. The player has to humor it in its weak spots, has to avoid breaks. And it can make a mighty nasty sound if it is improperly muted.

About that muting business . . .

Mutes can be bought at the store in great variety, made of wood, cardboard, metal, papier maché, *et cetera, et cetera*. Each has its special tonal characteristics. Each has special passages to interpret. But just because mutes are so specialized they don't quite fill the bill. Most players

prefer the more adjustable and versatile way of muting their horns, that is, by inserting their right hand in the bell (their left is occupied with fingering). This, according to the way they hold the hand (1) softens or makes louder the tones, (2) raises or lowers, by at least a semitone, the pitch, (3) gets those recalcitrant notes into scale-line, (4) gives, when the bell is almost completely sealed and the player blowing softly, the quality of remoteness, and (5) obtains, when the bell is altogether sealed—well, almost altogether—and the player still blowing hard, a nasal quality not exactly delightful but often useful (see *Till Eulenspiegel's Merry Pranks*). Besides all this, the hand steadies the instrument.

IF it is a problem child in the practice room, the French horn develops a real neurosis when lined up with its fellows on the concert platform.

French horns have a tendency to stand out even when they should blend in. Horn players—there must be four in every symphony orchestra—have to learn to work together with the persistency and selflessness of ants. They must imagine they are a football team and interweave harmonies the way backfield men pass the ball. They must imagine they are a squad of firemen and make the hose—excuse me, melody—draw out a smooth length. They must imagine they are pats of glowing paint on an easel and not spread themselves on too thick.

In this cooperative foursome, the "1st" and "3rd" horns take the high passages, and the "2nd" and "4th" horns the low. Just like belonging to the Episcopalian clergy, you're either "high" or "low" and, once so, you usually stay that way for life.

Even "double horn" players stick to the high and low categories. Double horns are horns that are so constructed with two sections of pipes that they can shift gears, so to speak—pass, like the man of flying trapeze fame, with the greatest of ease back and forth between high and low ranges. The shift is made by the left thumb pressing down a lever or key (this behind the outside row of three finger keys) thus diverting the horn from the F channel (warm, velvety, and therefore better in low registers) to the B-flat channel (brilliant and therefore better in high registers). Such a double horn goes:



Solo horn players, by which we mean those who in orchestras are assigned the outstanding passages, use the double horn (rather than the ordinary single-valve horn) since it is more versatile, can cover more ground.

Sometimes it is just too versatile for the player's stamina and he wishes the horn were still back in the days when it was simply that—a ram's horn with a hole in the pointed end, capable of sounding one nice, clear tone with no fingering, no tonguing and no breaks. He wishes this when he has to play the Mendelssohn Nocturne right after a Strauss *Eulenspiegel* theme, and then top that off with a Stravinsky *Firebird* arpeggio. To make his lot at least endurable the custom has arisen for symphony orchestras to employ alternates or assistants, especially at the first or solo horn desks. Some orchestras—Boston's and Dallas's, for instance—have alternates for each of the four horn player desks—eight horn players in all.

So now we have our French horn section exuding serenity in Weber's *Der Freischütz* Overture, registering exuberance in Strauss' *Don Juan*, snarling defiance in Tchaikovsky's Sixth Symphony, and crying alarm in Dukas' *Sorcerer's Apprentice*. We say we have them. That is more than the conductor can say. Hard to get and hard to keep, horn players are the cherished darlings of their conductors. And, once a conductor has four good horn players, he adopts every wile to keep them, even to making them the highest paid members of his orchestra.

But, since men who have had the tenacity to perfect themselves on this more-than-ordinary difficult instrument are by no means fly-by-nighters, we have the situation of horn players, once they are established in their symphony orchestras, continuing for over a quarter of a century in one orchestra, as did that solo horn player of the Philadelphia Orchestra, the venerable Anton Horner, who, incidentally, is said to have been also the teacher of more than half of the French horn players in our country's greatest orchestras. In this age of quick turnover and instability of purpose, it is a record worthy of citation both for him and for his many pupils.



Tchaikovsky's Fifth Symphony,  
2nd movement, 1st theme.



DALLAS SYMPHONY: Carol Rodgers, Imogene Sloan, Michael Glass, Angela  
Vejna, Harold Yelton, Christian Woehr, Clyde E. Miller, Lester Salomon.

Joseph Eger  
LOS ANGELES



Waldemar C. Linder  
MINNEAPOLIS



Frank Brouk  
CLEVELAND  
Mason Jones  
PHILADELPHIA



James Chambers  
NEW YORK



William F. Babitini  
SAN FRANCISCO

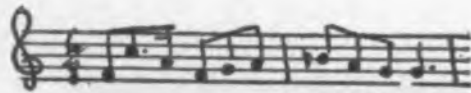


VANCOUVER SYMPHONY: George Kilpin,  
Reginald Cox, Ronnie Atkinson, Robert Cresch.



TORONTO PHILHARMONIC: F. B. Vepni, Mary Barrow,  
Reginald Barrow, Clifford Spearing, Kenneth Godwin.

Siegfried's horn call.



# French Horn Players

We've had to omit titles of players (1st horn, 2nd horn, etc.)  
in the group pictures because of lack of space.



CLEVELAND ORCHESTRA: Charles Blabell, Erwin Miersch, Ernani Angelucci,  
Martin Morris, Frank Brouk, Roy Waab.



INDIANAPOLIS SYMPHONY: Myron C. Barber, Harry  
Michels, Philip Huffman, Frederick Schmitt, Charles Yancich.



(Above) LOS ANGELES PHILHARMONIC: Odolino Pericoli,  
Gale Robinson, Sune Johnson, Joseph Eger, Attilio De Palma.

(Below) N. Y. PHILHARMONIC-SYMPHONY: R. W. Taylor,  
M. Fischer, Wm. Namen, James Chambers, J. Singer, L. Riccio.





Angelo Salomon.

W.

yers Major Symphonies

horn, etc. face.

Periss... e Palma

Taylor, L. Rlock



**SAN FRANCISCO SYMPHONY.** (No names given.)



Nocturne, from Mendelssohn's "Midsummer Night's Dream."



**CINCINNATI SYMPHONY:** Vincent Capasso, Hilbert Mosher, M. J. Kuhn, J. L. Pierce, Verne V. Reynolds.



**PHILADELPHIA ORCHESTRA:** Herbert Pierson, Clarence Mayer, Charles Lannutti, Ward O. Fearn, Mason Jones, A. A. Tomei.



The "Till" theme, from Strauss' "Till Eulenspiegel."



**MINNEAPOLIS SYMPHONY:** Paul Binstock, Waldemar C. Linder, William Muelbe.



**NBC SYMPHONY ORCHESTRA:** Harry Berv, Jack Berv, Arthur Berv.



(Above) **BUFFALO PHILHARMONIC:** Herbert Flummerfeldt, Fred Holcomb, Stanley Levins, Ginesio Lecce.



**DETROIT SYMPHONY:** Seated: K. Shultz, L. Patterson, Standing: W. Brown, T. Evans, W. Darling, F. Balaam.

(Below) **SAN ANTONIO SYMPHONY:** Otto Lucas, Robert Hare, Ralph Leidy, Maxwell Saibel.



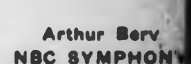
**James Stagliano BOSTON**



**Frederick Schmitt INDIANAPOLIS**



**Clifford Spearing TORONTO**



**Arthur Berv NBC SYMPHONY**



**Ginesio Lecce BUFFALO**



**Philip Farkas CHICAGO**



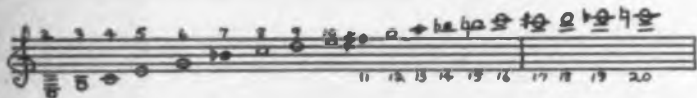
# Working for the Horn from Haydn to Strauss

By JOSEPH BRAUNSTEIN



Born in Vienna and educated at the Vienna University, Dr. Braunstein has devoted his life to Beethoven research. Before coming to this country in 1940, he was violist in various major symphony orchestras of Europe. He became an American citizen in 1945.

THE DIFFERENT families forming the orchestra in Haydn's day did not stand on an equal footing. Whereas woodwinds and strings enjoyed full freedom of movement in producing chromatic scales through three octaves, the members of the brass section, horn and trumpet, were restricted to the tones of the harmonic series. A horn with the fundamental tone C had the following tones available:



Within the compass of three octaves there were, strictly speaking, only eleven usable tones, because 7, 11, 13, and 14 are not in perfect tune with our tempered scale: 7 and 14 are lower than our B-flat; 11 is higher than our F but lower than F-sharp; and 13 is too high to be taken as A-flat and also too low for A. Strangely enough, J. S. Bach and his contemporaries used 11 for F as well as for F-sharp, and 13 for A. Musicians and audiences of those days were apparently tolerant in matters of pitch.

## DISCOVERY OF STOPPED TONES

But in 1753, three years after Bach died, Anton Joseph Hampel, a member of the Dresden orchestra from 1738 on, made a discovery which remedied the horn situation substantially and expanded the *Lebensraum* of the instrument greatly. In the history of the horn Hampel assumed the role of a Columbus, for he set out to test a mute and discovered the so-called stopped tones which enable the player

- (1) to correct the four "discordant" tones 7, 11, 13, and 14 to produce A, F, and A-flat;
- (2) to lower nearly the entire harmonic series by a semitone; and
- (3) to lower some of the natural tones by almost a whole tone.

These manipulations gave the horn a chromatic scale compassing two octaves and a fifth, but its individual tones could not be produced with the same timbre and intensity. Some of these tones were dull and others too high, difficult and even bad. Charles M. Widor, summing up the horn situation in the mid-eighteenth century, in his excellent *Technique of the Modern Orchestra* (1904), says: "Everywhere gaps, dangerous clefts, inequalities. Below the seventh natural tone there were not even two tones of the same quality forming the interval of a second."

In spite of these shortcomings the stopped tones were effectively exploited by horn virtuosos. The discovery of the stopping, and Hampel's improvement of the detachable crooks which made a quick change of key possible, fell in the decade which preceded the emergence of Haydn as symphonist and Gluck's reform of opera. Nevertheless these important technical improvements did not bring about a radical change in the horn setting which would have affected the entire orchestral picture. On the contrary, Haydn and Mozart generally refrained from sounding stopped tones and used them chiefly for correcting the four "discordant" notes of the harmonic series.

The technical limitations of the instrument had an impact upon the musical thinking of the epoch. Haydn and Mozart knew very well that the technical deficiencies could be conquered by virtuosos. Both wrote horn concertos. But they would none the less have found it incompatible with their artistic principles to assign to the horn thematic importance permanently, or to treat this instrument like the viola in the string quartet. In their last symphonies the horn participates in the thematic development only to a moderate degree. Hence, for their purposes, the harmonic series proved in most cases sufficient.

Witness, for instance, Haydn's last symphony in D major, where only one stopped tone was used. Five fingers suffice to count the stopped tones in "The Creation" as well as in "The Seasons." But there is an interesting case in the Symphony No. 31 of 1763. It called for four horns and was nicknamed "With the Horn Call" or "At the Hunting Place." We do not know the circumstances surrounding this composition, which must be regarded as an extravaganza. No doubt Haydn had then three good horn players and one virtuoso at his disposal, because the first horn (in D) has to climb up to the 20th natural tone—which is unique in symphonic literature. We find a somewhat similar case in Mozart's *Idomeneo*, where in an aria pervaded by concerto elements five stopped tones are demanded—which, except for the horn concertos, is the maximum Mozart ever required in one piece or movement. There are only two stopped tones in the G minor and one in the E-flat Symphony, only one in the entire *Magic Flute* and two in the voluminous *Don Giovanni* score. The limitations and disadvantages of the natural horn never interfered with Haydn's and Mozart's artistic aims. Both accepted the given situation as a natural and unalterable one which would by no means restrain their creative powers and hamper their artistic intentions.

According to Widor, "Neither Handel and Mozart earlier nor Beethoven and Weber later would have dreamed of the possibility that the trumpet would some time sound semitones in chromatic succession and the horn run fluently through the entire scale." Beethoven had to accept the horn situation and cope with it, like his predecessors whose paths he closely followed. There is, if the correction of the "discordant" natural tones is ruled out, no stopped tone in the First Symphony; in the piano concertos in C major, C minor, G major; in the Violin Concerto; or even in the *Leonora Overture No. 3*. The Second, Fourth, and Sixth Symphonies need only one, and the Fifth, two.

On the other hand, in the *Eroica* Beethoven came seriously to grips for the first time with the deficiency of the horn. Secondary and accompanying voices participated also in the thematic development and assumed greater importance. This brought the horn more sharply into focus, and the use of stopped tones was a logical consequence. To the traditional two horns Beethoven added a third one, the upper voice to an imaginary fourth horn.

Another interesting case where Beethoven deliberately crossed the tonal boundaries of the natural horn can be studied in the great aria of *Leonora in Fidelio*. Here are three horns employed in a manner which requires excellent players even in the age of the valve horn, especially for the scale:



This passage, containing several bad and dull stopped tones, is a most telling example of a difficult situation imposed upon Beethoven by the deficiency of the horn. The natural and stopped tones produced by the horn in this aria form an almost complete chromatic scale compassing more than two octaves. It was the most progressive horn setting prior to Weber, Meyerbeer, and Berlioz, not only technically, but also from the poetic or dramatic aspect. The first part of the aria displays the tender and poetic character of the horn, but in the *Allegro* it becomes the symbol of heroism and determination; and in its vigorous drive up to the 16th natural tone, the final scale foreshadows Siegfried's horn call.

