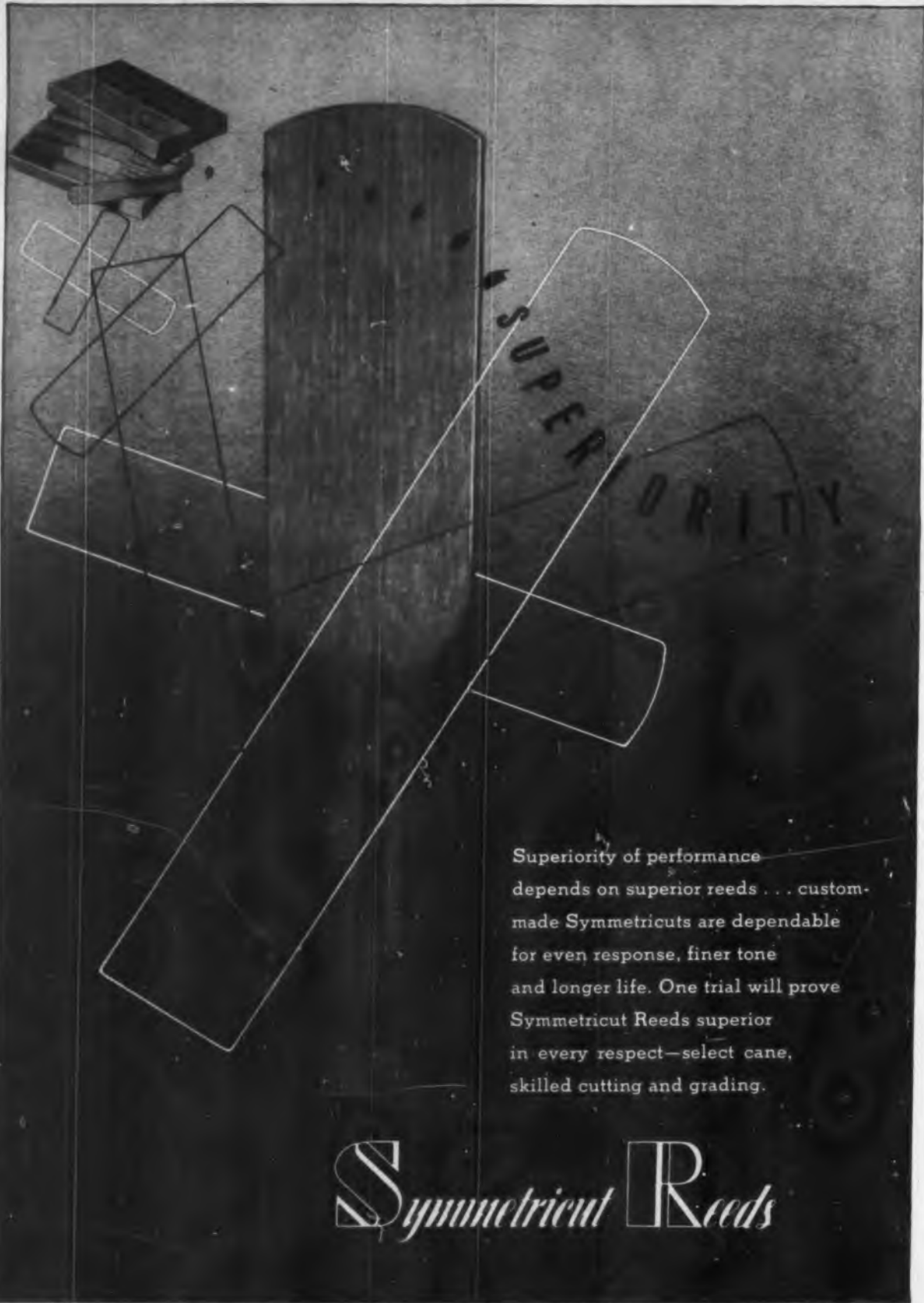


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# INTERNATIONAL • MUSICIAN •

OFFICIAL JOURNAL OF THE  
AMERICAN FEDERATION OF MUSICIANS

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Because of the continued shortage of paper, a condition rendered more acute through a larger circulation (caused by the great increase in membership), we are still compelled to limit drastically our reading and advertising matter.

# Official Business

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## DEFAULTERS

The following are in default of payment to members of the A. F. of M.:

Gray Buckner, owner "345" Club, El Cajon, Yuma, Ariz., \$195.00.  
Sunshine Club and D. S. Fryor, Orlando, Fla., \$700.00.  
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Leo La Fontaine, New York, N. Y., \$127.40.  
M. P. Jones, Charlotte, N. C., \$1,027.49.  
Martin Jones, Devon, Pa., no amount given.  
Dude Ranch and Charles Patterson, Portland, Ore., \$1,008.30.  
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"Mont Tremblant Lodge" and J. B. Ryan, employer, Mont Tremblant, P. Q., Canada, \$167.50.

## PENNSYLVANIA AND DELAWARE CONFERENCE

The Conference of Pennsylvania and Delaware Locals at their annual meeting in Erie, Pa., on May 16th and 17th, voted to extend its jurisdiction to include the state of Maryland and the District of Columbia.

The name of the Conference has been changed to "Penn-Del-Mar Conference of Locals."

## WANTED TO LOCATE

Arthur C. Gullmette, pianist. Notify Secretary Walter M. Wayland, Local 314, A. F. of M., 192 Washington St., New Bedford, Mass.  
Alexander Holstein, native of Hawaii, Local 677.  
Victor Woycke, former resident of Jersey City, N. J. Advise Secretary

Charles Leon, Local 526, A. F. of M., 304 Baldwin Ave., Jersey City 6, N. J.

Anyone knowing the whereabouts of James Gordon Reese, an expelled member of Local No. 532, Amarillo, Texas, please contact by wire L. V. Fogle, Secretary, P. O. Box 990, or the sheriff of Potter County, Amarillo, Texas.

## CHANGE IN CONFERENCE OFFICE

Indiana State Conference—President, Ramsay Eversoll, Room 4C7, Yale Bldg., 5302 Hohman Ave., Hammond, Ind.

## FORBIDDEN TERRITORY

Montreal Festival, Madam A. David, Montreal, P. Q., Canada, is declared to be Forbidden Territory to all but members of Local 406, Montreal, P. Q., Canada.

Club Beivedere, McKeesport, Pa., is declared to be Forbidden Territory to all but members of Local 60, Pittsburgh, Pa.

Richie's Tavern, Amherst, Ohio, is declared to be Forbidden Territory to all but members of Local 146, Lorain, Ohio.

Manor Club, Beaver Falls, Pa., is declared to be Forbidden Territory to all but members of Local 82 Beaver Falls, Pa.

Einar Petersen's, Long Beach, Calif., is declared to be Forbidden Territory to all but members of Local 353, Long Beach, Calif.

Forest Restaurant, Fall River, Mass., is declared to be Forbidden Territory to all but members of Local 216, Fall River, Mass.

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(Continued on page twenty-one)

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# American Federation of Musicians Honored for Service to The United States War Veterans

Veterans' Administration,  
Washington 25, D. C.  
Office of the Administrator  
of Veterans' Affairs

February 25, 1947.

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

Dear Mr. Petrillo:

With sincere gratitude for your cooperation, and that of your organization, we transmit herewith a Certificate of Appreciation awarded you by General Bradley for your help in making possible the third edition of thirteen programs of the "Here's to Veterans" transcribed series for local radio stations.

We hope that you and your membership are pleased with the manner in which we have attempted to give your organization full credit for your invaluable assistance. Every recording carries a name credit to American Federation of Musicians at the close. By the time all thirty-nine programs of the series to date have been broadcast, at the end of April, this credit will have been broadcast over 35,000 times on 900 stations throughout the United States.

Further, we have tried to give you full credit in the trade press stories which we have released.

There are so many continuing information problems in connection with the V. A. discharge of its responsibilities for administering the veterans' benefits Congress has provided — such as 10,000,000 lapsed G.I. insurance policies, medical and dental care, many thousands of ex-G.I.'s awaiting chances to enter school, et cetera—that we feel it is vitally necessary to proceed with the fourth series of the "Here's to Veterans" exactly according to the plan followed in the past.



This is, therefore, an official request for your approval of thirteen more "Here's to Veterans" recordings.

You will be interested in knowing that as we have gained in experi-

ence on this project we have found that 90 per cent of the time the transcription can be assembled from portions of shows already broadcast by the network programs concerned, involving no extra work whatever

on the part of the talent, except for the very short open and close read by the program's regular announcer and the V. A. messages which are almost invariably delivered by the top star of the show.

In those cases where real extra work was involved the cooperating programs have paid the talent.

Hoping to hear from you favorably soon, and with best personal regards and thanks,

Sincerely,

CHARLES E. DILLON,  
Director, Radio Service,  
Public Relations Office.

February 28, 1947.

Mr. Charles E. Dillon,  
Director, Radio Service,  
Veterans' Administration,  
Washington 25, D. C.

Dear Sir:

I have your letter of February 25th containing enclosure of Certificate of Appreciation signed by General Omar N. Bradley.

I want you to know that I am deeply appreciative of this award and will of course continue to cooperate with the Veterans' Administration as I have in the past.

With respect to the request contained therein for approval of thirteen more "Here's to Veterans" recordings, permission of course is hereby given.

We are proud of the contribution made by the members of the American Federation of Musicians during the war and the post-war period. On behalf of the members, as well as the Federation, I wish to again thank you cordially for the honor bestowed upon me.

Very truly yours,

JAMES C. PETRILLO,  
President.

## DEMOCRACY IN ACTION

When this issue reaches our readers' hands the Fiftieth Annual Convention of the American Federation of Musicians will be a thing of the past. We do not know at this writing what particular enactments will have gone down in history as this Convention's achievements, but we do know that once again there will have been presented the phenomenon of a group of men voicing their wants and the wants of those they represent, and a consequent working out of new laws to fit these wants. In short, here will be another demonstration, for all who care to observe, of democracy in action.

## HYMAN GOODMAN

Concert Master of the Toronto Philharmonic Orchestra

(Seventeenth in a Series of Articles on the Concert Masters of Our Great Symphony Orchestras.)

LAST YEAR Canadian musical circles welcomed the return of Hyman Goodman after his four-year absence with the Royal Canadian Air Force. Prior to joining the service in 1942 Hyman Goodman had gained enthusiastic recognition as one of Canada's outstanding violinists through his radio recitals and solo performances. Immediately upon his return to Toronto he was appointed concert master of the Toronto Philharmonic Orchestra, in which capacity and in that of soloist with the orchestra he has proved that he has added a rich maturity to his fine technical ability.

As a flight sergeant in the Air Force, Hyman Goodman played hundreds of concerts to Allied servicemen throughout Canada, the United States, Great Britain, France, Belgium, Holland, Denmark and Germany. He became well known as soloist on the B.B.C. in London and Radio Hilversum in Holland. There were numerous return engagements to the Stage Door Canteen in London.

While stationed in England, Mr. Goodman made the most of his opportunity to enjoy his favorite sport, bicycling. On occasion he cycled

as many as 100 miles a day to get to some out-of-the-way hospital or camp to play for the inmates. Hyman Goodman has many hobbies and interests and, although his violin is closest to his heart, he still finds time for mechanics and photography. Occasionally he even turns his hand to baking a fancy cake.

Born in Toronto, Hyman Goodman embarked on his musical career at the age of seven. He commenced his studies in his native city, where he made remarkable progress winning scholarships and gold medals. He continued with Vladimir Graffman, New York, and later with William Primrose in London, England.

Mr. Goodman has taken an active interest in contemporary music with particular stress on the works of Canadian composers. This year he is including a violin sonata by John Weinzweig in his recital programs. He is, of course, occupying the concert master's seat for the "Promenade" series of concerts being presented by the Toronto Philharmonic Orchestra in that city this summer.

# SYMPHONY ORCHESTRAS

THE "SILVER LINING" philosophy, for all it is excessively over-rated, is at times applicable. For instance, numerous instances have come to our attention of the loneliness and misery of overseas warfare arousing in our men a hunger, or at any rate awakening a realization of the hunger already existing, for the finer things of life.

Take the case of a group of G.I.'s from Brooklyn stationed in Manila. They acquired a taste for symphonic music during the war when they heard the Manila Symphony Orchestra play in a bombed-out church in Vera Cruz after that city was liberated from the Japanese. Now back in Brooklyn they have decided to bring symphony music to their "home town" on a popular basis. The Association is basing its plans on 15,000 questionnaires sent to a cross-section of its population ranging from "top-flight executives and civic leaders to street-car conductors and taxi drivers." This "Symphonic survey" has to date brought more than 8,000 responses, and indicates that the majority want the concerts to be held on Wednesday and Friday evenings and Sunday afternoons and that they prefer pianists and violinists as soloists over singers. With this information to go on, Dr. Herbert Zipper, who conducted the Manila Symphony before Pearl Harbor, is currently auditioning for a nucleus of eighty-five musicians who will be hired on a fifty-two-week basis to play a forty-week Winter and an eight-week outdoor season with a paid vacation. A subscription drive is now under way. In short, a "war memorial" in the best sense.

## *New York Stadium Concerts*

Stadium Concerts, Inc., which is celebrating its thirtieth anniversary this Summer, opened its eight-week season June 16th. Five concerts weekly are scheduled, the first four under Pierre Monteux. Following him will be Alexander Smallens, Leonard Bernstein, Dimitri Mitropoulos, Hans Schwieger, Bernard Herrmann, Richard Korn, Robert Stolz and Paul Lavalle.

The National Orchestral Association of New York sends out an impressive listing of 236 former members who were engaged during the 1946-47 season as instrumentalists in thirty-one of the most important orchestras in the country. Of this number, it points out, seventy-nine were appointed to first desk positions.

The Association is thus proving its value as a training school and a means for acquiring experience.

## *Essex County, New Jersey*

A revival among our outdoor Summer concert series is the Essex County Symphony Society's Stadium Concerts (these have lapsed since 1942) presented in Newark, New Jersey. The first event, "An Evening of Opera", occurred on June 3rd when Frieder Weissmann conducted an operatic program, and the second, June 10th, when Dr. Fritz Busch led the orchestra and Erica Morini in the Mendelssohn E-minor Concerto. On June 17th Alexander Smallens directed a program of George Gershwin's music, with Camilla Williams, soprano; Todd Duncan, baritone, and Earl Wild, pianist, as assisting artists. On June 24th Dr. Weissmann will conduct the orchestra and the Schola Cantorum's chorus, with Simon Barere, pianist, as soloist.

## *Robin Hood Dell*

All set for its opening concert June 23rd, the Robin Hood Dell management looks forward to seven weeks of the best music presented under the pleasantest circumstances.

