# INTERNATIONAL MUSICIAN



JOSEPH WAGNER (see page fromly

A cartoon on the recording situation, reprinted from "Overture", Local 47, Los Angeles, appears on page 3.

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# · MUSICIAN ·

OFFICIAL JOURNAL OF THE AMERICAN PEDERATION OF MUNICIAM

Entered at the Post Office at Newark, N. J., as Second Class Matter. "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 10, 1918."

ADVERTISING RATES: Apply to LEO CLUESMANN, Secretary, 39 Division Street, Newark 2, N. J.

Subscription Price - - 30 Cents of Year

Published Monthly by Leo Cluesmann, 39 Division Street, Newark 2, N. J.



Vol. XLVI JANUARY, 1948 No. 7

#### INTERNATIONAL OFFICERS

. . . OF THE . . .

American Federation of Musicians

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# INTERNATIONAL Official Business

COMPILED TO DATE

#### FORBIDDEN TERRITORY

Glen Kepler's Tavern, Akron, Ohio, is declared to be Forbidden Territory to all members of the Federation except those of Local 24, Akron, Ohio,

Chi-Chi Club, Lodi, N. J., is de-clared to be Forbidden Territory to all but members of Local 248, Paterson, N. J.

due you. Please contact Emil G. Balzer. Treasurer of Local 802, stating name of place employed, by whom, and the date of your employ-

#### RESULTS OF ELECTION

Local 95, Sheboygan, Wisconsin Harvey E. Glaeser, President; Hubert Buhk, Vice-President; Vic

tor E. Nicla, Secretary; Michael Brendzej, Treasurer; W. J. Kou-Sergeant-at-Arms; William F. Haack, Trustee for three years; Clem Shemeister, Trustee for two years; Warren Sneider, Trustee for

# FOR THE INFORMATION OF THE MEMBERS

By unanimous vote of the International Executive Board, the following communication has been sent to all recording and transcription companies having contracts with the American Federation of Musicians:

"Gentlemen:

"Your contract with the American Federation of Musicians for the employment of its members in the making of musical recordings will expire on Decem-

"This contract will not be renewed because on and after January 1, 1948, the members of the American Federation of Musicians will no longer perform the services provided for in said contract.

"This notice carries with it our declared intention. permanently and completely, to abandon that type of omployment

"Very truly yours.

JAMES C. PETRILLO.

President, American Federation of Musicians."

Members will kindly govern themselves accordingly.

#### REMOVE FROM FORBIDDEN TERRITORY

Simms' Paradise Cafe, Philadelphia. Pa.

Richie's Tavern, Amherst, Ohio.

#### WANTED TO LOCATE

All-American Speed Derby of 1947 (National Speed Derby) and King Brady.

Robert Lorin, local unknown. Charles "Chick" Hayes, Local

265, Quincy, Illinois. Thomas Harold Phillips, formerly with Tommy Dorsey Orchestra.

Richard Shum, local unknown. Ray Kinney, former member Local 802, New York, N. Y.

#### OF SPECIAL INTEREST TO SOME MEMBERS OF THE A. F. OF ML

If you have played in the jurisdiction of Local 802 in New York City at any time between January 1st, 1944, and December 31st, 1945, there may be retroactive monies

#### CHANGE IN OFFICERS

Local 14, Albany, N. Y.—President, Irving M. Doling, 85 Beaver

St. Local 17, Erie, Pa.—President, Oscar L. Nutter, 922 State St.

Local 32, Anderson, Ind.—President, Don Maines, 803 West 9th St.

Local 36, Topeka, Kans.—President, Julius Martell, 605 West 8th St.; Secretary, Thomas W. Cunningham, 617 Horne St.

Local 39, Marinette, Wis.-Menominee, Mich. — President, Forrest Ames, 1406 Carney Blvd., Marinette,

#### ATTENTION, MEMBERSI

In accordance with a motion passed by the International Executive Board, on and after April 30, 1948, the Financial Secretary-Treasurer will NOT honor any Federation check presented for payment after two years from date of issue.

Local 61, Oil City, Pa.-Secretary. James W. McVeagh, S. S. P. O. Box

Local 71, Memphis, Tenn.—President, Orville E. Bond, Hotel Gayoso, Memphis 1, Tenn.; Secretary, Herbert Summerfield, Hotel Gayoso,

Memphis 1, Tenn.
Local 112, Danville, Va.—President, O. Wendall Fore, 817 Noble Ave.; Secretary, Leon Taylor, 238

Main St.

Main St.

Local 119, Quebec, P. Q., Canada

—President, R. H. Singfield, 1251

Forget Ave., Sillery, P. Q., Canada.

Local 131, Streator, Ill.—Secretary, Angelo Petrotte, 603 South Park St.

Local 168, Dallas, Texas (colored) Secretary, Charles Sherrell, 3505

Thomas Ave., Dallas 4, Texas. Local 170, Mahanoy City, Pa. President, George Heffner, 1125

Local 174, New Orleans, La,— President, David Winstein, 1416 Bourbon St., New Orleans 16, La. Local 178, Galesburg, Ill.—President, Clarence Wiegert, 1046 North

Kellogg St.; Secretary, Frank H. Tucker, 1037 East Main St.

Local 181, Aurora, Ill.—Secretary, Roger Vogtmann, 555 Seventh Ave.

#### CONVENTION NOTICE

The Fifty-first Annual Convention of the American Federation of Musicians will be held in Asbury Park, New Jersey, during the week of June 7, 1948. Arrangements have not been en-tirely completed. Full particulars and information will be given in due time.

Local 196, Champaign, Ill.-President, Paul I. Kliger, Ct. J, 61-C, Stadium Terrace.

Local 202. Key West, Fla.—President, Jock Crawford, 1108 White St.; Secretary, Charles Dowski, 613

Fleming St.
Local 224, Mattoon, Ill.—President. Maxine Stansbery, 314 South 18th St

Local 230, Mason City, Iowa-President, Earl Cawley, 229 West State St.

Local 238, Poughkeepsie, N. Y .-Secretary, William J. Eagen, Jr., 32 Clinton St., Wappinger Falls, N. Y. Local 256, Birmingham, Ala.— President, C. G. Jones, 632 Fulton

Local 260, Superior, Wis.—Secre-ary, V. W. Knickerbocker, 1111 tary,

Local 262, Woonsocket, R. I.-President, Theodore Belline, 200 Paradise Ave.; Secretary, Arthur McMurtrie, 38 Barton St.

Local 271, Oskaloosa, Iowa—President, Joe Glattly, 707 2nd Ave., E. Local 274, Philadelphia, Pa. (col-

ored)—President, James Shorter, 1225 Flora St.; Secretary, Henry Lowe, 716 South 19th St., Philadelphia 46, Pa.
Local 302, Haverhill,

Mass. President, Theodore L. Schiavoni, 1 Garden Court.

Local 306, Waco, Texas—President, H. E. Merrifield, Apt. 945, Blackland Village; Secretary, Raymond P. Toland, 3021 Edmond Ave. Local 313, Rome, N. Y.—Presi-

dent, Paul De Grazio, 313 Mohawk

Local 321, Middletown, Ohio-President, H. A. Spade, 1828 Winona Drive

(Please turn to page twelve)

INTERNATIONAL MUSICIAN

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# At the Concert Master's

Received at this office too late for inclusion in the regular concert masters' series is the following material concerning Sidney Tretick, concert master of the Phoenix Symphony Orchestra.

When the parents of Sidney Tretick acceded to their young son's pleading and bought him a violin for his third birthday—one he had seen in a store window of his native Baltimore—they perhaps thought they were merely indulging a child's whim. The unusual birthday present, however, started young Tretick



SIDNEY TRETICK

on a career in music which today has brought him to the position of concert master of the newly organized Phoenix Symphony Orchestra. Neither of Mr. Tretick's parents was a musician, yet their encouragement and the young boy's talent made possible his first public appearance at the age of five. After that, events in his musical career occurred swiftly. Six months after his first public appearance, the Peabody Institute of Baltimore heard him play and offered him a five-year scholarship. Then, during a training period under the tireless supervision of Abram Moses, who took him as a fourteen-year-old student, his talent was recognized by a woman philanthropist, who sponsored him for advanced study in New York with the Musical Art Quartet

There followed a series of recitals, discontinued by the outbreak of World War II, during which Mr. Tretick was a member of the United States Army Air Corps. Following his discharge he made many appear-

# Minutes of Special Meetings

OF THE

# International Executive Board Of the American Federation of Musicians

Iuly 16 to November 8, 1947, Inclusive

Blackstone Hotel Chicago, Illinois July 16, 1947

The meeting is called to order by President Petrillo at 2:00 P. M. Present: Bagley, Cluesmann, Gamble, Parks, Hild, Kenin, Clancy, Murdoch, Kerngood, Weaver.

Absent: Weber.

President Petrillo reports on a hearing before the Sub-Committee of the Committee on Labor and Education in Washington, D. C., at which he appeared on June 7th and 8th. He states he told the Committee that he felt the Federation would be agreeable to make some arrangements with the Music Educators and also the Army and Navy Departments which would be mutually satisfactory.

On motion made and passed it is decided that the President be given authority to make such agreements.

The Taft-Hartley Bill is thoroughly discussed together with its effects upon the future operations of the Federation.

The situation is discussed wherein Local 2, St. Louis, Mo., was involved with a radio station.

ances for the USO and other service organizations. Then he became head of the violin department of Phoenix College, a post he held for two years.

The desire to further his musical career brought Mr. Tretick to Los Angeles, where he worked with Emanuel Bay on concert repertoire. It was in that city, on August 17th, that he married Tamara Kerr. The couple decided to spend their honeymoon in the Valley of the Sun in Phoenix. It was during their stay in the Arizona capital that Mr. Tretick met John Barnett who had just been appointed conductor of the newly formed Phoenix Symphony Orchestra. In less than a month Mr. Tretick was occupying the concert master's seat in this organi-

Mr. Barnett has this to say of the young concert master: "Mr. Tretick's ability as a soloist is of the highest order. His excellent background of instrumental coaching with this country's leading musicians, and his intimate acquaintance with musicians and musical life of Phoenix make him a most valuable asset in developing our orchestra."

The local is advised as to ite rights in the matter in the light of the recent legislation.

Industrial and documentary motion picture contracts providing for royalty payments which were recently signed are discussed. Under the new laws it appears that no royalty payments will be permitted.

Other matters of interest to the Federation are discussed.

The session adjourns at 8:15 P. M.

Blackstone Hotel Chicago, Illinois July 17, 1947.

The Board reconvenes at 10:00 A. M.

All present.

The discussion regarding the Recording and Transcription Fund is continued. Counsel Padway gives a resume of the different purposes for which the fund would be legal.

The Board receives a telegram from member Frank B. Field, President of Local 52, South Norwalk, Conn., announcing the passing away of Mrs. Field. The Board expresses its sympathy and orders that a telegram of condolence be sent to Brother Field.

The Board recesses at 12:15 P. M. until 1:15 P. M.

The discussion on the Recording and Transcription Fund continues. Counsel Padway makes a further explanation of the decision on the Lea Bill. The recent decision affecting the Form B contract is also discussed.

The following representatives of booking agencies appear regarding the effect of the recent decision on the Form B contracts:

Jules Stein, Music Corporation of America; Larry Barnet, Music Corporation of America; M. Lipsey, Music Corporation of America; Morris Schrier, Music Corporation of America; Bill Frederick, Frederick Bros. Agency; Nat Lefkowitz, Wm. Morris Agency; Ned Taylor, Consolidated Radio Artists; Ziggy Kay, Consolidated Radio Artists.

An explanation of the decision is made by Robert Wilson of Counsel Padway's office. The entire matter is discussed by the Board and the representatives of the agencies. It is also suggested that new contracts be formulated and that a notification regarding the effect of the decision be sent out as soon as possible. The

representatives of the agencies re-

Other affairs of the Federation are

The session adjourns at 5:45 P. M.

Blackstone Hotel Chicago, Illinois July 18, 1947

The Board reconvenes at 10:00

All present.

Discussion is resumed regarding the Form B contract. It is decided that a form of notice be prepared by Counsel Padway to be sent to each local in the United States.

Discussion is resumed on the Taft-Hartley Bill and various questions are submitted to counsel regarding the effect of this law.

A recess is taken at 12:30 P. M. until 1:30 P. M.

Discussion is resumed on the responsibility of a leader as employer for Social Security payments.

Counsel Padway submits a proposed letter to be sent to all locals and booking agencies advising them of leaders' responsibility.

It is decided that the next meeting of the Board shall be held on September 8, 1947, the place of meeting to be decided by the Chair.

Executive Officer Murdoch reports on his appearance before the Special Committee on Radio Broadcasting of the House of Commons in Canada on July 3rd and submits printed copies of the minutes of proceedings and evidence to the members of the Board.

He explains the considerable stenographic work which is required in connection with his position as representative of the Federation in Canada.

On motion made and passed he is authorized to engage a stenographer at a cost not to exceed \$40.00 per week.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 5:80 P. M.

Blackstone Hotel Chicago, Illinois September 8, 1947

The meeting is called to order by President Petrillo at 2:00 P. M.

Present: Bagley, Cluesmann, Gamble, Parks, Hild, Kenin, Clancy. Murdoch, Weber, Weaver.

Frank Mullen of the National Broadcasting Company, Frank White of Columbia Broadcasting System, Inc.; Frank Schreiber and Robert D. Swezey of Mutual Broadcasting System, Inc., and Mark Woods of American Broadcasting

(Continued on page nine)

AN ARTICLE BY PRESIDENT PETRILLO EXPLAINING THE POSITION OF THE AMERICAN FEDERATION OF MUSICIANS IN THE RECORDING SITUATION WILL APPEAR IN THE FEBRUARY ISSUE.

Let no business man be naive enough to believe that restrictive legislation will be any more effective in bringing about industrial harmony than the Volstead Act was in discouraging drinking.—CYRUS S. EATON.

## The Why of the Standby

WE HAVE received so many inquiries regarding the term "featherbedding" that we feel some clarification is in order.

The term "featherbedding," a brain child of the employers, has been concocted and put into use only within the past few years for the express purpose of discrediting labor by its very implications. Within labor's ranks the practice is referred to as "employing standbys" and indicates musicians who are on an engagement under contract and may be called on to render services when needed.

The system which arose many years ago out of problems concerned with theatrical engagements is in line with the Federation's policy of protecting local musicians. It was the practice for a theatre to engage a certain number of local musicians for its theatrical season. These musicians were engaged under contracts which provided that whenever the establishment was open for theatrical entertainment the members of the orchestra were to be paid. The theatres agreed to this because they were thereby guaranteed the same competent musicians throughout the entire season, and the musicians agreed to it because they were thus guaranteed

steady employment.

A complication arose, however, through the fact that traveling musical shows frequently playing in these theatres usually carried a leader and several key instruments, such as first violin, first trumpet and drummer. As a rule these traveling musicians augmented the local orchestra although an exception was sometimes made in the case of the drums, the traveling drummer replacing the local drummer. In this case the local drummer was paid without being required to render any services, though he was required to report at each performance and occasionally, in case the traveling drummer became ill or for any other reason was unable to perform, took the latter's place. It also happened occasionally that the company carried eight or ten traveling musicians and that there was insufficient room in the orchestra pit for all of the local and traveling musicians. In such cases local musicians were replaced by the traveling musicians and were paid without rendering services. However, these musicians were always required to report at each performance and to stand by in case their services were required. This is how the designation "standby" originated.

Frequently on certain engagements which properly belonged to local musicians the employers would express a desire to employ musicians from another jurisdiction. Under the rules of the Federation—and it has always been the policy of the Federation to protect whenever possible the local men—these outside musicians had no right to this employment. However, in many cases the employers proposed that if they would be permitted to employ these outside musicians they would also employ a like number of local musicians either to perform or to be paid even though they did not perform. Thus it can be seen the custom of "standbys" actually grew

out of the proposals of the employers themselves.

If these proposals had not been made by the employers in the first instance the local musicians would have continued to play these engagements and the traveling musicians would not have been permitted to do so. In other words, "standbys" originated to fill the employer's needs and not those of the employee.

### Symphonic Growth

S reports regarding symphony orchestras throughout our land continue to pour into this office—the Buffalo Philharmonic presents a William Schuman premiere, the Town of Babylon founds an orchestra, the Wheeling Symphony announces Henry Mazer as its new conductor, the Chicago Orchestra presents Strauss' "Electra" in concert form, the Cleveland Orchestra programs the Third Symphony of Aaron Copland, the Columbus Philharmonic gives the world premiere of Godfrey Turner's "Gregorian Overture," the Kansas City Philharmonic introduces Orlando Barrera as its new assistant conductor, the Duluth Symphony, via its conductor, Joseph Wagner, gives a "descriptive talk" of the program before each concert, the Houston Symphony presents Morton Gould in the double role of composer and conductor, the San Antonio Symphony winds up a four-state tour, the Utah Symphony entertains as soloist Artur Rubinstein, the Vancouver Symphony features Marc Blitzstein's "The Airborne"we become impressed anew with the ever-increasing influence symphonic music exerts in the everyday lives of folk throughout the country. The symphony concert, that event which all but a very few persons of the nineteenth century lived and died without ever once enjoying either first hand or via projection, is now the common experience of the majority of citizens. Moreover, civic pride nowadays includes as a matter of course interest in the town's symphonic series, its conductor, its players, its soloists. Townships vie with each other on orchestra build-up, and tours bring the music of the larger centers to outlying districts.

Nor does this indicate mere quantity in production. The calibre of our major orchestras, twenty or so in number, is as high as and in some cases higher than the best in Europe. And building up to them—in a sense nurturing them since players pass from minor to major groups—are hundreds of symphonic ensembles distributed through the East and West and capable of excellent performances of the great orchestral works.

With this growth in symphony orchestras goes, of course, a heightening in the artistry of their thousands of players and a widening in the scope of their conductors. Less than a century ago the conductor was little more than an animated metronome, his only purpose to pace the orchestra, see that its members kept together. Now, from being a mere time-beater, he has become the interpreter of compositions, the inspirer of his men, the creator of the finished art-work. Because of the excellency of our orchestras the world's greatest conductors have been drawn to our shores, a movement apparent even before the war had made the United States a practical as well as a cultural haven.

Still more invigorating is the phenomenal rise of American-bred and American-trained musicians to conductor status. Many such conductors are on the podiums of our larger symphony orchestras and the smaller ones are batoned more often than not by native sons.

Nor do these phenomena exhaust our causes for congratulation. For these orchestras and these players and these conductors imply, nay, give proof of, appreciative and informed audiences for symphonic music in large cities and small, a proof which exists, first, in the fact that audiences here demand richer and more varied programs than any audiences on the continent, and then, in that, unlike European nations, we are glad to cull the best of the whole world to contribute to our artistic fare. Works by Beethoven, Stravinsky, Smetana and Copland make up, in our eyes, a perfectly consistent program, its adhesive quality, true art. Europeans, with a narrow chauvinistic attitude, include or exclude works from the mere fact of their being part of or outside of the national output. Programs put on in London are impossible in Rome, those in Paris unsuitable for Berlin. America has never understood this attitude. We simply want to hear music that interests us regardless of the nationality of the one composing it-an attitude entirely compatible, incidentally, with a genuine desire to nurture home-grown art.

So we in America have gained, through our very open-mindedness and zest for the new, an appreciation in art surpassing even European centers. Those musicians who have sought out our shores have speedily become one of us. And their presence has had a stimulating effect on the native instrumentalists and conductors.

It all augurs well for a future in which no town which boasts as much as a church and a library will be without its orchestra, too, in which every citizen will take pride in music played by home musicians and enjoyed by him and his fellow-citizens weekly in the symphonic hall.

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### All Prophets, We

The following editorial, reprinted from the December, 1946, issue, applies so exactly in the present situation that we feel it should again be made available to our readers.

SCANNING of the industrial horizon some months ago led us to predict—as anyone concerned enough to study tendencies and review developments could have predicted—that the National Association of Manufacturers was stealthily seeking, by seemingly innocent methods, to undermine the very foundations of Labor. "Members of organized labor must be on the alert," we stated in an editorial in the January, 1945, issue, "for the reason that every effort will be made by organized employers to undo as much as possible labor's advance in the last two decades. The methods used will be subtle and insidious. One of these will be playing upon the patriotism of the people ... calling attention to strikes ... with the intimation that strikes would not have occurred had there been no union in the affected industries." Then, as far back as May, 1944, we warned Labor of added problems sure to arise in the post-war world. "The year 1945, 1946 or 1947, whichever is to initiate the post-war world," we stated, "will be one of strenuous activity . . . industrialists planning reactionary tactics which, in the manner in which they throw into the discard the 'freedoms' for which we are fighting, are little short of appalling.

This is exactly what the N.A.M. is seeking to do, make null and void all of labor's gains in the past quarter-century. Beginning by discrediting the aims and practices of one large union, the N.A.M. will end by discrediting labor in general. Slowly, subtly, it will press its points in relation to that one union, its success rendering useless the one effective weapon labor has, the strike. Having made "illegal" this combined effort of this one group of workers to gain their rights, it will have made it impossible for any workers in any category to realize justice through

union of their forces.

And now at the threshold of the year, we venture to make still another prophecy—one we know all true observers of the times must corroborate. Lest reactionary forces gain further power, and render labor utterly powerless to advance or even to hold its ground, we members of labor's ranks must now as never before present a solid front to the forces aligned against us, must resolve to look steadfastly past all lies and vilification to a future of decent living conditions and decent wages for every worker in every field of industry.

## Tatt-Hartley Law Exposed!

The following was published in the A. F. of L. Weekly News Service in refutation of an article appearing in The Saturday Evening Post which praised the Taft-Hartley law to the skies. The author of the Post article was J. Mack Swigert, law partner of Senator Robert A. Taft. Enough said!

A. F. of L. President William Green requested the Post to grant him the opportunity of replying to the article, but the request was curtly refused by Ben Hibbs, the editor, who frankly admitted that his magazine was one-sided on the question of the Taft-Hartley law.

THE favorite device of those who attempt apologies for the act (including the writer of the Post article) is to tell only part of the story, to pick out and play up certain provisions to which no particular exception can be made (and to which labor has taken no exception), or to emphasize only one claimed beneficial result of a provision to which labor does object without indicating the other very harmful results of that provision which far outweigh any possible good the provision might appear to accomplish.

Labor objects to the Taft-Hartley Act for reasons which go to the fundamental principles of labor and economic philosophy. The act goes far beyond the correction of any abuses, real or imaginary; it constitutes a complete reversal of national labor and economic policy. Its operation necessarily will have adverse effects upon our entire national economy and will seriously impair the operation of our free enterprise system.

The act reverses national and economic policy in the following

respects

1. It seeks to discourage rather than to encourage the association of employees in free trade unions and to drive a wedge between the worker and organizations formed by workers for their mutual aid and protection.

2. It seeks to discourage rather than to encourage the practice of free collective bargaining between parties possessing equality of bargaining

power

3. It foregoes and repudiates reliance on a free trade union movement as a means, through free collective bargaining, not only of settling labor-management difficulties but of insuring a sufficiently high wage level to supply the purchasing power necessary for the successful functioning of our greatly productive economy. Instead, it seeks to weaken the trade union movement and thus substitute either management dictation or gov-

ernment regulation for the settlement of labor disputes.

The national and economic policy which has been repudiated by the Taft-Hartley Act was set forth in part in the Norris-La Guardia Act protecting labor against the abuses of the labor injunction, and then more completely in the Wagner Act of 1935. Under these acts it was declared to be the national policy to rely primarily on free collective bargaining rather than governmental dictation both to settle labor-management difficulties and to maintain a high level of purchasing power. That policy was a sound one consistent not only with the private enterprise system in a free society but also consistent with the new universally accepted principle that the maintenance of a wage level sufficiently high to enable the consuming public to purchase the products of our extremely productive capitalist system is indispensable to the successful functioning of that system. But obviously, free and effective collective bargaining between workers and management could not exist without an equality of bargaining power between the parties, with a corresponding duty to bargain in good faith-conditions which did not wholly exist, particularly in the mass production industries, prior to 1935. Accordingly, the framers of the original Wagner Act sought to encourage the formation of a strong trade union movement by preventing employers from discouraging unionization. . . . Obviously employers, and particularly employers in the mass production industries with their semi-monopoly status and vast resources, needed no safeguards to maintain their bargaining power on the one hand, and on the other hand were almost universally guilty of interfering with the organizational rights of their individual employees who could not hope to negotiate on their own.

### Gage of a Nation's Culture

A PIANO in most American households is more than an ornament, more than a hobby. Representing a considerable outlay of money, its purchase is weighed carefully, its use considered judiciously. Which children in the family are going to "take lessons" on it? Which members are accomplished enough to perform on it for guests? Which has the talent to develop into a professional? The piano, in short, is a "used" possession just as is the automobile and the washing machine. As a matter of fact, its presence indicates often not only the youngsters "taking piano", but other instrumentalists in the household—flutists and

cellists and violinists—depending on it for accompaniments.

In light of the fact that the piano is the nucleus for musical activity in the home and thus a sort of gage of "live performance" throughout the nation, the trend of piano sales becomes of deep significance. Those towns that make up in large part our population—the Springfields, and Meadowviews, and Daytons dotting the countryside at the foot of hills, in the forks of rivers, across the open plains—in 1921 seventy-three homes in each of these towns made a purchase of seventy-two brand-new instruments, with all their promise of musical enterprise and fireside enjoyment, in the year 1929, but forty-two new pianos were initiated in the same locality, and in the year 1939 the number had dwindled to twenty. Today approximately one-third as many youngsters are learning to play piano as in 1921.

"Well, what of that?" you say. "The other two-thirds probably have purchased radios instead, and the children get their music that way." Just as one might say, "My son doesn't play ball with the boys any more, But it's all right. He hears the broadcasts of ball games over the radio." Or, "My son isn't interested in developing his muscles any more. He takes

it out in going to prize fights."

A child is musical only to the extent to which he participates in music himself, plays or sings, develops through intensive practice. A nation is musical only to the extent its citizenry knows music first-hand, having actually learned themselves to create it. Let us hope, therefore, that piano purchases will, with the new year, show an upswing.



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## Special Meetings

(Continued from page five)

Company, Inc., appear. Mr. Mullen acts as spokesman and requests that the Federation allow its members to broadcast simultaneously over AM and FM. He explains the operation of FM.

The matter is thoroughly discussed together with other phases of radio broadcasting. The representatives retire.

President Leonard Campbell of Local 66, Rochester, N. Y., appears and reports that a radio station in that jurisdiction which had an orchestra of ten men had discharged seven and retained three. The local desires to withdraw the three men still engaged and requests permission for that purpose.

The matter is discussed and laid over.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:15 P. M.

Blackstone Hotel Chicago, Illinois September 9, 1947

The Board reconvenes at 2:00 P. M. All present.

The Secretary reads a letter from Secretary Emeritus Kerngood stating that due to the condition of his health he will be unable to be present. The Secretary is instructed to send a letter expressing the regret of the Board at his absence and best wishes for a speedy recovery.

The matter of payments for repairs to cars of assistants to Studio Representative Gillette is discussed.

On motion made and passed the bills are ordered paid.

The following bills are presented from Canadian Representative Murdoch: May 1-31, \$84.97; June 1-30, \$6.16

On motion made and passed payment is ratified.

C. V. Buttelman, executive secretary of the Music Educators National Conference, is introduced to the members of the Board by President Petrillo. He states that he has had several meetings with President Petrillo and is very much gratified at the good feeling displayed by both organizations.

President Buono, Secretary Franklin and Treasurer Milano of Local
16, Newark, N. J., appear in reference to the Adams Theatre in Newark. They state that for years a
local orchestra has been employed
at this theatre while stage shows
were given. They say that now the
management has refused to engage
a local orchestra and request the
assistance of the Federation.

The matter is discussed and laid over.

There is a discussion with the attorneys regarding inserting a clause in the contract absolving the Federation, its locals and its members -rom liability in case of a strike at a radio station.

On motion made and passed it is decided that the following clause be inserted in all contracts:

"Nothing in this agreement shall require any person to perform services in the event of a labor dispute between the American Federation of Musicians or any of its affiliates and a broadcasting company or companies, nor shall any refusal to perform such services constitute a breach of this agreement or subject the American Federation of Musicians or any of its affiliates or any member thereof to any liability on account of any failure to perform such services."

There is a general discussion of the affairs of the Federation.

The session adjourns at 6:00 P. M.

Blackstone Hotel Chicago, Illinois September 10, 1947

The Board reconvenes at 1:00 P. M.
All present.

Resolution 17 which was referred to the International Executive Board by the Convention in Detroit, Mich., on June 14, 1947, is now considered.

On motion made and passed the following amendment to Section 15 of Article XII of the A. F. of M. By-Laws is adopted:

"A member desiring to place himself in good standing for the purpose of resigning from a Local from which he is suspended for the non-payment of dues, fines thereon or assessments, must not be required to pay more than the amount of his back standing dues, fines thereon and assessments OWING AT THE TIME OF HIS SUSPENSION: provided, however, that the amount exacted shall not cover a period longer than one year. Any reinstatement fee additional is prohibited."

On motion made and passed the following amendment to Section 12 of Article X of the A. F. of M. By-Laws is adopted:

"A member suspended or expelled from a Local for nonpayment of dues, fines thereon or assessments can be reinstated by paying the prescribed reinstatement fee and the back standing dues, fines and assessments OWING AT THE TIME OF HIS SUSPENSION OR EXPULSION; it is provided, however, that dues, fines thereon and assessments covering a period longer than one year cannot be charged."

Resolution 13 is discussed.

Whereas, In the Finance Committee's report to the Convention at Chicago in 1944 it was recommended that the Executive Board consider the feasibility of housing the Financial Secretary's office with the Secretary's.

Whereas, Having the two offices over 200 miles apart has resulted in a great loss of time and money.

Whereas, Having the two housed together will save enough money to pay the salaries of the office force of the Financial Secretary each year.

Whereas, That recommendation was entirely forgotten at the Con-

vention in St. Petersburg, Florida, as the discussion of what or how to handle the Record and Transcription Fund was of more importance.

Therefore, Be It Resolved, That the Executive Board be given the authority to use as much of the Federation's funds as is necessary to move the Financial Secretary's office and house them together in as satisfactory a way as is possible and as soon as possible.

On motion made and passed the matter is laid on the table.

Jules C. Stein, Morris M. Schrier, Maurie Lipsey and Larry Barnett of Music Corporation of America appear and discuss with the Board several problems of licensed booking agencies.

The necessary information is imparted.

President Campbell of Local 66 again appears and asks advice regarding other matters affecting his local.

He is advised as to what procedure to follow.

Other matters of interest to the Federation are discussed.

The Board recesses from 5:45 P. M. until 8:30 P. M.

There is a general discussion of matters affecting the Federation.

A letter is read from Max Zaritsky, president of the United Hatters, Cap and Millinery Workers International Union, as chairman of the Executive Committee of the American Trade Union Council of the National Committee for Labor Palestine. This matter was also brought to the attention of the Convention by Samuel Laderman. who requested financial assistance for this purpose.