## INVENTION OF THE VALVE HORN

In 1815 news of the invention of the valve horn was published in the Leipzig *Allgemeine Musikalische Zeitung*. A certain Blümel, a musician hailing from Prussian Silesia, is said to have built a horn with two valves in 1813 and to have sold it to Heinrich Stölzel, a fellow countryman. Stölzel, after having quickly obtained a patent from the Prussian government, presented himself as the inventor to the musical world. The news of the invention spread to Paris, where D. P. Dupont brought the horn with two valves on the market and secured a patent for five years. It found influential propagandists in the horn virtuoso and teacher, Emile Meifred (1791-1867), and his younger colleague, Eduard Constantin Levy (1796-1846), who went to Vienna as first hornist of the Court Opera in 1822. There he easily secured the engagement of his younger brother, Joseph Rudolf, likewise an excellent horn player.

The invention did not meet with the general approval among musicians. After 1815, when it became publicly known, Beethoven wrote no purely orchestral work. The only compositions in which the knowledge of the valve horn made itself to any degree felt are the *Missa Solemnis* and the Ninth Symphony. The *Missa* shows stopped tones in abundance, (Continued on page twenty-eight)

# Busman's Holiday

IT IS AN axiom that symphony orchestra players are inveterate poker and chess players; and report has it that various of them are, in their *alter egos*, book-binders, stamp-collectors, watch-makers, photographers. But this writer finds of particular interest the hobby which certain of the New York Philharmonic Symphony Orchestra members have carried to

All the accompanying photographs were taken by Leon Rudin, violinist, who joined the orchestra three years ago.



MADONNA OF THE OAKIES  
—Michael de Stefano

subdued. His "Old Barn" scene is meticulous down to the last leaf on the overhanging trees.

Violinist Gullino in his "Snowbound Long Island" and his "Summer Cottages" shows a good sense of light and shadow, especially in the branches slanted across the roofs.



MOHAWK LAKE—Fred Zimmermann

The delicate etching, "F. L. Caballito," is the work of the second horn, A. Namen. Assistant first cellist C. Stern's "Portrait of Artist's Child," is a fine likeness, they tell me. His "Still Life" in the Matisse vein startles with its bright colors and its Oriental feeling.

Leopold Busch of the violins has a quite ambitious portrait of his wife, "Marie." His "Late Autumn in Central Park" is perhaps a bit on the blurred side, but spontaneous and cheerful.

So I made the rounds and was deeply impressed—impressed not because I discovered masterpieces among them. Impressed, rather, because, though these hobbyists are not primarily painters, not striving for a name along these lines at all, nor even for credit from any particular quarter, they yet have elected to take brush in hand during their leisure hours and try to project on canvas a little of the beauty they see in the world around them. Impressed I was because this was their busman's holiday, this their chosen release after hours of projecting on another canvas—the concert auditorium of Carnegie Hall—beauty of another sort, the works of Brahms and Wagner and Stravinsky.

—H. J.



DOCK—WASHINGTON MARKET  
—Michael de Stefano

the point actually of forming a club centered around it, a hobby moreover related in a curious way to their music-making. I refer to the New York Philharmonic Painters Club. Composed of some fifteen instrumentalists, this group has recently, with the encouragement of Leopold Stokowski, who is himself deeply interested in art, put on a painting exhibit in their club-room at Carnegie Hall, in which twenty-four paintings of thirteen artist-musicians were displayed, all highly individualistic, all creditable products of serious craftsmen.

The idea of a Philharmonic-Symphony Painters Club had its inception a few years ago when several members of the orchestra became more than casually interested in art. Their conversations led them to aiding each other in the purchase of paints, brushes and canvases. Soon they were coaching each other in the art of painting pictures by friendly criticism of each others' works. When they all had a few finished paintings to their credit they styled themselves the P. P. G. These mysterious initials (standing for "Philharmonic Painters' Guild") created much discussion *re* the purpose of this "secret" society. But the efforts of these ardent hobbyists remained a purely private and personal affair



STONE QUARRY AT ROCKPORT, MASS.  
—H. Gomberg

Violinist de Stefano depicts eloquently the pain-ridden faces of a mother and her child in "Madonna of the Oakies." His "Dock—Washington Market" is impressionistic, fluid, atmospheric. Did I hear someone draw a parallel between this and the flowing tones of the violin?

Violist Ray Sabinsky gives a water-color effect to his "Backyard Scene." His "East River" has a like cast. William Lincer, principal violist of the Philharmonic, goes in for curious patterned paintings (see his "Linoleum Pattern"), suggesting a primitive trend.

English hornist Michel Nazzi shows a tendency one may easily associate with his mellow instrument. His "Fleur de Lys" is a still life painted in the fashion of old nose-gays, precise,



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JIMMY ABATO, right, Selmer (Paris) alto saxophonist, is famous for his solo work with the New York Philharmonic-Symphony.



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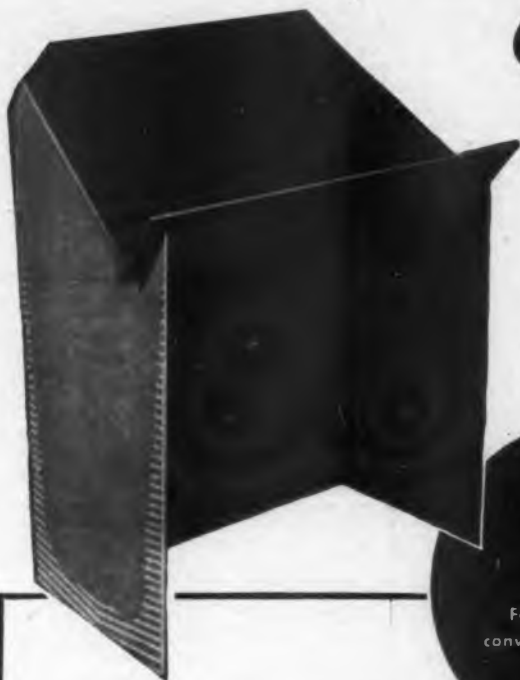


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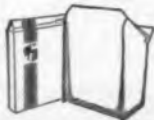
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# Over Federation Field

By CHAUNCEY A. WEAVER

## FULFILLMENT

*How comes this sign of life along the bough  
That yesterday was dormant, naked, stark?  
What silent force was hidden there,  
What spark  
That yields to pulsing strains and weakens now?  
Are vibrant roots in sudden gladness moved  
To send their strength in upward coursing flow  
That buds, unfolding to the touch, may grow,  
And spring's unreckoned might again be proved?*

*No sudden whim, ephemeral and light,  
Has wrought the spring; its triumph bears the mark  
Of long travail, of hoping in the dark,  
Of vision piercing through the wall of night.  
These buds are winter's long, quiescent dream  
Fulfilled, at last, in spring's unchanging theme.*

—FLORENCE JANSSON.

There is an ancient adage which admonishes, "Coming events cast their shadows before." We have a certain event in mind in a California jurisdiction, toward which we are looking with anxious anticipations. In such period of meditation we are looking forward to possible Golden Gate fruition. As

we do so our vision centers on the following Associated Press dispatch:

Frank Kramer, a California agriculture inspector, said the big freeze January 4-6 was "the most disastrous in California history." The state crop service chief estimated total crop losses, including 25 million dollars in the citrus industry, at nearly 100 million dollars, or about five per cent of the state's two-billion-dollar crop.

The average California temperature for the month was about 44 degrees. In the big freeze some fruit grove owners gave up smudging an useless. Three orchardists killed themselves. The suicides were blamed on their crop losses.

We can appreciate the serious outline of that picture. But we are conscious of certain jittery forebodings on our own part. In case hospital emancipation puts the undertaking within the realm of possibility, the harrowing reflection comes to mind: Will Nebraska and Wyoming and Colorado snowbanks be sufficiently reduced from their mountainous proportions to make railway transportation possible? Will the Iowa corn-planting season be far enough advanced to make it possible for local secretaries and other delegates from the Hawkeye commonwealth to indulge in the fondly hoped-for venture? Will the usual airplane contingent have the courage to sail

the unseen but chilling currents of the air in their official zeal to reach the desired locus in quo?

Over and against these timorous misgivings comes this heart-warming realization: California, San Francisco, Local 6 is the geographical goal which will be animating the Federation mind.

A state which can survive an earthquake as California was able to do in 1906 will by its very example quell fear in prospective visitors' hearts.

Any city which out of such wreckage could effectuate complete civic rehabilitation in so short a space of time is an incentive toward courage.

What official, delegate, or other attendant at the National Convention of 1915 will ever forget the occasion which was then and there celebrated? Everyone was made to feel at home. Convention Hall facilities were adequate. Hotel accommodations were all that could be desired. Entertainment was complete and memorable.

Therefore:

*All aboard for the Golden Gate!  
Get transportation before too late.  
Plenty to hear and much to see,  
In your behalf we make this plea!*

Ordinarily we do not incorporate clippings from other press sheets which are personal to the regular contributor, but in view of coming events we are moved to modify the rule and include the following complimentary paragraph from the February issue of the *San Francisco Musical News*, from the pen of our abiding friend, A. Jack Haywood, secretary of Local 6:

We have just got a line from our old friend and Honorary Executive Officer of the American Federation of Musicians, Chauncey A. Weaver, that he hopes and expects to be with us at the

Convention in June. It was at the Convention here in 1915 that he was first elected to the National Executive Board, and he has been a member of the Board ever since.

He got a terrific fall last August and has been in hospital ever since, but is now up and around and looking forward to his trip here. He is eighty years old and has just retired from the practice of law. His articles in the *International Musician* have been greatly missed. He played "bassoon"! Of course, we understand that anyone with the "intestinal fortitude" to play bassoon must have tremendous vitality, but Chauncey is outstanding even under these conditions. We bid you welcome way ahead of time and know you will enjoy your visit with us.

We deeply appreciate the kindly tone of the foregoing quotation. While our organs of locomotion do not function with the precision of earlier days, and while we would not think of trying to emulate the graceful nuances of the old-time waltz or the stately gyrations of the modern quadrille, our faith in timely recovery is exemplified in the fact that negotiations with the Chicago and Northwestern Railway Company are already on file. Meanwhile we are using a cane with as much grace as possible on the part of one to whom awkwardness is as natural as breathing. If we carry a cane at San Francisco, please look upon the act as a gesture of style rather than as a confession of decrepit old age.

In the old days we used to see in print, or hear quoted, the familiar lines:

*Full many a gem of purest ray serene  
The dark, unfathomed caves of ocean  
bear;  
Full many a flower is born to blush  
unseen,  
And waste its sweetness on the desert  
air.*



Manitowoc's Marine Band, now on its second span of fifty years of service to the city and to the State of Wisconsin, recently presented twenty-five-year medals to three of its members, Charles Kirchen, Paul Unmus and Fred Kirchoff. Kirchen and Unmus were presented the medals by their respective fathers who have already attained the distinc-

tion. The Marine band derived its name from its services to the armed forces in the past three wars in which the United States was involved. The Manistowoc Marine Band has appeared in every major city in the state as well as in many neighboring states. Twenty-four members have received the twenty-five-year medal. The director is Emil C. Sohrweide.

INTERNATIONAL MUSICIAN



We sometimes recall those lines when we think of the isolation of the band and orchestral bassoon. However, Local 6 claims a bassoonist named Charles Sirard who has now arisen to the rank of principal bassoon player in the Detroit Symphony Orchestra, and whose high-grade work has recently called forth the following tribute from the *Detroit Times*:

It is his normal lot to work in relative obscurity, sprinkling the tones of his instrument like a pungent spice into the mass of orchestral sound. However, on December 2 he played the solo part in two concertos for bassoon and orchestra with tremendous success. The solo line calls upon the bassoon to run the gamut of its possibilities. Sirard met the test magnificently. In fact, while listening to him play we were obliged to expand considerably our impression of the bassoon's gamut. Also, other portions of great beauty and dignity and Sirard's sensitive, intelligent treatment of these passages provided a stirring revelation of the poignant, ethereal tonal beauty of which the bassoon is capable.

As a new national administration gets under way, let us indulge in a glance at the magnitude of the manpower required to keep the wheels in motion: Executive Office of the President, 892 people; Department of State, 21,747; Department of the Army, 401,972; National Military Establishment, 1,080; Department of the Navy, 346,581; Department of the Air Force (Continental United States), 121,103; Post Office Department, 498,415; Department of Justice, 26,227; Department of Labor, 3,382; Department of Commerce, 40,935; Department of the Treasury, 90,416; Department of the Interior, 56,193; Department of Agriculture, 82,187; independent agencies, 36,304; Veterans Administration, 196,858; Economic Co-Operation Administration, 620. Smaller commissions, agencies, etc., we do not attempt to include. The official total is 2,090,554.

And, so far as known, not a bassoon player in the crowd.

