



**International
Musician**
December
1950

Then here's to the maid in the lily white smock,
Who tripped to the door and slipped back the lock!
Who tripped to the door and pulled back the pin,
For to let these jolly wassailers in.

Gloucestershire Wassail

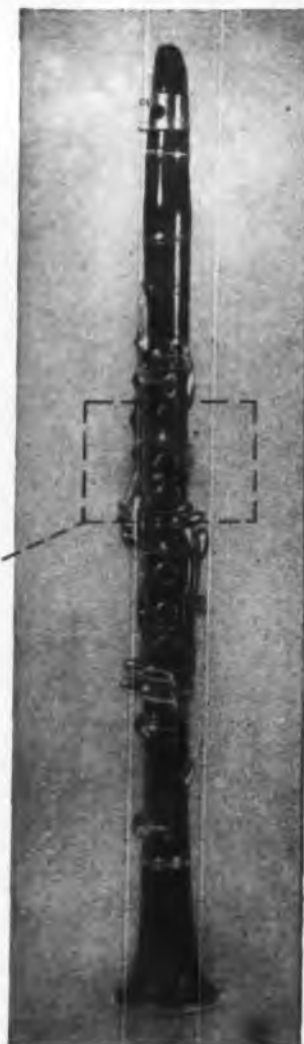
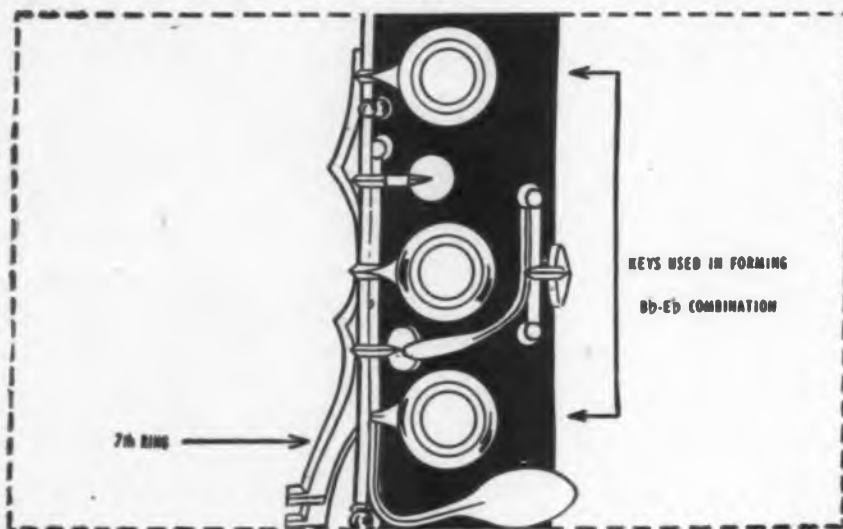
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Club Westerner, San Pablo, Calif., has been declared to be Forbidden Territory to all but members of Local 424, Richmond, Calif.

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Dales Bros. Circus, Union, S. C.
Donald Hester, member of Local 6, San Francisco, Calif.
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DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians:
Seal Bros. Circus and Dorothy Anderson, employer, Fontana, Calif., \$943.75.
Encore Productions, Inc., Hollywood, Calif., \$260.00.
Mr. and Mrs. George McAdoo, San Jose, Calif., \$67.20.
Golden Gate Grill and Lou Burg, proprietor, Denver, Colo., \$777.50.
Lazy Valley Ranch and Kirby Beckett, manager and owner, Evergreen, Colo., \$145.00.
Club DiNapoli, Waterbury, Conn., \$139.43.
A. B. Williams, Dover, Del., \$330.00.
Joseph Murphy, New Castle, Del., \$200.00.
Alliance Theatre Corp. and Pete Panagos, Chicago, Ill., \$242.24.
Edgar Payne, Detroit, Mich., \$398.00.
You All Drive Inn, and Bob Thompson, Biloxi, Miss., \$250.00.
Dutch's Top Hat Bar, Joe E. Mertz, employer, Joplin, Mo., \$100.00.
Silver Dollar, Dick Mills, manager-owner, Joplin, Mo., \$267.50.
Frontier Lounge, Doran May, employer, Missoula, Mont., \$572.00.
Mrs. Sloyer and Robert Goldstein, Brooklyn, and New York, N. Y., \$100.00.
Hunt Stromberg, Jr., New York, N. Y., \$639.03.
Andrew Bonds, Cleveland, Ohio, \$200.00.
Andrew Shullick, Julmar and Hollywood Bars, Lorain, Ohio, \$30.23.
Clarence Love, Love's Cocktail Lounge, Tulsa, Okla., \$471.66.
John Mikita, Shenandoah, Pa., \$300.00.
Brookgreen Room of the Ocean Forest Hotel, Ira Jennings, employer, Myrtle Beach, S. C., \$192.00.
Club Rendezvous and Frank DeMarco, Denison, Texas, \$417.20.
G. T. Rountree, Portsmouth, Va., \$985.00.
Louis & Alex Club, Washington, D. C., \$212.50.
Cornwall Lions Club, George Aasaly, Cornwall, Ont., Canada, \$170.00.
Lew Leslie and his "Blackbirds," New York, N. Y., \$1,547.04.

THE DEATH ROLL

Akron, Ohio, Local 24—Adolph L. Heinrich.
Baltimore, Md., Local 543—W. Lewellyn Wilson, Sr., Thomas L. Gaither, Jr.
Belleville, Ill., Local 29—John Biskar.
Burlington, Iowa, Local 646—Oscar A. Durr, Clarence D. Adey.
Boston, Mass., Local 9—I. H. Baker, W. F. Spender.
Chicago, Ill., Local 10—Henry Sallman, Vincent H. Hague, Jerry Frank Spencer, George Baxter, Joseph F. Neises, Paul J. Mullen, John J. Daly.
Dallas, Texas, Local 147—Victor Sims, Wm. Hamilton.
Daytona Beach, Fla., Local 601—Horace F. Ruland.
Des Moines, Iowa, Local 75—Ernest G. Mitchell.

(Continued on next page)

INTERNATIONAL MUSICIAN



Over Federation Field

By CHAUNCEY A. WEAVER

Happy New Year to all!

Greetings from the Mingus Nursing Home! Under sentence of at least four months; but surroundings are pleasant.

At this writing we are much concerned over the flood waters at Reno, Nevada. We surely hope that our good friend Paula Day will not get her feet wet—if nothing worse.

Winter is severe in most parts of the country, but New York gives promise of a warm enough convention in June.

*Should you be sick and called away
Or elsewhere made to roam,
You'll surely find a pleasant stay
At Mingus Nursing Home.*

Perhaps the day of the non-stalling airplane will eventually come—but not in our day.

The four-month period, July through October, Defense Department summary recently issued showed \$100,000,000 obligated for the purchase of war equipment and supplies. Will we ever cease to love to fight?

And yet we are in the period when the ancient chorus, "Peace on earth,

good-will to men" will once more rend the vaulted skies.

TO LABOR

*Shall you complain who feed the world?
Who clothe the world?
Who house the world?
Shall you complain who are the world,
Of what the world may do?
As from this hour,
You use your power,
The world must follow you!*

*The world hangs on your right hand!
Your strong right hand,
Your skilled right hand;
You hold the whole world in your hand;
See to it what you do!
Or dark or light,
Or wrong or right,
The world is made by you!*

*Then rise as you ne'er rose before!
Nor hoped before!
Nor dared before!
And show as ne'er was shown before,
The power that lies in you;
Stand all as one!
See justice done!
Believe, and dare, and do!*

—CHARLOTTE PERKINS GILMAN.

"Let's Modernize Our Local!" is the first page plea of the Baltimore Local No. 40. Such is the plea sounded by Secretary-Treasurer J. Elmer Martin. As Local 40 specializes in being up to date—we doubt not that a modernization program will soon materialize.

Honored in the Honoring

On the recent resignation of F. P. Cowardin from the presidency of Local 123, Richmond, Virginia, its Executive Board wrote him, "It is with the deepest regret that we accept your letter of resignation as president, which you tendered by reason of your overwhelming personal responsibilities. . . . There is no way we can compensate you sufficiently for your faithful service, but we would like for you to honor us by accepting the office of Honorary President and General Advisor of Local 123, A. F. of M., which office is hereby created for you by order of the Executive Board in a spirit of gratefulness for your devotion to the welfare of our association."

Official Business

(Continued from preceding page)

Detroit, Mich., Local 5—John Harold George, Warren Frank Wilkins.

Highland, Ill., Local 175—Harri-son G. Richter.

Indianapolis, Ind., Local 3—Hugo Sommer, Sue Carolyn (Josephine Auman), Robert E. Ruth.

Lawrence, Mass., Local 372—Cyril Lambert.

Minneapolis, Minn., Local 73—Wm. F. Rahn.

Montreal, P. Q., Canada, Local 406—Lucien Martin.

New York, N. Y., Local 802—Joseph I. Muller, Ernest Roentgen, Hermann Koch, W. E. Roeschel, Pietro Ramagano, August J. Reichert, Walter Adam, Paul Conn, Russ Caltabellotta, Arthur Mullenhaler, Victor Sims, Gerald Williams, Louis Zwerling, Carolyn F. Dunlap, Alex-

ander Leventon, William Zuckerman, Beny D. Hollander, Albert Fantilli.

Philadelphia, Pa., Local 274—Houston Johnson.

Rochester, N. Y., Local 66—Henry Barg, Joseph DeFrancisco, Alexander Leventon.

Santa Rosa, Calif., Local 292—Frank Emenegger, Otto Hoffman.

St. Paul, Minn., Local 30—Harold C. Lindgren.

St. Petersburg, Fla., Local 427—W. T. Atkins.

Wilkes-Barre, Pa., Local 140—Elmer Fritsinger.

Worcester, Mass., Local 143—E. Richard Goulding.

Wilmington, Del., Local 311—Collins B. Tatman.

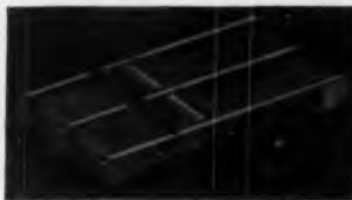
York, Pa., Local 472—Lee F. Gallagher.

Miami, Fla., Local 655—Thomas Camilleri.

Toronto, Ont., Canada, Local 149—Fred Balshaw, Harold Crowther.

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Affairs of the Federation

From the President's Office

The following communication is self-explanatory and is printed for your information:

20% CABARET TAX COMMITTEE

171 West Randolph Street
Chicago, Illinois

Otto K. Eitel, Chairman

November 9, 1950

Final Report to All Contributors and State Chairmen:

The Korean situation has shattered all possible hopes of our securing a reduction of the ruinous 20% Cabaret Tax.

Realizing this, we have terminated the contract with our Washington representative, Mr. Samuel P. Haines. This was done by mutual agreement and a final report has been made to the Clerk of the U. S. Senate, in accordance with the provisions of the lobbying act.

Contributions received during the two-and-one-half years of our activity from Hotels, Restaurants, Labor Unions and Amusement Agencies totaled \$52,419.12. Of this amount, \$48,800 were paid to Mr. Samuel P. Haines for services and expenses. The balance of \$3,619.12 was expended for telephone, telegram, postage and mimeographing costs.

It has been a genuine pleasure to serve the hotels and restaurants affected by the cabaret tax. Even though our efforts were unsuccessful, I feel that in presenting the problems of the hotel industry caused by this tax much good will and a greater understanding of the hotel business was created in Washington and in the press.

Respectfully submitted:
20% Cabaret Tax Committee,
OTTO K. EITEL,
Chairman.

A Report on Resolution 47

WHEREAS, Musicians have been steadily losing employment because of the competition of recordings and transcriptions, and

WHEREAS, There is no protection of the rights of musicians in existing law, and

WHEREAS, Our present contracts, which will be in effect for some time, permit unrestricted use of recordings under such terms as the recording companies permit, therefore,

BE IT RESOLVED, That contracts with recording companies in the future be revised to provide that musicians performing thereunder do so with the understanding that such recordings will be licensed for home use only, and

BE IT FURTHER RESOLVED, That in the event the recording companies, directly or indirectly, permit the use of recordings for other purposes, whether by consent or by refusal to enforce their licensing arrangement, said contracts shall provide for additional reimbursement for each such performance, where the home license contract is violated, to the musicians who contributed their labor to the manufacture of the recording.

This Resolution was submitted to our attorneys for their opinion and study. A thorough and comprehensive investigation was made of all the factors involved in this Resolution. Their studied opinion submitted to this office clearly indicates that action on this entire subject matter should be postponed for the time being.

Music Trust Fund Furnishes Holiday Music at Carville

FOR a quarter of a century orchestras from Baton Rouge Local 538 have been playing for the entertainment of patients in the National Leprosarium (properly called the Marine Hospital of the United States Public Health Service) at Carville, Louisiana. Now, thanks to the Music Performance Trust Fund, Local 538 has been able to send in orchestras for holiday celebrations, and this music has been greatly appreciated by the patients and staff of the institution.

In the spacious hall of the Recreation Building at Carville—often mistaken by visitors for a country club—dances are held regularly dur-

ing the weeks preceding Christmas and New Year's. These parties—and many others held in the course of the year, are part of the program devised at Carville, which aims to have the patients lead lives as nearly normal as possible. With the new sulfone drug therapy, it is now feasible in most cases of Hansen's disease (the proper medical name for leprosy) to arrest the infection, and in many cases to effect a cure. Hence there is every reason for the patients to maintain a strong interest in healthful recreation, and music, the doctors think, is an excellent way to help them keep up their spirits.

Clearing Up a Misconception.

It should be added, in this connection, that at no time have the members of Local 538 had the slightest fear about playing in Carville, since they are well aware that there is no basis for the widespread popular misconception of Hansen's disease as dangerous to visitors; actually it is much less communicable than tuberculosis, and in many instances it is completely noncontagious. So the various orchestras in Local 538 take turns in visiting Carville, and consider it just like going into any other hospital.

Perhaps the best way to show the part played by music furnished by Local 538 to Carville is to quote a letter from the Director of Community Activities for the hospital, Thomas H. Rickman, Jr. He wrote to the Music Performance Trust Fund about the holiday music of last year:

"On the occasion of December 18, 1949, this hospital held the largest and best attended Christmas party within the memory of most patients here. The party opened with a word of greeting from the commanding officer. This, in turn, was followed by a brief entertainment and then a distribution of gifts to almost four hundred patients. Following the appearance of Santa Claus, Jimmy Fisher and his orchestra took over and played for dancing. The room, of course, had been decorated in accordance with Christmas customs. Not only did Mr. Fisher's orchestra do a good job with the dance music, but they arrived in time to provide the background music and accompaniment for the entertainment. I am sure you would have been pleased and proud of the efforts of your organization could you have been present on that occasion. The sight of blind people stamping their feet and clapping their hands in appreciation of good music was, I am sure, a very satisfying experience for Mr. Fisher and his orchestra. . . . Again, this was possible only through the kindnesses that have been extended to us by the A. F. of M.

"On behalf of the patients and the administration at this hospital, I am pleased to have this opportunity to commend to you the generous services Local 538 has rendered this hospital, likewise, please accept for yourself and extend to the other members of your organization our very genuine thanks."

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Joseph N. Weber

AS THIS issue goes to press word comes of the passing of Joseph N. Weber, Honorary President and Technical Adviser of the American Federation of Musicians and its President from 1900 until 1940 with the exception of one year when he retired because of ill health. His death occurred on December 12, 1950, in his Beverly Hills home at one o'clock in the morning.

Born in a little town in the Austro-Hungary of the old days, Mr. Weber was but a fourteen-year-old youngster when he first set foot in the United States, arriving here as the clarinet player in a boys' band.

When still a very young man, he was engaged to play his clarinet at the famous Tabor Grand Opera House in Denver. Soon thereafter he met his future wife, Gisela Liebhold, a violinist in a ladies' orchestra in that city. On September 22, 1891, they were married, a union which proved in every sense felicitous.

Soon after the Denver Musical Union was established with Mr. Weber its president. When a few years later he went to Cincinnati, he became active in the Cincinnati local of the National League, and his fellows elected him president of this organization. For several years he was a member of the Cincinnati Symphony Orchestra.

In 1896, in response to a call by Samuel Gompers, the A. F. of M. was formed, and the Cincinnati group became one of its locals. In 1899 Mr. Weber was elected a delegate from this local to the fourth convention of the A. F. of M., held in Milwaukee, Wisconsin. The following year he served as its delegate to the fifth convention of the A. F. of M. at Philadelphia. It was at this convention he was elected and installed president of the A. F. of M. That was on June 9, 1900.

For forty years thereafter his fellow members evidenced their appreciation of his invaluable services by re-electing him president at each succeeding convention.

In 1929, he was elected to serve as a vice-president of the American Federation of Labor, an office he held until his death.

When advancing age and the precarious condition of his health forced him to announce his retirement as president of the A. F. of M. in 1940, he was made Honorary President and Technical Adviser of the A. F. of M. During his farewell address he pledged himself to be at all times available for advice, adding, "All I can say is that an all-wise Providence be forever with our organization, to which I have given the best years of my life, and love so well, that it may remain continuously active in bringing more success, happiness and sunshine to the ranks of our members and their families . . .

"And so I wish you Godspeed, hoping and praying that our grand organization may go on forever!"

This, his last message as President of the A. F. of M., to the members he so loved and labored for.

At the meeting of the International Executive Board on December 12th, when the passing of Joseph N. Weber was reported, the following resolution was unanimously adopted:

WHEREAS, Joseph N. Weber, President of the American Federation of Musicians from 1900 to 1940, a Vice-President of the American Federation of Labor since 1929, and Honorary President and Technical Adviser of the American Federation of Musicians during the past decade, passed away suddenly on December 12, 1950, at his home in Beverly Hills, California; and

WHEREAS, With the deep regret we experience in his passing comes more vividly the recollection of his great services in behalf of the musicians of the United States and Canada, not only during the formative period of their organizations, but for long years thereafter, we gratefully remember his unswerving devotion to duty, his stalwart integrity, his ever present sense of right and justice; therefore, on behalf

of the entire membership of the American Federation of Musicians,

BE IT RESOLVED, That in the departure of Brother Joseph N. Weber, the American Federation of Musicians and the entire labor movement have lost a valiant soul, a vigorous and outstanding champion whose endeavors and deeds are honorably recorded in our official records and forever more in the remembrance and grateful hearts of our members. Human life is at best but a brief span. His had considerably exceeded fourscore years and for the most part thereof had been devoted entirely to the interests and needs of musicians and all who labor. May rest and perfect peace be his through the boundless age of Eternity; and

BE IT FURTHER RESOLVED, That this Resolution be spread upon the minutes of this meeting of the International Executive Board and an engrossed copy be transmitted to the family of our deceased brother.

International Executive Board,
American Federation of Musicians
of the United States and Canada.

JAMES C. PETRILLO,
President.

LEO CLUESMANN,
Secretary.

December 12, 1950.





Ralph McLane, principal clarinetist with the Philadelphia Orchestra, was soloist in the concert premiere November 24th of Aaron Copland's Concerto for Clarinet and String Orchestra with Harp and Piano. Here soloist and composer discuss the work.

Los Angeles Symphonette

BEING determined to catch up early this season on county activities, we drove on October 19 to Pomona to hear Frank Allen Hubbell's Los Angeles County Symphonette. The opening concert of a series planned by that city's Division of Adult Education, it proved to be a heartening, event programmed to suit exactly the standing-room-only audience of children and adults. The presentation consisted in just the right blend of novelty with substance. It was played with impeccable taste. Soloist for the first half of the program was lovely Yaltah Menuhin, pianist, who played the Romanza from the Chopin E Minor Concerto. Her interpretation has finesse, logic and clear design. For the first time in perhaps fifty hearings of this composition, we were satisfied with the orchestral accompaniment. It is too thin in its scoring for a full-sized orchestra but the pint-sized symphonette seemed able to keep it delicate yet still keep it important.

The second soloist was Robert Marstellar, first trombonist of the Los Angeles Philharmonic Orchestra, who played his arrangement of Corelli's D Minor Cello Sonata for trombone and orchestra, a piece of fine sonority and warm lyricism.

We raise an eyebrow at first over the piece-de-resistance of the program, the first movement from Brahms' Fourth Symphony in E Minor, but presently we were sitting back enjoying the sinuous phrase lines which can actually be as well realized by a small group as by a full-sized orchestra.

The program began with an old friend, the Bartered Bride Overture and ended on just the right note with the Fete Polonoise of Chabrier.

The symphonette is a group of forty first-chair men from the Philharmonic and studio orchestras organized and conducted by Frank Allen Hubbell. Its purpose is to play non-

Speaking of Music

profit concerts for schools and other community educational groups. It is sponsored by the County Board of Supervisors and Local 47.

—P. A.

Symphony in the Southwest

THE key-adjective for the description of Alfred Wallenstein's opening program with the Los Angeles Philharmonic season this year is *sumptuous*. Such glittering strings! Such sonorous brasses! Such solid perfectly-tuned chords! In this, his eighth season as director of the orchestra, Mr. Wallenstein has achieved an organization which can, indeed, stand up to anything.

The fare was Beethoven and Wagner. The entire instrumental portion of the program, even to the Seventh Symphony of Beethoven, served as prelude to the main event of the evening, the singing of Kirsten Flagstad.