Dimitri Mitropoulos plans to conduct twenty of the twenty-eight concerts and Vladimir Golschmann, three. Morton Gould will preside over two of the "pop" concerts, the programs of which will include some of his original works and transcriptions. Sigmund Romberg, Daniel Saidenberg and Robert Zeller will conduct one concert each.

Soloists during the forthcoming weeks are as follows: Marian Anderson, June 23rd; Sherman Frank, pianist, June 24th; Lauritz Melchior,



ERICA  
MORINI

June 26th; Zadel Skolovsky, pianist, June 30th; Marcel Hubert, cellist, July 1st; Mitropoulos, as pianist, July 3rd; Joseph Szigeti, violinist, July 7th, and Constance Keene, pianist, July 8th.

## *Pittsburgh*

During the season just ended the Pittsburgh Symphony Orchestra presented 131 concerts, namely forty subscription week-end events, forty-one on tour, six of which were in Mexico City, thirty school concerts for 35,000 children, seven Tuesday night "Pop" concerts and three children's concerts.

## *Washington, D. C.*

This season, the eleventh of Watergate Concerts by the National Symphony Orchestra, will be six weeks in length and will as usual present concerts on the Potomac, listeners sitting on the sloping bank and the orchestra playing from a barge in the river. Richard Bales, musical director of the National Gallery of Art, who has been named musical director of the Watergate season, will conduct the opening concert on June 19th, when Mona Paulee of the Metropolitan Opera Company will pay a return visit to the Watergate. Programs throughout the season will be presented on Thursdays, Sundays and Tuesdays.

Conductors will include Dr. Hans Kindler, June 22nd (Jesus Maria, piano soloist); Alexander Smallens; Howard Mitchell, associate conductor of the orchestra, and Francis Madeira, conductor of the Rhode Island Symphony Orchestra.

## *Baltimore*

The Baltimore Symphony Orchestra reports that for the twenty concerts of its two series in the 1946-47 season nearly 57,000 persons crowded the Lyric Theatre to far beyond its seating capacity.

A Spring concert by the Baltimore City Orchestra and Chorus (thirty-five instrumentalists and sixty singers) was presented on June 12th. This group of colored musicians has won an enviable place for itself in Baltimore.

### *Detroit*

Otis Igelman has been announced as the new concert master of the Detroit Symphony Orchestra. He was formerly assistant concert master of that orchestra, relinquishing the post to become concert master and assistant conductor of the Salt Lake City Symphony Orchestra.

### *Chicago*

The Chicago Philharmonic Orchestra conducted by Henry Weber made one of its rare public appearances (it is the orchestra of radio station WGN) last month when it presented the premiere of Earl Hoffman's "State Street", a work of compactness and eloquence. This composition conveys—to the satisfaction of the sponsors of its first performance, the State Street Council, a group of merchants representing the "largest single concentration of retail stores in the world"—the confusion, diffusion and undercurrent of driving ambition of that famous street.

The thirteenth season of free Grant Park concerts is set to begin on June 25th and to run for eight weeks through August 17th. The schedule, like that of last year, consists of concerts by the Grant Park Symphony Orchestra on Wednesday, Friday, Saturday and Sunday evenings. Nicolai Malko is the regular conductor and there will be a series of guest

Plans are now being made with the large industries to employ a certain number of musicians who may desire part-time jobs to dovetail with their musical engagements.

### *Portland, Oregon*

The Portland Symphony Society, which will give the city of Portland a symphony orchestra this winter for the first time in nine years, has announced the appointment of James S. Hart as the society's first full-time business manager. Werner Janssen has been appointed its conductor.

### *Burbank, California*

During the past season the Burbank Symphony Orchestra has given six concerts, including one benefit concert for the orchestra itself, in which John Crown was soloist in the Tchaikovsky Piano Concerto. At the concert on May 25th, the last of the season, "Peter and the Wolf" was the feature, with the added attraction of a Walt Disney display of cartoons in the auditorium.

The first concert of the Summer season in Burbank Bowl at Inspiration Point is scheduled for June 29th, and one is to be given in each subsequent Summer month—this all with a ninety-piece orchestra and ninety-voice chorus.



BURBANK SYMPHONY ORCHESTRA AND CHORUS, LEO DAMIANI, CONDUCTOR

conductors: Robert Stolz, Hans Schwieger, Paul Breisach, Hans Henoit, David Van Vactor, Arthur Fiedler, Izler Solomon, and Antal Dorati.

### *Rockford, Illinois*

Opportunities for American composers to have their new works played from manuscript are being offered this summer during a fifteen-week summer training session of the Rockford Civic Symphony Orchestra. Scores and orchestrations, insured by the sender, may be sent to Arthur Zack, conductor, Rockford Civic Symphony Orchestra, Rockford, Illinois.

### *St. Louis*

The Women's Symphony Orchestra of St. Louis gave its final concert of the season last month under the direction of Laurent Torno.

The St. Louis Negro Symphony Orchestra presented its first concert last month under the baton of Myer Leveen, who for seventeen years was conductor of the Canadian Symphony Orchestra in Toronto. Willoughby Jones was soloist in Wagnerian arias and in spirituals. The pianist was Amanda Ambrose Hamilton.

### *Baton Rouge*

The Baton Rouge Civic Symphony organized late last year finished its 1946-47 season with the final of four concerts in May. A town of mushroom growth, Baton Rouge has battened on oil developments and the Kaiser alumina plant as well as on the more cultural influence of the Louisiana State University. The orchestra is made up of eighty musicians under the conductorship of Frederick Kopp.

### *In Canada*

Ottawa's first summer "Pop" concert was presented last month under Dr. Allard de Ridder. The guest artist was Miliza Korjus, and her most outstanding offering the Mozart aria, "L'Amoro soro costante" (from "Il re Pastore"), with Concert Master Eugene Kash playing the violin obbligato.

At its Promenade Concert of May 29th, Victor Kolar was conductor of the Toronto Philharmonic Orchestra and Ossy Renardy was violin soloist.

### *Festival Footnotes*

The Bach Choir of Bethlehem, Pennsylvania, held its fortieth annual Bach Festival last month in that town. The instrumentalists were as usual members of the Philadelphia Orchestra. E. Power Biggs played the organ. The Moravian Trombone Choir, according to the traditional festival custom, played chorales before each session.

The greatest musical festival in the history of Utah is at present being enjoyed by citizens of Provo, Utah, and surrounding communities. Alfred Wallenstein is conducting the Los Angeles Philharmonic Orchestra there in a series of eight performances.

A musical festival in honor of Sir Edward Elgar is to be held at Malvern, England, July 14th through 19th. A representative selection has been made from Elgar's works for performance, together with a variety of music by other English composers from Tudor days to the present time.

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## BOOKS OF THE DAY

—By HOPE STODDARD—

**KOUSSEVIT .KY**, by Moses Smith.  
400 pages. Allen, Towne and  
Heath. \$4.00.

Time was when a biographer chose the subject of his biography because that subject provoked a special sort of sympathy in him, the kind of interest which made it agreeable for him to spend a number of years in association, actual or spiritual, with the person. Thus a Samuel Johnson or a Luther or a Goethe were chosen by their respective biographers because these men were to such writers natural focuses for curiosity, admiration and awe. Even intense hatred could father a book and a good book, as witness Nietzsche's on Wagner, as colorful if distorted a canvas as was ever daubed in spleen.

Today, however, a new element has entered into book publishing. A person becomes famous, and it is apparent that a book on him will have a wide sale. In answer to the need a biographer emerges to give the public what it wants when it wants it. In such a presentation lack of intimate contact is considered not a liability. Meticulous enumeration of each one of the subject's attributes and forays with fate—"frankness" or even "bluntness" do not describe so cool a process—is highly valued. And any evidence of emotion is eschewed as veiling actuality.

Constructing a biography along these lines has, however, up until lately been confined to retouching the lives of musicians long since dead. Schumann has received his Freudian overhauling and Wagner his candid analysis, and no harm has been done. For these geniuses have already come to birth in posterity's regard through the midwifery of consecrated and devoted biographers. Now, however, the process is applied to the living, to those who are known to their public so far only by hearsay—with misconception rather than conception the result. For by such a process one is not introduced to the subject of the biography. One is rather conducted on a personal tour past a series of peep-holes, led along aisles where the whisper of gossip breathes. One gets data about the person. One becomes versed in the person's foibles. One does not have any real communion with him.

Such is the case in the present work. Moses Smith, for many years music critic in Boston and a person of dispassionate nature, proves that he has what has indeed come to be considered an indispensable in describing eminence: the ability to dissect, as coolly as any physician performing a vivisection experiment, his subject's reactions. True, he does not distort the lily by gilding it nor yet blacken it by dragging it in the mud from which it sprang. But distort it he does, and this by simply presenting it not as the finished creation it is, but in sections, under the microscope of detachment. He presents Koussévitzky as he is seen by his valet, by disgruntled associates, by youthful rivals, by disappointed job-seekers, by people under duress through the

conductor in one way or another. He presents him in distorting close-ups and in off-moments. He presents him from a variety of angles and in a variety of postures. He gets a "still" of the most trivial gesture. He cautions, "Hear that earthy sound. Can it be the feet of clay crumbling?" He points out the five-o'clock shadow and the Freudian slip.

Greatness, we maintain, can scarcely be come at in this fashion. Genius is still there to be accounted for. And to account for genius one must be more than the cataloguer, the checker, the reporter, the instancer, or even the critic. One must be involved in both mind and heart with the individual. For genius is a phenomenon which merits, if it be fairly served, the profoundest stirrings of the spirit, a response as deep as the subject which calls it forth.

No doubt of it, though, a best-seller has been achieved, partly, ironically enough, through Koussévitzky's unsuccessful attempt to restrain the book's distribution. Many will buy and read the book with avidity. And when they have closed it they will mistake their savoring of morsels of back-stage incident and front-stage fracas for an assimilation of the essentials of this conductor's life and self. The biographer, in gambling on such a book being a best-seller, did indeed hit the "jack-pot."

**TRAINING THE SINGING VOICE**, by Victor Alexander Fields, 337 pages. King's Crown Press. \$4.00.

No field within the realm of art is so subject to distortion, to misrepresentation and to quackery as that of vocal pedagogy. The prospective student may well pause on the threshold of his career to read such a book as this which brings within its focus 690 concepts of vocal pedagogy culled from 702 books and articles on the subject. The advanced student weighing the detailed findings will be better able to discard the non-essentials and embrace the essentials in voice culture. But teachers will profit most by this compendium of opinion, using it as a compass and a gauge in their own search for the truth.

For here each subject and sub-subject in the field of vocal pedagogy—and not a topic but is considered, including humming, sineses, yawning, ribs, diaphragm, tongue, diction, ear-training, to pick a few at random—is presented as it is dealt with by numerous authorities. Their tendencies and opinions, their phobias and cure-alls, their practices and aversions, listed in juxtaposition, reveal by their variance as well as by their occasional unanimity underlying truths, the norm within the exception.

Chapter XI, "Outcomes of the Study", resolves where possible the contradictions, or in any case clarifies the bases of argument. Music teachers are divided into three types: empiricists, who reach their conclusions through the trial and error method; those of a scientific

(Please turn to page fourteen)



# OPERA and OPERETTA

AN INTERESTING development in music-dramatic combinations deserves mention in these columns if for no other reason than that these stage plays are requiring more and more the services of pit orchestras. "Operas" they are, of course, not called, and everyone seems happy about this, from the box office forces which like to see plain ordinary crowds milling about them, to the singers who like to get jobs and find the Metropolitan fold too narrow and the short-season enterprises throughout the country too scattered to accommodate their talents. "Music drama" is also not the proper title, since it is too apt to be associated with the endless Wagnerian recitative. "Lyric theatre" seems to be the name chosen by consensus of opinion among producers, singers and public. "Lyric theatre", then, concerns itself with the production of musical-theatrical pieces in which the various elements—music, dialogue, action, dances, recitative, songs—are thoroughly integrated, bearing throughout a continuous and intimate relation one with the others.

## CRADLE OF THE LYRIC THEATRE

Broadway so far has been the source of such works and has already a goodly list of successful productions to show—"Show Boat", "Johnny Johnson", "The Cradle Will Rock", "Oklahoma", "Carousel", "On the Town", and this season's "Finian's Rainbow", "Brigadoon" and "Street Scene".

As well as coming bravely to grips with the problem of amalgamating the various elements, the output shows great diversity and even an occasional approach to the serious theme.

But Broadway has not been the only nursery ground for this vital art-form. Private foundations get the credit for making possible Britten's "Peter Grimes", Menotti's "The Medium" and Thomson's "The Mother of Us All".

It speaks well for our country's heightened musical sense that the most crowded "live" theatres throughout our land today are those which use music as a carefully integrated element in their productions.

## THE MOTHER OF US ALL

"The Mother of Us All", authored by Gertrude Stein, with music by Virgil Thomson, was thoroughly enjoyed by the audiences who heard it last month at Columbia University, New York, for its motley moods, its grotesqueries, its simple harmonic lines, its terpsichorean interpolations (the singers were off dancing at the slightest provocation) and its good humor. During its course Daniel Webster and Susan B. Anthony debate at a political meeting; hymn motifs touch up a wedding; and Susan B. soliloquizes on the fight she has put up and weighs its significance.

Otto Luening, the conductor, put his men through a brisk and highly competent performance.

## MILLS WHOSE GRIST IS LAUGHTER

We attended lately a performance of Victor Herbert's "Naughty Marietta", presented at the Paper Mill Playhouse in Millburn, New Jersey, and as we absorbed each vivid scene and each gay chorus, from that of the flower girls singing their wares at dawn to that of the gay ball in which the stalwart "Capt. Dick" finds the answering phrase to Marietta's *motif* and thus wins her heart, we concluded that if productions equal to this were being staged in hamlets throughout the country, citizens of the United States were indeed being well served. The comic aspects of the production were especially outstanding—the sort of humor that really refreshes. A few more Melissa Masons and Clarence Nordstroms we could do with in these troubled times, who, if they solve no problems, at least put folk into a frame of mind which makes solutions a grade easier.

Andzia Kuzak, who was the delightful Marietta in the performance, left for Louisville immediately at the conclusion of the run in Millburn to assume the same role at the outdoor theatre in that Kentucky city June 23rd. This "Iroquois Amphitheatre" will also have performances of "Rio Rita" (July 8-13), "Sunny" (July 15-20), "The Vagabond King" (July 22-27), "Queen High" (July 29-August 3), and "Rose Marie" (August 5-10).

Dallas, Memphis and Atlanta are other cities scheduling operetta performances this Summer.

Let us hear from playhouses throughout the country, which operate in rural or resort districts, acting as magnets to draw people away from the feverish cerebation of our crowded cities.

## STARLIT SEASON

The Dallas Starlight Operetta ten-week season has just gotten under way with the most ambitious program in its history. The opening performance, "Show Boat", will stay for two weeks, to be followed by single-week billings of "Blossom Time", "Merry Widow", "Firefly", "No, No, Nanette", "Roberta", "Rio Rita" and "Desert Song".