Of course, no matter what political complexion the administration might bear, the numerical preponderance would be no different. We incorporate the facts for every citizen and taxpayer under moral and financial obligation to know something of the workings of the vast machine which makes the federal governmental wheels go round.

Those inclined to chide Congress for being slow should bear in mind that deliberative bodies are not disposed to violate speed limits.

It is predicted that the Nebraska, Colorado and Nevada snowbanks will be eliminated by the first of June.

With election so one-sided,  
It is difficult to see,  
Why Congress finds it blooming hard  
For members to agree.

From henceforth banquets you must avoid.

With sweet stuff you're already cloyed;  
Cheer up my soul—hum sweeter tunes;  
You are permitted to eat prunes!

Some mighty problems never seem to reach a settled solution. For example, the Taylorville (Illinois) Breeze-Courier brings to life the

following: "Did Stephen A. Douglas hold Lincoln's hat during the latter's inaugural address?" Here we have it again: Historians have haggled; statesmen have debated; common people have surmised. And yet this tantalizing interrogation point dangles from time to time in the national forum. "Sickled o'er with the pale cast of thought," another century may come and go before a sepulchral quietude shall have brought the issue to a final close. Meanwhile we are personally content with the concluding observation of the Taylorville paper: Regardless of the hat-holding controversy it is a matter of historic record that "Douglas was a loyal supporter of the Lincoln war-time administration."

It is with an extremely saddened heart that we are called upon to record the passing of our long abiding friend, Fay F. Bloss, at South Bend, Indiana, which occurred Sunday, March 6—following an illness of several weeks.

Born in Andover, New York, May 26, 1887, Fay came to Elkhart, Indiana, thirty-three years ago. He was united in marriage with Mabel Reese, at Quincy, Illinois, in 1914. He leaves a daughter, Mrs. Royal Baske, and two grandchildren, of South Bend.

Brother Bloss was director of the South Bend Federation of Musicians Band for ten years, and ranked high as an instrumental instructor. For some years he operated the Bloss band instrument establishment. He was a member of the faculty of the Main School of Music. He was a member of the South Bend Symphony Orchestra and of the Palace Theatre Orchestra. He served as secretary of Local 278, was secretary and treasurer of the State Federation; was organizer of the Bremen, Indiana, Local 414, and its representative frequently in the national organization.

Farewell to Fay Bloss! We shall miss his genial smile and his cordial handshake in those Federation circles where we were long accustomed to meet.

Speaking of international episodes, the stalling of Stalin is one of the most interesting.

Beautiful snow! Ah, yes—  
How sad to see you go!  
And yet—on second thought,  
Your beauty comes to naught,  
As we behold the violets grow,  
And listen to the birds that sing,  
Their gladsome greeting to returning  
Spring!

One of the thrills of the 1915 National Convention at San Francisco was the trip up Mt. Tamalpais. The mountain height, the adjacent bay, the scenic grandeur between the going and returning points were unfading memories.

The Saturday Evening Post declares, "There are forty different kinds of geese in the world." This is less than we had imagined.

San Francisco is the city, June 6th is the opening date, and the Civic Auditorium is the locus in quo.

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## SCORING FOR THE FRENCH HORN

(Continued from page twenty-two)

and the fourth horn passage in the *Adagio* of the Ninth would indicate Beethoven had knowledge of the valve instrument used in Vienna by the Lewy brothers.

Here we face a point which had been neglected in the Beethoven literature and research. The younger Lewy, calling himself Lewy-Hoffmann, became in the late thirties a member of the Dresden Court Opera. He played the difficult horn passage at the first rendition of the Ninth in Vienna, facing Beethoven in the conductor's chair. He participated in the 1846 presentation that crowned Wagner's conductorship in Dresden. And he lived long enough (1801-1881) to hear of the historic performance which his former chief conducted in Bayreuth in 1872, when the foundation of the Festival Theatre was laid. It stands to reason that Lewy-Hoffmann cultivated the memories of his Viennese days and his association with Beethoven. This renowned horn player is himself the source of the oral tradition which correlates the famous horn passage in the Ninth with Beethoven's knowledge of the valve instrument.

The only reference to this matter the present writer was able to find is made in Richard Hofmann's most valuable *Practical Treatise on Instrumentation* (English ed. 1897). Born in 1844, and having lived more than half a century in Leipzig, he had probably heard the story from Lewy-Hoffmann himself.

If we examine this passage stretching over seven bars:



We will find that of the forty-three notes only thirteen (C and G, sounding E-flat and B-flat), could be produced as natural tones. Among the stopped notes is the false B-flat (which appears here as the second degree of the A-flat scale). F. A. Gevaert, the eminent Belgian musician and great scholar, states emphatically in his *New Treatise on Instrumentation* (1885): "It means really doing violence to our ears to try to introduce this false intonation as a regular step of the scale, since the player has no means to push the tone up to the pitch required by our musical feeling."

The Lewy brothers certainly knew Schubert well. When they gave a benefit concert in 1826 at the Court Opera, they programmed an overture by Schubert. Rudolf Lewy participated in an all-Schubert program in 1827, the only concert Schubert was able to get arranged. His close relations to the Lewy brothers account for the horn setting of the "Night-song in the Forest" (1827), of the E-flat Mass (1828), and the C major Symphony (1828). Its beginning with the eight-bar horn solo for two is truly romantic.

The classical composers treated the horn as the dramatist deals with those characters who in the course of events hold the spotlight for a while, although they are only episodic figures. The sustention of the horn sound as leading melody and too conspicuous middle voice was not in accordance with the classical symphonic or operatic style. This principle stemmed from the conditions of the instrument, and Beethoven as a revolutionary orchestral thinker came seriously to grips with it.

The romantic composers did not shy away from the sustention of the horn sound, and we find impressive examples of it in the scores of Weber. Beethoven, who admired *Der Freischütz*, objected to the excessive employment of four horns in *Euryanthe*, contending that he would have to write for eight horns if Weber used four—and "where will we go then?" Weber no doubt knew the valve horn, and although its advantages and artistic possibilities left their imprint on his musical mind, he observed a realistic middle-of-the-road attitude by developing a manner of part-writing which could still be executed by natural horns.

G. Rossini literally grew up with the horn, for his father was a horn player. Considering the prominent role he gives the horn in *The Barber of Seville* and *The Thieving Magpie*, we are led to assume that he either anticipated the invention of the valve instrument, or else wrote some delicate horn passages in a typical Rossinian "I-don't-care" attitude. The horn quartet in the *Semiramide* overture, however, stretching over twenty bars, points unquestionably northwards beyond the Alps. It is reminiscent of Weber, and *Semiramide* was actually resented as German. But the sixteen-bar horn passage in *William Tell* shows forty-four stopped tones cut of ninety-six notes to be played in quickest tempo—and from this a few bars must be quoted:



This passage, which can be delivered correctly only by valve instruments, left its mark on the scores of Berlioz and Wagner.

INTERNATIONAL MUSICIAN

It is evident that Berlioz and Meyerbeer reckoned with the valve horn, which was officially introduced into the orchestral apparatus associated with the style of grand opera by J. F. Halévy in *La Juive* (1835). Mendelssohn showed the distinct influence of the romantic conception of horn settings in his later scores. Witness the Nocturne from the *Midsummer Night's Dream* (1841), and the Scotch Symphony, the first performance of which in 1842 preceded the premieres of *Rienzi* and *The Flying Dutchman* by only seven and ten months, respectively—and at that time the natural horn was definitely on the way out.

In the horn setting of his first operas Wagner followed generally the trails blazed by Weber; but already in *The Fairies* there are passages pointing to the true Wagner; and *Das Liebesverbot* contains a chromatic scale from the 11th to the 16th note of the harmonic series. Wagner deepened his knowledge of the orchestra in Paris enormously. The practical result was the *Rienzi* score, where two valve horns are expressly demanded. This practice is continued in the scores of *The Flying Dutchman* and *Tannhaeuser*, while *Lohengrin* employs only valve instruments. Chromaticism made the use of the valve horn imperative for the *Tannhaeuser* music, and *Lohengrin* shows eloquently Wagner's mastery of the four-voice horn setting, a significant essential of the later works. Take, for instance, the third statement of the Grail melody. Here string-quartet part-writing is applied to the horn quartet, as witness the moving entry of the theme of the *Wach auf* Chorus in the prelude to the Third Act of *Die Meistersinger*. Note, too, the indescribable beauty of the E major passage in the Third Act of *Tristan*, where the harmonic fluctuation reaches the E major tonality for the first time in the work:



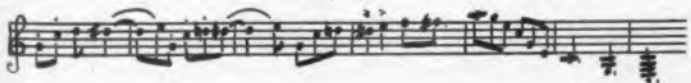
Wagner prefaced the *Tristan* score with very interesting remarks on the valve horn, stressing the "decidedly great gain" to the horn players to study very carefully their parts in this score, in order to find out the proper use of the suitable keys and valves to meet all requirements of the rendition." As a matter of fact, the valve horn is the decisive element in the development of Wagner's individual orchestral style, which resulted in a regrouping of the instrumental forces. It became a vital factor in the symphonic working out of the themes and motives. In *Die Meistersinger* the horns enjoy only one long rest during Beckmesser's serenade, and the physical requirements the players have to meet in uncut performances are enormous. For these reasons it became customary in great European opera houses to give the hornists the benefit of a changing shift; four played Acts I and II, and four the Third Act. To speak of the horn treatment in the *Nibelungen* score would require a special study, but one unique episode must be mentioned here: the canon-like passage for eight horns picturing daybreak, in the Second Act of *Goetterdaemmerung*.

The introduction of the valve horn (together with the trumpet) is the most significant development in the evolution of the modern orchestra. It opened new territories and created a new balance of power in the concert of the orchestral forces. These great changes are most impressively reflected in many pages of Richard Strauss' *Heldenleben*. One has only to think of the battle scene and of the overwhelming concentration in the fourteen-bar unison passage of the entire eight-horn section, reading:

Horn in F



Both natural horn and valve instrument seem to be symbolized in the familiar horn theme in *Till Eulenspiegel*.



Here chromatic progression and harmonic series join happily—and perhaps this union is also one of Till's merry pranks.

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## With the Dance Bands

(Continued from page eighteen)

west-side Sky Club, starting June 1. . . . JATP unit into the Loop's Blue Note through May 2. West. MCA building a novelty band around Ish Kabibble. . . . Vaughn Monroe will star in a Western flick, which starts shooting June or July. . . . Les Brown into L.A.'s Palladium May 3. . . . Henry Miller new GAC veepee, in charge of the agency's Coast band department. . . . Drummer Lee Young formed a 15-piece band in Hollywood. . . . Duke Ellington made a short for U-I's Will Cowan. . . . Victor Young scoring for Hal Wallis' "Bitter Victory." Likewise Johnny Green for Warners' "Happy Times." . . . Tommy Dorsey brings Harry James to his Casino Gardens June 3, for six nights a week. . . . Fisher Conservatory of Music, in Hollywood, training musicians for film work. Trombonist Si Zentner on the faculty. . . . Benny Carter's new big band in action. . . . Drummer Bing Crosby switched to CBS, effective next season.

King Cole Trio now a quartet, having added ex-Kenton bongo drummer Jack Costanzo. . . . Stan Kenton vacationing in South America—for "maybe six months." . . . Slapsy Maxie's, L.A. nitery, shuttered temporarily. . . . Duke Ellington denied he would disband in April for a short rest. The Duke's legit Broadway musical may open this summer, and Ellington was mulling a pacting with GAC. . . . T-Bone Walker set for Lou Landry's New Orleans Swing Club (S.F.) on July 7. . . . Screen star Dan Dailey may front a band, to be organized by his pianist, Johnny Scott. . . . Ike Carpenter released from his GAC contract. . . . Charlie Ventura holds at L.A.'s Empire Room through mid-May. . . . Pianist

Henry King's ork into San Francisco's Mark Hopkins, May 17, for six weeks.

Ray Anthony band signed by Capitol Records. . . . Discovery Records packed Les Baxter trio. . . . ABC dropped the Ike Carpenter-Hawthorne airshow. . . . Russ Morgan opens June 15 at L.A.'s Biltmore Hotel, for two years. . . . Trombonist Ted Veseley's band at Hollywood's Royal Roost. . . . Earle Spencer using four ex-Kenton sidemen. . . . The Los Angeles Shrine auditorium closed its doors to jazz concerts, charging patrons with "unruly order." . . . Pianist Barclay Allen's ork into Denver's Elitch's Garden, May 19, for four weeks. . . . Bill Weems joined GAC's L.A. band department. . . . Carlos Gastel has withdrawn his managerial hand from the Empire Room, leaving Gene Norman in charge. . . . Louis Jordan is starred in the flick "Look Out, Sister." . . . Hal Pruden band holds at Seattle's Olympic Hotel, indefinitely. . . . Dugan's Cafe, Emeryville, Calif., burned to the ground. . . . Bernie Alper's band on the stand at the newly reopened Corinthian Room, Adams Hotel, Mesa, Arizona.

Canada. Vancouver maestro Archie Alexander to build a Bob Crosby-type band, for broadcasts and recording dates. Band to begin rehearsals in mid-May. Alexander has been in Scotland recently. . . . Maurice Jackson's all-girl band toured eastern Canada in late February. . . . Three top units in Kitchener, Ont., are those of Roy Schmidt, Willis (Tubby) Toles, and Owen Geiger. . . . Hal White trio holds at the El Morocco Cafe.