Her first offering was Beethoven's *Ah, Perfidia*. An aria without an opera, it has been called a tour de force. It is not one in the hands of Madame Flagstad who made it the very apotheosis of tragic love.

For Brunhilde's Immolation Scene no funeral pyre, no horse or fire brand was necessary. Flagstad was able, with some magic of her own, to convey the whole scene.

The orchestra played to perfection the overture to Beethoven's ballet, *Prometheus*. This sparkling trifle should be played more often as a program opener.

The concerts have very nearly sold out to season ticket holders this year. The season promises to be notable.

—P. A.

As Bach Would Have It

BEFORE we mention the players and the singers of the Bach aria group which performed at Town Hall, New York, on the evening of October 31st, impartiality would seem to require us to offer word on the utter serenity pervading the whole performance.

In the second work, Aria from Cantata 33, for alto, strings and continuo, the alto, Margaret Tobias, strengthened the mood of quiet with the soft, sustained quality of her voice. Completing the cure against unrest were the violins' gently commenting tones. By the time the third work was reached, Aria from Cantata 68 for soprano, cello, violin, oboe and continuo, we were ready to marvel at the agility of the cello (Bernard Greenhouse) and to discover what a happy combination cello and soprano voice (Jean Carlton) are. When the violin (Maurice Wilk) and the oboe (Robert Bloom) exchanged felicitations, tone-wise, we realized this was another duet exceedingly grateful to the ears.

With the Cantata 82—bass solo throughout—the most finished part of the program was

reached. The tonal setting provided by the strings before the singer began was imaginative and beautiful. The soloist himself, Norman Farrow, showed an excellent sense of musical line, an excellent feeling for mood.

The "for Christmas" Aria from Cantata 151 was appropriately festive and childlike, a result attained largely through the impeccable and fluid phrasing of the flute (Julius Baker).

The Bach aria group and William H. Scheide, its director, are to be commended on this so timely and so fitting commemoration of the great Bach.

—H. E. S.

Philadelphia Premiere

A SOLOIST who can put yet new life into Beethoven's Violin Concerto in D major and a work in local premiere performance were the double offering of the Philadelphia Orchestra at its concert in that city on November 3rd. Of Zino Francescatti's playing we need not speak, save to say it showed its usual impeccability. Regarding Paul Creston's Symphony No. 3 we cannot be so reticent.

Quick development—an outpouring of sound, broad and clear, from the start—that was our



Paul Creston

impression of its three movements, "The Nativity," "The Crucifixion" and "The Resurrection." The string-work was always predominant and so simple it at times seemed the open strings only were being used. Of the two Gregorian themes used as basic structure of the first movement the first is announced by the horn, thrilling through the strings,

and the second by flute, quiet and cool. After an answering back and forth between violins and cellos, the whole orchestra becomes astir, like wind ruffling water, placid yet gay. Now the horn is playing its watery motif, and there are little scrambling phrases high up in the violins.

The second movement begins with a cello solo of great fluidity and tenderness—a short sighing counterpoint from the winds providing the contrast. The third movement was marked by a chorale-like theme (it is the Gregorian "Angelus Domini descendit de caelo") from the cellos and basses, and by a sort of shimmer, like light dawning over the whole orchestra.

Beauty and at times grandeur marked the work. It was not "dated" nor was it placed. It might have been written any time, anywhere. Just excellent, listenable music. Music that means something. The audience showed it knew this, called the composer back four times.

INTERNATIONAL MUSICIAN

Concert and Ballet

"I have often asked myself the question why I compose," he writes, "and have answered myself as follows: 'As I eat and exercise for my physical health; and as I read and study for my mental development; so do I pray and compose for my spiritual well-being.' In fact, composing is a form of prayer with me; or expressed differently, music is a form of religion."

—H. E. S.

From Folk Song to Art Song

SUSAN REED, in her first New York concert in three years, at Town Hall, Sunday, October 22, showed how to make the transition from the folk-style ballad to the concert song. As a central group, between her predominantly Southern Mountain and Irish ballads she presented the "Songs of the Auvergne,"



SUSAN REED

with a small instrumental ensemble rendering the rich settings devised by Canteloube de Malaret. These simple folk-poems, in the dialect of Languedoc, are still within the province of the ballad-singer, but they are stepped up to the art-song level by the wonderful harmonic underpinning offered

by flute, oboe, clarinet, cello, and piano. Not that Malaret ever obscures the directness and simplicity of the melodies by any embroidery; rather he reinforces the delightful naivete and charm of the folk songs—to which Miss Reed did full justice. The audience insisted on encores for four of them: the tricky, amusing spinning song; two of the dances, which were cut off the same cloth as "Gentil Alouette," and a haunting shepherd's call, with its echoes from the flute and oboe.

In her delivery of the traditional ballads, Susan Reed showed that her art has made great strides during her three years of touring. Her soprano is clear and bell-like, her diction is effortless. She can put over a song with a sureness of touch beyond that of most night club performers. She works her stage business artfully, as she shifts from Irish harp to zither, and again to her new lute-like instrument, which she says she picked up in a pawnshop, and which she has named "The Ever-lovin'." Her introductory patter is witty, and perfectly timed.

The audience, which filled Town Hall, showed no desire to go home when the set part of the program was over. They kept Susan singing encores until the imminence of another concert forced a halt. This was a gala occasion, and the "Songs of the Auvergne" made it a signal musical event.

—S. S. S.

Balanchine Triumphs

GEORGE BALANCHINE and the New York City Ballet Company are back home after a triumphal tour of England and the Continent. The Arts Council of Great Britain invited them to stage a two-months season at the Royal Opera House in London, and then sent them on a tour of the provinces. (The Arts Council is the government-financed body that picks up the tab to meet the deficits on symphonies, opera, and ballet in Great Britain—and maybe if this country would catch up with England, we'd have a chance to see this superb company for a longer stretch than their present three weeks' run at the City Center.)

For Balanchine is giving ballet that's something to see—and, for that matter, to hear. For this topnotch choreographer has always given music a very strong supporting role in his dance ventures. Sometimes his initial starting point has been the music, as in his *Symphony in C*, to Bizet's work; in his *Symphonic Concertante in E Flat*—Mozart's K 364, and his *Serenade* after Tchaikowsky—classical ballets all, but the choreographer has much that's new to say in the traditional idiom. And he has worked with Stravinsky to perfect the blending of music and dancing, with the results found in *The Firebird*, *Orpheus*, and *Le Baiser de la Fee*. Nor does this tell the whole story. Balanchine has even taken a turn as pit conductor in emergency.

BALLET CONDUCTORS



Leon Barzin, New York City Ballet



Emerson Buckley, Cueva's Ballet

and acquitted himself well. Not to mention that during this season he has made his American debut as a dancer in his new *Mazurka from a Life for the Tsar* (Glinka). He performed in this number with drive, wit, and sprightliness enough to make you wonder if this was the same man who was a leading danseur with Diaghilev long, long ago.

One of the secrets of Balanchine's success is that he has gathered around him not only a notable company of dancers, but a staff of artistic aides who are among the best in the business. His associate as artistic director is Jerome Robbins, one of the gayest young choreographers



Symphony in C, New York City Ballet Company

in the field. His lighting man, Jean Rosenthal, is an artist in color. And as musical director he has had from the start Leon Barzin, who has got together one of the best ballet orchestras to be found anywhere. Barzin is a versatile and fluent conductor, who adapts himself to the variety of styles called for in the wide-ranging repertory of the company. Always there seems to be split-second co-ordination between the pit and the stage. In translating from the time-art of music to the space-art involving sequences of bodily motion, Balanchine can always depend on the orchestra under Barzin's direction to help him sustain the delicate interlacing between music and movement.

Incredibly careful timing in the music is required particularly for the virtuosa feats of the principal ballerina, Maria Tallchief, in such sustained and airy flights of motion as occur in *The Firebird*, or in the remarkable new tour de force which Balanchine premiered on December 1st: the *Sylvia: Pas de deux*, from Delibes' *Sylvia*. Here Miss Tallchief is in the air for the time required to do the almost impossible feat of an *entrechat huit*, bringing her ankles together eight times before she comes back to earth. (Even the great male dancers can usually manage only six.) One can imagine what any slight divergence in the timing of the music would do in a case like this. Again, when the ballerina from the single point position (that is, poised on one toe) leaps in the air, descending again on the single point—that calls for music that is absolutely precise. Barzin seems to have absolute rhythm—if one may draw a parallel with absolute pitch.

—S. S. S.

Grand Ballet

AMONG the new ballets presented by the Marquis De Cuevas' Grand Ballet at the Century Theatre in New York in November were the exciting *Del Amor Y De La Muerte*, *Les Biches* and *A Tragedy in Verona*. *Del Amor Y De La Muerte* marks the choreographical debut of Ana Ricarda who, both as choreographer and dancer performs miracles of mounting tension and mood. George Skibine proves his artistry in a fiery, demanding part. Marjorie Tallchief is vibrant in a part of great passion and nuance. The revived *Les Biches*, choreographed by Nijinska, is delightful satire on love, intensely danced by Tallchief and Skibine, gaily by Raoul Celada, and musically by Solange Golovina and Andrea Karlsen.

Emerson Buckley, alternating as conductor for the company, has conducted for every opera company in the states except the Metropolitan and has performed in Canada, Cuba and Mexico.

Music in

BRITISH

NAMED appropriately, British Columbia, of all the provinces of Canada, adheres most closely to the British pattern. The tinkle of tea cups, the sedate whir of lawnmowers, the quiet conversation in hotel lounges and clubs, offer contrasting motifs to the earthier tumult of its more sparsely settled regions: the thud of falling trees (they come 200 feet tall and six feet in diameter in those northern forests!); the howl of the mountain blizzards; drums beating at the Indians' potlatch; twigs snapping under the hooves of the moose; the scream of the seagulls; the snarl of the trapped cougar; the hurling frenzy of the great falls. Partaking of both motifs is the music making—in salon or around campfire—at such resort centers as Vernon, Kelowna and Penticton.

In this province (it is as large as Washington, Oregon, California, and New Mexico combined and fronts the Pacific ocean for 700 miles) more than half of the 1,114,000 inhabitants live in the two large cities, Victoria and Vancouver. Victoria, the province's capital, on the southernmost point of Vancouver Island—this extends over the international boundary by some sixty miles into the State of Washington—has a population of over 110,000, is sedate and unhurried, adheres to the pattern of gracious living.

Musical life centers around the symphony orchestra. Now celebrating its tenth birthday and operating on a permanent professional basis, the Victoria Symphony Orchestra has a membership of seventy-six, ranks among the first four of all permanent symphony orchestras in

the whole of Canada. Eight subscription concerts are planned for this year in the twenty-six weeks between October and March, besides two concerts for high school and university students, a special Christmas performance of Handel's "Messiah," and a tour of the larger centers of Vancouver Island. An anniversary performance of Beethoven's Ninth Symphony will take place in April, 1951, and a series of six promenade concerts in the spring and early summer will bring the total number to over twenty. With the exception of the Christmas concert (Graham Steed, conductor) all will be under the direction of twenty-five-year-old Hans Gruber, now in his third season as the orchestra's regular conductor. One of the youngest conductors on the continent, Gruber, while only a nineteen-year-old undergraduate, began his four-year tenure as director of the University of Toronto Symphony Orchestra and the 250-voice University mixed chorus. He also appeared last summer as guest conductor of the Vancouver Symphony Orchestra.

Fortunate in its conductor, the Victoria Symphony Orchestra has also cause for congratulation in its stable financial situation. Its operating deficit is held to well under ten per cent of its budget and it is more than pre-insured by 100 guarantors at \$100.00 each. The concerts played in the Royal Theatre (capacity 1,600) run all the way from the Bach Brandenburg Concerti to the symphonies of the moderns.

There is close liaison between the Victoria Symphony Orchestra and the schools' music department. Student concerts given under the auspices of the Music Performance Trust Fund as well as the final rehearsals of the Symphony have always been open to all students.

Then the schools themselves foster music. Besides regular classroom music in the elementary schools and elective courses in junior and senior high schools, there are four school bands and two high school orchestras.

Another boast of Victoria is a Community Music Festival, a large section of which is devoted to school, vocal and instrumental classes. Cash prizes and scholarships are a further incentive to the city's young people. Besides this, a "Youth Band" sponsored by the Lions Club

of that city, managed by Edward Tucker and conducted by Reginald Wood, plays for various worthy causes, non-competitive in nature.

Opera all the way from the staid Gilbert and Sullivan variety—a Society presents annually one or more of these operettas—to native Indian opera is to be heard on Vancouver Island. Recently a whole Indian opera was recorded by the C. B. C., with Indian music and Indian singers.



Cecil W. Heaton
Life member, Local 247



S. G. Peele
Life member, Local 247

Victoria is rightly proud of its Arion Male Voice Choir, organized in 1892, its present conductor Mr. Steed. Herbert Kent, who held the position of assistant conductor and conductor for twenty-three years and has been actively connected with the Choir since its inception, still sings in the ranks of this, the oldest male voice choir in the Dominion of Canada.

A record of a sort has been established by the Empress Hotel of Victoria, too. It has used a salon orchestra practically daily since 1908.

Local 247, located in Victoria, administers practically the entire Vancouver Island. Chartered in 1902, it is the furthest west of any other of the locals with the exception of the one in Hawaii. Its projects are various: it plays a definite part in the encouragement of school music by providing money for the purchase of instruments through a grant called the "Prescott Memorial Fund," named so in memory of the late Alfred E. Prescott, member of the local and conductor of one of the school bands; it has a benevolent fund, used to assist members and their families in distress. (This is distinct from

THE VANCOUVER SYMPHONY ORCHESTRA



SH

COLUMBIA



the death benefit.) This benefit fund is maintained by the yearly efforts of the dance orchestras who stage a "Parade of Bands" in the Crystal Garden. Three ballrooms are used for this event and some sixteen dance orchestras in relays provide the music.

Local 247 and Local 145 are between them responsible for Federation activities in the whole of British Columbia, since the latter local administers the entire mainland of this Province. Chartered in Vancouver in 1901,* principally to provide entertainment for the miners and prospectors who were currently storming the settlement, it today serves the 380,000 residents of this, Canada's third largest city. Here the excellent hotels offer salon and dance music, and music of the highest calibre is used also on the moonlight cruises, with dancing on deck and at the stopover pavilions. The city's ninety-eight-mile waterfrontage—it is the regular port of call for nearly fifty deep-sea steamship lines—offers music in the dock's humming activity, in ships' bands and seamen's chanties.

In Vancouver, too, is the famous Malkin Bowl, among the tall cedars where last summer an

concerts by an orchestra of thirty members, this series presented free to the public by the British Columbia Railway and Vancouver Parks Board. Also included in the regular summer season in Vancouver are seven weeks of musical comedy, known as "Theater Under the Stars" presented at popular prices by Vancouver Civic Theater Society in Stanley Park. Productions last summer were "Blossom Time," "No, No, Nanette," "Sweethearts," "Gypsy Love," "Eileen" and "Chu Chin Chow." An orchestra of twenty members was employed. The conductors were Harry Pryce, Beverly Fyfe, and the late Basil Horsfall.

In Vancouver now for the seventeenth year the Canadian Folk Society has participated in a festival with a display of Ukrainian folk dances and songs, Maypole dances and native Indian dances. Yugoslavia, Sweden and Iceland are represented by choirs and dancers, Scotland by the Caledonian Dance Group.

The Music Performance Trust Fund has contributed materially to the entertainment of veterans in British Columbia hospitals and has been the means of reviving band music in the city parks and beaches.

Competitive festivals are a powerful stimulus to musical endeavors in this as well as in other provinces of Canada. Each year instrumentalists, soloists, choirs and orchestras participate in the British Columbia Music Festival, now in its twenty-eighth year. Because of the large number of Welsh residents, there are also orchestral and vocal competitions each year on the week commencing on Good Friday. When during the 1950 Pacific National Exhibition one hundred professional musicians entertained the thousands who thronged to view that great collection of products of mine, forest, sea and soil, \$20,000 was distributed in musical awards.

Seventy members of Local 145 comprise the Vancouver Symphony Orchestra, the twenty-first consecutive season of which opened October 15th with Sir Ernest MacMillan as guest conductor. Ten subscription concerts are scheduled for this year as well as ten popular and student

concerts under the business management of T. Fitz-Gibbon. The roster of guest conductors of this orchestra has been most impressive: Beecham, Barbirolli, Klemperer, Sevitzyk, Bernstein.

The Vancouver Symphony Society has rendered invaluable service both to elementary and to high schools in the presentation of the entire personnel of the Vancouver Symphony Orchestra in concerts especially arranged for different age groups. Program notes are carefully prepared and distributed to schools for study preceding each concert. Through a set-up between the Vancouver School Board and a public transportation system, children supervised by teachers are conveyed to and from the concert hall in safety. This year the Women's Committee of the Vancouver Symphony Society has sponsored both children and student concerts.

The Vancouver Junior Symphony under the leadership of Albert Steinberg offers training
(Continued on next page)

Mans Gruber



Harry Adaskin



Lenard Basham

unusually varied program was presented. The British Columbia Electric Railway Symphony, an organization consisting of some sixty musicians, presented five Sunday symphony concerts. Then an orchestra of about forty members presented two Sunday concerts in which excerpts from opera were heard, conducted by the late Basil Horsfall. Besides this there were three

* Two of its charter members, Josh Bowyer and Charles Rennie, are still with the local.

THE VICTORIA SYMPHONY ORCHESTRA



For the Musician's Christmas

FRITZ KREISLER, by Louis P. Lochner. 455 pages. Macmillan. \$5.00.

This volume underlines our contention that great people are more, not less, human than others, that there's more life per square half-hour in a genius's time-span than in a whole year of an ordinary citizen's. So, too, one page of this biography contains more varied, more fresh, more stirring and more inspiring material than a whole book on—but why cull out a name from the endless lists of books on military strategists and political behind-the-scenes movers.

Kreisler is shown here as we have always known him: a great intelligence and a great humanitarian. The author, who has been his personal friend for thirty-five years, has the knack of effacing himself to bring out his subject. No thesis is offered—no explanation on the whys and wherefores of greatness—none, that is, but the actualities of his life—his four-year-old string quartet venture, his debuts, artistic and romantic, his meeting with Harriet who was so forcefully to shape his destiny, his concertizing, his soldiering, his composing, his pleasuring. And then there are the pages and pages of his actual conversations, just as he spoke them.

Musicians will find enormously interesting Kreisler's attitude toward his art, an attitude he describes with complete objectivity.

MEN OF MUSIC, by Wallace Brockway and Herbert Weinstock. Simon and Schuster. \$5.00.

This volume has been brought out in a re-

vised and enlarged (chapter on Berlioz added) edition. The style remains fluid, terse; the spirit emancipated if ironic; the substance illuminating if (at least in some instances) disillusioning.

THIS IS AN ORCHESTRA, by Elza Z. Posell. 96 pages. Houghton, Mifflin Company. \$2.50.

Concise almost to the point of bluntness, these descriptions of various orchestral instruments are keyed to amateur music lovers who, on attending a symphony orchestra concert, would like to know which instrument is playing what. The author is careful to use no terms which will not be understood by the musical amateur. Information essential to recognition of the instrument via appearance and tone is alone offered. The illustrations show the instruments being actually played, with their gadgets—tabs, strings, keys, pegs—clearly visible.

At the end of the volume a chapter, "On Choosing an Instrument," gives some valuable pointers—on physical characteristics of fingers, lips and arms—which should be taken into consideration before the child starts "taking lessons" on any instrument.

THE HARP, by Roslyn Rensch. 198 pages. Philosophical Library. \$6.00.

Seems the only previous work on the harp has been out of print for nearly two decades. This, then, is a worthy start in the creation of literature for this most interesting instrument. (Take just one lesson on the harp to gain a real experience!) The historical chapters es-

pecially show diligent research and almost fanatical respect for chronology. One learns as one reads on, about works for harp, about different types of harps in use today; the instrument's construction, care, tuning, and technique; the player's problems, as pupil and artist. One learns one must call the playing of the harp more than a profession. It is a way of life.

GUIDED SIGHT-READING, by Leonhard Deutsch. 107 pages. Crown Publishers. \$2.00.

If the ability to read rapidly at sight is, as many believe, aside from gains of the spirit the greatest one acquisition possible to the music student, then this book is a godsend. Because it does convey in lucid terms and with psychological understanding as rare as it is precious the means by which a student may acquire this knack.

"Knack," we said. The author would like the term. For his whole approach is unobtrusive and seemingly nonchalant. It's just that between us (says he) we want to get this trick of sitting down and playing this piece and then this piece and then this at first sight—playing it without a single mistake, in proper tempo and with the desired nuance. You do so much and first thing you know you have a repertoire. You have a repertoire and first thing you know you've mastered the piano. That he distinguishes between pupils, that he offers no one cure for slow learners but adjusts the remedy to the patient is another point in commendation of this author and teacher.

(Continued on page thirty-three)

Music in British Columbia

(Continued from preceding page)

and encouragement for many young instrumentalists, all of whom are potential members of the A. F. of M. Another youth organization, the Vancouver Kitsilano Boys Band, has just returned from a tour of Britain and other European countries.