## MOZART FOR SAN FRANCISCO

The Comedy Opera Guild of San Francisco featured on June 3rd and 5th Mozart's seldom-heard "Bastien and Bastienne" and the American premiere of "The Rendezvous" by Nicolo Isouard which was popular in Paris in 1806. Both operas were sung in English, as translated by Erich Weiler, who was also the evening's conductor. The Mozart opera deals with the quarrel of two lovers whose differences are patched up through the incantations of the village magician. "The Rendezvous" has for its cast eight "heroes in reverse" who spend most of their time hiding under tables, in closets and behind curtains trying to get away from each other.

The orchestra consisted of members of the San Francisco Symphony.

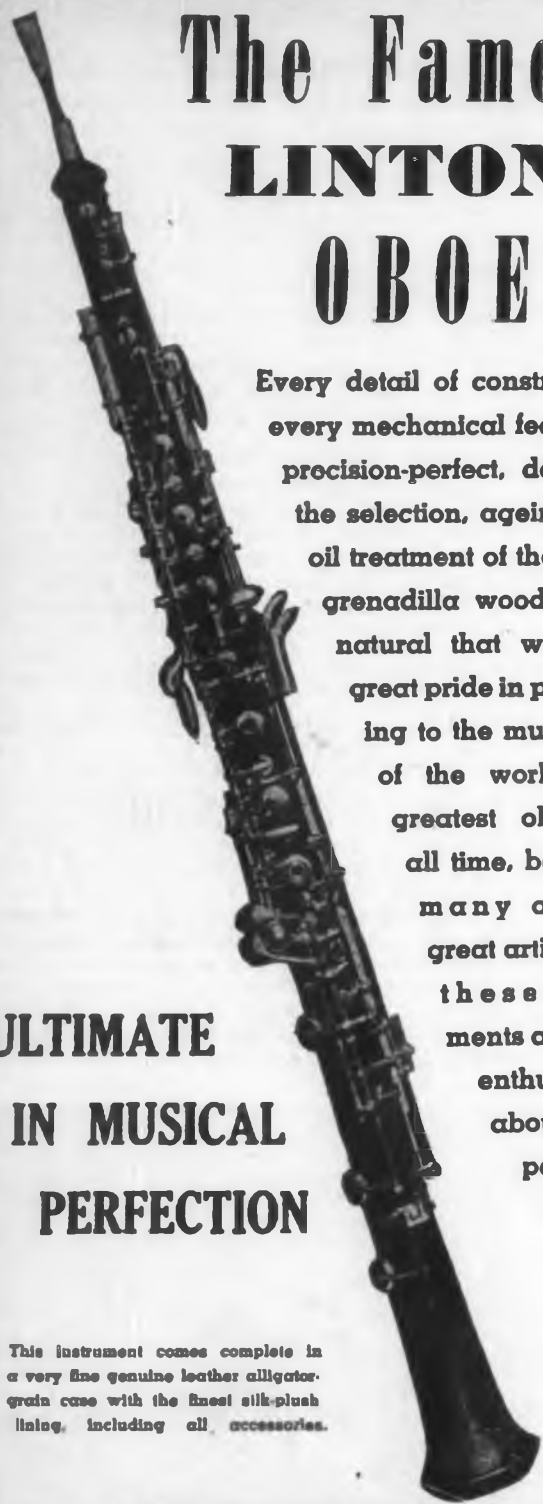
## STAPLE FARE FOR NEW YORK

Beginning June 17th six operas are to be given on consecutive Tuesday and Thursday evenings by the International Opera Company at Carnegie Hall, New York. "Aida", "La Traviata", and "Madame Butterfly" are scheduled for the Tuesdays and "Rigoletto", "Carmen" and "Tosca" for the Thursdays.

A Summer season of grand opera in the capable hands of Alfredo Salmaggi provides for performances from the popular repertoire Saturday and Sunday evenings beginning June 21st and continuing throughout July and August. The first four performances (June 21st, 22nd, 28th and 29th) will consist of "Cavalleria Rusticana" billed with "Pagliacci", "Madame Butterfly", "La Boheme", and "Rigoletto".



PAPER MILL PLAYHOUSE ORCHESTRA at Millburn, New Jersey, in an informal rest period during dress rehearsal. Left to right, seated: Richard Alan Gordon, musical director, Benjamin Levin, violin, Carl Ippolito, trumpet, Vincent Carano (on desk), bass; standing: Albert Zorner, violin, Frank Lauria, violin, William Berce, violoncello, Don Pearsall, piano, Ray Farrell, percussion, and Arthur Klein, piano.



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### METROPOLITAN MUSINGS

The Metropolitan Opera Company made a special trip to give an unscheduled performance in Dallas early in May to raise funds for victims of the Texas City disaster. The amount realized was \$10,000.

The next season of the Metropolitan is expected to open in November with the American premiere in English of Prokofiev's "War and Peace".

### CURTAIN CALLS

Felix Knight, tenor, Thelma Altman, contralto, and John Brownlee baritone, will join Eleanor Steber, soprano, in the cast of Puccini's "Madame Butterfly", which is to be sung in English at Robin Hood Dell on July 10th.

The Chautauqua Opera Association, under Alfredo Valenti, will present this Summer "The Chocolate Soldier", "La Forza del Destino", "Fra Diavolo", "Samson and Delilah", "The Marriage of Figaro" and as a double bill, Puccini's "Gianni Schicchi" and Douglas Moore's "The Devil and Daniel Webster".

Laszlo Halasz will be the director of the opera season to be presented this Summer in Montreal by the Montreal Festivals.

Benjamin Britten's "The Rape of Lucretia" was presented June 1st by Opera Theater, Inc., in Chicago. Paul Breisach played the piano in the orchestra as well as conducted, and the other twelve musicians were members of the Chicago Symphony Orchestra. This company is planning a full series of lyric operas in that city next season.

The new opera group formed in White Plains, "The American Lyric Theatre", put on its first performance May 16th, a presentation of "The Barber of Seville", before an audience of 1,500 at the County Center. The purpose of the new company is to "make opera alive" by presenting all works in English. In contemplation for the Autumn are "The Tales of Hoffmann" and "Carmen". Paul Breisach is the conductor.

August 1st and 8th are the dates for a performance, at Jacob's Pillow, Massachusetts, of Wagner's "Tristan and Isolde", which will be given festival fashion, that is, with an intermission for supper on the premises, after the first act.

Fritz Mahler has been engaged for the ninth consecutive season for the Summer session of the Juilliard School of Music. His "Opera Course for Singers and Conductors" will be devoted specifically to the study of Mozart's operas. He will again be musical director of the Opera Workshop, with Desire Defrere as stage director. The repertoire of this group will include "Falstaff", "Aida", "La Traviata", "Cavalleria Rusticana" and "The Barber of Seville". At the end of the Summer session excerpts from these operas will be performed with orchestra.

### OPERA OVERSEAS

The 1947 opera festival at Glyndebourne, Sussex, England, will be held from June 19th to July 12th. During its course Gluck's "Orfeo" will be performed nine times, with Kathleen Ferrier as Orpheus. Fritz Stiedry will be the conductor. The festival will also include guest performances by the English Opera Group of two operas by Benjamin Britten, "The Rape of Lucretia" and "Albert Herring", a new work.

Ildebrando Pizzetti's latest opera, "L'Oro", which was to have been given at Florence in 1943, has finally reached the boards. The sixty-six-year-old composer conducted two performances of it this year, one at La Scala in Milan and another at the Opera in Rome. The work deals with the discovery of gold in a peasant community.

Astrid Varnay will sing the roles of the three Brunnhildes in the complete Wagnerian trilogy, "Der Ring des Nibelungen", at the Teatro Colon in Buenos Aires this Summer. Only two other sopranos from the United States have ever undertaken the formidable singing assignment in the seventy-three-year history of the "Ring" cycle.

Lily Pons received the officer's insignia of the Legion of Honor May 24th from President Vincent Auriol of France. Her husband, Andre Kostelanetz, conducted the Paris Conservatory Orchestra May 30th.

On June 15 Jan Peerce left for Mexico City to sing with the Mexican National Opera Company at the Palazzo des Bellas Artes. He will give four performances, two each of "Rigoletto" and "The Masked Ball".

INTERNATIONAL MUSICIAN

# Concert Bands

*Not the least interesting aspect of summer bands are the variety of the occasions which call for their services. Of course there are the parades, unthinkable without the brave horns and the sturdy drums. And there are the rallies and the fairs and the circuses. But numerous other affairs take on added color through the help of the band, occasions in which the band has been the one element capable of turning drabness into brilliancy, of transforming dull routine into a memorable occasion.*

## Over Fifty Years Old

The Stevens Point, Wisconsin, Municipal Band has been in existence, under various titles, for over fifty years. Its members, all of whom are also members of Local 213, kept the organization alive by determined effort throughout the war years. Its rehearsals take place Monday evenings throughout the year and its Summer concerts are attended by enthusiastic crowds.

The band, under the direction of Ernest Weber, is the "pride of the community".

## Four Concerts Weekly

Included in the Summer concert activities of Local 34, Kansas City, Missouri, will be four concerts presented weekly for twelve weeks by a concert band of thirty-five men. Concerts throughout the entire Summer have been made possible through the recording fund for the two veterans' hospitals at Wade-worth, Kansas, and Excelsior Springs, Missouri.

## County-Sponsored

During June the Los Angeles County Symphonic Band is giving concerts both on Saturday and Sunday afternoons. These are presented by Local 47, Los Angeles, and sponsored by the Los Angeles County Board of Supervisors. The concerts consist of numbers selected through audience requests.

## Fund-Sponsored

A series of concerts made possible through the record fund distribution of \$10,638 to Local 325, San Diego, is being presented in that city by the San Diego Symphonic Band of fifty members, led by Edward Janowsky.

## Chicago Land Music Festival

Saturday night, August 16th, at Soldiers' Field, Chicago, the residents of that city will be enlivened by a gigantic music festival which will include a band contest, in which each competing band will be required to play three numbers, one of which will be chosen just before the concert. Besides this there will be a baton twirling contest, an instrumental solo contest, and various other competitive events.

## Goldman Band

The Summer season of the Goldman Band, directed by Edwin Franko Goldman, got under way in New York on June 13th, and on the 23rd of this month will feature what is believed to be the first performance in America of the "Grand Symphony for Band" by Hector Berlioz.

This work, also called the "Funeral and Triumphant Symphony", Opus 15, was written in 1840 for the dedication of the Bastille Column and the tenth anniversary of the Revolution of July, 1830. During the lifetime of the composer it enjoyed wide popularity, and it was, in fact, this work which aroused Richard Wagner to express his admiration for Berlioz. Wagner described it as "great and noble from the first to the last note". Richard Goldman, the orchestra's associate conductor, who has planned its revival for many years, has edited the score, substituting modern instruments for such obsolete items as the ophicleides. In all other respects the performance will be completely faithful to Berlioz' original.

The first movement of this work is a funeral march, written to commemorate the victims of July, 1830; the second movement is, according to Berlioz himself, intended to be a sort of farewell address to the illustrious dead (the trombone, which has a lengthy solo, is evidently filling the role of orator), and the final movement is an apotheosis on the theme of glory and triumph.

A chorus of 200 voices, directed by Peter Wilhousky, will take part in the presentation.

## Vintage 1900

Brother Nicholas Carlo of New Haven, Connecticut, writes us, "My band was formed in 1900 and given the title 'Banda Rossa', which means 'Red Band'; then later it was given the names 'Savoia', 'San Carlino', and now under my leadership, 'Carlo's Colonial Band'. At present it has thirty-two musicians, and most of our engagements are for the Summer months, playing for Italian Feast Saint celebrations. We played on May 30th for the Memorial Day parade and have dates for the veterans' conventions June 13th-17th and July 14th-26th.

"During the war we suspended the concerts and played only for processions, but this year we are starting the season with operatic concerts again. Our programs consist of overtures and operatic selections.

"The band is made up of musicians who work at different trades but are all members of Local 234 of this city. Some of the members of the original band are still in the band today."

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# Leaders and Line-ups

An interesting side-light on top-flight band popularity is the use recently being made of such bands as bait in persuading potential students to enter institutions of higher education. Iowa State College, for instance, invited high school students to its campus for a special week-end program designed to show the advantages of attending that college. The special performances of the three-day period were a concert and two dances, music for which was provided by Ray McKinley's orchestra. The fete brought some 10,000 visitors to the campus.

## East Coast Capers

**SAM DONAHUE** provided the dance rhythms at Yale University's Graduation Prom June 14th, in New Haven, Connecticut.

**TED WEEMS** will play at Steel Pier, Atlantic City, the week of June 23rd and at Convention Hall, Asbury Park, the week of June 30th. These are his first eastern dates in years.

**LES ELGART** opened at Palisades Park, New Jersey, June 12th for a week.

**CHUCK FOSTER** had a June 3rd to 8th date in Frankfort, New York, at the Bennett Stadium.

**VICTOR LOMBARDO** is set for the Glen Island Casino, New Rochelle, New York, opening July 24th for four weeks.

**RAMONI** and his **RUMBA BAND** opened at Pauls Hotel, Swan Lake, New York, in a date extending to Labor Day.

**RALPH SPECIA** and his orchestra are appearing on the Hudson River Day Line moonlight sails for their fourth consecutive season. The date extends through Labor Day.

**ILLINOIS JACQUET** played at the Music Hall Ballroom, Washington, D. C., the Memorial Day week-end.

**GEORGE DUFFY** opened at the Statler Hotel, Washington, June 2nd.

**CLAUDE THORNHILL** opened at the Glen Island Casino in New Rochelle, New York, the first of this month.

**RAYMOND SCOTT** began his date at the Ankara, Large, Pennsylvania, early this month.

## Manhattan Medley

**CARMEN CAVALLARO** closed at the Astor June 14th.

**ALBERT ABBEY** opened at Cafe Society Uptown June 2nd.

**GEORGE PAXTON** swung into the Capitol Theatre June 5th.

**PAUL WINCHELL** has an August 7th date at the Capitol Theatre.

**SKITCH HENDERSON** opened at the Hotel Pennsylvania June 16th.

**JACK FINA** will open at the Waldorf-Astoria Hotel August 4th.

## Southward Swing

**DON REID** finished his two weeks at the Plantation, Nashville, June 8th.

**FREDDY NAGEL** closed at the Peabody Hotel, Memphis, June 8th.

**HAL McINTYRE** closed June 10th at the Roosevelt, New Orleans.

**FRANKIE MASTERS** is due at the Claridge Hotel, Memphis, the week of June 20th.

**AL DONAHUE** initiated the top-flight band policy at Monte Carlo Gardens, Reynosa, Mexico, May 28th.

**DICK KING** and his orchestra began a tour of one-nighters June 15th during which they will cover the entire Southwest.