Television. MCA and L.A.'s KLAC-TV have agreed to use MCA-produced shows on the station. KLAC may be bought by Warner Bros. . . .

Sammy Kaye still peddling his "So You Want To Lead A Band" as a TV net package. . . . Dixielanders Kid Ory and Pete Daily doing a video stint on L.A.'s KLAC-TV. . . . Buddy Rogers bowed in over KLAC-TV, using violinist Victor Arno's quartet for backing. . . . Red Ingle band featured on new Henry Morgan show (NBC-TV). . . . Tenorist Dave Harris' combo gets a bit on KFI-TV's "Television Talent Test" (L.A.). . . . CBS-TV's "Adventures In Jazz" series moved to Friday nights, with Will Bradley the new conductor. . . . Trombonist Bobby Byrne set for WJZ-TV's Thursday night "Club Seven."

Radio. Paul Weston will baton a new net airters this summer. . . . Guitarist Carmen Mastren's unit playing the Morton Downey show, NBC, Tuesday, Thursday and Saturday. . . . Director Billy Mills has played the Fibber McGee show for eleven years. . . . Red Ingle also snagged an across-the-board NBC web shot, 9-9:30 A. M., EST.

Miscellaneous Dates. Desi Arnaz at Chicago's Chicago Theatre through May 5. . . . Eddy Arnold at Las Vegas' El Rancho, May 11-24. . . . Bill Chase holds at the Hill Top, Billings, Mont., until June 30. . . . Ted FioRito remains at the Beverly Hills Hotel, L.A., through May 23. . . . Eric Haynes set at the Colgate Auditorium, Jersey City, N. J., until June 27. . . . Bob Lang holds at Teen Town, Rochester, N. Y., until June 1. . . . Freddy Nagel ork at the Muehlebach Hotel, Kaycee, through May 10. . . . Leighton Noble sticks at L.A.'s Ambassador hostelry through May 26. . . . Orrin Tucker at the Balinese Club, Galveston, Texas, until May 3.

—TED HALLOCK

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# Contemporary American Chamber Music

by Dorothy Cadzow

## Performance and Publication

American composition has been encouraged and promoted by a number of organizations that have done much to further its cause. Not only have these groups stimulated creative work itself, but they have built up public interest, and brought the music of native composers before a larger audience.

One of these organizations, the Society for the Publication of American Music, was founded in 1919 to issue chamber music and distribute it to musicians and music lovers who would perform it at home and in public. Membership fees entitle the subscriber to the compositions that are chosen for publication each year. Generally two works are brought out in a season, and both well-known and unknown composers have been represented. Since the sale of a new string quartet brought out by a regular publisher might be only twenty-five copies or less in the first year, the Society does a great service in its prompt distribution of several hundred copies.

## The League of Composers

In 1923 the League of Composers was organized to encourage and support the production of new and significant works. First performances were not their sole aim, but rather the presentation of music of high calibre. Early in its career concerts of music by younger composers, some of whom were entirely unknown, became part of their program. Frequently concerts have been devoted entirely to American compositions. One of the outstanding activities of the League has been to commission works from American composers. Among these commissions have been a number in the chamber music category. The League has also invited composers to write specifically for radio, and many chamber music programs have been broadcast.

## NAACC

Another group that has taken part in the promotion of American music is the National Association for American Composers and Conductors. In sixteen years it has presented works of 531 American composers, and played over 1,600 American compositions. Its concerts are open to the public, and are broadcast from Times Hall over WNYC. They are also recorded for re-broadcast overseas. Each season the Association awards the Henry Hadley medal and citations for distinguished service to American music.

## Composers' Forum

The Composers' Forum takes into consideration the reaction of listeners to new works. Their aim is to bring the audience into contact with composers, thus removing the barrier between "producer and consumer." Only two composers are included on a program, which means that a fair amount of their work can be performed in an evening. The last third of the program is given over to a forum session, at which time the composer answers written ques-

CHAMBER MUSIC is the cherished child of composers. Even though it may be less colorful by nature than its impressive relative, orchestral music, it nevertheless has a distinctive personality of its own. It is true the child is not destined to bow before large audiences, nor does it often travel far. It is quite possible it may never see the light of day in a publisher's office. But those who have made the acquaintance of this special child are likely to become devoted to it.

In America, chamber music represents a large portion of the musical family (that branch of it, to be sure, that stays away from barbers). One look at books and catalogues on the subject shows that an enormous amount of chamber music has been written here. It bespeaks a wide variety of racial backgrounds, creeds, and traditions. But at the same time it has developed during the past twenty-five years to the point where it has become a truly American offspring.

It is not easy to put a finger on those qualities that make music "belong" here. From any approach it is difficult to generalize about contemporary writing, because the picture is constantly changing, and we are crowded too close to it to get a clear perspective. Writers vary in their aims, and in their ways of expression, and the results are widely divergent. However, chamber music reveals, perhaps better than any other type, certain characteristics and trends of American writing.

## Experimental Approach

American composers have gone through a period of experimentation. They have tried their hands at new styles and forms, at polytonality, atonality, and complex rhythmic and melodic designs. Unusual scales, harmonies, and powerful dissonances have fascinated them. Under the spell of orchestral sound they have sought to bring to chamber music a wider range of colors and sonorities, and original instrumental effects have been achieved, particularly by some of the master writers who have influenced the crowd. These new resources have been handled with technical skill, which is in itself one of the qualities shared by many American writers.

Those who are composing in the 1940's have been able to profit by the experiments of the earlier groups who followed unconventional lines. Along with new directions which have developed there has also been a return to the order and clarity of eighteenth century music, a trend which is known as "neo-classicism." There seems to be less adherence to fads or cults, and a new interest in individual expression. At its best, the chamber music being written here today reflects the desire to write well, according to the composer's own ability and purpose, making use of those elements of music, both old and new, that can most effectively serve his own interest.

As in all types of writing, there are certain key figures. Several European composers, who have come to America to live, have had a pro-

found influence on American musical thought. Ernest Bloch, who has done much of his writing in this country, is one of the master composers of chamber music. Arnold Schoenberg, whose experiments led to the development of the twelve-tone technique, continues to have a large following. Paul Hindemith evolved a type of writing based on "linear counterpoint," and has been a strong figure in the neo-classic trend. Stravinsky's chamber music shows his interest



The Fine Arts Quartet of Chicago: Leonard Sorkin and Joseph Stepansky, violins; George Sopkin, cello, and Sheppard Lehnhoff, viola.

in the abstract, and in classical form, as well as a highly individual use of instrumental color. Bela Bartok's six string quartets mark him as one of the great figures in contemporary music. His power of expression, his rhythmic vitality, and his imaginative creation of new sonorities and effects for the instruments set him apart as a composer with a unique personal idiom.

## Key American Figures

American composers during this period have also been writing with individuality in the field of chamber music. There are a number of American leaders, among them such men as Walter Piston, Roy Harris, Quincy Porter, Charles Ives, and Aaron Copland. And there are many others who either belong in the front ranks or are rapidly coming to the foreground. Piston exemplifies neo-classicism. His music has clarity and directness, and a fine sense of proportion. Roy Harris is an individualist who writes with vigor and rugged power. Quincy Porter's music, while more conservative, shows a personal type of expression. Charles Ives was one of the early radicals who spoke in a language of his own, and he has had a strong influence. Aaron Copland's chamber music represents an American trend away from elaboration toward a straightforward type of expression. The work of these men and of many of their fellow composers bears its own stamp, and could not be labeled as the product of any other country.

tions that have been turned in by the audience. A moderator leads the discussion that follows. The composer has a chance to find out what the reaction of the audience is to his work, and the audience, on the other hand, becomes acquainted with the composer, and has an opportunity to question him about his music. The Composers' Forum has been in existence for thirteen years, and its audience is steadily growing.

The United States Section of the International Society for Contemporary Music was founded following an international festival of chamber music that was held in Salzburg. With the exception of the war years, international festivals have been held annually since that time. In New York a Forum Group of the ISCM has been organized by composers to acquaint member-composers with the work of their Forum colleagues in informal meetings, and to present to the ISCM the most interesting compositions of both Forum Group members and out-of-town composers.

#### National Federation of Music Clubs

One of the largest and most active organizations in the musical life of the country is the National Federation of Music Clubs, which has clubs in all states, and an over-all membership of between 400,000 and 500,000. Besides their service in awards, prizes, and scholarships, they have a specific chamber music program which

is being carried forward on a community basis throughout the country. This program calls for chamber music committees in each community to sponsor regularly scheduled chamber music concerts. At least one concert in this series must be given by a professional group, and at least one contemporary American composition must be presented at each concert. In addition, the Federation has encouraged composition in this field by an annual Young Composers Contest in which all the works are of a chamber music order. In many instances radio premieres have been arranged for prize-winning works.

The advancement of American music is one of the stated purposes of Sigma Alpha Iota, a women's fraternal organization now in its 45th year. It has an ambitious program covering many phases of musical activity. In December, "Pan Pipes," official magazine of the fraternity, was devoted largely to American music. This issue served both as a stimulus to the fraternity's college and alumnae groups, and as a tribute to creative and promotional phases of American music. Sigma Alpha Iota has recently inaugurated a program of American music awards to encourage American composers, and to assist in the understanding of these works by providing channels for their study and performance.

In the educational field the Music Educators National Conference has done a great deal to promote the performance and teaching of American music. Also, the training in increasing number of musicians in schools and colleges has

led to music-making by amateur groups on a larger scale than ever before.

#### Performing Groups

Of first importance to contemporary American music are the performing groups. The *International Musician* published in the November, 1948, issue a comprehensive list of chamber music groups, which included not only the outstanding professional quartets who have made American music a part of their repertoire, but also many local organizations throughout the country.

#### How to Locate Scores

Since securing new music is often a problem, it is well to mention the American Music Center, which is situated in New York. It acts as a research and distributing center for American music, and maintains a library of scores, many of which are in manuscript form.

The list of contemporary American chamber music which follows is far from all-inclusive and represents only some of the outstanding music in the field, available either through publishers or through the American Music Center. Much of the best American chamber music is still unpublished, and for that reason some important composers and compositions do not appear. However, the music included may perhaps serve as a nucleus, with a promise that there is much more to be added in the next few years.

## Representative American Chamber Music

Composer	Title	Publisher	Date
Anthesi, George	String Quartet #3	Boosey-Hawkes	1946
Ayres, Frederic	Trio in D Minor for piano, violin, and violoncello	Society for the Publication of American Music	1925
Barber, Samuel	Serenade for String Quartet or String Orchestra	G. Schirmer, Inc.	1929
Barber, Samuel	String Quartet, Op. 11	G. Schirmer, Inc.	1936
Bauer, Marion	Concertino for Oboe, Clarinet, and String Quartet, Opus 32b	Arrow Press	1939-43
Bennett, Robert Russell	Dance Scherzo (flute, oboe, clarinet, horn, bassoon)	American Music Center 1*	
Berger, Arthur	Three Pieces for String Quartet	American Music Center 1*	
Bergama, William	First Quartet	Society for the Publication of American Music	1942
Bergama, William	Second String Quartet	Hargall Music Press	1944
Bloch, Ernest	Three Landscapes (string quartet)	Carl Fischer, Inc.	1924
Bloch, Ernest	Second String Quartet	Boosey-Hawkes	1945
Bowles, Paul	Scenes d'Anabase, pt. 3 (tenor, oboe, piano)	New Music Publishers	
Bowles, Paul	Scenes d'Anabase, pt. 5	Cos Cob Press, Inc.	
Brancombe, Gena	Song, A Lute of Jade (piano and five instruments)	Arthur P. Schmidt & Co.	
Brant, Henry	Variations for four instruments	New Music Society of California	1931
Carpenter, John Alden	Piano Quintet	G. Schirmer, Inc.	1934
Carter, Elliott	Suite for Quartet of Alto Saxophones	Broadcast Music, Inc.	1942
Cazden, Norman	String Quartet Op. 9	Associated Music Publishers, Inc.	1936
Chadwick, George Whitefield	Quartet (No. 4) in E Minor	G. Schirmer	1902
Cole, Ulric	Quintet for piano, 2 violins, violin and cello	Society for the Publication of American Music	1941
Copland, Aaron	Sextet for Clarinet, String Quartet and Piano	Boosey-Hawkes	1937
Copland, Aaron	Vitebsk—violin, cello, piano	Cos Cob Press	1929
Copland, Aaron	Two Pieces for String Quartet	Arrow Music Press	
Cowell, Henry	Quartet Pedantic	American Music Center 1*	
Cowell, Henry	Mosaic Quartet	New Music Publishers	1935
Crawford, Ruth	String Quartet	New Music Publishers	1931
Creton, Paul	Partita, flute, violin, strings	American Music Center 1*	
Dello Joio, Norman	Chamber Work—flute, clarinet, oboe, and string trio	Hargall Music Press	1943
Diamond, David	Quintet for Flute, String Trio, and Piano	G. Schirmer, Inc.	1937
Donovan, Richard	Trio—violin, cello, piano	Arrow Music Press	1937
Dukelsky, Vladimir	Three Pieces for Woodwinds and Piano	Carl Fischer	1940
Finney, Ross Lee	String Quartet in F Minor	Arrow Music Press, Inc.	1935
Foss, Lukas	String Quartet in G major	Society for the Publication of American Music	1948
Freed, Isadore	Quartet for piano and strings	Society for the Publication of American Music	1944
Giannini, Vittorio	Piano Quintet	Society for the Publication of American Music	1932
Goldman, Richard Franko	Three Duets for Clarinets	Mills Music, Inc.	1944
Goldmark, Rubin	Quartet for Piano, Violin, Viola and Cello	G. Schirmer, Inc.	
Goossens, Eugene	Second String Quartet	Boosey-Hawkes	
Green, Ray	Three Pieces for a Concert (wind ensemble with piano and percussion)	Edward B. Marks Music Corp.	
Griffes, Charles	Two Sketches based on Indian Themes	G. Schirmer, Inc.	