On motion made and passed it is decided to contribute \$1,000.00.

The request of the Musicians Union of England to permit an exchange of conductors for musical shows for a period of six weeks is considered.

On motion made and passed the Board does not concur in the re-

Ou motion made and passed the Secretary is instructed to prefer charges against Peter Conforti, delegate to the National Convention from Local 349, Manchester, N. H., due to his alleged unethical conduct at the Convention.

The question of selecting a site for the 1948 Convention is discussed. It is reported that various cities had been considered, but none of them were able to accommodate the Convention. A letter is read from the Secretary of Local 399, Asbury Park, N. J., indicating that the Convention could be accommodated in that city a week earlier than the regular time.

The matter is discussed, and on motion made and passed it is decided that the President, Secretary and Treasurer have full power to make arrangements for the Convention to be held at Asbury Park, N. J., during the week of June 7. 1948.

Resolution 35 is discussed.
Whereas, Locals have adopted certain quota laws and job-spread-

ing enactments for the purpose of better overall employment possibili-

Whereas, Members do accept out-of-town engagements, and by so doing they defeat the quota law of their home local.

Be It, Therefore, Resolved, That a Section 59 of Article X be enacted as follows:

"Members shall not accept employment in another jurisdiction when same employment would not be allowed in his home local, by reason of a quota or job-spreading law, or by a six-day-week law."

The committee reports a substitute:

Resolved. That in locals where there is a six-day week law, no band, orchestra or individual member playing a steady engagement will be permitted to play any engagement on the seventh day in or out of the jurisdiction in which they play the other six days.

The following amendment is offered:

"Permit a local to arrange to have the seventh week off after six weeks' work."

The amendment is voted on.
The amendment is lost.

The substitute is then voted on and is lost.

On motion made and passed action is laid over.

Resolution 46 is discussed.

Whereas, the Recording and Transcription Fund has been established to compensate members of A. F. of M. for services rendered by direction of free music to the general public, and

Whereas, The committee in charge of this fund are susceptible to suggestions and constructive alterations in administering allocations to locals, and

Whereas, The legitimate allocations of said fund to small locals is insufficient to promote monthly projects to all classes of listeners,

Therefore, Be It Resolved, That such allocation of monies be allowed to accumulate where necessary to achieve above-mentioned purpose, and

Be It Further Resolved, That said committee stipulate a reasonable minimum amount to be held in reserve for local's use.

On motion made and passed the matter is laid over to the mid-winter meeting of the International Executive Board.

Resolution 47 is discussed.

Whereas, Income derived from the Recording and Transcription Fund is made possible through the talents of the more gifted members of the A. F. of M., it would seem fit and proper that some of the proceeds of this fund should be "ploughed back" to assist some of the less fortunate, but none the less talented, younger members of the A. F. of M. to epable them to carry on their musical studies.

That in the event of the method of distribution of the Recording and Transcription Fund being changed from that already in existence.

Now, Therefore, Be It Resolved, That the International Executive Board be instructed to consider the advisability of establishing a Musical Foundation along the lines of

(Continued on page thirty-six)

# SYMPHONY ORCHESTRAS

THE EMERGENCE of outstanding talent among our young American instrumentalists, premiere presentation of works by American composers and a variety of guest conductorships mark the first month of the New Year.

#### New York

The New Year was begun for the New York Philharmonic Symphony Orchestra with a performance, the first in this country, of Honegger's dramatic oratorio, "Joan of Arc at the Stake." The singing voices were those of Nadine Conner, Jarmila Novotna, Enid Szanthe, Lorenzo Alvary and Joseph Laderoute. The Westminster Choir assisted in the performance.

Leonard Rose, head of the 'cello section of the Philharmonic-Symphony, was soloist January 8th and 9th, playing Tchaikovsky's "Variations on a Rococo Theme." The same program held Martinu's Symphony No. 3, new to the Philharmonic repertory. The conductor on these occasions was Charles Muench.

Bruno Walter's first concerts of the season were those of January 15th, 16th and 18th, at which he offered Mahler's "Das Lied von der Erde." His soloists were the English contralto, Kathleen Ferrier, making her Metropolitan debut, and the Metropolitan tenor, Set Svanholm.

Assistant conductor Walter Hendl made the first of two successive Saturday night appearances on the podium January 17th.

#### Philadelphia

Alexander Hilsberg, associate conductor of the Philadelphia Orchestra, was on the podium for the concerts of January 9th and 10th, when a transcription by Leo Weiner of Bach's organ Toccata, Adagio and Fugue in C major formed the opening number. Mr. Weiner, a twenty-four-year-old Hungarian composer, wrote this orchestration in 1927, and in that year it was given premiere performance by the Philadelphia Orchestra.

Menahem Pressler, pianist, of whom Olin Downes wrote, "He is a prodigious talent, and, despite his youth, an interpreter in his own right," and Virgil Thomson wrote, "He has taste and tone, poetry and precision, fire, temperament, delicacy and an intellectual breadth rare among soloists," has been engaged by the Philadelphia Orchestra as guest artist for the next three seasons, an unusual contract which has precedent in only one



TUSTIN
Soloist with
the
Kanese City
Philharmonic
Orchestra

WHITNEY

other case, that of William Kapell, whose first appearance also resulted in engagements for three successive seasons. Born in Magdeburg, Mr. Pressler was taken by his family to Palestine in 1938 to escape the Hitlerian oppressions. In Tel Aviv they found a little community of musical refugees in which the boy's talents were recognized and fostered. He flew to the United States in the summer of 1946 to compete in San Francisco for the Debussy Prize, which he won. That success launched him on a professional career.

The Philadelphia "Pops" Orchestra will present a "reorganization concert" on February 20th, at which Jan Peerce will be soloist.

#### Baltimore

An unusual musical instrument from Korea, known as the Chong-goo, will be heard for the first time on the platform of a symphony concert hall in America on February 15th, 1948, during a concert of the Baltimore Symphony Orchestra. Behind the symphonic debut of this strange-looking hour-glass-shaped percussion instrument—a Korean drum made principally of wood, animal skins and thongs and played by tapping it with the fingers -is a story that bears repeating. Early in 1946, some of the recently liberated people of Korea thought of sending tokens of friendship and good-will to the people of America. Learning of this, a World War II correspondent of "The Baltimore Sun," Robert B. Cochrane, was instrumental in having the Chong-goo shipped from Korea to America. The drum was presented to Mr. Cochrane, as a representative of the people of Baltimore and their symphony orchestra, by Dr. Kim Sung Soo, President of the Korean Democratic Party. As a return gesture several hundred valuable text-books were sent to Dr. Kim Sung Soo and the Korean people by the Johns Hopkins Library, the University of Maryland Library, the orchestra, and the orchestra's conductor, Reginald Stewart.

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The Chong-goo will have its first American symphonic hearing in an exceedingly rhythmic and spicy musical composition, the Conga from "Latin American Symphonette No. 3," by the brilliant young American composer, Morton Gould. Made of wood, the Chong-goo is covered at either end by seasoned skins. These can be tightened or loosened by means of ropes, or thongs, which join them at the sides.

#### Nashville, Tennessee

The Nashville Symphony Orchestra and the Nashville Choral Society will combine their resources for the concert of January 27th. The soloist on this occasion will be Nathaniel Patch. William Strickland is the orchestra's conductor.

#### Columbus, Ohio

At the January 20th concert the soloist of the Columbus Philharmonic Orchestra will be Joseph Schuster, cellist, and at the January 24th concert, George Hardesty, violinist. The orchestra's conductor is Izler Solomon.

#### Cleveland

George Szell gave the first Cleveland performances of the Third Symphony by Peter Mennin when he returned to the Cleveland Orchestra January 2nd after an absence of two weeks as guest conductor of the New York Philharmonic-Symphony Orchestra. Mr. Mennin was born in Erie in 1923, studied music at Oberlin and the Eastman School of Music in Rochester, won the George Gershwin Memorial Award for his "Symphonic Allegro" and the Bearnes Prize of Columbia University for his Second Symphony.

A world premiere was the fare for the January 8th and 10th concerts, namely, Ernst Toch's "Hyperion: a Dramatic Prelude," a score commissioned for the Cleveland Orchestra by the Fynette Kulas American Composers' Fund.

The Cleveland Orchestra under Rudolph Ringwall opened its second series of six "Twilight" Concerts on January 4th. The concerts thereafter will fall on January 25th, February 1st and 22nd, and March 7th and 21st.



ZINO FRANCESCATTI

#### Indianapolis

The duo-pianists, Luboshutz and Nemenoff, were soloists at the January 9th and 10th concerts of the Indianapolis Symphony Orchestra. On January 13th the orchestra presented a concert in Memphis, Tennessee, on January 14th in Carbondale, Illinois, and on January 15th in Vincennes, Indiana. Leon Zawisza was violin soloist and Raphael Kramer cello soloist in a concert in the home city on January 17th. The pianist, Menahem Pressler, will play on January 23rd and 24th.

#### Hamtramck, Michigan

The Hamtramck Philharmonic Orchestra, in its latest concert, presented Haydn's "Surprise" Symphony, H. Finck's "Chopiniana", and Frank Grabowski's "Kujawiaki".

#### St. Louis

Soloist with the St. Louis Symphony Orchestra at its concerts on February 7th and 8th will be Zino Francescatti, who will perform the Beethoven Concerto.

A native of Marseille where he was born August 9, 1905, Mr. Francescatti is in direct line of a great violin tradition. His father studied the violin under the Italian virtuoso, Sivori, who in turn had been the only direct pupil of Paganini. However, when the young Zino began playing the violin at the age of three, it was not his father's intent that he become a professional musician. The career seemed too precarious financially, and besides the family had also fostered a long line of lawyers. It was planned that this son carry on the legal tradition.

But Zino was in the midst of his legal studies when his father passed away suddenly. The family stood in dire need of money, and Zino had developed into a highly skilled musician. Accordingly he was sent, at the age of twenty-two, to Paris to make a career for himself. That same year he made his debut with France's most distinguished orchestra, the Societe des Concerts du Conservatoire, in a concert at the Opera under Philippe Gaubert. During his second year in Paris he was chosen by Maurice Ravel to accompany him on an English tour during which he played works by the composer. Maggie Teyte was the singer of the trio and the composer himself the pianist.

In 1928 Francescatti became a member of the violin section of the Orchestra Straram, and began as well to teach at the Ecole Normale along with such great masters as Alfred Cortot and Pablo Casals, Shortly thereafter he became assistant concert master with the Poulet Orchestra.

Then, after a year, began his tours of Europe which included the Berlin Philharmonic, the Concertgebouw of Amsterdam, and the orchestras of Rome, Monte Carlo, Budapest and The Hague. In 1938 he was presented as soloist in the Teatro Colon in Buenos Aires, and from thence toured Brazil, Chile and Uruguay.

The year 1939 marked his coming to the United States where he played with the New York Philharmonic-Symphony, the Chicago Symphony and the Cincinnati Symphony. Since then he has made his home in this country, appearing with our symphony orchestras throughout the country.

#### Kansas City

Whitney Tustin was soloist in the first American performance of John Barbirolli's Concerto for Oboe and Orchestra on Themes of Corelli when the Kansas City Philharmonic Orchestra played this work under the baton of Efrem Kurtz on December 30th and 31st.

Artur Rubinstein was guest soloist with Efrem Kurtz and the Kansas City Philharmonic on January 13th and 14th, performing Schumann's Concerto in A minor for Piano and Orchestra.

#### Minneapolis

First guest artist of the New Year with the Minneapolis Symphony Orchestra was Isaac Stern, who has recently returned from a tour of Australia during which he played thirty-five concerts in twelve cities. He was heard in the Brahms Violin Concerto in D Major. Dimitri Mitropoulos conducted.

Raya Garbousova appeared as guest artist at the January 9th concert. She offered the cello concerto written especially for her by the American composer, Samuel Barber.

#### San Antonio

The San Antonio Symphony presented on January 3rd a concert at which Sylvia Zaremba was soloist. This sixteen-year-old pianist performed the Second Piano Concerto of Saint-Saens.

Artur Rubinstein was guest soloist of the orchestra at the January 10th concert. Now on his tenth anniversary concert tour, Rubinstein is making more than eighty appearances with outstanding symphony orchestras.

#### Pasadena

The Pasadena Civic Orchestra, conducted by Richard Lert, is giving eight concerts this season, including performances of Handel's "Messiah", Bach's "St. John Passion" and Mendelssohn's "Elijah".

#### Havana, Cuba

Eugene Ormandy and Bruno Walter have been engaged for guest appearances with the Havana Philharmonic during the current season comprising twelve pairs of concerts, ten of which will be conducted by Juan lose Castro.

## Soloists' Symposium

The January 13th Carnegie Hall program of Ellabelle Davis, soprano, included the first presentation in this country of a major excerpt from Henry Purcell's "Harmonia Sacra," with the figured basses realized by the eminent English composer, Ben-jamin Britten, and the vocal part edited by the noted British tenor, Peter Pears.

The holiday season included a concert by Harvey Siegel, pianist, at finale. Town Hall, New York.

A Mozart piano work, rarely per-formed, his "Variations in A," was presented as part of the program of Sidney Foster in his Carnegie Hall recital January 7th.

Robert Casadesus, returned to America after a season of teaching and concertizing in European countries, is at present touring the United States.

March 7th is the date set for the next trombone concert of Davis Shuman, and the place, Kimball Hall in Chicago.

## Composers' Corner

Reports are that Prokofieff's latest symphony, his Sixth, was given its world premiere Christmas Day by the State Symphony of Moscow in the auditorium of the Moscow Conservatory of Music. Eugen Mravinsky, musical director of the Leningrad Philharmonic, conducted. Reports also have it that the work is light in character, with a note of austerity sounded in the first movement and brought back again in the

Georges Auric has completed the music for the film, "The Eternal Re-turn," which is soon to be released.

Sam Fox has consented to relinquish all rights to the score, written with Kurt Weill, for the new musical, tentatively titled, "A Dish for the Gods." The concession was granted in deference to Kurt Weill's close association with Chappell and Company over a long period of time.

Recent publications of Boosey and Hawkes include the vocal score of Britten's operas, "Peter Grimes" and "Lucretia"; Martinu's Symphony No. 1, Stravinsky Concerto in D (Basler), Bloch Quartet No. 2, Bartal Dorothy Maynor, soprano, appeared as soloist with the Little Orchestra Society in New York (Basler), Bloch Quartet No. 2, Barunder the direction of Thomas tok Third Piano Concerto, Bartok Scherman on January 5th, and at piano works, and Copland's choral the Brooklyn Academy of Music Work, "In the Beginning," and his Third Symphony.

## Official Business

(Continued from page four)

Local 327, Baraboo, Wis.—President, Clifton Goman, 706 4th Ave.
Local 329, Sterling, Ill.—President, H. J. Folkers, 402 West 10th
St.

Local 344, Meadville, Pa.— President, George O. Sigendall, Roger's Ferry Road.

Local 361, Burlington, Vt.—President, Robert J. Mario, 240 Pine St.

Local 400, Hartford, Conn.—President, Michael C. Rogers, 635-647 Main St., Hartford 3, Conn.

Local 453, Winona, Minn.—President, Fred Heyer, Sr., 657 Washington St.

Local 469, Watertown, Wis.— Secretary, H. A. Bredow, 207 Riverlawn Ave.

lawn Ave.
Local 503, Charleston, S. C.—
President, Gus Cacioppo, 110 Alexander St. Charleston 33, S. C.

ander St., Charleston 33, S. C.
Local 503, High Point, N. C.—
Secretary, Robert L. Ingram, Jr.,
416 Gatewood Ave.

Local 522, Gastonia, N. C.—Secretary, George LeCroy, McLean Ave., Route No. 2.

Ave., Route No. 2.

Local 540, Mt. Vernon-New Rorochelle, N. Y.—President, Jack
Solfio, 218 Buttrick Ave., Bronx,
N. Y.

Local 541, Napa, Calif.—Secretary, Eugene B. Browne, 2320 Spencer St.

Local 549, Bridgeport, Conn.— President, Jake Porter, 848 Main St. Local 566, Windsor, Ont., Canada —President, Thomas Crowley, 387 Partington Ave.

Local No. 570, Geneva, N. Y.— President, Jack Kinyon, 195 Pulteney St.; Secretary, Pearl Jaquins, 39 Oak St.

Local 572, DeKaib, Ill.—Secretary, Melvin Elliott, 139½ West Lincoln Way.
Local 577. Bangor - Stroudsburg.

Local 577, Bangor-Stroudsburg, Pa.—President, Ethelbert J. Seal, 225 Market St., Bangor, Pa.; Secretary, Carl E. Rice, 139 Market St., Bangor, Pa.

Local 589, Columbus, Ohio (colored)—Secretary, Edward E. Beard, 51 North 20th St.

Local 590, Cheyenne, Wyo.— President, Jerry Berger, 1725 Central Ave.

Local 593, Sault Ste Maria, Mich.
—President, Charles Johns, Shallows, Sault Ste Marie, Mich.
Local 599, Greenville, Ohio—

Local 599, Greenville, Ohio-President, Irvin C. Murphy, Greenville, Ohio.

Local 627, Kansas City, Mo. (colored)—Secretary, Richard J. Smith, 1823 Highland Ave., Kansas City 8, Mo.

Local 652, Modesto, Calif.—Secretary, Tommy Doyle, 631 1/3 15th St.

Local 703, Oklahoma City, Okla. (colored)—President, Eugene Jones, Jr., 531 North Kelham; Secretary, Garvice S. Duewson, 1006 N. E. Fourth St.

Local No. 708, Atlantic City, N. J.—Secretary, George F. Allen, 225 North Illinois Ave.

Local 745, Lemont, Ill.—President, Joseph E. Driscoll, 211 Main St.

Local 746, Plainfield, N. J.—President, William Sayre, 417 Tappan Ave., North Plainfield, N. J.

Local 750, Lebanon, Pa.—President, T. Kenneth Werner, 225 Walnut St.

#### CHANGES IN ADDRESSES OF OFFICERS

Local 329, Sterling, III.—Secretary, C. D. Carpenter, 707 Avenue D. Local 452, Pittsburg, Kans.—President, Russell C. Neas, 478 Fieldcrest.

Local 494, Southbridge, Mass.— Secretary, Adelard Derosier, 296 Main St.

Local 522, Gastonia, N. C.—President, W. Lewis Cathey, 207 West Fourth Ave.

Local 549, Bridgeport, Conn. (colored)—President, Jacob W. Porter, 9 Underwood Court, Stratford, Conn. Local 566, Windsor, Ont., Canada—Secretary, Jack Burrows, 938 Quallette Ave.

Ouellette Ave.
Local 577, Bangor-Stroudsburg.
Pa.—Secretary, Anthony Ciliberti,
Main St., Roseto, Pa.

Local 608 Astoria, Ore.—President, Baden R. Rupert, c/o Pacific Power & Light Co.

#### DEFAULTERS

Plantation Club, Joe Cannon, owner, Fresno, Calif., \$700.00.

Arthur Whewell, Stonington, Connecticut, \$272.00.

Chick's Restaurant, A. B. Williams, proprietor, Dover, Delaware, \$330.00.

Mocamba Restaurant, and Jack Fredlander, Irving Miller, Max Leshnick and Michael Rosenberg, employers, Miami Beach, Florida, 84,392.87.

Steak House, and Jack Sabel, owner, Miami Beach, Fla., \$156.00.

Wallenda Circus, Jack A. Leontini, employer, Sarasota, Florida, \$832.08.

Wallenda Circus, Inc., Karl Wallenda, owner, Sarasota, Florida. \$304.32.

Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, manager, Atlanta, Ga., \$3,123.73. Colosimo's Theatre Restaurant,

Colosimo's Theatre Restaurant, Inc., and Colosimo's, Inc., Mrs. Ann Hughes, owner, and F. W. Redding, Chicago, Ill., \$585.00.

Donaldson, Bill, Chicago, Ill., \$200.00.

Monte Carlo Lounge, Mrs. Ann Hughes, owner, Chicago, Ill., \$585.00. Steak House, and Jack Sabel, owner, Chicago, Ill., \$156.00. the

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Club 46, Charles Holzhouse, owner and operator, Greensburg, Indiana, \$564.00

(Continued on page fourteen)



Pencerdice and Crecimenti Accordions are whalesaled in the United States and Canada by ERNEST DEFFNER \* 461 Eighth Avenue \* New York 1, New York

# OPERA and OPERETTA

AS WE LOOK over the year just past, the outstanding operatic achievements which it has been our luck personally to witness have been four: Menotti's "The Medium", the presentations of Kurt Weili's "Street Scene" and of the Thompson-Stein "Mother of Us Ali," and Toscanini's radio performance of "Alda". The last named was the tribute perfect to a great tradition. The other three were corneratones in the building of another tradition, that of the American opera. For the fact is inescapable that Menotti, Weili and Thompson, in their separate idioms, are evolving art-forms through the device simply of looking about them and extracting from the American scene material to fit their purposes. This happy indication is counteracted only by the fact that we can point to no production at opera's nucleus, the Metropolitan, that has done similar service for American composition. The more cause, therefore, to turn from the past year and look hopefully shead to 1948. The Metropolitan management, our American composers, the ever-growing audience of opera-hearers whose insistence in the end will be listened to—these certainly are elements to be depended on.

#### **METROPOLITAN MUSINGS**

Fritz Busch, whose illness forced him to cancel all appearances during the first seven weeks of the season, returned to the Metropolitan podium with the performance, on January 3rd, of "Tristan und Isolde." Mr. Busch, who grew up in his native Siegen, Westphalia, in a house full of music—his brother is the violinist Adolf—first turned to conducting at the age of eight, when he hung a photograph of Felix Weingartner in his room and decided to emulate him. From then on he kept a conductor's baton hidden up his sleeve in order to be able to put it into action on the least pretext. At sixteen, when he was given a last-minute invitation to conduct the conservatory orchestra, there it was, ready! Meanwhile he went to all the rehearsals he could, coached with piano, lived in music.

Mr. Busch's first regular conductorship was of an orchestra in Riga, when he was eighteen. Then he became artistic manager and chief conductor at Dresden. After Nazi troopers hooted and whistled down a performance of his at the Dresden State Opera House in 1933, he left Germany and was invited to officiate at the first of the Mozart festivals in Glyndebourne. From 1937 to 1940 he conducted in Denmark and Sweden.

On January 7th "Das Rheingold" was performed, inaugurating the Metropolitan Opera Guild's matinee cycle. On January 13th the first "Walkuere" was presented. Then on January 21st and 29th respectively, "Siegfried" and "Goetterdaemmerung" will be given. The "Ring" this year has been completely redesigned with settings and lighting by Lee Simonson, and costuming by Mary Percy Schenck. Fritz Stiedry is conducting the entire cycle.

#### JOAN OF ARC PERFORMANCE

The first North American performance of Arthur Honegger's "Joan of Arc at the Stake" occurred at the first concert of the New Year presented by the New York Philharmonic-Symphony Orchestra, and was repeated at the concerts of January 2nd and 4th.

Written for speaking as well as singing roles, and with chorus assisting the orchestra, "Joan of Arc" (the text is by Paul Claudel) partakes of the nature of a medieval mystery play. It presents Joan at the stake, standing immovable while scenes from her life are presented as if through the inner eye of the girl herself. In the three performances the part of Joan, a speaking role, was taken by Vera Zorina. The part of Frere Dominique, another speaking role, was taken by Raymond Gerome, Belgian actor-playwright. The singing roles were taken by Nadine Conner, Jarmila Novotna, Enid Szanthe, Joseph Laderoute and Lorenzo Alvary. The chorus was that of the Westminster Choir. Charles Muench conducted all three performances.

#### **NEW JERSEY "CARMEN"**

The performance of "Carmen," first in the year's offerings of the Griffith Music Foundation in Newark, New Jersey, on January 10th, was directed by Alexander Smallens. Winifred Heidt sang the title role; Ramon Vinay was the Don Jose. The other roles were taken as follows: Escamillo, Alexander Sved; Zuniga, William Wilderman; Micaela, Lucia Evangelista; Remendado, Nathaniel Sprinzena; Frasquita, Kaye Fredericks; Mercedes, Lillian Marchetto; and Morales and Dancairo, Edwin Dunning. Armando Agnini staged the performance.

#### **CURTAIN CALLS**

The City Center Opera Company, after completing its eight weeks of opera last Fall, immediately set about preparing for the five weeks of its Spring season. It is the aim of Laszlo Halasz to put on operas not appearing in the Metropolitan series. In the Spring he will present the premiere of Carlo Menotti's "The Consul."

The D'Oyly Carte Opera Company, currently in the first month of its twenty-one week engagement in this country, is packing the Century Theatre on Broadway with Gilbert and Sullivan productions. One is reminded of the craze for "Pinafore" which in 1879 filled to overflowing five separate theatres in New York simultaneously—a record unapproached in that city's history of drama.

Vasso Argyris made his first appearance with the Salmaggi Opera Company on January 10th when he sang the role of Don Jose in Bizet's "Carmen." He will sing during the season at the Brooklyn Academy of Music,

Continuing its series of standard operas presented in English, the Rhode Island Conservatory of Music will offer "Haensel und Gretel" in Providence on January 22nd and 23rd. The conductor is Maurice A. Lewis, director of the Conservatory. The principal roles will be taken by Nancy Trickey, Mildred Mueller, and Eunice Alberts, while the remaining parts will be interpreted by Marie Smith, Edwin McCollister, Steven Starr and other students of the Conservatory.

In the turn-of-the-year snowstorm that held so much of the eastern seaboard in its grip, James Melton reached the Metropolitan, where he was scheduled to answer a radio quiz, by chartering a helicopter (he had to shovel snow on his Westport, Connecticut, farm to make a place for it to land) and arriving at La Guardia Field just forty-five minutes after taking cff. A car brought the tenor to the opera house fifteen minutes after the quiz had started, just in time for him to answer the last two questions.

Well into the New Year, the Paper Mill Playhouse resounded to Gershwin tunes in its production of "Girl Crazy." In fact, audiences nominate it to the roll of honor along with the popular Christmas productions of other years, "Babes in Toyland," "The Student Prince," "Blossom Time" and "The Mikado."





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I'M IN THE MOOD FOR LOVE SOMEBODY STOLE MY GAL STOMPIN' AT THE SAVOY MOONLIGHT SERENADE SWEET AND LOVELY SING, SING, SING JOHNSON RAG DEEP PURPLE BLUE MOON

GOOD NIGHT SWEETHEART

# FEIST RHYTHM AIRS

SUNDAY HOT UPS TIGER RAG CHINA BOY I NEVER KNEW WABASH BLUES LINGER AWHILE PEG O' MY HEART ONE O'CLOCK JUMP DARKTOWN STRUTTERS' BALL I'LL SEE YOU IN MY DREAMS WANG WANG BLUES I DON'T KNOW WHY SLEEPY TIME GAL MY BLUE HEAVEN AT SUNDOWN **RUNNIN' WILD** JOSEPHINE SIBONEY

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## Official Business

(Continued from page twelve)

Matthew Dickerson, Indianapolis, Indiana, \$100.00.

Jessie Keith, Monroe, La., \$100.00. Cedar Land Club, Milt Delmas, employer, Opelousas, La., \$300.00.

Joseph Salvato, Cambridge, Mass.,

Monson House, and Leo Cane-allo, employer, Monson, Mass., \$137.50.

Bel Aire (formerly Lee 'n Eddie's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bern-Detroit, Mich., owners. stein. \$7,410.00.

Rainbow Club, Joe Dee, manager, Kansas City, Mo., \$300.00.

Gray's Inn, Eddie Nelson, employer, Jackson, N. H., \$800.00.

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William Reutemann, New York, N. Y., \$6,202.00. Thomson, Sava and Valenti, Inc.,

New York, N. Y., \$54.00. United Artists Management, New

York, N. Y., \$150.00.

Don Nieger Theatrical Agency, Rochester, N. Y., \$152.27. Casablanca Restaurant, Ted Genoese, proprietor, Rochester, N. Y., \$152.27.

Sam McEachon, Wilson, N. C.,

Patsey's Club Cafe, and Patsey Capparelli, owner, Beaver Falls, Pa., \$270.00.

Associated Artists Bureau, Philadelphia, Pa., \$330.00.

John Henderson, Knoxville, Tenn.,

\$150.00.

Don Lee, Dallas, Texas, \$5,340.69. Linskie (Skippy Lynn), Dallas, Texas, \$5,340.69.

R. D. Whiting, Portsmouth, Va., \$49.50.

The Chicago Inn, and Louis O. Runner, owner and operator, Hayward. Wis., \$2,350,00.

Fort Brisbois Chapter of Imperial Order, Daughters of the Empire, Calgary, Ont., Canada, \$11,900.00. Clover Cafe, and Jack Horn, op-

erator, Montreal, P. Q., Canada,

Jack Horn, operator Vienna Grill, Montreal, P. Q., Canada, \$305.00. D. H. Cornish, \$62.50.

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Cleveland, Ohio, Local 4-Benjamin B. Beck, Austin J. Wyle.

Detroit, Mich., Local 5-Mrs. Mabel Hayden, Severn Frank Kowalski.

Fairmont, W. V. Claude E. Vincent. W. Va., Local 507-

Kansas City, Mo., Local 34-Mrs.

L. M. Knowland. Kansas City, Mo., Local 627-

Everett Ruby. Miami, Fla., Local 655-Edward

Louis Schini. Milwaukee, Wis., Local 8-Oscar

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New York, N. Y., Local 802-Wilson Rowland, John J. McKenna. Joseph Marine, Gluseppe Messina. Drago Javanovich, Dwight N. Good-Charles Braun, Louis Gratz. rich. David Karasek, James A. Kerrigan.
Artem Ovanes, August H. Rodemann, Joseph F. Sassanc, Bruno Schroeter, Cesare Sodero, Edward Schini, Albert E. Sack, Luther N. Smith, L. D. Jack Wheaton, Adam Albert, Carl H. Hackert, Charles Kauer, Bernard Meltzer, Paul Ebenezer, Fenner F. Alexander.

Paterson, N. J., Local 248-John J. Kaufman, Charles Abate.

Peoria, Ill., Local 26—Frank A. Wiltz, Leonard "Ned" Picerno, Dan DeNufrio.

Reading, Pa., Local 135-J. Calvin Jackson.

Rome, N. Y., Local 313-J. Mil-

burn Simmons. St. Paul, Minn., Local 30—Pas-quale "Pat" Ciccona.

San Angelo, Texas, Local 510-

Joe Teagarden. San Antonio, Texas, Local 23-

V. Riggs. San Francisco, Calif., Local 6—George Pinto, Vince Dotson, Glen

H. Collins, Jack Ayres. Santa Rosa, Calif., Local 292-

Clarence Mellinger.
Sioux Falls, S. D., Local 114—
Kenneth Lane, Rockey Fanelle.

Topeka, Kans., Local 36-Leo Hotacek, Sr. Tulsa, Okla., Local 94-Harry W.

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INTERNATIONAL MUSICIAN

14

# LEADERS AND LINE-UPS

#### Atlantic Antics

RAY ANDRADE opened at the Kenmore Hotel, Albany, January 3rd.

