



**YOU'RE BUYING THE BEST** *when you buy*

**BRAND NEW**  
**ROBBINS RHYTHM HITS FOLIOS**

- *For the first time in folio form!*
- *The Greatest Stars...*
- *Their original interpretations of 10 favorite standard hits!*

**HARRY JAMES**

**BENNY GOODMAN**

**ARTIE SHAW**



**HARRY JAMES RHYTHM HITS**  
*for TRUMPET with piano accompaniment*

Never before in one folio... the peerless trumpet style of Harry James coupled with ten outstanding successes.

- Contents**
- |                  |                             |
|------------------|-----------------------------|
| If I Had You     | I'm Always Chasing Rainbows |
| St. Louis Blues  | The Young Man With A Horn   |
| Sleepy Time Gal  | I Don't Care Who Knows It   |
| That Old Feeling | Sweet And Lovely            |
| Autumn Serenade  | Just You, Just Me           |



**BENNY GOODMAN RHYTHM HITS**  
*for CLARINET with piano accompaniment*

O! King Clarinet presents ten great hits faithfully transcribed off his best-selling records.

- Contents**
- |                              |                         |
|------------------------------|-------------------------|
| Tiger Rag                    | Taking A Chance On Love |
| One O'Clock Jump             | The Weng Wang Blues     |
| Don't Be That Way            | Vibraphone Blues        |
| Stompin' At The Savoy        | Sing, Sing, Sing        |
| The Darktown Strutters' Ball | Whispering              |



**ARTIE SHAW RHYTHM HITS**  
*for CLARINET with piano accompaniment*

When it's Shaw it's clarinet law. Follow his unique style in these skillful arrangements of ten great standard favorites.

- Contents**
- |                   |                     |
|-------------------|---------------------|
| If I Had You      | I'm Coming Virginia |
| I Never Knew      | Back Bay Shuffle    |
| I Cried For You   | At Sundown          |
| My Blue Heaven    | Whispering          |
| Just You, Just Me | Rose Room           |

Price \$1.00 each

**ROBBINS MUSIC CORPORATION • 799 SEVENTH AVENUE, NEW YORK 19, N. Y.**

I enclose ..... Please send the following Folios at \$1.00 each.

..... **HARRY JAMES RHYTHM HITS**  
 ..... **BENNY GOODMAN RHYTHM HITS**  
 ..... **ARTIE SHAW RHYTHM HITS**

Name ..... Address .....

City ..... State .....

P4

Buy your Brillhart products  
from the dealer displaying  
this sign —



Your Brillhart dealer will be happy  
to aid you in the proper selection of  
Brilhart mouthpieces and Enduro reeds

**ARNOLD BRILHART LTD.** Box 321 Great Neck, N.Y.

PEATE MUSICAL CO. of Montreal, Canada — exclusive export agents for Canada.

R. CRAM & CO., New York City — exclusive export agents for all other foreign countries.

# INTERNATIONAL • MUSICIAN •

— OFFICIAL JOURNAL OF THE —  
AMERICAN FEDERATION OF MUSICIANS

Entered at the Post Office at Newark, N. J.,  
as Second Class Matter.

"Accepted for mailing at special rate of  
postage provided for in Section 1103, Act of  
October 3, 1917, authorized July 10, 1918."

## ADVERTISING RATES:

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

Subscription Price . . . 30 Cents a Year

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

Vol. XLV SEPTEMBER, 1946 No. 3

## INTERNATIONAL OFFICERS

... OF THE ...

### American Federation of Musicians

JAMES C. PETRILLO.....President

570 Lexington Avenue,  
New York 22, N. Y.

175 West Washington Street,  
Chicago 2, Illinois

C. L. BAGLEY.....Vice-President

900 Continental Bldg., 406 So. Spring St.  
Los Angeles 13, California

LEO CLUESMANN.....Secretary

39 Division Street, Newark 2, N. J.

THOMAS F. GAMBLE.....Financial Sec'y-Treas.

Box 2, Astor Station, Boston 23, Mass.

JOSEPH N. WEBER

Honorary President and General Advisor  
821 Alta Drive, Beverly Hills, Calif.

### Executive Committee

CHAUNCEY A. WEAVER.....325 Insurance  
Exchange, Des Moines 9, Iowa

J. W. PARKS.....418 Southland Building  
Dallas 1, Texas

OSCAR F. HILD.....208 Atlas Bank Building  
Cincinnati 2, Ohio

HERMAN D. KENIN.....359 S. W. Morrison St.  
Portland 4, Oregon

WALTER M. MURDOCH.....22 Royal York  
Road North, Toronto 9, Ont., Canada

## NOTICE!

Because of mechanical difficulties encountered in setting up the new press the August issue of the INTERNATIONAL MUSICIAN—the first to be printed by this means—was neither as typographically clear nor as punctual in delivery as we would like to have had it. These defects will, we trust, be corrected in subsequent issues.

## All Network Broadcasting Contracts for Our Members, Other Than Staff Orchestras and Staff Leaders, Must Be Approved by the Federation.

On April 5, 1946, the following telegram was sent to those locals in whose jurisdiction network broadcasts now originate, also to the Musical Directors and Booking Agencies engaged in network broadcasting:

### Quote

UPON RECEIPT OF THIS TELEGRAM YOU ARE HEREWITH DIRECTED THAT IN THE FUTURE, ALL CONTRACTS OR RENEWALS OF CURRENT CONTRACTS FOR THE SERVICES OF MEMBERS OF THE FEDERATION FOR BROADCASTING PURPOSES OTHER THAN STAFF ORCHESTRAS AND STAFF LEADERS, MUST BE APPROVED BY THE FEDERATION. THIS INCLUDES SINGLE INSTRUMENTALISTS, TRIOS AND ALL TYPES OF INSTRUMENTAL COMBINATIONS, GROUPS, ORCHESTRAS, BANDS AND LEADERS.

JAMES C. PETRILLO, President,  
American Federation of Musicians.

### Unquote

## Official Business

COMPILED TO DATE

### CHARTERS ISSUED

539—Roseburg, Oregon  
690—Miami, Florida (Colored).  
699—Galveston, Texas (Colored)

### CHARTER REVOKED

588—Norwalk, Ohio.

### FORBIDDEN TERRITORY

El Capitan Club, Post Falls, Idaho, is declared to be Forbidden Territory to all but members of Local 105, Spokane, Wash.

Wigwam, Budd Lake, N. J., is declared to be Forbidden Territory to all but members of Local 237, Dover, N. J.

### WANTED TO LOCATE

Ernie Ray, Local 86, Youngstown, Ohio.

### CHANGES OF OFFICERS

Local 110, Hutchinson, Kan.—Secretary, Merle C. Benjamin, Route 3.

Local 139, Hasleton, Pa.—Secretary, Michael Lapchak, 214 North Wyoming St.

Local 341, Norristown, Pa.—President, William Schmuck, 1142 Markley St.

Local 448, Panama City, Fla.—Secretary, Robert Fouse, 1143 Jenks Ave.

Local 449, Coffeyville, Kan.—President, Charles Tate, 606½ Beech; Secretary, Bob Mayfield, 11 Sterling.

Local 597, Medford, Ore.—President, Merrill Seay, 639 Palm St.

Local 614, Salamanca, N. Y.—President, William Locke, 167 Elm St.; Secretary, Francis A. DeGroat, 326 Front St.

Local 624, Keene, N. H.—President, Merrill Harris, 22 Washington St., Brattleboro, Vt.

### CHANGES IN ADDRESSES OF OFFICERS

Local 33, Port Huron, Mich.—Secretary, W. J. Dart, 304 Quay St.

Local 203, Hammond, Ind.—Secretary, Ramsay Eversoll, Room 407, Yale Building, 5305 Hohman Ave.

Local 206, Fremont, Ohio—Secretary, C. E. Wingard, P. O. Box 264.

Local 227, Shawano, Wis.—President, Gordon Keyes, 504 West 4th St.; Secretary, Fred Laehn, 607 South Main St.

Local 608, Astoria, Ore.—Secretary, Robert E. Minor, 771 Glasgow St.

Local 681, Centralia, Ill.—Secretary, Warner Adams, R. R. 2, Country Club Lane.

### OFFICERS OF NEW LOCALS

Local 317, Ridgway, Pa.—President, Frank Frederico, Ridgway, Pa.; Secretary, Paul Farley, St. Marys, Pa.

Local 505, Centralia, Wash.—President, Archie Woods, 319 South Buckner St.; Secretary, Paul Todd, 301 South Pearl St.

Local 690, Miami, Fla.—President, Hesehiah Brown, 1141 Northwest First Place; Secretary, Robert Wimberly, 218 Northwest 14th Terrace.

Local 699, Galveston, Texas (Colored)—President, Clarence H. Ward, Palm Terrace; Secretary, Woody Dickerson, 1515 Avenue L.

### CONFERENCE OFFICERS

Florida State Conference—President, A. B. Cintura, 1231 Fourth St., South, St. Petersburg 5, Fla.; Secretary, Stewart Martin, 132 East Grant Ave., Orlando, Fla.

### THE DEATH ROLL

Birmingham, Ala., Local 356—Fred Romel.  
Boston, Mass., Local 9—Frederick W. Staudt, Orman P. Roach.  
Chicago, Ill., Local 10—Joseph Furllett, Floyd Hinckley, Henry E.

# Vibrator Reeds

(Reg. U. S. Pat. Off.)



FOR SAXOPHONE  
FOR CLARINET

Pat.  
Say artists... "Vibrator Reeds meet our requirements at all times. It's a pleasure to recommend them!"  
Graded in 10 different strengths... from No. 1 Soft to No. 3½ Hard.  
Ask Your Dealer  
H. Chiron Co., Inc., 1650 Broadway, N. Y. C.

## STUDY ARRANGING WITH

# OTTO CESANA

EVERY Musician Should Be  
Able to Arrange

## CORRESPONDENCE

## OR AT STUDIO

They Studied With Otto Cesana:

(Arr. For)  
Van Alexander.....Van Alexander  
Leonard Love.....Dean Hudson  
Herb Oulley.....Andre Kostelanetz  
Turk Van Labe.....Charlie Barnet  
Buddy Wood.....Paul Whiteman  
and many others.

### NOW AVAILABLE!

Voiceing the Modern Dance Orchestras (150 Examples).....\$4.00  
Course in Modern Harmony (Complete material).....\$3.00  
Course in Modern Dance Arranging (Complete material).....\$2.00  
Course in Modern Counterpoint (Complete material).....\$3.00  
Reminiscing (Score, with concert sketches).....\$1.00  
American Symphony No. 2 (Score).....\$4.00

OTTO CESANA 29 West 57th St.  
New York 19, N.Y.

Tel.: PLaza 8-1250

Moeller, Jos. F. Kalabza, Walter E. Merkl, Russell W. Morhoff.  
Dallas, Texas, Local 147—Constance Hamm.  
Dayton, Ohio, Local 101—O. B. Gilbert.  
Escanaba, Mich., Local 663—Kenneth Peterson.  
Flint, Mich., Local 542—Daniel Johnson, Leo Hair, Clare Hatfield,

INTERNATIONAL MUSICIAN

## Clarinetists!

See Page 6





# BOOKS THAT EVERY MUSICIAN SHOULD OWN!

## CAPITOL'S OUTSTANDING JAZZ PUBLICATIONS

### PIANO

#### NAT "KING" COLE PIANO SOLOS

For the first time in one folio . . . Nat "King" Cole's piano solos of his famous Capitol recordings: "Oop Baby, Ain't I Good to You?" "I Can't See For Lookin'," "Jumpin' at Capitol," "Backmanoff's Prelude in 'C' Sharp Minor," "Easy Listenin' Blues."

PRICE 50c

#### JOE SULLIVAN PLAYS BOOGIE WOOGIE AND THE BLUES

The first piano collection of boogie woogie and the blues by the master who played and recorded with such great artists as Benny Goodman, Tommy Dorsey, Glenn Miller, Jimmy Dorsey, Louis Armstrong, and Ed Nichols. He was the original pianist with the Bob Crosby band.

PRICE 50c

#### PIANO HANDBOOK ON BOOGIE WOOGIE, BLUES, AND BARRELHOUSE

Three books in one! A short, easy way to learn to play and understand the three "B's" of American jazz piano. A complete method with exercises and solos for each style . . . written by an expert and one of the oldest exponents of jazz piano.

PRICE 50c

## CAPITOL INSTRUMENTAL STYLE SERIES

### GUITAR

#### BLUES FOR GUITAR

5 Solos by "Happy" Lottora, former Bob Crosby Sabot guitarist and an outstanding instrumentalist . . . for Spanish Guitar (chords and single string technique).

PRICE 50c

#### OSCAR MOORE GUITAR SOLOS

Modern solos by the No. 1 guitarist in Down Beat's 1946 Poll, and member of the King Cole Trio. Book contains "Easy Listenin' Blues," "Jumpin' At Capitol," and three other solos transcribed from the original King Cole Trio Capitol Records.

PRICE 60c

### DRUMS

#### AMERICA'S GREATEST DRUM STYLISTS

Drum solos by George Wettling in the styles of 22 great drummers . . . Dave Tough, Roy McKinley, Buddy Rich, Zutty Singleton, Ray Bouduc, and many others. By the writer of the famous "Tips for Tubmen" column.

PRICE 1.00

#### PROFESSIONAL DRUM STUDIES

Emphasizing the new rhythms, these intensive studies prepare the drummer for dance, radio, and stage work. Written by George Wettling, world famous drum authority, and Brad Spinney, formerly with Leopold Stokowski and now with the Mutual Network.

PRICE \$2.00

### SAXOPHONE

#### TENOR SAXOPHONE STYLES

Tenor saxophone solos by 5 stars — Coleman Hawkins, Lester Young, Don Byas, Eddie Miller, and Dave Matthews. With piano accompaniment. Edited by Sam Donahoe.

PRICE 50c

#### TRUMPET

#### GREAT TRUMPET STYLES

The Trumpet Book of the Year Edited by Billy Butterfield

The first of its kind! The styles of these famous trumpet players with piano accompaniment for each solo. Louis Armstrong . . . Harry James . . . Billy Butterfield . . . Rex Stewart . . . "Dizzy" Gillespie and many others.

PRICE \$1.00

### FIRST ARRANGEMENT

By Van Alexander

Any musician can arrange with this book!!! This book endorsed by these famous arrangers — Les Brown, Gordon Jenkins, Axel Stordahl and Paul Weston. See this book for a sensational new plan. Van Alexander will personally correct scores by mail

PRICE \$2.00

AT YOUR DEALER OR DIRECT

### CLARINET

#### GREAT CLARINET STYLES

The Clarinet Book of the Year Edited by Dave Baxter, Jr.

The first book of its kind! The styles of these famous Clarinet players with piano accompaniment for each solo. Woody Herman . . . Artie Shaw . . . Benny Goodman . . . Edmond Hall . . . Hank D'Amico and many others.

PRICE \$1.00

CAPITOL SONGS, INC.

360 BUILDING • RADIO CITY • NEW YORK 10, NEW YORK

## Law and Justice — Terms Which Must Be Re-Studied In Considering the Present Lea Act

By JOSEPH A. PADWAY

Counsel for the American Federation of Musicians

**T**HERE IS nothing holy about a law which is unjust. Our forefathers proved this when they rebelled against the Stamp Tax and other repressive legislation imposed upon them by Great Britain in colonial days. The Supreme Court of the United States has confirmed it by killing dozens of laws enacted by Congress on the ground that they violated the basic freedoms guaranteed to the American people by our Constitution.

Ample precedent, therefore, is provided for the attack leveled this week by the Executive Council of the American Federation of Labor against the Lea Act, passed by the last Congress.

This law violates every concept of justice by being discriminatory. It says that a single union in a single industry cannot do certain things which are not forbidden to other unions in other industries.

But the Executive Council, aware of the dangers to all unions of such inroads against the freedoms of any one organization, wisely decided to mobilize the entire forces of the American Federation of Labor to contest the validity of this law by every legal means.

The Lea Act, let me explain, is specifically directed against the Musicians' Union in its dealing with the radio broadcasting industry. It says, among other things, that it is a crime for the American Federation of

Musicians to engage in a strike to require a radio station to employ more musicians than the employer thinks he needs.

Now this is a technical question which can never be decided by passing a law, but must be left to collective bargaining between the union and management. The development of recordings has progressed to such a point that some radio stations may think they can get along without live musicians entirely. Thus the musicians, by their own efforts, would kill their own jobs. They do not intend to let this happen.

Mr. James C. Petrillo, the President of the American Federation of Musicians, has courageously decided to test the constitutionality of the Lea Act by deliberately violating its provisions and subjecting himself to arrest and prosecution. There is no other way of securing a final judgment by the highest court of the land on whether the Lea Act should stand or die.

By its recent action, the American Federation of Labor gave its full support to Mr. Petrillo and the American Federation of Musicians in this crucial case. And it also served notice of its determination to challenge any one-sided law of this kind which, if upheld, would eventually crush the freedoms of all American workers and destroy the American trade union movement.

## Herman Clebanoff — Concert Master in the Tradition

(Eighth in a Series of Articles on the Concert Masters of our Great Symphony Orchestras.)

**T**HE present series of articles has demonstrated beyond the shadow of a doubt that concert masters are a versatile crew. For they not only adjust themselves to the routine of a number of orchestras, but also act as assistant conductors, coach their string sections, organize string quartets, teach, perform as soloists—this besides busying themselves in their "leisure" time variously as amateur photographers, bridge experts, horseback riders, vegetable gardeners, wrestlers, and swimmers. In fact they seemingly are limited to their activities only by the inexorable sixty-minute-hour, twenty-four-hour day ruling of our planet, Earth.

The concert master and assistant conductor of the New Orleans Symphony Orchestra, Herman Clebanoff, whose picture appears on the cover of the present issue, bears out this tradition of versatility. While still a pupil in the Lane Technical High School in Chicago, he was concert master of the student orchestra, performed as soloist in the Brahms Concerto, and organized a student string quartet which won the National High School Contest. It goes without saying he was then already an exceptional violinist, having started his training as a child of five, in 1922, in his native city, Chicago. His later teacher was Scott Willits, first assistant to Ottakar Sevcik.

Hardly had he graduated from high school before he was appointed, at the age of eighteen, to the post of concert master of the Chicago Civic Orchestra, where he played under the baton of Hans Lange and Eric Delamarter. By the time he was twenty he was one of the first violinists in the Chicago Symphony Orchestra under Frederick Stock, a position he relinquished in 1938 to become concert master of the Illinois Symphony Orchestra. With this orchestra he played under Izler Solomon, who, in this capacity as in all subsequent posts, was distinguishing himself for his unusual programs in which he introduced many contemporary symphonic works. During two seasons with this orchestra Mr. Clebanoff made fifteen solo appearances, performing, besides many standard works, the rarely heard Dohnányi Violin Concerto, and Respighi's "Autumnal Poem".

In 1942 Mr. Clebanoff joined the Chicago N. B. C. staff where, among other duties, he directed several salon groups and played a number of concerti on the Roy Shield Revue. As a further widening of his activities, he became a member of the Russian Trio, accompanying them on their tours through the mid-West. When the Blue Network was separated from the National Broadcasting Company, Mr. Clebanoff joined the Chicago staff of the American Broadcasting Company.

In the Spring of 1944 the new conductor and musical director of the New Orleans Symphony Orchestra, Massimo Freccia, engaged Mr. Clebanoff as his concert master and assistant conductor. Thus on this young violinist devolved the difficult task of welding a string section which on Freccia's appointment had been completely reorganized. How efficiently he performed his task, is indicated by a report appearing in the *New Orleans Item*: "The excellent work of our concert master with the string section was an outstanding job during the year." During his first season (1944-45) in New Orleans, Mr. Clebanoff performed the Glazounov Violin Concerto in A minor.

### Widened Activities

Not the man to let these strenuous duties indicate a period of relaxed vacationing, Mr. Clebanoff in the Summer of 1945 returned to Chicago where he organized the American Broadcasting Company String Quartet, giving twenty programs with that group.

In his second season with the New Orleans Symphony, Mr. Clebanoff played the Bruch Concerto in G minor as one of the soloists in the orchestra's subscription series. On the orchestra's Spring tour he played the Mendelssohn Concerto in several of the cities visited. Commented the *New Orleans Times Picayune*, "Mr. Clebanoff's playing revealed exceptional command of his instrument and a mature musicianship which impelled him to evoke the music's rich sentiment without once verging on the sentimental."

Mr. Clebanoff is married to the former Helen Margolyne, soprano, who was a member of the Chicago Opera Company. The couple have two daughters; one four years old, the other six months old.





*The  
Saxophone  
Sensation  
of  
All Time*

YOUR BUESCHER DEALER  
WILL HAVE DISPLAY  
INSTRUMENTS SOON

*Made by Masters. Played by Artists*



# SYMPHONY ORCHESTRAS

BEFORE taking up the 1946-47 season's financial, artistic and communal problems—and each orchestra, you may be sure, has its fair share of these—let us turn our attention to the summer just passed, with its outstanding record of fine programs and enthusiastic audiences. We see the Stadium series lists an attendance of 300,000 for thirty-eight concerts; the seventeen events at Robin Hood Dell gives a total of 206,000; and the nine programs presented by the Boston Symphony at the Tanglewood series at Lenox counts up to 88,500. The combined audiences at Grant Park, Hollywood Bowl and other such out-of-door concerts equals or even exceeds these figures. But these statistics, encouraging as they are, are not half as significant as is a survey of the type of music played, and the whole-hearted response accorded it. Time was when it was thought summer wasn't the time for "serious" music. Audiences in hot weather wanted to "enjoy themselves", the inference being that enjoyment and listening to "classical" music were antithetical. In the past quarter century, however, managements, concert associations, program arrangers, all who purvey music to the public, have had to revise their opinion drastically. It seems that good music excellently performed is exactly the one bait that will bring out crowds on hot evenings. The result: master works on every program; a group of instrumentalists quite as skilled as their counterparts on the winter series; conductors of the highest calibre. These standards will no doubt not only be maintained in future seasons but even heightened. Symphony orchestras playing the best music will preside over our summer audiences with ever greater influence.

cisco Hernandez directed the orchestra in the playing of several of his own works. The summer concerts are financed by a municipal grant and by patron donations.

## *Milwaukee:*

The "Music under the Stars" Symphony season in Milwaukee concluded its ninth season August 13th. Jerzy Bojanowski, now in his sixth season as conductor of the orchestra, has brought it to a high level of musicianship.

## *Detroit:*

The Detroit "Pops" Series (from June 5th through July 12th) drew such whole-hearted response from residents of that city that plans are being made for its continuance next summer. Valter Poole is the conductor.

## *Chicago:*

Guest conductors of the Ravinia Festival this summer have been George Szell, William Steinberg, Carlos Chavez, Tauno Hannikainen and Pierre Monteux.



CITIZENS OF EL PASO ENJOY SUMMER SYMPHONY

## SUMMER SUMMARIES

### *Hollywood Bowl:*

The silver jubilee season of the Symphonies under the Stars had the services of twelve guest conductors as well as those of the regular conductor, Leopold Stokowski. His conducting of the St. Matthew Passion toward the close of the series was one of the season's highlights.

### *El Paso, Texas:*

The City of El Paso engaged the Symphony Orchestra of that locality for a series of four summer concerts, to be played free of charge to the public. Over 30,000 people attended and more would have come, had there been a larger seating capacity. The orchestra's conductor is H. Arthur Brown.

### *Houston, Texas:*

The Houston Summer Symphony, ringing down the curtain on its seventh and most successful season, presented a three-night festival on August 12th, 13th and 14th—an all-Russian program, a Viennese night and an all-request program. The orchestra, composed of forty-five members of the Houston Symphony, played a total of twenty-one concerts in Houston parks during the season. All but three were conducted by Ernst Hoffmann, since 1936 the orchestra's musical director. The remaining three were directed by Joseph A. Henkel, associate conductor. Fran-

The permanent conductor at Grant Park during its summer season was Nicolai Malko, who incidentally became an American citizen this Spring.

### *Louisville, Kentucky:*

The Louisville Philharmonic Orchestra, Robert Whitney, conductor, gave a series of concerts during July and August called attractively "Summer Night Music at the Downs". Oscar Levant and John Sebastian were two soloists who helped make the evenings memorable. Arthur Fiedler was the guest conductor on September 3rd, 4th and 5th.

### *Robin Hood Dell:*

Audiences for the twenty-eight concerts given during the seven weeks of the 1946 season ending August 10th reached an aggregate total of 206,000. This is the highest attendance registered in the entire seventeen summers of the orchestra's appearances in the Dell. Rain caused only four postponements. Dimitri Mitropoulos who was on the podium for nineteen concerts is scheduled to return as Dell conductor in 1947 and 1948.

### *Washington, D. C.:*

The Watergate Concerts in Washington—for which the orchestra plays from a barge moored forty feet out in the Potomac River while  
(Please turn to page 35)

*Jerry Wald changes to*

**MARTIN**  
*Frères*  
MADE IN FRANCE  
**CLARINET**



"Martin Frères tone is more brilliant . . . its intonation is right on the head", says **JERRY WALD, Wizard of the Clarinet.**

Jerry Wald, top-ten clarinetist and bandleader, has switched his preference to Martin Frères. This famous soloist now uses Martin Frères (Made in France) Clarinet exclusively. Musicians everywhere are renewing their acquaintance with Martin Frères Woodwinds . . . are rediscovering the superb tonal qualities and flawlessness of action which placed Martin Frères instruments among the most widely used makes before war interrupted their production. Ask your dealer to arrange trial of a Martin Frères Clarinet today. Mail the coupon for your copy of "Jerry Wald—Wizard of the Clarinet", a folder covering the highlights of Wald's musical career.

**FREE Jerry Wald FOLDER**

**BUEGELEISEN & JACOBSON, Inc.**  
5-7-9 Union Square, New York 3, N. Y. Dept. C-98  
(In Canada: 480 University Ave., Toronto)

Send me a copy of your new folder, "Jerry Wald—Wizard of the Clarinet".

Name

Address

City  Zone  State

I play   
(state instrument and make)

Dealer's name



*Always Dependable*



ONE OF THE most refreshing aspects of notices of the forthcoming opera seasons is the frequent interspersal of premieres and revivals—for instance, Gruenberg's "The Emperor Jones" and Menotti's "Amelia Goes to the Ball" for the Chicago Opera Company, Prokofeff's "War and Peace" for the Metropolitan, Donizetti's "Don Pasquale" for the San Francisco Opera Association, Strauss's "Ariadne auf Naxos" and Tchaikovsky's "Eugen Onegin" for the New York City Opera Company—for these indicate not only enterprise on the part of management but a healthy appetite for varied fare on the part of audiences.