Title	Composer	Publisher	Date
Gruenberg, Louis	Four Diversions for String Quartet	Cos Cob Press, Inc.	1930
Hanson, Howard	String Quartet, Op. 23	C. C. Birchard & Co.	
Harris, Roy	String Sextet	Harold Flammer, Inc.	1932
Harrison, Lou	Suite #2 for String Orchestra or String Quartet	Merrymount Music Press	
Haubiel, Charles	Romansa—piano trio	Composers Press, Inc.	1932
Hellman, William Clifford	Trio for pianoforte, violin, and violoncello	Society for the Publication of American Music	1925
Heller, James G.	Three Aquatints for String Quartet	Society for the Publication of American Music	1929
Hill, Edward Burlingame	Sextet for flute, oboe, clarinet, horn, bassoon, and piano, Op. 39	Society for the Publication of American Music	1939
Hindemith, Paul	String Quartet	Associated Music Publishers	1943
Howe, Mary	Allegro Inevitable	Society for the Publication of American Music	
Huss, H. H.	Quartet for Strings, Op. 31 in B minor	Society for the Publication of American Music	
Ives, Charles	Aeschylus and Sophocles for voice, string quartet, piano	New Music Publications	1922
Ives, Charles	Hallowe'en—String Quartet and Piano	Bonart Music Publications	
Jacobi, Frederick	String Quartet based on Indian Themes	Society for the Publication of American Music	1924
Jacobi, Frederick	String Quartet #2	Society for the Publication of American Music	1933
Jacobi, Frederick	Hagiographa—String Quartet and Piano	Arrow Press	1939
James, Philip	Quintet for Woodwinds	Carl Fischer, Inc.	1936
Jarecki, Tadeusz	Quartet for Strings, Op. 21	Society for the Publication of American Music	1922
Kerr, Harrison	String Quartet	Arrow Music Press	1937
Kohn, Ellis B.	String Quartet	American Music Center 1*	
Kubik, Gail	Little Suite (flute, 2 B-flat clarinets)	Hargall Music Press	1941
Lockwood, Normand	Informal Music Nos. 1 & 2 for String Quartet	American Music Center 1*	
Loeffler, Charles	Music for Four Stringed Instruments	Society for the Publication of American Music	1923
Luenting, Otto	Fuguing Tune for flute, oboe, clarinet, bassoon, and horn	Associated Music Publishers, Inc.	1941
Maganini, Quinto	Cuban Rhapsody, Op. 22	J. Fischer & Bro.	1929
Mason, Daniel Gregory	String Quartet on Negro Themes, Op. 19	Society for the Publication of American Music	1930
Mason, Daniel Gregory	Serenade for String Quartet, Op. 31	Society for the Publication of American Music	1934
McBride, Robert	Jam Session—flute, oboe, clarinet, horn, bassoon	Composers Press, Inc.	1941
McKay, George Frederick	Fantasy on a Western Folk-song—(10 instruments)	Boosey-Hawkes	
Moore, Douglas	Quartet for Strings	Society for the Publication of American Music	1938
Piston, Walter	String Quartet #1	Cos Cob Press, Inc.	1934
Piston, Walter	Quintet for Flute and String Quartet	Arrow Music Press	1942
Porter, Quincy	String Quartet #3	Society for the Publication of American Music	1930
Read, Gardner	Suite for String Quartet, Op. 33	Galaxy Music Corp.	1935
Reigger, Wallingford	String Quartet #1, Op. 30	Arrow Music Press	1946
Reigger, Wallingford	Duos for Three Woodwinds (flute, oboe, clarinet)	New Music Publishers	1943
Reiser, Alois	Quartet for Strings (E Minor)	Society for the Publication of American Music	1920
Robertson, Leroy	Quintet in D Minor for Piano and Strings	Society for the Publication of American Music	
Rogers, Bernard	Soliloquy for flute and string quartet	C. C. Birchard & Co.	1922
Sanders, Robert	Quintet in B for Brass Instruments	Carl Fischer, Inc.	1942
Schuman, William	String Quartet #2	Arrow Music Press	1937
Schuman, William	String Quartet #3	Boosey-Hawkes	1939
Search, Frederick Preston	Sextet in F minor for Strings	Society for the Publication of American Music	1934
Sessions, Roger	String Quartet in E Minor	Arrow Music Press	
Shepherd, Arthur	Quartet for Strings in E Minor	Society for the Publication of American Music	1935
Sowerby, Leo	Quartet for Strings; Serenade in G major	Society for the Publication of American Music	1921
Stevens, Halsey	Quintet for Flute, Piano and Strings	Society for the Publication of American Music	1948
Taylor, Deems	Lucrece (suite for string quartet)	J. Fischer and Bro.	1936
Thompson, Randall	String Quartet #1 in D Minor	Carl Fischer, Inc.	1941
Thomson, Virgil	String Quartet #1	Arrow Music Press	1931
Van Vactor, David	Quintet for flute and strings	Society for the Publication of American Music	1941
Verrall, John	String Quartet #2	American Music Center 1*	
Wagenaar, Bernard	String Quartet #2	Arrow Music Press	1931
Wagenaar, Bernard	String Quartet #3	Society for the Publication of American Music	1936
Whithorne, Emerson	Quartet for Strings, Op. 51	Cos Cob Press, Inc.	1931

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# Soloists' Symposium

Gertrude Neidlinger, concert comedienne, of Montclair, New Jersey, gave an amusing program of "Musical Mishaps" at Times Hall in New York on March 19. With great good humor she kidded the studio-recital tradition, operatic affectations, lecture recitalists, over-athletic conductors, amateur glee clubs innocent of musical knowledge, squirmy members of the audience, overripe sopranos with a demi-quaver, and any other squirrely aspects of the musical world you can think of. She got her comedy by expert pantomime and very effective



GERTRUDE NEIDLINGER

"mugging," as running comment on the arias, songs, and musical noises which she made. Her voice is an excellent one; in fact, much of the singing which she did with satiric intent was better than some of the concert efforts she was satirizing. Her patter, though some of it fetched a lot of laughs, could do with editing. She talked more than she needed to; her acts are good enough so she should let the music and

grimacing speak for themselves. She was expertly accompanied by the pianist, Oscar Haase, whose deadpan expression added to the fun.

Rafael Mendez, at his concert with the San Diego Symphony Orchestra on April 22nd, registered the same success as he did in his solo appearance with the Denver Symphony Orchestra the month before. This trumpet virtuoso played "La Virgen de la Macarena," traditional Spanish song, as arranged by himself, and the Gypsy Dance from *Carmen*. His second group was made up of the Sarasate "Gypsy Airs" and the "Flight of the Bumble Bee."

Mr. Mendez was born in Mexico, the fifth child in a musical family of fifteen. At five he was an accomplished trumpet player. When Pancho Villa arrived in the village in which the Mendez family lived he demanded entertainment, and the entire family turned out to provide it. So delighted was the conqueror with their performance that he made them his personal musicians. After the rest of the family was sent home Raphael remained with the colorful leader.

In his thirteen appearances with seven major symphony orchestras during the season of 1948-49, Jacques Abram has enlarged the piano repertoire by the introduction of Benjamin Britten's Piano Concerto No. 1.

Frances Magnes will appear as soloist with the National Orchestral Association on April 18th, this at Carnegie Hall in New York. She will also give two concerts at the Ojai Festival in May.

## News Nuggets

Local 49, Hanover, Pennsylvania, is in receipt of a letter from John H. Paul, the director of a high school band of that city, in which he states, "Nothing could be said that would half express the enjoyment of the members of the Eichelberger Senior High School Band who attended the Marine Band Concert as guests of your local. The trip we made not only afforded the students an opportunity to hear good music, but it gave them an opportunity to ask questions about various instruments, about compositions they heard, and the techniques of performers. This gave me an opportunity to make a practical application of musical appreciation and study. I am certain

that you have contributed greatly to the musical future of these people by sending them to this concert."

George Antheil's Sixth Symphony, composed in 1948, was a recent event in the schedule of the San Francisco Symphony Orchestra, under Pierre Monteux.

The date for Music Week this year is May 1st to 8th, the keynote, "Music Strengthens Friendly Ties." Its purpose is "to make the public more conscious of the value of music to the community and to the individual citizen, and to aid the progress of musical education for young people and adults."



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4068, 4080, 4092, 4104, 4116, 4128, 4140, 4152, 4164, 4176, 4188, 4200, 4212, 4224, 4236, 4248, 4260, 4272, 4284, 4296, 4308, 4320, 4332, 4344, 4356, 4368, 4380, 4392, 4404, 4416, 4428, 4440, 4452, 4464, 4476, 4488, 4500, 4512, 4524, 4536, 4548, 4560, 4572, 4584, 4596, 4608, 4620, 4632, 4644, 4656, 4668, 4680, 4692, 4704, 4716, 4728, 4740, 4752, 4764, 4776, 4788, 4800, 4812, 4824, 4836, 4848, 4860, 4872, 4884, 4896, 4908, 4920, 4932, 4944, 4956, 4968, 4980, 4992, 5004, 5016, 5028, 5040, 5052, 5064, 5076, 5088, 5100, 5112, 5124, 5136, 5148, 5160, 5172, 5184, 5196, 5208, 5220, 5232, 5244, 5256, 5268, 5280, 5292, 5304, 5316, 5328, 5340, 5352, 5364, 5376, 5388, 5400, 5412, 5424, 5436, 5448, 5460, 5472, 5484, 5496, 5508, 5520, 5532, 5544, 5556, 5568, 5580, 5592, 5604, 5616, 5628, 5640, 5652, 5664, 5676, 5688, 5700, 5712, 5724, 5736, 5748, 5760, 5772, 5784, 5796, 5808, 5820, 5832, 5844, 5856, 5868, 5880, 5892, 5904, 5916, 5928, 5940, 5952, 5964, 5976, 5988, 6000, 6012, 6024, 6036, 6048, 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16908, 16920, 16932, 16944, 16956, 16968, 16980, 16992, 17004, 17016, 17028, 17040, 17052, 17064, 17076, 17088, 17100, 17112, 17124, 17136, 17148, 17160, 17172, 17184, 17196, 17208, 17220, 17232, 17244, 17256, 17268, 17280, 17292, 17304, 17316, 17328, 17340, 17352, 17364, 17376, 17388, 17400, 17412, 17424, 17436, 17448, 17460, 17472, 17484, 17496, 17508, 17520, 17532, 17544, 17556, 17568, 17580, 17592, 17604, 17616, 17628, 17640, 17652, 17664, 17676, 17688, 17700, 17712, 17724, 17736, 17748, 17760, 17772, 17784, 17796, 17808, 17820, 17832, 17844, 17856, 17868, 17880, 17892, 17904, 17916, 17928, 17940, 17952, 17964, 17976, 17988, 18000, 18012, 18024, 18036, 18048, 18060, 18072, 18084, 18096, 18108, 18120, 18132, 18144, 18156, 18168, 18180, 18192, 18204, 18216, 18228, 18240, 18252, 18264, 18276, 18288, 18300, 18312, 18324, 18336, 18348, 18360, 18372, 18384, 18396, 18408, 18420, 18432, 18444, 18456, 18468, 18480, 18492, 18504, 18516, 18528, 18540, 18552, 18564, 18576, 18588, 18600, 18612, 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Manuel M. Ponce's "Estrellita" and "Espera" are soon to be published by Southern Music Publishing Company, Inc.

Through the generosity of Dr. Edwin Franko Goldman, who is to contribute a sum that will be used by the League of Composers to commission original works for band, a major step has been taken in encouragement of new band music. The first commission has just been accepted by Virgil Thomson for a one-movement work of six to eight minutes' duration.

A \$750.00 commission to write a composition for symphony orchestra of at least fifteen minutes' duration is the award offered the winner of a contest being sponsored by the Board of Directors of the Washington Heights YM and YWHA. For further information address Bertha E. Nagen, Secretary, Washington Heights "Y" Symphony Orchestra, Fort Washington Ave. and 178th St., New York 33, N. Y.

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This List is alphabetically  
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Canada and Miscellaneous

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**BIRMINGHAM:**  
Clarens, Stan, Operator, Pine-  
view Beach (Bessemer, Ala.).  
**BOTHAN:**  
Smith, Mose  
**MOBILE:**  
Moore, R. E., Jr.