The field of chamber music in Vancouver is by no means neglected. Jean de Rimanoczy gives a series of chamber music concerts annually. Albert Steinberg appears in chamber music concerts with his own string quartet under the auspices of the Friends of Music. This society has also on occasion presented programs by the Paganini Quartet and the Hungarian Quartet. Under the leadership of Gregori Garbovitzky, the Chamber Music Society has produced a number of above-average musicians.

Harry Adaskin, violinist, and his wife, Frances Marr, pianist, give an annual series of University-sponsored concert-lectures at the Vancouver Art Gallery, subscriptions for which have been sold out for four years running. These consist of ten evenings, one a week. One work is performed and discussed at each concert-lecture. Last year ten works of Bach for violin and piano, as well as six unaccompanied violin sonatas and partitas were thus considered.

Two of Canada's best-known composers live in Vancouver: Jean Coulthard and Barbara

Pentland, both on the staff of the Department of Music of the University of British Columbia. Their works have been performed in Europe and the United States, and last season the music department and the fine arts committee of the University presented an all-Coulthard program and an all-Pentland program. It was the first time in British Columbia history that resident composers have been able to have a "one-man show."

Another composer, Lenard Basham (born in Penticton, B. C., in 1918) has had several of his compositions performed by the C. B. C. and B. B. C. orchestras, and by Sir Ernest MacMillan in Toronto. His Seaport Town Overture, performed recently at a four-day symposium of Canadian music, depicts what Mr. Basham regards as his home town—that is, Vancouver. His Legend for Orchestra is based on Indian lore, of which he has made a considerable study. The same symposium included a work "Music for Dancing" by John Beckwith, born in Victoria in 1927 and now on the staff of the Royal Conservatory of Music in Toronto. The composer of *Here's a Ho Vancouver*, widely publicized in all parts of the Province, is Bentley Hilliam. Other composers to achieve prominence have been Arthur Benjamin, now in London, and Dr. Allard de Ridder, recently returned from Holland.

But what of the smaller cities of this Province? What of the vast Northland? What of Queen Charlotte Island farther up the main-

land? New Westminster has its civic orchestra, and there are annual performances of the traditional English Maypole and Morris dances. Trail, in the interior of the Province, is proud of its three bands: Canadian Legion, Maple Leaf, and Trail Pipe Band. Then there is the Trail-Tadanac High School Orchestra directed by R. R. Potter. Kamloops (10,000 population) has 160 teen-age youngsters grouped in bands and a junior symphony. Through various grants this school has acquired instruments to the value of \$40,000. Festivals are held in Nanaimo, in Nelson, Penticton and other towns of like size. In fact, each community throughout the state, however small, has its music students eagerly preparing for competitive festivals, has its school and church music, has its neighborhood singing groups.

Indian music gives a special accent to the Province's tonal output. On Queen Charlotte Island live the Haida Indians, their tin whistles and rattles lending rhythm to their yearly shindigs (called potlatches) as their totem poles lend life to the landscape. Composer Basham tells me he remembers hearing them perform in Vancouver, when he was a boy, and that the strange rhythms have stayed with him through the years. So in British Columbia, for all its adherence to British customs and British credos, there is, too, that inherently North American motif—the music of the great open spaces.

—Hope Stoddard.

INTERNATIONAL MUSICIAN

Good Christmas Cheer and a Jolly New Year To Our Members and Friends

Gloucestershire Wassail

(See cover)

In quick time

Then here's to the maid in the li - ly white smock, Who

tripped to the door and slipped back the lock! Who

tripped to the door and pulled back the pin, for to

let these jol - ly was - sail - ers in.

I.

Wassail, Wassail, all over the town!
Our toast it is white, and our ale it is brown,
Our bowl it is made of the white maple tree;
With the wassailing bowl we'll drink to thee.

II.

And here is to Dobbin and to his right eye,
Pray God send our master a good Christmas pie,
And a good Christmas pie that may we all see;
With our wassailing bowl we'll drink to thee.

Wassail (pronounced wah'-sail) means "May you be hale," from the Old English *Wes hael*. It was used as a salutation when drinking a man's health, like the Scandinavian *Sköl*. By extension, *wassail* came to mean convivial revelry, a drinking song was a *wassail* song, and revelers were *wassailers*. The country revelers in this old secular English carol from Gloucestershire County went about caroling at Christmas and New Year's,

carrying big wooden bowls to receive handouts of hot spiced wine or ale. The last verse, printed above with the music, celebrates the helpful maid who let the wassailers in to receive their Christmas cheer. Our cover artist has imagined a modern counterpart of this holiday reveling, when some present-day musicians in English costume sally out of their club to serenade and visit a hospitable singer friend who lives not far away.



BOYD RAEBURN



GEORGE SHEARING



BUDDY MORROW



RAY ANTHONY

STRIVING for a "blend or wedding of jazz and modern classical forms, which will put popular music on a higher musical basis." Boyd Raeburn has added the rarely-heard horns, soprano sax, bass sax, alto clarinet, bass clarinet, flute, oboe, English horn and bassoon, as well as the seldom-used tympani, the bass snare and tom-toms. As consummate musician, and prophet of a new music, Raeburn has toured with his band and played the biggest hotels and all the major networks, and been complimented on his arrangements and musicianship by the great Stravinsky. His popularity is perhaps the greatest compliment he has received on his efforts.

WHAT is bebop? It's an advanced form of jazz with unorthodox accents, scalewise movements and unusual intervals. It lacks color and dynamics, which is probably the reason it isn't acceptable to many. But it's a new trend in music. It's a step forward. And that's the important thing." The above explanation comes directly from George Shearing, the top pianist-exponent of the movement, who has just given a concert at Carnegie Hall, and before that throughout the country. The British-born blind pianist has won plaudits everywhere he has appeared, not only for the type of music he plays but for the artistry of his quintet group in interpretation and skill.

A TROMBONIST takes a band, and record-breaking discs make their appearance. Having long since proven his ability with the trombone, and played with every major band as a soloist, Buddy Morrow has just recently formed his own band and put forth two records that are long on mood and musicianship. Slanted mostly for the dim-room clientele, the band has done quite well on television and radio and plans to tour as soon as bookings are confirmed. With a career that began in public at the age of 13, and includes a Juilliard scholarship as well

as the first professional job from Artie Shaw, Morrow has taken another road with his new band—going up, that is.

COLLEGE proms just naturally demand Ray Anthony and his horn and orchestra to make the festivities complete. With an eight-man brass section to back his own terrific trumpet, Anthony has a combination that is hard to beat. The band features wide versatility of material, good showmanship and eager young musicians, and has spent two years touring, breaking rec-

They're Making Music News

ords of every kind, not only in their hotel dates but on the discs that have been released. The combination of some of the features of the former Glenn Miller band with a trumpet that is considered the best in the country, has assured Ray Anthony and the boys with him plenty of eating money, regularly, as witness his current engagement at the Hotel Statler in New York.

A PUPIL of Darius Milhaud, Dave Brubeck calls jazz "an improvised musical expression based on European harmony and African rhythms." He teaches "A Survey of Jazz" at the University of California extension, composes, and plays a mean piano with his basic trio, or elaborated octet, in the San Francisco area on radio, in concerts, and occasionally in local night-spots. His trio was selected as the first group to appear for the New Jazz Society in Salt Lake City, and from there the boys go on to Chicago for a two-week stint at the Blue Note. True to his basic theories, Brubeck uses no written music for his group, relying completely on improvisation.

PAPA was head of the music department in a local high school, papa was musically-minded—result, sons studied music, taught music—specific result, Bobby Byrne, one of said papa's sons, teaches at the Hartnett School, leads his own band, and plays a terrific harp and trombone, not to mention the other instruments that he plays well. Probably due to his thorough musical education, Bobby Byrne has experimented with music styling, adding such classical instruments as the flute, oboe, clarinet, bass clarinet and French horn to his band. Responsible for many of his own arrangements, Bobby Byrne recently completed a stint at the Paramount Theatre in New York City.

THE New Yorker and New York greets Ray Robbins who is making his first Eastern appearance here after five years of leading his band around the best hotels through the West and Midwest. Sporting a voice and a trumpet, the young maestro leads a full, soft, danceable band. The celesta is featured with his band, giving a new touch to the smooth orchestrations provided by Hank Messer. Not unknown in the East because of his popularity on the major networks and recordings, he expects to stay in person for quite a spell, and judging from his previous stints at the major hotels and the Meadowbrook, it seems most likely he will.

TAKE an unknown recording label, a smooth number, and a superior piano-band arrangement, and you come up with the most amazing success story of recent popular musical history. When Bill Snyder recorded "Bewitched" for the Tower Label and proceeded to break the all-time records of the disc business, the boy took the jump to the big time. Currently in New York he is at the Paramount, giving out with his own brand of novelty, standard and semi-classical music, much of which he has composed himself, such as the stylistically interesting "Choppin' Up Chopin." —lea

DAVE BRUBECK

BOBBY BYRNE

RAY ROBBINS

BILL SNYDER



EAST. Danny Deane's term at the Swan Room of Newark's Hotel Monteleone goes on and on . . . Philly's Murray-Men recorded two originals this month . . . Georgie James' six at Billy Rose's Diamond Horseshoe, NYC . . . Ray Leonard threesome holds at El Zebra Club, Clifton, N. J. . . . Eddie Moore approaching his second year at Hotel Pines, Metuchen, N. J. His ork has been together a half-decade . . . Organist Jack Lucky wintering at the Buffalo Elks cocktail lounge . . . Joe Ricardel's crew in its second year at The Flagship, Union, N. J. . . . *Time's* Max Gissen will pen a Louis Armstrong biog for Random House. Satch's own memoirs, titled "Didn't He Ramble," published by Prentice-Hall . . . Duke Ellington turning Gallup, conducting his own poll to select deserving musicians. Duke, as judge and jury, will present awards of merit to winners, plus using them with his unit in concert.

Orkster Walter Gabel's option picked up at Pittsburgh's Ankara . . . Bud Freeman, Lee Castle, and impresario Ernie Anderson huddling in Manhattan over a hot deal . . . Pianist Dardanella's trio at the Kimball Hotel's Pickwick Room, Springfield, Mass., until New Year's day at least . . . Drummer James Harris heading his own combo . . . Hammondman Ralph Ford inked by Hartford's High Time label for etching and A & R chores . . . Buddy Morrow and men to be steered by Herb Hendler and Bernie Woods (Flanagan's handlers) . . . Victor signed L-A maestro Gilberto Valdes . . . 88er Frank Froeba ensconced at Gotham's Candlelight Room, Victoria Hotel . . . Regal Records added Ted Martin ork . . . Jimmy Rushing's group of ex-Basieites slicing for National . . . Edward B. Marks pubbery issuing a series of piano arrangements of standards by Skitch Henderson.

Group headed by Sam Singer bought Philly's Click from Nicky Blair on Dec. 15. Spot will feature musical bar and shows . . . Savoy's Herman Lubinsky selling the new Acorn label, which will boast Errol Garner and Sir Charles Thompson among others . . . Biz looking up in the Quaker City with the Coronet re-opening downtown. Malatesta's, on the Jersey side, put in a new dance floor. Town Tavern, Delair, N. J., expanded weekend shows to seven-day sked. In Philadelphia, the Golden Slipper re-opened, with public dances Friday nights. Arnold Orsatti operating Orsatti's Musical Bar, with Freddie King at the helm in the Celebrity Room. Ralph Flanagan into the Click Jan. 1; George Shearing's five at New Club Harlem

Dec. 25, with Calvin Boze ork following at the spot Jan. 1 . . . Jamaica Theatre, Jamaica, L. I., using names.

Two new Dixieland bistros opened in Boston: Storyville (George Wein, op), in the Copley Square Hotel, and the Rathskeller, in the Rio Casino basement (Steve Connolly, op) . . . Jazz Guild staging Sabbath bashes at Reynolds Hall . . . Organist Lee Miller indefinitely at the Governor Clinton Hotel . . . Walt Jaworski playing Saturdays at the Princess Ballroom, Rockville, Conn. . . . Shaw Artists Corp. signed Joe Morris' ork . . . Mercer Ellington joined his dad's band . . . Ralph Flanagan at Meadowbrook, Cedar Grove, N. J. . . . Savoy Records contracted Jimmy Tyler's ork . . . Sonny Dunham preemed his new band at the Rustic Cabin, Englewood Cliffs, N. J. Spot is on a full-week name policy. Stan Kenton was hoped to follow Dunham, with Tony Pastor rounding out the year. Bill Levine is the op.

added Johnny Long . . . Kelly Camarata ankled as prexy of Abbey Records, replaced by Pete Doraine . . . Columbia renewed Duke Ellington's contract for three years . . . Harry Steinman now sole owner of Philly's Latin Casino . . . Art Kassel returned to MCA Dec. 18 . . . Pianist Al Lerner signed by BMI . . . Alfred Newman cutting for Mercury with a 60-piece orchestra . . . Dorsey is to kick-off 1951 with a tour of Southern one-nighters.

NEW YORK CITY. Bop City folded, with the Paradise opening on its site . . . The Royal Roost using hillbilly talent . . . Havana-Madrid re-opened with Jerry Cooper and Jose Curbello orks . . . China Doll open again, with Noro Morales and Irwin Kent bands . . . Cab Cal-loway may open his own Broadway bistro . . . Ray Robbins at the New Yorker Hotel through Jan. 4 . . . Shep Fields in Dec. 21 at the Capitol Theatre for its Yule show.

SOUTH. Art Mooney took over the Boheme, Hollywood, Fla.; operations starting Christmas Eve. Mooney uses his own unit with an alternating rumba band . . . New band circuit open, starting at Shepard Field, Texas, lasting nine days . . . Charlie Fisk, Jr., now heads MCA's Dallas office, succeeding Dave Whelan . . . Bob Herrington in again at Hotel Bon Air, Augusta, Ga. . . . Miguelito Valdes set for eight weeks at the Caribe Hilton Hotel, Puerto Rico, come February, following a month at the Saxony Hotel, Miami Beach . . . Miami Beach hostels bidding for names, likewise casinos. Club 86 (Harold Clark op) using Tony Pastor the first week in January, followed by Shep Fields and Clyde McCoy for a month apiece. Sans Souci Hotel bidding for Noro Morales and Pupi Campo . . . Bassist Red Wooten fronting his trio at Atlanta's Henry Grady Hotel.

Cleveland booker Frank Sennes took over the lease of Colonial Inn, Hallendale, Fla., to re-open same as a nightery this month or next . . . Tenorman Buddy Wise touring Missouri with his own ork . . . In Washington, the Shoreham Hotel's Palladium Room re-opened with Sande Williams' ork; the Stadler's Embassy Room, the Mayflower Lounge, with Bob Grant's crew . . . New Orleans talking about the Basin Street 6, new Dixie combo . . . Jim Luchtel seasoning at Club Manana, Storrin Lake, Iowa.

MIDWEST. Marie Patri holds at St. Louis' Gatesworth Hotel, in her tenth month . . . Pancho's rumba crew at Scott's Steak House,

With the Dance Bands

Eddie Barefield wrote the book for Al Gallo-doro's combo . . . Louis Armstrong leaves for the Continent in April, probably for a six-month tour, including Finland, Italy, Africa, and (possibly) England . . . Accordionist Joe Mooney playing organ at Ciro's, East Paterson, N. J. . . . Trumpeter Charlie Shavers into NYC's Hickory Log . . . Bob Anthony fronting his own band . . . Rainbow label signed Arnold Croce . . . Vibist Terry Gibbs built a quartet; ABC handles . . . Machito to leave Mercury for Columbia . . . Trumpeter Ernie Royal in France . . . In Philly, Squire's Club re-opened as a dancery with Simmer's Esquires ork. Russell Moore at the Club Orchid with Dixie crew. Dancing again at Lit Hall. New Swing Club using George Sommers on Saturdays . . . Pat Dennis and Jack Hansbury crews at Abe's Cafe, Belmar, N. J. . . . Lenny Herman returned to the Hotel Warwick, Philadelphia.

Statler chain going all-out for names in Washington and Buffalo as a "Parade Of Bands" promotion. Buffalo's hostel welcomes Benny Strong Dec. 25 . . . Tex Beneke shed RCA, was being wooed by Columbia . . . Pianist Danny Turner at Carver's Bar, Philly; Cortez Columbo at same city's Embassy Club . . . King Records signed the Gene Williams band. Label also

ALONG TIN PAN ALLEY

A MARSHMELLOW WORLD.....	Shapiro-Bernstein	MELE KALIKIMAKA.....	Pickwick Music Corp.
AUTUMN LEAVES.....	Criterion	ONCE YOU FIND YOUR GUY.....	T. B. Harms
BUTTON UP YOUR OVERCOAT.....	Crawford	ONE FINGER MELODY.....	Barton
CAN YOU EXPLAIN?.....	Laurel	ORANGE COLORED SKY.....	Frank
DREAM A LITTLE DREAM OF ME.....	Words & Music, Inc.	PATRICIA.....	Bergman-Vocco Conn
DREAM A WHILE.....	Miller Music Corp.	RAINBOW GAL.....	Jefferson
FROSTY THE SNOWMAN.....	Hill and Range	RED CHEEKS AND WHITE WHISKERS.....	Santly-Joy, Inc.
GOOFUS.....	Leo Feist, Inc.	SANTA CLAUS IS COMING TO TOWN.....	Leo Feist, Inc.
GUYS AND DOLLS.....	E. H. Morris	SILVER BELL.....	Paramount
I AM LOVED.....	Chappell	SO LONG SALLY.....	Oxford Music Corp.
IF I WERE A BELL.....	E. H. Morris	THE PLACE WHERE I WORSHIP.....	Bourne
I'LL NEVER BE FREE.....	Valando	THE THING.....	Hollis
I'M IN THE MIDDLE OF A RIDDLE.....	Robbins Music Corp.	THINKING OF YOU.....	Remick
IT ALL BEGINS AND ENDS WITH YOU.....	Dorsey	THIRSTY FOR YOUR KISSES.....	Mutual
I SEE A MILLION PEOPLE.....	Dreyer	USE YOUR IMAGINATION.....	Chappell
LET'S DO IT AGAIN.....	Robbins Music Corp.	WATCHING THE TRAINS GO BY.....	A. B. C.
LUCKY, LUCKY, LUCKY ME.....	Santly-Joy, Inc.	WHAT AM I GONNA DO THIS CHRISTMAS.....	J. J. Robbins & Sons

Eau Claire, Wis. . . . Jimmy Featherstone ork drew 50,000 to an automobile dealer's opening in Chicago . . . O'Brien and Evans duo at the Flamingo Lounge, Warren Hotel, Ashtabula, Ohio . . . Pianist Bobby Stephenson returned to Detroit's Wyoming show bar. Willie Anderson at the Motor City's Tropical bar (now under new management) . . . Gray Gordon rejoined GAC's Chicago office as cocktail head. Bill Cassidy replaced Gordon in the agency's Cincinnati office . . . Phil Napoleon's two-beaters at the Deschler-Wallick Hotel, Columbus, Ohio until Jan. 1 . . . Woody Herman plays New Year's Eve at Milt Magel's Castle Farm, Cincinnati . . . MCA signed Tex Cromer's 13-piece ork . . . Detroit's Citation label pacted Lucky Sparks' trio . . . David LeWinter now midwest music director for Standard transcriptions, also recording for Mercury . . . Tower Records added the Bernie Mann ork . . . Eddie Smith is King's new music director . . . Vaudeville policy at Detroit's United Artists Theatre was nixed . . . Don Reed band, signed with McConkey, holds at Memphis' Peabody Hotel until Jan. 15 . . . Broadway Capitol Theatre, Detroit, using flesh again . . . Carnival, Minneapolis, re-opening with non-names . . . Small cocktail units in great midwest demand, especially those in the \$400-\$600 weekly wage bracket, with many units netting \$1,000 per stanza . . . Organist Ethel Smith playing concerts this month.

CHICAGO. Dick Jurgens at the Aragon Christmas Eve for three months . . . Lawrence Welk in Dec. 24 at the Trianon for six weeks . . . Elliot Lawrence's Blue Note date began

Dec. 22 for two weeks . . . Danny Alvin opens Jan. 5 at Nob Hill . . . Herbie Fields into the Silhouette Dec. 22 for at least three weeks . . . Ray Pearl opened Dec. 20 at Melody Mill . . . Count Basic's crew at the Brass Rail through Jan. 3 . . . Leighton Noble replaced Frankie Masters at the Hotel Stevens' Boulevard Room . . . Mayfair Room, Blackstone Hotel, using Herbie Collins' group . . . Inlaterra Ballroom, Peoria, Ill., to become a department store. Op Joe Cooper starting a pub in Peoria, to use live talent.

WEST. Stan Kenton postponed the January debut of his "Innovations In Music For 1951." He'll preem the new unit next September. Delay is due to Stan's success with his current dance band (the tour of which will be lengthened) and inclement weather . . . Down Home Records, Albany, Calif., snagged Lu Watters and Clancy Hayes' Washboard Five . . . Rainy City Jazz Band in its third year at Club New Orleans, near Seattle . . . Billy Allen ork into the Skyline Club, Billings, Montana, indefinitely . . . Sal Carson opens Jan. 1 at S. F.'s Sir Francis Drake Hotel for three months . . . Howard Frederick crew, booked by American Artist agency, doing 30 one-nighters during Jan. and Feb. . . . Jack Ross holds at the Cirque Room, Bay City . . . Maestro Freddy Nagel purchased a 1,400-acre ranch near Las Vegas. He was set to re-form in Hollywood . . . Carmen Dragon etched for World ETs.