## Loop-a-Doopers

**FREDDIE SLACK** opened at the Sherman Hotel, Chicago, the first of this month.

**DICK JURGENS** will return to the Aragon June 17th.

**RUSS BOTHIE** and his band went into their twenty-third week on June 1st at the Casino Moderne Ballroom.

**EDDIE JAMES'** orchestra opened June 7th and will remain until September 14th at the Green Shingle Garden.

**GEORGE OLSEN** opened at the Trianon June 3rd.

**LOUIS JORDAN** will swing into the Regal Theatre July 4th.

**BILL SNYDER** followed Roman Ramos at the Mayfair Room, Blackstone Hall, May 30th.

**BUDDY WORTH** is at present taking a twelve-week hold-over at the Copacabana.

**SAMMY KAYE** finished his date at the Chicago Theatre June 5th.

**GEORGE DIXON** is currently being featured at the Grove Circle Lounge, his engagement there extended into the second year.

## Mid-West Melodiers

**RUSS CARLYLE** had a date at Lake Casino, Walled Lake, Michigan, June 6th through 12th.

**ORRIN TUCKER** played at Walled Lake Casino from June 13th to 26th.

**BUDDY RICH** closed his week at Eastwood Park, Detroit, June 4th.

**LOUIS PRIMA** played at the Eastwood Gardens June 6th through 12th.

**WAYNE KING** began his date at Eastwood Gardens June 15th.

**ROMAN RAMOS** opened at the Muehlebach, Kansas City, June 16th for four weeks.

**PHIL LEVANT** wound up his ten-day date at the Pla-Mor Ballroom, Kansas City, June 8th.

**DEL COURTNEY** closed his date at the Blue Moon, Wichita, Kansas, June 6th.

**LLOYD LaBRIE'S** two-week date at the Centennial Terrace, Sylvania, Ohio, closed June 12th.

**DON McGRANE** is currently playing one-nighters in the Mid-West.  
**WARNEY RUHL** closed at the Casino, Quincy, Illinois, June 8th.

## Far-West Fanfare

**GUS ARNHEIM** finished his two weeks at Jantzen Beach, Portland, Oregon, June 15th.

**ALVINO REY** wound up his date at the Jantzen Beach Ballroom, Portland, Oregon, the first of this month.

**GEORGE WINSLOW** concluded his ten-day date at Peony Park, Omaha, June 8th.

**ART KASSEL** will swing into Peony Park, Omaha, June 24th.

**ANSON WEEKS** finished his date at the Lagoon, Salt Lake City, June 7th.

**DENNY BECKNER** has just wound up his week at Jerry Jones' Ballroom, Salt Lake City.

**HENRY KING** played at the Frontier Club, Denver, the first week in June.

**WILL BACK** closed at Pappy's Showland, Dallas, June 4th.

## California Capers

**GLEN GRAY** closed at the Palace Theatre, San Francisco, June 4th.

**EMIL COLEMAN**, during June, is playing for twelve society parties.



**EMIL COLEMAN**

July will find him at Hollywood's Mocambo.

**HARRY OWENS** swung into the St. Francis Hotel, San Francisco, June 3rd.

**TONY PASTOR** closed June 9th at the Palladium Ballroom, Hollywood.

**GENE KRUPA** opened at the Palladium, Hollywood, June 10th.

**FRANKIE CARLE** will begin a date at the Palladium, Hollywood, July 22nd.

**BILLY YATES'** orchestra went into Beverly Hills Club May 29th at the end of Ciro Rimac's run.

**JOE REICHMAN** closed his Fairmount, San Francisco, date early this month.

**LEIGHTON NOBLE** opened at Casino Avalon, Catalina Island, California, early this month.

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# HERE, THERE AND EVERYWHERE

## Fund Fundamentals

The first to benefit from the American Federation of Musicians' record and transcription royalties apportioned to Local 47, Los Angeles, were the patients of Pasadena's McCormach General Hospital who made up the audience when a sixty-piece symphonic orchestra presented a concert there under the baton of Earl Towner. Olive Mae Beach was vocal soloist.

A "Music for the Wounded" concert, the third of these annual events, will be presented this year on July 2nd at the Hollywood Bowl.

Local 274, Philadelphia, has built a twenty-three-piece band under the baton of Dan McCune with the money accruing from its fund allotment, and has already presented two free jazz concerts at the Elate Ballroom. Other concerts will be given during the summer at veterans' and community centers.

A series of six free symphonic concerts in Minneapolis in May became a reality as a result of the sum distributed to Local 73 by the Federation. Two of these concerts were under the directorship of Dimitri Mitropoulos.

Local 8, Milwaukee, has set up a plan for a series of free concerts financed by the money accruing to it from the recording fund. The purpose is to spread the free concerts among as many of the city's unemployed union musicians as possible, all receiving regular pay scale. A twelve-piece orchestra is reported to be giving concerts throughout May and June every Monday night at Soldier's Home. Then through July and August a forty-piece band will play there every Sunday and Monday night.

Also last month a sixty-piece symphony orchestra under the baton of Julius Ehrlich gave a concert at the suburban Shorewood Auditorium. Various concerts are scheduled, besides, at the new veterans' memorial center, at the county home for dependent children, at the home for the aged and other county institutions.

Local 132, Ithaca, is sponsoring with its record-fund share a string of free Summer band concerts and street and house dances with a newly formed thirty-eight-piece band. This is the first time such concerts have been given there in fifteen years.

The American Federation of Musicians is the co-sponsor (together with the City Recreation Department) of the San Diego Sinfonietta, an ensemble of forty-five musicians which were organized and are conducted by John Metzger. At their debut concert in that Texan city last month Warren Henry was piano soloist in the A-major Mozart Concerto No. 488.

Local 802, New York, with its share of the recording and tran-

scription royalty fund, is presenting a series of five free symphonic concerts in public high schools in New York. The first, given on May 21st at the Walton High School in the Bronx, was presented by a forty-five-piece orchestra under the baton of Eugene Plotnikoff. Subsequent concerts of May 23rd, May 28th, June 2nd and June 11th were presented in schools in the various other boroughs. Stated Dr. George H. Gartian, director of music for the New York City Board of Education, "Local 802 is to be commended for its public spirit in bringing good music to our high school students. The Board of Education is deeply appreciative of this cooperation . . . We know that our students will benefit greatly from these performances."

This local is also presenting 187 free concerts and musical performances in Veterans' Administration Hospitals, city hospitals, public schools and old-age homes during the six weeks ending with June 30th.

The concerts in the metropolitan area on which the Federation and Local 802 are spending \$101,000 between now and December 31st include symphonic orchestras, military bands, dance bands, pop concerts and strolling players who play for bed-ridden patients.

## When Catastrophe Strikes Home

To read in the morning newspapers about the Texas City disaster and scan the listings of the dead and injured and the extent of the damages suffered is horrible in itself. But doubly shocking and saddening is news which brings the catastrophe within our own Federation circle. We received such an account recently from Brother John Ragone, Secretary of Local 74, Galveston, Texas, and present it herewith:

"The tremor of the explosion on the morning of April 16th, which broke up so many family circles", he writes, "seems audible yet. The damage was great to business and residential properties, but the houses and buildings can be replaced. There is nothing left for those who lost their loved ones. They are gone forever.

"This catastrophe was a blow to our little local. Our beloved past president, P. H. Bima, lost his life and was buried on April 18th. Our first vice-president, Earl E. Haughton, an orchestra leader, was seriously wounded from pieces of flying glass which lodged in his head and face. It was necessary to take many stitches and he is still under the doctor's treatment. The clothes he was wearing and all the belongings he was then carrying, as well as his automobile, including the amplifier and microphone, were ruined.

"Brother Otto M. Kissinger, Jr., was severely wounded, a piece of steel penetrating the lower part of his back and right leg. Gangrene set in and the condition was

brought under control only with the greatest difficulty. The clothing he was wearing and his automobile were a total loss.

"Another of our members, Fred Connolly, received a fractured skull and though he is now improving he was left with a bad case of nervous shock. We thank God for the fact that these three brothers, after their horrible experience, are still with us.

"May we extend our gratitude to our International President, James C. Petrillo, for his action taken and for authorizing our International Executive Officer, John W. Parks, and E. E. Stokes to come to Galveston to visit our sick and unfortunate."

## A Name to Fit the Deed

Citizens of Georgetown, British Guiana, have changed the name of their town auditorium to "The New York Eye and Ear Infirmary Auditorium", a rather cumbersome title, but one they enunciate with the greatest good-will and gusto. For it was there that a native of their town, fourteen-year-old Mary Mayers, blind since birth, sang in several concerts to raise money to finance a trip to New York for the operation which restored her sight.

Mary can now see for the first time in her life, and her fellow-citizens have chosen this means of commemorating the event. Incidentally, her father, Harry Mayers, as assistant bandmaster of the Georgetown Band, performs regularly in "The New York Eye and Ear Infirmary Auditorium".

## Milk Fund Dance

An annual April event for Danville, Virginia, and one which this year added \$436.34 to the fund for under-privileged school children, was the Milk Fund Dance, sponsored by Local 112 of that city. Local patrons contributed tickets, posters and pianos for the event. Three dance bands (Bob Cleveland's, Charlie Price's and Harvie Luther's) furnished the music. The local's president, Bob Cleveland, and its secretary, Harvie Luther, presented the check to O. T. Bonner, acting superintendent of schools.

## Relief Fund Dance

The fifth annual Relief Fund dance of Local 819, Milford, Massachusetts, was presented last month in Town Hall in that city with fourteen bands featured, among them "Boots" Mussnill and his twenty-two-piece orchestra, including the drummer, Bob Varney, formerly with Stan Kenton's orchestra. Ben C. Lancisi and his orchestra furnished music for the acts. Nicholas A. Narducci, president of the local, and Harold Falcone alternated as masters of ceremonies.

Over one hundred musicians participated in the evening's program, attendance for which smashed all previous records.

## Is G.I. Insurance the Veterans' Best Bet?

National Service Life Insurance is an investment in lifetime protection. The best insurance advice for ex-G.I.'s comes from the man who knows G.I.'s best—the man known far and wide as the G.I.'s General—General Omar N. Bradley, Administrator of Veterans' Affairs. He says: "National Service Life Insurance is one of the greatest assets you veterans will have. It is the soundest investment you can make, the cheapest protection you can buy for your families. Hold on to it!"

In war G.I. Insurance was a recognized necessity. In peace G.I. Insurance is a special privilege available to veterans of World War II. This same insurance, with new liberal benefits, is still available to veterans of World War II—if they want it.

There are two types of G.I. Insurance—term insurance and permanent insurance:

Term insurance is the type that was originally issued to veterans while in service. It has the lowest premium; it provides death benefit protection for a limited period; it has neither cash nor loan value. If issued before January 1, 1946, a term policy may be continued in force without any change in premium rate for a period of eight years from its effective date. Those issued after January 1, 1946, are five-year term policies.

Permanent insurance is insurance to which a veteran may convert his term policy and is to be chosen on the basis of his future prospects, his responsibilities and his needs. There are six permanent plans. Naturally, permanent insurance is more expensive. It includes savings; it provides more than just death benefit protection; it has cash and loan values after the first year.

A new G.I. Insurance law—the Insurance Act of 1946, passed by Congress on last August 1st, makes important amendments which provide:

No restrictions on beneficiary. A veteran may name anyone he chooses as his beneficiary.

Lump-sum payment. A veteran may elect that his beneficiary collect his insurance in a lump sum.

Monthly payments. A veteran may elect that his beneficiary collect his insurance in 36 to 240 equal monthly installments—or as a monthly income for life. The beneficiary may choose reduced installments over a longer period than the veteran elected.

A variety of plans. A veteran may convert his term insurance into any one or a combination of the following permanent plans: Ordinary life, 20-payment life, 30-payment life, 20-year endowment, endowment at age 60, endowment at age 65.

Veterans, for service or information on your National Service Life Insurance, call at or write to the nearest Veterans' Administration Office.

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## The Turn of the Dial

Andor Foldes was piano soloist in the first radio performance of Leroy Robertson's "Rhapsody for Piano and Orchestra" on "Invitation to Music" last month. It was Mr. Foldes who encouraged this young composer to create this larger work for piano and orchestra, and who was soloist with the Salt Lake City Symphony Orchestra when it received its first performance last year.

For the past four Summers Norman Black, musical director of WFIL, has been conducting Sunday Night Pop Concerts on the Reyburn Plaza in Philadelphia before audiences of 5,000 to 8,000.



**NORMAN BLACK**

The Charleston Symphony Orchestra of West Virginia was selected to play the "Cavalcade of America" program over N.B.C. at its May 26th broadcast.

The Hour of Charm is presenting Phil Spitalny's all-girl orchestra and choir in a series of Summer promenade concerts over the C.B.S. network.

Bernard Herrmann, permanent conductor of the C.B.S. Symphony, returned June 7th after several months' absence in Hollywood. He directed the orchestra in a program in which Eileen Farrell was soloist in the Wagner cycle of five songs based on poems of Mathilde Wesendonk.

## BOOKS OF THE DAY

(Continued from page eight)

turn who delve into underlying causes, and those who follow a middle course. The author candidly admits the extent of the unexplored or uncharted regions by setting forth, at the close of the volume, ninety-seven "problems" in vocal pedagogy which cry out for a solution, but as yet cry in vain.

**KELLER'S CONTINENTAL REVIEW**, by Winifred Bambrick. 462 pages. Houghton, Mifflin Company. \$2.75.

Like a circus which develops around no plot, which boasts no underlying motif and which is set in no one period, place, or genre,

but rather is a conglomeration of features, nationalities and flavors, so this book kaleidoscopes jerkily through love-makings, journeyings, rehearsals, accidents, philosophizings, crudities, jollities and intrigues. Its 200 characters (count them—200) as if imbued with powers of perpetual motion, aren't quiet even a split second. The Herr Direktor with Sultinish propensities in his largesse as in his amours and his following, adept at mimicry, make a book which is, to say the least, eyebrow-lifting. Somehow it fails to give the spirit a comparable lift.

## CONTEST QUOTES

Two contests for children have been announced by the Philadelphia Orchestra Pension Foundation. Auditions to select children qualified to appear as soloists at next season's five Children's Concerts by the Philadelphia Orchestra are to be held in September. There will be separate auditions for vocalists, choral groups, pianists, violinists and other instrumentalists.

The second contest is for child composers. Compositions submitted must be at least thirty-two measures long, and they will be judged on the freshness of the thematic ideas and the ability the ideas evince for developing these ideas. The winning compositions will be orchestrated by Eugene Ormandy, music director and conductor of the Philadelphia Orchestra.

Children who enter either of these competitions must be over thirteen years of age and resident of or students in the Philadelphia area.