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Elder, Glen A. (Glen Alvin)

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Hosher, John  
Jones, Calvina R.  
Newberry, Wood, Mgr., and  
owner, The Old Country  
Club.  
Willett, R. Paul  
**TUCSON:**  
Williams, Marshall  
**YUMA:**  
Buckner, Gray, owner "345"  
Club, El Cajon.

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Shivers, Bob  
**HOT SPRINGS:**  
Smith, Dewey  
**LITTLE ROCK:**  
Stewart, J. H.  
Webb, S. C.  
**MCGHEE:**  
Taylor, Jack  
**MOUNTAIN HOME:**  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
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Clark, Stanley  
Scott, Charles E.

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Coaway, Stewart  
**BENICIA:**  
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Rogers, Edw. T.  
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Mestusi, Paris  
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Cressman, Harry E.  
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Valley Amusement Asso., and  
Barn Dance Hall.

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Vannerson  
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Robitschek, Kurt  
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Haffont, Nate  
Hedlin, Leon, Promoter  
Merry Widow Company, and  
Eugene Haskell, Raymond I.  
Moore, Cleve  
Morris, Joe, operator,  
Plantation Club  
Mosby, Curtis  
New Club Alabam, Curtis Mosby  
and M. E. Brandenberg.  
Preston, Joey  
Primrose Cafe, and John Fog-  
arty, Louis Atrow, John  
Borcy, Joe. S. Kaplan, and  
Ann Marie Borcy.  
Royal Record Co.  
Ryan, Ted  
Tonkins, Irvan "Vaa"  
Vannerson, Leonard  
Williams, Cargile  
Williams, Earl  
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Kaiser, Fred  
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Morkin, Roy  
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Hall, Donald H.  
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Leingang, George  
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Tricoli, Joseph, Oper.,  
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Waldo, Joseph

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Ryan  
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Mays, Chester  
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**LOGAN:**  
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**PRATT:**  
Clemens, C. J.  
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**WICHITA:**  
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Weil, B. L.  
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Hiland, Chesapeake A.  
**OPELOUSAS:**  
Cedar Lane Club, and Milt  
Delmas, Employer.  
**SHREVEPORT:**  
Reeves, Harry A.  
Riley, Billy  
Stewart, Willie

## MAINE

**SANFORD:**  
Legere, E. L.

## MARYLAND

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

## MASSACHUSETTS

**BILERICA:**  
One O One Club, Nick  
Ladonias, Proprietor.  
**BOSTON:**  
Bay State News Service, Bay  
State Amusement Co., Bay  
State Distributors, and James  
H. McIlvaine, president.  
Crawford House Theatrical  
Lounge  
Grace, Max L.  
McIlvaine, James H.  
Mouton, George  
Sullivan, J. Arnold,  
Bookers' License 150.

Banahan, Larry and his  
Rodeo Show.  
Walker, Julius  
Younger Citizens  
Coordinating Committee  
**CAMBRIDGE:**  
Montgomery, A. Frank, Jr.  
Salvato, Joseph  
**PITTSBURGH:**  
Baldac, Henry  
**ROLOKE:**  
Levy, Bernard W.,  
Holthe Theatre  
**LOWELL:**  
Crose, Francis X.  
**MONSON:**  
Momon House and Leo On-  
gello, Employer.  
**NEW BEDFORD:**  
Roe, Manuel  
Hins, Geo. H.  
**NORTH WYBOUTH:**  
Pearl, Harry  
**SPRINGFIELD:**  
Fielding, Marjory, and her  
School of the Dance  
**WELMINGTON:**  
Blue Terrace Ballroom and  
Anthony Del Turco

### MICHIGAN

**BAY CITY:**  
Walker, Dr. Howard  
**DETROIT:**  
Adler, Caesar, and Hoffman,  
Sam, Oper., Frontier Ranch,  
Amnor Record Company  
Del Amo (formerly Lee 'n' Ed-  
die's), and Al Wellman,  
Ralph Wellman, Philip Plas,  
Sam and Louis Berenstein,  
Owners.  
Bibb, Allen  
Bologna, Sam, Imperial Club  
Briggs, Edgar M.  
Daniels, James M.  
Green, Goldman  
Hoffman, Sam, Operator, Fron-  
tier Ranch  
Johnson, Ivory  
Kosman, Hyman  
Larry Lawrence Agency  
Patricia Stevens Models  
Finishing School.  
San Diego Club,  
Nono Minardo.  
Schreiber, Raymond, Owner and  
Oper., Colonial Theatre.

**FLINT:**  
Carpenter, E. M., Mgr.,  
Terrace Gardens.  
**GRAND RAPIDS:**  
Huban, Jack  
**JACKSON:**  
Paul Bacon Sports Enterprises,  
Inc., and Rollatorium, and  
Paul Bacon.  
**LANSING:**  
Morris, Elmer, Jr.,  
Palomar Ballroom.  
Thelen, Gerry  
**SISTER LAKE:**  
Rendezvous Bowl and Garden  
J. Miller, Owner.  
**TRAVLER CITY:**  
Lawson, Al

### MINNESOTA

**ALEXANDRIA:**  
Crest Club, Frank Gesmer  
**BEMIDJI:**  
Foster, Floyd, Owner,  
Merry Miners' Tavern.  
**GAYLORD:**  
Green, O. M.  
**MINNEAPOLIS:**  
Patricia Stevens Models  
Finishing School.  
**RED WING:**  
Red Wing Grill, Robert A.  
Nybo, Operator.  
**ST. PAUL:**  
Fox, S. M.  
**SPRINGFIELD:**  
Green, O. M.

### MISSISSIPPI

**BILOXI:**  
Joyce, Harry, Owner,  
Pilot House Night Club.  
**GREENVILLE:**  
Pollard, Pleasant  
**JACKSON:**  
Perry, T. G.  
**MERIDIAN:**  
Starlite Inn, and Marty Britt

### MISSOURI

**CAPE GIRARDEAU:**  
Gilkison, Lorene  
Moonlight Club  
**CHILLICOTHE:**  
Hawes, H. H., Manager,  
Windmoor Gardens.  
**KANSAS CITY:**  
Canton, L. R.  
Coe, Mrs. Evelyn  
Faurie Productions, Kenneth  
Vase, and Myrtle Headman.  
Famous Bar Restaurant, and  
Harry M. Turner, Employer.

Hindman, Bobby  
Patricia Stevens Models  
Finishing School.  
Thadimus, H. C., Asst. Mgr.,  
Orpheum Theatre.  
**TERANON:**  
Kay, Frank  
**POPULAR BLUFFS:**  
Brown, Merle  
**ST. LOUIS:**  
Caruth, James, Oper., Club  
Kluksburgs, Cafe Society,  
Brown Bomber Bar.  
I. Agostino, Sam  
Markham, Doyle, and  
Tune Town Ballroom  
Patricia Stevens Models  
Finishing School.  
Windermere Bar, and  
Edw. Hochecker.

### MONTANA

**POBSYTH:**  
Allison, J.

### NEBRASKA

**COLUMBUS:**  
Moist, Don  
**KEARNEY:**  
Field, H. E., Mgr., 1733 Club  
**OMAHA:**  
El Morocco Club  
Floresina Cafe, and Vance  
Sam Vecchio, Owners.

### NEVADA

**ELY:**  
Pulsani, Mrs. Ruby  
**LAS VEGAS:**  
Gordon, Ruth  
Holtzinger, Ruby  
Stoney, Mito E.  
Warner, A. H.  
**LOVELOCK:**  
Pershing Hotel, and Harry  
Fischer, Employer.  
**RENO:**  
Blackman, Mrs. Mary

### NEW HAMPSHIRE

**FABYAN:**  
Fabyan Hotel, and James Zaks,  
Owner.  
**JACKSON:**  
Gray's Inn, and Eddy Nelson,  
Employer; James Sheir, Mgr.

### NEW JERSEY

**AMBECON:**  
Hart, Charles, President, and  
Eastern Mardi Gras, Inc.  
**ASBURY PARK:**  
Richardson, Harry  
White, William  
**ATLANTIC CITY:**  
Applegate's Tavern, and A. J.  
Applegate, Employer.  
Atlantic City Art League  
Dantler, George, Operator,  
Passa's Morocco Restaurant.  
Passa, George, Operator,  
Passa's Morocco Restaurant.  
Jones, J. Paul  
Lockman, Harvey  
Mardi Gras, and Jos. and  
Margarete Agostini.  
Morocco Restaurant, Geo. Passa  
and Geo. Dantler, Oper.

**BLOOMFIELD:**  
Thompson, Putt  
**CAMDEN:**  
Embassy Ballroom, and Geo. E.  
Chips (Geo. DeGeronimo),  
Operator.  
Tropic Ballroom, Pearson Leary  
and Victor Putamkin, Mgrs.  
**CAPE MAY:**  
Mayflower Casino,  
Charles Anderson, Operator.  
**CLIFTON:**  
Studio Bar, and August  
E. Buchner, Prop.  
**FLOHAM PARK:**  
Plechan Park Country Club,  
and Jack Bloom  
**HOBOKEN:**  
Red Rose Inn, and Theo.  
Munte, Employer.  
**LAKEWOOD:**  
Pati, Arthur, Mgr., Hotel Plaza  
Seldin, S. H.  
**LONG BRANCH:**  
Ragsworth, A., Owner,  
The Blue Room.

**MONTCLAIR:**  
Coe-Hay Corporation and Mont-  
clair Theatre, Thos. Haynes,  
James Castello  
**MOUNTAIN SIDE:**  
The Chatterbox, Inc.,  
Ray DeCarlo.  
**NEWARK:**  
Coleman, Melvin  
Hall, Emory  
Harris, Earl W.  
Jones, Carl W.  
"Panda," Daniel Straver  
Levine, Joseph  
Piccadilly Club, and Clarence  
Hays, Employer.

Prestwood, William  
Red Mirror, Nicholas Grande,  
Prop.  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
**NEW BRUNSWICK:**  
Eliel, Jack  
**NORTH ARLINGTON:**  
Petrusci, Andrew  
**PARAMUS:**  
Garden Inn, and Bob  
Himmelmreich, Owner.  
**PATERSON:**  
Garden Cocktail Lounge, and  
Jos. Ventimiglia.  
Marsh, James  
Piedmont Social Club  
Pyatt, Joseph  
Riverview Casino  
**PLAINFIELD:**  
McGowan, Daniel  
**SOMERS POINT:**  
Dean, Mrs. Jeanette  
Leigh, Stockton  
**SUMMIT:**  
Abrons, Mitchell  
**TRENTON:**  
Laramore, J. Dory  
**UNION CITY:**  
Head, John E., Owner, and Mr.  
Scott, Mgr., Back Stage Club.  
Key Sweeney Club  
**WEST NEW YORK:**  
B'nai B'rith Organization, and  
Sam Neze, Employer; Harry  
Boorstein, President.

### NEW MEXICO

**ALBUQUERQUE:**  
La Loma, Inc., and Margaret  
Ricardi, employer.  
**CLOVIS:**  
Deaton, J. Earl, Owner,  
Plaza Hotel.  
**RUIDOSO:**  
Central Bar & Grill, and Ted  
Johnson, Owner.  
**SANTA FE:**  
Emil's Night Club, and  
Emil Mignardo, Owner.

### NEW YORK

**ALBANY:**  
Barcelona Bar and Restaurant  
Bolognino, Domianick, Owner,  
Trout Club.  
Kessler, Sam  
Lang, Arthur  
New Abbey Hotel  
New Goblet, The  
**AUSABLE CHASM:**  
Antler, Nat  
Securer, Eliot  
**BONAVENTURE:**  
Class of 1941 of the  
St. Bonaventure College.  
**BRONX:**  
Santoro, E. J.  
Applegate, Employer.  
Aurelia Court, Inc.  
Graymont, A. C.  
Johnston, Clifford  
Morris, Philip  
Ocean Grotto Restaurant, and  
Albert Santarip, Proprietor.  
Puma, James  
Reade, Michael  
Rosenberg, Paul  
Roman, Gus, Hollywood Cafe  
Steurer, Eliot  
Villa Antique, Mr. P. Antico,  
Prop.  
**BUFFALO:**  
Jackson, William  
McKay, Louis  
Nelson, Art  
Nelson, Mrs. Mildred  
Rush, Charles E.  
**EASTCHESTER:**  
Starlight Terrace, Carl Del  
Tulo and Vincent F. Wm-  
ella, Props.

**ELBRIDGE:**  
Ray's Bar-D and Raymond  
C. Dempiero.  
**FERRANDALE:**  
Pulack Hotel, and Elias  
Pulack, employer.  
**FLEISCHMANN:**  
Cat's Meow, and Mrs. Irene  
Chura, Prop.  
**FRANKFORT:**  
Blue Skies Cafe, and Frank  
Reile and Lenny Tyler, Prop.