# OPERA and OPERETTA

## NEW YORK CITY CENTER

The New York City Center season which opened September 19th and will run for ten consecutive weeks is this year dividing its offerings between symphony and opera. That is, Mondays and Tuesdays are devoted to symphony programs, and Thursdays, Fridays, Saturdays and Sundays (matinee and evening) allotted to an increasingly varied repertory of operas presented under the artistic and music direction of Laszlo Halasz.

Two new productions for the company are to be Richard Strauss's "Ariadne auf Naxos", an intimate satire on the institution of opera itself, which will have its first American performance by a professional company on October 10th, and Tchaikovsky's "Eugen Onegin", to be sung in Russian at a later date, its first performance by a resident company in twenty-five years.

New members of the roster are Ella Fleisch, dramatic soprano, who has been assigned the title role in "Tosca" and "Ariadne"; Carla Castellani, dramatic soprano, and Giuseppe Valdeno, baritone, both from LaScala, Milan; Vasso Argyris, Greek dramatic tenor who will make his American debut after a stormy underground career with the Maquis in France; and Dorothy Sarnoff who will return to sing the leading roles in "La Boheme" and "Faust", after her single appearance last Fall.

Camilla Williams will reappear in "Madame Butterfly" and will sing as well the role of Nedda in "Pagliacci". Norman Young will also make his debut in the latter opera.

Laszlo Halasz has on his conductorial staff Jean Morel, Thomas P. Martin, Julius Rudel, and, as assistant conductor, Anne Kullmer.

## BROOKLYN

Alfredo Salmaggi selected Bizet's "Carmen" for the opening performance of his Fall season at the Brooklyn Academy of Music, September 21st. Maru Castagna assumed the Carmen role after an absence of several years, Rolf Gerard was the Don Jose, Eugene Morgan sang the part of Escamillo and Norman Scott was Zuniga.

New artists engaged for the season include Anne Jeffreys and Barbara Patton, sopranos, and Anton Coppola, conductor. The latter, who served as Warrant Officer with the United States Air Force, is first oboist with the Radio City Music Hall orchestra and has appeared in the same capacity with the Firestone Symphony Orchestra. He has been conductor and musical director of various opera organizations in New York and New England.

## PAPER MILL PRESENTATION

In its recent production of Victor Herbert's "Sweethearts", the Paper Mill Playhouse kept to its usual high standards, both in the ability of its artists and in the excellence of its staging and music. Virginia Card and Louis Kelly made their Playhouse debuts with this production. Ralph Magelssen, Clarence Nordstrom, Albert Carroll, Thomas Glennon, Marjorie Cooke, Toby Durst were some of the old favorites.

Like all Victor Herbert operettas, "Sweethearts" is replete with hit tunes, and in the Paper Mill production they are brought out more effectively thanks to the musical direction and the special arrangements by Richard Alan Gordon.

## CINCINNATI SUMMER OPERA

During its six-week Silver Jubilee Season, the Cincinnati Summer Opera entertained 80,506 persons who paid more than \$150,000 at the box office. Nineteen sopranos and contraltos, twelve tenors and fifteen baritones and basses sang the leading roles under the baton of four different conductors.

Two of the season's most important events were the revival of Italo Montemezzi's "The Love of Three Kings" under the direction of the composer and the debut with that company of Marjorie Lawrence, singing for the first time anywhere the role of Amneris.

## ARIA AUDITIONS

In their elaborate booklet describing their twenty-fifth anniversary season, the Cincinnati Summer Opera gives expression to its plan to hold Aria Auditions and explains its purpose.

The "Aria Auditions" it states, "differs from all other 'talent hunts' in three important respects. *First*, it is not designed to please a sponsor. *Second*, it is open to everyone without need of influence, without need for special training in opera and without need to come to a distant city at the individual's expense in order to enter the competition. *Third*, it offers an immediate objective award of an important role on the stage within two months of the time of selection of winners—not an obscure role at some remote date."

The article goes on to describe the method of discovering American singers who aspire to an operatic career.

"For complete coordination and coverage", it says, "the United States is divided into twelve zones or regions. Radio stations in each zone broadcast local aspirants in programs known as 'Aria Auditions'. The



**CAMILLA WILLIAMS** who will again sing "Madame Butterfly" with the New York City Center





**JERRY WALD**  
POPULAR YOUNG BANDLEADER

**"STEEL EBONITE"**  
THE PERFECT  
MOUTHPIECE  
RUBBER

*Originals by*  
**Woodwind**

DESCRIPTIVE LITERATURE ON REQUEST

*The Woodwind Company*

301 EIGHTH AVENUE NEW YORK, N. Y.  
MOUTHPIECE ORIGINATORS SINCE 1919

**AVOIDING DEPRESSION**  
Inflation is bad enough by itself. But it never comes by itself. As the last war showed, a real inflation lugs along with it, like a Siamese twin, a subsequent depression.

How can we guard against another depression?

**THE ANSWER**

Obviously, if you don't let inflation come, it can't bring a depres-

sion along after it. So one way to avoid depression is to lick inflation. And buying Savings Bonds will help mightily.

But there's more to it than that. Bonds give a family a cash reserve.

And a family that has a cash reserve is financially sound.

The country is made up of families. If enough of those families are financially sound, so is the whole country.

selection of the outstanding voice appearing on 'Aria Auditions' is left to the discretion of the management of each station. [The voice selected is recorded (with piano accompaniment only) and the recording, together with photograph and personal data, forwarded to a designated Region Audition Board comprised of representatives of the three major network's affiliates, independent broadcasters, and the Opera Association. Each Regional Board chooses one outstanding voice which, in their opinion, best represents the region.

"Twelve regional winners are brought to Cincinnati with all expenses paid to compete in final auditions. From among the twelve contestants a Board of eminent musical authorities selects four winners. To these four winners goes the enviable opportunity of appearing professionally with the only Summer Grand Opera Company in the United States. They are given musical coaching in the specific roles assigned to them. They are paid a professional fee to appear in an important role in a given opera. They are invited to remain in Cincinnati with all expenses paid for six weeks to obtain general instruction in opera."

Those desiring further information concerning "Aria Auditions" should write to Cincinnati Summer Opera, Times-Star Building, Cincinnati, Ohio.

### AMELIA, AIDA AND JONES

The six-week season of the Chicago Opera Company, which will begin September 30th with Aida, is planned to accommodate fifteen works, ten of which are revivals or complete novelties. Outstanding among the latter will be Louis Gruenberg's opera, "The Emperor Jones", which will be part of a double bill with Gian-Carlo Menotti's "Amelia Goes to the Ball". Its leading roles will be taken by Lawrence Tibbett and Marke Windheim, both of whom appeared in the Metropolitan presentation some years ago.

Conductors for the season will include Erich Leinsdorf, Fritz Stiedry, Nicolas Rescigno and Fausto Cleva.

Two of Italy's best singers, Ferruccio Tagliavini, tenor, and Gino Bechi, baritone, are expected to appear during the series.

### SAN FRANCISCO SEASON

The San Francisco Opera Association's season is already in full swing. From September 7th through 10th, in Portland, Oregon, it presented four of the standard works: "Carmen", "La Traviata", "Lohengrin" and "LaBohème", respectively authored by Bizet, Verdi, Wagner and Puccini. The foursome was repeated from September 12th through 15th in Seattle, Washington. The San Francisco season opened September 17th and is to run through October 19th. Besides the four already named it includes presentations of "Romeo and Juliet", "Boris Godounoff", "Lakme", "La Forza del Destino", "Der Rosenkavalier", "Fidelio", "Madama Butterfly", "Don Pasquale", "L Coq d'Or", "Il Trovatore" and "Rigoletto".

"Don Pasquale" is perhaps the least familiar of this group. One of the last of Donizetti's sixty-odd operas, it deals with the dilemma of an elderly bachelor who suddenly decides to plunge into matrimony. A nephew who thus will be cut off from the old man's will, a friend who acts to prevent this, a mock marriage between the old man and a girl who passes as that friend's sister but who turns out to be the sweetheart of the stranded nephew, make up a plot as conducive to sparkling melodies and refreshing twists as any conceived by that facile Italian composer. The opera's premiere occurred in 1843 in Paris.



LAWRENCE TIBBETT who will sing the title role of "The Emperor Jones"

"Lohengrin", "Boris Godounoff" and "Romeo and Juliet" will be given in Sacramento respectively on September 28th, October 5th and October 12th.

After the San Francisco season the Company continues its performances in Los Angeles (October 21st-November 3rd) and Pasadena (October 24th and 31st).

### MOZART IN ENGLISH

The American Opera Company, recently organized in Philadelphia, plans to open its season October 24th with a performance of Mozart's "Abduction from the Seraglio", using the translation made by Ruth and Thomas Martin, the version, incidentally, which was employed at the Central City summer performances. Vernon Hammond is the conductor.

### WAR AND PEACE

An opera sure to gain attention these days by the nature of its plot and the quality of its music, as well as by its very title, Prokofieff's "War and Peace" is being examined by the Metropolitan Opera Company as a probable addition to its schedule of operas this season, this in spite of the fact certain of its characteristics make for difficulty in production. For instance it requires an enormous cast and some of the so-called minor roles will need outstanding performers, such, for instance, as the part of Napoleon, which, though he appears only in one scene is in reality, a "main character".

If the decision is to produce it, it will probably be billed for the latter part of the season.

## HERE, THERE AND EVERYWHERE

### Maker of Songs Honored

Governor William M. Tuck of Virginia formally dedicated a granite monument on July 15th at the grave of James A. Bland, Negro composer of their State's song, "Carry Me Back to Old Virginny". Said Governor Tuck, at the time of the dedication, "To me, this occasion serves to refute the malicious charge against our fair Commonwealth, and against other of the Southern States that there is no mutuality of understanding, no tolerance, no cooperation, and no love between the members of the white and Negro races below the Mason and

Dixon Line. We, in Virginia, have a centuries-old tradition of respectful association between the races, dating back farther than in any other locality in the Western Hemisphere.

"We intend to continue this relationship of inter-racial harmony and we will be successful in our objective, unless the seeds of discontent, of mistrust, of misunderstanding and even of hate, sown by perhaps well-intentioned but certainly misguided persons alien to our Virginia and Southern way of life, should take root and spread.

"James Bland was not a Vir-

ginian. He was born on Long Island. Yet his association with Virginia Negroes so impressed him with the affection that these people held for their homeland that he was inspired to write this lovely nostalgic ballad. Let us hope that all races may continue to sing this song and mean the message that it contains."

Mr. Bland composed about 700 songs, including "O Dem Golden Slippers", theme of the Philadelphia Mimmers' Day Parade every New Year's Day. He died in poverty in 1911 after an eventful career as a minstrel in this country and abroad.

### Cache of Compositions

Priceless music manuscripts belonging to the Berlin State Library have been found hidden in Germany, according to a report from abroad. Among the manuscripts are Bach's Christmas Oratorio, Brahms' Violin Concerto, Mendelssohn's "Midsummer Night's Dream".

### Retirement for Avocation

Richard G. Husch, the writer of the words of "Sweet Adeline" (first sung in 1903 in honor of Adeline Patti) has recently retired from the New York Post Office after a forty-two-year tenure in the postal serv-

## Special Arrangements for Small Orchestras

Modern orchestrations scored by top-notch arrangers so that eight instruments sound like a full band. Every title — a popular standard favorite.

Instrumentation

3 SAXOPHONES, TRUMPET, TROMBONE, PIANO, DRUMS and BASS (with guitar chords)

### ROBBINS RHYTHM AIRS

Arranged by FUD LIVINGSTON

SHOULD I	SOMEBODY STOLE MY GAL
IF I HAD YOU	STOMPIN' AT THE SAVOY
TWO O'CLOCK JUMP	SWEET AND LOVELY
I'M COMING VIRGINIA	SING, SING, SING
HOW AM I TO KNOW	JOHNSON RAG
HAMP'S BOOGIE WOOGIE	DEEP PURPLE
GOOD NIGHT SWEETHEART	BLUE MOON
PAGAN LOVE SONG	

### FEIST RHYTHM AIRS

Arranged by WILL HUDSON

JA-DA	I'LL SEE YOU IN MY DREAMS
HOT LIPS	DARKTOWN STRUTTERS' BALL
CHINA BOY	WANG WANG BLUES
TIGER RAG	MY BLUE HEAVEN
WABASH BLUES	SLEEPY TIME GAL
LINGER AWHILE	AT SUNDOWN
ONE O'CLOCK JUMP	RUNNIN' WILD
I NEVER KNEW	

### MILLER RHYTHM AIRS

Arranged by FUD LIVINGSTON

DIANE	DO YOU EVER THINK OF ME
CORAL SEA	MORE THAN YOU KNOW
GREAT DAY	FOUR OR FIVE TIMES
ROSE ROOM	I CRIED FOR YOU
TIME ON MY HANDS	WHISPERING
AFTER I SAY I'M SORRY	CHARMAINE
HAWAIIAN WAR CHANT	SLEEP
ONCE IN A WHILE	

Price 50c each  
at your dealer or direct

THE BIG THREE MUSIC CORPORATION • 152 West 52nd Street, N. Y. 19, N. Y.  
 Also distributed by ROBBINS MUSIC CORPORATION • LEO FEIST, INC. • MILLER MUSIC CORPORATION

Please send all orders checked above or by check, postpaid.

City \_\_\_\_\_

State \_\_\_\_\_

ice. He wrote this immortal lyric of convivialists under the name of Richard H. Gerard, and was also author of "Nellie Dean", "Sweetest Girl of All", "In the Golden Autumn Time", and "My Sweet Elaine". Now at seventy years of age he plans to return to song writing and will, as he puts it, "knock off a few hits".

#### A Clarinet Finds Its Owner

In the July issue this department mentioned the case of the G.I. who, having lost the thumb and forefinger of his left hand, had ordered from H. and A. Selmer Instrument Company an especially constructed clarinet. This the company agreed to manufacture, but, owing to the incomplete address



Maurice Selmer Presents an Eight-Fingered Clarinet to Victor Jackson

given, was unable to deliver it on completion. Now this G.I. has been traced. He is Victor A. Jackson, former superintendent of music in the public schools of Orangeburg, South Carolina, and now a graduate student of psychology in the University of Chicago.

The clarinet was presented to him at the convention in Chicago of the National Association of Music Merchants, as "a gift in appreciation of all G.I.'s".

#### Portable Piano

The "Prepiano", invention of Harold B. Rhodes, which will sell for as low as \$75.00 is to be on the general market before Christmas. The first model, made from aluminum and plywood salvaged from damaged aircraft of the A. A. F. Basic Training Center in Greensboro, North Carolina, when Rhodes was Private Harold Rhodes, was aimed at bringing back into use fingers left with severe adhesions, stiffened tendons or frost-bite complications.

Intrigued at learning to play tunes while fighting their way back to normal physical condition, patients spread the word, and the demand for the miniature pianos grew. Eventually they were employed in army hospitals generally.

Mr. Rhodes, now out of the Air Forces a year, has formed a corporation of veterans for the manufacture, sales and distribution of the streamlined civilian version of his invention. The instrument weighs no more than a portable typewriter, can be carried easily under one arm, has, in place of piano strings, alloy rods which even change of temperature cannot get out of tune.

INTERNATIONAL MUSICIAN



# Top-Flight Bands

There are bands and bands, but the very fact that each maintains its own individuality has made for the general popularity of this type of music. The more success to those who insist on developing along original lines! However, it is only right to send out a mild reminder that such bands are, speaking by and large, meant for dancing, and that those bands that best serve this purpose are the ones most in demand. This rule, of course, has its exceptions—the theatre bands and the radio ensembles, for instance—but it is a good enough rule none the less to act as an incentive to all leaders to perfect their orchstras in the playing of dance music.

## Atlantic Antics

VAUGHN MONROE opened the Fall season of the Ritz Ballroom, Bridgeport, September 8th.

MANNY SILVIA and his Top-Hatters' Orchestra began their fourth season at King Philip Ballroom at Lake Pearl in Wrentham, Massachusetts, in August.

VICTOR LOMBARDO'S orchestra opened at Post Lodge, Larchmont, New York, September 3rd.

LEO SACKS, cellist, took the job of leading the Marlborough-Blenheim Hotel orchestra (Atlantic City) back in 1928 and has been at it ever since. This is quite a record, considering the high turnover in such positions.

DUKE ELLINGTON will begin a four-week stint October 3rd at the Aquarium Restaurant, New York.

AL POSTAL returned on September 10th to the Rialto Ballroom, New York, for the fourth year.

RAY HERBECK'S band rounded out the summer season at Kennywood Park, Pittsburgh. Next there's a month at the Lowry Hotel, St. Paul.

BILL GORMLEY and his orchestra are remaining throughout the Fall and Winter season at Joe's and Mario's Bolero Circular Bar, Bronx, New York.

## Mid-West Madcaps

LAWRENCE WELK will begin a five-month stand at Trianon, Chicago, November 5th.

DICK JURGENS' orchestra opened at the Aragon in Chicago September 17th. Jurgens directed a marine band which entertained G.I.'s in the South Pacific during the war.

BOB RHODES' band is remaining at the Delavan Gardens on Lake Delavan, Wisconsin, until October 1st.

FREDDIE SLACK will open at the Palace Theatre, Columbus, Ohio, October 20th, then on to the Albee, Cincinnati, October 24th, to the Palace, Cleveland, October 31st, and to the RKO, Boston, November 7th.

RED NICHOLS is playing during the month of October at El Cortez, Las Vegas, Nevada.

## California Capers

BENNY GOODMAN'S four weeks at the Meadowbrook Gardens, Culver City, will close October 9th.

ADA LEONARD'S all-girl band will follow Arthur Van's band into

Sherman's, San Diego, October 25th.

EMIL COLEMAN'S orchestra got a twelve-week renewal at the California Cabana Club, Santa Monica.

ANSON WEEKS will move into the Music Box, San Francisco, October 22nd.

AARON GONZALES will shortly celebrate his tenth anniversary as orchestra leader at Beverly Hills Hotel, California.

## Los Angeles Limelight

BOYD RAEBURN and his band moved into the Million Dollar Theatre, Los Angeles, September 17th.

LEIGHTON NOBLE is currently substituting for Freddy Martin in



LEIGHTON NOBLE

Cocoanut Grove, Los Angeles, during the latter's vacation September 8th through October 8th.

CHUY REYES' band returned to Mocambo, Hollywood, September 11th, the club's opening date.

PINKY TOMLIN will move into the Trianon for a week, starting October 1st.

JIMMY JAMES will follow Tomlin at the Trianon, October 8th.

HORACE HEIDT plans to reform his orchestra in mid-February.

HERBIE FIELDS' new orchestra opened the Tremont Terrace in the Bronx, New York, September 14th.

CHARLIE SPIVAK is scheduled to begin a date at the Pennsylvania Hotel, New York, October 14th.

HENRY BUSSE'S band opened at the Circle, Indianapolis, September 26th.



"REMINDS ME OF GOLDENTONE PLASTIC REEDS.  
NO WETTING—NO WAITING—NO WARM-UP.  
ALWAYS READY TO PLAY!"

# Goldentone PLASTIC REED

You'll be amazed at your improved performance when you change to a Goldentone Plastic Reed! It's always ready to play—gives your tone that extra zip! Available in 6 carefully graded strengths. Guaranteed to give a full year's service. Try a Goldentone at your music dealer's today!



For Clarinet, Alto and Tenor Sax . . . . . \$1

Also available for Alto Clarinet, Bass Clarinet, Soprano Sax, and C-Melody Sax at \$2 each.

PRODUCT OF SELMER

## TRY THE NEW GROVER "SUPER BRONZE" GUITAR STRINGS

Better Tone — Longer Wear

Try Your Dealer First  
GROVER, FREEPORT, N. Y.

## VIOLINS FOR SALE



GAGLIANO - GOFFRIER - TONONI - MONTAGAZIA, and others. Also old FRENCH HOWS of all grades, all with guarantee. Private party. Address 728 KIMBALL BLDG., CHICAGO 4, ILL. Home Phone: Edgewater 3167.

## PIANO TRICKS!

Every issue of our bi-monthly Break Studios brings you clever arrangements for building extra choruses of 8 popular songs on the current "big parade." Enables you to fill in new modern-style breaks, novel figures, boogie-woogie effects and tricky embellishments.

INVALUABLE TO PIANISTS,  
TEACHERS AND STUDENTS!

Single copies are 25 cents, stamps or coin. By subscription: \$2 for 10 consecutive issues. Send now for the latest issue. Mention, if teacher.

AXEL CHRISTENSEN STUDIOS  
754 Kimball Hall Building, Chicago 4, Ill.

*I want to urge devotion to the fundamentals of human liberty, the principles of voluntarism. No lasting gain has ever come from compulsion. If we seek to force, we tear apart that which, united, is invincible.*  
—Samuel Gompers.

## Overture TO A NEW STANDARD OF INSTRUMENT DESIGN



*Announcing*  
**WILLIAM FRANK**  
*Artist MODELS*

● In announcing a new line of William Frank instruments, we make this statement: No cornets, trumpets or trombones offer more in appearance, performance and value than those that bear the inscription William Frank ARTIST MODEL.

Remember first YOU CAN BANK ON A FRANK and, secondly, that William Frank ARTIST MODELS are the finest creations of a company that has been specializing in band instrument manufacture since 1909.

**William Frank Company**  
CHICAGO

Wholesale Copyright, 1946, by W. F. Frank & Sons, Inc., Chicago, Ill.

*Exclusive Distributors*

**TARG & DINNER, Inc.** The Wholesale Music Center  
425 S. Wabash Ave., Chicago 5, Illinois

## Concert Bands

AS DAME NATURE takes down the welcome sign of her great out-of-doors ballroom and stores away the greenery and the warmth for another summer, music, together with other under-the-skies activities, finds that it can no longer depend on her hospitality. So the bands that made our beaches and our parks so vibrant are now to be confined to concert halls, lodges and other enclosures—save for parades! Here at least the weather offers little obstacle, for folk will crowd streets, will fly banners, will shout with abandon whenever they catch sight of the marching band, brave in its colors, in its rhythm, in its verve. May our cities and towns have numerous occasions for such rejoicing this Fall and Winter.

### Local-Sponsored Band

The Local 802 sponsored bands given in the various parks and playgrounds of New York are now a summer's memory, but one most stimulating and laden with promise of seasons to come. Throughout each summer the Mayor of New York, the Park Department and Local 802 cooperate in presenting these free band concerts. That of the summer of 1946 was the ninth consecutive year in which they were given.

### Racine Winds Up Season

The Racine Park Board Band, sponsored by that city, gave during September a Labor Day concert and, on September 18th, a Memorial Hall concert. On October 16th a program is scheduled at Memorial Hall, to close the season. The band's director is John T. Opferkuch.

### Long Beach Leadership

The directorship of the Long Beach Band presents special problems. Sponsored by the city primarily as an attraction for tourists, programs must have sufficient sparkle and drive to catch the attention of the transient listener and at the same time sufficient variety to satisfy a local audience that attends concerts regularly. Consideration has to be given to tastes that hold to full-length symphonies, to popular "jive" tunes and to all types between. The fact that regular concerts are broadcast adds still another problem.

The band's leader, J. J. Richards, has met these exacting requirements with a repertoire that covers without repetition a period of three or four months. To do this he has had to comb the entire literature of concert band music for material. Typical programs include classical overtures, operatic selections, concert suites, and waltzes; late modern compositions, and an occasional old-time novelty or comedy number. An unusual feature of Long Beach band concerts is the presentation of a soloist on every program.

This leader's background admirably suits him for these stringent requirements. After his graduation from the American Conservatory of Music, he conducted the bands of the Forepaugh-Sells and Ringling Brothers circuses for several years. More recently he directed the concert band at Daytona Beach and the municipal band at Sterling, Illinois. His reputation for precise, authoritative handling of the baton is known among band musicians the country over. Also, he has three hundred published compositions for band to his credit. Every circus musician knows at least a dozen galops that bear his signature.

The fifth leader in the long history of the Long Beach Municipal Band, Richards took over the duties relinquished by B. A. Rolfe when he returned to work in New York. Organized in 1909 by E. H. Wiley who served as its conductor until 1914, it came under the baton of O. C. Foster from 1914 to 1923 when Mr. Clarke took over. After the latter's retirement because of ill health in 1943, B. A. Rolfe took over during the difficult war years until March 14, 1945.

Thirty-seven years is a long time for any band to sustain uninterrupted existence. Residents of Long Beach are fittingly proud of this record and, with "Johnny" Richards at the helm, look forward confidently to an even brighter future.

*(We are indebted to Frank C. Clark, clarinet in the band, for the foregoing sketch.—EDITOR.)*

### Denver Municipal Band

The municipal band's summer season in City Park ended August 14th. The concerts have been an assembling point for city folk, country folk, visitors from other states, all adding up to audiences of many thousands during the season. The band's director, Henry E. Sachs, has developed a skilled aggregation, capable of presenting expertly all manner of concert band music.

Soloists for the summer were Ed Lenicheck, trumpet, C. Knudsen, trumpet, Ed Callan, flute, Walter Brown, saxophone, Wayne Clark, euphonium, and Walter Light and his son, Walter, Jr., xylophones.

The city park concerts have been an institution almost since pioneer days. A fine line of conductors have kept their standards high.

### Baltimore Dands

The four bands maintained by the Department of Municipal Music of Baltimore played before large audiences throughout the season which closed August 15th, the No. 1 bands giving a total of one hundred and six concerts and the No. 2, eighteen concerts. The Department of Municipal Music is now working on plans for more and better music for next season. Robert P. Iula is the department's executive secretary.

### Winter Concerts Planned

Russ D. Henegar, director of the Sioux Falls Municipal Band, announced, during a recent park concert of that organization, that some winter concerts are being planned. This is a forward-looking step and one to be heartily endorsed.

Organized in 1919, the Sioux Falls Municipal Band was first directed by...

*(Please turn to page 34)*

INTERNATIONAL MUSICIAN



**leon leblanc**  
*1st prize, National Conservatory of Paris*

proudly presents two new Leblanc clarinets—the sensational **POWER BORE** and the conservative **CARRYING BORE** designed to win the approval of every musician.  
*No other woodwind offers so many advantages.*  
Vito Pascucci takes pleasure in announcing the arrival of Noblet woodwinds.  
**LEBLANC** instruments—“Built for musicians by musicians.”  
**NOBLET**—“World’s largest exclusive woodwind manufacturers.”  
Now available at your dealer’s.

**G. LEBLANC CO**



AN organization, as an individual, finds its main source of gratification in achievement. Accomplishment is its trade mark, its reason and justification for being. This is in fact what distinguishes it from a haphazard coming together of a number of individuals, say at a fire, or a ball game or a cocktail party.