The Rachmaninoff Fund Committee announces that pianists who wish to compete next Fall in the regional auditions of the second piano contest should submit their applications early, since this will facilitate the preparation of audition schedules on the part of regional chairmen. Applications of course will be received up to the closing date, September 1, 1947.

This piano competition is the second of a series of annual music contests being sponsored by the Rachmaninoff Fund for the purpose of discovering and encouraging youthful American musical talent in the fields in which Rachmaninoff excelled—composing, piano performance and conducting. The competition is open to candidates who, by September 1, 1947, have reached their seventeenth birthday but who have not yet reached their twenty-eighth birthday. Three additional years are allowed for those who were in the Armed Services. Candidates must be native-born or naturalized citizens of the United States and must not previously have had an extensive managed tour. Repertoire requirements include fourteen large and small works embracing the full range of solo piano literature, as well as three piano concertos.

Further information may be obtained either at the nine regional centers of the Fund in Philadelphia, Boston, Chicago, St. Louis, Cleveland, Dallas, Memphis, Los Angeles and San Francisco, or at the Fund's national headquarters, 113 West 57th Street, New York.

INTERNATIONAL MUSICIAN

A government had better go to the very extreme of toleration than do aught that could be construed into an interference with or jeopardize in any degree the common rights of any citizen.—ABRAHAM LINCOLN.

## EDITORIAL COMMENT

### The Worker's Sense of Dignity

IF LABOR unions have provided nothing else they have provided that all-important ingredient of happiness, a sense of dignity for the worker.

Without that sense the worker in the factory, in this age of machinery, would have no reason to consider himself—judging from the personal attention paid him by management—any more important than an axle or a nail or a spool. His one right to consideration would be his power to rise out of the dragging sea of "hands" into the sunny realm of management. Since a factory of one thousand workers is supervised by some twenty foremen and five or so "top executives" the chance for the worker to become an individual is, it can be seen, at the most one out of forty. The other thirty-nine are condemned, during their working hours at any rate, to an automaton's monotony and an automaton's oblivion. Such, in fact, was the fate of the laborer in the days preceding unionization.

Nor was the musician of pre-labor days any luckier than the factory worker. His wage—however meager this was and however irregular its appearance—was the stamp of his membership in the class that must sweat and kow-tow, that must scrimp and endure, and this with no hope of release unless by a miracle of luck or genius he achieved the one-out-of-forty status of solo performer or leader. In other words, the worker, be he a maker of lasts in a Connecticut shoe factory, a cotton picker on a Southern plantation, or a side-man in a ragtime band, was, as one of the employed class, by so much less the individual, so much less the human being, so much less a creature of longings and tastes and aspirations. Did he want to live fully? Did he want to enjoy life as his employer enjoyed life? Then let him pull himself up by his own bootstraps or shinnny up over the necks of his colleagues. Let him by fair means or foul, by hook or by crook, get out of the class of drudges and drones and dupes. Not a particularly pretty picture this, with but one out of every forty tasting of life and he doing so at the expense of thirty-nine toilers doomed to dullness and submersion.

It took the unions, in short, to give dignity to those in the category of toilers, bread-winners and employees. For labor preaches that conditions for the *employee* must be made tolerable and even pleasurable rather than having him pin his hopes for decent living on his getting out of his miserable state into the roseate world of the employer. It sets about to make the lives of wage-earners livable. It insists that fellow workers are to be enjoyed as colleagues rather than considered as supernumeraries whose very existence curtails one's own chances of advancement. It gives a human and friendly cast to the inevitable struggle for existence.

The musician stands particularly to gain by this orientation in viewpoint, since in every tone he produces, every phrase he executes, he must express himself as an individual. In other words, the musician who achieves results worthy of his craft must have a high sense of his calling and of his ability to contribute his share in upholding its prestige. He must have respect for and a cooperative attitude toward his fellow musicians. He must have the means to enable himself to live without hunger and look to a future of reasonable security. That paradox of expecting from the bedevilled and beset musician the harmonious concept, the full-throated melody, the delicate nuance landed more than one of those bow-scrappers and horn tooters of the eighteenth and nineteenth centuries in paupers' graves or in insane asylums.

Before management, then, becomes too flushed at its victories over labor *via* legislation, let it ponder the fact that legal enactments cannot change workers' status as human beings, now they have tasted the sweets of individual and class recognition, nor can it smother initiative or deaden hope. It can only make members of labor's ranks disgruntled and rebellious, can only confirm them in the suspicion that management is their born enemy.

Labor must inevitably come to this sorry conclusion after studying the trend of the anti-labor laws being currently passed. For these in fact do the following:

1. Outlaw the closed shop.
2. Provide Government injunctions to run for eighty days against so-called "public interest" strikes.

3. Stamp a long list of practices engaged in by unions as "unfair" and "unlawful".

4. Bring unions under the anti-trust acts.

5. Declare mass picketing illegal.

6. Make strikes or "encouragement" of strikes unlawful.

The Taft Bill has been described by Senator Robert F. Wagner as "untimely, trouble-making, reactionary, unfair and unduly political". He further states of it: "It is based upon the idea that unions have acquired too much monopolistic power, but the truth is that business monopoly—the concentration of economic power in finance and industry—is now, even more than before, the real evil.

"Today the whole country realizes that workers, even with the help of their unions, cannot keep pace with the increasing cost of living caused by excessive prices and exorbitant profits.

"Every member of the Congress knows this: the working people of this country, through their organization, have been the strongest and most consistent fighting force for economic progress and human betterment. Without their sustaining efforts, we would go back in the dark era of the longer-day's work for the shorter-day's pay—back in the dark era of neglected unemployment, lower productivity, more widespread poverty and much lower national income".

What employers do not seem to realize is that this higher productivity, this greater prosperity has benefited them quite as much as the employees. By increasing the purchasing power of the mass of workers it has sold the radios and the washing machines and the automobiles which manufacturers have turned out; in short, has absorbed a multitude of luxury items which without that extra spending money would have been a drag on the market. It has made employers more prosperous than they ever could have been in the days of fifteen-dollar-a-weekers struggling along on life's bare necessities. No wonder Fiorello H. La Guardia, former mayor of New York, describes the Senate and House labor bills as "the product of anger rather than the result of reason."

Another keen observer, Eric Johnston, puts it, "Unions will have a stake and a status in the existing system or they will try to build one in which they do". Let us hope that our law-makers will not be so blind as to deprive workers of their power to make themselves felt and heard. Let us hope that they will not be so unthinking as to seek to deprive any group of men of their dignity as human beings and of their rights as citizens.

### Conspiracy Against Labor

WE FEEL that the following letter, published in the Newark (New Jersey) News, is so clear a statement of the situation which has developed in Congress that it should be brought to the attention of our readers.

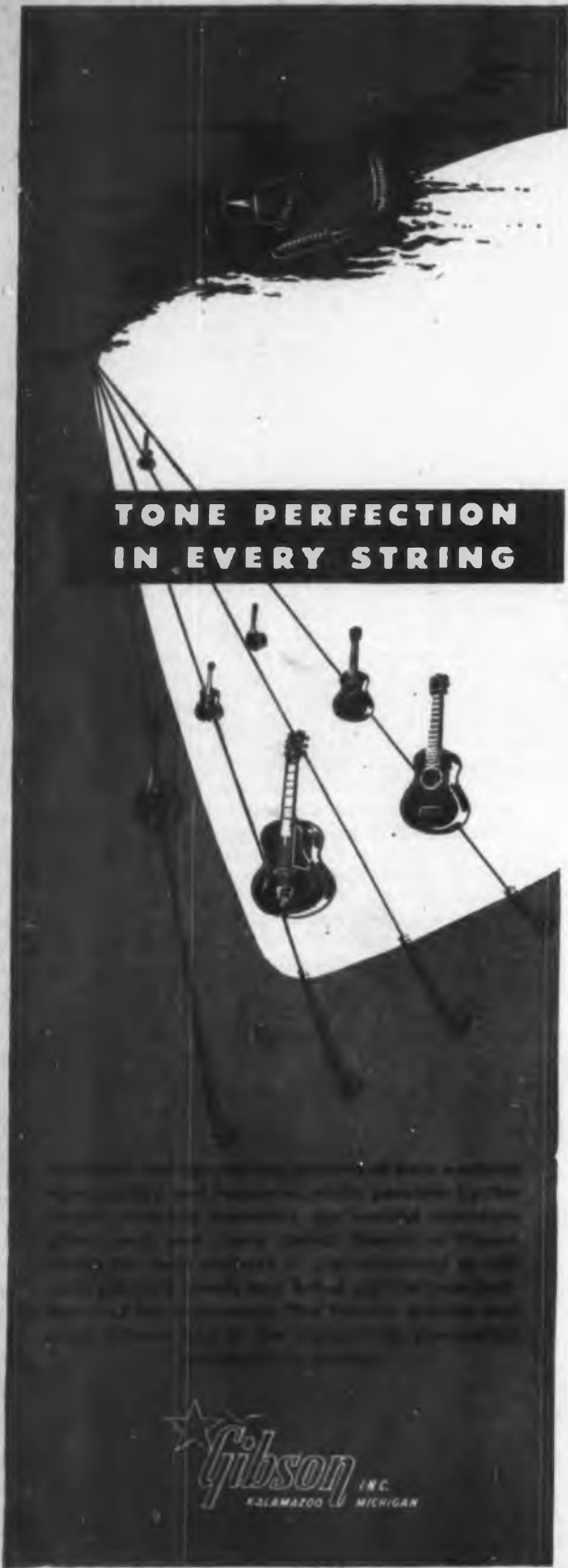
To the Editor:

Sir—In spite of your editorial on the current labor bill, I am certain that most people have come to a realization that the majority by which Congress passes a bill has nothing to do with its wisdom, nor is it an indication of the people's choice in the matter. Whatever doubts there may have existed on this question of Congressional action have been definitely dispelled by the scuttling of OPA—very much against the will of the people.

Furthermore, your editorial seems to be part of a conspiracy on the part of the press and the radio to sell the public the idea that the Senate labor bill is a mild one. The truth is that the Senate labor bill is a harsh measure, cleverly and carefully designed to kill labor organization. It is far more drastic than last year's Case Bill, which failed to become law because of President Truman's veto.

Labor has its faults, but the present Congress is not even trying to cure these faults—it is merely using them as an excuse to kill labor. In passing the Hartley and Taft bills, Congress is as logical and reasonable as a surgeon would be who attempted to cure a sprained ankle by amputating the leg. These bills are a shroud for all the gains made by organized labor for the past generation—a shroud sewn by Congress, but designed by the National Association of Manufacturers.

Newark. ISADORE GERSHBERG.



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## Over **FEDERATION** Field

By CHAUNCEY A. WEAVER

*"What is so rare as a day in June?  
If without trying to be adroit—  
Just try to inhale some rare perfume,  
By spending the days in old Detroit."  
—AN OBSCURE LAUREATE.*

The "New England Musician" (Local 216, Fall River) announces that Joe Martin Day will be observed in that city in August and that a feature of the occasion will be the performance of a local band of seventy-five pieces. The "Joe Martin" referred to is the Honorable Joseph Martin, Jr., Speaker of the National House of Representatives.

We have never looked upon Local 802 as a slow, pokey, andantino sort of organization—but here comes the official organ under the new name of "Allegro". Speed limitations are seldom recognized as Greater New York characteristics, and the "Allegro" will doubtless continue to forge ahead in the publication service of its ever-growing constituency.

June 1, 1947, was the day set for the unveiling of a monument in memory of the late Jacob Rosenberg, long-time President of Local 802, at Mt. Hebron Cemetery, Flushing, Long Island. We expect to have more particulars concerning the ceremony later.

June is the favorite wedding month, but divorces flourish like the proverbial green bay tree in any old season of the year.

President Truman's aeroplane is named "The Sacred Cow". Let us hope there will never be any sudden bovine impuleses to jump clear over the moon.

On "the banks of the Wabash", not too far away, to wit, Logansport, on Sunday, April 27th, the Indiana State Conference held its annual session. It was a real Spring day. The sky was clear; birds sang in nearby trees; a cool wind breathed soft and low. The following seventeen locals were represented: Anderson, Indianapolis, Marion, Fort Wayne, Kokomo, Lafayette, Elkhart, Hammond, Muncie, South Bend, Bremen, Valparaiso, Logansport, Richmond, Warsaw, Vincennes, Fort Wayne (colored).

The forty delegates assembled at the Logansport Country Club, a beautiful, finely arranged, and picturesque location, concerning which expressions of admiration and appreciation were frequent.

In view of the recent passing of the late President L. B. Elmore, the duty of presiding over the deliberations fell upon Vice-President Francis Eckstein, of Local 192, while C. R. Covington of Local 32 discharged the duties of secretarial scribe.

Stanley Elliot, representing the Logansport Labor News, welcomed the conference in the name of organized labor and was given close attention. Delegate O'Leary, as official watchdog of the Indiana legislation session, gave a good account of his work.

The debates were animated. All had their problems. All were given a respectful hearing. It was the unanimous verdict that a successful and instructive Conference had been held.

The dinner served at the above mentioned club house was up to high standard Hoosier traditions. Beef steak was a delightful culinary reality.

The death of the long-time Conference President, L. B. Elmore, which was of tragic suddenness, left a lingering sorrow upon the delegates, and tribute to his memory was acknowledged by a rising and silent vote.

Officers elected for the ensuing year were as follows: President, Ramsey Eversoll of Hammond; Vice-President, James L. Barger of Fort Wayne; Secretary, C. R. Covington of Anderson; Treasurer, Fay Bloss of South Bend; Trustees, Francis Eckstein of Elkhart, H. Ralph Hutto of Kokomo, and William P. Marocco of Logansport.

Brother Arthur E. Streng of Columbus, Ohio, a recent appointee on the Field Man squad, attended the Conference; was given a cordial reception and demonstrated a clear and comprehensive understanding of the technique of A. F. of M. administration.

Resolutions of appreciation of the splendid manner in which Local 53 had entertained the Conference were adopted by rising vote.

Local 53 is officered by the following faithful and efficient group: President, Dan W. Erb; Vice-President, Det Tinkle; Secretary, William P. Marocco; Treasurer, Stewart Gordon; Sergeant-at-Arms, Lloyd Hively; Executive Board, Frank Callipo, Lawrence Hinton and Joseph Arons.

By the way—we learned more about the doings in a professional way of our long-time friend, President Dan W. Erb. Brother Erb is now finishing his forty-fourth year as pipe organist at the Logansport Baptist Church. Dan knows exactly how a pipe organ should be constructed in order to obtain the finest organ effects, and in the building of the organ now in use the Erb plan has been followed. Between manipulating a pipe-organ keyboard, serving as long-time Secretary of the Elks Lodge and as the Local 53 President, Daniel Webster Erb is a busy man.