Ray Noble re-built his ork for dance dates along the coast . . . Vido Musso to be featured as soloist by Capitol Records . . . GAC signed

orkster Ray Robbins . . . Paramount Theatre, San Francisco, using spot flesh . . . Pianist Buddy Cole snagged a speaking role in Warner's "Lullaby Of Broadway" . . . Decca renewed 88er Gordon Jenkins' pact for two years . . . Mel Henke and trio at the Saddle and Sirloin, Studio City, Calif. . . . Violinist Paul Nero etching for Capitol . . . Maxine Lewis inked as house booker for Palm Springs' Chi-Chi, to book for its new Starlite Room . . . Capitol signed the Eddie Stone ork . . . Max Steiner scored flick "The Glass Menagerie" . . . Benny Carter's new band should be in action by now . . . Alvino Rey pacted by the NBC-TV outlet in S. F. for a weekly musical shot. It began Oct. 29, was to last 39 weeks with 13-week options. Band holds through Jan. 9 at Lake Merritt Hotel Oakland.

Carl Ravazza ork holds until Jan. at Palm Springs' Chi-Chi . . . Pianist Dorothy Dandridge playing lead in "The Globe Trotters" . . . Bob Crosby's Bob Cats set for Columbia's "Sunny Side Of The Street" . . . Lynn Murray scored four-reel featurette "Return Of Gilbert And Sullivan" . . . Joe Glaser peddling the life of Louis Armstrong along film lane . . . Benny Carter appears in MGM's "An American in Paris" . . . David Rose scoring for MGM's "Welcome To Paris" . . . Pianists Liberace and Frankie Carle seen in RKO's "Footlight Varieties" . . . Mahlon Merrick penning Paramount's "Passage West" . . . Phil Moore coaching Ava Gardner for MGM's "Showboat."

Randy Brooks on the mend. He's able to
(Continued on page thirty-three)



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INTERNATIONAL MUSICIAN

With the Concert Bands

A Famous Maryland Band

THE Municipal Band of Hagerstown, Maryland, was incorporated in 1913, and has since that time given uninterrupted service to the community and surroundings. It has a very large following and is constantly gaining in popularity with its audiences, which on summer evenings pack a most beautiful natural park, with which Hagerstown is blessed.



Dr. Peter Buys.

A few of the charter members are still active and many members have served for over twenty-five years. The band has a membership of fifty men, members of the thriving Hagerstown Musical Society, Local 770, A. F. of M.

A solid financial basis was established many years ago when the band was placed under supervision of the City Park Commission, and a most cordial relation has existed ever since.

Neighboring cities frequently request the services of the band for concerts and special occasions, and many of the audiences in the Hagerstown Park are from surrounding towns and cities.

Programs feature standard compositions, and almost all new, worthwhile band music gets a hearing during the season. A momentous affair was presented at the last concert of the past series, August 27. It marked the completion of thirty

years of service by Dr. Peter Buys as conductor. Both the band and Dr. Buys were recipients of signal honors, and highest praise was given them by city officials and others.

Dr. Peter Buys has been very active in the band world, nationally and internationally. He is a Past President of the American Bandmasters' Association, has a list of twenty-three published compositions to his credit, not counting numerous unpublished works, and is a contributing editor of "Who's Who in Music, 1940."

There is a lusty, healthy musical activity in this city in all phases, largely due to the interest created by the band many years ago. The band is larger and better than ever before and expects to continue its activities for many years to come.

Dover Concert Band in Ohio

The Dover Concert Band of Dover, Ohio, is celebrating its thirtieth anniversary this year. D. E. Greco, supervisor of instrumental music in Uhrichsville, Ohio, organized the band and has been its director ever since.

The band is composed of fifty members, twenty of whom are high school band directors or private music teachers from surrounding communities. With this policy in operation, the band is always composed of the best musicians the county has to offer. It also provides an opportunity to those who qualify, to develop further their talents and ability. The band is a union organization and receives an appropriation from the City Council of Dover to present summer concerts.

Recently, Dr. W. M. Revelli, director of bands at the University of Michigan, appeared as guest conductor. He was highly pleased to see that a community the size of Dover supported such a fine band.

Listen in on Little Rhody

THE Veterans' Band of the twin cities, Pawtucket and Central Falls, Rhode Island, is fast becoming one of the state's most popular concert bands. Also, it has been a factor in promoting good public relations for Local 198, A. F. of M., of Providence, Rhode Island.

A good-will campaign first brought about a demand for local talent for the Sunday-in-the-Park concerts in the city of Pawtucket. And in the city of Central Falls, where a public concert had not been held in forty years, the Veterans' Band attracted 7,000 people to a V-J Day celebration last year. This crowd, too closely packed to sit, stood for three hours and listened to the program. Big-eyed children pressed three-deep around the circular bandstand and saw for the first time live musicians at work. Thaddeus Majka, president of the Veterans' Council, started the ball rolling with that engagement and the City Administration engaged the band for two more concerts before the season ended.

But it wasn't all melody and harmony on an ascending scale. When the formation of the band was first proposed by Jacob Stadnik, director, Charles Barsz and Kasimir Wachta, ex-bandsmen, the only concrete assistance came from the Pulaski Society, who offered them the use of a large room for practice. Bandsmen who had played with these organizers years ago dug into trunks and attics and dusted off their instruments. And Stadnik and Wachta traveled eighty miles to borrow a library and a bass drum.

Although embouchures were flabby and fingers were brittle, those men turned out twenty strong for the Pulaski Day parade in October,



Pawtucket and Central Falls (R. I.) Veterans' Band.

1947, in conglomerate uniforms like South American revolutionists. But they produced music that was stirring and brave. They proved that once a musician, always a musician.

When the group could play "Barber of Seville" so it didn't sound like the "Shoemaker From Squeedunk," they began to prospect for engagements. It was then that Vice-President Arthur P. Patt and Secretary Andrew E. Thompson of Local 198 visited the bandroom and preached union organization to the boys.

These officers pointed out the advantages, the privileges, and the necessity of cooperation with organized musicians. The bandsmen were convinced. Old-timers were reinstated and new members were enrolled in the local. Immediately other members of the local—the first-class bandsmen—became interested in the Veterans' Band. Their recognition of the band's merit impressed the struggling young artists; the enthusiastic sincerity of the young musicians was praised by the professionals.

Soon after the Veterans' Band was unionized the State Department of Education engaged it for a Sunday concert. This was followed by two more engagements from the City of Pawtucket. The band was now

(Continued on page twenty-three)

ORCHESTRA GOING PLACES

FOR ITS perseverance, for its ingenuity in meeting all obstacles and for its custom of scheduling a really imposing Christmas concert in the vast Municipal Auditorium each year we make first mention of the Shreveport (Louisiana) Symphony Orchestra, called in a recent article in the *Shreveport Magazine* "The Solvent Symphony." We quote a portion of this read-worthy article by Richard W. Norton, Jr.: "The biggest question that came up for discussion at the time of the organization of our symphony in 1947 was: Should we have an orchestra of imported musicians which, we knew, would cost a minimum of \$125,000 annually, or should we start off with a budget of less than \$10,000 by using local players who, we realized equally well, were inexperienced in performing with a symphony orchestra? After much debate the majority voted to follow the less costly plan . . .

"In essence, the job was to find a capable young symphony conductor willing to work for several years on a small salary to create a symphony orchestra that would be a credit both to Shreveport and to himself . . . he had to mold this diversified group into a well-knit symphony orchestra capable of producing music so fine that the public would pay to hear it . . . We invited John Shenaut to become the society's musical director and orchestra conductor . . .

"At the close of its 1949-50 season the orchestra was composed of sixty-four players, fifty-four of whom are local residents and eight of whom live in communities close enough to Shreveport that they can drive in for rehearsals and concerts . . .

"The Shreveport Symphony Society enjoys the full approval and cooperation of the Local 116 of that city. Its secretary, Steve Grunhart, and many of its other members play in our symphony. Each one takes a personal interest in the welfare of the orchestra, and they do many things on the side to further its activities. This mutual friendship stems from the knowledge that each organization is materially furthering the interests of the other. Here is a fine example of democratic freedom and voluntary cooperation at work . . .

"The Shreveport Symphony Society was founded, and now actually operates, upon the assumption that its purpose is really two-fold—to create a fine symphony orchestra and, through classical music, to help mold young people's characters . . .

"The concert most familiar to the public is the Christmas concert, which is presented each year on a Sunday afternoon in mid-December. The majority of numbers are Christmas and sacred music. At this concert students from a dozen or so nearby high schools form one huge chorus of about 500 young people's voices accompanying the orchestra as it plays the special music appropriate to Christmas time. Since this concert actually constitutes the first introduction of a large majority of these boys and girls to a live symphony orchestra (as distinguished from recorded and broadcast symphony music), we trust that some of them may thus become sufficiently interested in fine music to realize something of its true value and therefore to pursue it further.

"This concert, open to the public without charge, is sponsored jointly by the Shreveport Symphony Society, the Caddo Parish School Board and the Shreveport local of the American Federation of Musicians. Each of these organizations contributes materially to the success of the concert—the school board by having its high school voice instructors teach the choral numbers to the students, Local 116 by contributing a large portion of the musicians' services free, and the symphony society by paying the remainder of the cost."

About the orchestra's financing, Mr. Norton has this to say, "Believing that it is too risky to depend for our big financing upon only a few individuals and business firms to contribute several thousand dollars apiece, we sell dozens of patron season memberships at \$100 each, sus-

Director John Shenaut is at left in this group of Shreveport Symphony musicians.



Deems Taylor and Edwin McArthur at the opening of the Harriaburg Symphony season.

Francis Madeira, conductor of the Rhode Island Philharmonic Orchestra.

tainer season memberships at \$50 each, and sponsor season memberships at \$25 each. For these amounts a patron receives eight adult season tickets, a sustainer four, and a sponsor two. The names of all these individuals and business firms are printed in each concert program. Then, in addition, we sell hundreds of adult season memberships at \$5.00 each and student season tickets at \$2.50 each. Adult and student season tickets are good for admittance to all four of a season's subscription concerts . . . We set our first year's campaign goal at \$5,000. But so popular and successful was the symphony idea that our first season's gross income was almost three times our goal—\$13,899.61 to be exact! The second season we grossed \$17,980.61, and we are expecting to do even better the third season—1950-51. We have transferred ten per cent, or \$3,188.08, of the first two seasons' total income to our endowment fund, of which we are extremely proud. It was a courageous and farsighted act on the society's part to take the almost unprecedented step of creating it even before the end of our modest organization's first fiscal year. We hope that, by increasing the fund each year, the interest from it can eventually help pay for the Society's programs."

Symphonic

STATE-WIDE ORCHESTRA

Another orchestra in line for special commendation is the Rhode Island Philharmonic. Formally founded in August of 1945, it began with modest programs and intimate instrumentation: thirty-one musicians. The temporary group of nine persons who had served as a committee then gave way to a board of directors and a set of officers representing the six primary communities in the state of Rhode Island. The first concert took place on November 14th of 1945 in Westerly, when Governor John O. Pastore journeyed from Providence to Westerly in a howling nor'easter to bring the greetings of the state. All members of the orchestra are members of the A. F. of M. and have been since the orchestra began, a policy supported by the orchestra's directors and conductor as well as by Local 198 of Providence.

Now in its sixth season, the orchestra is planning again to give three tours of the state in five communities: Providence, Pawtucket, Woonsocket, Westerly and Newport, with the addition of at least one concert in Cranston. In addition to this series—it consisted of thirty-one concerts last year—the orchestra plays a number of educational concerts in the high schools of the state under an appropriation of \$5,000 passed by the General Assembly for that purpose, and children's and pop concerts under private sponsorship.

The conductor of the orchestra is Francis Madeira, who is also Assistant Professor of Music at Brown University in Providence and a regional vice-president of the American Symphony Orchestra League. He has also made numerous appearances as a pianist, many of which have been in joint recital with his wife, Jean Madeira of the Metropolitan Opera Company.

The orchestra encourages local talent particularly through the engagement as soloists of home-state musicians who are winners of the orchestra's own biennial contest.

INTERNATIONAL MUSICIAN





William Van den Burg, assistant conductor of the Los Angeles Philharmonic Orchestra



Eugene Kash, newly appointed conductor of the Ottawa Philharmonic Orchestra

NEW ON THE PODIUM

William Van den Burg, who is the new assistant conductor of the Los Angeles Philharmonic Orchestra, has been cellist in various major symphony orchestras—Philadelphia, San Francisco—as well as assisting artist with John McCormick. He was an organizer of the Sacramento and San Jose Symphonies and conducted the S. F. National Youth Orchestra.

Fritz Berens has accepted the post as conductor of the Sacramento Philharmonic Orchestra for the 1950-51 season.

The Baton Rouge (Louisiana) Symphony has engaged Richard Korn as conductor for the current season.

Eugene Kash has been appointed full-time conductor of the Ottawa Philharmonic Orchestra. Previously Mr. Kash served as concert master of the Toronto Symphony.

ic Sidelights

THAT FIRST FINE FLOURISH

Several reports have come in to us regarding the opening concerts of the season presented by symphony orchestras throughout the land. The Harrisburg (Pennsylvania) Symphony Orchestra, Edwin McArthur, conductor, opened its twenty-first season on October 24th, in the Forum of the Pennsylvania State Education Building, to a sold-out house. The soloist was the young American cellist, Bernard Greenhouse. Mr. McArthur, in his first appearance as the orchestra's conductor, proved himself capable and forceful. At the close of "Marco Takes a Walk," he invited the composer, Deems Taylor, who was in the audience, to come to the stage. Mr. Taylor lauded the orchestra for "bringing music to the millions," and spoke of the high musical stature of its conductor.

The Harrisburg Symphony Series will present this season six additional concerts: four by the Harrisburg Symphony under Mr. McArthur, and two by the Philadelphia Orchestra under Eugene Ormandy.

As the Dayton (Ohio) Daily News put it, the Dayton Philharmonic Orchestra opened its eighteenth season "with a splash." The conductor, Paul Katz, had a well-arranged program for this November 9th concert which consisted of works by Schumann, Rachmaninoff and Tchaikovsky, and the soloist, Tossy Spivakovsky, brought to the Tchaikovsky Violin Concerto "a glowing incandescence."

The Dayton Philharmonic was started by a group of musicians in 1932. Under the leadership of Mr. Katz it has grown into a full-fledged symphonic group. Children's concerts were started in the orchestra's second precarious year. This year a competition was held among members of the Dayton Music Club, and the winner, Ada Bells Marcus, will play Beethoven's first piano concerto with the Philharmonic in February.

The Reading (Pennsylvania) Symphony Orchestra opened its thirty-eighth season with Zino Francescatti as violin soloist, and the orchestra's regular conductor, Alexander Hilsberg, on the podium. Reported the Reading Eagle, the concert was "something of a landmark for the orchestra."

The first concert of the Saturday Afternoon Series of the National Orchestral Association (New York) was entitled "Great Oaks From Little Acorns Grow" and had as participants 113 young musicians from representative institutions in and near the City of New York.

The Indianapolis Symphony Orchestra had a fine start-off for its twenty-first year when Fabien Sevitzyk (he is in his fourteenth year with the orchestra) gave the world premiere of Kurt Atterberg's "Symphonic Movement on Indian Themes" which he commissioned the composer to produce a year ago. The work uses tunes of our Cheyenne, Apache, Zuni, Chippewa, Ojibway and Teton Sioux tribes.

The New Jersey Symphony Orchestra had at its opening concert the Upsala College Choir of seventy-five voices, under the direction of Gladys Grindeland. Bach works commemorated the 200th anniversary of the death of that great composer. Samuel Antek is the orchestra's conductor.

The Lehigh Valley (Pennsylvania) Symphony Orchestra inaugurated its sixth season on November 1st, 2nd and 5th by featuring two American works: Harl MacDonald was guest conductor in his own Symphony No. 1 (the Santa Fe); and the orchestra's regular conductor, Herbert Fiss, directed the group in Sarabande, by Wilson Osborn.

The eighth season of the Springfield (Ohio) Symphony Orchestra opened on October 29th with a concert featuring the American pianist, Joseph Battista. Guy Taylor was on the podium, beginning his third season with the orchestra.

The initial concert of the Dallas Symphony Orchestra's Golden Jubilee Season was given November 19th in State Fair Auditorium, under the leadership of Walter Hendl, conducting an all-Beethoven program.

PREMIERES

The Cleveland Orchestra gave the first Cleveland performance of the Piano Concerto by Gian-Carlo Menotti at its concerts on November 23rd and 25th.

Aaron Copland's Concerto for Clarinet and String Orchestra with Harp and Piano was given its first concert performance anywhere by Eugene Ormandy and the Philadelphia Orchestra November 24th. Ralph McLane, principal clarinetist in the orchestra, was soloist.

Henri Barraud's Le Mystere des Saints, written in memory of Jean Barraud who was shot by the Nazis on August 1, 1944, was presented in first American performance by the Boston Symphony Orchestra December 1st. The Chorus Pro Musica was the group chosen for the vocal presentation.

Nicolai Berezowsky will conduct the Kansas City Philharmonic Orchestra in his "Christmas Festival Overture" on December 5 and 6, in Kansas City.

(Continued on page twenty-six)

Fritz Mahler rehearses a section of the Erlö, Pennsylvania, Symphony Orchestra.





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Local Highlights



Albert J. Stoessel, father of the late noted conductor of the same name and a member of Local 2, St. Louis, for sixty-four years, was presented on October 30th with a life membership card from that local. The presentation was arranged for by Adolph F. Coimbra, president of Local 214, New Bedford (right, above) where Mr. Stoessel now resides, and the presentation of the card was made by the violinist Mischa Elman, who is a friend of Mr. Stoessel, and who was in New Bedford during his recent tour of New England. Mr. Stoessel, who is eighty-two years old, served as president of Local 2 for some years and was a delegate to many conventions.

Sending Them Off With Music

We read in the Erie Dispatch, in the column of that Pennsylvania newspaper which is written by Clare Swisher, "That undertone of muttering you hear in odd corners has to do with the almost total indifference evidenced by our town in the departing of Erie's 112th Infantry Regiment for Camp Atterbury. Not one of the service, civic, official or other groups hereabouts turned a hand to make the 112th going away smack of any appreciation. Nobody, that is, except a group of local musicians who volunteered to play the boys up to the station. Twenty-eight local men, all except two of them ex-servicemen who left with the 112th back in '40, gave their time to furnish music for the departing bucketeers . . . some of the boys had to knock off work to make an appearance. And the only mass farewell shindig of any kind for the 112th boys was a dance which was donated by the American Federation of Musicians via funds from the Music Performance Trust Fund."

"The marching bucketeers," Mr. Swisher goes on to say, "were led by a twenty-eight-piece band of Local 17 who had volunteered their services and who were led by Oscar L. Nutter who left with the 112th in World War II and who directed army bands throughout the war."

Alsdorf Anniversaries in Newburgh

The musicians of Local 291, Newburgh, New York, in fact all members of the A. F. of M., extend their congratulations to Ulysses J. Alsdorf who on October 5th celebrated his 78th birthday and the 100th birthday of the Alsdorf School of Music which his father founded, and he and his two brothers carried on. Native Newburghers think of this school as a Newburgh institution. Few persons there today have not at one time danced, sung or listened to music provided by the Alsdorfs. Many have learned to dance or to play a musical instrument there. Numbered among the students have been judges, attorneys, doctors and prominent businessmen. From 1850 to 1870 the school held closing day receptions, *soirees*, as they were then called. These were the outstanding social functions of the year, and various Newburgh ballrooms and halls trembled

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with the excitement of the quadrille, Virginia reel; cotillion, waltz or whatever dances happened to be popular at the moment. Other dances included the polka, galop, recowa, varsovianna, schottische, yorke, caprice and two-step. Since 1946, when his brother, Simon, died, Ulysses has carried on alone, both as a worthy citizen of Newburgh and as an individual who has left his mark on all who have known him. Said ex-Congressman Augustus Bennet, "If you measure success in terms of being at peace with people, of being surrounded by friends, of having the respect of the community, of having no enemies, then Uly is a success."

Today, at seventy-eight, he lives a full, zestful, active life devoted not only to his school but to community welfare work. With his father and brothers, he was a charter member of Local 291, and has at one time held all of the important offices since it was organized forty-seven years ago.

Listen in on Little Rhody

(Continued from page nineteen)

producing work for musicians. It ended the season after seven concerts and three parades.

The band has always been self-sustaining, buying its own equipment, adding to its library, raising funds by its own efforts, and handling its business affairs. In doing this it has created good-will for itself and for the A. F. of M. For instance, parents of music students are eager to have their children continue their music after leaving school. The officers of the band advised all student musicians that each is welcome to sit in at all general practice sessions; that whenever any one has reached concert ability he is assured a place in the group; and that he will be assisted with his enrollment in the union when ready. Last year alone the Veterans' Band was instrumental in reinstating three and enrolling eight of its members in Local 198.