But, just because it is rich in accomplishment, just because it is characterized by fulfillment, an organization requires, besides inner development, some outward manifestation of its progress—a running record, a connected commentary, printed data, accessible and intelligible, to stand as a symbol, a proof and a reminder of what it has achieved. Such a symbol is the "International Musician", which, year by year, month by month, has been presenting in its pages a visual record of the growth of the American Federation of Musicians. For its issues not only have provided a resumé of the events which have marked its development, have not only illuminated incidents which for their very inconsequence have endeared themselves to our members, but have also given expression to the hopes and beliefs that have made these happenings possible. In fact, the magazine, at many a crisis in the Federation's history, by making articulate various urges and aspirations, has prevented their being dispersed by the breath of time and lost to reality. It has, in short, been the means both of bringing to light unquestioned needs and of forcing decisions for the Federation's good. In print, tentative suggestions have become irrefutable arguments. Down in black and white, indefinite tendencies have become determined policies. Concerted effort that otherwise might have been impossible has thus been achieved through this publication.

Since the "International Musician" has through the years meant all this to its readers, it is fitting that it should appear in this, our fiftieth anniversary year, in its new format. It is especially fitting that in the October number, which is to be the actual anniversary issue (since the Federation was organized in October of 1896) it is to appear with new features and a new cover. May it continue to underline, in its improvements, the progress of the Federation toward higher goals and wider horizons!

### "Simple Aims"

IN a hard-hitting pro-labor speech, Secretary of Labor Lewis B. Schwellenbach told a radio audience recently that "as labor achieves its basic objectives, the whole nation cannot fail to prosper".

"They are simple aims", he continued, "familiar and approved by all of us. They are useful and remunerative jobs for all, sufficient income for proper food, clothing and recreation, freedom from oppression by monopoly, adequate protection of health, broader social security provisions and an opportunity for education for all.

"With the attainment of these things, the benefit of them will flow through our whole democratic system, profiting all in our society."

### Labor's Solid Front

THE Executive Council of the American Federation of Labor in session in Chicago last month threw its full support behind the challenge raised by President Petrillo on the constitutionality of the anti-labor Lea Act.

In a formal statement the A. F. of L. Executive Council said:

The Executive Council of the American Federation of Labor has considered the question of the Lea Act and the prosecution instituted by the Government against James C. Petrillo, president of the American Federation of Musicians, for alleged violation of that law.

It is the unanimous conviction of the Executive Council that this statute represents the lowest point in our history of national labor legislation. Never before has any Congress so arbitrarily and completely struck down the basic right to strike for plainly lawful purposes. Never before has any Congress so openly indulged in such flagrant discrimination in favor of a powerful industry, the broadcasting industry, and in unfair opposition to the workers, the American musicians, who made possible the phenomenal success of that industry. Never before has any Congress manifested such wanton disregard for simple economic justice and for the cherished, elemental rights preserved by our Constitution.

While the Lea Act, with gross unfairness, singles out for attack a single union in a single industry, it contains principles and imposes restrictions which, if upheld, would crush the freedom of all American workers and destroy the American trade union movement. In waging their valiant fight against this vicious law and those who sponsored it, the American Federation of Musicians and its president, James C. Petrillo, are fighting for the liberties of every worker in this country and for the very

existence of every trade union in these United States. They deserve the support and cooperation of all who value freedom and trade unionism.

The American Federation of Labor will back up the efforts of the American Federation of Musicians to have this discriminatory law adjudged unconstitutional.

### Temperament Takes a Turn

SO many changes have taken place in the status of music and musicians in the past half century—wider appreciation of good music, growth of symphony orchestras, prevalence of projected music—that one change, for all its completeness and deep significance, has gone practically overlooked. It is the change in the public's conception of the musician's character.

It would be difficult to present two pictures more in contrast than those of the "typical" musician of the year 1875 and that of the year 1946. In the era of horse-cars and mustache cups, the musician was marked, quite as plainly as the policeman with his uniform or the nun with her habit, by his "temperament". There was the case of the conductor, Louis Antoine Jullien, who fulfilled exactly the era's estimate of a musician. No one by any twist of logic could possibly have called him dull. He would conduct a Beethoven composition only after, in full view of the audience, he had taken from a silver salver a pair of white gloves, elaborately donned them, and been presented with a jewelled baton. Behind him was always a gorgeous armchair into which he sank as if exhausted at the close of each number. To him goes the credit for such innovations as seizing a violin from the concert master at the high point in a symphony and bowing it ecstatically to the rhythm of his swaying body, as well as introducing on the stage firemen in full regalia with hose (and actual spurting water) at the climax of the "Firemen's Quadrille". Besides conducting in Europe and America, he set up various shops for the sale of music, managed opera companies, composed extensively, edited a musical paper. His periodical attacks of insolvency were as much a part of the picture as his flowing hair and his extravagantly long wrist-bands; and the fact that several years of his life were spent in debtors' prisons and insane asylums rang not in the least off-key in the general motif.

Or take the "Chopinzee", De Pachmann, with his grimaces, gestures and audible comments, or the "madcap fiddler", Ole Bull, with his naivete (he was repeatedly swindled by the old "gold-brick" device), and his "miracles" via flattened bridge and unstrung bow, or that exquisite, the pianist, Gottschalk, with his regal manner and his languid cough. These were all accepted as typical members of their calling, to be indulged at the public's whim but not to be taken really seriously. Musicians, so reasoned audiences of those days, were queer fellows anyway, to be lauded no doubt when, once neatly tucked in their graves, they had aligned themselves with the unimportunate dead, but not to be allowed to muddle up the economic scene as work-a-day human beings with stomachs to be filled and bodies to be clothed.

Indispensable ingredient of the musician's temperament in the public eye was of course jealousy. One violinist was said to fume at the very sight of another violinist. A trumpeter would get hot under the collar at the mention of a brother trumpeter, a cellist mutter dark hints concerning his fellow cellist. And as for a pianist—well, for him, there just was no other pianist in the world. If there were true and lasting friendships among musicians, news of them was suppressed as not being "box-office". Publicized, rather, were such bits as S. refusing to conduct if T. was in the orchestra, or M. vowing, *sotte voce*, to wring R's neck once he got him back-stage, or V. refusing to be engaged on the same concert circuit with W. Tales of slander, law-suits and hair-pullings drowned out any whisper of loyalty and affection.

Doubly significant, therefore, in the face of the public's refusal to recognize the musician as anything but a creature of caprice, is the new role he is now unmistakably playing for all to see. For the public that treated musicians like children is now faced with the phenomenon of these same musicians forming one of the strongest, most purposeful, most effective brotherhoods created in the entire history of unionism. Instead of the spectacle of uncontrolled competition among musicians, each seeking to undermine the other's prestige, to lessen his chance of survival, we have the marvel of all musicians by their concerted efforts raising their living standards *en masse*, promoting their common cause, realizing their collective purposes. We have the sight of some of the more fortunate abstaining from certain forms of paid activity so that others of their craft might gain basic rights. We have on view the creation of craft conscious-

## COMMENT

ness and mutual helpfulness with a corresponding control of personal acquisitiveness and personal aggrandizement. It is perhaps the most sensational right-about in the whole history of social relations.

And what underlies this change? It is the perfect example of necessity creating its own solution. Amateur unpaid effort, recorded music, industries battering on free music—these brought to musicians a realization of the need to unite against the common foe. In a word musicians seeing themselves threatened with extinction as a class realized they must learn cooperation or cease to be. Like the early colonies, they saw that in union—a brotherhood in which greed and personal antagonisms take a subservient place—lay their only means of survival. With the development of the A. F. of M. and the sense of stability it engendered, musicians' eccentricities—which were rather a result of than a cause of their precarious way of living—disappeared. Given an occupation which promised the requisites of decent existence—regular pay, humane working conditions and a future relatively free from want—musicians became as steady as the next ones.

Steadier, perhaps. Beside their quiet purposefulness, the unconsidered acts of members of our United States Congress—flaying out at a single individual regardless of the constitutionality of their acts *via* a pernicious Lea Bill—appears, to say the least, temperamental.

### The Hidden Good

THERE is a side to war that those of us who walk freely the paths of this earth, who breathe the breath of its hills, fish in its rivers, buy and sell in its markets, pass the time of day with its inhabitants, enjoy its goods—there is a side to war which such of us do not readily grasp not only because of the incapacity of the strong to comprehend problems of the weak, but also because these matters are purposely veiled from our eyes by those in a position to manage such matters. It is the spectacle of thousands and thousands of hospitals scattered over this country, filled to the doors with men maimed, blinded, shell-shocked.

It is not from callousness or dullness that we fail to hear of these hospitals or of their inmates. It is because plain logic tells us that work—yes, and even play—must go on uninterrupted by the hearty and hale, to allow them to hold the lines of progress, keep the world spinning to the tune of sanity. And plain logic also tells us that this can be done, not by turning aside to bemoan the fate of those put out of the running, but by giving attention to the task at hand, relaxing as is necessary, the while we deal constructively with those denied through disabilities their full part in life's activities.

Just as, in the interests of health and sanity, there has been but infrequent mention made of war's victims, so also is there a soft-peddling of the services tendered the victims freely and unstintingly by those civilians in a position to do so. Chief among these—next, that is, to doctors and nurses—are musicians, for music has been proved an indispensable in bringing back to full participation in the work-a-day world multitudes submerged in combat fear and fatigue.

The various locals of the Federation, and their members individually, have left a proud record for service. It would be safe to say that not a day has passed during or since the war in any one of our Army and Navy hospitals without the free performances of music in at least some of its wards. Concerts have become as much a part of hospital schedules as baths and temperature takings. Musicians have become more closely associated with the hospitalized soldier than has any other type of individual, barring those of the medical profession. Thus service men who have been hospitalized visualize their musicians not on podium or in orchestra pit, but as rising over a billow of blankets, or framed between a foot in splints and a fever chart. A billboard with photograph at the Civic Opera House or the Orchestra Hall brings out the exclamation, "Sure—I know him! He played for the boys in the ward!"

Hospital authorities have recognized the debt they owe to these musicians who have given so lavishly and anonymously of their talent. Hundreds of letters have been received by various locals expressing gratitude for such service. A typical one, received by Local 6, San Francisco, from the Dibble General Hospital in Menlo Park, California, is quoted herewith:

"As the closing date for Dibble General Hospital rapidly draws near, I want to extend my own sincere appreciation to the wonderful contributions that the professional musicians from Local 6 have made toward the rehabilitation of the thousands of war wounded who have been patients at Dibble General Hospital. Without this continual flow of high-calibre

entertainment made possible by Local 6, the rehabilitation would have been greatly retarded.

"During my tour of duty here at Dibble General Hospital I have met many fine men and women from your organization, and every one of them has been a credit to the music profession. I would like to comment especially on the contributions that have been made by such outstanding musicians as Melba Hicks, Howard Eastwood, Glen Hurlburt, and Jack Ross.

"Please extend my thanks to the other officers and members for the part they have played.

"(Signed) DONALD L. LINDER,  
"1st Lt. AUS Special Services Officer."

The Federation is proud of such locals who quietly and generously through their talent of music have brought back to new hope, health and resolve service men who otherwise might have succumbed to discouragement and the horror of their memories.

### What's in a Name!

SHAKESPEARE shrugged, "What's in a name?" and implied there wasn't a thing. But others—present-day anti-laborites, for instance—seem to think differently. For a single name has been considered so valuable by the National Association of Broadcasters that they have spent \$1,500,000 to publicize it. This lavish outlay has indeed not gone unrewarded. By strumming on the name in and out of season they have managed to have a bill passed directed specifically against the bearer of that name. Moreover, the name has become the watchword of all who want to injure labor without openly attacking it. While the legend built about the name grows, labor-baiters smirk, for they are seemingly accomplishing ends that direct attack could never realize. It is so easy to get people in a fighting mood over a name. Management, in fact, considers it has struck a gold mine in that one six-letter word, "Caesar"!

But the N.A.B., to the contrary notwithstanding, Shakespeare may not have been so wrong. Maybe it is management who is going to look foolish finally. For, though the name, "Caesar", has been dinned into the public's ears for five years, with all the insidious overtones possible and all the ominous echoes feasible; though it has been industriously linked to those catch-words, "fascism", "dictatorship", "bossism", yet the facts themselves in the end are drowning out all the clamor of name-calling, all the fiction of artificially constructed legend. For behind this man whose middle name happens to be "Caesar" are 160,000 musicians who used to tote their violins and cornets up street and down street in search of employment, their faces twisted in a set smile, their bodies arched in a permanent bow, men who now face the world with dignity and assurance. These believe, despite all labels and libels, the evidence of the facts their very lives bear out. What's in a name for them, with surety come at last, with tolerable conditions in the present and futures that bear scrutiny? What's in a name, indeed, when every meal they eat, every night's rest they take, every gift they give their children, and provision they make for their wives, speak with an eloquence no propaganda can refute? The taste of life begins to be good for them, and no misnomer on propaganda's menu can make it one whit less sweet.

### A Bargain in Service

WOULD you like to purchase a bargain package of unusual value this fall? It is a bargain in service to you and your neighbors. It will help you both and it will make your community and your nation a better place in which to live. The Community Chest and USO campaigns for funds this fall support the private health, welfare and recreation services seeking to alleviate social problems in your community. They also help to continue the USO "home away from home" for our men still in far away places, in hospitals and in training.

The war uprooted many people. It picked men of draft age out of their homes and jobs and set them down in the regimented life of the armed forces. It took women out of homes and away from their children to put them into new and strange roles as industrial workers. In most families, every member, from the father in uniform to the teen-age boy and girls who left school to work, were moved by circumstances from the security of their homes to unfamiliar and confusing environments. People with handicaps became needed and valuable workers overnight. With the close of war, the whole process was reversed.

In one campaign, Community Chests are making possible for citizens to make a single contribution to cover a large number, if not most of the community services that the city affords. It is a purchase that every American should make.

IN STRINGS  
AS IN INSTRUMENTS

GIBSON  
STRESSES  
TONE  
AND  
QUALITY

Gibson



## Over FEDERATION Field

By CHAUNCEY A. WEAVER

### IOWA

The Hoosier calls it "I-O-Way",  
"I-O-wo", says the East;  
The Hawkeye smilingly remarks—  
"It matters not the least."

For William Shakespeare long since  
said:

"By any other name,  
A little rose would smell as sweet,"  
And Iowa's the same.

Now there is a goodly profit,  
To those who hold our notes,  
Paid off by producing,  
Our butter, eggs and shoats.

See the loads of hogs and cattle,  
See the lush Alfalfa's yield;  
While the tall corn beckons welcome,  
To a richly tasseled field.

Behold our gorgeous sunset,  
Which the homing soldier thrills,  
As he sees it from the troop train,  
Gilding western border hills!

To our boys who are returning—  
No matter—come what may;  
It's Home and Love and Friendliness,  
Out here in "I-o-way".

—BESSIE LYON,  
Webster City, Iowa.

"Over Federation Field" is designed to cater to a wide jurisdiction—the whole United States and Canada. As an Iowan it would be a violation of the proprieties if we featured the Hawkeye commonwealth to a wearisome excess. In the present issue, however, we are disposed to dilate upon the fact that the year of 1946 marks the Centennial Year of Iowa statehood. The celebration ceremonial began in January and will terminate in December. Interest in the event has been shown over a wide territory. Commemorative medals have been manufactured and distributed as souvenirs. Postal authorities have provided a special brand of postage stamps. There have been parades and picnics, jigs and pink teas. All Iowa Congressmen have made speeches on the current theme. In song and story, the centenary is being given a three hundred and sixty-five day celebration. Many former citizens are coming to visit the old home state, including Vice-President Charles L. Bagley of Los Angeles Local 47, who on eastward peregrinations always selects a transportation route through Iowa, frequently stopping at his birthplace near Tipton to visit relatives and friends. His boyhood life often mingled with the notes of the whistling partridge and those of the joyous meadowlark, early inspirations for a distinguished musical career later on.

In the long ago a patriarch and prophet of Iowa, known as "Uncle Henry Wallace", editor of Wallace's Farmer (grandfather to the famous advocate of little pig killing and plowing under every third row), but never an advocate of any such brand of agricultural flapdoodle, was once called upon to speak on "Iowa". The address was a classic.

Its merit and its latter-day timeliness move us to incorporate herein a few excerpts therefrom, as worthwhile for reading and assimilation even at this day:

"I like to imagine the Creator of all things laying aside for a time the creation of suns and stars, planets and worlds, mountain ranges and trout streams, rainbows and sunsets and women's smiles, and saying to Himself: I will now create the finest stretch of agricultural land on which the sun shall shine, and sow it with the choicest seeds. So he stripped the soil between these two great rivers down to the bare rock; then with his mighty glaciers, planed down the hills and filled up the hollows, and then filled in with selected soil from every part of the planet. Then putting, so to speak, His right hand on the Mississippi and His left hand on the Missouri, He pressed it together—throwing up this great backbone and giving drainage to east and west and south.

"Then He held His hand over it and hid it from the eyes of man until the fullness of time should come; until man had emerged from savagery into feudalism, from feudalism into monarchy, then to limited monarchy, and then to constitutional government; until English farmers had wrested the Magna Charta from King John; until Martin Luther had taught us the right and duty of private judgment; until Cromwell with his Ironsides had given us Civil Liberty; and until John Knox had given us religious liberty.

"And still He held His hand over it until the printing press had been discovered; until Franklin had chained the lightning and Morse made it the swift messenger of man; until the steam engine had made the railway possible; and the railway had become the highway of the nation. He sowed it with the choicest seed of this planet.

"Then in the fullness of time, he peopled it with the sons of the Pilgrim Fathers who had reclaimed rocky New England from savage beasts; the sons of those hardy pioneers who cleared away the mighty forests west of the Alleghenies and made a highway for our civilization. Then he brought from foreign lands the patient, the untiring German farmer; the sons of Huguenots of whom Milton sang, 'Avenge, O Lord, thy slaughtered saints'; the sons of the followers of William of Orange; the fair-haired children of the north, sons of the ancient Vikings; the sons of the Covenant, who dyed the heather-clad hills of Scotland with their blood for conscience's sake; and to make it all the more heartsome, gave us 'Pat', a 'broth of a boy', to whom life is perpetual sunshine; and said to them all: Go in and make the Mesopotamia of the new world, the country between the great rivers like the ancient Paradise, 'like the garden of Jehovah, like the land of Egypt, as though goest into Zoar.'

"It is the achievements of these descendants of the royal seed in bringing out the perfection of form, not in marble, but in flesh and blood; in the production of waving crops of the choicest grains, with which to feed the hungry nations, that you are called upon to present; and to unfold to an admiring world what is best of all, the type of men to be produced from generation to generation on this favored spot of the earth's surface; for man is greater than all his works; and the object of all human achieve-



ment is the perfection of human character."

It has been our high privilege to visit every state in the Union. Each one of the forty-eight has its high points of advantage, and its drawbacks. As a native of New York, but a citizen of Iowa, may we be permitted to offer a toast to the Commonwealth of our adoption:

"To Iowa: May her second century be rich in achievement; inspirational in the example set; glorious in the exemplification of all things which are becoming to a State."

Man is a noble animal,

And none are keener or brighter,  
Until he tries, alas, to change,  
The ribbon on his typewriter.

—Charles Anzalone.

Isn't it the truth!

Baltimore Local 40, through Secretary J. Elmer Martin, requests us to announce that all locals maintaining an official magazine, paper, or publication are invited to an exchange of the same. For example, Local 40 will send at each regular period the *Baltimore Musician* to all who are willing to participate in this reciprocal undertaking. This is a long established press arrangement. It permits a showing of ideas and methods which others can see and learn to mutual advantage. Good idea! Push it along.

An ominous rumbling brought hither the rumor that Stanley Ballard of Local 73, official *esprit du corps* of Minneapolis, had sustained an accident. We immediately sent for particulars. President, George E. Murk promptly sent us the following:

Monday evening, July 15, was one of these occasions for Stan; after having finished with his work, at one-thirty the next morning, he left the office intending to go to his home. Making sure that the night lock on the office door was operating properly, he went down the stairs to the front entrance to the building. Finding it locked (it is the policy of the caretaker to lock up the building every night at one o'clock) he reached for his keys and with chagrin (I'll bet the air was blue) discovered he had left the keys lying on his desk. The only means of egress then was a rear door (with a night lock), from the second floor hallway onto the roof of the adjacent building, a one story affair. As he stepped out onto the roof the door leading back into the building clicked shut and there he was, trapped! But, wait, there, right in plain sight was a telephone pole, just a few inches from the parapet! A simple matter to shinny down to his car just below him in the alleyway. However, a sliver in his right hand caused him to lose his grip. The result: two broken ankles. He is now getting along beautifully at the Swedish Hospital where by means of a telephone at his bedside he still can carry on the functions of his office. A few weeks and Ballard will be good as new. We are grateful the accident wasn't more serious.

We have never had much experience in oscillating up and down poles; but we have heard that at least the descending movement can be greatly accelerated if the pole is properly greased. By this method wearing apparel may be somewhat soiled, or perhaps torn by projections. But it is useless to expect a complete elimination of all hazards. We certainly hope that by this time Stanley is able to exemplify the poetry of motion which is a long

established characteristic of his office routine. Also he should remember that a notable labor leader like himself should not adopt so lengthy a working schedule, but keep in mind the standard eight-hour day tradition.

Remember how that "September Morn" picture used to create an epidemic of blushes? Times have changed. Today the all-summer bathing beauties are so thick it is difficult to discover a full-dressed damsel in the crowd.

September points to rip'ning grain,  
When farmers hope they will attain,  
A yield which will not fail to pay,  
For toll expended day by day;  
And if it means more cash in bank—  
The Great All-Giver they will thank!

After twenty-eight years of active and worthwhile service, Edward L. Smith of Local 47, Los Angeles, has passed to his final reward. Born in Walla Walla, Washington, October 28, 1882, his musical career began at an early age. He was a fine cornet player and a conductor to the manor born. He traveled as leader with military bands for a considerable time. He did editorial work for several years and reflected fine ability in that capacity. He came to Los Angeles in 1918 and was made life member of the organization October 28, 1942. In 1919 he was conductor and manager of the band at Catalina Island for the summer season. From 1920 he was for four or five years conductor of the orchestra in Burbank Theatre. In 1922 he became assistant editor and business manager of the *Overture*, official organ of Local 47. He was also business representative of Local 47 from January, 1925, to January, 1933. In 1928 he was delegate from the Local to the national A. F. of M. Convention held at Louisville, Kentucky on June 13, 1929. President Joseph N. Weber appointed Brother Smith and J. W. Gillette representatives of the Federation in relationship with the moving picture studios. There he continued until January, 1933. He then went into the office of Pat Casey, working for the moving picture producers, where he remained until entering private business. When Local 47 organized the Musicians' Club, a Los Angeles corporation, Brother Smith was first president, and a director for several years. He was a member of the committee which supervised the building of the local home at 1417 Georgia Street. Brother Smith was a type of man who seemed to fill capably any post to which he was summoned. He will be long deeply missed by the members of Local 47.

The Southern Conference—Florida, Oklahoma, Texas, Louisiana, Tennessee, Georgia, Mississippi and South Carolina—held forth in semi-annual session during the National Convention week at St Petersburg. The following locals were represented: Miami, Birmingham, Oklahoma City, Houston, Shreveport, Tulsa, Nashville, Amarillo, Dallas, Brunswick, Jackson, Fort Worth, San Antonio, Clearwater, Orlando, El Paso, Chattanooga, New Orleans, Corpus Christi, Savannah, Atlanta, Memphis, Columbia, Galveston, Columbus, Jacksonville, Hattiesburg and St. Petersburg.

President E. E. Stokes of Houston, president, and Herman Steini-



## A Matched Combination... For Matchless Performance!

The Goldentone Plastic Reed, Goldentone Plastic Mouthpiece, and Magni-Tone Ligature in this factory-matched combination are made for each other. They work so smoothly and easily together that you'll find yourself playing better with much less effort. Try this *matched* combination at your favorite music store to find out what it really means in *matchless* performance. Packaged in handsome white plastic box that can be reused for cigarettes, cards, jewelry, or other purposes.



**GOLDENTONE  
PLASTIC REED**  
for no-horn, brilliant tone and instant response. Guaranteed for a full year. Available in 6 strengths.



**GOLDENTONE  
PLASTIC  
MOUTHPIECE**  
in gleaming ivory-white or jet black plastic with special facing and interior. Medium facing only.



**MAGNI-TONE  
LIGATURE**  
permits "free vibration" yet it holds the reed securely.

PRODUCT OF

# Selmer

AVAILABLE WITH EITHER BLACK OR WHITE  
MOUTHPIECE — MEDIUM FACING ONLY

	BLACK	WHITE
FOR CLARINET	\$4.95	\$5.95
FOR ALTO SAX	\$5.95	\$6.95
FOR TENOR SAX	\$6.95	\$7.95

AT LEADING MUSIC STORES EVERYWHERE

### Repairing and Reconditioning

Your Instrument Like New by  
Factory Men is Our Specialty  
**SPECIAL PRICES ON REPAIR**  
All Work Guaranteed  
**BARGAIN INSTRUMENTS OF ALL KINDS**  
SEND FOR LIST  
Pay Highest Prices for Used Instruments  
C. W. Blessing  
**MUSICIANS SUPPLY CO.**  
Elkhart, Indiana

### Learn "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "HOT" breaks, choruses, obbligato, embellishments, figures, blue notes, neighboring notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.

### Modern Dance Arranging

Duos, trios, quartets and ensembles—special choruses—modulating to other keys—suspensions—anticipations—organ points—color effects—swing backgrounds. Write today.  
335 East 10th St.  
Brooklyn 28, N. Y.  
**Elmer B. Fuchs**

### ORCHESTRATIONS

Write for FREE BULLETIN listing current and standard hits; also orkettes for three to nine pieces.

**ORCHESTRATION SELLING SERVICE**  
Dept. B, 1270 Avenue of the Americas  
New York 20, N. Y.

## Pianists!

See Page 6



ILLUSTRATED:  
**PONOPAN "DELTA" MODEL**  
 with new Muta-in-Grille feature.  
 "Ultravox" and moderately  
 priced. "Univoxum" lines are  
 also available.

## In every shade of volume

from the delicate nuances of *pianissimo* to the dynamic heights of the triple-*forte*, the Frontalini piano accordion speaks magnificently and purely. Frontalini tone is full and rich, vibrant and powerful. The Frontalini hand-made reed, one of Signor Frontalini's notable achievements in engineering, is responsible in a large measure for the tonal beauty of his instruments. Ask your dealer to arrange trial of a Frontalini piano accordion today.

Mail coupon to reserve your copy of illustrated Frontalini catalog.



### BUEGELEISEN & JACOBSON, Inc.

5-7-9 Union Square, New York 3, N. Y. Dept. C-95  
 (In Canada: 480 University Ave., Toronto)

Send me a copy of the new Frontalini catalog as soon as it is available.