"News Cast", Local 166, Madison, Wisconsin, is the latest local journalistic publication to reach our

**INTERNATIONAL MUSICIAN**



desk. It is referred to as Volume 56 and must have come into existence in 1891. Well, it is a newsy six-column sheet and deserves well of the Local 166 constituency.

Winter now seems so far away—and even distance, in spite of the poet, seems to give very little enchantment.

The Midwest Conference was held in Omaha, Nebraska, on April 20-21. Headquarters were at the Fontenelle Hotel. Fifty-nine delegates, representing twenty-eight locals, were present. The Federation was represented by Harry Steeper. Business sessions were held in the main ballroom of the Fontenelle Hotel, and the conference was concerned with discussions of the following subjects:

(1) Plans by the various locals for the disposition of recording and royalty money. (2) Advisability of returning to a policy of allowing orchestras to make itinerary announcements. (3) Problems in connection with standbys. (4) Types of engagements in which 10% tax applies. (5) High school bands. (6) Methods used by various locals to police territory in connection with 10% surcharge collection.

Lively business sessions were held, and most of the delegates entered gladly into discussions of all the above subjects. As was to be expected, the method of disposition of recording royalties was the one subject with which most delegates were primarily concerned. Several locals had definite plans formulated and it seemed few locals were at a loss as to what to do with the money.

The Omaha local was lavish in providing entertainment for the delegates. A banquet was held on Sunday, April 20, in the Black Mirror Room. During the banquet music was furnished by the Gold and Silver Trio. Following the banquet Chuck McDaniels' Orchestra furnished music for dancing. Mayor Charles Leeman extended cordial greetings to the delegates, and hospitality provided by the local and the city was of the best.

Monday, April 21, an excellent luncheon was provided in the ballroom of the hotel. Business sessions were resumed shortly after the luncheon and continued until adjournment about 3:30 P. M. on the second day. The conference was honored by the presence of guests, V. Dahlstrand representing the Wisconsin Conference of Musicians, and George Clancy representing the Michigan Conference of Musicians. The 1948 Midwest Conference will be held in North Platte, Nebraska.

The following officers were re-elected: Edward P. Ringius, president, St. Paul; H. Stanley Ballard, secretary-treasurer, Minneapolis; F. A. (Pat) Lynch, assistant secretary, Sioux City, and an Advisory Committee consisting of the following: Iowa, Joseph H. Kitchen, Cedar Rapids; Minnesota, Maxine Haskell, Mankato; Nebraska, Edward Weeks, North Platte; North Dakota, A. J. Bentley, Grand Forks; South Dakota, Russ Hennegar, Sioux Falls.

Traveling 'neath weeping skies, and frequently bombarded by chilling winds, it seems a long journey

JUNE, 1947

from Des Moines to Stevens' Point, Wisconsin, but when, on arriving, a cordial welcome awaits the visitor, unfavorable elements are speedily forgotten. The Wisconsin State Conference, A. F. of M., was held in the aforementioned city of sixteen thousand population. Broad streets, picturesque homes and abounding lakes and streams help to maintain the traditions of a beautiful and progressive state.

Eighty-two delegates, representing twenty-six locals, composed the Conference, as follows: Abbottsford, Antigo, Appleton, Beloit, Eau Claire, Fond du Lac, Green Bay, Kenosha, Kewaunee, La Crosse, Madison, Manitowac, Marshfield, Milwaukee, Milwaukee (colored), Monroe, New London, Oshkosh, Racine, Shawano, Sheboygan, Stevens Point, Sturgeon Bay, Waukesha, Wausau and Wisconsin Rapids.

The Conference was held in the auditorium of the Insurance Building, a convenient locale, beautiful to behold.

The opening program feature was a get-together party in the Whiting Hotel sample room. A Stevens Point civic slogan is "The City of Wonderful Water". Never have we seen so much water absorbed, with such enjoyable relish and exhilarating effect.

An early morning feature was a fine concert by the Stevens Point City Band, under the direction of Ernest Weber.

The band rendition of the "Star-Spangled Banner" opened the Conference program. Mayor Ben Dagneau and John Arnold, President of the Trades and Labor Council, delivered cordial addresses of welcome. President Ray Jacobs of Local 213 delivered official greetings in a thoughtfully prepared and philosophical address on the evolution of the labor movement.

The veteran President, V. Dahlstrand, of Local 8, was again the gavel wielder; Roy E. Smith of Local 201, La Crosse, officiated as Secretary—successor to W. Clayton Dow of Racine, who recently took up his abode in St. Petersburg, Florida. Tony Vandenburg of Green Bay handled the purse strings.

With sensible propriety the Conference delegates gave terse but comprehensive reports on the problems in the various local jurisdictions. The afternoon session was largely devoted to the question, "What shall we do with the Recording Fund?" As these lines will appear about the time the Detroit Convention is in session, it will not be wise to attempt to outline the various viewpoints which are now seeping through the Federation membership mind here and elsewhere. After the complexities have had a national convention forum airing we shall probably know the final answer.

Conference visitors from other jurisdictions were Stanley Ballard of Minneapolis, Edward Ringius of St. Paul, President R. E. Ronning and Secretary Roy H. Flaaten of Duluth.

Brother Stanley Ballard, Secretary of Local 73, has had so many legalistic nuts to crack during his long period of service that, after conning the Blackstonian expositions of the common law and burning the midnight oil to discover

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what the Minnesota Code contains, he found himself admitted to the Minnesota bar—just before this Conference visitation. We congratulate Stanley upon this achievement.

We failed to find our old and abiding friend, E. J. "Doc" Bartell of Janesville, who was reported ill. His many friends hope for a speedy recovery. Perhaps he will recoup by being present at Detroit.

Another absence noted was that of Field Man W. B. Hooper of Elkhart—also reported on the sick list.

His failure to appear was felt, as Hooper always has an interesting message.

Vice-President Charles L. Bagley of Los Angeles sent an epistolary greeting.

Delegate Palmer Anderson has been presented with a beautiful gold badge in recognition of more than a third of a century of secretarial service with the Chippewa Valley Musical Association.

Wisconsin Rapids, having entertained two State Conferences, and

being ready to welcome a third, was unanimously accorded the coveted honor. Hence the delegates will hear the rippling music of those ever-flowing waters in the coming golden autumn time.

The lady visitors at the Conference were not overlooked. They formed part of the crowd at the sumptuous banquet served at the noon hour at the Whiting Hotel and were taken to theatre parties in the afternoon.

Local 213, Stevens Point, which

performed the exacting duties of Conference entertainer in such fine manner, is officered by the following:

President, Ray Jacobs; Vice-President, Barney Omenik; Secretary-Treasurer, Ray Copeland; Trustees, Irv Lutz, Ben Graham and Lloyd Cornwell.

*As revoir!*

It is with a great deal of pride that we pass the good news on to the members that "ISM" has gained "International" mention. Chauncey A. Weaver, of the A. F. of M., and member of the International Executive Board, has given us space in the April issue of the International Musician. Of our No. 1 issue he says, in part, it is "the latest journalistic venture to appear on the Federation horizon—a two-pager, full of local news. We bespeak for the publication an appreciative constituency and thank the publisher for remembering us with an initial copy". We are truly grateful for this "plug". Brother Weaver has given us and we are glad to place his name on our mailing list—Wallace, Idaho, Official Organ, "6-3-6".

One of our missions is to encourage Federation development. Idaho has an area of 83,557 square miles; a population of 524,000, and ranks as forty-third in the order of admission. Its motto is "Esto Perpetua" ("May it last forever"). Its highest altitude is Mt. Borah, a distinguished name in the annals of Far-western statesmanship. This peak reaches toward the sky 12,665 feet. Shoshone Falls is forty-six feet higher than Niagara, whereby it has become known as the "Niagara of the West". Within its picturesque borders Idaho is the home of seven locals—Boise, Coeur d'Alene, Idaho Falls, Nampa, Pocatello, Rexburg and Wallace. Where Nature has been so lavish in according touches of scenic beauty, perhaps an Idaho musician will some day be inspired to bring forth a musical composition sounding out the harmonic glories of the mighty and ever-developing West.

Some year Winter may linger in the lap of Spring so long it will awaken to find the seat of its pants entirely worn out.

It was a pleasure to find that the Detroit river was not entirely frozen over.

The mid-year meeting of the Southern Conference of Locals was held at the White Plaza Hotel, Corpus Christi, Texas, the following locals sending delegates:

Okahoma City, Houston, Shreveport, San Antonio, Fort Worth, Tulsa, Dallas, Atlanta, New Orleans, Newport News, St. Petersburg, Austin, Baton Rouge, Knoxville, Hattiesburg and Corpus Christi.

Thirty delegates responded to roll-call. President E. D. Graham of Oklahoma City presided. Secretary Steve Grunhart of Shreveport discharged the duties of Secretary.

National Executive Officer J. W. Parks of Dallas was official visitor and brought to the Conference an up-to-date resume of the affairs of the national organization; explained in detail the recording fund situation, and told how it was expected the money would be handled. He extended greetings in behalf of President James C. Petrillo and congratulated the gathering upon the fine attendance, especially in view of the long distance which many delegates were compelled to travel.

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When local reports were taken up in the regular order of business President Graham stated that it was always a common wish to hope for a "harmonious" meeting. He expressed his opposition to uniformly "harmonious" meetings, as the only meetings he ever got any good out of were those in which somebody had a fight on his hands. So he admonished, "In making reports, don't tell us how good you are, but how well you have done and any trouble you may have."

However, reports given by delegates reflected conditions in general good. Most locals reported increased membership.

Vice-President E. E. Stokes reported that the officers had tried to attend to all the business of the Conference; that he especially wished to bring to attention pending anti-labor legislation, not only in his own state, but in all parts of the country.

The Conference adopted resolutions giving hearty commendation to the officers and members of the Corpus Christi Local for the splendid entertainment accorded the delegates and visitors, and adjourned to meet in session again during the period of the Detroit Convention.

We are in receipt of a most interesting letter from President Harry L. Reed of Local 76, Seattle, Washington. It contains the following opening paragraph:

"I recall that I met you in the hotel lobby at St. Petersburg last year after being presented by Brother Kenin, and, as you shook my hand you said, 'Wait a moment while I pause and reflect on the beauty of Mt. Rainier!' You might be interested in knowing that the en-

closed card for 1947, which I designed after returning from the Convention, was born from your remark."

We certainly appreciate the card enclosed. It is a beauty. We shall never forget Mt. Rainier. The Seattle Convention took place in 1941, six years ago. Illustrative of that haunting memory we are moved to reproduce the paragraph penned in the recalling of that far-off Northwestern visit:

Farewell, Mt. Rainier! You are quite far away, but distance lends enchantment. Whether sun-kissed, or moon-kissed, snow-crowned or star-crowned, you are magnificent, inspirational, sublime! Sometimes it seemed as though you were about to give expression to your thoughts of granite and your whims of fern. But your very silence whispers of eternity. Since time began, what countless millions have passed your way and paused to gaze upon your garb of crystal white; to meditate upon your mission; to feel the touch of solemnity which you never fail to impart, and to point out the immeasurable span which stretches between the finite and the infinite. Farewell, Mt. Rainier, faithful and never-failing sentinel along life's everlasting way!

We also appreciate President Reed's sending us a copy of "Musicland", official publication of Local 76, a most creditable four-page, four-column sample of journalistic enterprise.

Eddie Shore of Knightstown, Indiana, sends us the following clipping from the Indianapolis News under a Gosport dateline:

The tri-county music festival, an annual affair for schools for nine different communities, will be held in the High School at Ellettsville. The mused bands from the participating schools will be directed by Newell Long of Indiana University.

Perhaps an all-jazz medley inspired the happy typographical display.

*When'er we have crossed the portals of June,  
And enjoyed its lovely weather;  
We're prone to forget the rest of the year,  
And wish it might last forever.*

In a one-world concatenation what would become of the American Fourth of July?

San Francisco Local 6 always does things in a large way. As recently illustrated, they arranged a Welcome Home Day in honor of members serving in World War II, an impressive feature of the day

and evening program being the unfolding and dedication of a beautiful bronze plaque to be placed in the main entrance hall of the home building at 230 Jones street, said plaque being erected in honor of seven members "Killed in Action". Another fine expression of appreciation was the action of the local in making the veteran members who survived the conflict "exempt for five years' dues to Local 6 after January 1, 1947 and after their discharge from service". All honor to Local 6 for the action thus recorded. During the day and evening program many eloquent speeches were delivered and a large number of musical organizations, for which the city is noted, were glad to provide free music.

Where is the band or orchestra musician who has never been called upon to play his part in the Overture to "William Tell"? In a recent symphony program we notice a sketch of the composer thereof which we believe will be of interest to many readers. Gioacchino Rossini was the only child of Giuseppe Rossini, town trumpeter and inspector of slaughterhouses. Interest in politics plus an inability to recognize a potential loser, however, caused Giuseppe to become on occasion a political prisoner. During the intervals when her husband was in jail Mrs. Rossini resumed her activities as a *prima donna buffa*, which occupation proved remunerative during the upswing of the business cycle, and especially during the carnival season. However, in order to ward off the discomforts resulting from a possible soft market the parents apprenticed their son to a pork butcher where Gioacchino acquired, in addition to the customary technical trade, a knowledge of harmony, harpsichord and singing. At the age of thirteen he came under the influence of a distinguished engineer who saw that the young man received adequate musical instruction. However, he discontinued his studies as soon as he "knew enough counterpoint to write an opera". Thereafter he resumed his activities as wage earner for his parents, and, in addition, began a twenty-year period of operatic composition, piling up one success after another. His last important work was "William Tell".

"United States Rushes Food to Germany"—newspaper headline.

Whether we like it or not—practical application of doctrine "If thine enemy hunger, feed him", also of "turning the other cheek!"

We have a quiet tip to the effect that the Detroit Convention does not contemplate the bestowal of automobiles as convention souvenirs. One or more of the usual strikes in progress at the time would of course prove an embarrassing handicap.

After a trip to Reno a woman feels like a new man.—Exchange.

*Summer, O dear old Summer;  
Yes, you are here at last!  
In speed you are a hummer—  
How soon you will be past!  
So we'll get out that old straw hat  
And now and then we'll swim;  
Perhaps a game of two-old-cat,  
With some one sure to win.*

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16. OVER THE WAVES... Rocas

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**The Closing Chord**

L. Ray Choisser, "the best calliope player in the United States", a member of Local 697, Murphysboro, Illinois, passed away on May 9th at the age of fifty-five. Brother Choisser began playing calliopes on river excursion boats when he was twenty years old and had appeared likewise with nearly every major circus in the country. His last performance was on the excursion steamer Idlewild on the Missouri river.