Local patriotic and fraternal societies were informed of the aims and activities of the band, i.e.: that the group was composed of all union members; that it maintained a bandroom for all bandmen and particularly those who were trying to attain concert ability; that the Veterans' Band was trying to bridge that awful gap between the high school bands and the philharmonic groups, and that it was the only local concert band that held weekly practice.

There are twenty-eight members in the Veterans' Band, the youngest nineteen, the eldest, sixty-three. This number is not constant, however, because musicians come and go. Good men are enticed by better bands, advanced players go off to music school, still others take long-term contracts and go off on tour. So it happened that a tuba player was needed by the band.

One Sunday when the boys sat around hoping that their coaxing had produced a tuba player, the door slowly swung open. A boyish, short-haired girl with a twinkle in her blue eye and her arms full of hardware, sidled through the portal. She said, "Is it all right if I practice with you?" and half the band leaped to help her with the plumbing that made up that five-foot Sousaphone. The leader exhaled like a busted bagpipe and sat down. The maiden was the answer to his prayer.

She is now a regular member of the Veterans' Band, and regular means regular in attendance. She has not missed a concert, parade or a practice, rain or shine, and has often hitch-hiked with that half-ton of metal to get there.

She is the only girl tubaist in Local 198 and her name heads the list in the directory. Her name is Arline Barthlein—twenty years old; a regular guy.

One outward evidence of the increasingly professional character of the band: In May twenty-two brand-new coats and caps were ordered and delivered. The royal blue and gold outfits were selected because other Rhode Island band leaders use that color in their units. Now, when nearby leaders Frank Wollberg, Robert Gray, Giuseppe Pettine, Edward Denish, Joseph Conte, or Charles Butterfield call for any of the boys from the Veterans' Band, their uniforms will match the others.

Jacob Stadnik, director of the Veterans' Band, believes that everyone interested enough to attend practice regularly should be given every opportunity to succeed. He willingly gives of his own experience and sometimes his funds to see that young worthy musicians get a break. Knowing that Rhode Island is woefully backward in supporting good musical units, he works doubly hard to bring good concerts well rendered to the public. That he is succeeding is evidenced by the spirit of his musicians and the appreciation of his audiences. With the help of the officers and members of Local 198 and the loyalty of the host of friends of the band he can't miss.

—Charles H. Leach.

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Dr. Kamiel Lefevere.

WHEN THE Freedom Bell was broadcast from Berlin last October 24th, the sound was followed by the playing of all the carillons in America—seventy of them—sounding out a peal for unity and understanding among races and peoples. This is only one of many instances of bells giving significance to human happenings: peace proclamations, harvest ceremonies, Easter celebrations, declarations of independence, and that music—of which there is no equal—of bells all around the Earth ringing out the Old Year with its faded hopes and ringing in the New Year with its infinite promise.

It isn't just tower bells I speak of, either. As democratic as dust, bells are used to serve man's daily needs: to announce a fire and call the housewife to the door; to start workers off to their jobs; to spread the news that a world champion has bitten the dust; to accompany farmer Sawyer driving his sleigh to market; to signal when the typist has reached the end of another line; to give notice that the Eskimo pie man is coming down the street and to ferment the countryside to quick action. Bells start off the races, designate that Mr. Citizen has taken his stub at the cafeteria, mark sales on the cash register.

Bells' manipulation? They're played by clappers, and by hammers; by little balls jiggling around inside a metal container and by electrical amplifiers; by men sitting snugly at keyboards and by men hanging lustily onto rope-ends; by wooden barrels with pegs in them (after the manner of player piano rolls) and by

Inside a "Singing Tower."



Dr. Kamiel Lefevere who was of considerable assistance to me in the preparation of this article came to America from Belgium in 1924 and played first on the Memorial Carillon in Cohasset, Mass. Long a distinguished carillonneur of Europe, he has been decorated by the Belgium government for his pioneering in carillon art. The Music War Council of America voted a special award to him in 1944 "for distinguished service to our country." During the Carillon Congress held at the Riverside Church in 1939, Dr. Lefevere was elected president of The Guild of Carillonners in North America, and was re-elected to this position in 1946.

—H. S.

delicately gloved fingers pressing the button on doorposts; by bell wethers gruesomely leading their flocks to slaughter and by ocean waves heaving against a buoy; by winds fanning brittle strands of glass on temple roofs and by the undulating necks of cows; by a metal tongue speaking in open peals of joy or muffled accents of death; and by trainmen cheerily yanking a cord for the next stop.

The bell in its highest form is perhaps the carillon.*

Recently in a sort of Christmas pilgrimage I went to the Riverside Church singing tower with its seventy-two bells in six chromatic octaves. Arriving before the appointed time, I made use of the extra minutes to climb the five or so flights of iron-work stairs (I had already been shunted up twenty stories by elevator) to the wide tower with the bells hanging at intervals and the stairs winding about. The world's largest tuned bell is there, 40,926 pounds—and, take it from me—it is BIG! My thoughts ran to apartment hunting and I saw I could fit a bed, a dresser, several chairs and a table snugly under the bell's copious spread. I paced around it. Now at the quarter hour the bells began to play. Then came the great B-O-N-G, B-O-N-G of this large bell. (Its clapper alone weighs a half-ton!) As I fled up another flight of stairs, the sound pursued me like swift wind. For minutes afterward I heard its hum, and it was to linger in my ears for days. From the top of the tower I looked down through the stonework at the tiny figures below. That woman in the scarlet coat, that infinitesimal child running, that tiny row of bench sitters—the great bell sounded for them and for thousands of others to hear.

* Carillons were defined by the Carillon Guild in its Sixth Congress in 1946 as: "An instrument comprising at least two octaves of fixed cup-shaped bells arranged in chromatic series and so tuned as to produce, when many such bells are sounded together, concordant harmony. It is normally played from a keyboard which controls expression through variation of touch."

Some of the most notable carillons on the North American continent are located: at the University of Michigan, Ann Arbor (53 notes); the University of Chicago (72); St. Stephen's Church, Cohasset, Mass. (51); Duke University, North Carolina (50); Mountain Lake Sanctuary, Florida (53); Princeton University, Princeton, N. J. (49); Municipal Building, Norwood, Mass. (50); Virginia State Memorial, Richmond, Va. (53); International Bridge, Niagara Falls, Ontario (53).

Now I searched out Kamiel Lefevere, the carillonneur. In his spacious office in the tower is his practice console, very much like an organ keyboard. The "keys," though, are round, smooth and protruding, like small broom sticks. Sharps and flats are arranged as on the piano, above and between the "white" keys. The foot pedals are similarly placed, are heavier than organ pedals and are covered with rubber or leather. These pedals set the heavier bells to ringing. Since the keys are thumped with the bent little finger, it is the custom among carillonners to wear heavy leather gloves cut away to leave the fingers free, but incasing the lower edge of the hand.

Another difficulty the carillonneur has to face is that there is no music written directly for carillon. (This is because each carillon is different from every other.) Each carillonneur thus becomes his own arranger, and, at times, his own composer. Dr. Lefevere told me of the interest he took in arranging Christmas carols for broadcast to Europe during the war—at the request of the Office of War Information—first going to Greek restaurants and French pastry shops and Italian fruit stores to get at the songs at their source.

Then the carillon takes real strength to manipulate. That I believed when Dr. Lefevere took me to the real console in a glass-

Bells!

encased room in the midst of the bells. He sat down at the console and began what can only be called his gymnastics. You'd hardly compare him with the church organist, sedate and immaculate. He tears over the keyboard, thumping vigorously with fisted hands. His arms fling out right and left; his feet cavort in a strange dance. At the close of so simple a tune as Brahms' Waltz in A, he is ringing wet with perspiration. After such a presentation it is easy to understand why so few women have entered the field of carillon playing.

It isn't as though he were playing by remote control, though. For there is the lever pulling down the string that controls the clapper.* Since the clapper is only a fraction of an inch from the bell's edge, it responds to this pull immediately. You play and the bell sounds. The contact is as personal as the plucking of a harp string.

Dr. Lefevere has spent practically his whole life playing on bells here and in Belgium, and it is his ambition to arouse civic consciousness to the need of carillons in small towns throughout the land. "No town should be without at least a modest set," he explains earnestly. "It is a force for democracy." When the bells were taken by the Nazis from European bell-fries to melt down for guns, the towns' inhabitants could not rest until they were restored.

* Three sorts of clappers are fixed within the larger bells, one to use when the console is played, one to use when the drum with pegs (like a player piano roll) chimes the hours, and one to use when the bells are swung.



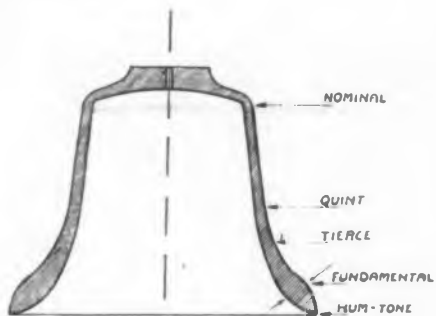
Little wonder, when every event in the community is pointed up by bells. Civic-owned bells, Dr. Lefevre contends, come to all alike—both sides of the railroad track, all peoples all races.

They are particularly appropriate for the underlining of events that reach all human-kind alike. Thus Dr. Lefevre played the carillon

Bells!

when in October four trees were planted in a nearby park in memory of those four chaplains of different faiths who stood hand in hand on a sinking raft that those in their spiritual charge might live. Thus bells greeted the home-coming of our heroes after the World War. And thus a bell was used to bring the idea of freedom, inter-national and inter-racial, before the whole world.

But he emphasizes if we are to have bells in our small towns they should be *tuned* bells, not the kind that hanging in so many church towers in our country make the onward Christian soldier stumble in his tracks and the kindly light lead ever so falteringly. He was very explicit about this tuning. A bell differs, it seems, from, say, a violin or wind instrument, in that its partials, like the rainbow's colors, are not entirely absorbed in the whole. A bell is divided into several parts according to the rate of vibration:

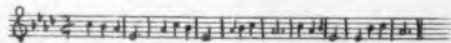


The clapper strikes where "fundamental" is indicated. But the other portions, vibrating, either conflict with (in untuned bells) or amplify (in tuned bells) the sound. A carillon bell has been tuned to incredible accuracy and purity, tuned, moreover, in such a way, it is incapable ever again of getting out of tune.

Bell tuning is an art in itself. "A perfectly cast bell, one that needs no tuning," says Mrs. A. S. C. Forbes of Los Angeles, one of our country's few women bell founders, "is rare and priceless as a Stradivarius." A bell to be pleasant to the ears has to be tuned. Tuning is accomplished by paring off ever so carefully certain portions of the metal—copper and tin are used for bells—while the inverted bell is being rotated below a cutting tool. When a bell is properly tuned, there are definite and unvarying intervals between the partials:

5	0	5	0	NOMINAL
4	0	4	0	QUINT
3	0	3	0	TIERCE
2	0	2	0	FUNDAMENTAL
1	0	1	0	HUM-TONE

A "peal" of bells is a group of such bells fashioned to ring together—each bell tuned not only with itself but with the other members of its group. In this country a peal usually consists of three bells, tuned to the first, third and fifth tones of the musical scale. When four bells are used, the eighth musical tone is added. Probably most popular among chimes is the "Westminster peal" from an air commonly attributed to Handel:



The peal used by the Riverside Church for

Bells!

marking the hours is that phrase from Wagner's Parsifal sounding as Parsifal wanders through the flowered fields in search of the Holy Grail. When this same phrase is sounded at the Metropolitan Opera performance four metal sheets tuned to the proper tones and hit with a hammer are used. The piano supplies the requisite overtones.

Which brings us to the question what an orchestra does about bells. At least four instruments—glockenspiel, celesta, tubular chimes, and gong—are directly concerned with producing bell-like tones. One might add the triangle and the sleigh bells as well. With this battery, the composers can express church bells, elfin bells, temple music, and any of the other tintinnabulations emitted by struck metal. Thus the glockenspiel does service for bells in Handel's *Saul* and in Mozart's *The Magic Flute*; in Wagner's "Dance of the Apprentices" (*Die Meistersinger*) and his *Forest Murmurs (Siegfried)*; in Dukas' *The Sorcerer's Apprentice* and Glazounov's *Violin Concerto*; in Tchaikovsky's *Nutcracker Suite*. This latter composer scores for the celesta in the *Sugar Plum* portion of the same work. He knew just what he was doing when he did this. The instrument had just been invented and he ordered that it be delivered with the utmost secrecy to him in St. Petersburg lest Rimsky-Korsakoff or Glazounov get wind of it first. Then for that clangorous effect in his 1812 Overture Tchaikovsky used the tubular bells (chimes, they're also called).

Walter Rosenberger who presides over the chimes, the gong (tam tam) and the glockenspiel in the New York Philharmonic-Symphony gave me some good pointers on the functions of these instruments in the orchestra. The triangle does not appear in the photograph but should also be numbered among instruments simulating bell sounds.



At Noon there is a belfry tall,
That chimes from noon to noon;
At every quarter of the hour,
It scatters forth a lovely shower
Of little notes that from the tower
All flutter down in tune . . .

—WILFRID THORLEY.

These chimes come into play in Ravel's *Iberia*; Mahler's *Symphony No. 2*; Sibelius' *Symphony No. 4*. Actual sleigh bells are used in Haydn's *Toy Symphony* and Leroy Robertson's *Sleigh-bells*. The triangle vies for solo honors in Liszt's *E-flat Piano Concerto*. A triangle with no definite pitch is incidentally preferred in orchestras, for the sound, so penetrating it can cut through a 100-piece ensemble, must not conflict with the predominating harmonies.

Debussy whose sonorities "seem to merge and dissolve in indescendent mists" was an interested listener to Japanese music (almost all bells) when it was played at the Paris Exposition. He experimented endlessly with chord combinations to make them sound like bells he had heard in his childhood. He thought of a chord not as one gesture leading into another in a sort of endless dance (the usual "Western" concept) but as a tone-posture complete and apart—a thing of beauty in itself. In short, the bell concept. Thus the "sonorous halo" which surrounds his works.

But back to bells as they sound in the open air. There's the electric carillon which has its points, too. It's comparatively cheap; it's comparatively portable; and it's comparatively easy to manipulate. You just press the keys and tiny hammers strike small metal reeds which sound the notes—five or so octaves—in a carillon scale. These notes, electrically amplified, are sent out far and wide through a loud-speaker system located in the bell-less tower. Soft and loud effects are obtained by pressing the key lightly or heavily. A special foot "swell" allows for some excellent "talking" effects.

While the electric carillons are no doubt a necessity in this age of consumption both in time and space, we doubt if electricity can ever take over the bells in their symbolic field. The Freedom Bell could scarcely have had as pinch-hitter an electrical vibration. For that Freedom Bell, like our Liberty Bell, which, though cracked, yet emits a more eloquent message than any bell-less church tower, is powerful through its very symbolism. Carved on it, according to the inspired design of Walter Dorwin Teague, are five figures representing the five major races of mankind, with arms outstretched, their hands joined by flaming torches, symbolic of truth. And speaking, even in the bell's silence, is its inscription, "That this world under God shall have a new birth of freedom."

—Hope Stoddard.



*"The
Answer to the
Bassman's
Prayer"*

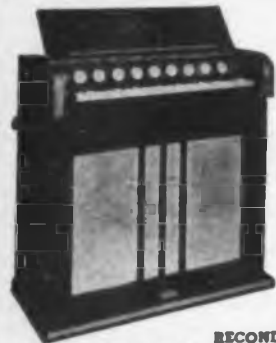
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Symphonic Sidelights

(Continued from page twenty-one)

TOURS

When the Israel Philharmonic leaves Tel Aviv this month for its first tour of North America, its ninety-four musicians will ride in the first two planes; space in the third plane will be taken up by the orchestral instruments.

The Cleveland Orchestra began its first tour of the 1950-51 season with a concert at the University of Michigan November 6th.

SPECIAL CONCERTS

Among the special performances by the Houston Symphony Orchestra this year was an appearance at the University of Houston when the new Ezekiel Cullen Auditorium was dedicated on October 31st.

The final rehearsals of the Boston Symphony Orchestra for five of its programs this season are open (for a small charge) to students of all colleges and advanced schools. On these occasions, according to one newspaper report, "Blazing sweaters turn the floor of the hall into a many-hued rug from above." The students prove one of the orchestra's most attentive audiences, agree this serves as a fascinating glimpse of the orchestral working methods.

CONTESTS AND AWARDS

Seeking to encourage creative talent among young musicians, the Young People's Concerts Committee of the New York Philharmonic-Symphony Society has launched its third annual original composition contest, open to those boys and girls who have not yet reached their seventeenth birthday. A certificate from the Young People's Concerts Committee is the guaranteed award for the composition which, in the opinion of the judges, is the most outstanding as to melody and harmony, rhythmic interest, understanding of form and conception of music as expressed in the title. Should the composition merit further recognition it will be performed by the composer or by an outstanding musician or musicians at the concluding concert of the 1950-51 Young People's series at Carnegie Hall April 14th under the baton of Igor Buketoff, and will also be published. Manuscripts must reach the office of the New York Philharmonic-Symphony Society, 113 West 57th Street, by January 26th.

An award of \$1,000 is made each year to a contemporary composer by the Dallas Symphony Orchestra for the creation of a work cast in a major symphonic form. This orchestra, which also gives the work its premiere, is to present, as this year's choice, a work by Virgil Thomson.

SOLOISTS ON THE MARCH

Edmund Kurtz, cellist, has on his schedule 112 concerts this season with major symphonies here and abroad.

Columbia, Pennsylvania, is all agog over a new "find," a child pianist who performed at the Columbia Symphony Orchestra's opening concert October 12th. She is seven-year-old Zola Mae Shaulis and she played the Beethoven Concerto No. 1 from memory. Says the orchestra's conductor, Leigh E. Wittell, "She has been called 'more like Mozart than any child who has lived since him.'" He adds, "To see and hear this child play is almost unbelievable." Little Miss Zola Mae gave as encores a "whirlwind performance of Bach's 'Prelude and Fugue' and Franz Liszt's 'Hungarian Rhapsody No. 2.'"

Margaret Ann Ireland, young Canadian pianist, performed the Rachmaninoff Concerto for Piano and Orchestra at the October 26th concert of the Winnipeg Symphony Orchestra. Born in that city in 1928, her debut occurred with the Toronto Symphony Orchestra when she was sixteen. Since then she has appeared as soloist with some of Canada's leading orchestras.

The Waukesha Symphony Orchestra presented as violin soloist at its December 12th concert Florizel Reuter, who has won a name for himself in Europe and is now a member of the faculty of the Wisconsin Conservatory of Music.

INTERNATIONAL MUSICIAN



Technique of Percussion

By GEORGE LAWRENCE STONE

HERE is an Illinois member who aspires to become a drum instructor and who is feeling down over a recent experience. It seems that he took on a neighborhood youth for drum lessons. The youth took the lessons but couldn't be convinced that he should practice. After getting nowhere with this youth for several lessons, teacher went to the parents. After no practice for seven lessons, teacher gave up. This brought fire from the pupil's ma, who felt that lessons should have been continued and that her boy should have been encouraged. The question from the teacher is: "What's the score?"

The score is, teacher, that you should have let this pupil go after, perhaps, the third lesson, not the seventh. To be sure, a pupil needs encouragement—plenty of it. A sympathetic understanding plus encouragement of the right sort has developed musicianship in countless youngsters who might otherwise have fallen by the wayside. There are many cases, to be sure, wherein a teacher has been able to do more with a kid pupil than his own parents. However, if the youngster in question couldn't be induced to do at least a little daily practice within a seven-week period, I don't see any reason to have kept on. There doesn't seem to have been anything there to be encouraged.

In most cases, among the juniors, encouragement from a teacher must be aided and supported by encouragement at home if a pupil is expected to gain the most from his instruction. Too many parents consider that if they send their child to a good instructor and pay the rate

of so many dollars per lesson their responsibility is ended. This is not so. The average kid never will spend the time and energy day in day out, year in year out, to become an expert musician without those at home interesting themselves enough to do something about it—one of the factors of this something about it being encouragement.

In my own private teaching, if it so happens that I accept a beginner, I impress upon his mind that, first of all, daily practice is a *must*. I agree to take him for three preliminary lessons, which is sufficient for me to determine whether or not it will be advantageous for him to continue. If, through lack of ability or lack of effort (interest, study and practice), I deem him unlikely to become a serious student, I tell him so and let him go. For this, I think any clear-thinking parent would be more inclined to thank me rather than criticize me.

Charge this episode of yours off to experience, teacher. Teaching is an art in itself. It probably will take a long time with many pupils before you finally get in the groove (pardon me, I meant groove).

Still another instructor takes down his back hair and inquires what to do with a "gabby" pupil who insists on stopping whenever he makes a mistake in the lesson to tell teacher all about it, thus consuming valuable time and slowing down the lesson. "I want to be a gentleman," complains this instructor, "and I don't want to hurt anyone's feelings, but I sometimes feel that such a lesson is being taken right out of my hands."

The several remedies that first come to my mind are against the law, but why not simply have a heart-to-heart talk with such a pupil and explain that he is supposed to come to his lessons not so much to talk as to listen. An instructor takes a defeatist attitude, not in keeping with his profession, when he hesitates to assume and retain control of the lesson period.