STAN KENTON will play a jazz concert at the Lincoln Auditorium, Syracuse, February 12th. He will play another in Pittsburgh February 18th.

SAMMY KAYE had a January 5th through 11th date at the Town Casino, Buffalo.

MARSHALL YOUNG will begin his date at the Meadowbrook, Cedar Grove, New Jersey, January 21st.

BOB LITKA will swing out of Donahue's, Mountainview, January 29th.

GENE PRINGLE has recently completed one year at Wardman-Park Hotel, Washington, D. C.

#### Gotham Gayety

COMMY REED'S engagement at the Green Room, Hotel Edison, will wind up February 3rd.

GUY LOMBARDO finished at the Roosevelt January 12th.



GUY LOMBARDO

BUDDY RICH wound up his three weeks at the Roseland January 7th GEORGE PAXTON began his date at the Arcadia January 8th.

NAT BRANDWYNNE finished at Waldorf-Astoria January 19th.

HERBIE FIELDS wound up his two weeks at the Strand January 13th.

EDDY HOWARD started the New Year with a date at the Commodore.

SONNY DUNHAM put the period on his two-week date at the Commodore January 11th.

TOMMY DORSEY will finish his date at the Capitol January 21st.

LIONEL HAMPTON'S stay at the Strand Theatre will continue until February 6th.

RUSS MORGAN'S stay at the Biltmore takes him through January 20th.

#### Southward Swing

CHUCK FOSTER is scheduled for the Peabody Hotel, Memphis, for five weeks, beginning May 15th.

RUSS CARLYLE wound up his four-week date at the Claridge, Memphis, January 8th.

INA RAY HUTTON'S date at the Claridge began January 16th.

TONY PASTOR had a January 7th-20th date at the Ansley, Atlanta, Georgia.

8HEP FIELDS' orchestra will replace Jimmy Dorsey's at the Ansley Hotel, Atlanta, February 4th.

CHARLIE SPIVAK took January 14-16 at the Civic Center, Miami, Florida.

PUPI CAMPO will finish his month at the Hollendatel, Florida, January 20th.

BOB BERKEY'S date at the Washington-Yource, Shreveport, Louisiana, will extend to January 25th.

RAN WILDE will swing out of the St. Anthony, San Antonio, Texas, February 4th.

#### Mid-West Melodiers

RAY EBERLE'S four weeks at the Deshler-Wallick Hotel, Columbus, Ohio, will begin January 22nd.

ELLIOTT LAWRENCE is playing the University of Ohio January 17th.

BILLY RISHOP swung into the Trocadero, Evansville, January 2nd for a two-week stay.

TEDDY PHILLIPS began his date at the Indiana Roof, Indianapolis, January 5th,

HARRY COOL'S two-week date at the Prom, St. Paul, ended January 10th.

DEAN HUDSON will play at the Prom Ballroom, St. Paul. March 28th through April 13th.

THE HARMONICATS are scheduled for the Nicoliet Hotel, Minneapolis, beginning January 30th.

HAL OTIS' date at the Park Plaza Hotel, St. Louis, Missouri, began January 9th.

LIONEL HAMPTON took from January 6th through 12th at Tune Town, St. Louis.

MIGUELITO VALDES' orchestra is set for four weeks at the Chase Hotel, St. Louis, beginning January 23rd.

NELLIE LUTCHER will begin her four weeks at the Chase Hotel, St. Louis. February 14th.

SHERMAN HAYES' two weeks at the Muehlebach, Kansas City, ended January 6th.

DON McGRANE took a January 7th to February 3rd date at the Muehlebach, Kansas City. DON ROLAND'S orchestra was held over at the President Hotel, Kansas City, until mid-January.

JOHNNY "8CAT" DAVIS swung into the Mayfair Club, Kansas City, January 18th.

RAY HERBECK began his date at the Schroeder Hotel, Milwaukee, January 6th.

MEL BRANDT is just finishing his date at the Schroeder Hotel, Milwaukee.

RONNIE EASTMAN moved into the Kilbourne Hotel, Milwauker. January 4th.

DUKE ELLINGTON will play at the Riverside Theatre. Milwaukee, the week of March 5th.

CHARLIE AGNEW is currently at Hank's, Waukegan, Illinois.

NICK STUART'S two weeks at the Schroeder, Milwaukee, will take him through February 15th.

#### Loop-a-Doopers

FREDDY SLACK'S re-formed orchestra started its career at the Sherman Hotel on New Year's Eve.

SKITCH HENDERSON'S orchestra opened at the Stevens Hotel New Year's Eve.

TOMMY CARLYN will begin his five-week date at the Aragon January 20th.

THE REGAL THEATRE will have Cab Calloway the week of January 23rd.

ART KASSEL is currently on a date at the Blackhawk Hotel, which will take him to March 2nd.



ART KASSEL

COUNT BASIE will follow Cab Calloway at the Regal Theatre.

LAWRENCE WELK'S date at the Trianon will hold him there until February 8th.

GEORGE WINSLOW'S date at the Melody Mill has been extended to February 22nd.

KING COLE TRIO is scheduled for a fortnight at the Oriental, opening February 19th.

LEIGHTON NOBLE'S stay at the Aragon Ballroom ended January 18th.



LEIGHTON NOBLE

#### **Far-West Faniare**

EDDY ROGERS checked off two weeks at the Rainbow, Denver, January 11th,

HENRY BRANDON swung out of the Last Frontier, Las Vegas, January 15th.

8AM DONAHUE will tee off at the Music Box, Omaha, February 3rd.

HAL PRUDEN will finish his four weeks at El Rancho Vegas, Las Vegas, February 2nd.

BLUE BARRON began his date at the Orpheum, Omaha, January 16th.

RAN WILDE will finish his date at St. Anthony Hotel, San Antonio, Texas, February 4th.

#### California Capers

HARRY JAMES began a series of six three-day week-ends at the Aragon Ballroom, Santa Monica, starting January 16th.

RUSS MORGAN will begin an engagement at the Claremont Hotel, Berkeley, April 11th.

CARMEN CAVALLARO will check out of Ciro's, Hollywood, January 25th.

LES BROWN'S band will have three days at the Avadon Ballroom, Hollywood, beginning January 30th,

TEX BENEKE'S two-month date at the Palladium, Hollywood, will take him to February 2nd.

THE MODERNAIRS swept into Slapsy Maxie's, Hollywood, January 4th for two weeks.

BENNY STRONG checked out of the Mark Hopkins, San Francisco, January 26th.

HENRY KING will wind up at the Fairmont, San Francisco. January 26th.

DEL COURTNEY'S ten-week date at the Palace, San Francisco, will come to an end February 4th. He will begin his date at the Aragon, Chicago, February 24th.

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#### Goldman Concert

A band concert honoring the 70th birthday of Edwin Franko Goldman was presented on January 3rd at Carnegie Hall by the League of Composers. Walter Hendi conducted the Goldman Band throughout, with the exception of a new work commissioned for the occasion by the League. This was "The Power of Rome and the Christian Heart" by Percy Grainger, conducted by the composer himself. Proceeds from the concert are being used to establish a fund for commissioning new works for band.

Other works on the program were by Vaughn Williams, Milhaud, Cowell, Schoenberg, Honegger, Roussel and Auric.

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# THE CLOSING CHORD

Rockey Fanelle, a charter member of Local 114, Sioux Falls, Iowa passed away on November 30, 1947, at the age of seventy-four. Born in Italy on April 23, 1873, he came to this country at the age of four. He had lived in Sioux Falls forty-nine years, for the last twenty-two of which he had been delegate from Local 114 to the Trades and Labor Assembly, as well as sergeant-atarms of that group. Brother Fanelle had also been treasurer of Sioux Falls township. He was an expert harp player and managed his own orchestra in Sioux Falls for many years.

Edward Dale Owens, band leader and president of Local 542, Flint, Michigan, passed away on November 3, 1947, as the result of injuries received in an auto collision. Born on July 9, 1900, a veteran of both World Wars, Brother Owens was prominent in Flint musical circles for more than thirty years. one of the finest violinists in the country, he turned down a number of offers to go East and to Hollywood to join musical organizations. It was his preference to remain in Flint, where over the years he played in and directed many bands bearing his name. He was a life member of Local 542 and served as secretary of the organization for several years prior to joining the Armed Service in 1942. elected the local's president last January.

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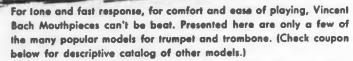
The parents of the late Curtis Wayne Erichson, bass player, recently have written us regarding the tragic death, on April 8, 1947, of this young man, a member of locals 73 and 30. At the time of his passing, though only twenty-three, he had already been in the Marine Corps thirty-eight months, had played in the San Diego Officers' Club, in the Halls of Montezuma Broadcasting Band and with Bob Crosby's band overseas. He had also appeared in two films. He was playing in Gordie Bowen's Beach Club Orchestra when it had an engagement at the Sportsman Show. In, the act, the "Shooting Johnsons," a stray bullet struck him just above the heart, killing him in a few minutes.

On December 6th, while he was walking from his home to the Essex County Hospital, where he was music director, Frank Suenderhafte, charter member of Local 16, Newark, New Jersey, and a native of that city, was killed by a passing auto. Brother Suenderhafte directed the nurses' band and the employees' orchestra at the hospital and taught music to individuals there and elsewhere. He was director of music at the Newark Boys Home in Verona for thirty-five years. Eighty-one years old, he was to have retired this year from his directorship of more than half a century. He was born in Newark.

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THE ORIGINAL

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Model 17C-1-Similar to 10%C with shallower cup, semi-cushion rim, and smaller cup diemeter. The mouthpiece for "hot" trumpet work, Players with strong embouchures especially like this mouthpiece.

#### FOR TROMBONE

Model 12C-Medium shallow cup and medium wide rim. Produces a lively, snappy tone and large volume. Excellent for both dance and symphony work.

Medal 15C-Similar to 12C but with narrower cup diameter which makes playing easier for those with weak embouchures, Increases endurence. Easy high register. Very effective for jazz playing and all-around work in dance bands.

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# Over FEDERATION Field

By CHAUNCEY A. WEAVER

#### SOWING AND REAPING

Upon the threshold door of 1948
We scan the future, and thus seek to learn our fate.
We look across the earth—then upward

to the akies:

Tis not for us to know "He kindly veils our eyes."

We stand upon this bank of time, but do not know
How long we shall be here or whence

be called to go.
So long as we remain, we're called to

do our best :

And when the work is done, we'll leave to Him the rest.

Life is no idle dream, the gate is open wide.

Whether you win or lose, for you 'tis to decide.

is we shall toil and sow the adage old repeat,
Who soweth best shall reap—the finest

of the wheat.

-CHAUNCET A. WEAVER.

In the serene atmosphere of the holiday season there comes to us a note of sadness. Frank B. Walters, president of Local 14, Albany, New York, for a quarter of a century, and our close personal friend for all of that period, has passed away. He had been a prominent figure in Hudson River Valley musical circles for nearly a half-century. He became conspicuous as leader of orchestras in the Albany theater and in hotel orchestras. In an earlier day he played on the boats running between Albany and Hudson for many years.

Frank was a man of deep convictions; was never afraid to state exactly where he stood when state or national issues were at stake. His counsel was eagerly sought and he enjoyed the confidence of all who knew him.

He was delegate to national conventions as long as we can remember. He was seventy-nine years of age and was serving his last term as president when stricken, Local 14 having made him honorary presi-dent for life. An interesting feature of his professional life was the fact that for more than forty years he was a charter member of Dr. Leonard G. Stanley's Empire State Orchestra which met weekly at the Stanley home.

While working at the polls on Election Day, November 4th, Frank experienced a slight stroke followed by one more severe a few days later; then the end came.

Frank was a close friend of President James C. Petrillo-and from the office of the latter came one of the many beautiful floral remembrances which embowered the casket. Frank's wife preceded him in death. Surviving are a daughter, Mrs. Helen R. Reid, of Albany, and a son, Carl W. Walter of Elsmere.

Frank was a member of the Evangelical Protestant Church, under the auspices of which the final rites were conducted.

Our departed friend and brother will long be deeply missed in the arena of his manifold activities.

Has Uncle Sam money to burn? Without stopping to argue whether there are government funds for incineration purposes-in view of the fact that one of the aims of this page is to be educational as well as to exploit certain other avenues of observation—we will proceed say: We have before us a document which throws some interesting light on where the public money goes. In it we are told that since the begin-ning of World War II the sum distributed by the United States Government to other nations of the world has exceeded fifty-eight billion dollars. Some interesting specific contribution in the way of loans and gifts are as follows:

To Russia and satelites—\$12,969,-039,446; Great Britain—\$35,730,161,-000; France-\$6,091,173,000; Italy-\$1,749,244,265; China — \$2,834.903,-280; Philippines — \$1,427,230,000; Europe outside Iron Curtain-\$46-735,369,441; Asia, outside Russia-\$3,246,520,280. The balance of this huge amount is distributed among smaller nations like Egypt, Brazil, Netherlands, Uruguay and Cuba.

When meditating upon the inspirational topic of universal peace you might watch the Holy Land fight which at this writing is shedding blood and sending battlesmoke athwart the vaulted skies.

Of course you are familiar with the score of the once favorite music in the comic opera "The Mikado." If so-try the following adaptation to one of its popular melodies:

On a tree by a river sat Dolorous Dick, Singing, Petrillo, Petrillo, Petrillo, We kope to your task that you ever will stick—

Petrillo, Petrillo, Petrillo!

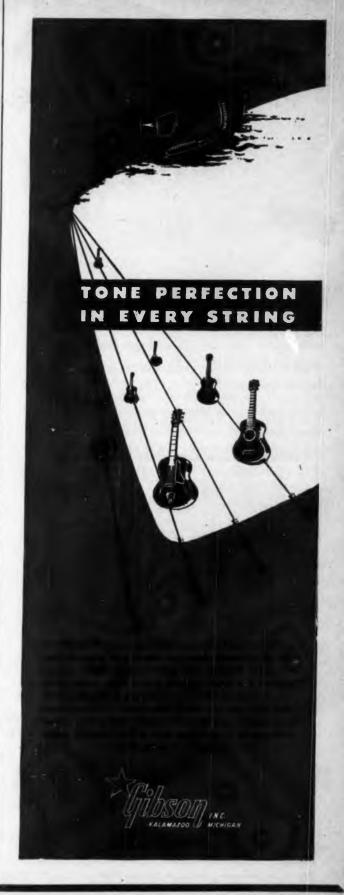
We admire the courage you show at your task: And trust the Taft-Hartley bill you will

unmask; What more could the down-trodden

musician ask!
Petrillo, Petrillo!

The "Mikado." however, could hardly be much more entertaining some of the Congressional hearings in which Petrillo has been assigned a leading role.

An "Official Notification Card," from Local 8, Milwaukee, reads: "At the nomination meeting on December 1 all the incumbent officers were nominated with no opposition, so no election will be held." Furthermore, "in accordance with the Taft-Hart-ley Law it will be necessary that we hold a special meeting to declare the present officers elected." This paragraph is written because of the pleasure in noting what a harmonious administration can be exemplified by some of the larger locals of the national organization.





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We have a copy of the Taft-Hartley Law before us, but after a painstaking perusal of its manifold pages we find no impedimenta in the way of the regular session of the National Executive Board convening in New York on Wednesday, January 14, 1948, which we shall make arrangements to attend.

Perhaps you would enjoy as winter reading Shakespeare's "A Winter's Tale."

Winter thrill: Paying a full year's local dues.

Local 4, Cleveland, has just celebrated its sixtieth birthday. Well officered, matured in organized efficiency, with an ever-increasing membership, it is a pillar of strength to the A. F. of M. cause.

In 1948 there'll be politics to burn;
There'll be candidates galore—the question which to spurn;
They will promise to do this, and
promise to do that;
And many we shall find were just talking through their hat.

It is a wise guy who buys his railway transportation early.

The fashion in which a symphony orchestra can ingratiate itself into the appreciative sense of a community is impressively illustrated in the case of the Drake University Des Moines organization. The Des Moines Symphony has recently celebrated its tenth season opening. An orchestra of ninety musicians played to an audience which taxed the seating capacity of the great Roosevelt High School auditorium. In the decade mentioned, Mary Wagner Haskins, Des Moines columnist, points out that local music lovers have heard twenty-one symphonies. twenty-one overtures. twenty-two concertos, nine suites and three tone poems as special program features. Frank Noyes is the hard-working conductor. There is ample evidence to show that the symphony orchestra idea is gradually taking a firmer hold upon community thinking along musical artistry lines. To that extent, at least, musical trash is losing its hold. The finer creations of musical composition are coming into the heritage to which they are entitled.

In that area of far-flung jurisdiction known as Western Canada locals, the Second Western Conference was held at Edmonton on November 23, 1947, at the Corona Hotel. Henry Rosson of Regina was in the chair, and Herbert Turner, of Edmonton, acted as secretary. Brandon, Victoria, Saskatoon, Vancouver, and Calgary were also represented. The delegates found many important questions justifying earnest discussion. Standby fees, per-manent force bands, prairie regional network, radio, accounts, pool expenses, transcription funds, remote control, exhibition reports were themes engendering earnest discussion and consideration. National Executive Walter Murdoch of Toronto was an official visitor and gave a thoughtful and illuminating review of the issues sizzling at the present time in the enlarged Federation field. Henry Rosson was reelected president; Leo Martin, vicepresident, and Herbert C. Turner.

DEPT. L-18

secretary-treasurer. Location of the next Conference was left to be determined later. From the reported proceedings we note the following paragraph:

Banff Convention: The Secretary reported that the matter of holding the 1949 Convention in Banff was still on the tapls, and that if there was sufficient floor space to seat the Convention it was altogether likely that the National Executive Board would continue the arrangements that had been tentatively made by Secretary Warner, This matter would be attended to when Walter Murdoch returns to Toronto.

The question of uniform hotel rates for orchestras playing in C. P. and C. N. hotels across Canada was discussed and it was felt that some steps should be taken to have these rates made uniform, as it appeared that in some cases musicians were playing for \$5.00 a night, and in others they were receiving \$12.00 a night for the same service. The issue was left for consideration and further discussion at the next Conference.

Just before adjournment a vote of thanks was tendered the Edmonton Local and citizens for the fine entertainment extended all Conference members and visitors.

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Lister Alwood sings a "Song at Twilight":

Laughter's the flight of a falling star. Sorrow the night that folds it. Joy is a thrush with its throat ajar. Sadness the hedge that holds it.

Yet a star will fall for us by-and-by.
And a sudden thrush sing clear.
We'll laugh at the darkness, you and 1.
And smile when the hedgerow's near.
What an inspiring hour twilight
may often prove to be!

Having reached the decade age period for Local 573 of Sandusky, Ohio, the time was deemed ripe for real celebration. Accordingly, Monday evening, November 17, was selected for the festal occasion. The Musicians Association set the stage for a grand banquet and dance—to which all members and their wives had a bid to be present. The occasion was such a big success the membership is determined that the event shall be the forerunner of similar affairs in the years to come. The party was attended by about one hundred and sixty persons.

Traveling Representative Arthur Streng of Columbus was the guest speaker, and made such a fine presentation of Federation affairs that he was accorded an invitation to make a return visit on a similar occasion next year. Local Board Member Robert Montgomery acted as toastmaster and acquitted himself in fine fashion. Robert Reitz presided at the piano keyboard, playing for community singing, and Marion Bailey sang "I Love You Truly," incidental to the interesting announcement of the marital engagement of Bill Hay and Elaine Hagan. Hay is a leading trombone player of the local. Speaking, music, both vocal and instrumental, was of a high order. The local has been characterized by constantly increasing expansion, and now embraces within its jurisdictional limits the ex-Norwalk local, which gives to the Sandusky local a membership of one hundred and twenty-two. As the society reporter on the city daily would say. "A good time was had by all." Upon the success of the

his hearty congratulations.

Mosart-star of brilliant ageless We have often wondered how his fond parents expected him to live under the awful handicap of the patronymic embellishment "Wolfgang Amadeus Mozart." However, his native genius sent forth innumerable shafts of light which time has been unable to dim. His father's name was Leopold Mozart, and his mother's name was Anna Maria Pertl. His birth was a commonplace event in Salzburg, Janu-27, 1756, one hundred and ninety-two years ago this month. Seven children were born to this family. The fond parents of Wolfgang, brooding over his fitness for this or that vocation, wanted him to study for the priesthood, but one day, when he had scarcely emerged from the cradle, his chubby fingers managed to touch the plane keyboard and sound a perfect chord. He screamed with delight. A promising star had risen in that poor domestic circle.

Leopold Mozart was not long in concluding what he would do. The lad was but six years of age when father and son embarked on a European concert tour. Bavaria, Vienna, Paris, London and other cities were along the line of experimental adventure. The young genius was generally acclaimed with high manifestations of appreciation, but finally the pilgrimage began to wane. Wolfgang was beginning to enter upon a period of complete exhaustion, and an interlude of rest occurred until he was thirteen, when his father took him upon a two-year visit through Italy.

In his maturer years Mozart was a prolific creator of symphonies and operas noted for their originality and beauty. Numbers which are still being presented and deeply enjoyed include "Symphony in D Major," the masterpiece, "Le Nozze di Figaro," "Don Giovanni," the A happy glad New Year! "Magic Flute" and the immortal
"Requiem." Mozart was not a
financier; was constantly harassed
by debt. He passed away at the age of thirty-five. His burial took place during the progress of a storm. The pail-bearers had forgotten their umbrellas, and left it to the under-taker to find a resting place "somewhere within the bosom of Mother Earth." No stone ever Mother Earth." marked the spot, and the Mozart grave location is today unknown. We sometimes like to meditate along the line that the birds of the air know that shrine where the embodiment of musical genius rests, and congregate in nearby trees to chant the requiem which human voices never sang.

We know in some neglected spot is laid heart once throbbing with celestial Are.

may the voice of birds be heard to sing,

And grasses green adorn that lonely

We have been happy to glean a few more bits of information anent Dr. Thomas Cutty, the Baltimorean who was kind enough to embalm our "Twilight Reverie" in melodious setting. Dr. Cutty now belongs to the ranks of osteopathic healing. Thirty-five years ago he was giving recitals of Old English, Irish and Scotch folk tunes. He was singing

venture the writer hereof extends old ballads and fiddling old hornpipes, jigs and reels-that "Grand. mother and Grandad used to sing and fiddle in the long ago." Dr. Cutty has been associated with the folk music of England, Ireland and Scotland since birth. He was born in the north of England, of an Irish mother and Scotch father-all his forebears being coal miners. father was a self-taught musician, playing the concertina. He in turn taught his children to play several different instruments. Dr. was associated with his brothers and sisters—three of each sex—in musical act known as the Six Cuttys, which toured the United States and Europe a number of If his osteopathic touch is years. as healing and refreshing as his melody gift is uplifting he must be regarded as a medical boon in the community in which he now makes his home.

> Pleasant winter in Des Moinesat this writing.

Russia demands that Uncle Sam pay her ten billion dollars because of what happened to the Red Empire in Germany. As an interna-tional "touch"—what could be more "touching"?

If this present-day epidemic of airplane crashes continues there may possibly arise a public demand for return to "those good old horse and buggy days."

The Old Year's past and gone-With all its joys and fears; ome battles fought, some vic'tries Some Some laughter-and some tears.

The New Year gates are opened wide: Fate kindly shuts our eyes; o whatsoever shall betide— 80

Who really can surmise!

Thanks for the many Christmas cards,

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## Joseph Wagner

Conductor of the Duluth Symphony Orchestro

BORN IN New England at the turn of the century, in January, 1900, in fact, Joseph Wagner received his early musical training in Boston, growing up amid that New England group of composers headed by Converse, Chadwick and Foote and becoming imbued with their classic and scholarly traditions. He graduated from the New England Conservatory of Music with honors, the recipient of the Endicott prize in composition. Later he furthered his studies at Boston University, where he was awarded the Degree of Bachelor of Music in composition.

During this time his deep interest in musical education led him to serve as Assistant Director of Music and Supervisor of Bands and Orchestras in the Boston Public Schools and to become a member of the faculty of the Boston University College of Music. He began to be sought after by leading institutions for special courses and lecturing assignments as well as for organizing courses of study in music and as guest conductor. Rutgers University and the University of Oklahoma, along with Brooklyn and Hunter colleges in New York City and many others, numbered him among their faculties, and in Massachusetts the University Extension Division of the Department of Education listed him

as a lecturer on the Appreciation and the History of Music.

After more than a decade of tremendous musical activity as pianist, organist, teacher, lecturer, composer and conductor, Joseph Wagner reached a place in his life which he refers to as a turning point or perhaps the beginning of a new period of development. He now set out to fulfill that urge to find and develop a style of his own in the field of creative writing. Thus we find him in Europe in the middle Thirties engrossed in intensive work and study, coaching with Boulanger and Casella in composition and Felix Weingartner and Monteux in conducting. Always a prolific writer, the output of his work now increased and included compositions in all forms ranging from sym-

phonies, suites and ballet to chamber music and vocal and instrumental solo pieces. His Fellowship in the MacDowell Colony, that haven in Peterborough, New Hampshire, which has been the working place of hundreds of America's finest creative artists, has enabled him to spend more than a dozen summers working, composing, scoring and scorereading while producing some of his finest works. These have been performed extensively in America: and. at a concert in London last month, John Creighton Murray played Mr. Wagner's Violin Sonata, a work which this American violinist will subsequently present at the Hague and in Amsterdam.

Mr. Wagner is, as one interviewer put it, as "American as corn on the cob". He is a married man, a typically "homey" person, likes a well-established routine. An inveterate pipe-smoker, he boasts a pipe collection including samples from most of the countries of the world. His active hobby, now that he has given up golf and tennis in a big way, is home movies. His collection of home-made movies includes several tours of Europe before the war, all of our own Great West, the Pacific and Catalina Island, not to mention the many reels devoted to sports, Times Square, the World's Fair (1940) and other topics of in-

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Mr. Wagner's conducting career started when, at the age of eighteen, he organized his first orchestra, composed of schoolmates and associates. This project was interrupted when the young conductor enlisted in his country's service during World War I, but even there he succeeded in assembling sufficient talent to present concerts to the officers and boys in camp. It was in 1924 that Joseph Wagner founded the Boston Civic Symphony Orchestra, an organization which earned for itself an important place in the musical life of that region and which he continued to direct for twenty years. Resigning from this post in 1944 in order to take up residence in New York City, he received many tributes from press and public alike, among which was the following comment: "Joseph Wagner has been a trail-blazer and pioneer in many causes now taken for granted. He has labored with persistence and devotion for his ideas and ideals. Perhaps the result he has achieved is due to that quality within him that inspires the mingling of respect, love and awe that orchestral players need in order to do their best. In Mr. Wagner, the orchestra personnel found a leader sympathetic to their problems and difficulties, but completely inflexible in his insistence on accuracy and artistry."



# AARON COPLAND

# The Making of An American Composer

BY H. W. Heinsheimer

(H. W. Heinsheimer, author of "Menagerie in F Sharp," a book about his experiences in the world of muxic, was for nine years manager of the New York branch of Boosey & Hawkes, the London music publishers. He is now Director of Symphonic and Dramatic Repertory at G. Schirmer, Inc.)

Reprinted from the magazine, "Tomorrow"

IN A recent poll conducted by a popular magazine to determine the modern serious composer best known to its readers, Aaron Copland was the choice of the majority of them. This result came as something of a surprise to many musicians, who can still remember the time, not so long ago, when he was regarded by the public at large as a musical eccentric, a wild-eyed revolutionary, or a remote highbrow. Nobody secmed astonished when, twenty years ago, one distinguished though elderly conductor announced publicly after conducting one of Copland's earlier works: "If a young man at the age of twenty-three can write a symphony like that, in five years he will be ready to commit murder."

Copland, at forty-six, is still at large and composing abundantly while enjoying the fruits of a successfully regulated life. He has come a long way from the days when, as a student, he was thrown out of Rubin Goldmark's class in harmony because his teacher "had no criteria by which to judge such music"—and an even longer way from the days on the Right Bank of the Seine and the Left Bank of the Hudson, where he struggled among the avant-garde composers and writers. The crowning touch to this amazing transformation was given him recently by a picture editor who captioned his photograph: Aaron Copland, Dean of American Composers.

Aaron Copland, a dean! I remember vividly the first time I met him. It was at one of those modern music festivals that cluttered up the musical landscape of Europe in the twenties like so many patches of thistle. The wild men who composed the wild music of those exciting and exhilarating years would assemble regularly to hear their works played. I recall the surprised shock that greeted Copland's first appear-

ance at the festival at Baden-Baden. He seemed out of place in the crowd of painters, poets, musicians, and hothouse intellectuals, who concealed their youthful faces behind queerly shaped beards and thick horn-rimmed glasses and were oddly dressed in pants and jackets that didn't match, with stringy ties made of leather or just plain ribbon and sandals or hand-sewn, rubber-soled moccasins. Copland's name was known to most of them, since he was at the time one of the few American composers whose works got an occasional hearing on the Continent. The appearance of a composer who looked so much like the average businessman -business suit, hair neatly trimmed. American spectacles, and sans beard-created a minor sensation. We didn't know it at the time, but the deanish quality in Aaron's character was already coming out, and, although it had not yet made itself audible in his music, it had removed the thick green rims from his glasses and sent his pants to the tailor to be pressed.

I have seen a lot of Copland since those days. As his fame grew, his hair was cut even shorter, his clothes became even more conventional and his manner gradually more and more that of a brilliant executive. Today, one looks in vain for some evidence of brooding, unapproachable genius. In appearance he is a pleasant and

unassuming man who surveys the scene through plain spectacles with clear blue eyes that have just a hint of mocking shrewdness in them. He is friendly and informal although never quite relaxed. On the street people often greet him with a wave of the hand and a "Hya, Aaron." Once, after cheerfully returning the greeting, he turned to me and said, "I wonder who that was." I thought back to some of the deans I had met in other countries: Sir Something or Other in England, Cher Maitre Longbeard in France, Herr Geneimrat Professor Doktor in Germany. Just imagine somebody passing Richard Strauss on Heinrich Wilhelm Platz and yelling: "Hya, Dick!"

One of the most revealing things about Copland is his bow. Having made bows a lifelong study, I can safely say that Copland is one of the few composers who takes a bow without conveying the impression that every gesture, step and stumble has been carefully rehearsed before the bedroom mirror, coached by Agnes, and approved by mother and dad. There's no trace of faked humility in Copland, no solemn pallbearing of Beethoven's heritage. Copland strides out on stage, moving with a natural clumsiness, grinning happily, radiating satisfaction and genuine joy. He heartily shakes the conductor's hand, then turns to the orchestra and to the audience, waving a huge, dangling arm—laughing, delighted, grateful, overjoyed.