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_  
 I PLAY \_\_\_\_\_  
(state instrument and make)  
 DEALER'S NAME \_\_\_\_\_ CITY \_\_\_\_\_

chen of Atlanta, wielded the secretarial pen.

Committees were appointed to cover all the ramifications of Federation activity, so far as affecting the Conference jurisdiction. Visitors—national officers and national convention delegates—improved the opportunity for a social call, and incidentally showed their capacity to be helpful in time of need.

The multifarious problems which confront and often confuse musicians everywhere came to the surface and were discussed by the delegates in earnest and illuminating fashion.

Executive Officer John W. Parks of Dallas, had been delegated by President Petrillo as official visitor. He reviewed the work of the National Board for the past two years, answered all questions and commanded the closest attention.

President Stokes, who has served several years, declined re-election; but the Conference determined to have the benefit of his official help, made him vice-president. Secretary Steinichen insisted upon retirement and was succeeded by Steve Grunhart of Shreveport. E. D. Graham heads the official staff for the coming year.

President Petrillo's official record was cordially commended in proper resolutions.

Corpus Christi, Local 644, will entertain the next Southern Conference.

Another veteran and highly respected member of the American Federation of Musicians has passed within the impenetrable shadows. Paul I. Grossi of Local 40, Baltimore, its treasurer for the past thirty years, was carried to his last resting place on Friday, July 26. Brother Grossi was seventy-four years old. He was a native of New York City. He was a member of the famous Martinetti-Grossi family of theatrical fame in the Nineteenth Century. When seventeen years old he became a member of the old Holiday Street Theatre orchestra in Baltimore and remained there for many years. He was a member of the Baltimore Symphony Orchestra when it was first organized. He taught music for an extended period and had many professional musicians among his students. His principal instruments were piano, viola and trumpet. Funeral services were held at the funeral chapel at St. Paul and Preston streets, with a requiem mass following at St. Ignatius Catholic Church. Brother Grossi had been delegate to at least fifteen national conventions. We keenly remember his pleasing personality. His extended and worthwhile professional career constitute a notable chapter in the history of Local 40 where he will be long missed.

The twenty-fifth anniversary of grand opera in Cincinnati has terminated a glorious season, under the management of Oscar F. Hild, president of Local 1, and member of the International Executive Board. Cincinnati musical standards have always been high. The grand opera schedule reveals names which stand for the highest range of artistic presentation. We appreciate the beautiful program of the season sent us; and at such times wish Cincinnati were not so far away.

George Laffell of Local 11, Louisville, Kentucky, after several years of suffering, found permanent relief on June 14, 1946. By older delegates he will be remembered, as he represented his Local in twelve national conventions between 1916 and 1939. He was always a member of some convention committee, and often a chairman. Before coming to Louisville he travelled with a circus band, playing trumpet. During his Louisville residence he played in vaudeville and burlesque theatres, and was highly efficient on his instrument. Some years before his death Laffell became afflicted with diabetes. An amputation of the leg—an experience like that of the late Brother A. C. Hayden—was found necessary, but efforts to halt the disease were futile. We have the most kindly recollections of George and of his abiding friendship. George joined the Louisville Local in December, 1908. He served as member of the local executive board three years; was elected vice-president; and later served as president eight years, a length of service which is a strong testimonial of the confidence which he enjoyed on the part of those who knew him best. We recall some time ago a letter received from his wife which breathed the spirit of hopefulness. To her our sympathy is extended.

Will it seem like the same Wisconsin without a LaFollette in the United States Senate?

With the next A. F. of M. National Convention in Detroit, it will certainly be in good form to travel there by automobile. Ours, however, has an incurable tire puncture. To be more specific, we haven't any.

Just a word of precautionary warning when mowing your lawn:

Through Dame Nature's labyrinth,  
 'Tis mighty hard to "digger",  
 What use it was intended for—  
 That pest known as a "chigger".

The tumult and the shouting and the ravenous appetite of human greed are powerless to suffocate or extinguish the child prodigy. Local 4 of Cleveland, under special presidential dispensation, has permitted to membership a youngster who became a Yale graduate at the age of fourteen. But that is not all. He is an astonishing tickler in the ivories. He loves to linger in a Beethoven shadow. A Mendelssohn concerto is a never-ending delight. A Listz rhapsody makes him wonder how the word "jazz" was ever permitted entrance into a modern dictionary. May the genius of his youth be an ever-brightening star, illuminating his pathway from youth to noontide maturity, and never brighter when in the hours of twilight revert.

"And there, my son, you have the story of the great World War."

"Yes, daddy, but why did they need all those other soldiers!"

Major George W. Landers of Clarinda, Iowa, pioneer bandmaster, was the honored guest at a municipal band festival held at Sterling, Illinois, recently. He conducted the massed bands in a series of numbers. He is the oldest member of the American Bandmasters' Association.

Stars from the Boston firmament shone over Iowa City recently when Dr. Thompson Stone, conductor of the Handel and Haydn Society, came out to attend the Fine Arts Festival at the State University of Iowa; and to conduct the university chorus and orchestra in Verdi's Requiem. Dr. Stone wears well. This is his sixteenth season at the state capital. Perhaps the beauty of the mid-summer scene on this centennial year will inspire the gifted doctor to compose a "Growing Corn" symphony for rendition upon a later visitation.

Brother Karl A. Korwekh of Local 301, Pekin, Illinois, returned home from his delegate commission to St. Petersburg Convention so full of southern sunshine that he radiated a good story of things seen and heard through the medium of the Pekin Press. Karl would make a good newspaper reporter.

Milwaukee Local 8 reports the loss of its oldest member, Rocco de Lorenzo, who passed away on July 4th. He was born in Italy, and had reached the ripe old age of ninety years. His life history has a striking Mozartian cast. He was born in Corleto, Peticara, and his father introduced him to music about as soon as the young lad could hold an instrument. At the age of eight he was a skillful violin player. One year later, with his brother, John Baptiste, he set forth for America, landing in New Orleans after a four and one-half months voyage. When thirteen he began his professional career. For some time he played out of New Orleans on a picturesque side-wheeler on the Mississippi River. He entertained travelers with violin, mandolin and banjo. He came to Milwaukee in 1871. For many years he played in the theatres of the last-named city. On a third trip to his native Italy, he married Raechel Montana, a childhood playmate, and to this union six children were born. The wife died in 1924. De Lorenzo was a conspicuous and accomplished musical figure in musical Milwaukee for many years. For a long period he will be deeply missed as one who won distinction on his own merits, and honored the organization of which he was so long a member.

For a second time in the month of July, Local 8 was called upon to mourn the loss of an eminent musical member. Following the passing of De Lorenzo, Ernest Renz, eighty-two years old, passed on July 16. He was regarded as a master both of the violin and the viola. Later in his career he became a leading trumpet and French horn player and had a place on the faculty of Marquette University and the Milwaukee State Teachers' College. He directed numerous singing societies and received wide recognition as a composer. At the final rites one of Mr. Renz' own compositions, "Letzte Gruss" (Last Greeting), was played. The wife and three daughters survive.

Is the Sacred Cow we hear about these days any part of the progeny of that famous bovine which tradition claims accomplished the marvelous feat of jumping over the moon?

So far as crops are concerned, all that Mr. and Mrs. Pessimist now have to worry about is the possibility of an early frost.

The twenty-ninth annual Conference of the State of Michigan, recently held, exemplified the usual high standard of success. The site was Muskegon. The locals represented were Detroit, Pontiac, Jackson, Benton Harbor, Battle Creek, Saginaw, Lansing, Kalamazoo, Ann Arbor, Muskegon, Bay City, Port Huron, Flint and Grand Rapids. President George V. Clancy of Detroit presided; W. J. Dart of Port Huron, discharged the duties of secretary. After a fine luncheon provided by Local 252, the Conference was extended a cordial address of welcome by President Stanley Spamer. Traveling Representative W. B. Hooper of Elkhart, Indiana, addressed the Conference and gave an interesting review of his field work.

Gene Urban, president of Local 60, of Pittsburgh, and Gordon Lawry, president of Upper Michigan Conference, were seated as honorary delegates.

President James C. Petrillo and Executive Oscar Hild were both unable to attend by reason of necessary attendance at a session of the International Executive Board. Hal Carr, secretary of Local 15, Toledo, also sent his regrets over enforced absence.

President Clancy's address to the Conference showed a clear knowledge of both state and national conditions; pointed out the nefarious campaign being waged from various sources against the interests of musicians; and stressed the importance of all locals and members being on their guard.

Reports from the representatives of the various locals reflected a deepening interest on the part of local officials, and a general alertness and willingness to go the limit in safeguarding the welfare of those within the several jurisdictions.

President Jack Ferentz of Local 6, addressed the Conference, touching upon various contacts with different interests promising cooperation in seeking to advance the cause of the musicians.

Tribute was paid to the memory of the late Claude Taylor of Grand Rapids, long active in both local and national Federation affairs.

The following officers were elected for the ensuing year:

President, George V. Clancy of Detroit; Vice-President, Walter B. Timerman of Jackson; Secretary-Treasurer, William J. Dart of Port Huron; Executive Board—Harry Bliss of Ann Arbor, Norman Haughey of Battle Creek; Leon Knapp of Grand Rapids.

Local 252, of which Stanley Spamer is president, and E. D. Lupien, secretary, looked after the details of Conference entertainment in a manner which was deeply appreciated by all visitors.

Battle Creek will be the seat of the 1947 Conference.

Many thanks to Secretary W. J. Dart for a copy of the Conference minutes.

The time of the year when all fruitage turns mellow,  
The ripening grain dons a rich golden yellow,

Then summer's warm picture is turned to the wall;

(Please turn to page 26)

# Authentic LATIN-AMERICAN DANCE ORCHESTRATIONS

## Outstanding Hits That Are Compulsory for Every Modern Dance Library.

Now you can play the real Latin-American way because the "mystery" of authentic rhanditions is solved in these expert arrangements. All hits have illustrated drum parts showing the proper use of native instruments. Swing out with a genuine Pan-American beat. Order today!

### RUMBAS

.....BOTELLERO (El Comprodor De Botellas).....	Miguelito Valdés
.....SOL TROPICAL .....	Socasos & his orchestra
.....WALTER WINCHELL RHUMBA .....	Xavier Cugat
.....SIGUE LA RUMBA .....	Marcelino Guerra
.....ALLÁ EN NEW YORK .....	Oscar de la Rosa
.....VENDO MARACAS .....	Oscar de la Rosa

### GUARACHAS

.....BACOSÓ .....	Miguelito Valdés
.....BIM BAM BUM .....	Xavier Cugat
.....MAGUE .....	Miguelito Valdés
.....OYE NEGRA .....	Xavier Cugat
.....RICA PULPA .....	Carlos Ramirez
.....SENSEMAYÁ .....	Miguelito Valdés
.....EL LOBO .....	Noro Morales

### SAMBAS

.....BAHIANA (Que É Que A Bahiana Tem?).....	Carmen Miranda
.....CÁE CÁE .....	Carmen Miranda
.....CARINHOSSO (Carinhoso) .....	Eddy Duchin
.....LORO TU DESPEDIDA .....	Frank Marti

### CANCION BOLEROS

.....NO TE IMPORTE SABER .....	Bing Crosby
.....PERFUME DE AMOR .....	Noro Morales
.....REFLEXIÓN .....	Bobby Capé
.....SIN SABER POR QUÉ .....	Lupita Palomera
.....VOLVERÉ .....	Carlos Molina
.....MAÑANA VENDRÁS .....	Chucho Martinez
.....VUELVE .....	Noro Morales
.....VUELVO A TI .....	Oscar de la Rosa
.....MI CANCIÓN .....	Carlos Ramirez

### SON

.....LINDA MUJER .....	Xavier Cugat
------------------------	--------------

### AFROS-CUBANOS

.....CARAMBÚ .....	Miguelito Valdés
.....DRUME NEGRITA .....	Miguelito Valdés
.....ZARABANDA .....	Miguelito Valdés

Price 75c Each

ROBBINS MUSIC CORPORATION

799 SEVENTH AVENUE • NEW YORK 17, N. Y.

Enclose \$

Please send orchestrations indicated above at 75c each, postpaid.

Name

City

Address

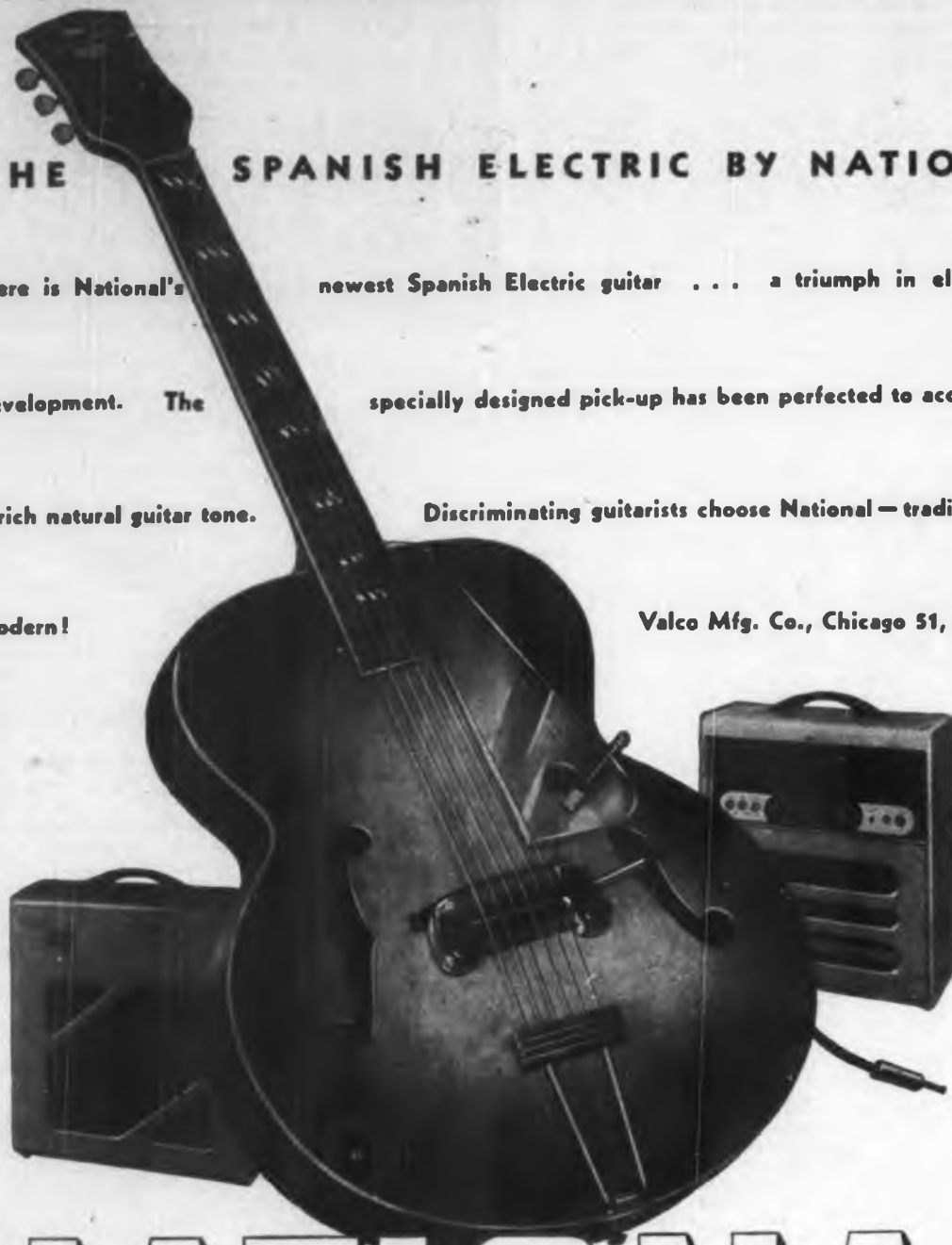
State



## THE SPANISH ELECTRIC BY NATIONAL

Here is National's newest Spanish Electric guitar . . . a triumph in electronic development. The specially designed pick-up has been perfected to accentuate a rich natural guitar tone. Discriminating guitarists choose National — traditionally modern!

Valco Mfg. Co., Chicago 51, Illinois.



# NATIONAL



**A GREAT  
SERVICE BAND**  
*Demands Drums  
That Give Service!*



*"That's why I chose Leedy..They're Great"*

It takes equipment with in-built quality and workmanship to stand up under the terrific pounding Jack Sperling gives his Leedy drums while holding 29 ex-GI musicians on the beat—*every beat!* Especially when these musicians are the cream of the top Service bands, now flying high with Tex Beneke, as the Glenn Miller Orchestra.

Leedy drums provide the finest workmanship and most modern styling in the field . . . with shells finished inside and out for durability, heat-treated rods with strip-proof threads for extra service, famous floating-head for even tension, and many other "hidden qualities" which make them **PLAY BETTER, LAST LONGER.**

For more than 50 years, wise drummers have chosen Leedy, "The World's Finest Drummers' Instruments."

★ See your friendly Leedy dealer for a demonstration today. We'll gladly send you his name and address upon receipt of your request. Send 10c to Leedy for autographed 8x10 photo of Jack Sperling.

**"THE WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"**

*Leedy*  
**DRUM COMPANY**  
ELMHART - INDIANA

The Best For Those Who NEED The Best...!

# York



Now Available At Your Dealers

**SELMER BORE OIL**

Seals pores of woodwind instruments and helps prevent cracking.



SOLD AT LEADING MUSIC STORES EVERYWHERE

**MUSICIANS' HANDBOOK**  
STANDARD  
DANCE MUSIC GUIDE

A Classified and Alphabetical List of the Best and Most Popular Standard Foxtrots, Waltzes, Show Tunes, Rumbas, etc. (36 Headings, over 2000 Titles, with Original Keys & Starting Notes.) Plus, A Handy Fake List & Song Reminder of Top Tunes. Covers the Whole Field of Popular Music.

SEND FOR YOUR COPY TODAY **50c**  
(5 Copies for \$2.00)

A RAY DE VITA  
150 Knickerbocker Avenue, Brooklyn N. Y.  
Or See Your Local Music Dealer

## Over FEDERATION Field

(Continued from page 23)

Then come nice cooling breezes—  
Not the kind which e'er freezes;  
And we sing with delight—"This  
Beauteous Fall!"

The great question of the hour:  
Are we really living in a bomb-  
proof world?

Congress is on vacation; and so  
far as we are able to determine  
there is really no objection.

The Hollywood-Reno divorce mill  
continues to maintain a high ten-  
sion rivalry without slipping a cog  
or a belt from wheel.

The Tribune was mistaken when  
it explained that Pandora's Box con-  
tained all the ills that plague man-  
kind. The saxophone was not in-  
vented till one hundred years ago.  
—Chicago Tribune.

This slimy slur we do resent,  
As we recall the golden tone,  
With which the atmosphere was rant,  
When we took up the saxophone.

Some neighbors said, "What is that  
noise?"

But when they saw our look of  
ecstasy,  
They quickly changed their mental  
poise,

And sweetly said, "A brand new horn!"

At even time; when quite alone,  
We brought surcease from carking  
care,

By spilling saxophonic tone,  
Upon the peaceful summer air.

Now all is changed: Sometimes at mid-  
night's witching hour;

Sometimes at sunny noon;  
They scamper to their Ivory listening  
tower.

To hear the old bassoon.

Arkansas has a Yell County. Per-  
haps they specialize in developing  
the vocal powers of football fans.

Is it "One World?" or "One  
Whirl?"

How really big is Russia, Pa?  
Is she so blooming great;  
That she can brag like "Louis",  
"Behold, I Am the State!"

When it comes to crop raising,  
Dame Nature knows how to make  
up for lost time.

O, the witchery of early child-  
hood! How we love to watch them.  
Consciousness is a developing dawn.  
They have crossed the mystery  
threshold, and find themselves in a  
new world. Their sweet faces be-  
speak the wonderment, which, as  
yet, their words do not express.  
They look, they listen, sometimes  
they cry—but not for very long.  
No wonder the Galleian said, "For  
of such is the Kingdom of Heaven!"  
We close this fragment of medita-  
tion with a recent Virginia Pennock  
little poem, entitled "Witchery":

Today I stopped to ponder,  
While working at my desk,  
Why witches in the fairy tales  
Are always so grotesque.

A cute witch lives above us,  
As darling as can be,  
And she has but to lift her eyes  
To cast a spell on me.

I meet her on the landing,  
When rushing off to town,  
And from her smile I'm sure she is  
A witch of great renown.

She holds a bag of cunning tricks,  
Beguiling every one,  
But her only wayward spirit  
Is the sprite of charming fun.

Beware, my little neighbor,  
Thou fascinating one;  
Though you are only four years old,  
Your witchery's begun.

Announcement of the passing of  
Jacob Rosenberg, for over a decade  
president of Local 802, New York,  
will come as a most startling piece  
of news to a multitude of members  
of the American Federation of Mu-  
sicians. In meeting "Jake", as he  
was familiarly known, it was diffi-  
cult to think of him as being ill.  
We saw him last at St. Petersburg.  
We thought he never looked better.  
His participation in the general de-  
bates seemed to exemplify strength  
of body and clarity of mind. No  
human eye can penetrate the heart  
region and predict when a vital  
cord is liable to snap. He was a  
likeable fellow and we appreciated  
his friendship. There is no discount-  
ing of the fact that trying to func-  
tion as the official head of Local  
802 involves stupendous effort, both  
mentally and physically. When an  
organization reaches a status of  
something like a twenty-five thou-  
sand membership, the task of lead-  
ership, harmonizing divergent ele-  
ments, and maintaining anything  
like an even keel, involves hercu-  
lean effort. Without hesitation we  
say that Jake Rosenberg's place  
will not be easily filled. He will  
be missed in national conventions,  
as he will be missed in his own  
home local circles. We regret his  
going hence. We sympathize with  
those who mourn.

NEW YORK PHILADELPHIA

**Donald S. Reinhardt's**

SCHOOL  
OF THE

*Pivot System*

(Trade Mark)

For All Brass Instruments

Home Office: PRESSER BUILDING  
1714 Chestnut St. Philadelphia 3, Pa.  
(Rittenhouse 7824)

BOSTON WASHINGTON

## THE TONE HEARD ROUND THE WORLD



In Every Clime and Country Haynes Craftsman-Made Instruments Are  
Used by Leading Flute Players

### THEIR OUTSTANDING CHARACTERISTICS:

Perfect Intonation! Light, responsive action! Beautifully modelled bodies and  
key mechanism. Above all, a New Specially Designed Head Joint, guaranteeing  
even balance and full, rich low tones, as well as a fine middle and high register.

A NEW CATALOG FURNISHED UPON REQUEST

**W. M. S. HAYNES CO.**

108 MASSACHUSETTS AVENUE, BOSTON 15, MASSACHUSETTS

Branch: W. M. S. HAYNES STUDIOS, INC., Suite 4, 33 West 51st Street, New York 19, N. Y.



# OFFICIAL PROCEEDINGS

Of the Forty-ninth Convention of the  
American Federation of Musicians

## FOURTH DAY

PALAIS ROYAL BALLROOM, ST. PETERSBURG, FLORIDA

### RESOLUTION No. 27. FINANCE

WHEREAS, Believing an inequality exists in the transportation expenses to convention of delegates living at greater distances than other delegates and feeling an adjustment should be made by the A. F. of M. to offset or equalize in these high cost of living times.

BE IT RESOLVED, That the 49th Convention of the A. F. of M. allow for this convention a mileage expense of 5 cents per mile to any delegate traveling over one thousand miles (1,000) one way.

(This would mean miles traveled over and above 1,000 miles in one direction.)

E. C. EKDALL,  
Local No. 581.

The committee report is unfavorable.  
The report is adopted.

### RESOLUTION No. 40. FINANCE

WHEREAS, The salaries of our Secretary and our Financial Secretary-Treasurer were set prior to the war-time increases in salaries, and

WHEREAS, Proper functioning of these offices requires officers of outstanding executive ability and tireless and unrelenting effort on their part during their terms of office, and

WHEREAS, These officers in order to properly conduct their offices must sever all other business connections during the tenure of their offices and are subject to the annual Convention for continuance in office, and

WHEREAS, It is desirable that the salaries of our National Officers be kept at levels commensurate with the importance and requirements of the respective offices, and

WHEREAS, Substantial increases have been recommended for the Assistants to the President, and

WHEREAS, The office of "Financial Secretary-Treasurer" can be designated as "Treasurer" without any loss of meaning in the title.

THEREFORE, BE IT RESOLVED, That effective at once our Constitution and By-Laws be amended so that the present office of "Financial Secretary-Treasurer" will hereafter be known as "Treasurer" and the salaries of the "Secretary" and the "Treasurer" be increased to \$22,500 per annum.

CHARLES W. McELFRESH,  
OSCAR APPLE,  
J. ELMER MARTIN,

Local No. 40.

The committee report is unfavorable.  
The report is adopted.

### RESOLUTION No. 41. FINANCE

WHEREAS, The cost of living and travelling expenses are gradually on the increase and at the time of the Seattle Convention in 1941 the rate of per diem was adjusted to meet this contingency, and

WHEREAS, The expenses have been on a continual increase, Therefore

BE IT RESOLVED, That the per diem allowance of delegates be increased 20 per cent, that is, the present allowance of \$22.50 be increased to \$27.00 per day.

MARTIN O. LIPKE,  
Local No. 610.

HARRY McCORMICK,  
Local No. 491.

VICTOR J. CARPENTER,  
Local No. 270.

THEODORE WIRTH,  
Local No. 194.

The introducers are given permission to withdraw the resolution.

### RESOLUTION No. 43. FINANCE

WHEREAS, The following are either elected officers at a stipulated yearly salary and others appointed at stipulated salaries, namely, President, Secretary, Financial Secretary-Treasurer, assistants to the President and any others who are on the yearly payroll of the American Federation of Musicians,

BE IT HEREBY RESOLVED, That the \$5.00 per diem be eliminated where applicable when yearly salaried employees go into different jurisdictions on Federation business.

PAUL P. METZGER,  
Local No. 561.

The committee report is unfavorable.  
The report is adopted.

### RESOLUTION No. 57. FINANCE

WHEREAS, The additional territory allotted to each local entails additional expense for policing purposes, and

WHEREAS, The present allotted amount to each local is not sufficient for proper policing of each territory,

THEREFORE, BE IT RESOLVED, To amend the present 10% law, Section 13, preamble H, to read 5% as a tax to the local in whose jurisdiction the engagement is played, except in case where no effort was made by local to collect, 2% as a tax to the Federation, 3% to be returned to the members who play the engagement.

ALFRED TROYANO,  
Local No. 248.

V. CASTRONOVO,  
Local No. 198.

LLOYD B. GIST,  
Local No. 533.

HARRY E. WILLIAMS,  
Local No. 134.