If often happens that an eager pupil (not necessarily a gabby one) will stop at some minor error, fearing that his teacher may have been inattentive or disinclined to bother over trifles. Tell such a pupil that this shouldering of the teacher's burden is unnecessary, for the experienced teacher is trained to notice errors, however minor their nature. If he doesn't stop at each one and deliver a lecture upon it, there is generally some good reason why. It might surprise the eager beaver if he but



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LEFT: SID BULKIN is shown with RALPH FLANAGAN and the Leedy & Ludwig equipment he plays, including 5½" x 14" snare drum, two 9" x 13" tom-toms, one 16" x 16" tom-tom and a 14" x 22" bass drum. See these fine instruments at your dealer's, or write for latest catalog. Address Dept. 1205.



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knew that for every one error he himself detects, you, his teacher, may have noticed several and stored them up in your mind for attention and correction at some future and more propitious time.

Then, too, you might explain that an instructor often overlooks minor errors deliberately, especially when his efforts are centered on the development or correction of a major phase of the lesson. For a pupil to stop at a time like this—when the poor teacher is sweating blood to get him to comprehend, say, some rhythmic figure in its entirety—just to disclose the fact that he omitted the grace-note of some flam, is to throw teacher completely off the track, distract his own attention from the matter in hand and delay progress.

Fastened to the wall of a well known percussion studio, right where it can be seen by a pupil while taking his lesson, is the following card:

Dear Pupil:

If, perchance, you should make a slight mistake while playing your lesson—

Don't waste the time you are paying for to tell me about it.

I NOTICED IT!

Teacher.

P. Bouchard, Local 406, Montreal, Quebec, brings up an interesting point by writing: "Articles written by name drummers seem to be confined to such topics as rudiments, rhythm, sight-reading, etc. No one seems to mention the way a drummer should be formed (prepared).

"When a boy goes to a drum teacher for his first lesson here is what happens: He is given a method of some kind, a pair of sticks, a practice pad, and there he goes—on single beats, rolls, flams, drags, etc.—which I think very wrong for a beginning.

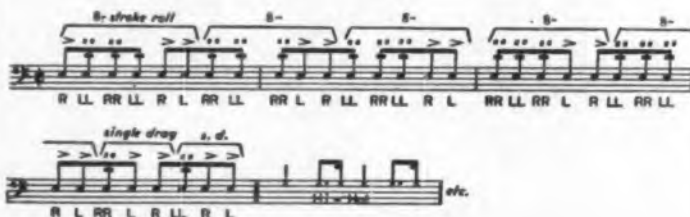
"A drummer should be educated in music the same as any other instrumentalist. He should first be taught solfège, ear training, musical dictation, etc., that he might have a better understanding of what he is reading and playing; also, that later he will not have so much difficulty in executing on the mallet instruments and tympani.

"If drum instructors would teach this way, we performers wouldn't be looked at simply as 'skin-beaters.' You know the old saying—*forty musicians and three drummers!*"

Brother Bouchard's letter is so clear and to the point that comment upon it seems unnecessary, except for the observation that the proper time to introduce such subjects as mentioned above and the extent to which they should be dwelt upon in elementary drum teaching is, and always has been, a debatable subject among instructors. Thanks.

FOUR MEASURE BREAK

Consisting of the little-used rudimental eight-stroke roll (five of them), ending up with two single drags—double accents on both:



CHATTER

Had an interesting visit recently with Fred Hinger of the Philadelphia Orchestra. Fred paid me a similar visit a year or so ago and at that time I was impressed with his technical skill with a pair of drumsticks. Particularly did I admire his open, two-stroke roll, played *pppp*. During his visit Fred mentioned that one of his methods of practice for control of his *two-stroke* roll was by the contrasted practice of the *three-stroke* roll. This is essentially the *buzz* about which I wrote in last month's column, except where I indicated three, four or more beats of either stick in rolling, Fred limits his beats, at least in practice, to three, no more, no less. This three-stroke is in line with Bower's *Modern Double Triple Roll* which, in The Harry A. Bower System, he claims he invented. Guess we'll have to call this one the MA-MA-MA-DAD-DAD-DY.

INTERNATIONAL MUSICIAN



Modern Harmony

By OTTO CESANA

REMARKS

We now arrive at the completion of the section on suspensions. The student would do well to examine music of all kinds and locate as many suspensions as possible. It is only by analyzing successful and accepted music that we learn which are the most practical uses of the various harmonic elements.

At the completion of the harmony course, when we have learned all the elements of harmonic materials, we will show examples of music properly analyzed wherein as many as possible of the known devices are used.

LESSON NO. 32

All possible suspensions introduced simultaneously
(Excluding augmented 2nds)

MAJOR TRIAD



GENERAL REMARKS

While the above suspensions may, at a glance seem impractical, under certain conditions and for certain effects they are very valuable as for instance:



Furthermore, between the lesson on *One Suspension* and the present lesson on *All Possible Suspensions*, the student may have occasion to write many examples such as fall between the two extremes.

For instance, below is an example based on four suspensions:

Moderato



BEHAVIOR OF SUSPENSIONS

Occasionally a suspension may remain unresolved, or, the resolution tone may become the chordic tone of another chord.



Exercise—Write all possible suspensions on all the chords.

It is advisable to use the following positions for 7th and 9th chords so that enough room may be available for the suspensions.

7th CHORDS 9th CHORDS



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SECOND DAY

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(Continued from October Issue.)

"In his contacts with the public he displayed two distinct roles. He was president of the local Musicians Union—and acted that way! He was also director of the Zoo Opera, and acted that way, too! We had seen him work over a long course of time, and were convinced of his ability, his unselfishness and his high civic patriotism.

"Oscar Hild did a magnificent work in building Cincinnati Summer Opera until it ranked, and deserved to rank, with the world's greatest operatic institutions. There were 'Carmens' and 'Aidas,' 'Boris Godunoffs' and 'Rosenkavallers' at the Zoo these past two years that La Scala and the Met would have been proud of. Oscar Hild wanted Cincinnati to have top opera at popular prices. He achieved that goal. And he was interested in opera not only himself. He realized how deeply it is imbedded in the general musical structure of Cincinnati.

"Cincinnati will miss Oscar Hild. The city needs men of his driving idealism to keep the standards high."

There are other names in this mortuary list well worthy of eulogistic garnishment—had the material been available; but we may rest assured they will not be forgotten by those who knew them best, and their names will be duly enshrined in the historic annals of this great Convention.

IN CONCLUSION: May we take to heart the solemn exhortation in this memorial hour of the American poet who bequeathed to us the admonition:

So live, that when thy summons comes

To join the innumerable caravan,
Which moves to that mysterious realm,

Where each shall take his chamber,
In the silent halls of Death
Thou go not like the quarry slave
Scourged to his dungeon;
But sustained and soothed by an
unfaltering trust

Approach thy grave like one who
wraps

The drapery of his couch about him,
And lies down to pleasant dreams.

Music: "Night," Bloch.

Vice-President Bagley continues.

FOOTPRINTS

There is an old Indian prayer which says:

"O Great Spirit, Maker of Men,
forbid that
I judge any man until I have
walked
For two moons in his moccasins."

From time immemorial man has been ambitious to leave in the

world some trace of himself—some identifying mark, act or thing, that will be observed and appreciated by succeeding generations—something that may guide and give them hope or comfort. In this urge philosophy and philanthropy become co-searchers for wisdom.

We may discern the ethnic trail as does the geologist who, by examining rocks, glaucous formations, soil, oceans and waterways, knows the earth. So in tracing the progress and doings of mankind, we resort to the ages for his types in peace and war, the chronicles of Egyptians, Greeks, Romans, and all the various races and nations that have risen to power and later vanished. We learn that the genius of Leonardo da Vinci, living in superstitious times over four centuries ago, forecast the Wright brothers at Kitty Hawk. Rhetoric, oratory, poetry, sculpture, painting, architecture and science have made immortals of Cicero, Virgil, Cellini, Raphael, Wren, Edison and others. Washington crossing the icy Delaware—Grant and Lee at Appomattox, all the innumerable incidents of history become textbooks to read. The "Robinson Crusoe" of De Foe impressed one solitary and memorable footprint on millions of boyish fancies—the lesson of being industrious, courageous and self-reliant. The epigrams of Epictetus and Marcus Aurelius have swayed and still sway the thoughts of great masses. The first boatload of slaves arriving in Jamestown finds its sequel in the Emancipation Proclamation and the soul of Abraham Lincoln. Sandal marks of the Man who trod the shores of Galilee, His words and actions, have for more than 1800 years comforted whole generations now dead and still mould the mental processes, the deeds of hosts among the living.

The trails of others cannot be numbered, but they exist all around, mutely holding out to us the most eloquent symbols. These we should not overlook. They reflect the travail, the suffering, the love and victories of people who were directing us toward the Light, the abundance of which will eventually make the world more free and bring to the individual the status his Creator intended he should have.

A few months ago I sat in the rear car of a swift-foving West-bound railway train—itsself a great human achievement—and watched the right-of-way and landscape receding. The tracks narrowed until in the distance they became merely a line. Bridges, farm houses, tunnels were dots. Only the block system with its green and red warnings for our security kept pace with us.

Footprints all! And we follow them for the most part without thinking of their origins. Only

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INTERNATIONAL MUSICIAN

occasionally do we remember the author, legislator, inventor or other forward-looking mind that tolled and brought us the things in comforting daily use.

Franz Liszt, virtuoso of the piano, left behind this statement:

"My highest ambition is to leave to piano players after me some useful instructions, the footprints of attained advance, in fact, a work which may some day provide a worthy witness of the labor and study of my youth."

Today we will call the names of the brothers who in the past year have fallen from the ranks into eternal silence. Their feet have left visible impressions on the sands of time. We knew them and the direction in which they walked. We appreciate and respect them for their part in the work done for musicians. Emulating them, let us who survive continue to follow the path leading to the same objective.

And now it seems appropriate to end as I began with the aboriginal address to Delty:

"O Great Spirit, Maker of Men, forbid that I judge any man until I have walked For two moons in his moccasins."

Name	Local
Oscar F. Hild, Executive Officer since 1940	1
Harry Burt White	3
Henry Pfizenmayer	4
Harry Menke	6
Elmer H. Slisaman	6
W. A. Barrington-Sargent	9
Ralph C. Scott	9

Thomas F. Kennedy, Executive Officer, 1908-1909	10
Joseph F. Winkler, Executive Officer, 1921 to 1924, Inc.	10
George Burger	13
James Maver	16
Carl Metz	34
Erwin H. Sorensen	42
Harry Baldwin	47
Leon G. Bierre, Executive Officer, 1902	78
Henry J. Hambrecht	78
Frank Todhunter	103
James Foley	104
William F. Flanagan	138
Gustave L. Heinemeyer	151
Henry J. Felix	171
Vincent Castronovo	198
Emil Wein	209
Harvey P. Grant	261
Cory Baer	299
William H. Jens	309
J. Adam Geiger	387
Carl A. Wolfe	404
George F. Hartman	482
A. A. Glendenin	542
Emmett O'Brien	577
Edwin Adelbert Weeks	609
Charles Lipscomb	613
Hardin H. Long	675
Wallace Philley	732

Music, "Chorale No. 241," Bach, which is played, as the names of the departed are read.

At the request of Vice-President Bagley the delegates stand in silence for one minute.

President Petrillo resumes the chair.

Announcements.

The session adjourns at 3:20 P. M.

THIRD DAY

June 7, 1950.

President Petrillo calls the session to order at 10:30 A. M.

The Committee on Measures and Benefits reports through Chairman Ringius.

RESOLUTION No. 3.

MEASURES AND BENEFITS

WHEREAS, The Federation has many officers and members who have been faithful to the principles of the Federation for many years, and

WHEREAS, Most fraternal and labor organizations have an insignia in the form of a lapel button that can be presented to these long and faithful members, and

WHEREAS, Our present registered insignia would be a suitable pattern for the lapel button, therefore,

BE IT RESOLVED, That the Federation have these lapel buttons (gold-plated) made up (at no cost to the Federation) with the inscription "Member 25 Years," and the Secretary keep a supply on hand where locals may purchase them at a nominal price to be presented to their long and faithful 25-year members.

W. D. KUHN,
Local 121.

The report of the Committee is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 4.

MEASURES AND BENEFITS

WHEREAS, Booking agents change names of bands and individual members promiscuously, and WHEREAS, Professional names cause considerable confusion in the payment of refunds on the 10 per cent National Tax, therefore,

BE IT RESOLVED, That members, when paying National Tax to agents of locals, use the name as listed on the books of their local. Also, when writing a contract under a professional name, members be required to sign their correct name.

VOLMER DAHLSTRAND,
ROLAND KOHLER,
RAY WEYLAND,

Local 8.

The report of the Committee is unfavorable.

The unfavorable report is adopted.

RECOMMENDATION

No. 2

MEASURES AND BENEFITS

Recommendation of the Treasurer. I recommend that Article 32, Section 6, be amended to read: "The fiscal year shall close March 31st of each year."

The report of the Committee is favorable.

The favorable report is adopted.

RESOLUTION No. 14

MEASURES AND BENEFITS

WHEREAS, a valued social and Convention business discussion op-

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portunity presents itself to delegates traveling to the National A. F. of M. Convention city, and

WHEREAS, No official advance identifying emblem or insignia is applied to the delegates, thereby enabling delegates to take advantage of this opportunity, therefore,

BE IT RESOLVED, That subsequent Convention delegates be supplied with appropriate identifying lapel pin or badge, to be worn en route to and from the Convention.

GEORGE E. LANDON,
 Local No. 26.

RESOLUTION No. 29

MEASURES AND BENEFITS

WHEREAS, Some days before every annual Convention of the A. F. of M. there converges on the Convention city from North, South, East and West a large concourse of approximately one thousand delegates, complete with wives, etc., who, in the majority of cases, are strangers to one another, and

WHEREAS, This is not to be wondered at, for in days gone by a musician was generally distinguishable by his long hair and otherwise dishevelled appearance, and

WHEREAS, Nowadays it is quite impossible to recognize a musician as such, unless he happens to be carrying a bull fiddle, bass drum, violin, sax, or trumpet case, and

WHEREAS, It would seem expedient that the friendly feelings which always exist after a Convention has started might well be fostered before it actually begins, while delegates are journeying to the place of meeting, and

WHEREAS, Many delegates traveling by train, plane, bus and car often remain in close proximity to other delegates without learning that they are all on the same expedition.

WHEREAS, This situation can be remedied with very little trouble and at negligible expense, therefore,

BE IT RESOLVED, That when the Secretary receives credential forms from the locals of the Federation he shall, when acknowledging receipt of the same to the individual delegates, enclose a small plastic or paper tag to be pinned on the coat lapel, on which are inscribed words to this effect: "Delegate to the 53rd Annual Convention of the American Federation of Musicians, Houston, Texas, June 5th, 1950," thus enabling delegates, if they so desire, to identify themselves to their fellow travelers.

HERBERT G. TURNER,
 Local 390.

ELIOT WRIGHT,
 Local 99.

Resolutions 14 and 29 are considered together.

The Committee report is unfavorable.

The unfavorable report of the Committee is voted down.

Committee on Good and Welfare reports through Chairman Rosenberg.

RESOLUTION No. 12
GOOD AND WELFARE

WHEREAS, It has been the policy of the Convention in the past to hear appeal cases on the closing day of the Convention, and

WHEREAS, After a week in constant meeting the delegates are

anxious to conclude the business of the Convention in order to depart for their respective homes and businesses, and

WHEREAS, The pressure of business on the closing day of the Convention together with the natural tendency and desire to "speed things up" results, in many cases, in inattention on the part of the delegates to the evidence and testimony recited, thus making it difficult to render a calm, dispassionate and just decision, and

WHEREAS, Such action on the part of the Convention is unfair to the appellant, the local involved, and the International Executive Board, therefore,

BE IT RESOLVED That all appeal cases to the Convention be heard not later than the third business day of the Convention, and

BE IT FURTHER RESOLVED. That the hearing of appeal cases, when the time for hearing such cases is set, take precedence over all other matters, except by majority vote of the Convention.

JAMES H. HART,
 SCHOFIELD SCHWARTZ,
 CHARLES W. FISHER,
 Local 588.

The report of the Committee is favorable.

The favorable report of the Committee is adopted.

RESOLUTION No. 36
GOOD AND WELFARE

WHEREAS, It has become, with the increased size of the Annual Convention of the A. F. of M., necessary to use more than one hotel for the accommodation of our delegates, and

WHEREAS, The Convention must be held in large cities in which on many occasions our delegates are housed considerable distance apart, which involves confusion with transportation and directions, and

WHEREAS, A great number of our delegates cannot arrive in a chosen convention city until a few hours before the opening session, and

WHEREAS, The National Office of the A. F. of M. is informed of the hotel location of each delegate through our advance reservation system, now, therefore,

BE IT RESOLVED, That at times when more than one hotel is used to house delegates, a plan be adopted that will enable delegates to register for the Annual Convention at the hotel in which said delegate is housed during the Convention.

LEN MAYFAIR,
 MELVIN JANNEY,
 LOUIS ROSENBERG,
 Local 484.

The Committee reports a substitute.

"RESOLVED, That the hours of registration of Convention delegates be from 1:00 P. M. to 6:00 P. M. on the day preceding the opening of the Convention, and from 9:00 A. M. to 12 Noon on the day of the opening of the Convention, such registration to be at the headquarters hotel, and that notice of the time and place of registration be printed in bold-face type on the Certificate of Credentials issued to each delegate." The substitute is adopted.

(Continued on page thirty-four)

For the Musician's Christmas

(Continued from page fourteen)

SYMPHONY HALL, BOSTON, by H. Earle Johnson. 431 pages. Little, Brown and Company. \$6.00.

Never was a book as drably titled filled with more color, more splashing, eye-jiggling color, than this, in which the author, exercising an entirely natural skill as raconteur, brings artist after artist back to the stage of that august hall, to strut his little time and do his little act. You think he can't keep it up—this retouching to life the faded canvas of the past. But he does, in chapter after chapter, as there passes the parade of shirt-waisted dowagers, of famous collaborators; of piano "teams"; of male singers who sang through their noses and female singers who were kittenish; of pianists with the anniversary mania and violinists who refused to stay "retired"; of *jaux-pas* and triumphs; of Chopan-zees and artists of the skewer.

If you don't like to relive the past no matter how succulently it is served up, then you may not like this book. But if you do, reading of foibles and follies of another age will not only bolster you up a bit in your ability to face the weaknesses of this, but will no doubt also give you that sense of universal kinship so appropriate to the Season.

A TREASURY OF SLOVAK FOLK SONGS, compiled and arranged by Leonhard Deutsch. Crown Publishers. 127 pages. \$5.00.

It might be as good a way as any, in the process of understanding other ways and other peoples, to become acquainted with their folk songs. Nor could one make a better start than browsing through this volume. Because if ever the instinctive, the heartfelt cry was caught in word and song, it has been so caught here. Every page is as rich with human problems and with their human solutions as an orchard is rich with fruit just before the picking.

The verse translations (the originals are given alongside) get across the better for their occasional angularity. The music, less trammelled, speaks universal emotions in universal language.

With the Dance Bands

(Continued from page eighteen)

play trumpet a few minutes each day . . . Art Mooney turning to the Glenn Miller style . . . San Diego raving about the Johnny Hamlin quartet, handled by Stutz Enterprises (Andy Andersen) . . . Nappy Lamare at the Hangover, San Francisco, followed by Miff Mole and Art Hodes . . . Dimitri Tiomkin scored "Cyrano de Bergerac" . . . Dizzy Gillespie recorded eight sides for Discovery, with strings . . . Charlie Barnet's ork will sport violins. The Mab says it will be "commercial enough for hotel spots, but musically interesting" . . . Pianist Rozelle Gayle at San Diego's Top's Blackout bar; Peter Newberg's ork at Hotel San Diego's Roof Garden—pianist Bill Lankin at same hostel's cocktail lounge.

LOS ANGELES. New Sunset Strip nightery, Club Bayou, spots Ben Pollack . . . Ralph Flanagan at the Palladium Jan. 23-Feb. 26. Ralph swings east, via the northwest and Salt Lake City following his L. A. stint . . . Pianist

And, if you are visually minded, just have a look at those sketches, sprinkled on almost every page. They're by Joseph G. Cincik and they're as expressive as the music.

MOTHER GOOSE IN NOTE-LAND, by Josephine Hovey Perry. 55 pages. Theodore Presser Company. 75c.

This booklet purports to make music—rather the elementary steps in reading music on the staff—palatable to the very young and to the rather young child. The means taken to accomplish this is to make a fairy tale out of the whole process. The notes are fairies who decide to come down and live with human beings, and find appropriate nests in pianos. The lower half is ruled over by Kind King Bass and the upper half by Good Queen Treble. Their first child is Middle C.

Nice little verses accompany the music. A "teacher's accompaniment" gives body to the first little pieces. It's as good a way as any, I suppose, for the child to learn music, if in those initial stages he needs—as I'm told he mostly does—extra-musical inducement.

MUSIC FOR THE MILLIONS, by David Ewen. 288 pages. Mentor Books. 35c.