**GLEN SPEY:**  
Glen Acre Hotel and Country  
Club, Jack W. Rosca, Em-  
ployer.  
**GLENS FALLS:**  
Huller House, Ralph Gottlieb,  
Employer; Joel Newman,  
Owner.  
Tidany, Harry, Mgr.,  
Twin Tree Inn.  
**GRAND ISLAND:**  
Williams, Oasian V.  
**GREENFIELD PARK:**  
Utopia Lodge  
**MUDSON:**  
Goldstein, Benny  
Guto, Samuel

**ITHACA:**  
Bond, Jack  
**JACKSON HEIGHTS:**  
MaBeti, John, Prop. Panama  
**JAMESTOWN:**  
Lindstrom & Myro  
**LAKE RONKONKOMA:**  
New Silver Slipper, and Geo.  
Valentine, Proprietor.  
**LOCH SHELDRAKE:**  
Fifty-Two Club, Seal Raphin,  
Owner.  
Hotel Shikiesinger, David Shik-  
iesinger, Owner.  
Mardenfeld, Isadore, Jr.,  
Estate of  
**MT. VERNON:**  
Raphin, Harry, Prop.,  
Wagon Wheel Tavern.  
**NEW LEBANON:**  
Donlon, Eleanor  
**NEW YORK CITY:**  
Alder, Harry  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music  
Amusement Corp. of America  
Apollo Bar, and Jesse Brasky.  
Bakarin, C. Paul  
Bensubi, 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.  
Cassara, Rocco  
Campbell, Norman  
Carestia, A.  
Chanson, Inc., and Monte  
Gardner and Mr. Rodriguez.  
Charles, Marvin, and Knights  
of Magic.  
Chiassari & Co.  
Collectors' Items Recording Co.,  
and Maurice Spivack and  
Katherine Gregg.  
"Come and Get It" Company  
Cotton Club  
Crest Room, and Chas.  
Robinson, operator.  
Crossen, Ken, and Ken Crossen  
Associates  
Crown Records, Inc.  
Currie, Robert W., formerly  
held Booker's License 2595.  
Davison, Jules  
Deaton Boys  
Diener & Dorskind, Inc.  
DiMola, Enzo  
Dubois-Friedman Production  
Corp.  
Evan & Lee  
Fine Plays, Inc.  
Fotoshop, Inc.  
Fur Dressing & Dyeing  
Salesmen's Union.  
Glyde Oil Products  
Gray, Lew, and Magic  
Record Co.  
Grueman, Sam  
Gross, Gerald, of United  
Artists Management.  
Havana-Madrid Restaurant.  
Hemaway, Phil  
Hirliman, George A., Hirliman  
Opera Productions, Inc.  
Kaye-Martin, Kaye-Martin  
Productions.  
Kent Music Co., and Nick  
Kentros.  
King, Gene,  
Former Bookers' License 3444.  
Koch, Fred G.  
Koren, Aaron  
Kushner, Jack & David  
La Fontaine, Leo  
La Martinique, and Monte  
L. Gardner and Mr. Rodriguez.  
Law, Frank  
Leigh, Stockton  
Leonard, John S.  
Lyon, Allen  
(also known as Arthur Lee)  
Manning, Samuel  
Maconci, Charles  
McCarthy, Neil  
McMahon, Jen  
Meserole, Ed. P.  
Montello, R.  
Moody, Philip, and Youth  
Monument to the Future  
Organization.  
Murray's  
Nassau Symphony Orchestra,  
Inc., and Beni. J. Fiedler and  
Clifton P. Sheehy.  
Neill, William  
Newman, Nathan  
New York Civic Opera Com-  
pany, Wm. Reutemann.  
New York Ice Fantasy Co.,  
Scott Chalfant, James Bliz-  
zard and Henry Robinson,  
Owners  
Orpheus Record Co.  
Parmentier, David  
Prince, Hughie  
Regan, Jack  
Rogers, Harry, Owner,  
"Prisco Follies".

Rosen, Philip, Owner and Oper-  
ator, Penthouse Restaurant.  
Russell, Alfred  
Schwartz, Mrs. Morris  
Singer, John, former Booker's  
License 3226.  
South Sea, Inc.,  
Abner J. Rubies.  
Spotlite Club  
Stein, Ben  
Stein, Norman  
Steve Murray's Mahogany Club  
Strosse, Irving  
Sunbook, Larry, and His  
Rodeo Show.  
Superior 23 Club, Inc.  
Television Exposition Produc-  
tions, Inc., and Ed. A. Cornez  
Thomson, Sava and Valenti, Inc.  
United Artists Management  
Wee & Leventhal, Inc.  
Wildor Operating Co.  
Wisotzky, S.

**NIAGARA FALLS:**  
Panet, 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.  
Feninger, Norman  
Syracuse Musical Club  
**TANNERVILLE:**  
Casa Blanca, and Basil  
Germano, Owner.  
**TROY:**  
DeSins, Manuel  
**TUCKAHOE:**  
Birabuum, Murray  
Roden, Walter  
**UTICA:**  
Burke's Log Cabin, Nick  
Burke, Owner.  
**VALHALLA:**  
Twin Palm Restaurant,  
John Mas, Prop.  
**WATER TOWN:**  
Duffy's Tavern, and Terrence  
Duffy, Prop.  
Brod, Mario  
Reis, Les Hechiris Corp.  
**WHITE SULPHUR SPRINGS:**  
Lessor Lodge, and Jos. and Sarah  
Lessor, Operators.  
**YONKERS:**  
Babner, William.  
Lee Sedgewick, Operator.

**AKRON:**  
Basford, Doyle  
Millard, Jack, Mgr. and Lemm,  
Merry-Go-Round.  
Pullman Cafe, George Sahn,  
Owner and Manager.  
**CANTON:**  
Holt, Jack  
**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2956.  
Black, Floyd  
Carpenter, Richard  
Charles, Mrs. Alberta  
Emhorn, Harry  
Kolb, Matt  
Lanis, Myer (Blackie)  
Lee, Eugene  
Overton, Harold  
Patricia Stevens Models  
Finishing School.  
Reider, Sam  
Smith, James B.  
Sunbrook, Larry  
Wonder Bar, James McFarrig,  
Owner.  
**CLEVELAND:**  
Amata, Carl and Mary, Gem  
Derby Cafe, 3314 E. 116th St.  
Dixon, Forrest  
Euclid 55th Co.  
Heller, Saul  
Manuel Bros. Agency, Inc.,  
Booker's License 3568.  
Salanci, Frank J.  
Tunstone, Velma  
Walters, Carl O.  
Willis, Elroy  
**COLUMBUS:**  
Ashkin, Lane  
Bell, Edward  
Bellinger, C. Robert  
Bera Nu Bldg. Assn., and Ma-  
Emerson Check, Pres.  
Carter, Ingram  
Charles Blocc Post No. 157,  
American Legion.  
Club Alexander, and Joe  
Alexander, employer.  
Mallory, William  
McDade, Phil  
Paul D. Robinson Fire Fighters  
Post No. 567, and Capitan  
G. W. McDonald.  
**DELAWARE:**  
Bellinger, C. Robert  
**FINDLAY:**  
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.  
**SANDUSKY:**  
Mathews, S. D.  
**TOLEDO:**  
Durham, Henry (Hank)  
Dutch Village,  
A. J. Hand, Oper.  
Huntley, Lucius  
La Casa Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Sec.  
National Athletic Club, and  
Finn and Archie Miller  
Nightingale, Homer  
**YOUNGSTOWN:**  
Einhorn, Harry  
Reider, Sam  
**ZANESVILLE:**  
Venner, Pierre

**NIAGARA FALLS:**  
Panet, Joseph,  
connected with Midway Park.  
**ONEONTA:**  
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Valenti, Sam  
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Acquino, Operator.  
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Syracuse Musical Club  
**TANNERVILLE:**  
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Germano, Owner.  
**TROY:**  
DeSins, Manuel  
**TUCKAHOE:**  
Birabuum, Murray  
Roden, Walter  
**UTICA:**  
Burke's Log Cabin, Nick  
Burke, Owner.  
**VALHALLA:**  
Twin Palm Restaurant,  
John Mas, Prop.  
**WATER TOWN:**  
Duffy's Tavern, and Terrence  
Duffy, Prop.  
Brod, Mario  
Reis, Les Hechiris Corp.  
**WHITE SULPHUR SPRINGS:**  
Lessor Lodge, and Jos. and Sarah  
Lessor, Operators.  
**YONKERS:**  
Babner, William.  
Lee Sedgewick, Operator.

**AKRON:**  
Basford, Doyle  
Millard, Jack, Mgr. and Lemm,  
Merry-Go-Round.  
Pullman Cafe, George Sahn,  
Owner and Manager.  
**CANTON:**  
Holt, Jack  
**CINCINNATI:**  
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Emhorn, Harry  
Kolb, Matt  
Lanis, Myer (Blackie)  
Lee, Eugene  
Overton, Harold  
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Reider, Sam  
Smith, James B.  
Sunbrook, Larry  
Wonder Bar, James McFarrig,  
Owner.  
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Heller, Saul  
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Tunstone, Velma  
Walters, Carl O.  
Willis, Elroy  
**COLUMBUS:**  
Ashkin, Lane  
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Bellinger, C. Robert  
Bera Nu Bldg. Assn., and Ma-  
Emerson Check, Pres.  
Carter, Ingram  
Charles Blocc Post No. 157,  
American Legion.  
Club Alexander, and Joe  
Alexander, employer.  
Mallory, William  
McDade, Phil  
Paul D. Robinson Fire Fighters  
Post No. 567, and Capitan  
G. W. McDonald.  
**DELAWARE:**  
Bellinger, C. Robert  
**FINDLAY:**  
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.  
**SANDUSKY:**  
Mathews, S. D.  
**TOLEDO:**  
Durham, Henry (Hank)  
Dutch Village,  
A. J. Hand, Oper.  
Huntley, Lucius  
La Casa Del Rio Music Publish-  
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Jr., Sec.  
National Athletic Club, and  
Finn and Archie Miller  
Nightingale, Homer  
**YOUNGSTOWN:**  
Einhorn, Harry  
Reider, Sam  
**ZANESVILLE:**  
Venner, Pierre

**AKRON:**  
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Millard, Jack, Mgr. and Lemm,  
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Pullman Cafe, George Sahn,  
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Smith, James B.  
Sunbrook, Larry  
Wonder Bar, James McFarrig,  
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Heller, Saul  
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Tunstone, Velma  
Walters, Carl O.  
Willis, Elroy  
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Bellinger, C. Robert  
Bera Nu Bldg. Assn., and Ma-  
Emerson Check, Pres.  
Carter, Ingram  
Charles Blocc Post No. 157,  
American Legion.  
Club Alexander, and Joe  
Alexander, employer.  
Mallory, William  
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Paul D. Robinson Fire Fighters  
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G. W. McDonald.  
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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.  
**SANDUSKY:**  
Mathews, S. D.  
**TOLEDO:**  
Durham, Henry (Hank)  
Dutch Village,  
A. J. Hand, Oper.  
Huntley, Lucius  
La Casa Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Sec.  
National Athletic Club, and  
Finn and Archie Miller  
Nightingale, Homer  
**YOUNGSTOWN:**  
Einhorn, Harry  
Reider, Sam  
**ZANESVILLE:**  
Venner, Pierre

**AKRON:**  
Basford, Doyle  
Millard, Jack, Mgr. and Lemm,  
Merry-Go-Round.  
Pullman Cafe, George Sahn,  
Owner and Manager.  
**CANTON:**  
Holt, Jack  
**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2956.  
Black, Floyd  
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Sunbrook, Larry  
Wonder Bar, James McFarrig,  
Owner.  
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Willis, Elroy  
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Ashkin, Lane  
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Carter, Ingram  
Charles Blocc Post No. 157,  
American Legion.  
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Alexander, employer.  
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Finn and Archie Miller  
Nightingale, Homer  
**YOUNGSTOWN:**  
Einhorn, Harry  
Reider, Sam  
**ZANESVILLE:**  
Venner, Pierre

**KINSTON:**  
Corrie, E. P.  
Parler, David  
**RALEIGH:**  
Charles T. Norwood Post,  
American Legion.  
**WALLACE:**  
Strawberry Festival, Inc.  
**WILLIAMSTON:**  
Grey, A. J.  
**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McEachon, Sam



**ALABAMA:**  
**MOBILE:** O'Brien, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**ALASKA:**  
**SEASIDE:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**ARIZONA:**  
**PHOENIX:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

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

**CALIFORNIA:**  
**LOS ANGELES:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**CANADA:**  
**ALBERTA:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**CONNECTICUT:**  
**HARTFORD:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**DELAWARE:**  
**DOVER:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**DISTRICT OF COLUMBIA:**  
**WASHINGTON:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**FLORIDA:**  
**MIAAMI:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**GEORGIA:**  
**ATLANTA:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**ILLINOIS:**  
**CHICAGO:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**INDIANA:**  
**INDIANAPOLIS:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**IOWA:**  
**DES MOINES:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**KANSAS:**  
**TOPEKA:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**MAINE:**  
**PORTLAND:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**MARYLAND:**  
**BALTIMORE:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**MASSACHUSETTS:**  
**BOSTON:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**MICHIGAN:**  
**DETROIT:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**MINNESOTA:**  
**MINNEAPOLIS:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**MISSOURI:**  
**KANSAS CITY:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**NEW YORK:**  
**NEW YORK CITY:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**NEW JERSEY:**  
**MONTCLAIR:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**OHIO:**  
**CLEVELAND:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**PENNSYLVANIA:**  
**PHILADELPHIA:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**RHODE ISLAND:**  
**PROVIDENCE:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**SOUTH CAROLINA:**  
**CHARLESTON:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**SOUTH DAKOTA:**  
**WATERBURY:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**TENNESSEE:**  
**JOHNSON CITY:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**TEXAS:**  
**AMARILLO:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**VIRGINIA:**  
**ALEXANDRIA:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**VERMONT:**  
**BURLINGTON:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**WASHINGTON:**  
**VALACCO:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**WEST VIRGINIA:**  
**BLUEFIELD:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**WISCONSIN:**  
**BOWLER:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**ONTARIO:**  
**CHATHAM:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**QUEBEC:**  
**QUEBEC CITY:** Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**MISCELLANEOUS:**  
 Olsen, Charles; Shuntona, Chief Joe; Williams, Cargile (Jimmy)

**THEATRES AND PICTURE HOUSES:**  
 Arranged alphabetically as to States and Canada

**UNFAIR LIST:**  
 Of the American Federation of Musicians

**BANDS ON THE UNFAIR LIST:**  
 Florence Rangers Band, Gardner, Mass.  
 Heywood-Wakefield, Band, Gardner, Mass.  
 Letter Carriers Band, Salt Lake City, Utah.  
 Washington Band, Annville, Pa.