LEONARD CAMPBELL,  
FRED J. MENZNER,  
CHARLES L. VAN HAUTE,  
Local No. 66.

WILLIAM PETERSON,  
Local No. 102.

JOSEPH JUSTIANA,  
Local No. 106.

CHARLES BUFALINO,  
BERT LAPETINA,  
WALTER RASZEJA,  
Local No. 43.

EUGENE J. REGAN,  
Local No. 649.

LOU CANNON,  
Local No. 61.

CARL DISPENZA,  
Local No. 108.

CARLTON J. LARSON,  
Local No. 134.

The committee report is unfavorable.  
The report is adopted.

### RESOLUTION No. 65. FINANCE

WHEREAS, The expense of entertaining the delegates of the Convention has become so great that many locals who could furnish hotel accommodations and convention hall space to hold a convention in their city, hesitate to ask for the Convention.

THEREFORE, BE IT RESOLVED, That the Federation allot Ten Thousand Dollars (\$10,000.00) to the local in whose jurisdiction the National Convention is held—this money to be used for entertaining purposes.

LEONARD CAMPBELL,  
Local No. 66.

WILLIAM PETERSON,  
Local No. 102.

The committee report is unfavorable.  
The report is adopted.

### RESOLUTION No. 31. FINANCE

RESOLVED, That each delegate attending all sessions of the convention shall be entitled to not less than seven days' per diem.

HARRY J. SWENSEN,  
Local No. 526.

B. CASCIANO,  
Local No. 466.

HARRY MONACO,  
Local No. 177.

The committee report is favorable.

The report is adopted together with a motion that the resolution take effect with this Convention.

### RESOLUTION No. 18. FINANCE

WHEREAS, The present per diem payable to delegates to the Annual Convention of the American Federation of Musicians has been \$22.50, which was set before the present era of increased costs of living, and

WHEREAS, It is only fair that this per diem should be increased effective with the Annual Convention of 1946, to the same extent as salaries in general,

BE IT, THEREFORE, RESOLVED, That effective with the 1946 Convention, Section 8, Article VI of the National By-Laws, be amended by striking out "\$22.50" and inserting "\$30.00" in place thereof.

CHAS. W. McELFRESH,  
OSCAR APPLE,  
J. ELMER MARTIN,  
Local No. 40.

The committee reports the resolution favorably.

The report is adopted.

The Chairman announces that this action disposes of the subject matter of Resolutions No. 32, 37 and 42, which follow:

### RESOLUTION No. 32. FINANCE

WHEREAS, Due to an increase in traveling expenses and costs in general.

BE IT RESOLVED, That line 8 of Article VI, Section 8, of the Constitution be amended as follows: "of \$32.50 for each full day in attendance", etc., instead of the line "of \$22.50 for each full day in atten-

dance", etc., to be effective and paid to delegates of the 49th Convention of the A. F. of M. at St. Petersburg, Florida, June, 1946, and

**BE IT FURTHER RESOLVED**, That the following sentences be added to Article VI, Section 8, of the Constitution: "Each delegate attending all regular sessions of the Convention shall receive no less than a minimum expense allowance of \$200.00."

**ADAM EHRGOTT**,  
Local No. 128.

**WALTER W. WHITNEY**,  
Local No. 26.

**JOHN C. GEIL**,  
Local No. 19.

**FRANK P. FOSGATE**,  
Local No. 166.

**RALPH R. KELSO**,  
Local No. 230.

**FRED L. HEYER**,  
Local No. 463.

**LARRY GIBSON**,  
Local No. 330.

**LARRY HAGERTY**,  
Local No. 178.

**FINIS D. TURNER**,  
Local No. 304.

**WILLIAM H. GAY**,  
Local No. 131.

**ALEX MASON**,  
Local No. 394.

**L. D. NOBLE**,  
Local No. 282.

**ALONZO LEACH**,  
Local No. 75.

**RESOLUTION No. 37.**  
**FINANCE**

**BE IT RESOLVED**, Effective with the 1946 Convention that the Pier Diem be raised to \$40.00 per day for delegates to Convention.

**WILLIAM PETERSON**,  
Local No. 102.

**LEONARD CAMPBELL**,  
**CHARLES L. VanHAUTE**,  
Local No. 66.

**EUGENE J. REGAN**,  
Local No. 649.

**CHARLES BUFALINO**,  
**BERT LAPETINA**,  
**WALTER RASZEJA**,  
Local No. 43.

**RESOLUTION No. 42.**  
**FINANCE**

**WHEREAS**, The expenses of delegates attending the National Convention of the A. F. of M. have increased in the past four years between 30 and 40 per cent, and

**WHEREAS**, A majority of the delegates do not receive adequate allowance from their locals to cover these expenses, and

**WHEREAS**, The delegates sacrifice time from their business interests, with attendant loss of income, and

**WHEREAS**, There has not been an increase in the per diem allowance to delegates in five years.

**THEREFORE, BE IT RESOLVED**, That Article V, Section 8, line 8, of the Constitution be amended to read "\$30.00 for each full day in attendance," etc.

**BEULAH LEVERSON**,  
Local No. 602.

**HARVEY D. HAND**,  
Local No. 401.

**OSCAR WALEN**,  
**JOHN J. CANZONIER**,  
Local No. 204.

**LOUIS RIZIO**,  
**PETER A. D'ANGELO**,  
**ALFRED TROYANO**,  
Local No. 248.

**LOUIS F. HORNER**,  
Local No. 373.

**EMANUEL HURST**,  
**ALFONSO PORCELLI**,  
**ANTHONY BRIGLIA**,  
Local No. 661.

**HARRY MONACO**,  
Local No. 177.

**FRANK S. SHARP**,  
**FRANK TETA**,  
**ENRICO SERRA**,  
Local No. 595.

**MADEA CETTA**,  
**HENRY J. MEHL**,  
**WILLIAM COX**,  
Local No. 120.

**PRESIDENT'S RECOMMENDATIONS**  
**RECOMMENDATION No. 2.**

**FINANCE**

Article I, Section 1, sixth paragraph, third sentence, should be amended to read:

"The President of the Federation may appoint assistants at salaries of \$15,000.00 for the first assistant, \$10,000.00 for the second and third assistants, and \$8,000.00 for the fourth assistant, but no assistant to the President shall be a member of the Executive Committee."

The committee report is favorable.  
The report is adopted.

**RECOMMENDATION No. 3.**  
**FINANCE**

Article I, Section 9, second paragraph, second sentence, should be amended to read:

"Members of the Executive Committee shall receive a salary of \$2,600.00 each per annum, and actual expenses incident to the fulfillment of their duties between Conventions, except as otherwise provided."

The committee report is favorable.  
The report is adopted.

**RECOMMENDATION No. 4.**  
**FINANCE**

Article I, Section 2, second sentence, should be amended to read:

"He shall receive \$2,600.00 per annum, etc."

The committee report is favorable and recommends that all increases be effective as of June 1st, 1946.

The report is adopted.

**RESOLUTION No. 48.**  
**FINANCE**

**WHEREAS**, The Theatre Defense Fund Tax was created for the purpose of paying strike benefits to those theatre musicians participating in strikes authorized and sanctioned by the American Federation of Musicians, and

**WHEREAS**, In accordance with the Annual Report of the Financial Secretary-Treasurer of the American Federation of Musicians, There is a surplus in the Theatre Defense Fund as of April 30, 1946, in the sum of \$2,164,256.44, and

**WHEREAS**, Total strike benefits in the sum of \$275.00 were paid during the fiscal year ending April 30, 1946, and

**WHEREAS**, The Theatre Defense Fund Tax is being paid by just 106 Locals out of a total of 693, and

**WHEREAS**, The theatre musician is presently overburdened with various forms of taxation,

**NOW, THEREFORE, BE IT RESOLVED**, That this tax be eliminated as of September 15th, 1946, and such elimination of tax to continue until such time as the Theatre Defense Fund is reduced to a sum not less than One Million Dollars, in which event the National Executive Board is hereby empowered to revive

the said 1% Theatre Defense Fund Tax and to authorize the collection of same as heretofore.

**GUY A. SCOLA**,  
**JAMES PERRI**,  
**FRANK P. LIUZZI**,  
Local No. 77.

The committee reports the resolution favorably as amended by striking out that part of the last paragraph after the words: "September 15th, 1946", so as to read:

"**NOW, THEREFORE, BE IT RESOLVED**, That the tax be eliminated as of September 15th, 1946".

Delegate Hurst moved to amend to read June 15th, 1946.

The amendment is lost.

The committee report is adopted.

This disposes of the subject matter of Resolutions No. 17, 21 and 47, which follow:

**RESOLUTION No. 17.**  
**FINANCE**

**WHEREAS**, The Finance Committee appointed at the last Convention of the American Federation of Musicians, referring to the Theatre Defense Fund, made the following observations:

1. That the yearly collection of the Tax amounts to approximately \$130,000.
2. That the amount collected is far above present day needs.
3. That a great portion of the tax is being diverted to the General Fund for operating expenses.
4. That the present operation of the Theatre Defense Fund is complicated and confusing.

and recommended

- a. That steps be taken to eliminate the 1 per cent Theatre Defense Fund Tax.
- b. That a Theatre Defense Fund of \$1,000,000 be established and maintained.
- c. That this Fund be used solely for the purpose of paying Theatre Strike Benefits.
- d. That the balance of the money in the Defense Fund and income therefrom be transferred to the General Fund.
- e. That all administrative expenses of the Theatre Defense Fund be paid from the General Fund.

**BE IT, THEREFORE, RESOLVED**, That the recommendations of the Finance Committee as set forth above be made effective as of September 1, 1946, the collection of the Theatre Defense Fund to be suspended as of that date until such time as it is ordered reinstated by order of the Annual Convention, or in emergency, by the International Executive Board.

**CHAS. W. McELFRESH**,  
**OSCAR APPLE**,  
**J. ELMER MARTIN**,  
Local No. 40.

**RESOLUTION No. 21.**  
**FINANCE**

Amend Article III, Section 11-A: Effective September 1, 1946, suspend all taxes under this section until the fund has been reduced to \$200,000 or until the Convention shall reinstate said taxes.

**THEODORE KUERSTEINER**,  
**EDWIN A. LORENZ**,  
**ADAM W. STUEBLING**,  
Local No. 11.

**RESOLUTION No. 47.**  
**FINANCE**

**RESOLUTION** to repeal 1% Theatre Defense Fund Tax by striking out Section

11-A. Article III, and all other sections relating to said tax.

Resolution to add new section to Article III as follows:

Article III, Section 11:

The Theatre Defense Fund shall henceforth be known as "The Strike Fund". Assets of the Strike Fund shall be used only to pay strike benefits to members of the Federation as provided by Article III, Section 8.

LEE REPP,  
DON DUPREY,  
Local No. 4.

The Finance Committee submits its written report.

To the Officers and Delegates of the Forty-ninth Convention of the American Federation of Musicians:

The reports of the Financial Secretary-Treasurer and the Auditor for the period from May 1, 1945, to April 30, 1946, have been examined at length by the Finance Committee.

In reviewing the vast financial structure of the Federation, we are pleased to observe that the funds are entirely liquid. The surpluses in the various accounts are in cash and in Government Bonds of the United States and Canada. We cannot impress too firmly upon the delegates the wisdom of this course.

The representatives of the Treasurer's office appeared before the committee and were questioned at length upon the financial policies of the American Federation of Musicians.

The committee examined the receipts, disbursements, assets and liabilities of the following accounts: General Fund, Theatre Defense Fund, Recording and Transcription Fund, International Musician, 10% Collection Fund, Joseph N. Weber Trust Fund, and a new account known as the Special Radio Fund. The latter fund was created in accordance with an action of the International Executive Board, pursuant to an agreement with a foreign radio station.

After an exhaustive study of the various financial reports and activities, the committee wishes to make the following observations:

1. The Recording and Transcription Fund has received \$748,560.88 during the current year. This is almost three times the amount received in the previous year. There is every indication that the figure will be surpassed in the next fiscal year.

2. The General Fund shows an increased surplus of \$443,495.88 over that of the previous year. This is due principally to an increase in receipts in the 10% collections, together with corresponding increases in per capita tax collections, International Musician and several other items.

3. The Theatre Tax Defense Fund surplus has increased considerably due to the fact that only \$275.00 was paid out in strike benefits in the fiscal year.

The committee wishes to commend the Treasurer and his staff for the excellent services rendered in the performance of their duties and for their cooperation with the Locals of the Federation.

WILLIAM J. HARRIS,  
ARTHUR BOWEN,  
JOHN H. GOLL,  
DON DUPREY,  
EDDIE T. BURNS,  
HENRY BAYLISS,  
RALPH FOSTER,  
GEORGE H. WILKINS,  
LOUIS MOTTO,  
GUY A. SCOLA,  
WEYMOUTH B. YOUNG,  
HERMAN STEINICHEN,  
D. MARK SLATTERY,

RAY MANN  
PETER A. D'ANGELO,  
PERCY G. SNOW,  
JAMES A. LEFEVRE,  
E. J. SARTELL,  
GEORGE H. REESE,  
ERWIN D. WETZEL,  
DR. H. C. ZELLERS,  
JOSEPH MANCINI,  
HARRY J. SWENSEN,  
SAM SIMMONS.

The report is adopted.

Vice-President Bagley is in the chair.

The Committee on International Musician reports through Chairman Rosenber.

To the Officers and Delegates of the American Federation of Musicians, Assembled in its Forty-ninth Convention in St. Petersburg, Florida:

Your committee has considered the 1945 Annual Report of Secretary Cluesmann, as well as the 1946 report to this Convention, both pertaining to "The International Musician", from which it appears that the shortage of manpower and materials has persisted and even become aggravated since our last Convention, and that the advent of peace has brought little, if any, relief in this regard.

Due to the return of thousands of our members from the armed forces, and the tremendous increase of membership in the Local Unions, the work of the mailing department has increased two-fold, averaging 12,000 changes of address per month.

Noteworthy is the increase in volume of sales of advertising and of printing. During the 1944-1945 fiscal year such advertising had increased approximately \$10,000.00 over the previous period, and the next succeeding period showed a still further increase of approximately \$18,500.00. This is probably due in large measure to the fact that our members mention "The International Musician" as the source of their information when writing to advertisers. It is urged by your committee that the members of the Federation continue so to do. For the first time since 1941 the printing plant has realized a profit. For the 1944-1945 fiscal year the printing sales increased \$9,000.00, resulting in a profit of over \$8,500.00, and for the fiscal year just closed such sales increased approximately \$15,000.00, resulting in a profit of close to \$19,000.00.

We desire to express our appreciation to Mr. William W. O'Neal, the former superintendent of the printing plant, for a job well and faithfully done during his 27 years in that capacity prior to his retirement; and to his son, William J. O'Neal, the present superintendent, who has been in the employ of the plant since its removal to Newark, we manifest our confidence that he will discharge his duties as proficiently as did his predecessor.

At the Chicago Convention in 1944 the International Executive Board had referred to it a resolution that "The International Musician" be changed in format, content and style so as to make it a musical magazine of general interest and that it be placed in general circulation. The International Executive Board, at a session of its mid-winter meeting, held on January 18, 1945, adopted a recommendation of Secretary Cluesmann that no affirmative action be taken until the restrictions on paper be lifted after the war. In view of the fact that the By-Laws of the Federation require that local reports be published, which include the listing of new members, suspensions, reinstatements, et cetera, and as the practice of publishing the National Unfair and Defaulters' Lists each month and the pro-

ceedings of each Convention is a practical necessity as the only medium of notifying each member thereof, and in further consideration of the probability that if the publication were placed in general circulation it would be necessary to substantially increase the subscription price to members as well as non-members in order to comply with postal regulations whereby certain mailing privileges are enjoyed only when there is a uniform subscription rate, it is the opinion of your committee, after due deliberation thereon, that to change the publication to the character proposed and place it in general circulation would involve insurmountable obstacles in making the publication of sufficient interest to non-members, and that "The International Musician" is intended as the official organ of the Federation for distribution to its constituents, and we recommend that it be kept as such. We are further of the opinion that if the resolution was introduced on the postulation that our side of controversial issues would be thereby presented to non-members of the Federation, then it would be far better to ventilate our cause through enlisting the cooperation of some other publication having a wide circulation in the field of music or show business, which in turn would enjoy the resultant good will with our members.

In conclusion, it is the unanimous opinion of your committee that Secretary Cluesmann richly merits its laudation for the loyal discharge of his duties as editor and publisher of the official journal.

IRVING ROSENBERG,  
ANTHONY RUSSO,  
WILLIAM PETERSON,  
E. C. KERSHAW,  
F. R. MUHLEMAN,  
MARSHALL ROTELLA,  
GEORGE W. SNYDER,  
RUSSELL S. SMITH,  
FRANK HAYEK,  
DONALD E. HACKER,  
C. E. WINGARD,  
ALCIDE H. BREAULT,  
GEORGE W. PRITCHARD,  
E. J. WENZLAFF,  
MILO A. BRIGGS,  
HARRY M. RUDD,  
HENRY ZACCARDI,  
GAY G. VARGAS,  
WILLIAM HOUSTON,  
JAMES HOLYFIELD,  
MRS. FANNY BENSON,  
ALEC DEMCIE,  
JAMES S. DODDS, JR.

The report is adopted.

The Committee on Location reports through Chairman Grohndorff.

To the Officers and Delegates of the American Federation of Musicians:

Delegates George Clancy, Jack Ferents and Merle Alvey of Local No. 5, Detroit, Michigan, appeared before the committee and graciously offered to act as host to the 1947 annual convention of the American Federation of Musicians.

After consideration of the facilities offered by Local No. 5, the committee recommends that the fiftieth annual convention of the American Federation of Musicians be held in Detroit, Michigan.

Respectively submitted,

WILLIAM GROHNDORFF,  
GEORGE W. SOUTHALL,  
RAYMOND FRISH,  
SANDY A. DALZIEL,  
ANTON FASSERO,  
CLARENCE SEIP,  
ELIOT WRIGHT,  
BRAD F. SHEPHARD,  
ADAM EHRGOTT,  
J. EARL BLEY,  
DON ROMANELLI,  
DONOVAN SWAILES.



EVERETT HENNE,  
ROBERT J. BALDRICA,  
FRANK A. LYNCH,  
LEWIS W. COHAN,  
MIKE PESHEK, JR.,  
A. B. CINTURA,  
LLOYD B. GIST,  
PAUL R. METZGER,  
ENRICO SERRA,  
ERNIE LEWIS,  
HENRY H. JOSEPH.

The committee report is adopted.

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

**RESOLUTION No. 22.**  
**SECRETARY'S REPORT**

WHEREAS, The total membership of each Local is of interest to various other Locals and the only complete list of all Locals is "List of Locals", which does not give membership total of each Local; be it

RESOLVED, That the International Secretary incorporate in the "List of Locals" with the listing of each Local their membership total.

Change Article I, Section 3, By-Laws, page 24, as follows:

Strike out 18th, 19th, 20th and 21st lines and first four words of line 22 of Section 3 and insert:

"He shall send to each Local Secretary every six months as of January 1 and July 1 a 'List of Locals' with the name of each Local as it is known in its jurisdiction, number of members in each Local, names of the President and Secretary of each Local with their addresses, and with jurisdictions of each Local as recognized by the A. F. of M."

H. KENNETH WATSON,  
Local No. 297.

The introducer is given permission to withdraw the resolution.

To the Delegates of the Forty-ninth Convention, American Federation of Musicians, St. Petersburg, Fla., June, 1946:

Your committee has carefully examined the Secretary's Report and find it to be the record of a tremendous volume of work efficiently handled and concisely reported.

The report reflects a very healthy condition throughout the Federation. Not only has there been a net gain of three Locals during the past year, but the membership of the individual Locals is showing marked increase.

We are extremely proud of the fact that over 30 per cent of our entire membership served our two great countries during World War II. This only further demonstrates the virile, patriotic nature of our great organization.

Our International Executive Board has again done a splendid job. The 46 per cent increase over last year in cases submitted, added to their already heavy burdens, entitles them to our sincere appreciation and commendation. They have served us well.

In conclusion, we extend to Secretary Leo Cluesmann, and through him to his entire staff, our approval and gratitude for a job well done.

E. E. STOKES, Chairman,  
W. J. DART,  
J. ELMER MARTIN,  
WILLIAM GROOM,  
GEORGE BECKER,  
R. L. McMULLEN,  
CARL DISPENZA,  
STEVE GRUNHART,  
PETER J. KLEINKAUF,  
NICHOLAS VON BERG,  
VIRGIL PHILLIPS,

CHARLES HARTMANN,  
LEWIS M. DIVITO,  
OSCAR WALLEN,  
COURT HUSSEY,  
ALFRED J. ROSE,  
LOUIS F. HORNER,  
MOSES E. WRIGHT,  
HAROLD P. SMITH,  
CHET ARTHUR,  
JOHN M. FRANK,  
BERNARD MASON,  
ALFONSO PORCELLI.

The report is adopted.

The Committee on Measures and Benefits continues its report.

**RESOLUTION No. 34.**  
**MEASURES and BENEFITS**

WHEREAS, Radio, one of the principal outlets for the professional union musician, now relies very heavily on surveys of audience opinion in formulating program policies and plans, and

WHEREAS, Several so-called "reliable surveys", such as the Hooper sampling of radio audiences, claim that audience demand for straight musical programs is declining, and

WHEREAS, It is the common-sense observation of most people that this cannot be true, since radio itself has helped develop an ever-increasing understanding of and taste for music in the United States, and

WHEREAS, It is to the interest of the American Federation of Musicians in promoting employment opportunities for its members, to uncover evidence which can effectively answer the apparently erroneous findings of certain "polls" of opinion, Now, Therefore, Be It

RESOLVED, That the Federation conduct an independent survey of preferences of the American public concerning musical programs via the radio. This study should be scientific and objective, thus accurately reflecting what the American people really want both quantitatively and qualitatively by way of straight music uncluttered by any other material except identifying announcements. Such incontrovertible facts, once secured by the Federation, should then be presented as a report and utilized by the Federation in bargaining with the radio industry for extension of employment opportunities for serious classical musicians, as well as other types, in accordance with the genuine desires of the listening audience.

PAUL J. SCHWARZ,  
DOROTHY C. COE,  
ALFRED MANNING,  
Local No. 161.

The committee recommends that the resolution be referred to the President.  
The report is adopted.

**RESOLUTION No. 35.**  
**MEASURES and BENEFITS**

WHEREAS, The American Federation of Musicians have been placed in a very unfavorable light through adverse publicity through the press and radio, and

WHEREAS, One or more resolutions may be presented to cover the public relations—through press and otherwise—this resolution deals with the problem from another angle,

THEREFORE, BE IT RESOLVED, That the Federation obtain a license and erect its own radio station to promote the best interests of the Federation.

MARTIN O. LIPKE,  
Local No. 610.  
HARRY McCORMICK,  
Local No. 491.

The report is unfavorable.  
The report is adopted.

**RESOLUTION No. 36.**  
**MEASURES and BENEFITS**

WHEREAS, A great many of our members are engaged as faculty or students in various schools, colleges, and universities, and

WHEREAS, Such members may be chosen as delegates to our national convention, and

WHEREAS, Most summer school terms begin the second Monday in June, and

WHEREAS, The 1944 and 1946 Conventions have demonstrated the feasibility of holding the convention beginning the first Monday in June; it is hereby proposed that the Constitution of the A. F. of M. be so amended that the first sentence of Article IV of said Constitution shall read as follows: "This Federation shall hold an annual convention, commencing the first Monday in June, at such place as the delegates in convention may determine."

W. T. CREWS,  
JOHN W. KIDD,  
Local No. 538.

The report is unfavorable.

The report is adopted.

This action disposes of the subject matter in Resolution No. 53, which follows.

**RESOLUTION No. 58.**  
**MEASURES and BENEFITS**

RESOLVED, That the Annual Convention of the American Federation of Musicians be held the second week of May each year.

WILLIAM PETERSON,  
Local No. 102.  
LEONARD CAMPBELL,  
Local No. 66.

**RESOLUTION No. 39.**  
**MEASURES and BENEFITS**

WHEREAS, By recent action of the International Executive Board as stated by President Petrillo in the International Musician, members of the A. F. of M. will not render service for television until we are assured that this new field will not further reduce employment for professional musicians, and

WHEREAS, This action is a sincere effort to protect the economic interests of professional musicians,

THEREFORE, BE IT RESOLVED, That the 49th Convention of the A. F. of M. concurs in the aforesaid action and the International Executive Board is hereby urged to use every effort to safeguard employment possibilities of professional musicians in the commercial field.

PAULA DAY,  
Local No. 368.  
ORIAN SIMS,  
Local No. 369.  
GAY G. VARGAS,  
Local No. 424.  
JERRY RICHARD,  
ED. S. MOORE,  
EDDIE T. BURNS,  
Local No. 6.

The committee report is favorable.  
The report is adopted.

**RESOLUTION No. 55.**  
**MEASURES and BENEFITS**

WHEREAS, The Official Contract Blank of the American Federation of Musicians does not provide a place on it for the address of leaders of travelling or out-of-town bands or orchestras, and

WHEREAS, Secretaries of various locals have occasion to write to or communicate with leaders of the above organizations,

THEREFORE, For the convenience of the secretaries,

BE IT RESOLVED, That the Official Contract Blank of the American Federa-

tion of Musicians be so arranged to have a line on it for the leader's complete address.

D. O. HUGHES,  
WILLIAM KURZ,  
Local No. 599.

The report is favorable.  
The report is adopted.

#### RESOLUTION No. 66.

##### MEASURES and BENEFITS

BE IT RESOLVED, That Article XIII of the International By-Laws be amended to read as follows:

No member can be required to buy a uniform or any part thereof, unless he is engaged for a period of ten or more weeks, and then the price of such uniform must not exceed \$35.00 and the price of any part thereof must not be unreasonable in relation to the price for the entire uniform.

J. K. WALLACE,  
Local No. 47.

The committee recommends the following substitute:

No member can be required to buy a uniform or any part thereof, unless he is engaged for a period of ten or more weeks, and then the "member shall not be required to pay more than \$35.00 toward the purchase of such uniform"; the price of any part thereof must not be unreasonable in relation to the price for the entire uniform. This shall apply to dance bands, boat bands, and brass bands.

The Convention concurs in the report of the committee.

#### RESOLUTION No. 67.

##### MEASURES and BENEFITS

WHEREAS, Most of the smaller locals have no means to pay insurance on the death of a member, and

WHEREAS, It is a proven fact that the payment of a death donation is an incentive to members to keep up their membership, even though they do not play any more—and will assist the Secretary in keeping the members' dues paid up in order to keep in good standing to insure his death benefit, and

WHEREAS, Most of the larger locals already have some form of death benefit, an additional payment from the National would be of value to such locals as well, since the higher the benefit the easier it is for the local to hold its members. Therefore,

BE IT RESOLVED, That the National Office pay a death donation of \$100.00 on the death of a member in good standing to his next of kin, same to be financed from the income derived from royalties from the recording companies.