The Secretary of Local 249, Iron Mountain, Michigan, Robert J. Baldrica, passed away on April 27th, after a six-months illness. Most of his life was devoted to music and to means of improving the opportunities for brother musicians. The host of friends who mourn his passing give evidence of the extent of his influence. Brother Baldrica had filled the post of secretary for the Local for the past ten years.

Karl J. Hoffman, secretary of Local 340, Freeport, Illinois, from January, 1936, until his death on March 5th of the present year, was born in Freeport, Illinois, in 1896 and became a member of that local in his twenty-fourth year, shortly thereafter organizing and becoming director of the St. Vincent's Orphanage Band. This band has brought untold pleasure to the children at this institution and has been a great asset to the community. For the past eight years Brother Hoffman has been a delegate to the Federation's national conventions.

On March 30th, Victor H. Hawkins, a member of Local 297, Wichita, Kansas, and known as "Puny" to all the radio listeners and friends of the Southwest area around that city, passed away from the effects of a heart attack. Just the night before he had appeared in his usual role as master of ceremonies on the KFV Ark Valley Boys' Program.

Born in Willow Springs, Missouri, March 28, 1900, Mr. Hawkins spent his boyhood in Kansas City and came to Wichita in 1917. Shortly after that he went to Hollywood and appeared in a number of silent Westerns, usually taking the role of sheriff. He became manager of the Ark Valley Boys in 1939 and appeared with them as master of ceremonies in their trips over Kansas, Oklahoma and Nebraska on fair dates, shows and dances.

Richard Evans Busza, president of Local 344, Meadville, Pennsylvania, passed away suddenly on May 21st at the age of thirty-one. An accomplished pianist, he had played with various local orchestras and had conducted musical organizations of his own. He had been the local's president for the past five years.

Brother Busza had complained of feeling ill at a meeting of the executive committee of the local the evening of May 20th. He left at ten o'clock to play a dance band engagement but returned home within an hour, when he became seriously ill. He died early the next morning.

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## OFFICIAL BUSINESS

(Continued from page four)

Local 487, Brainerd, Minn.—  
President, Howard Hill, 901 11th  
St. So.

Local 496, New Orleans, La.—  
Secretary, Sidney Cates, Jr., 1128  
N. Prieur St.

Local 600, Raleigh, N. C.—Secre-  
tary, Mrs. Aileen Lynn, 112 Cox  
Ave.

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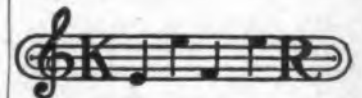
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NIAGARA FALLS: Paces, Joseph, connected with Midway Park.
ONBONTA: Shepard, Maximilian, Owner, New Windsor Hotel.
PORT KENT: Klages, Henry C., Owner, Mountain View House.
ROCHESTER: Genesee Electric Product Co., Goris, Arthur, Lloyd, George, Puliifer, E. H., Valenti, Sam
SARATOGA SPRINGS: Piping Rock Club, and Messrs. Clark & Stevens, Operators.
SCHENECTADY: Gibbons, John F., Magill, Andrew, Rudd's Nite Club and M. E. Edwards, Prop.
SOUTH FALLSBURG: Seldin, S. H., Oper., Grand View Hotel, Majestic Hotel, Messrs. Cohen, Korafeld and Shore, Owners and Operators.
SUFFERN: Armitage, Walter, Prop., County Theatre.
SYRACUSE: Feingold, Norman, Horton, Don, Syracuse Musical Club
TROY: DeSina, Manuel
TUCKAHOE: Birabbaum, Murray, Roden, Walter
UTICA: Moijnoux, Alex.
VALHALLA: Twin Palms Restaurant, John Man, Prop.
WHITE PLAINS: Hechris Corp., Reis, Leo
WHITESBORO: Guido, Lawrence
YONKERS: Babes, William
LONG ISLAND (New York)
HICKSVILLE: Server, Manager, Hicksville Theatre.
LINDENHURST: Fox, Frank W.
NORTH CAROLINA
ASHEVILLE: Pitmon, Earl
CAROLINA BEACH: Economidit, Chris
CHARLOTTE: Amusement Corp. of America, Edson E. Blackman, Jr., Jones, M. P.
DURHAM: Alston, L. W., Ferrell, George, Gordon, Douglas, Promoter, Mills, J. N., Pratt, Fred
FAYETTEVILLE: Bethune, C. B., The Town Pump, Inc.
GREENSBORO: Fair Park Casino and Irish Horan.
HIGHPOINT: Trumpeters' Club, The, J. W. Bennett, Pres.
KINSTON: Coaric, E. F.
BALEIGH: Charles T. Norwood Post, American Legion.
WALLACE: Strawberry Festival, Inc.
WILLIAMSTON: Grey, A. J.
WINSTON-SALEM: Payoc, Miss L.
NORTH DAKOTA
BISMARCK: Coman, L. E.
OHIO
AKRON: Brady Lake Dance Pavilion, Pullman Cafe, George Subrin, Owner and Manager, Millard, Jack, Mgr. and Lessee, Merry-Go-Round.
CANTON: Holt, Jack

CHILLICOTHE: Rotherford, C. E., Mgr., Club Bavarian.
Scott, Richard
CINCINNATI: Anderson, Albert, Booker's License 2956, Black, Floyd, Carpenter, Richard, Einhorn, Harry, Jones, John, Kolb, Matt, Lanz, Myer (Blackie), Lee, Eugene, Overton, Harold, Reider, Sam
CLEVELAND: Amata, Carl and Mary, Green Derby Cafe, 3314 E. 116th St., Dixon, Forrest, Euclid 55th Co., Manuel Bron. Agency, Inc., Booker's License No. 3566, Metropolitan Theatre, Salanci, Frank J., Tutunone, Velma
COLUMBUS: Atkins, Lane, Bell, Edward, Bellinger, C. Robert, Mallory, William, McDade, Phil, Paul D. Robinson Fire Fighters Post No. 567, and Captain G. W. McDonald.
DAYTON: Sapp, Philip B., Victor Hugo Restaurant
DELAWARE: Bellinger, C. Robert
ELYRIA: Cornish, D. H., Elyria Hotel
FINDLAY: Bellinger, C. Robert, Wilson, Mr. and Mrs. Earl, Oper., Paradise Club.
KENT: Sophomore Class of Kent State Univ., James Rybeck, Pres.
MARIETTA: Morris, H. W.
MEDINA: Brandow, Paul
OXFORD: Dayton-Miami Association, William F. Drees, Pres.
PORTSMOUTH: Smith, Phil, The Cavalier Club and Russ Cox, Owner and Manager.
SANDUSKY: Boulevard Sidewalk Cafe, The Burnett, John, Wonderbar Cafe
SPRINGFIELD: Prince Hunley Lodge No. 469, A. B. P. O. E.
TOLEDO: Cavender, E. S., Frank, Steve and Mike, Owners and Mgrs., Frank Bros. Cafe, Dutch Village, A. J. Hand, Oper., Hentley, Lucius, Nightingale, Homer
WARREN: Windom, Chester, Young, Lin.
YOUNGSTOWN: Einhorn, Harry, Lombard, Edward, Reider, Sam
ZANESVILLE: Venace, Pierre
OKLAHOMA
ADA: Hamilton, Herman
OKLAHOMA CITY: Holiday Inn, Louis Strauch, Owner, Louis' Tap Room, Louis Strauch, Owner, Southwestern Attractions and M. K. Boldman and Jack Swiger, The 29 Club, Louis Strauch, Owner.
TULSA: Angel, Alfred, Daro, John, Goltry, Charles, Horn, O. B., Mayfair Club, John Old, Mgr., McHunt, Arthur, Means Company, The Shunston's Chief Joe Tate, W. J., Williams, Gargik (Jimmy)
OREGON
HERMISTON: Rosenber, Mrs. R. M.
PORTLAND: Acme Club Lounge and A. W. Denton, Manager, Dude Ranch, and Charles Patterson.

PENNSYLVANIA
ALTIQUIPPA: Canaan, Robert, Geina, Otis, Young Republican Club
ALLENTOWN: Connors, Earl, Sedley, Roy
BIRDSBORO: Birdsboro Oriole Home Assn.
BRADFORD: Fizzel, Francis A.
BROWNSVILLE: Hill, Clifford, Pres., Triangle Amusement.
BRYN MAWR: Foard, Mrs. H. J. M.
CANONSBURG: Vlachos, Tom
CLARION: Birosso, J. E., Smith, Richard, Rending, Albert A.
COLUMBIA: Hardy, Ed.
CONNEAUT LAKE: Yaras, Max
DEVON: Jones, Martin
DONORA: Bedford, C. D.
EASTON: Calicchio, E. J., and Matino, Michael, Mgrs., Victory Ballroom, Green, Morris, Jacobson, Benjamin, Koury, Joseph, Owner, The Y. M. I. D. Club
ELMHURST: Watro, John, Mgr., Showboat Grill.
EMPORIUM: McNarney, W. S.
FAIRMOUNT PARK: Riverside Inn, Samuel Ottenberg, Pres.
HARRISBURG: Reeves, William T., Waters, B. N.
KELLYVILLE: Condors, Joseph
LANCASTER: Parker, A. B.
LATROBE: Yiegling, Charles M.
LEBANON: Fishman, Harry K.
MARSHALLTOWN: Willard, Weldon D.
MEADVILLE: Noll, Carl
MIDLAND: Mason, Bill
MT. CARMEL: Mayfair Club, John Pogesky and John Ballest, Mgrs.
NEW CASTLE: Bondurant, Harry
PHILADELPHIA: Arcadia, The, International Rest., Beany-the-Bums, Benjamin Fogelman, Prop., Bryant, G. Hodges, Buback, Carl F., Davis, Russell L., and Triano, Ballroom, Dupree, Reese, Fabiani, Ray, Garcia, Lou, formerly held Booker's License 2620, Glas, Davey, Hirst, Izzy, McShain, John, Philadelphia Fed. of Blind Philadelphia Gardens, Inc., Rotch, Otto, Stanley, Frank, Street, Beany, Wilner, Mr. and Mrs. Max
PITTSBURGH: Anania, Flores, Blandi's Night Club, Fichlin, Thomas, Sala, Joseph M., Owner, El Chico Cafe.
POTTSTOWN: Schmoeyer, Mrs. Irma
READING: Nally, Bernard
RIDGEWAY: Benigni, Silvio
SCRANTON: Glass Hat, and Ralph Iore, Owner.
SHARON: Murino & Cohn
STRAFFORD: Poinsetta, Walter
WASHINGTON: Athens, Peter, Mgr., Washington Cocktail Lounge.
WEST ELIZABETH: Johnson, Edward
WILKES-BARRE: Cohen, Harry, Kozley, William, McKane, James
WILLIAMSPORT: Pennells, Janet
YATESVILLE: Binco, Joseph, Oper., Club Mayfair.



**FLORIDA**  
**JACKSONVILLE:** Placidia Hotel  
**KEY WEST:** Deception Bar  
**MIAMI:** Columbus Hotel  
**MIAMI BEACH:** Coronado Hotel  
**TAMPA:** Brown, Nick  
Grand Oregon, Occa Leon Mgr.

**ILLINOIS**  
**MELVILLE:** Turley Hill Grange  
**CHAMPAIGN:** Urban-Lincoln Hotel  
**ROCKFORD:** Hoehner, George  
**MATTSON:** U. A. Grant Hotel  
**STURLEIGH:** Moses Lodge, R. J. Yeager,  
Gov.; John E. Bowman, Bt.

**SOUTH BEND:** St. Catharine Ballroom

**IOWA**  
**ROOSE:** Miner's Hall  
**DUBUQUE:** Julian Debuque Hotel

**KANSAS**  
**WICHITA:** Shadowland Dance Club, Gage  
Brewer, Owner and Oper.  
**KENTUCKY**  
**BOWLING GREEN:** Jockman, Joe L.  
Wade, Golden G.

**LOUISIANA**  
**BATON ROUGE:** Bombardier Club  
Elks Club  
**NEW ORLEANS:** Happy Landing Club

**MARYLAND**  
**BALTIMORE:** Deutchel Hess  
**ELKTON:** Tom Howard's Tavern, Tom  
Howard, Owner, Booth's Vil-  
lage.  
**MAGEBETOWN:** Babson, C. A., and Baldwin  
Cale.

**MASSACHUSETTS**  
**FALL RIVER:** Faris, Gilbert  
**MITHUEN:** Diamond Mirror

**MICHIGAN**  
**FLINT:** Central High School Aud.  
**HARDWOOD:** Hardwood Community Hall  
**INTERLOCHEN:** National Music Camp  
**MARQUETTE:** Johnson, Martin M.  
**MUNISING:** Corktown Bar  
**NEOQUEL:** Hotel Bar,  
Napoleon, Vienna, Prop.

**MINNESOTA**  
**BRACKENRIDGE:** Firemen's Organization

**NEBRASKA**  
**OMAHA:** Whitney, John B.

**NEW JERSEY**  
**ATLANTIC CITY:** Hotel Lafayette  
Knights of Columbus Hotel and  
Ords.  
**CAMDEN:** Camden Convention Hall  
Pride of Camden, Elks Lodge  
No. 83, 11th Elks of the  
World.  
**CLIFTON:** Buchmann, Jacob  
**Jersey City:** Band Box Agency, Vice  
Chicino, Director  
Urbain National Home  
**NEWARK:** Rodgers, Grill

**NEW YORK**  
**BUFFALO:** Hall, Art  
Williams, Buddy  
Williams, Osnia  
**CELEST:** Columbian  
**LOCKPORT:** Tioga Tribe No. 289, Fraternal  
Order of Redmen.  
**Mechanicville:** Cole, Harold  
**MOHAWK:** Hurdic, Leslie, and  
Vineyards Dance Hall.  
**MT. VERNON:** Studio Club  
**OLEAN:** Balkeland Rink  
**ROCHESTER:** Mack, Henry, and City Hall  
Cafe, and Wheel Cafe.  
**SYRACUSE:** Club Royals  
**YONKERS:** Verniere, Frank

**OHIO**  
**ALLIANCE:** Hungarian Verhovay Hall  
**CONNEAUT:** MacJowell Music Club  
**STUBENVILLE:** Loyal Order of Moose, No. 1564

**OKLAHOMA**  
**HUGO:** Al. G. Kelly-Miller Bros. Circus,  
Obert Miller, General Man.  
**OLAHAOMA CITY:** Orwig, William, Booking Agent  
**VINITA:** Rodeo Association

**PENNSYLVANIA**  
**AMBRIDGE:** Marie Bar  
**BRACKENRIDGE:** Nick Taverna  
**CARBONDALE:** Cerra Hotel (also known as  
Annex Nile Club).  
**DUNMORE:** Charlie's Cafe,  
Charlie DeMastro, Prop.  
**PHILADELPHIA:** Morgan, B. Duba  
Acacia Fraternity,  
University of Pennsylvania.  
Alpha Sigma Phi Fraternity,  
University of Pennsylvania.  
Beta Theta Pi Fraternity,  
University of Pennsylvania.  
Delta Kappa Epsilon Fraternity,  
University of Pennsylvania.  
Delta Phi Fraternity,  
University of Pennsylvania.  
Delta Phi Fraternity,  
University of Pennsylvania.  
Kappa Alpha Fraternity,  
University of Pennsylvania.  
Kappa Sigma Fraternity,  
University of Pennsylvania.  
Phi Delta Theta Fraternity,  
University of Pennsylvania.  
Phi Epsilon Pi Fraternity,  
University of Pennsylvania.  
Phi Gamma Delta Fraternity,  
University of Pennsylvania.  
Phi Kappa Pi Fraternity,  
University of Pennsylvania.  
Phi Kappa Sigma Fraternity,  
University of Pennsylvania.  
Phi Sigma Delta Fraternity,  
University of Pennsylvania.  
Phi Sigma Kappa Fraternity,  
University of Pennsylvania.  
Psi Upsilon Fraternity,  
University of Pennsylvania.  
Sigma Nu Fraternity,  
University of Pennsylvania.