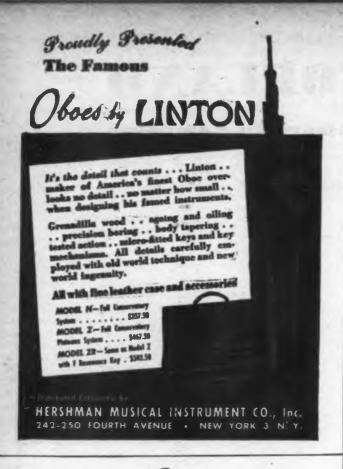
Copland's childhood was a very ordinary one, utterly devoid of the usual Wunderkind tales attributed to men of genius. He was born in Brooklyn on November 14, 1900, a late child to a family that had already produced four children—all of them perfectly normal and lacking any signs of artistic talent. Moreover, no uncle in the family played the violin,

and there are no traces of the grandmother—the traditional figure in composers' biographies—who "was a celebrated beauty in her day and sang once or twice in opera." Here was an ordinary, middle-class family, utterly without musical tradition, living in a drab Irish-Italian section of Brooklyn, and during the years in which the biographies of most composers are crammed with anazing tales of precocity, music had no part in Copland's life. When at last he began to take piano lessons, Copland was eleven years old—an age at which the average boy is already lustily pounding away at Chopia nocturnes and Schumann melodies.

In a short biographical sketch in his book, "Our New Music," written in the impersonal detached style of a report to the stockholders, Copland says: "The idea of becoming a composer seems gradually to have dawned upon ine." This statement has about it that matteristic of Copland. It sounds as though he had finally decided to become a composer, much in the same way that his brothers before him had decided to go into business or to practice law. The statement suggests nothing of the overwhelming, compelling, irresistible urge to compose that one would expect to motivate so brilliant a career.



AARON COPLAND





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Having decided to become a composer, Copland set about to acquire the fundamentals of harmony and counterpoint by enrolling in a correspondence course. Shortly afterward, however, he began to study seriously with Rubin Goldmark, who had an excellent knowledge of all the fundamentals of music, though his taste in music was extremely conservative. Against Goldmark's advice and to his dismay, the eighteen-year-old Copland began to flirt with modern music—with work? by Scriabin, Ravel, Debussy, Schoenberg, and Bartok—and soon some of the forbidden scores reflected oddly in pieces Copland wrote for Goldmark's composition classes. Teacher finally threw up his hands in despair when Copland produced a piano piece, "The Cat and the Mouse," which not only betrayed the influence of the heretics who were his secret models but at the same time foreshadowed the devolopment of an original, personal style.

In 1918—the year Copland and Rubin Goldmark parted company—the American musical landscape was quite different from the scene of today. The great centers of musical education—Eastman, Juilliard, and Curtis—did not exist; university music departments were for the most part either nonexistent or understaffed. A young composer had to look to Europe. "It was a foregone conclusion twenty years ago," Copland said in 1933, "that anyone who had serious pretensions as a composer would have to go abroad to finish his studies. Before the war of 1914 it was taken for granted that abroad for composers meant Germany. But I belonged to the postwar generation, and so for me abroad inevitably meant Paris."

Paris it was. Copland was the first pupil to enroll in the new music school for Americans in Fontainebleau, where he was confronted with a French Rubin Goldmark; but he soon broke away from Fontainebleau to study under Nadja Boulanger, who has taught and influenced almost every American composer who achieved musical maturity between the two world wars. He studied the music of Schoenberg, Stravinsky, Bartok, de Hala, and attended regularly the Concerts Koussevitzky; he met the French composers of the groupe de six—Milhaud, Satie, Auric, Honegger, Poulenc, and Germaine Tailleferre—and some fellow-American expatriates, Virgil Thomson and George Antheil, among others; he visited music festivals all over the Continent and heard new scores by Germans, Poles, Italians, Hungarians.

During his stay in Paris, Copland made a business deal that he has never forgotten. At a students' concert he played "The Cat and the Mouse"—the little piano composition that had once so distressed Rubin Goldmark—and after the concert a Frenchman approached Copland, presented his card, and asked the young composer to call on him. The Frenchman turned out to be Durand, Debussy's publishen. When Copland called the next day, Durand offered him twenty-five dollars in outright payment for "The Cat and the Mouse"—payment in full, that is, for all time and all countries—and Copland, completely awed by the fact that he was sitting in a chair in which Debussy had sat not too long ago, eagerly accepted. The work became a hit and is still played today after twenty-five years, a remarkable success for a modern piano piece and especially for a first opus. This is probably the only bad business deal Copland has ever made, and he is still somewhat uncomfortable when he recalls this transaction, which he now passes off as a piece of youthful foolishness.

For three years Copland remained on the Continent, steeping himself in the turbulent, exciting atmosphere of a Europe barely recovered from the trauma of one war and drifting in the direction of another. He composed, studied, and traveled, and all the while he absorbed the new musical gospels preached by the advocates of the different European schools and listened to their works being played and then debated over in the music salons of the Continent.

#### The New American Music

Copland returned to America during the height of the prosperity era and was surprised to discover the first lusty notes of a new music, distinctly American, which was just making itself audible above the din of the jazzed-up quadrille of twentieth-century commercialism. Here in the United States were young composers who like Copland had returned from a Europe that had become increasingly confusing, disturbing, strange to them; others had quietly grown up at home. New symphony orchestras were springing up throughout the land, and performers, following the example of Koussevitzky, the newly appointed conductor of the Boston Symphony Orchestra, were gradually learning to respect American scores. learning to regard native talent without sneering condescension. The rich began to invest in musical ventures—Kodak founded and endowed the Eastman School of Music at Rochester; Mrs. Bok contributed some of the Saturday Evening Post millions to the founding of the Curtis Institute of

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Music. Music departments in schools, stadiums, concert halls, opera houses mushroomed across the continent. And radio, for the first time, was spreading music to the four corners of the land.

Although the general outlook for music in America was encouraging, Copland was still faced with the age-old question that always confronts the serious-minded composer: How am I going to eat? Copland had managed to live the gay but cheap life of inflation-ridden Europe on funds grudgingly supplied by his family, which was too stunned by the sudden blossoming of artistic talent on the family tree to protest; but now back home in America a reputation achieved on the Continent was expected to provide a solid basis for a solid income. Nothing could have been further from reality, however. In the 1920's, a self-conscious America had little more to offer its creative sons than suspicion, a patronizing slap on the shoulder, the encouragement of cocktail parties, or that crowning benediction-a public performance without pay. The works Copland had brought back with him from Paris-a few songs, some chamber music, a few piano pieces, and a one-act ballet—could not by any stretch of the imagination be converted into luncheons or rent checks. A job as a pianist with a trio that played Viennese waltzes and potpourris in a Pennsylvania hotel tided him over the summer. In the fall of 1924 he opened a studio and naively announced to the world that the teaching services of Aaron Copland, recently returned from Europe, were available. Not a single pupil responded.

It was through the late Paul Rosenfeld, music critic and music lover, that help arrived when it was most urgently needed. Rosenfeld heard Copland play some of his compositions at a concert of the League of Composers and the next day phoned the composer to say how much he had liked them. Sensing that there was more to do than like music, Rosenfeld found an "angel" willing to finance a young composer recommended by Paul Rosenfeld, and Copland found himself on an easier street. Soon afterward the newly established Guggenheim Foundation awarded Copland its first music fellowship, which was renewed for several years in succession.

#### In Behalf of the American Composer

Now that Copland's financial problems were solved, he was free to devote himself to composition, and he made the best possible use of this newly won freedom. Moreover, his energies were not limited to composition. Believing that an organized effort would have to be made to remedy a situation where in a prosperous country like the United States the dole was usually the composer's only visible means of support, Copland went into action. His first step was to organize, together with Roger Sessions, a series of concerts at which, for the first time in history, American music only was performed. These concerts continued from 1928 to 1931, and later Copland broadened the scope of the idea by organizing the American Festival of Contemporary Music at Yaddo (Saratoga Springs), whose director he was for a number of years. This systematic and concerted drive to promote and feature the works of American composers-today commonly accepted as a matter of routine, in those days a revolutionary undertaking-was only the warming-up phase of Copland's campaign for the recognition of American music. His next venture, no less revolutionary, was to organize American creative musical talent. The new American Composers' Alliance, founded in 1937 on Copland's initiative and with him as its first president, was the nearest thing to a composers' union that had ever been attempted.

Not only in word and deed had Copland expressed a profound faith in the destiny of American music; even his own scores were gradually losing their French, Viennese, and German influences. "Music for the Theatre," composed in 1927, the first piece to bring him wider recognition in America, shows the influence of American jazz. So does the "Piano Concerto," written soon after. Jazz, however, had already become a brand of musical Esperanto. American jazz bands had flooded the great European cities and had deeply impressed and influenced composers all over the Continent with a new, wild, youthful idiom. Oddly enough, jazz reflected in the music of American composers was regarded merely as the spice in the pudding, as an ingredient having no relation to the texture, the body and blood, of the music itself.

An amusing incident that Copland likes to recount seems to point to deeper aspects of the problem. After the first New York performance of his so-called jazz concerto, Copland received an invitation to play it at the Hollywood Bowl. Upon arriving at Los Angeles, he found to his embarrassed amazement a piano standing in the middle of Union Station, cameramen eager to snap his picture, and a press agent who had arranged (Please turn to page twenty-five)



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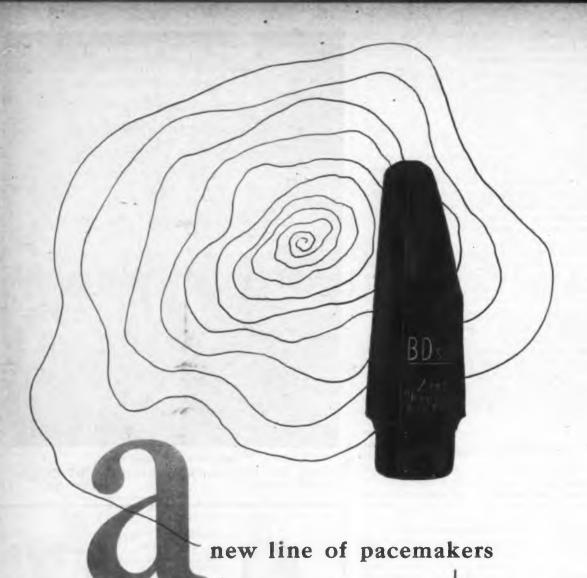
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#### AARON COPLAND

(Continued from page twenty-three)

for Copland to sit down at the piano and play jazz for the crowd milling through the huge railroad station. But the composer of the "Jazz Concerto" couldn't play jazz.

#### The Deadly Vacuum

Along about 1934 we begin to notice a significant turn in Copland's musical thinking. Probably no one has more accurately diagnosed what was ailing modern music, or more clearly stated his determination to do something about it, than Aaron Copland in the following passage from his book, "Our New Music." Referring to his position in 1934, Copland said: "I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer . . It seemed to me that composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and phonograph. It made no sense to ignore them and continue writing as though they did not exist."

Modern music had reached a point where it was in danger of becoming art for art's sake in its most revolting form. The new atonal music was appreciated by only a few, understood by only a handful, and, like Copland, many of his contemporaries here and abroad gradually began to realize as their audiences dwindled away that the ability to épater les bourgeois was not the supreme achievement of the artist. Looking around, they suddenly found themselves in a dead-end alley, facing a blank wall, their own music echoing back at them and their disciples—a forlorn cacophony of emptiness. Many composers recoiled in horror, hastily seeking to re-enter the main arteries of human traffic. Almost overnight the German word Gebrauchsmusik (music to be used) became a universal password. Young composers who had lost themselves in an esoteric world of string quartets and sonatas for viola da gamba began to write military marches for brass band, light opera for children, choir music for mass performance, simple tunes that people whistled in the streets of Paris and Berlin and New York. Moreover, these were the same composers who only a short time before had out-Schoenberged Schoenberg. As a new simplicity smoothed down the jagged edges and bizarre forms of music, people everywhere took to it eagerly, happily welcoming the composer back into the fold, rewarding some of them with undreamed-of good fortune and popular fame.

It appears almost as though Copland himself later on became frightened by the clean-cut contours of his pronunciamento of new simplicity. "I am emphatically not laying out an a priori plan for my future compositions," he asserted in a letter to Arthur Berger. "I reserve the right to practice not what I preach but what the Muse dictates." But there was no reason for Copland to retract his words. He had not made an arbitrary decision; he had not suddenly decided to become popular, simple, lowbrow. It was merely that after twenty years of struggle, he was finally leady to be an instrument of his time. Nadja Boulanger's Paris had at last disappeared in a rose-colored cloud, faintly smelling of French perfume and echoing the futile debates of European intellectuals.

#### Music for All

Copland's "El Salon Mexico," written in 1936 and first performed in Mexico City in 1937, is the first significant example of American Gebrauchsmusik. Today, a decade later, it is still alive. Here, indeed, was a new language, sneered at by the highbrows of yesteryear-by the inner circle that had been the sole judge and the sole audience of most American music—as the surrender of a renegade to the catchy tunes and earthy rhythms of popular music, but understood and accepted by a public which felt that now, at last, a composer was not talking down to it in a secret language known only to an initiated clique. That a composer of Aaron Copland's background could write the noisy, smoke-filled, sweating, whirling, and at the same time, nostalgic score that depicts so vividly a Mexican dance hall was an event of importance not only in his own career but in the trend, in the very fabric, of American music as a whole. Up to that time the list of Copland's works reads like the list of works of any composer in any country in any age: four motets, passacaglia for piano, pieces for string quartet, a symphonic ode, elegies, a piano concerto, and a symphony. But now he feels himself irresistibly drawn toward new horizons. He writes a children's opera, "The Second Hurricane." He writes the successful American ballet, "Billy the Kid." He writes an overture for a high-school orchestra in Manhattan. In 1939 he writes his first score for a Hollywood movie, the music to John Steinbeck's "Of Mice and

Men," and this is soon followed by the nostalgic tunes of "Our Town" and the rhythms and march-songs of "North Star," by scores for ballets, stage, and motion pictures—but these "practical" scores always interspersed with absolute music, such as piano sonatas, violin pieces, a long forty-minute symphony. These works, too, speak a new, altogether different, very personal language, a language stemming from many roots and styles and influences to become something qualitatively new—something that is not French or German or Italian or even international, but a unique something that one day—maybe tomorrow, maybe in many years to come—will be the new language of American music.

The other day I was present at a showing of Aaron Copland's first motion picture, "The City," the music of which he wrote for the World's Fair in 1939. The city is New York. The music is New York—New York and its noises, its bustle, its tension, its loneliness, its multitudes being spilled out of subway tubes, its misery and despair, its joy and happiness, its tremendous proportions, the dirt of its alleys, the linear beauty of its skyscrapers. And in the music one can hear also the drab street in Brooklyn where Copland grew up, the street that had known no music but that is now magically recreated in the music of one of its own sons.





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# ANNIVERSARIES OF 1948

# By Cecil Johns

(The year 1948 is to be rich in anniversaries. Many orchestras and other musical organizations will want to present programs commemorative of various of these events. In this case they cannot do better than examine the following articles by the musical historian, Cecil Johns-Editor's Note.)

#### FIFTY YEARS AGO-1898

IN THIS year, when the Curies discovered radium, when the United States battleship Maine was blown up in the harbor of Havana, when a brief but decisive war was fought between Spain and the United States, when the United States acquired the Philippines and Puerto Rico, the world of music was by no means inactive.

As the century neared its close, four composers remained to be numbered among the "greats". Richard Strauss, who on November 1st was appointed conductor of the Royal Opera in Berlin (a post he was to hold for twenty years), composed "Ein Heldenleben". The first performance of his "Don Quixote" occurred on March 8th at Cologue. Sibelius First Symphony was produced this year. On February 24th, he conducted in Helsinki the first performance of his "King Christian II" Suite. Verdi, now in his 85th year, was still composing. His sacred choruses, "Quattro Pezzi sacri", appeared this year. On May 26th, 28th and 30th Toscanini conducted its first performance at Turin. In this year, too, the composer, Hugo Wolf, was discharged from the asylum (where he had been confined several months) as cured, a "cure" which unfortunately was only temporary.

In Brussels, Cesar Thomson succeeded Ysaÿe as professor of violin at the Brussels Conservatory. Ovide Musin succeeded Cesar Thomson as violin professor at the Conservatory of Liege.

Louise Homer made her debut at Vichy in May as Leonora in "La Favorita". Fannie Bloomfield Zeisler, pianist, made a tour of Great Britain and France.

In Moscow on January 7th occurred the world premiere of Rimsky-Korsakov's "Sadko", and in this city, too, Scriabin began teaching piane at the Conservatory. Balakireff's Symphony in C was first performed April 23rd. In Russia, too, Josef and Rosina Lhevinne, duo-pianists, were married June 20th.

News from Germany included items concerning two singers, a conductor and a pianist. Emmy Destinn, soprano, made a most successful debut as Santuzza at the Royal Opera in that city. Schumann-Heink signed a contract for ten years with the Royal Opera there. Felix Weingartner went to Munich as conductor of the Kaim Orchestra, and Alfred Cortot went to Bayreuth and studied Wagner's works with J. Kniese.

However, musical activity really came to a boil in Paris, which this year included at least three debuts: the violoncellist, Pablo Casals, made his professional debut at the Concerts Lamoureux; Maurice Ravel made his debut as a composer with a first public performance of one of his works, "Sites Auriculaires", which was performed at a concert of the Société Nationale de Musique; and Jacques Thibaud made his debut as soloist under the conductorship of Edouard Colonne. Thibaud created such a sensation that in the same season he was engaged for fifty-four concerts in that city. Besides these debuts, Andre Messager was appointed conductor of the Opera-Comique; Marie Brema was most favorably received in her role of Orfeo; Debussy's "Chansons de Bilitis" appeared, as well as his three "Nocturnes" for orchestra. On December 7th, the present building of the Opera-Comique was opened.

In Italy, Giulio Gatti-Casazza, new director of La Scala, engaged Toscanini as chief conductor. Under these two, La Scala came to occupy the foremost place among opera houses of Italy.

In Rome, Pietro Mascagni's "Iris" received its premiere performance at the Costanzi Theatre, November 22nd. Enrico Caruso was chosen

to create the role of Loris in Giordano's "Fedora" at the Teatro Lirico in Milan. Lorenzo Perosi bomme maestro of the Pontifical Choir at Sistine Chapel.

#### In London:

In London twenty-five-year-old Sergei Ruchmaninoff conducted a concert of his own works with the Philharmonic Society. George Bernard Shaw published "The Perfect Wagnerite". At a performance of the Maeterlinck play on June 21st, Gabriel Fauré's incidental music to "Pelléas et Mélisande" was first performed. "Hiawatha's Wedding Feast", the first part of Coleridge-Taylor's "Hiawatha" trilogy, was produced on November 11th.

#### In America:

In New York this year, Frank Damrosch founded the "Symphony Concerts for Young People". He was to conduct six concerts per season for fourteen years. The American premiere of Cesar Franck's "Symphonic Variations" took place at Carnegie Hall on March 17th. Raoul Pugno, the French pianist, was soloist. The post of conductor of the New York Philharmonic being left vacant by the death of Seidl, the Austrian conductor, Emil Paur, was appointed. (Eugene Ysaye was offered the conductorship but declined.) On September 26th occurred the New York premiere of Victor Herbert's opera, "The Fortune-Teller". (This year Herbert became conductor of the Pittsburgh Symphony Orchestra.) Herbert Witherspoon made his operatic debut as Ramfis ("Aïda") with the Castle Square Opera Company in New York, and Johanna Gadski became a member of the Metropolitan. Ethelbert Nevin's "The Rosary" was first heard on February 15th, when it was sung at Madison Square Garden by Francis Rogers. It had been composed a few days earlier.

Chicago was by no means inert musically. Schumann-Heink's American debut on November 7th, as Ortrud in "Lohengrin", was an event in that city's season. Cesar Franck's "Le Chasseur maudit" was given its first American performance by the Chicago Symphony Orchestra, conducted by Theodore Thomas, February 8th. Vincent d'Indy's "Istar Variations" was first played in America by the same group on April 23rd.

In Bethlehem, Pennsylvania, John Frederick Wolle organized, on December 5th, the now famous "Bach Choir", its nucleus the Moravian church choir.

Also this year, Alice Nielsen, operatic soprano, became the leading lady of her own light opera company. Mrs. H. H. A. Beach wrote a "Song of Welcome" for the Trans-Mississippi Exposition at Omaha. Ernst von Dohnanyi toured the United States in the Autumn

In the Spanish-American war John Philip Sousa was musical director of the Sixth Engineering Corps.

The American Federation of Musicians, now all of two years old, adopted "The American Musician" (later to be called "The International Musician") as its official organ.

#### Riethe

Vittorio Rieti, composer, in Alexandria, Egypt, January 28th.
Roy Harris, composer, in Lincoln County, Oklahoma, February 12th.
Paul Robeson, Negro basso and actor, in Princeton, New Jersey,
April 9th.

Mischa Levitzki, pianist and composer, at Krementchug, Southern Russia, May 25th.

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Armand Tokatyan, operatic tenor, in Plovdin, Bulgarıa, February 12th. Tibor Harsanyi, Hungarian composer, in Nagy Kanitza, June 27th.

Hugh Ross, choral conductor and organist, in Langport, England, August 21st.

George Gershwin, composer and pianist, in Brooklyn, New York, September 26th.

Alfred Wallenstein, cellist and conductor, in Chicago, Illinois, October 7th.

Beryl Rubinstein, composer and teacher, at Athens, Georgia, October

#### Deaths:

Anton Seidl, Wagnerian conductor, in New York, by ptomaine poisoning, March 28th.

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Eduard Remenyi, violinist,-in San Francisco, during an American tour, May 15th.

Max Alvary, dramatic tenor, at Datenberg, near Gross-Tabarz, Thuringia, November 7th.

#### ONE HUNDRED YEARS AGO-1848

In this year when Louis Philippe was dethroned in France and a second republic, headed by Louis Napoleon Bonaparte, recalled from exile, was set up, when Ferdinand I of Austria abdicated in favor of his nephew, Franz Josef, when peace between Mexico and the United States was ratified, the Rio Grande thereby becoming the boundary between the two countries, it is impossible to disassociate musical activities from the general upheavals.

Practically every musical event in Paris was motivated by the Revolution. On February 16th Chopin gave his last concert in that city, at the Salle Pleyel. The outbreak of the Revolution on the 22nd of this month upset all his further plans for concertizing there, and he left shortly thereafter for London. César Franck, with a sturdier outlook, chose just this date, February 22nd, on which to be married. He and his bride (daughter of the tragedian, Desmousseaux), on their way to Notre-Dame de Lorette to have the ceremony performed, finding their path blocked by street barricades, scrambled over them with the goodnatured assistance of the insurgents. Because of this marriage, César Franck and his father came to a definite break.

Adolphe Adams, opera composer and founder of the Theatre National, was forced into bankruptcy by the Revolution. The fortunes of Count Rossi, husband of the singer. Henriette Sontag, were drastically impaired, with the result that Mme. Sontag resumed her stage career (given up eighteen years previously) and began singing again both in Paris and in London.

Charles Reade, author of "The Cloister and the Hearth", was in the habit of making frequent trips to Paris (from London) to obtain rare old Cremona violins. One of these trips coincided with the hostilities in Paris, when his companion, a London dealer, was shot while the two were passing a barricade. Reade himself narrowly escaped, but had to leave the violins behind, stored in a cellar, from which they were recovered after the Revolution was over.

Raff's hopes of having his opera, "Konig Alfred", performed were frustrated by the course of events. Ole Bull seemed to have been the sole member of the musical profession who actually revelled in current happenings. During the violent street fighting, he marched at the head of a group of Norwegians to the Hotel de Ville, where he made a presentation of the Norwegian colors to Lamartine. Thereafter he gave a concert for the wounded.

Nor did Parisian musicians alone suffer from Revolution repercussions. Francesco Chiaromonte, opera composer, was imprisoned in Naples as a revolutionary. Twenty-four-year-old Smetana, Czech composer, gave up his position as "resident music teacher" in the family of Count Leopold Thun, and defied the hated Hapsburg regime with his compatriots. During these tempestuous days he composed a march for the Students' Legion and a "Solemn Overture", Op. 4, all of which made his name

Eduard Reményi, violinist, was banished from Austria for his part in assisting the Hungarian Revolution. On the outbreak of the Schleswig-Holstein war in the spring, Niels Gade, who had been conducting the concerts of the Gewandhaus Orchestra in Leipzig, returned to Copenhagen,

INTERNATIONAL MUSICIAN

which he thereafter made his home. Karl Riedel, a silk-dyer by trade (in Kronenberg), had his business upset by the Revolution and turned his thoughts to music. He was to become an effective organizer of musical societies and festivals, especially in Leipzig.

The Revolution caused Anton Rubinstein to return to Russia and settle in St. Petersburg. Rafael José Hernando left Paris for Madrid, where, in the subsequent five years, he produced several operas. Glinka settled in Warsaw, where he composed various orchestral works.

The fifteen-year-old Johannes Brahms was meanwhile pursuing his quiet course. On March 11th he heard Joachim play the Beethoven Violin Concerto in Hamburg, was deeply impressed, sought to know the musician better. In May he returned to Winsen for a summer's rest. Then, on September 21st, he gave his first public recital, in Hamburg, a program which included a Bach fugue. However, even so absorbed a musician was affected at least indirectly by the Revolution. Eduard Reményi, after his banishment, went to Hamburg, where he was to become acquainted with Brahms and invite him to go on a concert tour with him.

Robert Schumann, in Dresden, much withdrawn into himself, was perhaps very little affected by events. On January 5th he organized the 'Chorgesang-Verein" by inviting a number of musical ladies and gentlemen to meet him in the Garden Hall of the Harmony Society. The choral union gave its first concert (conducted by Schumann) on April 30th. He composed "Album für die Jugend" and "Manfred" Overture, and started "Waldscenen".

Wagner's "Lohengrin" was finished on April 28th of this year. He visited Liszt in Weimar, where, incidentally, the Princess Wittgenstein took up residence. Liszt's style of composing took on a more definite form. He accepted the position as court Kapellmeister at Weimar.

Verdi bought a villa, S. Agata, which was to become his favorite residence. His "Il corsaro", given October 25th, at Trieste, was a failure.

Hans von Bülow matriculated at the Leipzig University as a law student. Among the younger fry, Peter Ilich Tchaikovsky (aged eight) had an attack of measles and was forbidden all study for a year, since he seemed affected likewise nervously. Henri Wieniawski (thirteen years old) gave his first concerts as violinist in St. Petersburg and Moscow. Saint Saëns, thirteen years old, entered Eugene Benoit's organ class at the Paris Conservatoire. The parents of Jules Massenet moved with their six-year-old son to Paris.

#### In England:

A refugee from the Paris Revolution, Chopin arrived in London on April 21st and played at public concerts, as well as at Lady Blessington's and other great houses. He made his last public appearance there at a Guildhall ball for Polish refugees on November 16th. The Revolution also drove Sir Charles Halle from Paris, where he had resided for many years. In London, as had been the case in Paris, he became a fashionable teacher. Also, in this year, Sir Michael Costa became conductor of the London Sacred Harmonic Society.

#### In America:

The Revolution, reducing to poverty many of the intelligentsia of Europe, caused a great influx of musicians to America, our musical life becoming thereby so much the more enriched. For instance, Engelhard Steinweg (afterward Steinway, to become famous here as piano makers) emigrated to America with his wife, two daughters and four of his five sons. Also, the Germania Society (an orchestra of about twenty-five musicians) emigrated to America and made an extensive tour of this

G. Schirmer was founded in New York, by Keresieg and Breusing, and Foster's "Oh! Susanna" first appeared, the gold-rush Californians making it an overnight "hit".

Also, in New York, the "Deutscher Liederkranz", a singing society, participated in concerts of the Mendelssohn Festival, attended by eight thousand.

#### Births:

Henri Duparc, composer, in Paris, January 21st.

Luigi Mancinelli, dramatic composer and conductor, at Orvieto, Papal States, February 5th.

C. Hubert H. Parry, composer and writer of music, at Bournemouth. England.

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Louis C. Elson, author and music critic, at Boston, Massachusetts, April 17th.

Ludvig Schytte, pianist and composer, at Aarhus, Denmark, April 28th.

Oscar Hammerstein, theatrical manager, at Stettin, May 8th.

Victor Maurel, operatic baritone, at Marseilles, June 17th.

Theodore Presser, music publisher and philanthropist, in Pittsburgh, July 3rd.

Oscar Chilesotti, musical historian, at Bassano, Italy, July 12th.

Vladimir de Pachmann, pianist, at Odessa, July 27th.

Sophie Menter, pianist, in Munich, July 29th.

Robert Planquette, composer, in Paris, July 31st.

Heinrich Conried (later to be opera director at the Metropolitan), at Bielitz, Austria, September 13th.

William Foster Apthorp, writer and music critic, in Boston, Massachusetts, October 24th.

Lilli Lehmann, dramatic soprano, at Würzburg, November 24th.

Alfred Cellier, conductor and composer, in Hackney, London (of French parents), December 1st.

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Carl Schroeder, cellist and conductor, at Quedlinburg, Germany, December 18th.

#### Deaths:

Gaetano Donizetti, opera composer, at Bergamo, April 8th.

Alexander Varlamov, composer of "The Red Sarafan", at St. Petersburg, October 27th.

#### TWO HUNDRED YEARS AGO-1748

Handel composed "Solomon" and "Susanna". He produced his "Alexander Balus" at Covent Gardens on March 9th. It was not successful.

Gaetano Guadagni began his London career as a male contralto. He was to sing in that city with enormous success for the succeeding six years.

Bach, whose eyesight was bothering him more and more, was busy teaching, conducting, composing in Leipzig.

Armond-Louis Couperin succeeded his father, Nicolas, as organist at St.-Gervais, Paris.

Karl Friedrich Abel, famous viola da gamba player, obtained a post under Hasse in the Dresden court band, where he was to remain for

Gluck's opera, "La Semiramide", more dramatic than its predecessors, was produced May 14th in Vienna.

The Emperor summoned Giovanni Battista Bononcini to Vienna to compose festival music celebrating the peace of Aix-la-Chapelle.

#### Births:

Andrew Law, singing teacher, compiler and composer, in Milford, Connecticut, in March.

Emanuel Schikaneder, librettist of Mozart's "Zauberflote", at Ratisbon, January 3rd.

#### Rachmaninoff Fund

With the completion of all the regional auditions in the Rachmaninoff Fund's second piano contest, the roster of contestants who have measured up to the high standards set for regional winners has been released. They are Ruth Geiger of New York City, Gary Graffman of New York City, Grace Harrington of Palisades Park, New Jersey; Seymour Lipkin of Detroit, and Jeanne Therrien of Port Chester, New York. Miss Geiger and Mr. Graffman, it will be remembered, competed in the Fund's first piano contest held last season and are competing in the national finals on April 27th with the others, since no national auditions were held at the close of last season's contest. Philadelphia is represented this season by Miss Harrington, Boston by Miss Therrien, and Cleveland by Mr. Lipkin.

The planist declared national winner on April 27th will be awarded a concert tour of the United States, with recitals in principal cities and appearances

as soloist with leading symphony orchestras of the nation.