VOLMER DAHLSTRAND,  
WALTER L. HOMANN,  
RAY WEYLAND,

Local No. 3.

The introducers are given permission to withdraw the resolution.

#### RESOLUTION No. 68.

##### MEASURES and BENEFITS

WHEREAS, For the past several years the Convention has had a great many resolutions introduced and for the lack of time on the last day or so of the Convention the different committees have referred may of the resolutions to the Executive Board so as to expedite the work and end the Convention without a chance for the delegates to talk on different resolutions,

THEREFORE, BE IT RESOLVED, That the Convention be extended to a

period of not less than 10 days or not to exceed 14 days.

WILLIAM PETERSON,  
Local No. 102.  
LEONARD CAMPBELL,  
Local No. 66.

The introducers are given permission to withdraw the resolution.

#### RESOLUTION No. 90.

##### MEASURES and BENEFITS

WHEREAS, The announcing of dance itineraries on the radio is being done in various jurisdictions all over the country and is done from time to time on the major networks, and

WHEREAS, It is not a law made by the Federation but an executive order given several years ago to remedy a condition existing at that time, and

WHEREAS, The announcing of itineraries on the radio is permitted in all types of engagements except dances,

THEREFORE, BE IT RESOLVED, That the announcing of itinerary on the radio covering all types of engagements be permitted.

G. J. FOX,  
JOHN TOMLIN,  
W. B. YOUNG,  
Local No. 94.

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

The committee report is adopted.

#### RESOLUTION No. 91.

##### MEASURES and BENEFITS

Article X, Section 31. A week consists of seven days unless otherwise provided. If it is found impossible to include Sunday in a week the full week's salary, as provided for by the laws of the Federation, must nevertheless be paid. This law shall not be so construed as interfering with any local rule governing its own members.

Change to read:

A week consists of six days; if the seventh day is worked, the rate of pay shall be double for Leader and Side Men.

HARRY S. DAMRON,  
F. E. DICKSON,

Local No. 362.

The committee report is unfavorable.  
The report is adopted.

#### RESOLUTION No. 28.

##### MEASURES and BENEFITS

WHEREAS, When the national scale for State Fairs was set many years ago, entertainment for the most part consisted of musical programs by "Name Bands".

WHEREAS, For several years past, this practice has been entirely discontinued, and the entertainment now provided at State Fairs consists of unit shows traveling a complete circuit, carrying a leader and several traveling members, and playing what is really a unit vaudeville show.

THEREFORE, BE IT RESOLVED, That Article XIII, Section 10 of the National Scale referring to State Fairs be amended to conform to the Scale for Vaudeville.

HERBERT G. TURNER,  
Local No. 390.

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

The report is adopted.

Chairman Gillette calls attention to discrepancies of press reports of the proceedings of the Convention and that these are at variance with the actual facts. The matter is discussed by Delegates Charette, Sullivan, Lynn and Wilson. President Petrillo expresses his opinion of the

St. Petersburg afternoon paper which has consistently distorted the actual happenings at the Convention. This opinion is concurred in by a rising vote of the Convention.

The Committee on President's Report reports through Chairman Curry.

To the Delegates of the Forty-ninth Convention of the American Federation of Musicians, assembled in St. Petersburg, Florida, June 8, 1946:

President Petrillo's report is one of major battles won, of new ones looming. It forecasts the nature of the attack to be expected from our adversaries and formulates the strategy we must employ to win. It is an alert and a briefing in one. It is a call to the musicians of America to beat down decisively and completely the attempts of reaction, greed and special privilege to fasten a permanent yoke of compulsory servitude on the necks of our members.

Foreign broadcasts, Frequency Modulation, television broadcasting, their attendant problems and the means used to meet them are clearly outlined in the report by the correspondence and the explanatory articles reprinted from the International Musician.

The report carries complete statistics on musical employment in radio, motion pictures, symphony orchestras, theatre, phonograph recording and electrical transcriptions.

The effectiveness of the Federation in assisting Locals to attain their demands from radio stations is evidenced in the report by a resume of the history of some thirty controversies which ended with beneficial results because of Federation intercession.

Beginning with the National Labor Relations Board directive issued June 15, 1944, bidding our members to resume making records, President Petrillo's report presents a chronological documentation of the recording controversy, its development and conclusion. Therein is contained a clear picture of the principles and issues involved; the powerful forces contending against us and the magnitude of the victory gained for our members and for organized labor as a whole.

It is herewith recommended that a digest of this report on the recording controversy be made for the purpose of placing in the hands of local officers the means of presenting in brief and non-technical language to Central Labor bodies and any other interested local organizations the true issues involved, the position of the Federation and the nature of the fight waged against us.

It is urged that delegates to this convention initiate a program in their Locals calculated to inform the general membership of the salient issues of this controversy with the purpose in mind of preparing them to meet and overcome the insidious and fallacious propaganda spread by the recording and radio industries.

The report tells of the granting of autonomy to all subsidiary locals and the placing in their hands the full responsibilities for the conduct of their local affairs.

Delegates are advised of the scope of the Federation jurisdiction in the playing of records for various theatrical enterprises.

The contract with the Film Industry and negotiations leading up to same are contained in the report. It is noteworthy this is the first contract secured by the Federation from the Film Industry. Advantages obtained include increased personnel and wages, the elimination of dubbing and better regulation and pay for doubling.

President Petrillo expresses his thanks and deep appreciation for the cooperation

and loyalty he has enjoyed from the officers of the Federation, from his assistants and the membership at large.

The report is a record of achievement. It is that of a daring and courageous crusader in the cause of human rights. His desire to serve need not be articulate for it has living and constant demonstration in the benefits and privileges enjoyed hourly by our members.

This committee extends the sincere thanks and congratulations of this Convention to President Petrillo for a tremendous task well done.

**JOHN E. CURRY,**  
Chairman.  
**ADAM W. STUEBLING,**  
**JAMES MAVER,**  
**FRANK E. LEEDER,**  
**NEIL D. ALTEE,**  
**WALTER W. WHITNEY,**  
**ERWIN SORENSEN,**  
**ALVAH R. COOK,**  
**CARBON L. WEBER,**  
**CARL L. BLY,**  
**HARVEY E. GLAESER,**  
**ALPHONSE CINCIONE,**  
**W. J. DART,**  
**HENRY J. MEHL,**  
**W. D. KUHN,**  
**ED. A. GICKER,**  
**R. BLUMBERG,**  
**MRS. MAUDE E. STERN,**  
**MARK HAYWARD,**  
**BIAGIO CASCIANO,**  
**W. J. SWEATMAN,**  
**LOUIS ROSENBERG,**  
**WILLIAM SHAW.**

The report is adopted.

President Petrillo in the chair.

Chairman Wyatt Sharp reports for the Election Committee.

Total number of votes cast ..... 1098

**President**

James C. Petrillo ..... 1098

**Vice-President**

Charles L. Bagley ..... 1098

**Secretary**

Leo Cluesmann ..... 1098

**Financial Secretary-Treasurer**

Thomas F. Gamble ..... 998

Moses E. Wright, Jr. .... 97

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

John W. Parks ..... 751  
Herman D. Kenin ..... 754  
Oscar F. Hild ..... 931  
Stanley Ballard ..... 520  
George V. Clancy ..... 587  
Chauncey A. Weaver ..... 876  
Oscar Apple ..... 195

**For Member of the International Executive Committee from Canada**

Walter M. Murdoch ..... 1098

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

Frank B. Field ..... 728  
Roy W. Singer ..... 699  
Edward Ringius ..... 407  
Charles L. Bagley ..... 853  
Vincent Castronovo ..... 574  
James Buono ..... 206  
Raymond J. Meurer ..... 703  
Leonard Campbell ..... 218

The following are declared elected:

President—James C. Petrillo.  
Vice-President—Charles L. Bagley.  
Secretary—Leo Cluesmann.  
Financial Secretary-Treasurer—Thomas F. Gamble.

Members of the International Executive Committee from the United States—Oscar F. Hild, Herman D. Kenin, John W. Parks, Chauncey A. Weaver.

Member of the International Executive Committee from Canada—Walter M. Murdoch.

Delegates to the Convention of the American Federation of Labor—Charles L. Bagley, Frank B. Field, Raymond J. Meurer, Roy W. Singer.

**Chairman:**

WYATT SHARP.

**Judges:**

WILLIAM LOCKWOOD,  
JACK FOSTER,  
ANDY TIPALDI.

**Clerks:**

CARL M. HINTE,  
MICHAEL J. HICKLY,  
JAMES PERRI,  
JACK W. RUSSELL,  
WILLIAM O. MUELLER,  
ED. J. GAHAN,  
JOSEPH A. BRIGGS,  
STANLEY SPAMER,  
EDDIE TEXEL,  
HARRY MARCH.

**Tellers:**

C. V. TOOLEY,  
J. LEIGH KENNEDY,  
BRAD G. WESTPHAL,  
GEORGE UNGER,  
W. W. MARTIN,  
J. W. ALEXANDER,  
PAUL L. HOWARD,  
VERNE WILSON,  
A. V. FORBES,  
ROBERT WALDRON.

The report is adopted.

President Petrillo announces the appointment of members Streng, Hubbard and Zaccardi as Traveling Representatives.

Vice-President Bagley presents Anthony Kiefer, a founder of the Federation, who addresses the Convention and recites some historical facts of the Federation.

Delegate J. W. Gillette offers the following resolutions:

**RESOLUTION No. 97.**

That the International Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns.

The resolution is adopted.

**RESOLUTION No. 98.**

That the International Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same.

The resolution is adopted.

**RESOLUTION No. 99.**

That each and every controversy or thing now existent or which may arise in the future touching or concerning the

interests and affairs of the Federation, and all matters and things pertaining thereto, be, and the same are hereby referred to the International Executive Board, with full power and authority to act as may in the discretion of the said Board be decided.

The Convention adopts the resolution.

**RESOLUTION No. 100.**

That the International Executive Board be, and is hereby authorized to meet, confer and agree with the National Association of Theatrical Managers and other employers, as to the conditions and wages to govern members of this Federation for the ensuing year, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members.

The resolution is adopted.

**RESOLUTION No. 101.**

That the International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.

The resolution is adopted.

**Announcements.**

President Petrillo explains that Honorary President Weber has written an autobiography which is also a history of the Federation and requests financial support in marketing the book.

On motion made and passed the matter is referred to the International Executive Board.

Delegate Scioa makes the following motion, which is seconded.

I hereby move that all proceedings transacted at this Convention, including the date and dates at which such proceedings were taken, are confirmed as the lawful and duly accredited action of this Convention.

The motion is adopted.

**INSTALLATION OF OFFICERS**

The following officers-elect were installed by Delegate Stokes:

President—James C. Petrillo.

Vice-President—Charles L. Bagley.

Secretary—Leo Cluesmann.

Financial Secretary-Treasurer—Thomas F. Gamble.

Members of the International Executive Committee from the United States—Oscar F. Hild, Herman D. Kenin, J. W. Parks, Chauncey A. Weaver.

Member of the International Executive Committee from Canada—Walter M. Murdoch.

President Petrillo addresses the Convention and expresses his appreciation for the confidence which the delegates have reposed in him.

He declares he will continue his efforts on behalf of the members of the Federation with confidence that the ultimate result will be a stronger and more successful organization.

He is given a rising ovation.

The Convention adjourns sine die at 5:15 P. M.



# BOOKS of the DAY

By HOPE STODDARD

**OUR AMERICAN MUSIC**, by John Tasker Howard. Third Edition. 841 pages. Thomas Y. Crowell Company. \$5.00.

A narrative dictionary such as this which presents all the important facts concerning American musical history in zestful, unostentatious prose is an invaluable addition to any musical library. Its worth of course lies in the fact that its author, also a composer of parts, has an eye for historical values, an ear for the best in music and a nose for news as well as a passion for pebble smoothness in each phrase, for hair-line accuracy of detail, for completeness in each historical period.

In describing three hundred years of music in America he has had an inexhaustible wealth of source material (he is Curator of the American Music Collection at the New York Public Library and has also written already four volumes on American music), and direct contact with most of the important musicians of our day. Also he has had an extremely competent staff of assistants, experts in their special fields who have read and verified every chapter. Add to this a judiciousness worthy of a Webster and a keenness worthy of a Conan Doyle, and you have the ingredients of this definitive history of American Music.

Not the kind of book that "ought to be on every shelf". Rather the kind of book that ought to be lying open on every desk, ready for use.

**SERGEI PROKOFIEV**, His Musical Life, by Israel Nestyev. 308 pages. Alfred A. Knopf. \$3.00.

The question, "What makes composers compose?" has been variously answered, as well as dismissed with a shrug and, "They just compose." For our part we suspect it has more than a little to do with encouragement—local, civic, national. The Union of Soviet Russia seems to think so, too, if the present volume is to be given credence. Written first in Russian (translated by Rose Prokofieva) and intended primarily for consumption in the Soviet Union, it gives, besides a readable, orderly biography of the composer, an astounding insight into the ways of propaganda in that very special land.

One need not agree with the tenets of the Soviet Government to admit it has a way with composers. We in America grudgingly acknowledge the existence of a genius in our midst. The Soviet Union searches him out. We taunt him with, "If you're really good, let's see you make a living." The Soviet Union takes over his support. We warn him, "You're fame rests on the shifting sands of popular approval. Keep your works before the public." Soviet Russia provides a "Rest Home" for composers where they may spend a year or so relaxing, or composing, in fact doing anything they please, while the press sees that their memory is kept green.

Having said so much, we must say, too, that Soviet Russia exacts certain attitudes from its composers in return, attitudes we as a nation cannot find in ourselves to connect with any process of bargaining. To be Soviet sponsored you must be at

JIMMIE GRIER'S famous orchestra is another of the top radio and dance bands nationally known for smooth, danceable music.

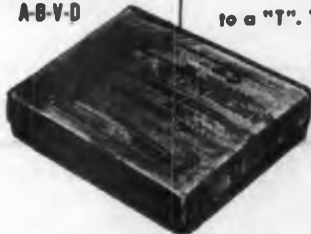


## Jimmie Grier and his Reed Section

... every one a Rico User!

THERE'S A  
**RICO  
REED**  
FOR YOU

FOUR INDIVIDUALIZED CUTS  
A-B-V-D



IT'S NO ACCIDENT that Jimmie Grier's reed men use Rico Reeds. Like all experienced musicians, they've tried 'em all and have proved that Rico is the logical answer to every reed man's need. Because they afford the smooth, lightning response and brilliant tone possible only with correctly cut, seasoned cane reeds. Take a tip from the men at the top and insist on Rico. Four individualized cuts: A, B, V, D and there's one that suits YOU to a "T". Try a Rico at your dealer's today!

RICO PRODUCTS - 6638 SANTA MONICA BLVD. - HOLLYWOOD 38, CALIF.

### M. F. CONTI CO.

Manufacturer of

#### MUSICAL STRINGS

For VIOLIN, VIOLA, CELLO and BASS

OUR FINEST, ESPECIALLY-  
MADE BASS STRINGS ARE  
TRUE AND LONG WEARING

Ask Your Dealer, or Write Direct for  
Price List and One BASS G STRING.  
Free Sample, to P. O. Box 122, LOS  
ANGELES 33, CALIFORNIA.

### COMPLETE COURSE IN HARMONY

As Taught by JOSEPH A. HAGEN

Formerly Editor of Musical Theory for "The International Musician"

To this course (revised to meet the requirements of modern music) a KEY has been added, in which all exercises are worked out, all melodies harmonized, and all analysis given, making it a 100% SELF-INSTRUCTOR. Write for booklet proving that one may now acquire a thorough knowledge of harmony without the aid of an expensive teacher.

JOSEPH A. HAGEN - - 70 Webster Avenue, Paterson, N. J.

ANOTHER  
*Big Name Band*  
 PLAYING  
**KINGS**  
 VAUGHN  
 MONROE

Says Vaughn:

"I am proud to have KING Instruments in my Band!"



**The H. N. WHITE Co.**  
*Band and Orchestra Instruments*

5225 SUPERIOR AVE CLEVELAND, OHIO

one with Soviet ideology and Soviet aims.

The present volume reveals the extent of that government's exertions as well as the lavishness of its bestowals. Prokofiev, it makes plain, realized his genius only by returning after a hegira of some fourteen years in foreign lands, to his own country. It further makes clear that nationality is so integral a part of his style that his success would be unthinkable without it.

Nestyev who was war correspondent in the Red Army from 1941 to 1945, and the recipient of various medals of honor from the Soviet Government and who is at present the chief editor of the music administration of the Radio Committee of the U. S. S. R., is evidently writing with governmental backing. Certainly from the very first page when he says, "Soviet reality is exercising more and more tangible and beneficent influence on his (Prokofiev's) works" to the very end when he sums up, "We have every reason to be proud of the fact that we have in our midst today a master whose work is flourishing along with Soviet music as a whole, consolidating its prominent position in the world of art", he makes Prokofiev a product, nay, a manifestation of Sovietism. However, whether the book is a thesis on the Soviet way of life or a commentary on Prokofiev, it does relate of works, great works, turned out in abundance, a composer composing. Its style is lucid, if somewhat coldly so. Exactly one-half of one sentence is devoted to the composer's wife and son. His mother gets somewhat more generous mention. The rest is his works, his concerts, his nation. However, this new triangle in the working out of a great man's life is made quite as absorbing as that concerned with more personal relationships. In any case it serves to point out the outcome of a perfect union between genius and nationality.

### Concert Bands

(Continued from page 16)

rected by L. M. Coppens. Under the direction of Mr. Henegar since 1935, it consists of forty members and presents an average of thirty-eight concerts every summer.

Band officers are O. O. Jackson, president; Harold Hoover, vice-president; Guy G. Anderson, secretary-treasurer; Ed Paul, business manager; Vernon H. Alger, assistant director; Elmer T. Edwards, Milton Askew and Ray G. Pruner, advisory board members, and Richard Colwill, librarian.

### Goldman Band

In its daily concerts in New York (Central Park, Manhattan, and Prospect Park, Brooklyn), the Goldman Band has received especial praise for its well-balanced programs. Its conductor, Edwin Franko Goldman, has presented the following "theme" programs: countries—Russian (3), American (3), Italian (2), French (1), English (1); composers—Bach (3), Tchaikovsky (3), Beethoven (2), Wagner (3), Herbert (1), Dvorak (2), Schubert (2), Gilbert and Sullivan (1), Verdi (1), Johann Strauss (2), Sousa (1); type—grand opera (2), sacred (1), original band compositions (3), old music (2). Its annual "Musical Memory Contest" was presented at the concert of August 3rd.

INTERNATIONAL MUSICIAN

## SYMPHONY ORCHESTRAS

(Continued from page 9)

hundreds of canoes bob about nearby and the main audience occupies seats along the shore—drew a total attendance this season of more than 200,000. The series is presented each season in cooperation with the National Capitol Parks Service of the Department of Interior, which provides the environment and the barge. Government Services, Incorporated, renders all physical service, including rental and setting up of chairs, cleaning of the site and maintenance.

### New York:

In the eight weeks of the Stadium concerts—thirty-eight concerts were given. Those in the first five weeks went off without a single rainout (though nine were presented under the threat of rain). The Romberg concert had to be postponed, as well as the Elman appearance. "Night in Vienna" was rained out. The Gershwin concert continued in spite of a drizzle and the Lily Pons evening was a success despite intermittent showers. Jascha Heifetz played the entire Brahms' Concerto and two encores to a crowd of 15,000 in a pelting downpour.

### Tanglewood Tale:

Nine concerts by the Boston Symphony Orchestra and four chamber music concerts under the auspices of the Elizabeth Sprague Coolidge Foundation were presented during the Berkshire Music Festival this summer. An event of the season was the American premiere, on August 10th of Shostakovich's Ninth Symphony.

### Chautauqua, New York:

Audiences of 8,000 to 10,000 attended the concerts of the Chautauqua Symphony Orchestra given four nights a week during the summer. Franco Autori conducted its eighty instrumentalists.

### Toronto, Canada:

Joseph Wagner conducted his own composition, "Hudson River Legend", when it was presented by the Toronto Philharmonic Orchestra at the concert of August 20th. The entire work, based on Washington Irving's "Legend of Sleepy Hollow" is bound together by several short motifs which appear conspicuously in the Prologue and which symbolize "The Headless Horseman" in all his escapades. Mr. Wagner was born in Massachusetts and has achieved distinction as an organist and pianist, as well as composer and conductor.

Subsequent guest conductors, in later August and throughout September, have been Franco Autori, Ettore Mazzoleni and Jacques Singer. Stanley Chapple will be the guest conductor on October 1st, when the mezzo-soprano, Suzanne Sten, will be soloist.

## GOTHAM GLANCES

The Fall season of the New York City Symphony Orchestra, of which Leonard Bernstein is conductor, will begin on September 23rd and continue for ten consecutive weeks. Pairs of concerts will be heard Monday and Tuesday evenings.

The complete Philharmonic-Symphony Orchestra is to make its screen debut in the motion picture, "Carnegie Hall", now in course of production. Artur Rodzinski will appear as conductor of the "Rosenkavalier" waltzes and of "Rhapsody on a Theme of Paganini" in which Artur Rubinstein will be soloist. Bruno Walter and Leopold Stokowski will fly to New York from Hollywood, the former to conduct the Prelude to "Die Meistersinger". Jascha Heifetz will play the first movement of the Tchaikovsky Violin Concerto. Other musical stars in the picture will be Piatigorsky, Lily Pons, Rise Stevens, Jan Peerce and Ezio Pinza. Walter Damrosch plays the role of himself.

The script of the motion picture tells a story set against the background of Carnegie Hall from its opening fifty-five years ago until the present day.

The National Orchestra Association during the last season helped some one hundred ex-servicemen musicians to gain refresher experience in orchestral work. A number of conductors all over the country engaged some twenty-five of these musicians for the 1946-47 season of their orchestras.

This year the Association will return to its usual schedule, the training orchestra beginning its rehearsal season during the first week in October.

SEPTEMBER, 1946

## "I RECOMMEND TONEX PADS FOR EVERY SAX OR CLARINET OVERHAUL"



HERE'S  
THE DIFFERENCE!



### ORDINARY PAD

Ordinary pads, have felt interiors that ABSORB the tone, like a blotter absorbs ink.



### TONEX PAD

There is no felt interior in TONEX. It is made on an entirely new principle—a patented method of bonding layers of leather skins. Edges are protected by a special waterproof seal.

"I know from experience that ToneX Pads improve the performance of any sax or clarinet, that's why I always recommend installing ToneX whenever I do an overhaul job.

### MORE VOLUME

"ToneX Pads reflect the tone instead of absorbing it, giving almost a third more volume, with a brighter, livelier tone.

### LAST LONGER

"The patented, laminated construction of ToneX adds life to the pads. ToneX are moisture-proof and often outlast two to three sets of ordinary pads.

### FINE ARTISTS PREFER THEM

"I've installed ToneX Pads for some of the top-notch men and I know ToneX will give you top performance, too. Why not come in and let me tell you more about ToneX. You'll be surprised how little more they cost."

Your Repairman

PRODUCT OF **Selmer**

INSIST ON TONEX WITH YOUR NEXT OVERHAUL!

Play them and thrill . . . to the beautiful opening strains of the exquisite

"POEME" FOR VIOLIN AND PIANO by H. J. GOLD



. . . and the rest of this new favorite composition is just as lovely. Only three minutes long, "POEME" by H. J. Gold is an ideal addition to your repertoire of short light classical pieces and encores . . . Easy to play . . . lovely to hear . . . pleasant to remember.

GOOD TEACHING MATERIAL for Intermediates. Excellent for training in expressive playing. . . Also readily playable by Violists, Cellists, etc. . . Price 48c per copy; 3 for \$1.00. Special discounts in quantity. . . Write Publisher, INTERSTATE SALES CO., 1123 BROADWAY, NEW YORK 10, N. Y.

## HOLTON ELECTRIC OIL

AGAIN AVAILABLE WITH  
DROPPER APPLICATOR

ASK for always-dependable  
HOLTON Electric Oil. Lubricates,  
reduces wear, prevents corrosion  
and valve seating. 25¢ at your  
music dealer's, or 35¢ by mail.

HOLTON FRANK HOLTON & CO.,  
Elkhart, Wis.



## SELMER KEY OIL

For key mechanism of saxes, clarinets and all keyed instruments. Speeds action—reduces wear.

SOLD AT LEADING MUSIC STORES EVERYWHERE

25c  
PER  
BOTTLE



**Wola Smith, DRUM STAR  
WITH Phil Spitalny, USES**

**UFIP  
IMPORTED CYMBALS**

"Hear of Chorus"  
Sunday Evening  
NBC

Write for Illustrated Folder  
"CYMBAL MADIC"  
-It's Free!

Treat yourself to a new cymbal set-up. For improved tonal brilliance, greater carrying power, try "UFIP" Cymbals . . . hand-spun by European craftsmen for American use. Ask for "UFIP" Cymbals today.

**BUEBEISEN & JACOBSON, Inc. Dept. C-96**  
5 Union Sq. New York 3 • In Toronto: 480 University St.

## MAX SCHLOSSBERG

### DAILY DRILLS AND TECHNICAL STUDIES FOR TRUMPET. \$2.50

The most efficient studies written for Trumpet by the Master Teacher of almost all the leading trumpet players in symphony, radio, solo and dance orchestras.

Here are a few endorsements by some of his famous pupils:

**WILLIAM VACCHIANO**, Solo Trumpeter of the New York Philharmonic: "I have used the Schlossberg studies extensively at the Juilliard School of Music since studying same under this great teacher."

**SAM SHAPIRO**, noted Radio Trumpeter with Percy Faith, Morton Gould, etc.: "An integral part of my instruction course."

**HARRY FREISTADT**, Solo Trumpeter of the Columbia Broadcasting Symphony and Andre Kostelanetz Orchestras: "In these daily drills one will find the great secrets of fine trumpet playing which Max Schlossberg gave to his students."

### M. BARON COMPANY

8 West 45th Street

New York 19, N. Y.

FAMOUS MAKE  
**ACCORDIONS**  
WRITE FOR FREE INFORMATION  
**FEDERAL ACCORDION CO.**  
476 Fifth Ave., New York 17, N. Y.