**PITTSBURGH:** Flamingo Roller Palace,  
J. C. Navari, Oper.  
New Penn Inn, Louis, Alex and  
Jim Passarello, Props.  
**ROULETTE:** Brewes, Edgar, Boulette House  
**CLANTON:** Keyser Valley Com. House,  
Vincent, Farrell, President.

**SOUTH CAROLINA**  
**CHARLESTON:** Eisenmann, James F. (Bank)

**TEXAS**  
**PORT ARTHUR:** DeGrasse, Lenore

**UTAH**  
**NORTH OGDEN:** Chic-Chick Night Club,  
Wayne Berker, Prop.

**VIRGINIA**  
**RICHMOND:** Cavalier Arena Skating Rink &  
Dance Hall.  
**WEST VIRGINIA**  
**CHARLESTON:** Savoy Club, "Flop" Thompson  
and Louis Rink, Opera.  
**POLLANSBEE:** Pollansbee Community Center  
**PARKERSBURG:** Silver Grille, R. D. Hiley,  
Owner.

**WISCONSIN**  
**COTTAGE GROVE:** Cottage Grove Tosa Hall,  
John Galvini, Oper.  
**DURAND:** Kobler's Dance Pavilion  
**GRAND MARSH:** Patrick's Lake Pavilion,  
Mike Cushman.  
**MADISON:** Village Hall  
**MANITOWOC:** Pechel's Colonial Inn  
**TWO RIVERS:** Club 42 and Mr. Gauger,  
Manager  
Eastwin Hall, and Roy  
Kanzelberger;  
Timms Hall & Tavern

**DISTRICT OF COLUMBIA**  
**WASHINGTON:** Star Draft Club,  
Frank Moore, Prop.

**CANADA**  
**ALBERTA**  
**IDMONTON:** Lake View Dance Pavilion,  
Cooking Lake.  
**HAMILTON:** Hamilton Area,  
Percy Thompson, Mgr.  
**OTTAWA:** Avalon Club  
Civil Service Recreation Ass.  
**PORCY STANLEY:** Melody Ranch Dance Floor  
**WAINFLEET:** Long Beach Dance Pavilion

**QUEBEC**  
**ATYLER:** Lakeshore Inn  
**MONTREAL:** Harry Feldman

**MISCELLANEOUS**  
**Al. G. Kelly-Miller Bros. Circus,**  
Obert Miller, General Manager

**THEATRES AND PICTURE HOUSES**

**MARYLAND**  
**BALTIMORE:** State Theatre

**MISSOURI**  
**ST. LOUIS:** Fox Theatre

**NEW JERSEY**  
**MORRISTOWN:** Walk. Reade Theatres, including:  
Community Theatre  
Jersey Theatre  
Park Theatre

**CANADA**  
**MANTOBA**  
**WINNIPEG:** Odessa Theatre

**FIFE AND DRUM CORPS**  
**Fort Crain Band & Drum Corp.,**  
Bensinger, N. Y.

**FOR SALE or EXCHANGE**

**FOR SALE**—Hummond Novachord in excellent  
condition. Call Newtown 9 0575. Write to  
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**FOR SALE**—Two excellent French violins, worthy  
of consideration, Breton, unusually attractive  
with vibrating sonority; Guersoa, very fine or-  
chestral instrument, with Hill papers. Berger,  
165 E. Ohio, Chicago.

**FOR SALE**—Twenty dance orchestrations, back  
numbers, many out of print, shipped anywhere  
in United States, express collect, for 50 cents  
(stamps) to defray expense of ads, packing, typ-  
ing, labels, etc.; no list. Musician, 422 Northwest  
South River Drive, Miami 36, Fla.

**FOR SALE**—Genuine Andrew Hyde violin, No.  
529 Maggini model, made 1892, Northampton,  
Mass.; price \$250.00. August Gemunder violin,  
1889; price \$300.00. Anthony Fiorillo, 171 Ward  
St., New Haven, Conn.

**FOR SALE**—New Riedl Contra bassoon in case,  
to low C; make offer; will take Hechel system  
bassoon in trade. Roy Duncan, 1635 Rendall  
Place, Los Angeles 26, Calif.

**FOR SALE**—Violin, hand-made copy of Stradi-  
varius; made in 1901, just like new; fine,  
strong tone; also 3/4 size hand-made, tone equal  
to full size; sent on approval; write for particu-  
lars. C. S. Rodner, 3800 No. Queen Ave.,  
Minneapolis, Minn.

**FOR SALE**—French Selmer, balanced action, tenor  
saxophone, excellent, slightly used; for particu-  
lar musician; reasonable. Fias German clarinet,  
excellent tone, full Boehm, Grenadilla wood,  
no cracks, one piece; sacrifice. Joseph Melhado,  
644 E. 222nd St., New York 67, N. Y. Phone  
OL 4-5091; call after 5 P. M.

**FOR SALE**—Special Order Conn D-Eb trumpet in  
case, excellent condition; \$125.00 cash.  
G. Bartold, 27 Guion Place, New Rochelle, N. Y.  
Phone 2-7241-J.

**FOR SALE**—Baritone saxophone, Martin, gold lac-  
quered, new condition; buffet clarinet, plain  
Boehm system, new condition. Write Johnny  
Zuro, 2449 So. Monroe St., Arlington, Va.

**FOR SALE**—Peder bass clarinet, perfect con-  
dition, low Eb, automatic octave keys; com-  
plete with mouthpiece, case and stand. L. Tanner,  
556 W. 140th St., New York City. Phone  
ED 6-9896 4-1997.

**FOR SALE**—King Liberty model Bb trumpet and  
King Master model cornet; like new; not re-  
built; silver plate; gold bell; prewar quality.  
Roger E. Jacobi, 621 Adams St., Saginaw, Mich.

**FOR SALE**—Genuine imported Kohler Bb wood  
clarinet, Boehm system, 17 keys, 6 rings; like  
new, no cracks, not rebuilt; complete with case;  
fine big tone instrument. Roger E. Jacobi, 621  
Adams St., Saginaw, Mich.

**FOR SALE**—Selmer clarinet, matched set Ab and  
Bb; includes case and cover; absolutely perfect  
condition; \$275.00, or offer. John Kemp, 3426  
Berry Ave., Cincinnati 8, Ohio.

**FOR SALE**—Buffet alto clarinet, sparkling tone,  
perfect shape; case, mouthpiece; \$200.00 C.O.D.;  
three-day trial. O. Slavsky, 514 W. 160th St.,  
New York 32, N. Y.

**FOR SALE**—French horn music, like new; many  
rare editions; list sent. Frank Belmont, 600 10th  
St., S. E., Cedar Rapids, Iowa.

**FOR SALE**—Selmer Boehm Bb clarinet, 7 rings,  
no cracks, perfect condition, with case; cheap  
at \$175.00 C.O.D.; three days' trial. M. W.  
Loranger, 902 1/2 Ash St., Saginaw, Mich.

**FOR SALE**—Custom-built Spring Bass case, 3/4 size;  
strong, light construction; fibre, riveted edges,  
brass hardware and lock; \$75.00 plus shipping  
cost. R. E. Edwards, 6832 46th N. E., Seattle 5,  
Wash.

**FOR SALE**—Records, Sousa, Pryor, Vessella,  
Conway band records, 50 cents up; solos by Clarke,  
Kryl, Pryor, Bueno, Rimaldi, Zimmerman, etc.,  
\$1.00 up. E. M. Brasch, 2707 S. June St.,  
Arlington, Va.

**FOR SALE**—Ludwig marimba, 4 staves, with  
resonator case; new, cost \$325.00; will sacrifice  
for \$225.00; good mellow tone. Arlene Colyer,  
901 Brady Ave., Stenbenville, Ohio.

**FOR SALE**—Conn "Conqueror" alto saxophone,  
completely overhauled, relacquered; sell with  
year guarantee, \$200.00, or trade for Conn or  
Selmer baritone saxophone. Bill Krueger, 3354  
W. 37th Ave., Denver, Colo.

**FOR SALE**—Buffet bassoon. Paris conservatory  
system; excellent condition; \$250.00. August  
Menard, 1109 Amsterdam Ave., New York, N. Y.  
Monument 2-7995.

**FOR SALE**—Violin, beautiful Joannes Baptista-  
Guaagnini, Turin, 1772, with Hill certificate;  
reasonable, or will take trade-in; pictures, infor-  
mation on request. Write Theodore Marchetti,  
472 E. Fifth Ave., Columbus, Ohio.

**FOR SALE**—Buffet (A) clarinet, Grenadilla wood,  
19 keys and 7 rings, one piece and like new;  
exceptionally fine; \$100.00. Carl Fischer Eb wood  
clarinet, Albert system, case, \$25.00. Fred C.  
Eastwood, 1008 Tennessee St., Michigan City, Ind.

**FOR SALE**—Vibraharp, Deagan; last 1942 prewar  
model manufactured; 3 octaves, F to F; little  
used, excellent condition. \$395.00. Gordon Heche,  
128 Camino Sobrante, Orinda, Calif.

**FOR SALE**—Seldom used French Selmer Bb  
clarinet, model 15, with case, \$300.00. Seldom  
used Le Blanc Bb clarinet, \$155.00; a/light crack  
in the bell. Selmer coin silver flute with case  
and zipper cover, \$155.00. Used BT model 15  
Selmer clarinet, \$165.00. Russell Geary, 9, Canaan  
St., Carbondale, Pa.

**FOR SALE**—Fine King Eb recording bass, solid  
brass and brass finish; easy to play; 22-inch bell,  
horn 46 inches high; medium bore, three valves,  
side action; will sell for \$250.00, including stand.  
Dale S. Opels, Harrison City, Pa. Phone:  
Export 52-R-21.

**FOR SALE**—String bass with tone power and  
quality; swell look; in excellent condition; will  
sell it reasonable. Also have a few French bows.  
Apply Musician, 666 Rhinelander Ave., Bronx 60,  
N. Y.

**FOR SALE**—Trumpet, French Selmer, medium  
bore, used one time, perfect condition; without  
case, \$250.00; with case, \$270.00; will send C.O.D.;  
inspection no delivery. Contact Arthur A. Koster,  
2307 Domesday St., Louisville 10, Ky.

**FOR SALE**—Conn trumpet, Bb, gold-plated, en-  
graved, in A-1 condition; will send on approval,  
C.O.D.; price \$150.00. William Preece, 908 Second  
Ave. South, Minneapolis, Minn.

**FOR SALE**—One Excellisola Excelsior saxophone,  
120 bass, four treble switches, three bass  
switches, one master switch; latest model, pur-  
chased recently, used one month; manufacturer  
will guarantee condition to be equal to new.  
P. D. Fernandez, 320 East 65th St., New York,  
N. Y. Phone REgent 7-5600.

**AT LIBERTY**

**AT LIBERTY**—"Radio's Original West Virginia  
Mountain Boy," tremolo harmonica and guitar;  
preferably radio and barn dance shows; 20 years'  
experience; will travel; non-drinker; recordings  
and song writer. Charlie Barth, Alexandria, Ind.

**AT LIBERTY**—Member of Local 802 since 1921  
wants position in music publishing house to  
fill music orders; worked for Irving Berlin, Inc.,  
Shapiro-Bernstein Music Co. and Century Music  
Publishing Co. Guy Messina, 7801 18th Ave.,  
Brooklyn 14, N. Y. BE 6-9092.

**AT LIBERTY**—Dance pianist, arranger, strong  
rhythm style; Canadian veteran wanting experi-  
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years old, leader experience, 10 years professional.  
Write, Musician, 105 Clergy St., Kingston, Ont.,  
Canada.

**AT LIBERTY**—Job wanted for Summer in small  
combo or large dance band; five years' experi-  
ence; now playing first trumpet in University of  
Minnesota concert band; lead or fake; go any-  
where. Albert E. Naon, Lakewood, Minn.

**AT LIBERTY**—Drummer desires steady position  
with small (combo); handicap prevents reading;  
fakes all rhythms; experienced; work in Manas-  
chusetts preferred. Anthony Wianieski, 3 Avon  
Place, Pittsfield, Mass.

**AT LIBERTY**—Hammond organist, first class,  
long experience band, lounge, restaurant work;  
desire steady year-round engagement, preferably  
in Metropolitan New Jersey area; thoroughly re-  
liable. Box J, International Musician, 39 Division  
St., Newark 2, N. J.

**AT LIBERTY**—Violinist, doubling viola, 10 years'  
symphonic and dance experience; lead, impro-  
viser, fake; sober, reliable; work anywhere with  
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Box 8, 39 Division St., Newark 2, N. J.

**AT LIBERTY**—After August 15, obse and English  
horn player; 12 years' experience in symphony,  
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**AT LIBERTY**—Hammond organist, available May  
15, for hotel or cocktail bar; all requests;  
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Ashley Hotel, 157 W. 47th St., New York 19.

**AT LIBERTY**—Solo pianist, young and versatile;  
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**AT LIBERTY**—Open for Summer engagement for  
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pianist for concert, dance, show; also play Ham-  
mond organ; A. F. of M. Local 802; neat,  
reliable. Harry L. Forman, Hotel Mansfield Hall,  
226 West 50th St., New York 19.

**AT LIBERTY**—Drummer, have A-1 experience,  
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ance, good character, sober; would like to go out  
of town. Address, Musician, % Trainor, 102  
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**WANTED**

**WANTED**—Harp, will pay cash; address K. Actl,  
1030 Bush St., San Francisco 9, Calif.

**WANTED**—Haynes or Powell flute, piccolo, alto  
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**WANTED**—A 120-bass late model chromatic  
accordion, 4-row button type with switches;  
U. S. make and excellent shape. Write, Joseph  
Koracin, Jr., P. O. Box 225, Yukon, Penn.  
(Please turn to page twenty-six)



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