Welcome in a vest-pocket edition is this book which give the essentials toward understanding of most of the tried and true compositions of the symphonic and concert field. A short biographical sketch of the composer precludes the discussions of that composer's works. Then comes a discussion of the particular significance of that work, together with circumstances of its writing. The actual treating of the work itself is musicianly, but not esoteric. What Mr. Ewen finds out about the work he passes on to the reader in terms any music lover can understand. It's a book you might shuffle through before any concert. It will clarify the evening's compositions for you. —H. E. S.

Freddie Krager in Monday nights at Mocambo . . . Red Norvo trio returned to the Haig Dec. 20 for indefinite stand . . . Tex Beneke at the Palladium until Jan. 21 . . . Louis Armstrong at the Oasis through Jan. 2. Lee Young holds at the spot indefinitely . . . Actor Dan Dailey joined Local 47 as a drummer . . . Charlie Barnet (this is either a very unfunny gag or straight) plans to lace his one-nighters with lectures on L. Ron Hubbard's new science of mental therapy, Dianetics. Barnet says he thinks such a move would steal fans away from TV sets.

CANADA. Mack Wein (drummer) and fifteen-piece band at the Stadium Ballroom, Montreal . . . In his second year, Joe Barbary holds indefinitely at Ruby Foo's Starlite Roof, Montreal . . . Quality Records, Toronto, pressing Paul McGrane's "The Peddler's Serenade." Larry Wagner scored the stock for Paul.

MISCELLANEOUS DATES. Charles Drake, Claridge Hotel, Memphis, out Jan. 4 . . . Jimmy Ellyn, McCurdy Hotel, Evansville, Ind.,

They Must All Take Music At St. John's College

From the Baltimore Local 40 comes the following editorial from the *Baltimore Sun* of October 11, 1950, commenting on the institution of compulsory music courses for all students at the second oldest college in the United States, St. John's College, Annapolis, Maryland. St. John's is the home of the famous "Great Books" courses, instituted by former President Stringfellow Barr; it is of interest to musicians to see music also recognized as a subject that all students should follow in acquiring a liberal education. Here are the highlights of the *Baltimore Sun's* editorial:

LOOKING AT MUSIC MORE THAN ONE WAY

For another sign of the times, we direct your attention to the decision of St. John's College to make music a compulsory course for freshmen.

Since the taste for good music is not likely to be acquired without exposure to it (any more than a taste for oysters and green olives is likely to be acquired without trying them), then the thing to do is bring about the exposure, by compulsion if necessary. A fair proportion of those so exposed at St. John's will, it is reasonable to assume, acquire a taste which they will cherish ever after.

Yet—and this is the sign of the times—the aesthetic enrichment of the students' lives, the introduction to a new and fairly complex assortment of pleasure, seems to be no more than a secondary purpose in the St. John's plan.

But what has been happening lately has been a turning away from that kind of easy skepticism which doubts all authority, questions discipline, laughs at tradition and so often winds up in a kind of unhappy nihilism. In education we see increasingly now a new respect for such things and a determination not merely to question for the sake of destroying falsehood, but to seek truth in more positive fashion.

And it is in that mood, apparently, that music is to be approached in the new course at St. John's. For music is to be taught not as "the unreflected outpouring of emotions" but "as an arduous and exacting mental discipline" operating according to rules broken only at the breaker's peril—a discipline which, when followed devotedly, has yielded some of the most magnificent achievements of the human spirit . . .

out Jan. 2 . . . Ralph Flanagan, Click, Philadelphia, Jan. 1-7 . . . Chuck Foster, Oh Henry Ballroom, Chicago, out Feb. 14 . . . Gene Krupa, Blue Note, Chicago, Feb. 2-15 . . . Skeets Morris, John Marshall Hotel, Richmond, Va., out Dec. 31 . . . Leo Pieper, Tulsa Country Club, Tulsa, Okla., Jan. 25-31 . . . Don Reid, Peabody Hotel, Memphis, out Dec. 31; Rice Hotel, Houston, in Jan. 26 . . . Airlane Trio, Dixie Hotel, NYC, out June 23 . . . Sharkey Bonano, Palmer House, Chicago, in Dec. 28 . . . Evelyn Downs trio, Park Terrace restaurant, Brooklyn, NYC, out Jan. 2 . . . Ken Henderson trio, Glass Rail, Bradley, Ill., out Jan. 6 . . . Stan Jasen trio, Allen's Club, Spokane, Wash., out Jan. 17 . . . Mary Wood trio, Music Box, Palm Beach, Fla., out May 31.

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Merry Christmas to all!

—TED HALLOCK.

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OFFICIAL PROCEEDINGS

(Continued from page thirty-two)

RESOLUTION No. 37 GOOD AND WELFARE

WHEREAS, The late Oscar F. Hild devoted many years of his life in the interest of music and musicians, and

WHEREAS, He was an esteemed member of the International Executive Board of the American Federation of Musicians and always directed his efforts toward the advancement of the conditions of the professional musician, and

WHEREAS, His passing was an extreme loss to all musicians, therefore,

BE IT RESOLVED, That the delegates to this 53rd Annual Convention of the American Federation of Musicians, in meeting assembled at Houston, Texas, the week of June 5, 1950, deeply mourn the passing of Oscar F. Hild and express their profound sympathy to his family, and

BE IT FURTHER RESOLVED, That a copy of this resolution be engrossed and presented to the family of the late Oscar F. Hild.

IRVING ROSENBERG,
Local 402.

The report of the Committee is favorable.

The favorable report is adopted unanimously by a standing vote.

RESOLUTION No. 38 GOOD AND WELFARE

WHEREAS, Television is in its infancy, and, as cited in President Petrillo's report, what it will do for the musician is still unknown, and

WHEREAS, It is of vital importance that locals throughout the country be cognizant of the trends and new developments in the television industry, and

WHEREAS, The initial steps in setting up price scales will more or less set a pattern for future negotiations,

BE IT RESOLVED, That the committee appointed to act as liaison between the industry and the American Federation of Musicians keep in constant touch with locals throughout the country. This to be accomplished by articles of general interest concerning television published each month in the *International Musician* and by relaying confidential information by mimeograph or printed letter to each local at least once a month.

BE IT ALSO RESOLVED, That a comparable wage scale for the industry be set up by the Federation according to the conditions that prevail in each of the four areas of the country. This wage scale to be strictly adhered to until such time as the television industry shall have been more firmly established and locals having acquired a good knowledge of the industry, be in a better position to bargain.

HENRY LISCIO,
WM. TROXELL,
MARSHALL ROTELLA,
Local 123.

The Committee recommends that the resolution be referred to the International Executive Board.

The report of the Committee is adopted.

RESOLUTION No. 39 GOOD AND WELFARE

WHEREAS, Labor and industry relations have become a science, having taken on definite forms, especially in procedures for negotiation, and

WHEREAS, Labor has become stringently limited by legislation, and

WHEREAS, It has become necessary to have well trained labor leaders to deal with the highly trained representatives of industry in matters of industry-labor relations, and

WHEREAS, Knowledge as well as experience commands respect and is a powerful asset to the labor movement,

BE IT RESOLVED, That the American Federation of Musicians establish an Institute of Labor-Industry Relations with courses in labor history, economics, collective bargaining, problems of union administration, etc.

HENRY LISCIO,
WM. TROXELL,
MARSHALL ROTELLA,
Local 123.

The report of the Committee is unfavorable.

Amendment is made that the resolution be referred to the International Executive Board.

The amendment is adopted.

The Special Order of Business is taken up.

NOMINATION OF OFFICERS

Vice-President Bagley is in the chair.

The following are nominated:

For President:

JAMES C. PETRILLO

President Petrillo is now in the chair.

For Vice-President:

CHARLES L. BAGLEY

For Secretary:

LEO CLUESMANN

For Treasurer:

HARRY J. STEEPER

For Members of the International Executive Committee from the United States:

JOHN W. PARKS
HERMAN D. KENIN
GEORGE V. CLANCY
ROY W. SINGER
ROBERT L. SIDELL
PAUL J. SCHWARZ
LEE REPP
MOSES E. WRIGHT
RICHARD McCANN
HERMON GUILLE
STANLEY BALLARD
CHARLES BUFALINO
OSCAR APPLE

For Member of the International Executive Committee from Canada:

WALTER M. MURDOCH

On motion, the Convention votes to send the full quota of delegates to the A. F. of L. Convention. Seven to be sent, five to be elected.

INTERNATIONAL MUSICIAN

For Delegates to the Convention of the American Federation of Labor:

FRANK B. FIELD
CHARLES L. BAGLEY
"PETE" KLEINKAUF
STEVE E. GRUNHART
EDW. P. RINGIUS
RALPH J. RECANO
LAWRENCE R. LAMBERT
ROBERT K. HARVEY
ALBERT A. GREENBAUM
BIAGIO CASCIANO
GEORGE E. GALLAGHER
LEONARD CAMPBELL

A recess is declared for twenty minutes.

The session resumes.

Delegate to Groen of Local 47, Los Angeles, Calif., asks permission to introduce a resolution. Permission is granted by the Convention.

RESOLUTION No. 66

LAW

Resolution adopted by Screen Composers' Association, General Membership meeting, May 31, 1950.

We, the members of the Screen Composers' Association, who are also members of the American Federation of Musicians, strongly endorse the principle of "payment for re-use and/or multiple usage" of all musical products created by the labors of members of the American Federation of Musicians.

1. Recognizing the inherent dangers of "self-destruction" as demonstrated in the phonograph record and sound track fields, we urge that the Federation exert its full strength to preserve the livelihood not only of its members who are instrumentalists, but also the livelihood

of its members who are copyists, orchestrators, arrangers and composers, by establishing minimum scale prices for the following union services:

(a) Re-use of copying, orchestrating, and arranging;

(b) Re-use of copying, orchestrating, and arranging in any other medium than for which originally done.

2. We ask, therefore, that the American Federation of Musicians study re-use in all its forms and formulate strong measures to obtain payment for those of its members who now receive none.

3. We ask further that such protective measures as are considered feasible be included in all forthcoming negotiations between the AFM and radio-television producers, the Motion Picture Producers of America, and phonograph recording companies, and all other users of music in the electronic-mechanical fields.

JOHN TeGROEN,
PHIL FISCHER,
RAY MENHENNICK,
Local 47.

It is moved that an Election Committee of twenty-five be appointed to conduct the annual election.

The Convention concurs.

The following Election Committee is appointed:

Andy Tipaldi, Roland Kohler, Matty Franklin, W. Clayton Dow, William Miller, Chas. A. Rose, Michael Hickly, Orville E. Bond, Jack Russell, Chip Easley, M. J. Marchuk, Eddie Texel, C. V. Tooley, L. S. Duke, Brad G. Westphal, Harry S. Damron, Victor Ricci, George H. Unger, Michael Rogers, Henry Ros-

son, William H. Funderburg, Chas. Leon, Jacob W. Porter, Walter Wilts, Robt. Waldron.

President Petrillo introduces Joseph B. Keenan, Chairman of Labor's League for Political Education. He extends the greetings of the officers of the League, including President Green, Secretary-Treasurer Meany and the Executive Council of the A. F. of L.

He states that the year 1950 may mean the destiny of the labor movement in America. He states it is necessary to elect our friends and defeat our enemies and warns that the future of labor may well hang in the balance. He points out that newspaper and radio propaganda is flooding the country to the detriment of the labor movement, which calls for strengthening all down the line, that the labor movement of the world looks to America. He refers to the old days in labor before 1932 when injunction judges prevailed and the reactionary elements were in power. Labor must depend not only on a President, but must have a liberal Congress, and for this purpose must take an active part by registering and voting at elections. He points out the gains made for labor after 1932 and how they are now being gradually whittled away.

He cites the labor movement in Germany which was once strong and how Hitler was able to destroy it at the behest of the industrialists in that country. The same tactics are being employed in this country.

The Taft-Hartley Law was passed for this purpose and its effects are creeping paralysis. For that reason it is necessary to support Labor's League for Political Education and to do everything possible to defeat this law. The delegates applaud at

the conclusion of the address. President Petrillo states that the remarks are very timely and calls for the support of all the delegates to the Convention.

Vice-President Bagley in the chair.

Committee on Law reports through Chairman Gillette.

RECOMMENDATION

LAW

Recommendation of the Secretary.

The laws of the Federation provide that the Convention be held commencing the second Monday in June. However, it is not always possible to secure hotel accommodations and a suitable meeting hall for this period. This has been the case for the past several Conventions and it was necessary to have passed a special resolution at each such Convention ratifying the executive order of the President changing the date of the Convention. I therefore recommend that Article 4 of the Constitution be amended by adding the following after the sentence ending on the third line:

"However, if in any year adequate accommodations are not available for the period mentioned, the International Executive Board is authorized to select another date as close as possible to the second Monday in June."

The report of the Committee is favorable.

The favorable report is adopted.

RESOLUTION No. 8

LAW

WHEREAS, A musician working Class C vaudeville houses throughout the country in many cases is



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forced to leave his home jurisdiction for a period of days at a time, and WHEREAS, Under existing Federation scale, after paying lodging, food and incidental expense the musician has little or nothing left from his wages, and

WHEREAS, The current Federation scale has created an inequity toward Locals which formerly enjoyed a higher scale for such engagements, therefore,

BE IT RESOLVED, That Section 4, Article 20 of the By-laws of the A. F. of M. entitled "Vaudeville in Class C Houses" be changed to read:

"A-Per day of four performances or less:

Per Man	\$21.00
Leader	29.00

"B-Extra performances:

Per Man	\$ 5.50
Leader	7.00

"C-(To remain as is; namely): One-half salary shall be paid for lay-off days."

HAL C. DAVIS,
GEORGE H. WILKINS,
MICHAEL J. HICKLY,
Local 60.

GUY A. SCOLA,
Local 77.

OSCAR L. NUTTER,
Local 17.

The Committee recommends referring the resolution to the International Executive Board.

The recommendation is concurred in.

RESOLUTION No. 9

LAW

WHEREAS, The entertainment business has been gradually declining since the close of the late war, as a result of which musicians in ever-increasing numbers are being left without employment, and

WHEREAS, Local unions are continuously being asked by contractors as well as employers to make concessions of all kinds, particularly to lower the wage rate of the local union, and

WHEREAS, Local union officers and members, in spite of these demands, are attempting to hold the line and maintain wage scales which are necessary for a fair standard of living, and

WHEREAS, Many employers, in order to evade payment of the local wage scale, are offering either room or board or both to traveling musicians at the place of the engagement at fantastic prices for the room and board, with correspondingly low payment of the balance of the wage scale in cash, and

WHEREAS, Local musicians who cannot accept room or board or both as part of the wage scale are unable to compete with the traveling musicians under these conditions and whereas local musicians may be completely ousted from their jobs unless this condition is speedily corrected, now, therefore,

BE IT RESOLVED, That traveling musicians playing in a hotel, restaurant, inn, club or cafe in the jurisdiction of a local cannot either board or room or both at such restaurant, inn, cafe or club or in any hotel or apartment controlled by such management. This rule supersedes any local law concerning the matter.

RAY W. SINGER,
MORRIS WEISS,
Local 655.

MATTY FRANKLIN,
Local 16.

CHET ARTHUR,
Local 399.

JOSEPH CARRAFIELLO,
Local 248.

OSCAR WALEN,
Local 204.

MICHAEL SKISLAK,
Local 526.

JOHN E. CURRY,
Local 62.

LOUIS PAGE,
Local 151.

VICTOR RICCI,
Local 373.

FRANK MARINO,
ENRICO SERRA,
FRANK TESTA,
Local 595.

ALFONSO PORCELLI,
ANGELO COLANTONIO,
EMANUEL HURST,
Local 661.

C. J. McCONNELL, JR.,
Local 77.

The Committee recommends referring the resolution to the President.

The recommendation is concurred in.

RESOLUTION No. 10 LAW

WHEREAS, The present policy of the Federation directs that all monies collected as the result of fines levied by a local against a member of another local must be paid to the Federation and not to the Local, and

WHEREAS, In order to enforce both their own and Federation laws, considerable time and expense is sometimes incurred, and

WHEREAS, In locals such as ours, where the Executive Board members are paid by the hour when special Board meetings are called for a specific case, the cost of which is assessed against the losing party, and

WHEREAS, Such cost could not be assessed against members of other locals and thereby discriminates against local members who would be liable if they lost, and

WHEREAS, Such fines and costs are always subject to appeal to the International Executive Board,
BE IT RESOLVED, That fines against members of other locals be collected and retained by the local assessing the fines, providing that local members are subject to the same fines for like offenses.

RICHARD FLIGHT,
Local 132.

The report of the Committee is unfavorable.

The unfavorable report is adopted.

The Committee on Secretary's Report reports through Chairman Stokes.

To the Delegates of the Fifty-third Annual Convention of the American Federation of Musicians assembled in Houston, Texas, June, 1950:

We, your committee on Secretary's Report, have carefully read the report submitted, and find in it the story of another year of expanding work efficiently handled and clearly recorded.

The report reflects the healthy condition of the Federation in that

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DECEMBER, 1950

with seven less locals than at this time last year, we have 2,000 more actual members. We are growing steadily.

That portion of the report relative to our real estate transactions was of particular interest to your Committee. For many conventions we have had resolutions recommending that the Federation consolidate the location of its official activities in one form or another. Coming as a result of these resolutions, we feel that the action taken by the International Executive Board in combining the offices of Secretary and Treasurer in a building of our own in Newark, N. J., was in the best interests of the membership, and should not only prove a sound investment, but should also facilitate the efficient operation of both offices.

The International Executive Committee has had another busy year; 1,680 cases were filed and 1,232 decided. This represented an average of 23 cases per week for each Board member to read and vote upon, in addition to the Convention sessions and called meetings of the Committee. This was indeed a heavy year's work done in our behalf, and we wish to extend the sincere thanks of this Convention and the members back home to the International Executive Committee members for the fine job done. We regret that one among them is missing as they come to this Convention. Oscar F. Hild, long our valued officer and friend, is not here to answer the roll-call. This Committee wishes to express its sorrow and extend its sincere sympathy to the bereaved family.

In conclusion, we wish to extend to Secretary Leo Cluesmann and his entire staff our approval and congratulations on another year of faithful and efficient service.

E. E. STOKES,

Chairman.

W. G. BROWN,
CHAS. F. HARTMANN,
JOHN H. McCLURE,
ALFONSO PORCELLI,
MARTIN EMERSON,
WILLIAM GROOM,
LOUIS F. HORNER,
CARL S. DISPENZA,
ROCCO D. LOGOZZO,
J. M. FRANK,
GEORGE BECKER,
HOWARD ROLLINS,
RODNEY McWILLIAM,
ROY FLAATEN,
JOSEPH CARRAFIELLO,
SCHOFIELD SCHWARTZ,
IDA B. DILLON,
IRVING M. DOLING,
WM. J. DART,
VIRGIL PHILLIPS,
JOHN De FALCO,
ALFRED J. ROSE,

Delegate Murk of Local 73 makes a motion that the International Ex-

ecutive Board set up the necessary machinery to receive voluntary contributions at the Convention for Labor's League for Political Education. The motion is lost.

Delegate Mag Delin Rudd of Local 382 makes a motion that delegates return to their locals and request money and support for this purpose. The motion is adopted.

Delegate Tipaldi of Local 406, Montreal, Que., Canada, asks that Canadian locals be excused inasmuch as the organization does not function in-Canada.

The following communications are read and spread on the minutes:

James C. Petrillo, President
American Federation of Musicians
Rice Hotel, Houston, Texas

Best wishes for a successful Convention. Regret I cannot attend due to illness. Regards to you and all my friends, especially the New Jersey delegation.

ALFRED TROYANO,
Secretary, Local 248,
Paterson, N. J.

Mr. Leo Cluesmann, Secretary
American Federation of Musicians
Shamrock Hotel, Houston, Texas

Dear Brother Cluesmann:

Again it is my pleasure and privilege to extend to you and your fellow officers and the delegates to the Convention of the American Federation of Musicians greetings, both personal and in behalf of the Workers Education Bureau, and our best wishes for a successful Convention.

In these days we are all faced with tremendous problems, both as citizens and as members of organized labor. The actions taken and the conclusions reached at conventions such as yours will go a long way in aiding us to solve these problems.

Because of these crucial days in which we are living there is a greater need than ever before for an enlightened trade union membership with a grasp not only of national but of international affairs. To attain this a continuing and expanding program of workers' education is essential.

We have enjoyed our cordial relationships with your organization over the years and we look forward to our continued cooperation. We are eager to help in any way we can with your International Union's educational activities.

Sincerely and fraternally,

JOHN D. CONNORS,
Director.

Announcements.

The session adjourns at 2:30 P. M.

FOURTH DAY

June 8, 1950.

The session is called to order by President Petrillo at 10:15 A. M.

Committee on Organization and Legislation reports through Chairman Sullivan.

RESOLUTION No. 6.

ORGANIZATION AND LEGISLATION

WHEREAS, The United States Government sees fit to pay ex-servicemen of the U. S. armed forces who were prisoners of war \$1.00 per

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day for every day of imprisonment at the hands of our common enemies in the 1939-45 war, and

WHEREAS, The Canadian Government has seen fit to pay \$1.00 per day to men who were taken prisoners of war at Hong Kong for every day held prisoner, and

WHEREAS, We believe that a prisoner of war, regardless of where or by whom he was held prisoner, suffered tremendous hardships at the hands of the enemy, and all are entitled to equal treatment, therefore,

BE IT RESOLVED, That we of the American Federation of Musicians of the United States and Canada, on behalf of the Canadian representatives at this Convention and its members all across Canada, request the Canadian Government to give every consideration to bringing about legislation whereby all Canadian prisoners of war of the 1939-45 war will be paid \$1.00 per day for every day held a prisoner of war.