This piano contest is the first of three nation-wide competitions being spon-wored by the Rachmaninoff Fund as a living memorial to Sergei Rachmaninoff. Subsequent contests will be held in composing and conducting, the other two fields in which this musical genius was eminent. The fund, organised in 1942, is supported by voluntary contributions only.

# WE SAID IT FIFTY YEARS AGO -

(The present department, to appear regularly hereafter, is to be devoted each month to setting forth items of significance taken from the issue predating that in which it is reprinted by exactly fifty years. In the following excerpt, taken from the January, 1898, issue, Owen Miller, ex-president of the National League and first president of the American Federation of Musicians, explains the causes leading to the formation of our organization.)

ROM THE first inception of the National League of Musicians there always were a few who recognized the fact that the N. L. of M. would not be able to protect its members against the encroachment of musicians outside of its pale unless affiliated as a national body with the American Federation of Labor. This principle was so well understood and recognized that a large number of the local societies, including Washington, Louisville, Baltimore, Indianapolis, Milwaukee, Buffalo, Chicago, St. Louis, Cincinnati, Cleveland, San Francisco, Pittsburgh, Denver, Colorado, and many others affiliated with the A. F. of M. as local societies.

Year after year this question was brought up at the annual conventions and always defeated by an ever-decreasing majority, until finally it was lost by a tie vote at the Washington convention of 1896. In every instance a majority of the locals favored the idea, but it was always defeated on the numerical vote of one to each one hundred, which gave New York twenty-seven or twenty-eight votes, which in conjunction with Philadelphia, Pittsburgh and a few proxies judiciously placed, always formed a majority combination, but never expressed the views of a majority of the musicians of this country. The A. F. of L. watched this continuous show with considerable interest, and finally instructed the president, Mr. Samuel Gompers, that if the Washington Convention of 1896 failed to affiliate with the A. F. of L. he should proceed to call a convention of the musicians' unions, societies, etc., with a view of forming a national body of musicians to affiliate with the A. F. of L. This resulted in bringing about the now historical Indianapolis convention in October, 1896, which organized and secured a charter from the A. F. of L. as the American Federation of Musicians.

I will now show that the founders of this movement had no other thought than to elevate and protect the musicians of this country, and first and foremost to save the league in spite of the machinations of men who were either blind or indifferent to the welfare of the masses of the musicians. Previous to the formation of the A. F. of M. the A. F. of L. issued local charters to musical societies throughout the country. Many of these were issued to societies of the League. Often, however, charters were issued that proved very annoying to the league locals. It happened sometimes that a few men belonging to a local of the league would, for some infraction of the law, be disciplined, and refusing to submit to such discipline, would be suspended, erased or expelled. Almost invariably such men would apply for and often receive a charter from the A. F. of L., and being recognized by the labor organizations, would prove a powerful factor in opposition to the league local. This caused a great deal of trouble all through the country, and it was to make such things impossible in the future that the A. F. of M. was formed. Now, no local charter can be granted to a musicians' union by the A. F. of L., but all such applications are at once referred to the proper officers of the A. F. of M. It alone has the right to issue charters to musical unions on the soil of America. When members are erased, suspended or expelled from a local musicians' union they can not run to an ambitious organizer eager to make a record and secure a charter in the A. F. of L., but must apply to the A. F. of M., a tribunal of musicians, who certainly are the best judges of who shall receive charters as musicians.

This advantage is of incalculable benefit, and the men who opposed it are, to a certain extent, yes, to a very large extent, guilty of a crime against the musicians of this country. The experience of the musicians of our large cities, and under our laws, only the larger cities can organize, has conclusively proven the absolute necessity for the musicians to be in touch with the labor organizations. Had the league locals ignored the call for the Indianapolis convention, it would have been formed anyhow, and then in every city there would have been nothing but clashing and discord. As a matter of self-defense, large numbers would have deserted

# THE VIOLIN VIEWS AND REVIEWS

By Sol Babitz

#### "HOT FIDDLE"

Violinists constitute a small minority in the field of jazz improvisation. It is very rarely that a violinist joins in a jam session. The basic reason for this is economic: Whereas the average violinist finds his employment opportunities in the symphonic and commercial (straight jazz) field, the players of other instruments find many openings in the small band jazz field where improvisation is essential. The exclusion of the violin from the average small "hot" combination has several causes: 1. The legitimate violin tone does not blend with the more raucous brass and reeds. (However, the individualistic qualities of a Venuti or Stuff Smith tone will blend almost anywhere.) 2. When the foundations of modern jazz were first laid in New Orleans at the beginning of this century, the continuous three-way harmony required a soprano instrument above the trumpet and trombone which could compete with them in volume. The clarinet therefore assumed that position in the jazz band which it formerly had in the brass band. With the subsequent arrival of the saxophones, the violin could not be heard at all except as a section. This of course precluded improvisation.

Violinists frequently ask me how they can learn to improvise in the jazz style. I usually refer them to records and Joe Venuti's book on "Violin Rhythm." However, learning to "jam" should not be approached in an academic spirit. Whoever hums a popular tune is actually improvising because no one hums a tune exactly as it was printed. If we hum the notes accurately we are certain to alter the rhythm even if only to catch our breath.

After humming a tune over again four or five times we find that we tire of it in that form and almost unconsciously begin to make further alterations in the notes and the rhythm. At this point if we try to imitate on the instrument what we sang we will find that we have taken a step toward learning to improvise.

Careful listening to the records of good improvisors who do not vary the tune too excessively or fantastically is the best training for a beginner. Good models at this stage are records of the type made by Louis Armstrong, Jimmy Noone, and particularly by blues singers like Bessie Smith. It is better to go to these extremely "hot" types as a model because these are the originals whom everyone has been copying for years. Copying the more "sophisticated" of "up-to-date" jazz is unnecessary because the violin by its very nature will tend in this direction of its own volition.

There are various hot fiddle styles which the novice can use as a model. These can be heard on the records of Stuff Smith, Eddie South (except his "gypsy" records), Joe Venuti and Stephane Grapelly. The latter learned his jazz wholly by listening to American records while living in France, and should afford encouragement to violinists who have the advantage of living in the home country of jazz.

In the 17th and 18th centuries in Europe the violin was in its glory as an instrument of improvisation. This fact is not generally known and will be discussed herein next month.

the league organization and joined the A. F. of M. as then formed, and eventually, with the backing of labor organizations, the league would have been reduced to a nonenity, and worse than all, the wages of the musicians in every locality would have been completely demoralized, and much suffering would have resulted among the working musicians. All the work of ten years would have gone for naught. By controlling the A. F. of M. the league members have done their fellow musicians a service that future generations of musicians will applaud. . . . It is time for the men who earn their living as professional musicians, and therefore are deeply interested in their profession, to take the helm.

# Technique of PERCUSSION

By GEORGE LAWRENCE STONE

#### THE LONG ROLL IN A SHORT TIME



George L. Stone

A drummer from Atlanta sends in one for the book. "Would you care," he inquires, "to comment on the statement recently made by a school music instructor in a music magazine to the effect that a beginner in drumming, if possessed of good coordination, can develop a good roll in a few days?"

Yes, I would love to comment, and at length, but the language I would be tempted to use would not be fit to print in the columns of the International Musician. I will say this much however: that so long as there are those connected with school music who are content with drumming developed in the manner indicated above, just so long will school music authorities be justified in echoing the sentiments of the eminent

Dr. Edwin Franko Goldman, who so often has publicly stated that as a rule the drum section is the most poorly trained section in the American school band today.

#### SPEED ON A PILLOW

C. M. Nolan, Berkeley, California, wants to know if the following figure is a difficult one to drum on a pillow at the indicated speed without rebounding (naturally), or if it may be done by any Tom, Dick or Harry. He says that he himself can execute it even faster than this, but that he has no means of measuring it, for 208 is the top number on his metronome:



An expert can handle this figure without much trouble but, believe me, many a fine drummer today will fall down ingloriously if he attempts it, and the ability to better the indicated speed on a pillow without stiffening up is something to write home about.

Jimmie Dorsey's Carl Kiffe bettered the speed shown above quite considerably one day last March, during a visit to the Stone studio.

You can measure your actual speed, C. M., by setting your metronome at 104 (which is half of 208) and counting two ticks to the 4/4 measure in place of four. Thereafter advance the speed indicator a notch at a time until you have reached your limit. Let us hear how you come out on this.

#### FIGHTING WORDS

Bob Bass, C. B. S. man of Minneapolis, pops up with another question. This is one that I wish I could sidestep, for it has all the makings of a free-for-all among the drumming fraternity, with yours truly in the middle. Yet it is a straight question, one which has been asked of many teachers by many pupils, and, as such, it deserves a straight answer. Says Bob: "What am I going to tell a pupil who inquires why a drummer can't hold his left stick as he does his right?"

Shades of the old masters! If it ever be found out that the bodies of Saints Ashworth, Strube or Bruce and Emmett have turned in their graves, it may well be conjectured that these worthies have looked over somebody's shoulder and read the sentiments expressed in the drum column this month. Well, anyway, here's the way I look at it, Bob, and if I receive any red-hot letters of criticism I am going to relay them to you for dis-

We hold our left drumstick differently from our right primarily because our forefathers did so. They did this because they were marching drummers and their drum, suspended by a shoulder-strap, naturally hung at an angle as they marched. The slant into which the parade drum fell remains unchanged to this day. So does the traditional left handhold

which went with it. If today's drummer expects to be an "all round man," prepared to do a parade job at one time and an orchestral concert or dance at another, he must be taught to drum using the traditional left handhold (let us call it the parade handhold), for this is the only one that accommodates itself to the slant of his parade drum. Now, when he turns to the orchestra, in order to accommodate this parade handhold which he has had to learn, he must tilt his orchestra drum to the same slant as that of his parade drum.

Many young drummers are content today to play modern dance music on an orchestral drum set and do not aspire to be parade drummers. They are unprepared to take part in rudimental drumming contests; they never expect to play in a military band. These are the ones who inquire why they cannot adjust their snare drum (and practise pad) horizontally; then, with a level striking surface, hold their left stick exactly as their right (let us call this one the natural handhold)—this in the same manner that the xylophonist holds his mallets and the tympanist his sticks.

Of course such a procedure shatters tradition all to bits, but there is no all-important reason why it cannot be followed, providing the individual is certain that he won't later experience a change of mind and want to play a military drum.

There is this much to be said for the natural handhold of the left stick; if we hold our left stick as we do our right, we mitigate the triple handicap of the parade handhold, namely: 1. the awkward hand (if one is right-handed); 2. the awkward manner of holding, and 3. the awkward manner of wielding the stick.

On the other hand, there is this to be said for the parade handhold: with it we can play all types of drumming and we never can be too sure we won't need it some day, perhaps in a hurry. Countless young drummers, whose musical activities had been entirely confined to swing, found a vital need for it when they were called to the service during the recent war, for the first duty of many of these was to parade and play in a military band. They would have been out of luck indeed without their parade handhold.

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So this is the way it looks to me, Bob; take your choice. I know of eeveral fine drummers hereabouts and elsewhere who have been trying out the natural handhold recently, and they have been getting along very well with it.

#### FOR WARM-UP

Here is a good set of warmer-uppers for the weak hand which, to most of us, is the left. The left-handed drummer may use this same set, transposing the indicated sticking. Try ten minutes a day on the set, playing at slow even speeds first, later at faster even speeds up to as fast as possible, consistent with exact rhythm:

Repeat each exercise Many Times before proceeding to the next one.

# BOOKS OF THE DAY

# BY Hope Stoddard

THE COLUMBIA BOOK OF MUSI-CAL MASTERWORKS, edited by Goddard Lieberson. 546 pages. Allen, Towne and Heath, Inc. 35.00.

Presenting via biographical sketches and descriptions of compositions virtually every great composer of yesterday and today, the Columbia Book of Musical Masterworks is proffered the public this year in truly impressive proportions. One thousand musical master works are discussed with a good feeling for musical values and a good sense for human values. If there is a slight tendency toward anecdotage—well, which of us does not cherish the sweet legend even, nay especially, in the face of stern fact.

Certainly the book shows refreshing variety, is highly readable, is condensed enough to allow for quick consumption of a surprising amount of knowledge. And the language remains non-technical even when involved in the third phrase of the fourth movement of the Fifth Symphony of Beethoven.

COMPOSERS IN AMERICA, by Claire R. Reis. 399 pages. The MacMillan Company. \$5.00.

A work of this nature a biographical dictionary, that is-succeeds through being accurate, com-prehensive and fair. The author, in a position to come in contact with many composers she organized the League of Composers in 1923 and has since been its executive chairman-finds data sufficient at hand to attain both the first two elements. And she has the sense of proportion which has brought her, besides the aforementioned posts, positions on the WPA advisory board (New York), the New York Committee on the Use of Leisure Time, and the New York Town Hall Music Committee. Biographical data on the 300 composers presented is therefore of value both for its factual information and for its judiciousness. An additional 400 names at the back the volume make the musical roster in America just about complete

MOZART'S OPERAS, by Edward J. Dent. 276 pages. Oxford University Press. \$5.50.

A thorough study of the operatic output of Mozart held together by a biographical outline of the composer is a welcome addition to any musical library. But the present study, delving into sources of sources, unfolding motives for motives, is unusually rewarding. (Sidelights, for instance, on the Masonic aspect of Mozart's works alone make the volume a definite

acquisition.) "The Magic Flute" discussion—its libretto, its musical values, its early performances, its staging and its inner significance—consumes fifty pages, and other operas are given equally thorough treatment. The studies of the operas are held together by a biographical outline.

SERGE KOUSSEVITZKY, by Hugo Leichtentritt. 200 pages. Harvard University Press. \$3.00.

The book has far more to say about the introduction of American music under the baton of Koussevitzky than it has to say about the conductor himself. This matter of confusing title out of the way, however, we have only praise for the manner in which different currents in American musical creativeness are traced, of the characteristic modes of utterance of our representative composers, of the means by which Koussevitzky not only stimulated the public to accept new works but actually got composers to write them.

Brief biographical notes give a clear if cursory glimpse of high points in Koussevitzky's career.

FROM BEETHOVEN TO SHOS-TAKOVICH, the Psychology of the Composing Process, by Max Graf. 474 pages. Philosophical Library, \$4.75.

When an author starts talking about inspiration, erotic imagery, the subconscious and musical fantasy, he has a pretty broad field to roam around in, one must admit. And roam around our author does, as footloose, as enterprising, as ingenious as a school boy adventuring on the endless five hours of his holiday afternoon. Because the regions of the mind are so variously demarcated, because in the realm of musical creativeness no set system of psychology has been formulated, he is allowed—and uses—the right to deduce whatever he himself thinks should be deduced from, say, Moussorgsky's over-fondness for the bottle, from Wagner's yen for stroking silk, from Mahler's fate in having been born of a "completely uninhibited" father.

Such conclusions, though interesting, still rest on highly controversial grounds and are therefore to be imbibed, we suggest, with at least a ligger of skepticism.

The best portions of the book are the direct quotations its author has painstakingly culled—and arranged with a nice regard for comparison and contrast—from composers' own lips concerning their musical fantasy, their mode of composing, their attitudes toward their art.

CONTINGENCIES, by Cecil Gray. 198 pages. Oxford University Press. \$5.00.

"When the history of music comes to be rewritten—and the sooner the better," interpolates Cecil Gray in his essay on "Carlo Gesualdo, Musician and Murderer"—and goes on by amending various items forthwith. Throughout the volume, in fact, the opinions presented regardthe development of Western music are quite at variance with those usually accepted. Of Johannes Brahms, for instance, he says, "Actually it would be difficult to think of any composer whose mentality was less akin to the classic spirit . . . As well call a desert anchorite an admirer of the Greek spirit as call the Brahms of the Fourth Symphony a classicist. Liszt to him "has gone farthest in the direction of austerity and ascettciem." Bellini is the "father of modern melody," in fact, in the writing of melodies "remains unexcelled among composers of the nineteenth century . . ." Finally, he firmly gives the lie to the belief that the blossoming of Verdi's genius in his old age was due to the influence of Wagner

In the process of re-evaluating musical history, the author devotes a complete essay to the little-known but remarkable composer, Pietro Raimondi, whose sheer output of sixty-two operas, twenty-one ballets, and five oratorios should provide him with a niche of a sort in fame's corridors, did not the extraordinary fact of his writing three oratorios which could be, in fact, were, performed simultaneously, carve him out such a place. Another essay is reserved for Antonio Caldaro—"he is one of the most important figures of the period" (1670-1736)—after the author duly censures Grove for omitting his name in the third edition.

The chief fascination of the volume lies, however, in the unfamiliar nooks visited not so much in an attempt to refute and negate as to point up and color. The story of Mozart's "Requiem," the effect its commissioning and composing had on Mozart and its ultimate disposition is your detective novel made three dimensional with human shadings. And the murder story concerning Gesualdo is as heart-wracking as any plot presenting the eternal triangle in a setting of reality.

However, the essay for real surprises is the first in the volume, the one for which it is named. The author's "Contingencies," a naked exposure of his own ego, is a study in character such as even psychoanalysts are rarely afforded. His opinions are so much the keynote

to himself that, aside from learning the color of his hair and eyes, and a few measurements as to shoulder, girth and height, one feels one has here the man himself. It is a character in which curious snobbery threads through rare wisdom. which blatant prejudice sounds through tempered utterance, in which withdrawing conservatism duets with courageous outspokenness. In any case, here is the creator of opinions worthy of attention, be they regarding art ("It would even be a good thing if art were to become anonymous again, as it has been in other days"), regarding the artist ("All artists are cads; it is impossible to be at the same time an artist and an English gentleman"), or regarding the marital re-lationship ("Family life, then, would be not perhaps forbidden, but gently discouraged, in our ideal corrody").

Finally, the artist's choice of figures is more than illuminating. It is electric. After the death of Becthoven, the musical world sought for one to take his place like "a faithful dog who has lost his master and is trying to find him again in a crowd of strangera." And the incomparable simile, "There is even much to be said for the view that artistic talent, or genius, is as much a disease of the human psyche as the pearl is of the oyster. The produce is beyond price, but it would do many artists good if they could be induced to regard themselves as little better than diseased oysters."

Such statements, whether they be regarded as commentaries on the man or as observations on life are unquestionably arresting. They make up a book with few gaps of aridity and almost no lapses into sentimentality.

BRAHMS, HIS LIFE AND WORK, by Karl Geiringer. 383 pages. Oxford University Press. \$5.00.

When in reading a biography one is so absorbed in the development of its subject as to be unaware of the style in which it is written or even of the author who wrote it, then that biography is a success. So, after enjoying this visit with Brahms in which the introducer, modest as the composer himself, withdraws completely into the shadows, we cannot do otherwise than say the purposes of biography have herein been achieved.

Because, if ever the "real Brahms" has jogged along the corridors of time, he does so in this book. Not that he is translated into modern cliches, outfitted to the latest Freudian measure. The author chooses rather to reconstruct for us the background that produced Brahms



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—one of homely virtues: thrift, filial affection, sincere friendships, steadfast devotion to one's calling. It is, we think, the only background which could have produced him, the only means by which he may be explained.

The problems of Brahms' personal life are discussed with an insight that bespeaks both breadth and sympathy. The section devoted to his compositions, if perhaps less inspired, is thoroughly scholarly. The chapter, "The Man and the Artist," both scholarly and intuitive, represents incongruities converging to create greatness.

# The Turn of the Dial

A milestone in the history of radio production was reached with the performance last month of Verdi's Otello by the N.B.C. Symphony Orchestra under the direction of Arturo Toscanini. It was the ideal accomplishment, a tribute to the maestro, to the instrumentalists and singers, to the studio staff.

On December 28th Local 9, Boston, sponsored a half-hour program of concert band music with Alfonso D'Avino conducting, over WMEX.

The Kansas City Philharmonic Orchestra, under the direction of Efrem Kurts, was heard on N.B.C.'s "Orchestras of the Nation" series on January 3rd performing, among other works, Powell Weaver's "Fugue for Strings."

During the four broadcasts on December 20th and 27th and January 3rd and 10th, Erich Kleiber conducted the N.B.C. Symphony Orchestra. Claudio Arrau, soloist on



CLAUDIO ARRAU

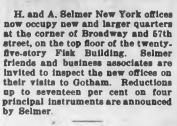
one of these programs, played with brilliance and decisiveness Carl Maria von Weber's Konserstück in F minor for Piano and Orchestra, Op. 74.

Maggie Teyte, the English soprano who returned to this country early in the new year, made her first 1948 appearance as guest on the Telephone Hour program January 5th. She was accompanied by the Bell Telephone Orchestra conducted by Donald Voorhees.



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The New Amperite Velocity Microphone incorporates all the advan-tages of a "ribbon" microphone beoffering definite improved features. It gives high-fidelity topquality reproduction on either close talking or distant pickup. Performers may even shout directly into it without blasting effects in the reproduction. The abrupt change in output usually experienced on moving away from the microphone is eliminated. The harmonic distortion is less than one per cent.

the new microphone may be obtained by writing Amperite Company, Inc., 561 Broadway, New York City 12, or the Canadian address: Atlas Radio Corporation, 560 King Street, W., Toronto, Ontario.

George M. Bundy of New York, chairman of the board of H. and A. Selmer of Elkhart, was elected a vice-president of the American Music Conference at the meeting of trustees held in Chicago last month, Max Targ of Chicago was elected treasurer.

G. Leblanc Company of Kenosha, Wisconsin, are the sole distributors of clarinets and other woodwinds made by D. Noblet Company in France.

Jack Yellen and Sammy Fain, hit writers, are now operating their own music firm in New York City.

Nat Freyer has been engaged as New York manager of Bobby Worth's music company.

Company is now supplying a six-teen-page retail catalogue which lists many items now available for retailers. Interesting are the pages devoted to increasing drum sales by helping music directors to modernize their percussion sections for marching bands and concert orches. tras. The dealer may order this catalogue with his own imprint and distribute it to his school music di-rectors. Address Fred. Gretsch Manufacturing Company, 128 South

The Valco Manufacturing Company, Chicago, announces production of the Supro "Comet" electric amplifier which can be used with any electrical stringed instrument, of the Supro "Comet" Hawaiian electric guitar, and of the Supro "Console" electric Hawaiian guitar which is a double neck twelve-string guitar that has won considerable acceptance. In the latter the convenient two banks of six strings each provide excellent flexibility of tuning

Max Targ, treasurer of Targ and Dinner, has been named chairman of the music committee organized by the City Club of Chicago, a group of business men and civic leaders devoted to the betterment of municipai and living conditions.

Frank Crowley is now in charge of all advertising and sales promo-tion for Continental musical merchandise, as well as Soprani Ampliphonic accordions, Haddorff planes, Federal recorders, Continental record cabinets and Song Flutes.

Robbins Music Corporation's release of the collection of the songs and stories of Margaret O'Brien has met with great success, since the songs are easy to sing and play and the stories are all within the scope of any youngster. The stories and lyrics were written by Florence Tarr and the music by Fay Foster.

ss than one per cent.

At the William S. Haynes Studio
Further information regarding at 33 West 51st St., N. Y., the latest in Haynes flutes—covered hole, French model and specially ordered instruments fitted to the individual need of some expert performer may be seen and purchased. Recently redecorated, the studio is worthy of the visitor's attention.

> The Penzel-Mueller Company. Inc., musical instrument manufacturers, of 33-11 33rd Street, Long Island City, New York, announce the Penzel-Mueller Empire wood clarinet, of which the barrel joint, the upper and lower joints and the bell are all made of grenadilla wood. All of the mechanism parts are light and fast. The keys and posts are solid nickel silver centrifugals.

> M. H. Berlin, president of the Chicago Musical Instrument Company, announces that a line of Olds-made band instruments of the student type will start rolling off the production line about next spring.



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## Special Meetings

(Continued from page nine)

foundations already in existence.

On motion made and passed it is decided not to concur in this resolu-

Resolution 48 is discussed.

Whereas, The World Music Service and Musak are operating in many cities in the United States and Canada, supplying wired music service to restaurants, hotels, night clubs, etc., and

Whereas, This type of service might, if it gets out of control, be detrimental to the welfare of our

musicians, and

Whereas. No contract exists between the Federation and the socalled wired music service companies.

Therefore, Be It Resolved, That the American Federation of Musicians be instructed to enter into a contract agreement with all such companies that supply wired service, in order to fully protect the economic interests of all locals, with a stipulation within the Federation contract that a franchise shall be withdrawn by the respective company to all holders of same, in the event of a dispute between a local and the franchise holder.

On motion made and passed the matter is laid over to the October

meeting.

Recommendations of the committee on "International Musician" presented to the Convention asking the International Executive Board to study the possibility of establishing the "International Musician" as a separate department under the supervision of the Secretary are dis. cussed.

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On motion made and passed the matter is laid over.

The Secretary calls to the attention of the Board the situation in the printing plant where, due to the fact that certain operations are still performed on old equipment, advan. tage cannot properly be taken of the speed with which the "International Musician" may be printed on the new press. In order that all operations be coordinated, new equipment would be required.

The Secretary is instructed to ex-

plore the matter further and report

back to the Board.

The Secretary calls attention to various cases in process of submission to the International Executive Board wherein one of the parties has died. He states it has been the policy of the office to discontinue such cases.

He is instructed to follow this policy.

The Sub-Committee on Jurisdiction submits its report. The Board adopts the following actions:

1. The question of allocating Crystal Beach, Ont., Canada, which is in the original jurisdiction of Local 43. Buffalo, N. Y., to Local 298, Niagara Falls, Ont., Canada, is considered.

On motion made and passed it is decided that no change be made in the jurisdiction.

2. The question of jurisdiction over Center Valley and Coopersburg. Pa., which are in the jurisdiction of Local 569, Quakerstown, Pa., is considered. Local 411, Bethlehem, Pa., claimed that these places should be in its jurisdiction. They are, how-ever, listed in the jurisdiction of Local 569.

On motion made and passed it is decided that the jurisdiction be not disturbed.

3. The request of Local 319, Milford, Mass., for jurisdiction over Medway and West Medway, Mass., which are now in the jurisdiction of Local 393, Natick-Framingham, Mass., is considered.

On motion made and passed the request is not granted.

4. The request of Local 129. Glens Falls, N. Y., to have South Glens Falls included in its jurisdiction is considered. South Glens Falls is presently in the jurisdiction of Local 506, Saratoga Springs, N. Y. The representative of Local 506 stated that his local was agreeable to giving the jurisdiction of the territory within the town limits of South Glens Falls to Local 129.

On motion made and passed the request is granted.

5. The matter of jurisdiction over Montgomery County Park (also known as Upper Perklomen Park), in which Locals 211, Pottstown, Pa., and 569, Quakertown, Pa., are interested, is now considered. Montgomery County Park is partly in the township of Marlboro, which is in Local 569, and the township of Upper Frederick, which is in Local 211. The dividing line between the two towns is Perkiomen Creek. which runs through Montgomery County Park.

On motion made and passed it is decided that that portion of the park

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situated in the township of Mariboro is in the jurisdiction of Local 569, and that portion in Upper Frederick is in the jurisdiction of Local 211.

6. A dispute between Locals 562, Morgantown, W. Va., and 596, Uniontown, Pa., regarding jurisdiction over Bobtown and Newtown Site. Pa., is considered. These towns in the township of Dunkard, which was assigned to Local 596 at the time of the elimination of neutral territory.

On motion made and passed it is decided that Bobtown and Newtown Site remain in the jurisdiction of

Local 596.

- 7. Case 448, 1946-47, the question of jurisdiction over the Loyal Inn, Post Lodge, and Bonnie Briar Country Club, Mamaroneck, N. Y., as between Locals 38, White Plains-Port Chester, N. Y., and 540, Mount Vernon-New Rochelle, N. Y., is laid over for further investigation.
- 8. The request of Local 407, Mobile, Ala., for jurisdiction over Jackson and Harrison Counties, Miss., which are now in the jurisdiction of Local 174, New Orleans, La., is considered. Local 407 claims that these counties were in their inrisdiction before the allocation of neutral territory. Local 174 is agreeable to giving up jurisdiction over Jackson County.

On motion made and passed, Jackson County, Miss., is assigned to

9. The request of Local 403, Willimantic, Conn., that applicants for membership in the Federation residing in the city of Norwich, Conn., which is in the jurisdiction of Local 285, New London, Conn., be permitted to join either Local 285 or Local 403. in considered.

On motion made and passed the request is not granted.

10. The matter of jurisdiction over Sonoma City, Calif., in which Locals 292, Santa Rosa, Calif., and 541, Napa, Calif., are interested, is discussed. Local 541 is willing to relinquish jurisdiction over Sonoma

On motion made and passed the jurisdiction of Sonoma City is assigned to Local 292.

11. The matter of jurisdiction over the Dream Bowl Ballroom on the Napa-Vallejo, Calif., highway, in which Locals 367, Vallejo, Calif., and 541, Napa. Calif., are interested, is considered. From the explanation of the delegates there is no question that this establishment is within the jurisdiction of Local 367.

On motion made and passed it is decided not to disturb this jurisdic-

12. The request of Local 362, Huntington, W. Va., for jurisdiction Williamson, W. Va., which is now in the jurisdiction of Local 136, Charleston, W. Va., is considered. Local 136 objects to relinquishing this territory.

On motion made and passed the request of Local 362 is not granted.

13. The matter of jurisdiction over Shamrock Pavilion, in which Locals 307, La Salle, Ill., and 391, Ottawa, Ill., are interested, is now considered. This establishment is now in the jurisdiction of Local 307, the matter having been decided in Chicago in 1944.

On motion made and passed it is decided that Shamrock Pavilion remain in the jurisdiction of Local 307.

14. The request of Local 275, Boulder, Colo., to have the town of Estes Park, Colo., included in its jurisdiction, is considered. Estes Park is now in the jurisdiction of Local 396, Greeley, Colo.

On motion made and passed it is decided that Estes Park is to remain in the jurisdiction of Local 396.

15. The request of Local 450, Iowa City, Iowa, to have Lake McBride in Grove Township, Johnson County, Iowa, included in its jurisdiction, is considered. This is now in the jurisdiction of Local 137, Cedar Rapids, Iowa.

On motion made and passed it is decided that Lake McBride remain in the jurisdiction of Local 137.

16. The request of Local 315, Salem, Ore., to have Corvallis, Ore.; included in its jurisdiction is considered. Corvailis is now in the jurisdiction of Local 689, Eugene, Oregon.

On motion made and passed it is decided that Corvallis remain in the jurisdiction of Local 689.

17. The request of Local 25, Terre Haute, Ind., to have Vermillion County included in its jurisdiction is considered. Vermillion County is now in the jurisdiction of Local 631, Westville III

On motion made and passed it is decided that Vermillion County remain in the jurisdiction of Local 631.

18. The request of Local 228, Kalamazoo, Mich., for jurisdiction over Three Rivers, Lockport, Mottawa, Colon and Fabius in St. Joseph County, Mich., is considered. These towns are now in the jurisdiction of Local 192, Elkhart, Ind.

On motion made and passed it is decided that these towns remain in the jurisdiction of Local 192.