Learn to  
**Arrange!**  
See Page 6

## AMERICAN CONDUCTOR'S IMPRESSION OF EUROPE

Erich Leinsdorf, recently returned from Europe, discussed with great enthusiasm the status of music in England, Holland and other European countries. Though in England musicians are handicapped by lack of halls and lodgings and by rehearsal space, they contrive to hold their concerts in theatres on open dates, and are willing, when playing in out-of-the-way villages, to travel twenty miles or so back and forth from hotel to concert hall, in order to provide the inhabitants with music. Besides conducting the London Philharmonic in the home city—Mr. Leinsdorf's engagements with this organization were increased after his highly successful opening concerts from sixteen to twenty-eight—this conductor toured with the orchestra to Oxford, York, Wembley, Edinburgh, Glasgow, Dundee, Belfast, Dublin, Cheltenham, Cardiff and Walthamstow.

On the continent Mr. Leinsdorf conducted the Residenz Orchestra at Scheveningen, Holland, in three concerts, and the Hilversum Orchestra at The Hague in one performance. He reports that the musicians of these and other orchestras of Europe show great devotion to their calling, striving to perfect themselves on their chosen instruments, this in spite of the fact that their undernourished condition causes them to tire easily at rehearsals and during performance. Many are extremely skillful musicians. A certain Schyf Jafschijf was soloist both in the Horn Concerto by Richard Strauss and in the Piano Concerto by Beethoven. Also, he noted, in the Dutch orchestras nearly all the members are Dutch, and pointed out that other orchestras of Europe as a rule adhere also to the "home product" principle. Another interesting item: a whole family is apt to specialize on one instrument, father and son both being proficient oboists or percussionists. The skill, moreover, seems to have been fostered through a succession of generations.

Strangely—or perhaps not so strangely—persons in Europe seem less pessimistic about, even less concerned over, the world situation than are Americans. Usually they are content to go about their business, attend to their personal affairs and leave the muddled political situation to work itself out—a case, probably, of having absorbed disaster to the point of saturation and of now having to throw off all thought of it in the interest of sanity.

Mr. Leinsdorf made it clear, however, that these impressions were gained through those with whom he had come personally in contact, and modestly disclaimed the ability to give a description of the reaction of the population in general.

Plans for this conductor's coming season include guest appearances with the Chicago Opera Company and the Rochester Philharmonic Orchestra, both in the home city and on tour.

## WORCESTER MUSIC FESTIVAL

The ninety year old Worcester Music Festival, which will be held during the week beginning October 14th, will have the Philadelphia Orchestra for the third successive season. Five of its programs will be directed by Eugene Ormandy and one by Alexander Hilsberg, the orchestra's associate conductor. Soloists will be Jesus Maria San Roma, Astrid Varnay, William Kapell, Eleanor Steber and Rosaline Nadell. Samuel Mayes, the orchestra's first cellist and Marilyn Costello, solo harpist, will link forces in a performance of Saint-Saëns' "The Swan".

The concluding program on October 19th will feature a performance of Dvorak's "Te Deum" with Agnes Davis, soprano, James Pease, baritone, and the Worcester Festival chorus.

## VENTURE IN AVOCATION

The Charleston Symphony Orchestra (Charleston, West Virginia) has some interesting ideas to offer in the way of obtaining competent members for its organization. Mrs. Helen M. Thompson, its Executive Secretary, in a recent letter describes one of them as follows: "The 'International Musician' has very graciously carried our advertisement the last three seasons for musicians who can also qualify for industrial employment. From these contacts and through our Industrial Committee of plant managers and superintendents, we have placed a number of musician-workers within our community. This season we also advertised in the trade journal for chemists and engineers since employment opportunities are predominantly in that field. As a result of that advertisement and the one in the 'International Musician' we have received more than 100 replies in the last six weeks from musicians all over the country, many of whom offer good placement possibilities.

"The combinations have been interesting: one harpist-photostat operator; an oboist-chemist; a violinist-piano tuner; a viola player-draftsman. If ever industry doubted the value of music participation opportunities as a means of keeping employees satisfied it has only to read these scores of



ANTONIO  
MODARELLI  
Conductor  
of the  
Charleston  
Symphony  
Orchestra

applications from men well placed in their technical fields but longing for the chance again to play symphonic music."

American-born Antonio Modarelli, conductor of the Charleston Symphony Orchestra, received his early musical education in this country, working closely with Ernest Hutcheson and climaxing his studies with seven years' work in Europe. He is a staunch believer in the development of music within a community. He feels that a symphony should lend its leadership to assist other serious art groups and to integrate the cultural life into the total community pattern.

His schedule is very full, inasmuch as he conducts the Wheeling Symphony, directs a woman's chorus in Wheeling and teaches as well. He commutes each week or two to Charleston, usually making the 175-mile trip by bus.

#### FALL SEASON FORMAT

The following outline is of course not complete, since all of the orchestras have not yet sent us word concerning their Fall seasons. However it will give an idea of the immense activity taking place among our orchestras during the months of September and October.

##### New York Philharmonic-Symphony:

Conductor, Artur Rodzinski. Assistant conductor, Walter Hendl. 105th season of twenty-eight subscription weeks begins October 3rd. Guest conductors: Charles Muench, Leopold Stokowski, George Szell, Bruno Walter.

Special feature: Program of Maggie Teyte and Martial Singher in concert excerpts from Debussy's opera, "Pelléas et Mélisande".

##### Philadelphia Orchestra:

Conductor, Eugene Ormandy. Assistant conductor, Alexander Hillsberg.

Forty-seventh season begins October 4th.

Guest conductors: Bruno Walter, Igor Stravinsky, Dimitri Mitropoulos, Alexander Hillsberg.

Special features: Six concerts at the New England Music Festival. Tours in Fall and Spring.

##### Harrisburg Symphony Orchestra:

Conductor, George King Raudenbush.

Seventeenth season begins October 8th.

Soloists: Zodel Skolovsky, Jennie Tourel, Henry Temianka, Hilde Somer, Robert Weede.

##### Washington's National Symphony Orchestra:

Conductor, Hans Kindler.

Sixteenth season, twenty-four weeks.

Special features: Madame Olga Samaroff-stokowski will be music commentator at the students' concerts. January 16th concert will be the fifteenth anniversary of the founding of the orchestra.

##### Baltimore Symphony Orchestra:

Conductor, Reginald Stewart. Assistant conductor, Ilya Schkolnik.

Sixty-eight concerts in the season.

Special features: Fiftieth anniversary of Brahms' death commemorated. First New York concert February 15th. First presentation in Baltimore of Foss' Symphony in G Major.

...a Prophecy  
In your continued  
search for the perfect  
instrument you will  
eventually discover  
**Blessing**

At Your Dealer's Now

ENDORSED and DISTRIBUTED  
exclusively by  
CARROLL RENTAL & DELIVERY AGENCY  
MUSICAL INSTRUMENT CO. INC.

#### A New EXCLUSIVE Service For DRUMMERS Everywhere

ATTENTION: Travelling Drummers and Orchestras. When coming to New York for Shows, Concerts, Dances, etc., we will furnish you with Percussion or Vibra-cassian Instruments, such as you will require here. Drums and Accessories of every description delivered on a rental basis. Write or phone for your individual needs. Rates sent on request.

#### CARROLL RENTAL & DELIVERY AGENCY

"Percussion Specialties For Every Purpose"  
339 West 43rd St., New York 18, N. Y.  
Telephone: COlumbus 5-4522

#### From BACH to REBOP NU-ART Technical Exercises

By RALPH and MICHAEL R. COLICCHIO  
A book of revolutionary exercises, to conform with our MODERN MUSIC IDIOM. Indispensable for mastery of Sight Reading, fingering facility, and tone control.

##### ENDORSED BY

TOMMY DORSEY; HARRY GLANTZ, 1st. soloist with TOSCANINI; SIMON BELLISON, 1st. Clar. with Philharmonic, and JIMMY ABBATO, Sax. soloist with Philharmonic. Now available for SAX., CLAR., TPT., FLUTE, OBOE, E. HORN, XYLOPHONE, VIOLIN, GUITAR, BANJO AND MANDOLIN. Price, \$2.00.

COLDEN MUSIC PUBLISHING CO.  
P. O. Box 216, Station G, New York 19, N. Y.  
Order direct, or from your Local Music Dealer

### THERE'S \$\$ IN THE MUSIC FIELD

Low Tuition—Write for Our Catalog and Illustrated Lessons

#### EARN GOOD MONEY

Our Home Study Courses will put you in position to obtain outstanding positions in orchestras, bands, schools, churches, on radio programs—wherever music is used—at incomes that attract.



- |   |  |
|---|--|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Harmony         |
| <input type="checkbox"/> Piano, Student's Course        | <input type="checkbox"/> Voice           |
| <input type="checkbox"/> Public School Mus.—Beginner's  | <input type="checkbox"/> Clarinet        |
| <input type="checkbox"/> Public School Mus.—Advanced    | <input type="checkbox"/> Viola           |
| <input type="checkbox"/> Advanced Composition           | <input type="checkbox"/> Guitar          |
| <input type="checkbox"/> Ear Training and Sight Singing | <input type="checkbox"/> Mandolin        |
| <input type="checkbox"/> Choral Conducting              | <input type="checkbox"/> Cornet—Trumpet  |
| <input type="checkbox"/> Dance Band Arranging           | <input type="checkbox"/> Advanced Cornet |
| <input type="checkbox"/> Piano Accordion                | <input type="checkbox"/> Saxophone       |
| <input type="checkbox"/> History of Music               | <input type="checkbox"/> Bell            |

### UNIVERSITY EXTENSION CONSERVATORY

DEPT. A-543

785 OAKWOOD BOULEVARD, CHICAGO, ILLINOIS

Name.....  
Street No.....  
City..... State.....  
Are you teaching now?..... If so, how many pupils have you?.....  
Have you studied Harmony?.....  
Would you like to earn the Degree of Bachelor of Music?.....

WHY MUSICIANS ALWAYS DEMAND

## LIFTON INSTRUMENT CASES

Because LIFTON cases are custom designed for proper fit and beauty. Because LIFTON cases are hand made by skilled craftsmen with over 30 years of experience... Because LIFTON cases give precious instruments their greatest protection... and because LIFTON cases are made to endure. That is why fine instruments deserve LIFTON cases.

SELLING THROUGH JOBBERS ONLY

**LIFTON MFG. CORPORATION**  
18 WEST 10th STREET, NEW YORK, N. Y.



# FUTURITY

T

It embodies all improvements to date achieved in reed making. The Futurity reed has brilliancy, pitch, power, easiness and lasting qualities that make it a truly better reed.

Clarinet...\$.75 Alto Sax...\$1.00 Tenor...\$1.25  
FRENCH AMERICAN REEDS MFG. CO., 1404 Broadway, New York 19

★ U.S. Patent No. 2,327,822

On sale at all music dealers

### Charleston (West Virginia) Symphony Orchestra:

Conductor, Antonio Modarelli.

Season begins last of October.

Soloists: Harry W. Hoffman (French horn), Roy Hamlin Johnson (pianist), Lucius Metz (tenor).

### Louisville, Kentucky:

Conductor, Robert Whitney.

Tenth season begins October 1st. Includes six concerts.

### University of Miami Symphony Orchestra:

Conductor, Modeste Alloo. Associate conductor, Joel Belov.

Nineteenth season begins November 10th. Includes twelve concerts.

### New Orleans Symphony Orchestra:

Conductor, Massimo Freccia.

Season opens November 5th and includes twenty-seven concerts in the home city, as well as a tour of Louisiana and Mississippi.

### Detroit Symphony Orchestra:

Conductor, Karl Krueger. Assistant conductor, Valter Poole.

Season begins October 8th, and includes thirty-six evening concerts and twenty-four concert recitals.

### Chicago Symphony Orchestra:

Conductor, Désiré Defauw.

Fifty-sixth season begins October 3rd.

Guest conductors: Bruno Walter, George Szell, Fritz Busch, Charles Muench.

Special feature: In February Jacques Thibaud will present three Mozart concertos on one program.

### Lansing Symphony Orchestra:

Conductor, Romeo Tata.

Season begins October 22nd, with other concerts December 3rd, February 18th, and April 22nd.

Soloists: Robert Marshall, tenor. Edna Phillips, harpist. Rosalind Nadell, mezzo-soprano.

### Kansas City Philharmonic Orchestra:

Conductor, Efreim Kurtz.

Season begins October 15th.

Special feature: The engagement of eight young artists for the orchestra's winter "pop" series.

### Wichita Symphony Orchestra:

Conductor, Orlen Dalley.

Season begins October 23rd, and other concerts will be presented December 18th, February 18th, January 15th and March 19th.

Soloists: Albert Spalding, Eugene List, William Primrose, Anna Kaskas.

### St. Louis Symphony Orchestra:

Conductor, Vladimir Golschmann. Assistant conductor, Harry Farberman.

Sixty-seventh season begins in October.

### Minneapolis Symphony Orchestra:

Conductor, Dimitri Mitropoulos. Assistant conductor, Yves Chardon.

Forty-fourth season opens in October.

### Duluth Symphony Orchestra:

Conductor, Tauno Hannikainen.

Fourteenth season includes six concerts.

Soloists: Torsten Ralf, Isaac Stern, Luboshutz and Nemenoff, Leonard Shure, Robert Graham.

### Houston Symphony Orchestra:

Conductor, Ernest Hoffmann. Associate conductor, Joseph A. Henkel.

Season begins November 4th and includes fifty-five concerts.

### San Antonio Symphony Orchestra:

Conductor, Max Reiter.

The season is twenty weeks and includes fifty concerts.

### El Paso Symphony Orchestra:

Conductor, H. Arthur Brown.

Soloists for the coming season: Eugene List, Conrad Thibault, Robert Gross, Eleanor Steber, Gregor Platigorsky, Maryla Jonas.

### Seattle Symphony Orchestra:

Conductor, Carl Bricken.

Season begins October 21st and includes eighteen concerts.

Soloists: Isaac Stern, Robert Casadesu, Paul Wittgenstein, Erica Morini, Gertrude Huntley-Green.

### Vancouver Symphony Orchestra:

Season begins October 6th.

Guest conductors: Otto Klemperer, Gregori Garbovitzky, Jacques Singer, Bernard Heinze, Joel Gerhardt.

## NEWS NUGGETS

Applications for the Rachmaninoff Fund contest (see editorial in March, 1946, issue) received at regional centers established in Philadelphia, Chicago, Los Angeles, Boston and Dallas, reveal that women participants have a slight majority over men (thirty-nine against thirty-six) and that the average age of the women contestants is about a year younger than that of the men (21.4 as against 22.6).

Each regional winner will appear as soloist with a leading symphony orchestra in his region and will also be presented in a recital sponsored by his regional committee. Regional winners will compete in the national finals to be held in the spring of 1947 in New York City.

Ignace Strasfogel, Philharmonic-Symphony pianist, has received from King Christian X of Denmark, a silver medal in appreciation of his "contribution to Denmark's cause during the years of Nazi occupation."

INTERNATIONAL MUSICIAN



## AMAZING GUITAR CHART

shows names, readings, symbols, diagrams AND fingerings of all chords on NATIONALLY FAMOUS CHORD CHART, which is included on reverse side of guitar chart. Sub-charts show ALL positions of these chords; the 1-4-5 of 24 keys; and include a diagram index. THIS is the guitarists' DREAM CHART. Order this greatest chart "BUY." NOW! Only \$1.00 Guaranteed.

## Sensational Piano Chart

shows 648 treble, 180 bass positions; 15 types chords; each based 12 roots. Gives names; symbols; readings; enharmonics; 279 chords. Two sides notation; treble, bass; includes FAMOUS CHORD INDEX. Applicable popular-classical music. Good for manual, electric, Hammond organs; Novachord; Harmonium; Xylophone; Marimba; Celeste. SEPARATE ACCORDION CHART duplicates above; with MODERN BASS FINGERINGS.

ONLY \$1.00 each for these MASTERPIECES  
CAROL MUSIC CHART COMPANY  
Box 21-W, Lefferts Sta., Brooklyn 25, N. Y.

## SURE SYSTEM of Improvising

★ By Samuel T. Daley

Latest, Greatest, Most Modern, SIMPLIFIED, Illustrated and Most Complete Rapid Course of Improvising.

FOR SAX AND CLARINET.....\$1.50  
FOR TRUMPET ..... 1.50  
FOR TROMBONE ..... 1.50  
VIOLIN ..... 1.50  
Complete for All Lead Instruments..... 3.00

Each book contains ORIGINAL hot breaks, hot and sock choruses, obligatos, weird blasts with thorough explanations on HOW TO MAKE YOUR OWN hot breaks, hot and sock choruses, embellishments, fill-in work, obligatos, weird blasts, phrasing and many other essential tricks necessary to the successful SWING Orchestra Musician.

ALFRED MUSIC CO., Inc.  
145 West 45th St., New York

JAN WILLIAMS  
Manufacturer of Fine CLARINETS  
325 EAST 34TH ST.  
NEW YORK 18, N. Y.

18 RIFF CHORUSES Special LAST Choruses Use With Any Jam Tune  
50 Instruments, 6 Keys, Complete.....\$2.00  
50 Guitar, Accordion or Piano Intros.....\$2.00  
200 Hot Licks, Any Instrument.....\$1.00  
Ad-Lib at Sight, Complete Method.....\$3.00  
Arrange at Sight, Complete Method.....\$3.00  
50 4-Bar Endings to any tunes, 7 instruments.....\$2.00  
"Walking" String Bass Method.....\$2.00  
Above 7 Items \$10.25 C. O. D.—FREE Samples  
WIN NEHER, 3507 EARL ST., LAURELDALE, PA.

ORCHESTRATIONS  
Dance, Vocal and Concert Orch.  
By Best Arrangers. Best discount for 3 or more. Immediate shipment C.O.D. without deposit. We pay the postage and supply any music published. Pref. to Union Members. Write for free Catalog of Orch., Bands, Books and special Free Offer.  
GLADSTONE HALL MUSIC CO.  
1676 Broadway, New York 18, N. Y.

SIMONE MANTIA  
NOW ACCEPTING STUDENTS  
TEACHING  
Trombone and Euphonium  
325 West 45th St., New York 18, N. Y.  
Tel. CI 6-0450

## Violin Department

By SOL BABITZ

SAMUEL GARDNER, well known violinist and pedagogue, has written an interesting work which should attract teachers looking for new material to "bridge the gap", in the words of the author, "between the elementary studies and the point at which the Kreutzer Etudes are normally begun." This is *School of Violin Study Based on Harmonic Thinking*, Book I (Harmonic Thinking), \$1.00, and Book II (Harmonic and Rhythmic Thinking), 75 cents. The publishers are Carl Fischer, New York.

Of special interest is Mr. Gardner's approach to technique on the basis of keeping down only those fingers which are actually employed in stopping sounded notes. This is a healthy reaction to the conservative pedagogy which prohibits the raising of any finger unless absolutely necessary. My own position is between these two extremes since I find some elements of good and bad in each.

Against the continuous holding down of fingers we can agree with Mr. Gardner that such procedure:

1. Slows down the speed of the fingers.
2. Interferes with vibrato.
3. Interferes with the movements of the fingers in correcting small errors in intonation.

However there are cases in which it is better to hold down fingers which are not in actual use:

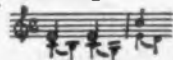
1. In the early stages of violin study the fingers which are held down act as a guide and strengthen the hand which is as yet uncertain on the fingerboard. (After an initial study period of this kind Mr. Gardner's book could be started.)
2. As Carl Flesch says in his "Art of Violin Playing", fingers should be held down when by so doing one eliminates unnecessary movements:



3. While playing in an orchestra where it is impossible to hear his own notes, the violinist is more apt to play in tune if he uses fingers held down as a guide, especially in the higher positions. (Good orchestrators, for example, write only those double stops which employ fingers held down continuously.)

Mr. Gardner, however, is essentially correct when he says that, contrary to traditional ideas, the raising of fingers especially in conjunction with harmonic thinking (visualizing the harmony of the passage) is an aid to good intonation. Unfortunately Mr. Gardner does not explain exactly how this takes place.

In Lesson XII, for example, he has the following:



Here it is impossible to raise the first finger during the first five notes and as a result when the second finger is placed on C it is too



how do you choose an instrument?

- ★ Selmer BAND AND ORCHESTRA INSTRUMENTS
- ★ Olds BAND INSTRUMENTS
- ★ Estey REED ORGANS
- ★ DEAGAN PERCUSSION INSTRUMENTS
- ★ MARTIN GUITARS
- ★ Ludwig & Ludwig DRUMS AND ACCESSORIES
- ★ Koch RECORDERS
- ★ Clark IRISH HARPS
- ★ Kaplan STRINGS
- ★ Metronoma THE ELECTRONIC TEMPO-INDICATOR WITH THE FLASH BATON

\* sole distributors

The integrity of the maker is one important guidepost when choosing musical instruments, accessories. That's why, here at Schirmer's, you will find only names that stand for quality and integrity... names that are your guarantee of the very finest in musical instruments and accessories.

G. SCHIRMER'S

3 East 43rd Street New York 17, N. Y.

Musical "G" Clef EARRING SET  
Brand new novelty. Exquisite hand-made, gold-plated earring set that can be worn with any ensemble.  
Screw Back \$2.00 Tax Paid

Lapel "G" Clef FOR MEN AND WOMEN  
Gold-plated with swivel neck screw that is easily adjusted into button-hole.  
\$1.00 Tax Paid  
Send Cash or Money Order  
Milton Schwartz  
P. O. Box 48, Station G  
Dept. M. New York 19, N. Y.



YOU GOTTA PET MY PUP!

New novel song hit as featured by  
REDD HARPER  
with Jimmie Grier's Orchestra  
INTERNATIONAL SERVICE  
Publications Division  
708 N. La Cienega Blvd.  
LOS ANGELES, CALIFORNIA

MARIMBA CONCERTO  
"MARIBESQUE" by TED HENKEL  
With Piano Accompaniment \$3.00  
Address: HOWARD M. PETERSON  
Box 590, Hollywood Station  
Los Angeles 29, Calif.

Drummers!  
See Page 6

CLARKE'S METHOD FOR TROMBONE  
TEACHES HOW TO PLAY TROMBONE CORRECTLY  
Furnishes a Definite Plan for Systematic Practice.  
Solely POSTPAID for \$1.50  
Pub. by ERNEST CLARKE  
10 E. 19th St., New York

### The LEWERENZ MOUTHPIECES

For Clarinet. The NU-MODEL, made from rubber; for better tone; easier free blowing; accurate facings; will improve your playing. Refacing. Hand-finished reeds. Descriptive list free. WM. LEWERENZ, 3016 Texas Ave., St. Louis 18, Mo.

### De Armond GUITAR MICROPHONE



Converts any regular guitar into an ELECTRIC in just a few minutes without changing the instrument in any way.

Gives the guitar wonderful new musical qualities... more volume, more brilliant tone, fully controlled volume.

Truly reproduces and amplifies the string tones without any suggestion of pick noises. May be used with practically all amplifiers.

Not necessary to remove mike from guitar when changing strings.

Sturdily constructed for long life. Guaranteed for a full year, but should last a lifetime.

Heavily chrome plated and highly polished, the De Armond enhances the appearance of instrument to which it is attached.

Preferred by professionals and amateurs alike because it gives such perfect tone reproduction and the volume is so fully controlled.

**Price Only \$27.50**

Complete with volume control. \$22.00 without volume control. Prices slightly higher west of Rockies.

**At Your Dealer's**

Your instrument dealer has the De Armond in stock or can get it for you quickly. Descriptive circular on request.

ELECTRONICS DIVISION

**RIME Industries**

1120 MONROE ST. TOLEDO 6, OHIO

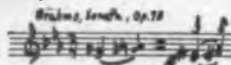
flat; as one can hear the moment that the open D is sounded. Mr. Gardner does not clarify this dilemma. The great Sevcik however solved this problem many years ago in his Opus 11, where he wrote the following:



Here in one stroke is unfolded the problem of violin intonation.

Mr. Gardner neglects also to show the exceptions to his rule, namely, cases in which harmonic thinking does not facilitate intonation.

Because fingering (physical execution) and harmony (mental concept) have little in common, it frequently happens that a passage will be easier to play in tune if it is rewritten *incorrectly* from the harmonic point of view, i.e., enharmonically.



The section on "Rhythmic Thinking" is a useful addition to the intermediate violin study literature, since this a most neglected subject. For violinists who wish to pursue this study further I would recommend the playing of Stravinsky's music and the study of Joe Venuti's "Violin Rhythms" book.

### THE CLOSING CHORD

MORIZ ROSENTHAL

The death of Moriz Rosenthal, on September 3rd, has deprived the world of an unquestioned master of the pianoforte. Last of Liszt's students on the concert stage, Rosenthal was born on December 18, 1862, at Lwow (then Lemberg), Poland. After studying under Mikull and Joseffy he made his formal debut in Vienna in 1876, then toured Rumania. From 1875 to Liszt's death in 1886 he was under the influence of that master. His American debut occurred in 1888 and brought unrestrained praise from the critics. During the half-century that followed he was almost constantly before the public. In 1938 he took up permanent residence in the United States, an exile from Austria.

The **WORLD'S FINEST TRUMPET**  
Wholly Custom Built  
for  
**BENGE**  
Formerly of TRUMPETER  
DETROIT  
CHICAGO  
SYMPHONY  
ORCHESTRAS

**F. F. BENGE CO.**  
331 N. MAJOR AVE.  
MILWAUKEE, WISCONSIN

**FINAL GREAT NEWS** MUSIC HOUSE  
SINCE 1928  
OUR FINEST MUSIC INSTRUMENT CO. IN AMERICA'S GREATEST

## GREAT NAMES IN MUSIC INSTRUMENTS RETURN

Post-War Era in Music Ushered in Officially

- Yank BAND INSTRUMENTS
- Blessing BAND INSTRUMENTS
- Prufer CLARINETS
- Buffet CLARINETS
- Moreschi ACCORDIONS
- Vanotti FLUTES

Now at your dealer's

### Improved SANSONE French HORNS



Now Ready For IMMEDIATE SHIPMENT

Single F .....3 and 4 Valves  
Single Bb .....4 and 5 Valves  
Double Bb-F....4 and 5 Valves

NEW FRENCH HORN MUSIC PUBLICATIONS

Full Line of SANSONE Mouthpieces For All Instruments—NOW READY

CATALOGUES SENT ON REQUEST

Sansone Musical Instruments, Inc.  
1650 Broadway, New York 18, N. Y.  
World's LARGEST French Horn House

### YOU NEED!!! A Re-KEY-ed Mouthpiece Clarinetists and Saxophonists KEY

- Overhauls your mouthpiece completely and eliminates your Tone Trouble, Reed Trouble, Tuning Trouble.
- Applies scientific, musically correct methods to Reface and Return your mouthpiece.
- Guarantees playing satisfaction. Each re-KEY-ing will last for years.
- Saves your old, new or even discarded mouthpieces.
- THE COST IS ONLY \$2.00!!!