**ORCHESTRAS:**  
 Bacr, Stephen S., Orchestra, Reading, Pa.  
 Bass, Al, Orchestra, Oklahoma City, Okla.  
 Bianchi, Al, Orchestra, Oakridge, N. J.  
 Bowen, Virgil & His Orch., White Hall, Ill.  
 Busch, Jack, Orch., Cuba City, Wis.

Capps, Roy, Orchestra.  
Sacramento, Calif.

Cargyle, Lee and His Orchestra,  
Mobile, Ala.

Carsons Orchestra, Galesburg, Ill.  
Coleman, Joe, and His Orch.,  
Galveston, Texas.

De Paolo, Joe and His Orchestra,  
Butler, Pa.

Drums, Red, Orchestra,  
Tupeka, Kan.

Ellis, Harry B., Orchestra, Okla-  
homa City, Okla.

Fox River Valley Boys Orch.,  
Pardeeville, Wis.

Glen, Cole and His Orchestra,  
Butler, Pa.

Hughes, Jimmy & Orchestra,  
Oklahoma City, Okla.

Jones, Servie, and his Orchestra,  
Catakill, N. Y.

Kaye, John and his Orchestra,  
Jersey City, N. Y.

Killmer, Earl & His Orchestra,  
Kingston, N. Y.

Kryl, Bohamir, and his Symphony  
Orchestra.

Lee, Duke Doyle, and his Orchestra,  
"The Brown Bombers",  
Regular Blvd., Mo.

Marin, Pablo, and his Tipica Orchestra,  
Mexico City, Mexico.

Meechers Orchestra, Galesburg, Ill.

Nevichols, Ed., Orchestra,  
Moorar, Wis.

O'Neil, Kermit and Ray, Orchestra,  
Westfield, Wis.

Pleasant Valley Boys Orchestra,  
Galesburg, Ill.

Somczyk, Casimir, Orchestra,  
Chicago, Ill.

Smith, Chuck, Orchestra, North  
Lima, Ohio.

Starr, Lou and His Orchestra,  
Easton, Md.

Skidham, Al & His Tip Toppers,  
Oklahoma City, Okla.

Van Brundt, Stanley, Orchestra,  
Oakridge, N. J.

Wells Orchestra,  
Kitchener, Ont., Canada

Young, Buddy, Orchestra,  
Deaville, N. J.

### PARKS, BEACHES, GARDENS WEST VIRGINIA

PARKERSBURG:  
Nemesis Shrine Park

### INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States,  
Canada and Miscellaneous

### ARIZONA

DOUGLAS:  
Top Hat

### ARKANSAS

NOT SPRINGS:  
Focent Club, and Haskell  
Hardage, Proprietor.

LITTLE ROCK:  
Arkansas Livestock & Rodeo  
Assn., Senator Clyde  
Byrd, Sec.

### CALIFORNIA

BIG BEAR LAKE:  
Cresman, Harry E.

CULVER CITY:  
Mardi Gras Ballroom

LONG BEACH:  
Schooler, Harry

SAN BERNARDINO:  
Sierra Park Ballroom,  
Clark Rogers, Mgr.

SAN FRANCISCO:  
Jones, Cliff

SAN LUIS OBISPO:  
Seaton, Don

SANTA ROSA:  
Rendezvous, Lake County

### COLORADO

DENVER:  
Yucca Club, and Al Beard,  
Manager.

LEVELAND:  
Wetgate Ballroom

### CONNECTICUT

HARTFORD:  
Bucca's Tavern,  
Frank S. DeLuco, Prop

NORWICH:  
Wonder Bar

### FLORIDA

CLEARWATER:  
Sea Horse Grill and Bar

JACKSONVILLE:  
Cos. Litye

KEY WEST:  
Delmonico Bar, and Arturo Bosa

MIAMI BEACH:  
Coronado Hotel

PENSACOLA:  
Southland Bar & Grill, and  
Leonard Gallenti,  
Wishing Well, and P. L.  
Doggett.

SARASOTA:  
Gay Nineties  
"400" Club

TAMPA:  
Grand Oregon, Oscar Leon Mgr.

### ILLINOIS

ALTON:  
Abbot, Benny

EUREKA:  
Hacker, George

GALESBURG:  
Townsend Club No. 2

MATTOON:  
U. S. Grant Hotel

QUINCY:  
Porter, Kent

STERLING:  
Bowman, John E.  
Sigman, Arlic

### INDIANA

SOUTH BEND:  
St. Casimir Ballroom

### IOWA

BOONE:  
Miner's Hall

CEDAR FALLS:  
Woman's Club

COUNCIL BLUFFS:  
Council Bluffs Country Club

Elks Club  
Radio Station KSWI  
Smoky Mountain Rangert

DUBUQUE:  
Julien Dubuque Hotel

KOKUK:  
Porter, Kent

### KANSAS

WICHITA:  
Flamingo Club  
Shadowland Dance Club

SALINA:  
Triangle Dinner Club

### KENTUCKY

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

### LOUISIANA

NEW ORLEANS:  
Club Rocket

Happy Landing Club  
Paddock Bar & Lounge, and  
Steve Valenti, proprietor.

### 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-  
lonis, Driscoll & Gagoon,  
Owners and Managers.

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

WORCESTER:  
Gedymn, Walter

### MICHIGAN

FLINT:  
Central High School Audi.

HOUGHTON LAKE:  
Johnson Cocktail Lounge  
Johnson's Rustic Dance Palace

INTERLOCHEN:  
National Music Camp

MARQUETTE:  
Johnson, Martin M.

PORT HURON:  
Lakeport Dance Hall

### MINNESOTA

DEER RIVER:  
Hi-Hat Club

GRAND RAPIDS:  
Club Alamo

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

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

### MISSISSIPPI

BILOXI:  
El Rancho Club, and John  
Weasley, proprietor.

MERIDIAN:  
Woodland Inn

### MISSOURI

ST. JOSEPH:  
Rock Island Hall

### MONTANA

GREAT FALLS:  
Golder, Clarence, and Civic  
Center Theatre.  
Weaver, Eric, and Civic Music  
Asso. of Montana.

HAVRE:  
Tigny, Emil Don, and Havre  
Theatre.

### 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-State  
Entertainment Service.

VFW Club  
Whitney, John B.

SCOTT'S BLUFF:  
Moose Lodge

### NEVADA

ELKO:  
Club Elko

### NEW JERSEY

ATLANTIC CITY:  
Hotel Lafayette  
Terminal Bar

CLIFTON:  
Boeckmann, Jacob

DENVILLE:  
Henn, Fred, Mgr. Wayside Inn

DUNELLEN:  
Ritter, P. "Bud"

ELIZABETH:  
Polish Falcons of America,  
Nest 126,  
Scandia Grill & Ballroom, and  
John Fernandez, owner.

JERSEY CITY:  
Band Box Agency, Vime  
Giacinto, Director  
Masonic Club  
Ukrainian National Home

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

MT. FREEDOM:  
Klode's Hotel

NETCONG:  
Kueran's Restaurant, and  
Frank Kueran, Proprietor

NORTH HACKENSACK:  
The Suburban

ORANGE:  
Willies

PASSAIC:  
Crystal Palace Ballroom

PLAINFIELD:  
Polish National Home

TOTOWA BOROUG:  
St. Michael's Grove

### NEW YORK

BROOKLYN:  
Frohman, Louis

BUFFALO:  
Hall, Art  
Williams, Buddy  
Williams, Omasa

CERES:  
Coliseum

COLLEGE POINT:  
Muehler's Hall

ELMIRA:  
Hollywood Restaurant

ITHACA:  
Elks Lodge No. 636

MECHANICVILLE:  
Coke, Harold

MORAWA:  
Hurdic, Leslie, and  
Vineyards Dance Hall.

MT. VERNON:  
Harley Hotel  
Studio Club

NEW YORK CITY:  
Disc Company of America  
(Acch Recordings)  
Embassy Club, and Martin Na-  
tale, Vice-Pres., East 57th St.  
Amusement Corp.  
Richman, Wm. L.  
Sammy's Bowery Follies, Sam  
Fuchs, Owner.  
Tracers Restaurant  
Willis, Stanley

OLEAN:  
Rollerland Rink

ROCHESTER:  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe.

SYRACUSE:  
Club Royale

YONKERS:  
Polish Community Center

ASHEVILLE:  
Grove Park Inn  
Propes, Fitzhugh Lee

KINSTON:  
Parker, David

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

### OHIO

AKRON:  
Akron Rainbow and DeMolay

CINCINNATI:  
Wallace, Dr. J. H.

CONNEAUT:  
MacDowell Music Club

DAYTON:  
Cecil Harris Cocktail Bar

FOSTORIA:  
Fostoria Sportsmen Club

GENEVA:  
Chapman's Grill  
Chatterbox  
Eagles Club

GEORGETOWN:  
Lake Placencia Dance Hall,  
and W. L. Crist, Manager.

IRONTON:  
Club Riviera

LIMA:  
Billger, Lucille

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

WARREN:  
Knevechik, Andy, and Andy's  
Inn.

### OKLAHOMA

BRITTON:  
Cedar Terrace Night Club

HUGO:  
Al. G. Kelly-Miller Bros. Circus,  
Obert Miller, General Man.

OKLAHOMA CITY:  
Orwig, William, Booking Agent

VINTA:  
Rodeo Association

BEAVER FALLS:  
Brady's Run Hotel  
Club Manor

BUTLER:  
Sinkevich, William

CHICORA:  
Millerstown High School

DUNMORE:  
Arcadia Bar & Grill, and  
Wm. Sabatelle, Prop.  
Charlie's Cafe,  
Charlie DeMarco, Prop.

ETNON:  
Rogers Hall, and Stanley  
Rogers, Proprietor.

BROOKLYN:  
White Beauty View Inn, and  
Naldo Guicini, proprietor,  
Lake Walkenpaupach.

HARTWICK:  
Victory Hotel, and Henry  
Kelbar

NEW BRIGHTON:  
Broadway Tavern

PENNDLE:  
Manmouth Casino, and C.  
Adam and Harry Schock.

PHILADELPHIA:  
Morgan, R. Duke  
Philadelphia Arena

PITTSBURGH:  
Club 22  
Flamingo Roller Palace,  
J. C. Navari, Oper.  
New Penn Inn, Louis, Alex and  
Jim Passarella, Props.

ROULETTE:  
Brewer, Edgar, Roulette House

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:  
DeGrause, Lenore

SAN ANGELO:  
Club Acapulco

VIRGINIA

BRISTOL:  
Knights of Templar

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

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

RICHMOND:  
Civic Musical Assoc.

ROANOKE:  
Krisch, Adolph

WEST VIRGINIA

CHARLESTON:  
Savoy Club, "Flop" Thompson  
and Louie Risk, Opera.

KEYSTONE:  
Calloway, Franklin

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

FOLLANSBEE:  
Follansbee Community Center

PARKERSBURG:  
Masonic Temple Ballroom  
Silver Grille, B. D. Hiles,  
Owner.

WISCONSIN

BARABO:  
Devils Lake Chateau, James  
Halsted, Manager.

COTTAGE GROVE:  
Cottage Grove Town Hall, and  
John Galvin, Operator.

GRAND MARSH:  
Patrick Lake Pavilion

KENOSHA:  
Petrifying Springs Club House

OREGON:  
Village Hall

POWERS LAKE:  
Powers Lake Pavilion,  
Casimir Fec, Owner.

REWEY:  
High School  
Town Hall

RICE LAKE:  
Victor Sokop Dance Pavilion

TRUESDELL:  
Bloodorf, Julius, Tavern

TWO RIVERS:  
Club 42 and Mr. Gauger,  
Manager  
Timms Hall & Tavern

DISTRICT OF  
COLUMBIA

WASHINGTON:  
Stagecrafters' Club  
Star Dust Club,  
Frank Moore, Prop.

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Naldo Guicini, proprietor,  
Lake Walkenpaupach.

### HARTWICK:

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Kelbar

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Broadway Tavern

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Stagecrafters' Club  
Star Dust Club,  
Frank Moore

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