19. The matter of jurisdiction over Sage Patch, located on Highway 90, Jackson County, Miss., is now considered. Sage Patch was formerly in the jurisdiction of Local 407, Mobile, Ala., and was inadvertently placed in the jurisdiction of Local 174 at the time of allocation of neutral territory.

On motion made and passed it is decided to restore Sage Patch to the jurisdiction of Local 407.

20. The request of Locals 270, Marshfield, Wis., and 453, Winona, Minn., for a charter for Black River Falls, Jackson County, Wis., is considered.

On motion made and passed it is decided not to grant the request at the present time.

21. The request of member Ed Caron for a charter for a local in Norwich, Conn., which is now in the jurisdiction of Local 285, New London, Conn., is considered.

On motion made and passed it is decided to deny the request.

The question is submitted regarding the Chadwick group of the independent picture producers. The President reports that due to certain conditions it was felt advisable to modify the contract, in which action the Board concurs.

The Treasurer reports that he has an account known as Industrial Film Soundtrack Deposits and requests advice regarding same.

On motion made and passed he is instructed to continue the account in this name.

The matter of the San Francisco Orchestra, which had made an audition record in violation of the Federation law and was fined therefor, is considered.

The Board decides that this fine is payable into the Federation treasury.

The request of President Campbell of Local 66 to withdraw the three musicians from the radio station is on motion made and passed denied.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:30

Blackstone Hotel Chicago, Illinois September 11, 1947

The Board reconvenes at 1:00 PM All present.

The question of symphony orchestras playing for cooperative broadcasts is discussed.

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On motion made and passed it is left in the hands of the President.

FM broadcasting is further discussed.

On motion made and passed the matter is left in the hands of the President.

A situation is discussed wherein projects to be paid for from the Recording and Transcription Fund were played before the locals had received approval from the Federation.

On motion made and passed it is decided that in such cases, if the projects would have been approved had they been submitted beforehand, payment shall be made.

On motion made and passed it is decided to amend Section 8 of Article IX of the A, F. of M. By-Laws by adding the words "radio engagements or" after the word "to" in the second sentence, so that the section will read as follows:

"No Local shall be permitted to order a strike or boycott, unless first sanctioned by the Executive Board of this Federation. This does not apply to RADIO ENGAGEMENTS OR engagements lasting one week or less."

It is decided that the next meeting of the Board shall be held in Chicago on October 13th.

The situation in connection with the Adams Theatre in Newark, N. J., is discussed.

On motion made and passed it is decided that if the local fails to come to an agreement with the theatre, traveling bands will not be permitted to render service in that theatre.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 5:30

Blackstone Hotel Chicago, Illinois October 13, 1947

The meeting is called to order by Vice-President Bagley at 2:00 P. M.

Present: Bagley, Cluesmann, Gamble, Parks, Hild, Kenin, Clancy, Murdoch, Weaver. President Petrillo delayed in traveling from New York to Chicago, arrives at 4:00 P. M.

The committee on Convention arrangements reports that it is meeting with difficulties in connection with holding the Convention in Asbury Park, N. J.

The matter la laid over.

The request of Local 569, Quakertown, Pa., for reconsideration of the allocation of jurisdiction in respect to Montgomery Park, which was in dispute with Local 211, Pottstown. Pa., is considered.

On motion made and passed the previous decision is confirmed and the local is to be advised that it may take the matter up with the International Executive Board at the Convention meeting in June of 1948.

President Seip of Local 89, Decatur, Ill., appears in reference to a situation in connection with its radio station. He advises the Board of the attitude of the local regarding the matter.

The question of locals furnishing musicians paid for from the Recording and Transcription Fund in other jurisdictions is discussed.

On motion made and passed it is decided that the consent of such other locals must first be obtained. It is reported that George Shaffer has brought or is about to bring suit against R. Barton, both mem. bers of Local 12. Sacramento, Calif.

It is decided that Shaffer be noti. fied of the Federation By-Law regarding such matters.

A request is received from Local 166, Madison, Wis., for a ruling as to whether it may pass a law prohibiting an entire orchestra from standing up for the entire period of their musical services.

The Board decides that this may not be prohibited, but that the local may make an extra price for this form of service.

A letter is read from President Greenberg of Local 74, Galveston, Texas, regarding aid for a member of the Federation who was a victim of the Texas City catastrophe.

The matter is referred to the President.

President Petrillo in the chair.

Case 448, 1946-47: Complaint of Local 38, White Plains-Port Chester, N. Y., that Local 540, Mt. Vernon. New Rochelle, N. Y., is erroneously assuming jurisdiction over the Loyal Inn, Post Lodge and Bonnie Briar Country Club, Mamaroneck, N. Y., which town is in the jurisdiction of Local 38, is considered.

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On motion made and passed it is decided that the locals involved appear before the Board at the Convention meeting in June of 1948.

On motion made and passed it is decided that a committee of the Board consisting of Vice-President Bagley, Treasurer Gamble and Honorary Executive Officer Weaver attend the funeral services at Milwaukee, Wis., on Tuesday, October 14th, of Joseph A. Padway, counsel of the American Federation of Musicians.

H. Harold Burman, member of Locals 47, Los Angeles, Calif., and 802, New York. N. Y., appears regarding a contract as personal manager with member Ernest Charles Felice. He requests permission to go to court to enforce the contract.

The matter is referred to the President.

Resolution No. 48, which was referred to the Board by the Convention, is on motion made and passed referred to counsel.

The question of discontinuing making phonograph records and transcriptions is now considered. The matter is discussed.

Other matters of interest to the Federation are considered.
The session adjourns at 7:30 P. M.

Blackstone Hotel Chicago, Illinois October 14, 1947

The Board reconvenes at 1:00 P. M.

All present except Bagley, Gamble and Weaver, who are attending the funeral of Joseph A. Padwa).

A letter is read from Secretary Emeritus Kerngood conveying his best wishes to the members of the



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Board and expressing his regret at his inability to be present.

The Secretary is instructed to acknowledge the letter, extending the good wishes of the Board.

The following bills of assistants to Studio Representative Gillette for gas, oil and car repairs are presented: Alberti, \$245.47; Ferguson, \$94.59; Heindl, \$17.51.

On motion made and passed payment of the bills is ratified.

The following bills are presented: Canadian Representative Murdoch: July, \$61.59; August \$40.17. Joseph A. Padway: July, \$1,252.02; August, \$236.25; September, \$992.39.

On motion made and passed payment of the bills is ratifled.

The following resolution is adopted by the Board:

"BE IT RESOLVED, That Fred C. Hochstuhl, assistant to the Secretary of the American Federation of Musicians, shall have access to any safe deposit box rented by the American Federation of Musicians from the Fidelity Union Trust Co., at 464 Broad St., Newark, N. J., and

"BE IT FURTHER RESOLVED, That a copy of this resolution be delivered to the Fidelity Union Trust Co. and said Trust Company be entitled to rely thereon until actual receipt of a resolution of this organization modifying or revoking the above authorization."

The question of an orchestra buying radio time to announce itineraries is discussed.

On motion made and passed it is decided that this be not permitted.

Charles R. Richard McCann, Iucci, Hyman Jaffee and Al Manuti, officers of Local 802, New York, N. Y., appear. They ask reconsideration of Case 304, 1946-47, which is the appeal of member Jerry Wald from an action of Local 802, which appeal was sustained by the International Executive Board. The case is read

After a discussion, on motion made and passed a reopening is granted.

Case 946, 1946-47: Claim of member Clarence Love against Ferguson Bros. Agency, Inc., Indianapolis, Ind., Bookers' License No. 3158, for \$2,059.35 alleged to be due, and counter-claim of Ferguson Bros. against member Love for \$22,088.03 alleged to be due, is considered.

On motion made and passed the matter is referred to the President.

Case 363, 1946-47: Claim of members Irving Fiedler and Lila Savitt against member Louis Weissman of Local 802, New York, N. Y., for \$110.00 each alleged salary due, is considered. Member Weissman requests a reopening.

On motion made and passed the Board decides to confirm its previous action.

The matter of revising the second Paragraph of Section 2-D of Article X is discussed.

The matter of approving tours of foreign symphony orchestras is dis-

The matter is left in the hands of the President with the suggestion that any such tours be limited to

The ruling of the Supreme Court on the Form B contract is discussed. together with other affairs of the Federation.

The session adjourns at 5:45 P. M.

Blackstone Hotel Chicago, Illinois October 15, 1947

The Board reconvenes at 1:00 P. M. All present.

David E. Wilkinson, a member of the Federation who was fined \$500.00 in Case 881, 1946-47, and expelled from membership, having paid his fine of \$500.00, requests reinstate-

On motion made and passed reinstatement is granted without an additional fee.

Case 1014, 1946-47: Reopening of Case 1067, 1945-46: Claim of R. J. Hillstrom, booker and employer, against member Horace Henderson of Local 767, Los Angeles, Calif., and Reg. D. Marshall Agency of Los Angeles, Calif., for \$234.56 alleged expenses sustained through breach of contract, is considered. The claim was allowed against both Henderson and the Reg. D. Marshall Agency. The agency requests a reopening on the ground that no liability attaches to that agency.

Upon reconsideration the claim is disallowed against the Reg. D. Marshall Agency and the full claim is allowed against Henderson.

The question of traveling tax on amateur shows is discussed.

President Petrillo is instructed to take the matter up with the Financial Secretary-Treasurer for the purpose of clarification.

The question of a scale for steamships which dock at Sarnia, Ont., Canada, but which draw their passengers from other ports is dis-

The scale apparently not being in the best interests of the Federation, the Board takes jurisdiction, under authority of Section 6E of Article I of the A. F. of M. By-Laws, and sets a scale at a figure to be computed by the President.

Executive Officer Murdoch reports on correspondence with Irvin Cooper, a member of Local 406, Montreal, Quebec, Canada, who teaches music at the Stanstead School, regarding a matter in Canada.

Vice-President Bagley reports on the funeral of Joseph A. Padway.

On motion made and passed it is decided that a letter of thanks be sent to President Dahlstrand of Local 8, Milwaukee, Wis., for the courtesies extended to the committee attending the funeral.

Other matters of interest to the Federation are discussed.

The session recesses at 5:00 P. M. until 8:30 P. M.

The question of engaging additional counsel is discussed by the Board with Milton Diamond of Po-



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The entire recording situation is discussed.

On motion made and passed it is decided that members of the Federation will cease making records and transcriptions on expiration of contracts with recording and transcription companies on December 31, 1947, and to never again make records or transcriptions, as ultimately the making of same will destroy the employment opportunities of musicians.

On motion made and passed it is decided that contracts with recording and transcription companies be not renewed at expiration of said contracts on December 31, 1947.

Vice-President Bagley calls to the attention of the Board the fact that two suits have been started in Los Angeles, Calif., against Local 47 of that city and the Federation. He explains the nature of the suits.

On motion made and passed the Board authorizes Vice-President Bagley to employ Federation coun-Vice-President sel, if the Federation is involved, to defend the Federation.

On motion made and passed further details are left in the hands of the President.

The question of adopting a new form of contract to take the place of the Form B contract in the United States is discussed.

Other business of the Federation is discussed.

The session adjourns at 1:30 A. M.

Blackstone Hotel Chicago, Illinois October 16, 1947

The Board reconvenes at 12 noon. All present.

The arrangements in connection with the 1948 Convention are dis-

The matter is again referred to the Convention committee.

Milton Diamond again appears to discuss the retaining of the firm of Poletti, Diamond, Radin, Freidin, Mackay and Roosevelt as additional counsel for the Federation. agrees to accept a retainer of a fixed fee, the services for which include giving advice, attending meetings with the Board, preparing briefs and doing research, but exclude appearances in court.

On motion made and passed it is decided that the President be authorized to enter into a contract with the firm for one year under the conditions explained above, to begin November 15, 1947.

The form of notice to be given to the recording and transcription companies is discussed.

On motion made and passed President Petrillo is instructed to draft the proper notice for that purpose and transmit same to the companies.

The question of public relations le discussed and laid over for further consideration.

request is considered from Local 66, Rochester, N. Y., for strike benefits for members called out on its FM radio station. Federation By-Laws do not provide for such payments.

On motion made and passed it is decided not to grant the request.

The meeting adjourns at 5:30 P. M.

> Palmer House Chicago, Illinois November 6, 1947

The meeting is called to order by President Petrillo at 2:00 P. M. Present: Bagley, Cluesmann, Parks, Gamble, Hild, Kenin, Clancy, Murdoch, Weher, Weaver.

The Board discusses affairs of the Federation.

Henry Kaiser and Gerhard Van Arkel are admitted. The Board discusses with them the matter of their retention as additional counsel.

On motion made and passed it is decided that the firm of Kaiser and Van Arkel be retained as of October 20, 1947, on a contract for one year under the same conditions as contained in the Padway contract, with the exception of the matter of fee.

The question of drafting a new employment contract to take the place of Form B is discussed.

Vice-President Bagley reports in reference to the suits that have been filed in California against the Federation and Local 47, Los Angeles,

The matter is discussed.

The Board discusses certain legislation which is inimical to the Federation.

Other matters of importance to the Federation are discussed.

The session adjourns at 6:00 P. M.

Palmer House Chicago, Illinois November 7, 1947

The Board reconvenes at 1:00

All present. The Board discusses the subject

of public relations. In accordance with the various

resolutions passed by the Conventions of 1946 and 1947, it is on motion made and passed decided that a public relations department be created.

On motion made and passed it is decided that the President appoint a committee of five to set up such The President apdepartment points Executive Officers Parks, Hild, Kenin, Clancy and Murdoch to serve on such committee.

The Board considers a claim which had been filed by Music Corporation of America against the Signature Recording Corporation on behalf of Skinnay Ennis for full performance of an unsigned contract for a year from June 12, 1946. The Board considers the matter.

On motion made and passed it is decided not to accept the claim.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

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Chicago, Illinois November 8, 1947

The Board reconvenes at 1:00 P. M.

All present.

There is a further discussion of the employment contract to replace Form B.

It is decided that in the meantime Counsel Woll and Wilson draft a letter of explanation to be sent to the locals and published in the International Musician regarding Social Security and Unemployment tax payments. Members of the Board are to receive the draft of this letter for the purpose of passing upon same before it is sent out.

The subject of cooperative radio programs is considered.

On motion made and passed it is decided to leave the matter in the hands of the President.

The Treasurer reports that the volume of outstanding checks is considerable, covering approximately 6,000 items, and recommends that as of April 30, 1948, all checks which are then outstanding for two years or more be written off to "Feder-ation Surplus" and that effective April 30, 1948, it shall become Federation policy not to honor any check presented for payment after two years from date of issue.

On motion made and passed these recommendations of the Treasurer are adopted.

The Treasurer also recommends that the recommendation offered by the Finance Committee in its report to the Convention in Chicago in 1944 be put into effect as of April 30, 1948. This recommendation reads as follows:

"That in order to eliminate the carrying of long-standing items in the Claims Accounts, which are caused by the inability to locate members, all unclaimed refunds due members on the 10% tax shall revert to the General Fund of the Federation after a period of two years. (Page 174, 1944 Proceedings.)

On motion made and passed this recommendation is adopted.

The Treasurer also suggests that if these recommendations are adopted the following notice be printed in the International Musician for three consecutive months for the information of the entire membership:

"In accordance with a motion passed by the International Executive Board, on and after April 30, 1948, the Financial Secretary-Treasurer will NOT honor any Federation check presented for payment after two years from date of issue."

On motion made and passed the Secretary is instructed to carry out the suggestion in this regard.

The application for reinstatement of Austin J. McDowell is considered. On motion made and passed the matter is laid over.

Other affairs of the Federation are considered and discussed.

The meeting adjourns at 4:45

## REPORT OF THE **TREASURER**

CLAIMS PAID IN DECEMBER	
Allen, Napoleon	
Banks, Ulysses	
Beachcomber Club Berg, Billy	
Berg, Wilbert	27.50
Black, Johnny	
Britton, Milt	25.00
Buchman, Benjamin	
Byrne, Bobby	20.97
Calcione, Joe and Tony	103.00
Club Dominic's	50.00
Cchn, Jack L.	80.00
DeLuca, Albert	400.00
Dinwiddie, Jimmie (Transfer)	
Dorman, Bud	10.00
Felis, Ike Forrest, Dell	30.00
Gagen, Thomas	
Gordon, Douglas	
Graymore Hotel	
Harris, Rupert	25.00
Harrison, Cass	100.00
Heflin, John	
Hutton, Ina Ray	
Jackson, Kenny	
King, Saunders	
Lawrence, Val	20.00 120.00
Loughlin, Frances G.	5.00
Lynn, Lila	61.70
Marsala, Joe	100.00
Mattice, Jean	40.00
Maya, Froilan	50.00
Mayer, George (Case 496, 1947-48)	
McShann, Jay (Transfer)	5.00 156.25
Mirabel, Paul (Protested)	
Moreland, Billy	
Murphy, Wm. J.	47.50
Palmer, Jack	35.00
Papa, Tony	25.00
Pearl, Ray	
Powell, Johnny	
Posner, Al	13.00
Price. Sammy	240.00 75.00
Ranch, Harry	100.00
Preston, George Price, Sammy Ranch, Harry Ray, Ernie Reed, Tommy Rocco, Maurice Rogers, Billie Rogers, Tommy Royce, Glibert (Giggi) Russell, Nina Sherock, Shorty	50.00 100.00
Rocco, Maurice	500.00
Rogers, Billie	50.00
Royce, Gilbert (Giggi)	20.00
Russell, Nina	40.00
Spears Rasil	100.00
	20.00
Sutton, Paul Taylor, Don Teagarden, Jack	5.00
Teagarden, Jack	5.00 300.00
Thomas, James F. Veliotes, John Vinson, Eddle	46.65
Veliotes, John	25.00 50.00
Wald, Jerry Ware, James (Deacon)	70.00
Ware, James (Deacon)	20.00
Weissman, Louis	25.00 10.00
Yates, Irving Young, Trummy Zonsiber, Inc.	100.00
Young, Trummy Zanzibar, Inc.	60.00 1,450.00
-	

\$6,885.14

FINES PAID IN DECEMBER,	1947
Affinsoff, J	75.00
Allensworth, Paul L.	25.00
Bailes, Homer	25.00
Bean, Carl (Protested)	50.00
Becker, Lucille J.	50.00
Blair, Sherry	50.00
Bliss, Mary	5.00
Carluccio, John J.	10.00
Ellington, Duke	5.00

(Continued on page forty-two)



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### Report of the Treasurer

(Continued from page forty-one)

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Glover, Hender (Treas, Office)	
Greenwood, Hy	. 100.00
Jones, Bobby	
Kaeka, Dan	
Liddane, Raymond L	
Logue, Wm.	
Lynn, Don	
Mantes, Gus	. 10.00
Matthews, Geo. T.	. 10.00
Monero, Jose	
Moreland, John Wayne (Billy)	25.00
Nelson, Margie	. 10.00
Parker, Leo	5.00
Polikoff, Herman	
Pouliot, Ernest	
Powell, Louis (Lewis A.)	
Reichman, Joe (Transfer)	
Roberts, Bob	
Rowland, Will	50.00
Saxe, Harvey	
Shergold, Arthur	
Spooner, Wm.	
Thompson, Charles	
Weaver, Eugene S.	
Wonver, Augene S.	0.10
	\$1,250.60

Respectfully submitted.

THOMAS F. GAMBLE. Financial Secretary-Treasurer.

## SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

#### SUSPENSIONS

Aberdeen, Wash., Local 236—Ralph Waldemar, Bill Whitlock, J. Lacefield, Francis Linklater, Bob Miller, Bill Connelly, Pinky Crandall, Dich Davies, Bill Emrick, Jack Lewis, Frank Spraggins, H. Spraggins, Charles Thomas, W. Betzina, John Becch, Evelyn Parsons.

Bakersfield, Calif., Local 263—Mel Dryfus, Phillip

Bakerifield, Calif., Local 263—Mel Dryfus, Phillip L. Foster, Lawrence Frazer, Robert D. Lamb, Jack S., Mathis, Omal Rind, Jr.
Binghamton, N., Y., Local 380—Duane Hogle, Carl Benson, Francis Botts, Robert Bletls, Harry Chappell, Sr., Erwin Clapper, Vera DeMarco, Archie Fortner, Tract Gage, Dorothy Rogers, Edward Trahey, Wathin Beddoe, James Brown, Geo. Freaser, Eugene Haynes, Richard Titus, John Springsteen, Clyde Sarvey, Carle Porter.
Cedar Rapids, Jowa, Local 137—Lloyd L. Delehoy, Phyllis J. Delehoy, Robert L. Smith, Oliver W. Wade.

W. Wade.
Duaville, Ill., Local 90—Walter Cullum, Jr.,
Claude Sullivan, Fred Miller.
Des Moines, Iowa, Local 75—Eddie Lile, Fannie
Paschell, Aaron Hale.
Elianbeth, N. J., Local 151—Lawrence Davis,
Wm. DeHoroch, Peter Guzzardo, Santo Scardillo.
Encanable, Win, Local 663—Antoinette Giananti, William Girard, William Frederickson,
Octave Gerou, Ed Hendrickson, George M.
Houghton, Alf. Hutchinson, Sal Jordan, Robert
Lemire, Dawn McClinchey, Charles McMartin,
Luanita Jacobson, Llord Pearson, Walter Patter-Houghton, Alf. Hutchinson, Sal Jordan, Robert Lemire, Dawn McClinchey, Charles McMartin, Juanita Jacobson, Lloyd Pearson, Walter Patterson, Betty Quistorff, Cerald Thomas, Dan Sanford, Houston, Tetas, Lecal 65—Wm. F. Ainsworth, E. L. Harrison, M. B. Hawkins, Ray Herrera, W. C. Dunlap, Jr., J. G. Martel, Jr., Grover, C. Jones, J. E. LeBlanc, Jr., George B. Parker, Herman Romick, R. J., Ryza. Ithaca, N. Y., Lecal 132—Paul Quigley, Lafayette, Inad., Local 162—Thomas H. Coffing, Edward J. Davis, Ross O. Shidler, Noel L. Dowaing, Merle Butler Rose, Jr., John W. Unger, Lee W. Miller, James C. Witty, Michael Scalzo. Lafsyette, Ind., Local 162—E. E. Underwood, Robert Bond, David Hartley, James M. Moss, Urill F. Carter.

Robert Bond, David Hartley, James M. Moss, Urill F. Carter.

Memphis, Tenn., Lucal 71—Clara W. Wetmore, Wm., H. Thompson, Jessie W. Smith, Pran't Montesi, Ruby Moore King.

Middlesows, Coans, Local 99—A. Allen Amenta, Salvatore Damiata, Stanley Diek, Joseph Grabek, Edward Hamlin, Peter Amenta, E. Francis Bissoom, Milwaukee, Wias. Local 8—Mildlerd Borkovich, Marie Bergen, Ralph Copsy, Stanley Duncan, Jacki Germain, Edgar Drake, Edward Gozdowiak, Pearl Hazeltine, Clarence Hickey, Elmer Pootland, George Hippert, Eric Jensen, Don Konierzka, Rodand Kroll, Eugene Melms, Clarence Owen, Gene Parher, Frank J. Schiller, Fred Schmurc, Gene Parher, Frank J. Schiller, Fred Schmurr, Gertrude Schmancher, Reuben Semrau, Warren Seufert, Charles T. Spinelli.

Minneepolis, Minn., Local 79—Al Moore, Al Markin, Al Tweedey, Jack Akin, Horace Bradley.

Montreal, Canada, Local 406—Thomas Gibson, Zwicker Syd, Jerry Clifford, James Lyttle, Howard White, S. W. Yosich, Richard Anderson, Henri

Benoist, C. C. Burrage. Damien Danit. Arthur Garayt, M. R. Gelfand, Harry Hugo, Harrison Jones, Michel Lissorit, Buserer Muarce, Leon Nuess, Wm. Phillipa, Alex Pitt, Jr., Frank Sergi, Marcel Sequin, Carlo Sirignano, Paul Therrien.

New York, N. Y., Local 802—Proilan Maya, Leonard Berman, Everton Carrington, Daniel Sohmer, William Anderson, Hipolito Galindex, Leo Moilty, Joseph Smith, (Luis Del Campo) Sirgado, Robert Friedberger.

Nerwood, Mans, Local 343—R. Burr, L. Bright, G. Roy Walsh.

Nerwood, Mans., Local 343—R. Burr, L. Bright, G. Roy Walsh.
Oblahums City, Ohla., Local 375—James C. Battenberg, Evelyn W. Eddings, Albert C. Elmore, James E. Hill, Raymond R. King, Richard E. King, Clude G. Losawyer, Wm. W. (Ruy) Marion, Alvin P. Mitchell, Jr., Charles L. Mc-Niff, James H. Raynor, Jack A. Muscih.
Oneonin, N. Y., Local 443—Ted Fuller, Anita Coleman, Lee Todd, Florence Sheridan, Harry Hitchcock, L. Halbert, Carl Gus, Richard Taber, Robert Plum, Wm. Dodds, Al. Fistick, Franklin Lambert, Heary Estle, Lee Schattky.
Ottawa, Canada, Leost 180—Gertrude Tanton.
Paserson, N. J., Local 248—Ciliberti A. Umbert, Joseph De Marco, Catherine A. Ehrhardt, Justin F. Ferrara, John C. Hallett, Louis Jacobs, Patisé Mci, John F. Powers, John Perone, Joe Romano, Joseph Schultz, John Trotta, Hiromi Sumida, Leonard P. Yannetti, Richard Young.
Plymouth, Mass, Local 281—Manuel S. Cavacco, Manuel R. Silva, Joseph Govoni. G. Roy Walsh.

Plymouth, Mass., Local 281—Manuel S., Cavacco, Manuel R., Silva, Joseph Govoni.

Reeding, Pa., Local 135—Harry Duke Frederick. Southbridge, Mass., Local 994—Raymond Gregoire, Clayton Lepire.

Superior, Wia, Local 260—John J. Dinde, Joe DeMeyers.

Topeka, Kan., Local 36—Clark H. McPherson. Wichita, Kan., Local 297—T. Daniel Ferrier. Wisconsin Rapids, Wis., Local 610—John Krutsch, Leonard Mancl, Catherine Row, Harvey Schmick,

#### **EXPULSIONS**

Anaconde, Mont., Local 81-Wilbur Fortune, Elmo Fortune, Eugene Petrovich, Sivert Pietile, Mras John Pierce, Glenn Sylvester. Bradford, Pa., Local 84—Vernard Smith, Charles O. Wilson, Jr.

Bradford, Pa., Local 84—Vernard Smith, Charles O. Wilson, Jr.
Detroit, Mich., Local 5—Lee Crockett Armstrong, Joseph Askew, Leon A. (Sheets) Aubrey, Ralph J. Baker, Morris C. Barber, William J. Basharrah, James Robert Bennage, Harold J. Basharrah, James Robert Bennage, Harold J. Bertrand. Leonard F. Bradley, Robert Brown, Eatl (Earl Young) Buglo, Frederick R. Bullerdick, Jr., Grant Curtis Burlingame, Donald Byrn, Elisworth L. Carle, Chester (Cyminsh) Carter, Willie R. Carter, Louise (Judy) Caster, Claude H. Cawthorne, Waddell Cousar, Roscoe E. Cox, Charles C. Crabtree, Archie L. (Arthur) Cripps, Clarence S. (Doc Dack) Dack, Ernest T. Dagostini, Marion (Dave) Davidon, Joseph Parnell DeMay, Joseph S. (Doc Dack) Dack, Ernest T. Dagostini, Marion (Dave) Davidson, Joseph Parnell DeMay, Joseph (Desoto) Defiato, James Campbell Dewey, Clayton C. (Bobby Clayton) Diar, Lawrence Charles (Dick) Dickinson, Andrew J. Downey, Jr., Helen L. (Clapp) Dudeck, Raymond S. (Ray Eggan) Eggan, Azon Elkind, Daward N. Faught, James Foriest, Francis T. Forter, Richard J. Gaza, Philip Gibbs, Millard Glover, Daniel J. Goodman, David E. (Śmiże) Goodson, Napoleon Goodwin, John Gramlich, Harry Gray, Stanley (Gray) Grzesik, Greyland D. Gustaf, Cyril Guthoerl, David J. Hansen, Joseph Armand Hebert, Ernest Helmrich, By Henry, Edwin F. Hiatt, Duane Hicks, Philip Roy Henry, Edwin F. Hiatt, Duane Hicks, Philip Hansen, Joseph Armand Hebert, Ernest Helmrich, Roy Henry, Edwin F. Hiatt, Duane Hicks, Philip E. Hill, William Hogg, Merle Howdestell, Thomas W. Howe, Theodore Hulbert, Robert C. Huwaere, Ardine Lora (Loving) Hildge, Joseph James, Clifford Johnson, Hampton Eugene Johnson, Jr., Nosman L. Johnson, Henry Kailimai, Sr., Lewis Kelley, Joseph Kopach, Jacob A. (Jack) Korba, Joseph Kurina, Wilfred Arthur Langevin, Clement Kelley, Joseph Kopach, Jacob A. (Jack) Korba, Joseph Kurina, Wilfred Arthur Langevin, Clement R. Law. Roicoe Joseph Lawton, Carl Francis Lemay, Willie T. (Jack) Luker, Park Lytle, John A. MacDonald, 2d, Douglas N. Marsh, Gordon Wm. Martlock (Gordie Martin), Effic Messengile, John Matiyou, Floyd Mattision, Velva (Nalley) McGarity, Lela McKinney, Belva (White, Mrs. W. C.) Miller, William Papazian, George F. Parker, Edward F. (Parry) Paryaski, James Brandon Patterson, Thomas N. (Tommy) Paulmer, Leo Peres, Novak Plavsich, Arthur L. Priebe, Jr., Frank (Francis) Quinn, Frederick Charles Radciffe, Conney, Paulmer, Leo Peres, Novak Plavsich, Arthur L. Priebe, Jr., Frank (Francis) Quinn, Frederick Charles Radciffe, Roberton, William G. Rosenkoetter, Gibson Rothschild, Mathew Rucker, William B. Ruddick, Forest M. Rye, Will Alf Saling, Edward Angelo Saltarelli, Charles O. Sayles, Leona A. (Newton) Scherf, Douglas Shailor, Frederick Sheyer, Robert J. (Robert Banter) Shively, James A. Simmons, Michael Simon, Bruce Slusher, William Joseph Smith, Louis Sonshine, William Frank Spencer, John B. (Jack) Spratt, Doyle L. Starnes, Arthur B. Starr, Johnsie Stringfield, Elmer Suveges, Donald W. (Don Simmons) Szamatowicz, Ollie Anderan Downs William C. Tavlor, Corger (Trov) B. Starr, Johnnie Stringfield, Elmer Suveges, Donald W. (Don Simmons) Szamatowicz, Olile Anderson Thomas, William C. Taylor, George (Troy) Troia, Marybeth Vartian, Claude H. Watson, Dale Wheaton, Alfred Cuspart Williams, Jack W. Miller, Jay Dee Miller, John D. Miller, Henry Moore, Jr., Joseph G. (Hazzy) Muse, Earl C. Nordling, Samuel Oppenhuisen, Mrs. Mabel Wright, William Silli) Adams, Samuel J. Alford, Herbert G. Witt, Jr., Richard W. Wohlfeil, Stanley Wyszomierski, H. Dean Yocom, George York, Leslie York, Lilliam Zasucha.