THOMAS S. CROWLEY,
CARMON T. ADAMS,
Local 566.

The report of the Committee is favorable.

The favorable report is adopted.

RESOLUTION No. 43 ORGANIZATION AND LEGISLATION

WHEREAS, For years in this labor movement we have been organizing the unorganized musicians in the United States and Canada, but have given little time and money to attempt the organization of our Southern brothers and neighbors interested in the culture of music, and

WHEREAS; There are thousands of unorganized musicians in Mexico who need someone's assistance and guidance in organization work and we in turn need their membership and cooperation, therefore,

BE IT RESOLVED, That the office of the President survey the situation and formulate a plan of organization of the Mexican musicians, through the permission and approval of the Mexican government, and, therefore,

BE IT RESOLVED, That this Convention approve the expenditure necessary to carry out this survey and organization proposal, reporting results to our next Convention.

E. C. EKDALL,
Local 581.

The Committee recommends the following substitute:

WHEREAS, Mexican musicians employed in the United States have, at times, indicated the need for a better and more unified labor organization in their native land of Mexico, and

WHEREAS, The American Federation of Musicians has assisted musicians in other lands in their organizational efforts, therefore,

BE IT RESOLVED. That the President of the American Federation of Musicians, if he deems it advisable and if it is determined that the musicians of Mexico desire our assistance, offer the musicians of Mexico such assistance as appears proper to aid them in their organizational efforts.

The report of the Committee is adopted.

RESOLUTION No. 61 ORGANIZATION AND LEGISLATION

WHEREAS, No labor organization in the country suffers from the extent of statutory discrimination more than the musicians' union, and

WHEREAS, Workers in no other industry are regarded as employers for purposes of withholding and social security tax, and

WHEREAS, No other group of workers in the country are denied the right to protect the product of their labor, and

WHEREAS, No other large organized group of workers suffer, not only the discrimination and hardship created by the Taft-Hartley bill, but also the criminal sanction of the vicious Lea Act, therefore,

BE IT RESOLVED, That the Federation be instructed to use its best efforts to bring about statutory repeal of the interpretations now being placed in effect by the Bureau of Internal Revenue, holding the leader responsible for the payment of taxes, and

BE IT FURTHER RESOLVED, That amendment to the copyright law be proposed, and the Federation do its best to have enacted, provisions which would permit musicians to copyright their arrangements and their performance where it can be repeatedly used for profit by radio, television and juke box operators, and

BE IT FURTHER RESOLVED, That the Federation have introduced, and work for the enactment of, a bill to repeal the infamous Lea Act and support in every way it can the existing activities by organized labor to bring about the repeal of the Taft-Hartley Act.

RICHARD McCANN,
CHARLES R. IUCCI,
Local 802.

The Committee recommends referring the resolution to the International Executive Board.

The recommendation of the Committee is adopted.

RESOLUTION No. 63 ORGANIZATION AND LEGISLATION

WHEREAS, The classification of leaders as employers on miscellaneous (single) engagements resulted from a ruling made by the Commissioner of Internal Revenue, and

WHEREAS, This ruling has created serious and innumerable problems for members of the Federation, and

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WHEREAS, Such a ruling has established a situation in direct conflict with the principles and purposes of a trade union and the American Federation of Musicians in that members of a labor union are deemed to be employers, and

WHEREAS, The greatest portion of the membership of the Federation are engaged solely in the single engagement field which is affected by this ruling, therefore,

BE IT RESOLVED, That the International Executive Board employ all the resources and means available to the American Federation of Musicians to bring about a reversal of this ruling and thus restore to the members of the Federation their former status.

MAX L. ARONS,
Local 802.

The report of the Committee is favorable.

The favorable report is adopted.

RESOLUTION No. 64 ORGANIZATION AND LEGISLATION

WHEREAS, We are now advised that House Ways and Means Committee has reconsidered their intended recommendation to the Congress of the United States that the 20% so-called Cabaret Tax be reduced to 10% and have now moved this tax percentage back to 15%, thus providing only an inadequate relief to the entertainment industry in general and to musicians in particular, of only 5%, and

WHEREAS, This relief of 5% is inadequate; to the alleviation of unemployment of musicians and all other allied employers connected with the entire amusement industry—to the alleviation of diminishing dollar volume of cafes, ballrooms and all other establishments in the amusement industry—to the alleviation of diminishing tax returns from the above sources as well as tax returns from all employees so adversely affected, therefore,

BE IT RESOLVED, That supplementing the efforts and activities of the 20% Tax Committee of three (3) appointed by President Petrillo January 26, 1949, an attractive place card be provided and issued by the Federation to all locals for the purpose of having them placed and maintained on every table, in every establishment in the United States engaged in the entertainment industry and employing Federation musicians, and

BE IT FURTHER RESOLVED, That these place cards be made in the shape of an "A" ladder and the copy printed thereon be headed "you are paying 20% too much for your checks this evening"—that the reverse side of this card be printed in the form of a postcard which the patron may sign and address to his State Representative or Representatives protesting the continuation of this "war-time" prohibitive measure—that the copy on the face of the card be devoted to the various arguments supporting our contention that the 20% be repealed or re-

duced, and that the placing and maintenance of these cards be under the supervision of the orchestra leaders who will have 100% cooperation from the management of the establishment, for obvious reasons—and that the orchestra leader in conjunction with other artists will supplement the placing of these cards with at least one announcement each evening, calling attention of the patrons to same.

HARRY S. CURRIE,
Local 11.

The Committee recommends that the resolution be referred to the President.

The recommendation is adopted.

RESOLUTION No. 65 ORGANIZATION AND LEGISLATION

WHEREAS, Members of the American Federation of Musicians have been, and are today, constantly losing employment because of the vicious use of phonograph records, tape recordings, and transcriptions, and

WHEREAS, The unlimited use of these mechanical devices by the radio interest and television interests is made legal only because the copyright laws of the United States contain no provision covering the performing rights of musicians, and

WHEREAS, The copyright laws have not been amended for many, many years, therefore,
BE IT RESOLVED, That this Convention go on record as instructing the President of the American Federation of Musicians and members of the International Executive Board to take vigorous steps to cause the introduction in Congress of amendments to the copyright laws, in order to correct this situation, and initiate a vigorous campaign to force passage of such legislation.

JOHN TE GROEN,
PHIL FISCHER,
RAY MENHENNICK,
Local 47.

CHARLES R. IUCCI,
MAX L. ARONS,
Local 802.

The Committee recommends that the resolution be referred to the President.

The recommendation is adopted.

The Committee on Finance reports through Chairman Harris.

RESOLUTION No. 15 FINANCE

WHEREAS, The St. Petersburg Convention set the rate per diem at the present rate for seven days. But due to a current operating deficit the San Francisco Convention reduced the number of days to six, effective this year. However, the San Francisco Convention also raised the National dues, thereby bringing approximately \$80,000 additional revenue to offset this deficit, and

WHEREAS, Many of the delegates attending the Convention must de-

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pend on this per diem to pay the mounting transportation costs, and if the rate per diem for seven days seemed reasonable and fair in 1946, why isn't it true today? There hasn't been any decrease in delegates' personal costs, but rather a decided increase in costs, therefore,

BE IT RESOLVED, That the previous seven-day per diem be restored, effective this Convention. Whether sessions last four, five or six days, each delegate to receive seven days' pay if he attends all the sessions of the Convention. Those having to leave early to be paid pro rata.

MARTIN O. LIPKE,
Local 610.

RESOLUTION No. 35

FINANCE

WHEREAS, The 52nd Annual Convention reduced the per diem to six days instead of the usual seven days, and

WHEREAS, Resolution No. 51 passed at the 52nd Annual Convention increased the revenue of the Federation by \$265,000, plus increase in Federation revenue by a raise in our per capita tax through Resolution No. 88 passed at this same Convention, and

WHEREAS, The introducer of Resolution No. 15 did advise the Finance Committee of the 52nd Annual Convention that in the event Resolution No. 51 regarding the revised 10% Tax distribution passed, then, the introducer of Resolution No. 15 wished to withdraw same, and

WHEREAS, The Finance Committee saw fit to substitute another resolution for Resolution No. 15 and thereby reduced our per diem to six days, therefore,

BE IT RESOLVED, That the 53rd Annual Convention restore the per diem to seven days effective with this Convention.

ERNE LEWIS,
Local 771.

The Committee offers the following substitute for Resolutions 15 and 35:

Amend Section 15, Article 28 to read as follows:

"Each delegate attending all sessions of the Convention shall be entitled to not less than seven days per diem, effective at this Convention."

The report of the Committee is adopted.

RECOMMENDATION OF THE PRESIDENT

Amend Section 1-N, Article 1 to read as follows:

"The President may appoint assistants at salaries of \$15,000.00 for First Assistant, \$12,500.00 for Second Assistant, and Third and Fourth Assistants at \$10,000.00."



balance of section to remain the same, to take effect on June 5, 1950.

The report of the Committee is favorable.

The report is adopted.

RECOMMENDATION OF THE FINANCE COMMITTEE

Amend Section 7, Article 2 to read as follows:

"Locals shall pay a per capita tax of 50 cents per member in advance on January 1st and July 1st. Locals must pay per capita tax on all members, including transfer and traveling members, also life and honorary members."

Amend Section 8, Article 2 to read as follows:

"Locals shall pay 30 cents per member, including transfer, life and honorary members."

The report of the Committee is favorable.

The report is adopted.

Special Order of Business
Election of officers at 11:00 A. M.

The Regular Order of Business is resumed at 11:30 A. M.

Vice-President Bagley in the chair.

The Committee on Measures and Benefits continues its report.

RESOLUTION No. 2

MEASURES AND BENEFITS
WHEREAS, Many locals must spend time and money in attempting to collect on bad checks given by traveling and local members in payment of accounts, and

WHEREAS, Many locals have a local by-law providing for an arbitrary fine to be levied on a member who fails to immediately make a bad check good upon being properly notified, and

WHEREAS, Article 13, Section 22 of the Constitution and By-laws of the Federation provides that "If a

member sends a check to any officer of the Federation and said check is unpaid or protested, then the offending member shall be subject to a fine of \$5.00, together with all protest charges incurred," and

WHEREAS, Article 7, Section 19 of the Constitution and By-laws of the Federation provides that all fines levied by a local upon a traveling member become the property of the Federation, therefore,

BE IT RESOLVED, That the following law be enacted and the by-laws of the Federation be amended in conformity thereto: If a traveling member of the Federation delivers a check to any local in payment of an account and said check is unpaid or protested and the member fails to make the check good within five days after notification as provided in Article 7, Section 3 of the Constitution and By-laws of the Federation, then the offending member shall be subject to a fine of \$5.00, together with all protest charges incurred. Said fine to become the property of the local. The Secretary of the Federation must be notified of all fines levied under this section.

J. LEIGH KENNEDY,
PAUL C. HENNEL,
Local 353.

The Committee report is favorable.

The report is adopted.

(To be continued)

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INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ARIZONA
DOUGLAS: Top Hat

ARKANSAS
HOT SPRINGS: Forest Club, and Haskell Hardage, Proprietor

CALIFORNIA
BEVERLY HILLS: White, William B.
BIG BEAR LAKE: Cressman, Harry E.
CULVER CITY: Mardi Gras Ballroom
LONG BEACH: Schooler, Harry
RICHMOND: Redogeous Band Dance Hall
SAN BERNARDINO: Danceland Ballroom
Sierra Park Ballroom, Clark Rogers, Mgr.
SAN DIEGO: Cobra Cafe, and Jerome O'Connor
SAN FRANCISCO: Jones, Cliff
Kelly, Noel
SAN LUIS OBISPO: Seaton, Don
SANTA ROSA: Rendezvous, Lake County

COLORADO
LOVELAND: Westgate Ballroom

CONNECTICUT
GROTON: Swiss Villa
HARTFORD: Buck's Taverna
Frank S. DeLuco, Prop.
NEW LONDON: Crescent Beach Ballroom
NORWICH: Wonder Bar and Roger A. Bernier, Owner
SOUND VIEW, OLD LYME: El Morocco Restaurant, Archie Chooljian

FLORIDA
CLEARWATER: Sea Horse Grill and Bar
JACKSONVILLE: Coa, Lyle
KEY WEST: Delmonico Bar, and Arturo Bosa Filks Club.
ORLANDO: El Patio Club, and Arthur Karst, Owner
PENSACOLA: F. L. Doggett.
SARASOTA: Gay Nineties "400" Club
TAMPA: Grand Oregon, Oscar Leon Mgr. LeMay, Phil, Owner Chesters Field Bar and Horseshoe Bar

GEORGIA
MACON: Jay, A. Wingate
Lowe, Al
Weather, Jim
SAVANNAH: Sportsmen's Club, and Ben J. Alexander
Troadero Club, and George Body and W. C. (Shorty) Dugger

IDAHO
TWIN FALLS: Radio Rendezvous

ILLINOIS
ALTON: Abbot, Benny
Galesburg: Townsied Club No. 2
GREENUP: Greencup-Toledo High School and Band.
LOSTANT: Rendezvous Club, and Murray Funk, Mgr.
MATTOON: U. S. Grant Hotel
ONEDA: Rova Amvet Hall
QUINCY: Porter, Kent
STERLING: Bowman, John E.
Sigmans, Artie

INDIANA
ANDERSON: Romney Grill
EVANSVILLE: Show Bar, and Homer Ashworth, Operator

IOWA
BOONE: Miner's Hall
CEDAR FALLS: Armory Ballroom
Woman's Club
COUNCIL BLUFFS: Radio Station KSWI
Smoky Mountain Rangers
DES MOINES: Rhapsody Club
DIKE: American Legion Hall.
KEOKUK: Porter, Kent

KANSAS
WICHITA: Danceland
Eagles Lodge
Schulze, Frank J.
Shadowland Dance Club

KENTUCKY
ASHLAND: Amvet's Post No. 11, and Carl "Red" Collins, Manager
BOWLING GREEN: Jackman, Joe L.
Wade, Golden G.

LOUISIANA
NEW ORLEANS: 418 Bar & Lounge, and Al Bresnahan, Proprietor
Forte, Frank
Happy Landing Club

MARYLAND
BALTIMORE: Ambassador Night Club
Knowles, Nolan F. (Actna Music Corp.)
HAGERSTOWN: Audubon Club, M. I. Patterson, Manager
Hanes, Reynolds S.
Rabasco, C. A., and Baldwin Cafe

MASSACHUSETTS
LYNN: Pickfair Cafe, and Rinaldo Ceverini, Proprietor
METHUEN: Central Cafe, and Messrs. Yaganolis, Driscull & Gagnon, Owners and Managers
NEW BEDFORD: The Polka, and Louis Garston, Owner
SPENCER: Spencer Fair, and Bernard Beardon
WEST WARREN: Quabog Hotel and Viola Dudek, Operator
WEST YARMOUTH: Silver Sea Horse, and Joe Gobin, Operator
WORCESTER: Gedymin, Walter

MICHIGAN
HOUGHTON LAKE: Johnson Cocktail Lounge
Johnson's Rustic Dance Palace
INTERLOCHEN: National Music Camp
MARQUETTE: Johnston, Martin M.
PORT HURON: Lakesport Dance Hall

MINNESOTA
DEER RIVER: Hi-Hat Club
FOREST LAKE: Melody Ballroom, and Donald Wirth, Operator
MINNEAPOLIS: Twin City Amusement Co., and Frank W. Patterson
PERHAM: Paul's Taverna
ST. CLOUD: Blue Blazer Bar, and Leo "Hap" Kastner, Owner
ST. PAUL: Burk, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSISSIPPI
MERIDIAN: Starline Inn

MISSOURI
KANSAS CITY: El Captain Taverna, and Marvin King, Owner
Gay Fad Club, and Johnny Young, owner and prop.
ST. JOSEPH: Rock Island Hall

MONTANA
GREAT FALLS: Golder, Clarence, and Civic Center Theatre
HAVRE: Tigyny, Emil Doa, and Havre Theatre

NEBRASKA
LINCOLN: Dance-Mor
OMAHA: Baker Advertising Company
Benson Legion Post Club
Eagles Club
Pineboard Liquor Store
VFW Club
Whitney, John B.

NEVADA
ELY: Little Casino Bar, and Frank Pace

NEW JERSEY
ATLANTIC CITY: Mossman Cafe
Surf Bar
Terminal Bar
CAMDEN: St. Lucius Choir of St. Joseph's Parish
CLIFTON: Boeckmann, Jacob
ELIZABETH: Polish Falcons of America, Nest 126
JERSEY CITY: Band Box Agency, Vince Giacinto, Director
LINDEN: Polish National Home, and Frank Dragon, President
LODI: Peter J's
MANTALOKING: Ocean Heights Inn, and Captain Neri, Prop.
MT. FREEDOM: Klode's Hotel
NETCONG: Kierman's Restaurant, and Frank Kierman, Proprietor
NORTH HALEDON: Willow Brook Lodge
PASSAIC: Blue Room, and Mr. Jaffe
ROSELLE PARK: LePree's Lounge and Restaurant, Joseph LePree.

NEW YORK
BRONX: Revolving Bar, and Mr. Alexander, Prop.
BROOKLYN: Frohman, Louis
BUFFALO: Hall, Art
Jesse Clipper Post No. 430, American Legion
Royal Pheasant Restaurant.
Wells, Jack
Williams, Buddy
Williams, Ousian
CANANDAIGUA: Moose Club
CERRI: Coliseum
COLLEGE POINT: Muchler's Hall
ELMIRA: Hollywood Restaurant
HARRISVILLE: Cheesman, Virgil
ITHACA: Clinton Hotel
KINGSTON: Ulster County Volunteer Firemen's Assoc.
MECHANICVILLE: Cole, Harold
MOHAWK: Hurdic, Leslie, and Vineyards Dance Hall
MOUNT VERNON: Hartley Hotel.
NEW YORK CITY: Disc Company of America (Asch Recordings)
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Manor Record Co., and Irving N. Berma
Perry, Louis
Richman, Wm. L.
Tresmer's Restaurant
Willis, Stanley
NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Proprietor

OHIO
CONNEAUT: MacDowell Music Club
POSTORIA: Fostoria Sportsmen Club
American Legion Post 59, and Mack Lilly, Commander
Club Riviera
Colonial Inn, and Dustin E. Cora
JEFFERSON: Larbo's Circle L Ranch
KENTON: Weaver Hotel
LIMA: Billger, Lucille
MANSFIELD: Richland Recreation Center
MILON: Andy's, Ralph Ackerman, manager.
RUSSEL'S POINT: Indian Lake Roller Rink, and Harry Lawrence, Owner
WARREN: Knevevich, Andy, and Andy's Inn

OKLAHOMA
OKLAHOMA CITY: Orwig, William, Booking Agent
Palladium Ballroom, and Irvin Parker
VINTA: Rodeo Association

PENNSYLVANIA
BEAVER FALLS: White Township Inn
BIG RUN: Big Run Inn
CENTER: Slovenian Club
DUNMORE: Arcadia Bar & Grill, and Wm. Sabatelle, Prop.
Charlie's Cafe,
Charlie DeMarco, Prop.
FORD CITY: Atlantic City Inn
EYON: Rogers Hall, and Stanley Rogers, Proprietor
FALLSTON: Brady's Run Hotel
Valley Hotel.
FREEDOM: Sully's Inn
GREENTOWN: White Beauty View Inn, and Naldo Guicini, Proprietor,
Lake Wallenpaupack
KITTANNING: Simpson's Cafe
NEW BRIGHTON: Brady's Run Hotel
Broadway Taverna
NORTH VANDEGRIFT: Roseland Cafe, and A. Sellers
PITTSBURGH: Club 22
New Penn Inn, Louis, Alex and Jim Passarella, Props.
PUNXSUTAWNEY: Tony's Anchor Inn
ROSSITER: Green Village
ROULETTE: Brewer, Edgar, Boulette House
SYRESVILLE: Sperling's Hotel
WALSTON: Jack Taverna

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FOLLY BEACH: Folly Pier

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VAL MORIN: Val Morin Lodge

MISCELLANEOUS
Marvin, Eddie
Old Army, Charles Suchla.
Wells, Jack

THEATRES AND PICTURE HOUSES

LOUISIANA
SHREVEPORT: Capitol Theatre
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Strand Theatre

MARYLAND
BALTIMORE: State Theatre

MASSACHUSETTS
FALL RIVER: Durfee Theatre

MICHIGAN
DETROIT: Shubert Lafayette Theatre

MONTANA
GREAT FALLS: Civic Centre Theatre, and Clarence Golder
HAVRE: Havre Theatre, and Emil Doa Tigay

NEW JERSEY
MONTCLAIR: Montclair Theatre
MORRISTOWN: Falste Theatre
Jersey Theatre
Park Theatre
Community Theatre
TRENTON: Capitol Theatre
RKO Broad Theatre

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QUEBEC: St. Denis Theatre.

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