Kamss City, Mo., Lesal 629—Donald C. Confer. New Brunswick, N. J., Lecal 204—Charles Harris, Mary Crane.

New Brunswick, Harris, Mary Crane.

St. Cloud, Minn., Local 536-Harold (Bob)

jonnson.

Wessenschet, R. I., Local 263-Carrotre Ont.
Oncouts, N. Y., Local 443-Paul Fonds.
Westbeld, Mess, Local 91-Walter Fitch, Jr.,
Leo H. Cardinal.

#### **REINSTATEMENTS**

Akren, Ohlo, Iocal 26—Raymond S. Fowler, Robert F. Lewis, Herbert W. McCray, Charles E. Caskey, Rudolph Zappi, Duke Carry, George W.

Ross.

Barnbee, Wis., Local 327—J. Flood, J. E. Davis,
D. McQueen, D. Strampe, A. Baker.

Baton Resupt, La., Local 538—Jimmy Armond,
Kirtley A. Boudreau, Eddie Conder, Paul Hebert,
Louis Mattison, Louis S. Oltremari, Charles
Rhodet, Affred J. Tranchina.

Bethlehem, Pa., Local 411-Willard P. Schisler

methiehem. Pa., Local 411-Willard P. Schisler. Bradford, Pa., Local 84-Anson B. Haight. Cleveland. Ohio, Local 4-Pearl Forstag, Otto J. Kapl, Fred A. Knippenberg, Herb Longon, Dick White, Stanley F. (Budner) Holinsky, Joseph E. Rosner.

Eric. Pa., Local 17-lerome Donovan

Houston, Texas, Local 65-Bliss Alexander, Florence Kushner, Chas. J. Leeah, Jr., Markee Linn, Robert W. Collins.

Middletown, Coan, Local 499-Frank Young, Leon Phinney, Averino Magnano, Louis LaBella, William Foster, Edward J. Cuber, William Comer-

Minneapolis, Minn., Local 73-Richard Norling.

Minneapolis, Minn., Local 73—Richard Norling. Russell F. Kadlec, Harold Armstrong, John O. Beardsley, Wm. (Red) Dougherry, Berla Little Meyer, Wm. Mc Old Dougherry, Berla Little Meyer, Wm. M. Stearns.
Mobile, Ala, Local 407—Leo Pennington.
New York, N. Y., Local 802—Frank Carroll, Arthur (Ozzie) Hale, Theodore A. Levey, Charles Reno, James L. Shiles, Frank Belmont, Milton Jacktson, Warren H. Luckey, John S. McGuinness, Joseph Perry, Albert Rosenthal, Cevira A. Rose, Epifanio Santana, Rolando Sainz, Robert Tamkin, Charles P. Thompion, Margaret A. Bacon, John A. Bothwell, Joseph W. Barufaldi, Everon Carrington, Paul Jackson, Jack H. Kutzin, Florenc Naden, Sylvia Nadien, Nathaniel L. Rooney, Dennis Varzos, Emmetr Orlando.

Deurit, 37/13a Nadien, Nathaniei L. Rooney, Dennis Varzoa, Emmett Orlando. Oklahema City, Okla., Local 375—Wayne R. Harbord, Baird Jones. Onconta, N. Y., Local 443—John Lawyer, Wm.

McKee. Paterson, N. J., Local 246-George Le Vier,

John Kane. Pittsburgh, Pa., Local 60-Michael John Brown,

Pittiburgh, Pa., Local 69—Michael John Brown, Jr., Geo. Chumura, Nancy Ritchie Chuie, Jas. G. Corcoran, Lawrence S. Dalzell, Michael R. La-Valler, Wm. Mackrell, Robert C. Magill, Jean Parterson, Wm. Sullivan, Plymouth, Mass., Local 281—John C. Watson, Joseph Teves Ferreira.

Local 135-lames Addeo, W.

posepn leves Pereira.

Reading, Pa. Local 135—James Addeo, W.
Specht Kenneth, Edwin Degler, J. Richard Wagner.
Rochester, N. Y., Local 66—Edward Popielarz.
San Francisco, Calif., Local 6—William M.
Wright, Charles W. Simon, Reinhard Young.
Stockton, Calif., Local 189—Roy Foater.
Topeka, Kan., Local 36—Dan C. Davis, Jr.,
Thelma Kenhum.

Thelma Ketchum sin Rapids, Wis., Local 610-C. E. lack-, Earl F. Otto, Ray Speltz, Richard Wiltr

Harry J. Lyon.

Aberdeen, Wash., Local 236—Don McCaw, James Lacefield, Bert Rau, Dewey Krache, Renec Reinhardt. Aurora, Ill., Local 181-Charles O. Brinckley.

Batavia, N. Y., Local 575-C. Ficrella. Beaver Falls, Pa., Local 82-Don Delfiano, Rob-

Believille, Ill., Local 29—Carl L. Mannie, Jo Bethlebem, Pa., Local 411—Joseph Maize, Fr White.

Binghamton, N. Y., Local 380—Don Allegretti, Elwyn West, Meryl Keiser, Ralph Wade, Mary Wade, Chas. Lee, Lawrence Infantine, Guido lacovelli

lacovelli.

Boston, Mass., Local 9—John E. Foristall, Elliott
C. Lewis, Man Marder, Jack Moss, Patrick Rigione,
Morton Zack, Thomas Calafato, Michael A. Dantone, Eunice Charlotti Harris (Jean Adrain,
Mitchell Baizen, Michael Cicchetti, Edward H.

Mitchell Baizen, Michael Cicchetti, Edward ir. Cotter, Gene Dennis, Stanley Spector, Charles D'Angeli, Raymond Dorey, Americo Amodeo. Birmingham, Ala., Local 256—Wm. A. Morgan. Bradford, Pa., Local 84—Eugene Deibler, Jr.. Arthur Yasgur, Dan Susi, Charles Ritts, William Dinger, Frank Ciccrello, Samuel Thomas, Grant Gibbons, John Moore, Marjorie Fellows.

Gibbons, John Moore, Marjorie Fellows.

Beistol, Conn., Local 432—Albert Riccio.

Charlotte, N. C., Local 342—Clyde Hice.

Cedar Rapids, Iowa, Local 137—Maxine Boegel.

Chicago, Ill., Local 10—Alex A. Kyok, Carol

Pintler, Frank Robt. Scherffins, Ethel Bentkover.

Eddir Wiggin. A. L. Botkin, Emmett Vance.

Adolph Pocasiek, Knox C. Pugh, Cuthbert Moore.

More 1 Fills Innig B. Serie Chester H. Stefer. Adolph Poczajek, Knoz C. Pugh, Cuthoert Moore.
Mose I. Ellis, Louis B. Segue, Chester H. Stefan.
Ruth Nelson Schad, Emily B. Rybicki, William
(Leaming) Orcherton, Michael Judd, George F.
Judd, James Kileran, Josephine Trampush.
Colorndo Springs, Colo., Local 154—Lynn Mc-

Nulty. Danville, Ill., Local 90-Wm. Charlie Jackson. Des Moines, lowa, Local 75—Clayton Hathawar-Detroit, Mich., Local 5—Morris C, Barber, oacoe E. Cox, Jose A. Dominguez, Daniel J-oodman, Joseph James, Wilfred Arthur Langevin,

(Continued on page forty-six)

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BAKERS BENICIA BEVERLY Mestusi COMPTO Vi-Lo. FRESNO:

Plantat Own HOLLYW Alison, Birwell Dempse Finn, J Mgt., Gray, I Recor Kolb, O

JAND

INTERNATIONAL MUSICIAN

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### ORCHESTRAS

Coleman, Joe and His Orchestra, Galveston, Texas.

### INDIVIDUALS, CLUBS, HOTELS. Etc.

This List is siphabetically arranged in States. Canada and Miscellaneous

### ALABAMA

AUBURN: Frazier, Whack Sellers, Stan, Operator, Pine-view Beach (Bestemer, Als.). Sellers, Stan

### ARIZONA

PHOENIX Hosbor, John Newberry, Woody, Mgr., and Owner, The Old Country Club.

Buckner, Gray, owner "345" Club, El Cajon.

### ARKANSAS ELDORADO:

LITTLE ROCK: McGHEE: Taylor, lack MOUNTAIN HOME

Robertson, T. E., Robertson Roden, Inc. PINE BLUFF! Arkansas State College Clark, Stanley Scott, Charles E.

### CALIFORNIA

Charlton, Ned Conway, Stewart Cox, Richard BENICIA: Rodgers, Edw. T. Mestusis, Paris COMPTON: Vi-Lo Records PRESNO: Plantation Club, Joe Cannon. HOLLYWOOD.

BAKERSFIELDE

ROLLTWOOD;
Alison, David
Birwell Corp.
Dempster, Ann
Finn, Jay, and Artists Personal
Mgt., Ltd. Mgt., Ltd. Gray, Lew and Magic Record Co. Kolb, Clarence

Patterson, Trent
Robitschek, Kurt
Universal Light Opera Co. and
WILMINGTON:

Am'n. Western Recording Co. and Douglas Venable. Wrightman, Neale

Wrightman, Neale
LOS ANGELES:
Anderson, John Murray, and
Silver Screen, Inc.
Dalton, Arthur
Freeland, F. D., Al-Dean Circus
Merry Widow Company, and
Eugene Haskell, Raymond E.
More Manners Mauro, Managers. Moore, Cleve Morris, Joe, operator, Plantation Club

Plantation Club
Mosby, Curtis
New Club Alabam, Curtis Mosby
and M. E. Brandenberg.
Quodbach, Al., Manager,
Granada Club.
Royal Record Co.
Tonkins, Irvan "Van"
Williams, Cargile
Williams, Earl
Wilshire Bowl
LANTECA.

MANTECA: Kaiser, Fred

NORTH HOLLYWOOD: OCEAN PARK: Frontier Club and Robert Moran

OAKLANDS Moore, Harry Morkin, Roy OBLAND: Gates, C. W., Manager, Palace Dance Hall.

OROVILLE:
Rodgers, Edw. T.,
Palm Grove Ballsogm.

PALM SPRINGS: Hall, Donald H.

PERRIS: McCaw, E. E., Owner, Horse Follies of 1946. ACRAMENTO:

Cole, Joe Leingang, George Leingang, George
BAN DIEGO:
Cotton Club, Benny Curry and
Oris Wimberly.
Miller, Warten
Tricoli, Joseph, Oper.,
Playland.
Young, Mrs. Thomas (Mabel),
and Paradise Club (formerly
known as Silver Slipper Cafe).

SAN FRANCISCO: Bramy, Al Brown, Willie H. Fox, Eddie Rogers & Chase Co. Shelton, Earl, Earl Shelton Productions.

Tenner, Joe (Hennery)
The Civic Light Opera Committee of San Francisco;
Francis C. Moore, Chairman. Waldo, Joseph SANTA ANAI

Theo's Place, and Theo. Osborn YREKA: Legg, Archie

#### CONNECTICUT

CONNECTION

HARTFORD:
Dubinsky, Frank
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony
NEW LONDON: Johnson, Henry
Patten, Olin
Samil, Daniel C.
Williams, Joseph
NIANTIC:

Crescent Beach Ballroom, and Bud Russell & Bob McQuillan. STONINGTON: Whewell, Arthur

Derwin, Wm. J. WEST HAVEN: Patricelli, Alfred

#### DELAWARE

OOVER:
Apollo Club and Bernard
Paskina, Owner
Chick's Restaurant, A. B.

FLORIDA CLEARWATER: Bardon, Vance CORAL GARLES: Hirliman, George A., Hirliman Plorida Productions, Inc. DAYTONA BEACH:
Estate of Charles Reese, Jr. FORT MYERS: McCutcheon, Pat

HALLANDALE: Singapore Sadie's JACKSONVILLE: Newberry, Earl, and Associated Artists, Inc. MIAMI BEACH: Terract Best.

Amron, Jack, Terra Coral Reef Hotel Priedlander, Jack Haddon Hall Hotel Hume, Jack Leshnick, Max Macomba Club

Macomba Club
Miller, Irving
Mocamba Restaurant, Jack Fredlander, Irving Miller, Max
Leshnick and Michael Rosenberg, Employers.
Shanghai Restaurant, and Max
Caldwell, Employer.

White House Hotel, Leo Radoff, Mgr.-Dir. Wit's End Club, R. R. Reid, Manager: Charles Leveson, Owner.

ORLANDO Longwood Hotel, Maximilian Shepard, Owner.
Sunshine Club and D. S. Pryor

PANAMA CITY: Daniels, Dr. E. B.

Daniels, Dr. E. B.
PENSACOLA:
Hodges, Earl, of Top Hat
Dance Club.
Reeling, Alec, of National
Orch. Syndicate.
National Orchestra Syndicate

RIVIERA BEACH:
Riviera Club, and Phil Rowe
and Charlie Woodruff,
Owners.

SARASOTAL Wallenda Circus, Jack A. Leon-tini, Employer. Wallenda Circus, Inc., Karl Wallenda, Owner.

STARRE: Camp Blanding Rec. Center Goldman, Henry

TAMPA: Junior Woman's Club Pegram, Sandra Williams, Herman

### **GEORGIA**

GEORGE.

ATLANTAI
Greater Atlanta Moonlight
Opera Co., Howard C. Jacoby,
Manager.
Herren, Chat., Herren's Evergreen Farms Supper Club. green Farma S
AUGUSTA:
Kirkland, Fred
J. W. Neely, Jr.
MACON:
Lee, W. C.
SAVANNAH: Club Royale, and Al Remier. Owner.
Lawrence A. Thompson, Jr.
VIDALIA:
Pal Amusement Co.

#### IDAHO

COEUR D'ALENE Crandall, Earl Lachman, Jesse LEWISTON: Rosenberg, Mrs. R. M. POCATELLO: Reynolds, Bud

ILLINOIS BLOOMINGTON: James R. McKinney

CHAMPAIGN;

Birk's Superb Beer Co. Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus. Chicago Artists Bureau, License 468. CLARION License 468.
Children's Health & Aid Soc.
Club Plantation, Ernest Bradley, Mgr.; Lawr. Wakefield,
Owner. Miller, J. L. HARLANI

Owner.
Cole, Elsie, Gen. Mgr., and
Chicago Artists Bureau, License 468.
Colosimo's Theatre Restaurant,
Inc., and Colosimo's, Inc.,
Mrs. Aan Hughes, Owner,
and F. W. Redding.

Mrs. Ann Hughes, Own and F. W. Redding. Davis, Wayne Donaldson, Bill Eden Building Corporation Fine, Jack, Owner, "Play Girls of 1934" Fine, Jack, Owner, "Vectory Follies". Fitzgerald, P. M., Manager, Grand Terrace Cafe.

Fittgerald, P. M., Manager, Grand Terrace Cafe.
Foz, Albert
Foz, Edward
Glen, Charlie
Glucksman, E. M.
Broadway on Parade.
Hale, Walter, Fromoter
Joe's Rhumboogie
Markee, Vince
Mason, Leroy
Mays, Chester
Miller, R. H.
Monte Carlo Lounge, Mrs. Ann
Hughes, Owners
Moore, H. B.,
Novask, Sarge
Rote, Sarge
Tafan, Mathew,
Platinum Blonde Revue
Tafan, Mathew,
"Temptations of 1941"
Teichner, Chas. A., of
T.N.T. Productions.
Thomas, Oils E.
EAST ST. LOUIS:

EFITNGHAM EANEAREN
Havener, Mrs. Theresa. Prop.
Dreamland.

LA GRANGE: Hacger, Robert Rizan Club, LaGrange High School, Viner, Joseph W.

MT VERNON. Plantation Club, Archie M. Haines, Owner. PEORIA:

Humane Animal Aun. Rutledge, R. M. Paul Streeter

POLO: Clem, Howard A. OUINCY: ond. W.

ROCKFORD: Palmer House, Mr. Hall, Owner. Trocadero Theatre Lounge White Swan Corporation

Stewart, Leon H., Manager. Club Congo.

#### INDIANA

AUBURN: Moose Lodge No. 566 ELWOOD:

Yankee Club, and Charles Sullivan, Mgr. EVANSVILLE:

Adams, Jack C. Poz, Ben PORT WAYNE: Dinwiddie Immie

INDIANAPOLIS

GREENSHURG: Club 46, Chas. Holzhouse, Owner and Operator.

NDIANAPOLIS:
Benbow, William and His AllAmerican Brownskin Models.
Dickerson, Matthew
Gentry, James J.
Richardson, Vaughn,
Pine Ridge Follies.
Wm. C. Powell Agency,
Bookers' License No. 4150.

MARION. Horine, W. S. Idle Hour Recreation Club

NEWCASTLE: Mount Lawn Ballroom, Stanley W. Harding, Manager.

Newcomer, Charles

### IOWA

PRYANT: Voes, A. J., Manager, Rainbow Gardens a, C. Rex WHEATLAND: Griebel, Ray, Mgr., Alex Park

#### KANSAS

DODGE CITY Graham, Lyle RANSAS CITTS White, J. Cordell LOGANI MANHATTAN PRATT:

Loreli Club, L. W. Wisby, Owner; C. J. Clements, Manager.

#### KENTUCKY

LEXINGTON: Harper, A. C. Hine, Geo. H. LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nitz Club Shelton, Fred OWENSBORO: Crutil, Joe, Owner, Club 71 PADUCAH: Vickers, Jimmie, Bookers' License 2611

LOUISIANA ALEXANDRIA:
Green, Al, Owner and Oper.,
Riverside Bar.
Riverside Bar.
Rinith, Mrs. Lawrence, Prop.,
Club Plantation.
Stars & Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner; Jack Tyson,
Mannere. Manager. LAKE CHARLES: Veltia, Tony, Mgr., Palms Club MONROE NEW ORLEANS Dog House, and Grace Martinez, Owner. Hyland, Chauncey A. The Hurricane and Percy Stovall.

OPELOUSAS: Cedar Lane Club, Milt Delmas, Employer. GIRRYPPORT: Reeves, Harry A. Riley, Billy

### MAINE

SANPORD: Parent Hall, E. L. Legere, Manager.

#### MARYLAND

BALTIMORE: ALTIMORE:
Cox, M. L., and Byrd, Olive J.
Eputeia, Heary
Greea, Jerry
Rio Restaurant and Harry
Weiss, Manager.
Stage Door Casino
White, David,
Nation Wide Theatrical Agy.

BRADSHAW: Faglish Supper Club, Ed. De Waters, Prop. PENWICK:

Inn, Albert Repsch, FREDERICK: Rev. H. B. Pittenhouse

OCEAN CITY:
Gay Nineties Club, Lou Belmont, Prop.; Henry Epstein,
Owner (of Baltimore, Md.). SALISBURY:

Twin Lantern, Elmer It, Dashiell, Open TURNERS STATION: Thomas, Dr. Joseph H. Edgewater Beach.

#### MASSACHUSETT8

One O One Club, Nick Ladoulis, Proprietor.

Boston:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president.

Monzon, George Sayder, Samuel, Boston Amusement Co. Sullivan, J. Arnold, Bookers' License 150. Sunbrock, Larry and his Rodeo Show. Walker, Julian Younger Citizens Coordinating Committee CAMBRIDGE Montgomery, A. Prank, Jr. Salvato, Joseph PAIRHAVEN: Skipper Restaurant, The PITCHBURGI HOLYOKE Levy, Bernard W., Holyoke Theatre LOWELL: Crowe, Francis X MONSON Monson House and Leo Cane-gallo, Employer. NEW BEDFORD NORTH WEYMOUTH: Pearl, Morey REVERE: Della Porta, Joseph J., Rollaway Ballroom WILMINGTON:
Blue Terrace Ballroom and
Anthony Del Torto

#### MICHIGAN

BAY CITY: Walther, Dr. Howard CERESCO: Smith, R. W., and Mar-Creek Inn.

Mar-Greg Inn.

DETROIT
Adler, Caesar, and Hoffman,
Sam, Opera, Frontier Racch.
Ammor Record Company
Bel Aire (formerly Lee 'n' Eddie's), and Al Wellman,
Ralph Wellman, Philip Flaz,
Sam and Louis Bernstein,
Owners.

Owners.
Bibb, Allen
Bologna, Sam, Imperial Club
Briggn, Edgar
M.
Green, Goldman
Johnson, Ivory
Konman, Hymna
San Dierne Club San Diego Club, Nono Minando. Schreiber, Raymond, Owner and Oper., Colonial Theatre.

PLINT Carpenter, E. M., Mgr., Terrace Gardens.

GRAND RAPIDS:

LANSING: Norris, Elmer, Jr., Palomar Ballreos Tholen, Garry MARQUETTE

Parms, Mrs. Carl Toncila SISTER LAKES: Rendezvous Bowl and Gordon J. Miller, Owner. TRAVERSE CITY

## O-At-Ka Beach Pavilion, Al Lawson.

MINNESOTA ALEXANDRIA: Crest Club, Frank Gasaner Poster, Floyd, Owner, Merry Miners' Tavern. GAYLORDI Green, O. M. RED WING: ed Wing Grill, Robert A. Nybo, Operator. FRINGPIELD: Green, O. M. ST. CLOUD Gens, Mike

### MISSISSIPPI

BILOXI: Joyce, Harry, Owner, Pilot House Night Club. GREENVILLE: Pollard, Flenord Perry, T. G.

#### MISSOURI

CAPE GIRARDEAU Gilkison, Lorene Mouaglow Club

Hawa, H. H., Manager, Windmoor Gardens. RANGAS CITY:
Cor., Mrs. Evelya
Espaire Productions, Kenneth
Tates, Bobby Hesshaw.
Thadium, H. C., Aust. Mgr.,
Orpherum Theatre.
Rainhow Club, Joe Doe, Kay, Frank POPLAR BLUFFS: Brown, Merle 8T. LOUIs: Caruth, James, Oper., Club Rhumboogies, Cafe Society, Brown Bomber Bar. D'Agastino, Sam

#### MONTANA

ROBSYTELL

#### NEBRASKA

Moist, Don Field, H. E., Mgr., 1733 Club OMARIA:

Morocco Club
Florentine Cafe, and Vance &
Sam Vecchio, Owners.
Resso, Charles

#### NEVADA

Folenm, Mrs. Ruby Folsom, Mrs. Rus LAS VEGAS: Heltsinger, Ruby Stoney, Milo E. Gordon, Ruth Warner, A. H. PITTMAN: Pittman Hotel, and limmy Corences.

RENO: Blackman, Mrs. Mary

### NEW HAMPSHIRE

IACKSON: Gray's Inn, Eddie Nelson,

### NEW JERSEY

ASSURY PARKI Kingsley Arms Hotel, and Louis Levenson, Owner, and M. M. Garfishel, Employer. Richardson, Harry White, William ATLANTIC CITT TEANTIC CITY
Atlantic City Art Langus
Danzaler, George, Operator,
Fasse's Morocco Restaurant.
Fasse's Morocco Restaurant.
Jones, J. Paul
Lockman, Harvey
Morocco Restaurant.
Jones, J. Paul
Lockman, Harvey
Morocco Restaurant, Goo. Fasse
and Coo. Dansler, Opera-CAMDEN: Towers Ballroom, Pearson Leave and Victor Potambin, Mgra. CAPE MAY Mayflower Casino, Charles Anderson, Operator. Patt, Arthur, Mgr., Hotel Plaza Seidin, S. H. LONG BRANCH Rappaport, A., Owner, The Blue Room.

MONTCLATE Coo-Hay Corporation and Mont-clair Theatre, That Haynes, James Costello. Three Crowns Restaurant

MOUNTAINSIDE Ray DiCarlo.

NEWARE:
Coleman, Melvin
Hawis, Earl
Jones, Carl W.
Prustwood, William
Red Mirror, Nicholes Grande, Prop.
Simmons, Charles
Siewart, Mrs. Rea
Tucker, Prank NEW BRUNSWICK Ellel, lach

NORTH ARLINGTON Petruzzi, Andrew PATERSON: March, James Predment Social Club

Prett, Joseph Riverview Casino

SEASIDE HEIGHTS: Hoffmann House, August C. Hoffmann. Embassy Club, Mrs. M. Schwartz, Owner.
Frenchit, Stepin
Pine Plays, Inc.

Fotoshop, Inc.
Fur Dressing a Dyeing
Salesmen's Union.
Clyde Oil Products
Gray, Lew, and Magic
Record Co.
Grisman, Sam
Gross, Gerald, of United

Artists Management.

Raye-Martin, Kaye-Martin

Productions.

Koch, Fred G.

La Pontaine, Leo

Leigh, Stockton

Leonard, John S.

Masconi, Charles McCaffrey, Neill

Meserole, Ed. P.

Organization.

Mr. Rappeport

Prince, Hughie

Rogers, Harry, Owner, "Frisco Follies". Russell, Alfred

Regan, Jack

Sondi, Mattin South Sess, Inc., Abner J. Rubsen.

Spotlitt Club

Stein, Norman

Strouse, Irving

NIAGARA FALLS:

ACHENECTADT:

Secia, Ben

Murray's

Montello R.

Koren, Aaron

Hirliman, George A., Hirliman Florida Productions, Inc.

King, Gene, Pormer Bookers' License 3444.

Lyona, Allea (also known as Arthur Lee)

Makier, Harry, Mgr., Folics Theatre (Brooklyn).

Moody, Philip, and Youth Monument to the Future

New York Civic Opera Com-

New York Cover Opera Com-pany, Wm. Reutemann. New York Ice Fantasy Co., Scott Chalfant, James Blis-zard and Heary Robinson, Owners.

Singer, John, former Booker's License 3326.

Serve Murray't Mabogany Club

Rodeo Show.
Superior 25 Club, Inc.
Thomson, Sava and Valenti, Inc.
United Arrists Management
Watson, Deels, and the
Brown Dots.
Wee in Leventhal, Inc.
Widder Operating Co.
Winotsky, S.

Paness, Joseph, connected with Midway Park.

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

ROCHESTER:
Don Nieger Theatrical Agency
Lloyd, George
Valenti, Sam

Ments. Stevens and Arthur L. Clark. SARATOGA SPRINGS

CRENECTADY:
Edwards, M. C.
Fretto, Joseph
Magill, Andrew
Rudds Beach Nite Klub or Cow
Shed, and Magnus E. Edwards, Manager.
Silverman, Harry, owner,
Music Bar.

Grand View Hotel,
Majettic Hotel, Mentra, Cohen,
Kornfeld and Shore. Owners
and Operators.

Armitage, Walter, Pres., County Theatre.

SYRACUBE: Casobiasca Restaurant, Ted Genovese, Proprietor, Peinglos, Norman Syracuse Musical Club

Sunbrock, Larry, and His

STASIDE PARE: Red Top Bar, William Stock, Employer SOMERS POINTS

Denn, Mrs. Jeannette Leigh, Stockton BUMMIT Ahrons, Mitchell TRENTON: Laramore, J. Dory

UNION CITY:
Head, John E., Owner, and Mr.
Scott, Mgr., Back Stage Club. NEW MEXICO

### Denton, J. Earl, Owner, Plaza Hotel.

CLOVIS

NEW YORK ALBANY Bologhino, Dominick, Owner, Trout Club. Ressler, Sam Lang, Arthur New Abbey Hotel New Goblet, The

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

BRONE Santoro, E. J. BROOKLYN: Aurelia Court, Inc. Graymont, Johnston, Clifford Morria, Philip Puma, James Reade, Michael Borman, Gus, Hollywood Cafe

BUPPALO: McKay, Louis McVane Club, Lillian McVan, Owner. Nelson, Art Nelson, Mrs. Mildred Rush, Charles E.

BASTCHESTER: Searlight Terrace, Carle Det Tufo and Vincent Purmi-cella, Props.

DI PIRCHIMANINE PLEISCHMANNES
Cat's Meow, and Mrs. Irene
Churs, Prop.
GLENS FALLS:
Hallway House, Raiph Gottlish,
Employer; Joel Newman,

Owner, Tiffany, Harry, Mgr., Twin Tree Inn. GRAND ISLAND: Williams, Owien V.

CREENFIELD PARE Utopia Lodge

Buddy's Tavern, Samuel Ourse and Benny Goldstein. Rond, Jack

JAMESTOWN: Lindstrom & Mayer

LAKE HUNTINGTON:
Green Acres Hotel
LOCH SHELDRAKE:
Fifty-Two Club, Soul Rapkin,
Owner. MT. VERNON:

Rapkin, Harry, Prop., Wagon Wheel Tavern NEW LEBANON: Donlon, Elesaor

NEW YORK CITY:
Alexander, Wm. D., and Amociated Producers of Negro
Music

Music
Amusement Corp. of America
Baldwin, C. Paul
Renrubi, M.
Booker, H. E., and All-American
Entertainment Bureau.
Broadway Swing Publications,
L. Frankel, Owner.
Calman, Carl, and the Calman
Advertising Agency.
Campbell, Norman
Carestia, A SOUTH PALLSBURG

Carestia, A. Chiassarini & Co.

Cohen, Alexander, connected with "Bright Lights".

Collectors' Items Recording Co., and Marice Spirack and K. Armitage, County Control of County Coun Katherine Gregg.
Cotton Club
Crossen, Ken, and Ken Crossen
Associates
Currier, Robert W., formerly
held Booher's License 2595.

Davison, Jules

TROY: DeSine, Manual TUCEAHOE: Birnbaum, Murray Roden, Walter Diener & Dorskind, Inc. DoBois-Friedman Production

UTICA: Burke's Log Cabin, Nick Burke, Owner. VALHALLA: Twin Palmi Research, John Masi, Prop.

WHITE PLAINS: Brod. Mario Hechiru Corp., Reis, Les YONEERS: Babuer, William

LONG ISLAND (New York) BAYSIDE, LONG ISLAND

Mirage Room, and Edw. S. Friedland PAR ROCKAWAY: Town House Restaurant, and Bernard Kurland, Proprietor. (INDENHURST: Fox, Frank W.

### NORTH CAROLINA

CAROLINA BEACH CHARLOTTE:
Amusement Corp. of America,
Edson E. Bleckman, Jr.
Jones, M. P. PAYETTEVILLE:

GREENSBORO: Fair Park Casino and Irish Horan. Weingarten, E., Sporting Events, Inc. KINSTON

Courie, E. P. Parker, David

BALEIGH: Charles T. Norwood Post, American Legion. WALLACE: Strawberry Pestival, lac.

WITLIAMSTON: Grey, A. J. WILSON: McEachon, Sam

WINSTON-SALEM:

## NORTH DAKOTA

BISMARCE: Comes, L. R.

### OHIO

MERON:
Doyle Basford
Pullman Cafe, George Subrin,
Owner and Manager.
Millard, Jack, Mgr. and Lemee,
Merry-Go-Rounds AERON: CANTON: Holt, Jack

CINUINNATI:
Anderson, Albert,
Booker's License 2956,
Black, Floyd
Carpenter, Richard Carpenter, Richard Einborn, Harry Kolb, Matt Lantz, Myer (Blackie) Lantz, Myer (Blockie)
Lee, Eugene
Overton, Harold
Reider, Sam
Smith, James R.
Wonder Bar, James McPatridge, Owner.

CLEVELAND ELEVELAND:
Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th 3t.
Dison, Forrest
Euclid 55th Co.
Manuel Bros. Agency, Inc.,
Bookers' License 3568.
Metropolium Theatre
Salanci, Frank J.
Tustone, Velma

Tutstone, Vel Willis, Elroy COLUMBUS ONLUMBUSE
Askina, Lane
Belli, Edward
Bellinger, C. Robert
Carter, Ingram
Mallorty, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post No. 567, and Captein
G, W. McDonald.

DELAWARE: Bellinger, C. Robert FINDLAY: INDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl,
Opers., Paradisc Clob.

PIOUA Vintergarden Ballroom, and Lee Sedgwick, Operator PORTEMOUTH

Smeb. raw TOLEDO: Dutch Village, A. Hand, Oper. Huntley, Lucius Nightingale, Homer

YOUNGSTOWN: Einborn, Harry Reider, Sam ZANESVILLE

### OKLAHOMA

ADA: Hamilton, Herman OKLAHOMA CITTE MLAHOMA CITT:
Holiday Inn.
Louis Strauch, Owner
Louis Tap Room.
Louis Strauch, Owner,
Southwestern Attractions
M. K. Boldman and Jack
Swiger.
The 29 Club,
Louis Strauch, Owner, MUSEOGEE:
Gutire, John A., Manager,
Rodeo Show, connected with
Grand National of Muskogre.
Oklahema.

TULSA:
Angel, Alfred
Daros, John
Goltry, Charles
Horn, O. B. McHunt, Arthur McAna Company, The Shunatona, Chief Joe Williams, Cargile (Jimmy)

### OREGON

HERMISTON: Rosenberg, Mrs. R. M. PORTLAND:
Acme Club Lounge and A. W. Denton, Manager,

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

### PENNSYLVANIA

ALIQUIPPA: ALIQUID.
Guinn, Oris
BEAVER FALLS:
Pattey's Club Cafe, and Patty
Capparelli, Owners.

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

BIRDSBORO: Birdsboro Oriole Home Asso.

BRYN MAWR: Foard, Mrs. H. J. M. CLARION Birocco, J. E. Smith, Richard Rending, Albert A.

DEVON: Jones, Martin DONORA Bedford, C. D.

EASTON: ASTON: Calicchio, E. J., and Matino, Michael, Mgrs., Victory Ballroom. Green, Morris

Jacobson, Benjamin Koury, Joseph, Owner, The Y. M. I. D. Club PARMOUNT PARK: Riverside Inn, Samuel Ottenberg, Pres.

HARRISBURG Reeves, William T. Waters, B. N.

MARSHALLTOWN: Willard, Weldon D. MENDAITTE Noll, Carl

MIDLAND: Mason, Bill NEW CASTLE: Bondurant, Harry PENNINGTON HEIGHTS. Amusement Promotions, Inc., and Harry Reiadollar, Wm. Pyle, Samuel Pisher, and Pyle, Samue Podeo Park.

PHILADELPHIA: HILADELPHIA:
Associated Artists Bureau
Benny-the-Burns,
Benjamin Fogelman, Prop.
Bilcore Hotel, and Wm. Clore, Bilcore Hotel, and Wan. Clare, Operator. Bryant, G. Hodges Bubeck, Carl P. Davis, Russell L., and Trieson Ballroom

Ballroom
DuPres, Recat
Fabiani. Rav
Garcia, Lou, formerly held
Booker's License 2620. McShain, John
Philadelphia Gardens, Inc.
Raymond, Don G., of Creative
Entertainment Bureau, Bookers' License 3402.

Rothe, Otto Stanley, Frank

PITTSBURGH: Anania, Flores Ficklin, Thomas

Matthews, Lee A., and New Artist Service, Bookers' Li-cense 2521. Reight, C. H. Sala, Joseph M., Owner, El Chico Cafe. PCITITOWN: Schmoyer, Mrs. Irma

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WICH)

BURLI

ALEXA

LYNCH

NEWPO

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NORFO

PORTS

ROANO

SUFFOL

MAPLE

TACOM

BLUEFIE

CHARLE Club ( Own Corey, Hargre White,

MORGAN

BAGLE I

Denoye

CREEN I

Galst, Frankli

Peasley

GREENV

HAYWAR

ERSHEN/

America Long, b

Tooke

MADISON

MILWAU

NEOPIT:

RHINELA

Holly

Khoury

SIZBOYG

TURGEO

Sicilia. I

Weinber

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Nine

Thoma

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Big Proj

Bailes

MEADING: Nally, Bernard SLATINGTON: Walter H. Flick, Operator, Edgemont Park. STRAFFORD: Poinsetts, Walter UPPER DARBY Wallace, Jerry

WASHINGTON: Athens, Peter, Mgr., Washington Cocktail Louage

WILLIAMSPORT: Circle Hotel and James Pinella Pennella, James WORTHINGTON:

### RHODE ISLAND

EAST PROVIDENCE: PORTSMOUTH Cahaman Ballroom, Victor St. Laurent, Prop. St. Laurent Cafe, Victor St. Laurent, Prop. St PROVIDENCE Allen, George Belanger, Lucian

### **SOUTH CAROLINA**

GREENVILLE Bryant, G. Hodges Goodman, H. E., Mgr., The Pines. Jackson, Rufus National Home Show MOULTRIEVILLE: Wurthmann, Geo. W., Jr.

ROCK HILLS: Rolan, Kid SPARTANBURG: Holcome, H. C.

### TENNESSEE

CHATTANOOGA: Wonder Bar, and Ralph Miller, Manager. IOHNSON CITY Burton, The Henderson, John NASHVILLE: Club Zanzibar, and Billie and Floyd Hayes Hayes, Billie & Floyd

### TEXAS "

AMABILLO Coz, Milton AUSTIN: Pranks, Tony Williams, Mark, Promoter

Williams, Mari, Promoter
DALLAS:
Caraahan, R. H.
Lee, Don, Linskie (Skippy
Lyna), owners of Script a
Score Productions and operators of "Sawdust and Swing-

May, Oscar P. and Harry E. Morgan, J. C. PORT WORTH:

ORT WORTH: Airfield Circuit Bowers, J. W., also known as Bill Bauer or Gret Bourke. Carashan, Robert Coo Coo Club Famons Door and Joe Earl, Operator Smith, J. F.

GALVESTON Evans, Bob HENDERSON HOUSTON: Jetson, Oscar Revis, Bouldin World Amuses musements, Inc.

KILGORE Club Plantation Mathews, Edna LONGVIEW: Ryan, A. L. PALESTINE: PARIS

Ron-Da-Voo, and Prederick J. Merkle, Employer.

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

INTERNATIONAL MUSICIAN

C WASHING Alvis, Ra Arcadia

Frank Brown D Cabana ( Pratton Puredy, i dent, 1

JANU

SAN ANTONIO Moore, Alex Rocking M Dude Ranch and J. W. Lee Leathy. Thomson's Tavern, J. W. Leathy TYLER Ifilan, Max Tyler Entertainment Co.

WACOL Cramer, E. C., Peacock Club Peacock Club, E. C. Cramer and E. E. Cass. WICHITA PALLS

Dibbles, C. Whatley, Mike

#### VERMONT

BURLINGTON: Thomas, Ray

#### VIRGINIA

Dove, Julian M., Capitol
Amusement Attractions. LYNCHBURG: .
Bailey, Clarence A. NEWPORT NEWS: Kay, Bert, Owner, "The Barn" NORFOLK:
Big Trzek Diner, Percy Simon,

Prop.
PORTSMOUTH: Whiting, R. D. BOANORE: Harris, Stanley SUFFOLK: Clark, W. H.

### WASHINGTON

MADIF VALLEY: TACOMA: ner, Charles King, Jan

#### WEST VIRGINIA

SLUEFIELD: Brooks, Lawson Thompson, Charles G. CHARLESTON Club Congo, Paul Daley, Owner. Corey, LaBabe Hargreave, Paul White, Ernest B. MORGANTOWN: Atomic Inn and Leonard Atomic Inn and Leonard
Niner
Leone, Tony, former manager,
Morgantown Country Club.

#### WISCONSIN RAGLE RIVERS

Denoyer, A. J. GREEN BAY: Galet, Erwin Franklin, Allen Peasley, Chas. W. GREENVILLE: Reed, Jimmie The Chicago Inn, and Louis O. Runner, Owner and Operator. **EESHENA**: American Legion Auxiliary Long, Matilda LA CROSSE:
Tooke, Thomas, and Little MADISON: White, Edw. B. MILWAUEER. Weinberger, A. J. erican Legion, Dickenson, Vice-Com. NEOPIT: Sam Dicke LHINELANDER Kendall, Mr., Mgr., Holly Wood Lodge. Khoury, Tony

#### DISTRICT OF COLUMBIA

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

SHEDOYGAN:

Sicilia, N.

WASHINGTON:
Alvis, Ray C.
Arradia Ballroom, Edw. P.,
Meserole, Owner and Oper.
Archer, Par
Blue Mirenlue Mirror, Prank Caligure, Oper. Brown Derby Cabana Club and Jack Scaples Partione, James
Puredy, E. S., Mgr.,
Trans Lux Hour Glass.
Hoberman, John Price, President, Washington Aviation
Country Club.

Hoffman, Ed. P., Hoffman's 3-Ring Chrons. McDonald, Earl H. Moore, Frank, Owner, Star Dust Inn.
O'Brien, John T.
5 O'clock Club and Jack 5 O'clock Club and Jaci Staples, Owner Rayburn, E. Reich, Eddie Rittenbouse, Rev. H. B. Ross, Thomas N. Smith, J. A. Trans Lux Hour Glass, E. S. Furedy, Mgr.

#### HAWAII

HONOLULU: The Woodland, Alexander Asam, Proprietor.

#### CANADA ALBERTA

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

### BRITISH COLUMBIA

VANCOUVER:
H. Singer & Co. Enterprises,
and H. Singer.

### ONTARIO

BRANTPORD: Newman, Charles CHATHAM: Taylor, Dan

GRAVENHURST Webb, James, and Summer Gardens

HASTINGS: Bissman, George, and Riverside Pavilion. LONDON: Seven Dwarfs Inn PORT ARTHUR.

TORONTO: Chin Up Producers, Ltd., Roly Young, Mgr. Leslie, George Local Union 1452, CIO Steel Workers' Organizing Co Miquelon, V. Radio Station CHUM

### QUEBEC

MONTREAL: Auger, Henry Beriau, Maurice, and La Societe Artistique. Clover Cafe, and Jack Horn, Operator.
Danis, Claude
Daoust, Hubert
Daoust, Raymon
DeSautels, C. B. Dioro, John Emery, Marcel Emond, Roger Horn, lack, Operator, Vienna

Lumier, Pierre Sourkes, Irving QUEBEC CITY VERDUN:

**MISCELLANEOUS** Alberts, Joe Al-Dean Circus, P. D. Procland Arwood, Ross Aulger, J. H., Aulger Bros. Stock Co. Ball, Ray, Owner, All-Star Hit Parade Rets Smith Benne All-Star Hit Parade
Bert Smith Revue
Bigley, Mel. O.
Baugh, Mrs. Mary
Blake, Milton (also known as
Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as
Milton Blake and Tom Kent). Draunitein, B. Frank
Bruce, Howard, Mgr.,
"Crasy Hollywood Co.".
Brugler, Harold
Brydon, Ray Marsh, of the
Dan Rice 3-Ring Circus.
Burns, L. L., and Partners
Carroll, Sam
Conway, Stewart
Cornish, D. H.
Coroncos, Jimmy
DeShon, Mr.
Eckhart, Robert
Farrance, B. F.
Feehan, Gordon F. Braunstein, B. Frank Pechan, Gordon F. Perris, Mickey, Owner and Mgr., "American Beauties on Parade". Fizzkee, Dariel Poz, Jess Pos, Jess
For, Sam M.
Preeland, P. D., Al-Dean Circiss
Freeman, Jack, Mgr.,
Follies Gay Paree
Preich, Joe C.
George, Wally
Grego, Pete
Guttre, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hofman, Ed. P.,
Hofman's 3-Ring Circus.
Horan, Irish
International Magicians, Producers of "Magic in the Air".
Johnson, Sandy
Johnston, Clifford
Kelton, Wallace
Kent, Tom (also known as
Manuel Blanke and Milton
Blake).
Keyet, Ray Fox, Sam M.

Keyes, Ray Kimball, Dude (or Romains) Kosman, Hyman Larson, Norman J.

Levin, Harry Magee, Ployd Magee, Floyd
Matthews, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Horse Follies of 1946.
Mery Widow Company, and
Eugene Haskell, Raymond
E. Mauro, Ralph Paonessa,
Managera.

Managers. Miller, George E., Jr., former Bookers' Licease 1129. Miquelon, V. Mosher, Woody (Paul Woody)

New York Ice Pantasy Co., Scott Chalfant, James Blizzard and Heary Robinson, Owners. Ouellette, Louis Patterson, Chas. Platinum Blond Revue Richardson, Vaughan, Pine Ridge Follies Roberts, Harry E. (also known as Hap Roberts or Doc Mel Roy) Robertson, T. E., Robertson Rodeo, Inc., Roperts, Harry, Owners. Rogers, Harry, Owner,
"Frisco Follies"

"Prisco Follies"
Rosa, Hal J.
Rosa, Hal J.
Rosa, Hal J., Enerprises
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgets
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Susbrock, Lurry, and His
Rodeo Show.

Rodeo Show. Taflan, Mathew Temptations of 1941 Thomas, Mac Travers, Albert A. Waltner, Marie, Promoter Ward, W. W. Watson, N. C.
Williams, Cargile
Williams, Frederick
Woody, Paul (Woody Mother)

#### THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

### MASSACHUSETTS

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

### **MICHIGAN**

DETROIT: Colonial Theatre, Raymond Schreiber, Owner and Open GRAND RAPIDS Powers Theatre

### MISSOURI

EANSAS CITY: Main Street Theatre

### NEW JERSEY

MONTCLAIR Montclair Theatre and Cos-Hay Corp., Thomas Haynes, James Costello.

### OHIO

CLEVELAND: Metropolitan Theatre Emenuel Stutz, Oper.

### TENNE88EE

ENOXVILLE Bijou Theatre

### VIRGINIA

BUENA VISTA: Rockbridge Th

#### ARKANSAS

HOT SPRINGS: Porest Club, and Haskell Hardage, Proprietor.

### CALIFORNIA

BIG BEAR LAKE: Navajo Ballroom, Harry Cress-man, Owner. CONCORD: Bendezvous Bend SAN BERNARDING Sierra Park Ballroot Clark Rogers, Mgr. SAN LUIS OBISPO:

SANTA ROSA: Austin's Resort, Lake County

CONNECTICUT

HARTFORD: TORRINGTON:
Vinnie's Restaurant and Vinnie
DiLullo, Proprietor.

### FLORIDA

1ACKSONVILLE: Floridan Hotel Pier

KEY WEST: mico Bar, and Artura Boza MIAMI:

Columbus Hotel MIAMI BEACH: Coronado Hotel

Command Protest
SARASOTA:
''400' Club
Bobby Jones Golf Club
Lido Beach Casino
Sarasota Municipal Auditorium
Sarasota Municipal Trailer Park TAMPA: Grand Oregon, Oscar Leon Mgr.

#### ILLINOIS

CHAMPAIGN: Urbana-Lincoln Hotel EUREKA: Hagcher, George

MATTOON: U. S. Grant Hotel

STERLING: Moose Lodge, R. J. Yenger, Gov.; John E. Bowman, See Moose Lodge of Sterling, Mo., 734. 726 Rock Palls American Legion, Post No. 902

### INDIANA

SOUTH BEND: St. Casimir Ballroom

### IOWA

BOONE Miner's Hall DUBUQUE: Julien Dubuque Hosel

### KANSAS

WICHITA:
Green Tree lan, and Frank J.
Schulze and Homer R. Mosviand Dance Club Swingland Cafe, and A. B.
(Bob) Brunch, owner.
21 Club and A. R.
(Bob) Brunch, owner.

#### KENTUCKY

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

### LOUISIANA

NEW ORLEANS: Club Rocket Happy Landing Club

### MARYLAND

HAGERSTOWN: Rabesco, C. A., and Baldwin Cafe.

### MASSACHUSETTS

PALL RIVER

Paris, Visselle
METHOUN:
Central Cafe, and Messes. Yanaboais, Driscoll a Gagnon.
Owners and Managers.
Diamond Mirror

#### MICHIGAN

PLINT: Central High School Audi. INTERLOCHEN: National Music Camp MARQUETTE: Johnston Martin M.

#### MINNESOTA

ST. PAUL: Burk, Jay

#### MISSISSIPPI

MERIDIAN: Woodland Inn

### MISSOURI

ST. JOSEPH: Rock Island Hall

#### **NEBRASKA**

OMAHA: Whitney, John B.

### NEW JERREY

ATLANTIC CITY: Hotel Lafayette BAYONNE: Chester's Bar & Grill CLIFTON: ELIZADETH: Polish Falcons of America. Nest 126. JERSEY CITY:

### Band Box Agency, Vince Giacinto, Director Ukranan National Home NEW YORK

BUFFALO: Hall, Art Williams, Budd Williams, Ossia CERRS. COLLEGE POINT: ITHACA: Lodge No. 636 LOCKPORT:

Tioga Tribe No. 289, Praternal Order of Redmen. MECHANICVILLE

MOHAWE Hurdic, Leslie, and Vinevards Dance Hall.

MT. VERNON: NEW YORK CITY!

Kingsbridge Armory Midget Auto Races.
Sammy's Bowery Pollies, Sam
Puchs, Owner

OLCOTT Olcotta Restaurant OLEANI

Rollerland Rink Moch, Henry, and City Hall Cafe, and Wheel Cafe.

STATEN ISLAND SYRACUSE: Club Royale

YONKERS ish Community Center

### NORTH CAROLINA

EINETON. New Recreational Center Parker, David Shepherds Warehouse WILMINGTON Village Barn, and K. A. Lehto, Owner,

### OHIO

CONNEAUT: MacDowell Music Club IRONTON: Club Riveria

### OKLAHOMA

HUGO: AL G. Kelly-Miller Bros. Circus, Obert Miller, General Man. OELAHOMA CITY: Orwig, William, Booking Ages VINITAL Rodeo Association

### PENNSYLVANIA

AMBRIDGE: Marine Bar

## UNFAIR LIST of the

## AMERICAN FEDERATION OF MUSICIANS

#### BANDS ON THE UNFAIR LIST

Florence Rangers Band, Gardner, Heywood-Wakefield, Band, Gard-

ner. Mass. Ridley Township High School and Band, Maude W. Sidorsky, Dir., Chester, Pa.

Wuerl's Concert Band, Chas. M Faulhaber, Director, Sheboygan,

### ORCHESTRAS

Baer, Stephen S., Orchestra, Reading, Pa. Bianchi, Al, Orchestra. Oakridge, N. J. Cappa, Roy, Orchestra, Sacramento, Calif.

Kaye, John and his Orchestra, Jersey City, N. Y. Kryl. Bohumir, and his Symphony Orchestra.

Lee, Duke Dosle, and his Orchestra, "The Brown Bombers",
Poplar Biuff, Mo.

cally arranged in States,

Marin, Pablo, and his Tipics Or-chestra, Mexico City, Mexico. Nevchtols, Ed., Orchestra, Monroe, Wis.

O'Neil, Kermit and Ray, Orches-tra, Westfield, Wis.

Samczyk, Casimir, Orchestra, Chicago, Ill. Cargyle, Lee and Hu Ovchestra, Startt, Lou and His Ovchestra, Mobile, Als.

Downs, Red, Orchestra,
Topeka, Kan.

Pox River Valley Boys Orch.,
Pardeeville, Wis.
Jones, Stevie, and his Orchestra,
Catakill, N. Y.

Van Brundt, Stanley, Orchestra,
Oskridge, N. J.
Weltz Orchestra,
Kitchener, Out., Canada
Young, Buddy, Orchestra,
Denville, N. J.

### INDIVIDUALS, CLUBS, HOTELS, Etc.

cally arranged in States, Canada and Miscellaneous

ALASKA

FORT RICHARDSON: Birch-Johnson Lytle Company ARIZONA

MAROT Club CARRONDALE

erra Hotel (also known as Annea Nite Club).

CHESTER: Ridley Tow Township High School

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

EYNON: ogers Hall, and Stanley Rogers, Processies PHILADELPHIA Morgan, R. Dube Stanton Hall PITTEBURGH:

Flamingo Roller Palace, J. C. Navari, Oper. New Pena Inn. Louis, Alex and Jim Passarella, Props.

ROULETTE: Brewer, Edgar, Roulette House SCRANTON:

O. S. of A. Hall, and Chas. A. Ziegler, Manager.

SOUTH CAROLINA

CHARLESTON: Eisenmann, James F. (Bunk)

Club 42 and Mr. Gaug Manager Fastwin Hall, and Roy TENNESSEE BRISTON . Knights of Templar

TEXAS.

PORT ARTHUR: DeGraue, Lenore

VIRGINIA

BRISTOL Knights of Templar NORFOLE: inella, Frank J., Clover Farm and Dairy Stores.

RICHMOND avalier Arena Skating Rink & Dance Hall.

ROANOKE Krisch, Adolph

WEST VIRGINIA

CAMERON Order of Moone Club CHARLESTON Savoy Club, "Flop" Thompson and Louis Risk, Opers.

PARMONT: Adda Davis, Howard Weekly GAY Spot FOLLANSBEE!

Pollansbee Community Center

PARKERSBURGe Silver Grille, R. D. Hilsp

WELL SHURGE of Moose, No. 1864

WISCONSIN

BARABOOT Devils Lake Chateau, James Halsted, Manager.

DARLINGTON. American Legion Hall

IMBAND: Kobler's Dance Pavilion GRANTI MARSH Patrick's Lake Pavilion, Milo Cushman. LOUISBURG:

Dreeson's Hall MADISON Village Hall MANITOWOCI Freddie Brick's Hall Pekel's Colonial Inn

Powers Lake Pavilion, Casimir Fec, Owner.

RICE LAKE: Victor Sokop Dance Pavillion Blondorf, Julius, Tavern

TWO RIVERS: Club 42 and Mr. Gauger,

Kanzelberger Timms Hall & Tavern

DISTRICT OF COLUMBIA

WASHINGTON: Star Dust Club, Frank Moore, Prop.

> CANADA ALBERTA

EDMONTON: Lake View Dance Pavilion, Uooking Lake

BRITISH COLUMBIA

VICTORIAL Lantern Inn

ONTARIO

HAMILTON Hamilton Arena, Percy Thompson, Mgs. OTTAWA: Avalon Club

PORT STANLEY: Melody Ranch Dance Floor

TORONTO. Fcho Recording Co., and Clement Hambourg.

WAINFLEET: Long Beach Dance Pavilion

QUEBEC

AYEMER: Lakeshore Inn MONTBEAL: Harry Feldman

MISCELLANEOUS

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

THEATRES AND PICTURE HOUSES

LOUISIANA

SHREVEPORT: Capitol Theatre

MARYLAND

BALTIMORE: State Theatre

**MASSACHUSETTS** 

FALL RIVER:

MICHIGAN

DETROIT ubert Lafayette Theatre

MISSOURI

ST. LOUIS: For Theater

**NEW YORK** 

BuffALO: Basil Bros. Theatres Circuit, cluding: Lafayette, Apollo, Genesee, Rozy,

cluding: Lafayette, Apollo, Broadway, Genesee, Rozy, Strand, Varsity, Victoria. Shea Theatres Circuit, includ-ing: Bufalo, Elmwood, Great Lakes, Hippodrome, Kenmore, Kensington, Niagara, North Park, Roosevelt, Seneca, Teck, 20th Century Theatres.

Basil Bros. Theatres Circuit, including Colvin Theatre.

LACKAWANNA: Shea Theatres Circuit, including Lackawanna Theatre

> CANADA MANITOBA

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FOR .sALE—Viola by Giacomo Rivalta; Milan, 1824; body length 16½ inches; excellent con-dition; listed in Wurlitzer casalogue with picture as No. 7205. Write Jos. L. Kovaca, Chicago Symay Orchestra, Orchestra Hall, Chicago,

SALE-Cellos, Claude Pierray, 1710 Withers, London; cello bows, Dodd, Lamy, Joseph Voirin, Tubbs, Gutter and others; prices on request. Joseph Pepe, 1439 West Fifth St., Brooklyn 4, N. Y. ES 6-5296.

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POR SALE-Like new Buescher "400" tenor saxo phone and case; pre-war, never used. C. H. Curriden, Jr., Oak and Chestnut Roads, Oxford,

POR SALE—Three fine old violins in concert condition; outstanding tone and power; labeled stradivarius, Carlisle, Bergonzi; welcome trial and inspection. C. H. Curriden, Jr., Oak and Chestnut Roads, Oxford, Ohio.

POR SALE—An unusual violin by famous German maker; distinctly Italian in tone of exceptional carrying power; evidently made special for some-one with large hands and long fingers. Sig. Arnold, 1420 Main St., Kanaas City 6, Mo.

FOR SALE—Loree oboe, Conservatory system used, in good condition. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

POR SALE—Violin, Amati, 1735; Conn Mello-phone, 3 slides, \$75.00; Bb clarinet, Albert system, wood case, \$25.00; Martin Bb trampet, \$75.00; Courtoise Bb cornet, \$50.00; three so-pranos, Bb, Martin, Buescher, Conn, \$50.00 each. Edward R. Slafer, Sr., 31 Hallberg Ave., Bergen-field, N. I. field, N. J.

WANTED

WANTED-Harp, will pay cash; address K. Attl, 1030 Bush St., San Francisco 9, Calif.

WANTED—Symphony orchestra library of authenric editions, separate works or entire library.

Please write North Carolina Symphony, Box 1111,
Chapel Hill, N. C.

WANTED—Jacques Albert Bb Bochm system clarinet; must have three days' trial; will pay big price for good instrument. Send COD to George W. Smith, 4534 Atoll Ave., Van Nuys, Calif.

WANTED—Fine violin such as Strad., Guadag-nini, Bergonzi, etc.; the price is no object; write at once. Chester Cheiro, 1275 Westyood Ave., Columbus, Ohio.

WANTED—Violin made by George Gemunder, Astoria, N. Y.; name the date on label and resident all transactions cash basis. Abram Moses, price: all transactions cash basis. 1803 Eutaw Place, Baltimore 17, Md.

WANTED—Hammond organ, prefer Model B or CV with Vibratone speaker; will pay cash or swap 1946 Chevrolet 4-door sedan for same. Ken Thompson, 26 Englewood Ave., Waterbury 42,

AT LIBERTY

AT LIBERTY—Ace arranger, experience with radio, theatre, bands and music publishers; will work by correspondence. Bernard Goldstein, 93 Jefferson Ave., Chelsea 50. Mass.

AT LIBERTY—A-1 colored organist desires posi-tion in theatre, lounge, bar, etc.; 21 years' experience: go anywhere except South; member of Local 802, New York City: available imme-diately. Reginald Smith, 105-14 32nd Ave., Corona, L. 1. Phone Illinois 7-3218.

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SUSPENSIONS, EXPULSIONS AND REINSTATEMENTS

(Continued from page forty-two) Lela McKinney, Lenn A. Rice, Douglas Shailer,

Eria McKindry Cetter, Sr.
East St. Louis, Mo., Local 717—Aloyius O'Quinn,
Elizabeth, N. J., Local 151—Walter Patylov.
Eric, Pa., Local 173—Tetter J. Leger.
Helena, Mont., Local 642—David Hahn, Robert
D. Clark.

ag, Minn., Local 612-Peter Tarro, The

dore M. Paikvan.

Kannas City, Ma., Local 627—Louis Powell.

Robt. T. Moore, Lloyd Johnson, Rudolph Dennis.

Madissen, Wis., Local 166—Russell Damp.

Mattoen, Ill., Lecal 224—Lyke L. Chapman.

Mattoon, III., Local 224—Lyle L. Chapman.
Miami, Fla., Local 655—Earl H. Pendleton,
Jeanne L. Van Cott, Anthony C. Carella, David
L. Merrittt, Ceasar M. Acosta, Ruby Elizabeth
Mosely, Benjamin A. Sinkus.
Milwaukee, Wis., Local 8—Harold Raiser.
George E. Brander, Paul Franecki, Lukaszewski,
Ted Teikowski.

George E. Brander, Paul Franceki, Lukazzewiki, Ted Teikowski.

Montreal, Canada, Local 406—Teddy Miller, Jean Beaudoin, Jerry Racine, Herbert Keetch, Joseph Buako.

Newark, N. J., Lecal 16—William J. Upham, William Balliger, Fred Palmieri, Jay King, Albert Treattine.

Tracttino.

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New Brunswick, N. J., Local 204—Vincent
Toman, James W. Winchester.

New Haven, Cona., Local 224—Paul A. Johnson,
Gus J. Meyers, Jr.

New Orleans, La., Local 174—Anthony Castignian Expenses Blance, Monte, J. Women.

New Origins, La., Local 17 — Antitiony Castig-liola, Emanuel Blanos, Harriet L. Krause. Owatonna, Minn., Local 490—Gerald Schiller. Oklahoma City, Ohla, Local 375—Fred O. Beatty, Ray Ramay Cook. Paterion, N. J., Local 216—Domenic Tedeschi, Henry Oakley, Louis J. Ferranzano, Kenneth Matrhies.

Matthies.

Peoria, Ill., Local 26—Marion F. Reichert,
Lester L. Pollitt, J. Albert Phillips, Robert M.
Whalton, Roy R. Evans.

Pittsfeld, Mass., Local 109—Alvin Broverman.

Poughkeepsie, N. Y., Local 238—P. A. Morrow.

Quincy, Ill., Local 255—Jeronard G. Melcon.

Richmond, Calif., Local 424—J. Geil, H. Felciano. Carl Just. ciano, Carl Just.

Bochester, Minn., Local 437-Verle Coop St. Cloud, Minn., Local 336—Peter Dinndorf, arcel Kitowski, Eugene Neri, Leo Schellinger. San Antonio, Texas, Local 23—Olive Mayor

San Diego, Calif., Local 325-Mimi Bisazza. San Leandro, Calif., Local 510-Asa Wm. Erway. Frank Gygan Sieug Falls, So. Dak., Local 114-Mrs. Belmont

ormer rank, we. DRE., Local 114—Mrs. Belmont Larson (Caire Hamack), Spokane, Wash., Local 105—Miles King, How-ard Cloyd, Wes Pierce, Lee Pennock, Richard Powell.

Superior, Wis., Local 260-Vincent Karsky.

Superior, Was, Walter Romando, Local 149-R. M. Anderson, Toronta, Canada, Local 149-R. M. Anderson, Maurice Meaulieu, Leander Boucher, Victor W. Brooker, Doug. Hurley, Arthur W. Key, G. Moschetti, Wm. Pudifin, Rocco Volpe.

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