Your Dealer is Ready to Help You to This Playing Satisfaction. Ask Him About That SUPER-KEY SERVICE, or Send Mouthpiece and \$2.00 Direct to

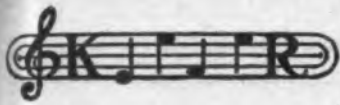
**KEY MUSICAL**

P. O. Box 43, Uptown, Hoboken, N. J.

Help Yourself to Happy Playing Ask For KEY-TONE REEDS, MOUTHPIECES

**Guitarists!**

See Page 6



# RE-PAIRING RE-PLATING RE-PADDING

ALMOST A CENTURY  
OF EXPERIENCE

**Brua C. Keefer Mfg. Co.**  
WILLIAMSPORT, PA.



## DON'T LET GRAY HAIR STOP YOU

You realize how important your appearance is in your profession, and we certainly don't have to remind you that gray hair is no asset, so why not use a tried and true formula, DUZZ-IT. DUZZ-IT will soften the shade and gradually, almost imperceptibly, blend your gray hair back into its natural color within two to four weeks when used as directed. You take absolutely no chances with DUZZ-IT. It is sold on a strictly MONEY-BACK GUARANTEE. Don't delay; try DUZZ-IT today. Join the ever growing list of DUZZ-IT users and you'll be thoroughly pleased with the results.

**\$1.75**  
INC. TAX  
Cash With Order.  
Or C. O. D. \$1.75  
Plus Postage

## DUZZ-IT Chemical Works

1912 SOUTH DRAKE AVENUE  
CHICAGO 23, ILLINOIS

IN PRINT AGAIN  
**MONROE A. ALTHOUSE  
MARCHES**  
For Concert and  
Marching Bands

WRITE FOR LIST OF  
MUSIC NOW AVAILABLE

**LE ROY F. WERNER**

PUBLISHER AND PRINTER  
ALTHOUSE MUSIC  
P. O. BOX 1152, READING, PA.

## MAURY DEUTSCH, B.A.

"Schilling Method"  
**ARRANGING--COMPOSITION**  
7-PART HARMONY--POLYTONALITY  
PRIVATE--CLASSES--CORRESPONDENCE  
Hotel Langwell, 123 West 44th Street,  
Suite 402, New York 18, N. Y. BR 8-1850

## SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

### SUSPENSIONS

Beaver Falls, Pa., Local 82—Merle Berger, Thomas Booher, Charles Bernadotte, Dorothy Branowitz, Anthony Campana, Paul Camflogiome, Albert DeLussio, Charles T. Elliott, Edw. Freed, Charles M. Harriger, Wm. Howe, Jr., Wilbert Irons, Has. Johnowitz, John Kosis, Walter Lavelle, George Martucci, Roy Miller, George Mrahunic, Rock Palo, Harry Payne, Wm. C. Peitach, Chester Robinson, Ralph Sacco, Wm. Salvato, M. L. Sloman, Wm. Thomas.

Bradford, Pa., Local No. 94—Richard Crump, Franklin Fritz, James Nazzaro, Robert O'Day, June Scoddio, Arthur Yasgur, Vincent Piscicelli, Angello Sui, H. J. Cramer.

Desville, Ill., Local No. 90—Wilbur Schultz, Myron Prickett.

Daytona Beach, Fla., Local No. 601—M. LeBaron Hibbs.

Escanaba, Mich., Local No. 663—Donald Boucher, Joseph Butryn, Dave DeLoughary, Louis A. Gryzb, Franklin Schaeze, Richard Fisher.

Fairmont, W. Va., Local No. 507—Fred E. Ambrose, Russell Crabbe, Wm. Smouse, Levi Whittaker.

Hammond, Ind., Local No. 203—Arthur Eland, Elden Lee Rosenbower.

Mobile, Ala., Local No. 107—Harry Ward, W. F. Pennington, DeWitt Brawley, Gene Macon, Ashley C. McKinney, Gladys Davidson.

Mattoon, Ill., Local No. 224—Mary I. Haas, June Boyd, Herbert L. Johnston, John E. Estell, Bert Julian, Wm. T. Jaycox, Mary L. Moorehead, Betty Lindenmayer, Douglas R. Berry, Alice Nelson (Holma), Victor A. Grabb.

Montreal, P. Q., Canada, Local No. 406—Fernand Cote, Michael DiMaio, Esther Master, Natalie King, Thelma King, Sam Pratzoff, George Todd, Cleveland Todd, Howard White.

Miami, Fla., Local No. 635—Sam Abrams, Estel Alfonso, Nicholas Arner, Cesar M. Acosta, Jacob A. Billings, James H. Bowen, Ada Jones Camden, John Lester Case, Theresa Virginia Cavallo, Nicholas A. Chakos, Edward P. Cook, James D. Cook, John Frederick Cooper, Robert Paul Davis, William DiGiovanni, Doris Elliott Merrill, Harry E. Evans, Edward F. Falicon, Brent Finney, Lucille Fischer, William A. Gabriel, A. Garcia, Ralph Earnest Gibbs, Arthur Williams Giles, Charles Grifford, Robert James Gridith, Gerard Gustav Haft, Louis Bowman Hatch, Lynn Hazzard, Stewart C. Heener, Maurice Harmon Herman, Naomi Hicks, Madelyn Hollowell, Bernice Holmes, Amanda Nester Hornmilla, Katherine Jenkins, Dorothy E. Johnson, Maxine York Jones, Marie Kemp, Marie Louise Yerkes, Solomon Klein, Raynold Arthur Krause, Fred Kurtz, Dmytro Kuskho, Russell Elwyn LaViolette, Abraham Gilbert Leibrich, Herman Ray Levine, Marie Lewis, Richard Hayden Lutz, John Maddox, Doris E. Midboe, Charles A. Miller, Jr., Raveena Z. Monheit, Owen Ivan Moran, William V. Moss, E. K. Motter, John T. Muller, Jeannette Rogers, Carolyn McDuff, M. Ethel McLean, Regins L. McLinden, Hector Machin, Thomas O. Nison, Bienvenido Ocasio, Howard B. Pearl, James VanNorden Peck, Francisco Perez, Carlton E. Regan, William J. Riley, George Richard Savage, Robert E. Shumaker, Narita Segarra, Barsukoff Selby, George Robert Sherman, Claude E. Shull, Despy Skourlas, Edward I. Sloan, Ethel Smith Spiro, Fred S. Smith, Reid S. Sneed, Sidney Stepkin, Leon Allen Summerlin, Irene C. Stoner, Alfred W. Thew, Robert K. Thomas, Paul W. Tichenor, Katherine Tully, Alonzo Turner, Virginia Marie Warkis, Lawrence Watson, Howard White, Earl Wilbur, Billie Corbye Womack, Joseph Catarineau, Forrest R. Catlett, Ray Barocas.

Minneapolis, Minn., Local No. 73—Thos. E. Bauer.

Newark, N. J., Local No. 16—Carmen Cicaloe, Pasquale Corona, Eugene Ettore, Julian Giacosa, Wm. Hamilton, Jr., Harold Ladell, Albert Maans, Adrian Munnzell, Herbert Duke Parham, Harry Peterson, Edw. Podesta, Frederick D. Powell, Herman A. Rusbam, Frank J. Voight, Jr., Mack Walker.

Pittsburgh, Pa., Local No. 60—Vladimir Bakaleinikoff, Roy Baldwin, Jr., Nicholas Basenki, James P. Borland, Charles Breitweiser, Verna Jeanne Chadwick, George Chumura, Nancy R. Chute, Albert DeRose, Connie Dickson, Eugene V. Evans, John T. Falck, Harold V. Garratt, Robert C. George, Solbert Green, Thos. Harkeander, Glenn M. Kier, Wm. Leech, Wm. F. Kirchner, Kenneth Phifer, Charles Pallos, Jr., Paul A. Ross, James A. Rudge, Bruno Salvatera, W. Jefferson Simmons, Audie Snyder, Edw. J. Stein, John O. Swasey, Robert E. Trussell, Andrew Walker.

Paterson, N. J., Local No. 248—Edw. W. Biehler, Paul DeLella, Alfred Duva, Joseph Fody, Walter Kaluna, Michael Maselli, Leo Pechman, Jackson H. Rader, James DelBruno.

St. Paul, Minn., Local No. 30—Charles W. Brown, Jr., Ray Francis, Lorraine Freischel, Larry Goldberg, Clyde Grant, Eve Johnson, Arthur F. LaPalme, Van Lawrence, Irv Lutz, Jas. Messicci, Ransom O'Neal, Leontine F. Pettiford, Albert L. Quian, Nemise Retotar, Charles Sherwood, Leon Wilson.

Spokane, Wash., Local No. 105—Wilfred Brown, Dick Gerlinger, Marie Gordon, Charlie Green.

## 32 World's Most Celebrated VIENNESE WALTZES

COMPILED AND ARRANGED FOR DANCE, RADIO, CONCERT OR SCHOOL ORCHESTRAE  
By GEORGE ROSEY



### VIENNESE WALTZES

ALBUM No. 1

1. WINE, WOMAN AND SONG...Strauss
2. ARTIST'S LIFE...Strauss
3. VIENNA LIFE...Strauss
4. TALES FROM THE VIENNA WOODS...Strauss
5. ON THE BEAUTIFUL BLUE DANUBE...Strauss
6. VIOLETS...Waldteufel
7. I LOVE THEE...Waldteufel
8. ESPANA...Waldteufel
9. DOLORES...Waldteufel
10. TO THEE...Waldteufel
11. L'ESTUDIANTINA...Waldteufel
12. THE SKATERS...Waldteufel
13. ETERNELLE VRESSE...Ganne
14. DANUBE WAVES...Ivanovici
15. GIGLS OF BADEN...Komszak
16. OVER THE WAVES...Rosas

### VIENNESE WALTZES

ALBUM No. 2

1. LIFE'S ENJOYMENT...Strauss
2. THOUSAND AND ONE NIGHTS...Strauss
3. CHANTILLY WALTZ...Waldteufel
4. RETURN OF SPRING...Waldteufel
5. MY DREAM...Waldteufel
6. ACCLAMATIONS...Waldteufel
7. VALSE MILITAIRE...Waldteufel
8. LOVE AND SPRING...Waldteufel
9. SANTIAGO...Corbin
10. COPPELLIA WALTZES...Delibes
11. MOONLIGHT ON THE ALSTER...Fetras
12. THE BLONDES...Ganne
13. GUNG'L WALTZES...Gung'l
14. LA SENENATA...Jaxnos
15. ESCAMILLO...Rosay
16. ZIEHER WALTZES...Zieher

No lengthy introductions. No confusing codes. No complicated D.C. or D.S. signs. Straight playing from beginning to end. All woodwind and brass parts in Eb. Each waltz complete, no abbreviations. All parts thoroughly coded, can be played with any combination of instruments. Lead parts: Piano, 1st Violin and E Alto Saxophone. Buy the parts you need. Most useful and ECONOMICAL ALBUMS of Viennese Waltzes.

Send For Complete Catalogue of Concert Orchestra Albums Important When Playing on Summer Jobs.

### INSTRUMENTATION

Piano	Cello	2nd Clarinet in Bb	Trombone
1st Violin	Bass	Horns in F	Drums
2nd Violin	Flute	1st Trumpet in Bb	Eb Alto Saxophone
Viola	1st Clarinet in Bb	2nd Trumpet in Bb	Bb Tenor Saxophone

PRICE EACH INSTRUMENT PART \$60—PIANO \$1.00

## ALFRED MUSIC CO., Inc.

145 WEST 45th STREET

NEW YORK 19, N. Y.

## STRING PLAYERS CHECK PERSPIRATION with FINGER-DRI

Make playing a pleasure not a drudge! FINGER-DRI harmlessly coats the fingers: Easy to apply, lasts 8 to 10 hours. Gives fingers firmness, thus improving tone and intonation. Use FINGER-DRI and perform with confidence. Order today... \$1.50.

### JAY PRODUCTS

P. O. Box 366 Hartford, Conn.

## BAND MUSIC ORCHESTRATIONS

Lowest Prices - Hourly Service

GENERAL MUSICIANS SUPPLY CO.  
152 West 42nd St. New York, N. Y.

## ARE YOU ANNOYING OTHERS WITH YOUR PIANO PRACTICE?

Use MAYO'S MUTING DEVICE which enables you alone to hear your practicing. Easily attached or detached without harming mechanism. State make of piano and send \$5.00 for silencer and full instruction.

### RICHARD MAYO

Piano Tuner, Technician  
1120 Latona St., Philadelphia 67, Pa.

## CORDIER

Reed Trimmers  
(WITH ADJUSTING SCREWS)

Bb Clarinet 4.00  
Alto Sax 4.50 Tenor Sax 5.00

If you desire prompt service you order direct giving your dealer's name today... \$1.50.

Ernest Cordier  
461 EIGHTH AVE., NEW YORK 1, N. Y.

## HAMMOND ORGANISTS NEEDED IN ROLLER SKATING RINKS

Good jobs waiting. No Organist can qualify without knowledge of Rink Style, Tempo, Routine, Metronome. You can be trained in 15 hours at your own piano. Illustrated brochure by one of country's best rink organists. Enclosed by risk margin. PRICE, \$5.00. M. GRUDIN, 49 Ward St., Paterson, N. J.

## Saxophonists!

See Page 6



# PIANISTS IMPROVE YOUR PLAYING BY BROADWELL TECHNIQUE

Learn how the Broadwell Principles of Mental-Muscular Co-ordination and the Keyboard Patterns Method to gain proper keyboard habits can greatly improve your Accuracy, Technique, Memorizing, Sightreading and Playing.

## REDUCE PRACTICE EFFORT—10 TO 1

Your piano practice can be scientifically applied to eliminate Waste Effort and Time. Learn how one practice repetition can do the work of ten; how memorizing and sightreading are reduced to logical practice principles. The Broadwell System makes memorizing automatic. Makes Sightreading a natural, rapid and accurate process.

## GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing is appreciated not only in the improved quality of playing, but also the speed with which improvements in technique, accuracy, sightreading and memorizing, etc., become noticed. Improved mastery of skills such as trills, arpeggios, runs, octave passages, chord skips, is unmistakably evident after the first ten days.

## ADOPTED BY FAMOUS TEACHERS - PIANISTS

The Broadwell Methods are used by famous Concert Pianists, Professional Pianists, reputable Teachers, Students and Organists the world over. These methods may be applied by the student who has had but six months of previous piano instruction as well as by advanced students. The methods are as valuable to the player of popular music as to the classical pianist. The Broadwell Methods have been successfully used for over twenty years by thousands of pianists.

## BROADWELL PIANO TECHNIQUE

Mail Coupon — no obligation — for  
**FREE BOOK — "TECHNIQUE"**

BROADWELL STUDIOS, Dept. 70-J  
Covina, California  
Gentlemen:

Send me your FREE Book "Technique" showing how I may quickly improve my Technique, Accuracy, Memorizing, Sightreading and Playing. I understand there is no obligation.

Name.....  
Address.....  
City..... State.....

## V. C. SQUIER CO.

Battle Creek, Mich.

## STRING MAKERS

SINCE 1890

## SQUIER BRANDS

— FOR —

Bow-Played Instruments:

**SQUIER-TRUED  
ALL-AMERICAN  
TOM-KAT  
ARTCRAFT  
DUR-FLEX (All Metal)**

Fretted Instruments:

**SQUIER-TRUED  
ELECTRO-AMP**

Other brands discontinued for duration

Purchase Squier Strings  
From Your Dealer

Makers of KING  
Trumpets—American Standard  
and Gladiator Band Instruments

Specialists for more than 50 years in the design and manufacture of fine musical instruments.

A complete line distinguished by eager response, playing ease and full rich, colorful tone. Latest literature on request.

**KING**  
THE H. N. WHITE CO.  
2225 73 SUPERIOR AVE. - CLEVELAND

## Trumpeters!

See Page 6

Collier Gump, Vernon James, Les Miller, Mary Taylor, Bernard Markham, Ray Moreland.  
San Antonio, Texas, Local No. 23—Cliff Warner, Noah Carter Hatley, Royal J. Hintzman, Hester Ebert, Frances M. Ellsworth, Victor B. Danek, Thos. J. Burkholder, Wayne W. Saunders, Paul A. Marquis, Susan B. Ripley, Herman Baker Allen).  
Syracuse, N. Y., Local No. 78—Donald E. Lousz.  
Taynton, Mass., Local No. 231—Henry S. Furtado, Jr., Chas. N. Goff, David F. Harrigan, Ralph M. Olive, John J. Regan, Alvin F. Thielker.  
Utica, N. Y., Local No. 51—Raymond Deller, Walter Griswold.  
Watertown, N. Y., Local No. 734—James F. Daniels.  
Yonkers, N. Y., Local No. 402—Bob West, Edw. Leontovich, Albert A. Walsh.

## EXPULSIONS

San Antonio, Texas, Local No. 23—Bill Finney, Toledo, Ohio, Local No. 15—Paul Sprang.

## REINSTATEMENTS

Allentown, Pa., Local No. 961—Albert L. Hoffman, Raymond S. Witkowski.  
Anderson, Ind., Local No. 32—Donald Kincaid.  
Boston, Mass., Local No. 9—Joseph Ryan, Angelo Boncore, Rocco Buttigiegli (Tony Cardone), Joseph Chiarini, W. Marshall Hall, John M. Hammers, James F. Harnett, A. S. Lang, Patay La-Selva, Arthur P. McLellan, William J. Mitchell, Walter P. Schmidt, Thomas Scully, Jennie Stahl, Joseph H. McGillicuddy, Anthony Bellacqua, James P. Foley, William P. Frank, Joseph Heller, Frank H. Holdreid, Paul F. McGrath, Salvatore A. Trussello, Alfred B. Olson, Raymond S. Pugh, James E. Roche, George E. Roy, Edward F. Sullivan, J. Edgar Swan, Katherine F. Barry, Francis E. Belinger, Maurice Black, Herman Brenner, Pierre DeReeder, John J. Donahue, John F. Hines, Elliott C. Lewis, Martha Burke (Levin), Robert E. Bachelder, Bert Cropper, Leo DiCarlo, Henry P. Guarino, Ben Kanter, Bernard Parronchi, Thomas Sade, Americo Sullo (Don Rico).  
Bradford, Pa., Local No. 84—Robert O'Day, Richard Crump, Franklin Fritz, Arthur Yagur, Vincent Piscitelli, Herbert Cramer James Nazzaro, June Scofield, Angelo Susi.  
Bloomington, Ill., Local No. 102—N. Washburn, C. Bischoff, J. Higgins, Cleo Jefferson, Don Hibbard.  
Baltimore, Md., Local No. 40—Roy J. Strickler, Albert Beck, Harry E. Wentworth, Fernando Putney.  
Beaver Falls, Pa., Local No. 82—Frank Angotti, Sullivan Perrotta.  
Charlotte, N. C., Local No. 342—Bo Norris, Jack DuLong.  
Cleveland, Ohio, Local No. 4—Rose Chanivsky, Ray Minichell, Laszio, Deutsch, Florence E. Powers, Raymond J. Gerbeck.  
Chicago, Ill., Local No. 10—T. J. Steed, S. Brodie, Fred Vitale, Evangeline Hawthorne, H. Wierzbowski, Jno. G. Raptis, Vincent Alonzi, Wm. J. Russ, Jr., Paul L. Ehrhardt, Jack Cronin, Edwin E. Orgon, John Bialka, Alex Nickolir, Jos. Hapner, Jno. Amato, Jr., E. F. Newton, Steve Fador, Huss J. Fisher, James Rizo, Norrine M. Godin, Ronald Walzick, Grady Loman.  
Dayton, Ohio, Local No. 101—Robert H. Thaman, John W. Collins, Thomas L. Hicks, Roy A. Elliott, Walter S. Green, H. E. Carbaugh.  
Dallas, Texas, Local No. 147—Arthur A. Harris, W. E. Jarnagan, Jacques Singer.  
Detroit, Mich., Local No. 5—Claude H. Cawthorne, Sam Costanza, Wm. E. Frazier, Edw. J. Grzesik (Gray), Armin Louis Kay, Robert Roy Lambert, Geraldine Smith (Shaw).  
Eureka, Calif., Local No. 333—Merlin G. Marvel, Don B. Newhouse, Al Pollard, Harold Pollard, Gale Thompson.  
Escanaba, Mich., Local No. 663—Arvid Bask, Bob Curran, Jack Geniesse, Jay Steede.  
East St. Louis, Ill., Local No. 717—Lee Heck.  
Fall River, Mass., Local No. 216—James F. O'Brien, Manuel Kenny Rezendes.  
Gary, Ind., Local No. 622—Saunders Cook, Paul Taylor.  
Houston, Texas, Local No. 65—John Truman Williams.  
Hammond, Ind., Local No. 203—Phil Ward, Phil Swan.  
Keene, N. H., Local No. 634—Herman Hill, Robert B. Kelley, Ernest McColleston, Francis F. Parker, Donald A. Cushman.  
Kokomo, Ind., Local No. 241—Wm. Maroney, Wm. Hager, Wayne Umbarger, Robert Sutton, Robert Sharrow, Robert McKay, Ralph Moran, Lawrence Jones, Doris Kessler, Helen Kessler, Chet Hunt, Dick Ellis, Joann Fries, Gladys Dunlap, Clarence Dunlap, Noah Beatty, Nova Aldridge, Jack Aldridge, Betty Whittaker, Clara Whitley.  
Minneapolis, Minn., Local No. 73—Arnold Erickson, Robert B. Volenc, Bernard McNeil, Ralph Peters, Theodora Mantz, Cole Iverson, Sally Lee, Gust Estling, Robert Norman.  
Mt. Vernon-New Rochelle, N. Y., Local No. 540—F. Pisani, M. Pisani, L. Levan, K. Schliecher.  
Mattoon, Ill., Local No. 224—Fred Irving, Clarence Ritter, Delmar Jewell, Henry H. Horton.  
Mobile, Ala., Local No. 407—Matthew G. Gage, Jr.  
Montreal, P. Q., Canada, Local No. 405—Jean Leduc, Jean Maheu, James McGee, Jerry Watanabe, Stan Morris, Frank Redlich, Maxie Chamitov, Ray Dawe, Dominique Florito.  
Milwaukee, Wis., Local No. 8—John Bauman, Irving Schandelmeyer.

(Please turn to page 46)

**PERMA-CANE**  
THE PLASTIC COATED CANE REED

IT'S NEW IT'S BETTER

First Choice of NBC—CBS—Mutual Of Chicago

In a few short weeks Perma-Cane Reeders have become the first choice of the finest musicians on the air, theatres and night clubs. Perma-Cane's success is due to their ability to out-perform any reed made. The finest of specially cut cane reeds is used and each reed is coated with a plastic that makes it durable, waterproof, and builds a "heart" in the reed never obtained in any other type of reed. No harshness or buzz. Every reed plays. **Money-Back Guarantee**

Used and Endorsed by the Reed Sections of NEIL BONDSDU, WOODY HERMAN, ADA LEONARD ALL-GIRL ORCHESTRA, U. S. COAST GUARD RESERVE (7) BAND And Other Bands.

PRICES IN U. S. A.:  
Clarinet, 50c - Alto Sax, 85c  
Tenor Sax, 75c

Sold by All Leading Dealers or Write to Dept. IM-2

## PERMA-CANE

5490 So. Dorchester Ave., Chicago 15, Ill.  
WHALEY, ROYCE & CO., Exclusive Agents for Canada. Prices Slightly Higher in Canada  
SHARPS & FLATS, Box 2321  
Exclusive Agents for the Hawaiian Islands

## BECOME A Skilled Arranger

A Little Spare Time Will  
Develop Your Ability and  
Earning Power

We can train you through our special home-study course in Harmony and Arranging. Prepared by one of America's "top" arrangers. Highly endorsed by PAUL WEIRICK, WILL HUDSON, JIMMY MUNDY, etc., for beginners and advanced students.

WRITE TODAY FOR FULL DETAILS.  
No obligation of course!

## THE MUSIC SCHOOL

EST. 1939  
1650 Broadway - New York 19, N. Y.

Save the EASY Way... Buy YOUR Bonds Through PAYROLL Savings

INTERNATIONAL MUSICIAN

# DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

## PARKS, BEACHES AND GARDENS

Castle Gardens; Youth, Inc., Prop., Detroit, Mich.  
Midway Park; Joseph Paness, Niagara Falls, N. Y.  
Pineview Beach, Stan Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.  
Rainbow Gardens; A. J. Voss, Manager, Bryant, Iowa.  
Ski-A-Bar Gardens, Kansas City, Mo.  
Sunset Park; Baumgart Sisters, Williamsport, Pa.  
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.  
Woodcliff Park, Poughkeepsie, N. Y.

## INDIVIDUAL, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

### ALABAMA

**AUBURN:**  
Frazier, Whack  
**BIRMINGHAM:**  
Sellers, Stan, Operator, Pineview Beach (Bessemer, Ala.)  
Sellers, Stan

### ARIZONA

**PHOENIX:**  
Emile's Catering Co.  
Hosbor, John  
Murphy, Dennis K., Owner, The Ship Cafe.  
Newberry, Woody, Mgr., and Owner, The Old Country Club.  
Ship Cafe, The.  
Dennis K. Murphy, Owner.  
Taggart, Jack, Mgr., Oriental Cafe and Night Club.

### ARKANSAS

**ELDERADO:**  
Shivers, Bob  
**HOT SPRINGS:**  
Sky Harbor Casino,  
Frank McCann, Mgr.  
**LITTLE ROCK:**  
Bass, May Clark  
Bryant, James B.  
DuVal, Herbert  
**McGHEE:**  
Taylor, Jack  
**MOUNTAIN HOME:**  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
**TEXARKANA:**  
Grant, Arthur

### CALIFORNIA

**BAKERSFIELD:**  
Charlton, Ned  
Cox, Richard  
**BENICIA:**  
Rodgers, Edw. T.  
**COMPTON:**  
Vi-Lo Records  
**HOLLYWOOD:**  
Cohen, M. J.  
Dempsy, Ann  
Hanson, Fred  
Maggard, Jack  
Morton, J. H.  
Patterson, Trent  
Robitschek, Kurt  
Universal Light Opera Co. and Asa's  
Wright, Andy, Attraction Co.  
**LOS ANGELES:**  
Anderson, John Murray, and Silver Screen, Inc.  
Bonded Management, Inc.  
Brumbaugh, C. E., Prop., Lake Shore Cafe  
Dalton, Arthur  
Freeland, F. D., Al-Dean Circus  
Hanson, Fred  
Maggard, Jack  
Moore, Cleve  
Morris, Joe, Oper., Plantation Club

Newcorn, Cecil, Promoter  
Quodbach, Al., Mgr., Granada Club  
Sharpe, Helen  
Williams, Cargile  
Williams, Earl  
Wilshire Bowl  
**MANTECA:**  
Kaiser, Fred  
**NORTH HOLLYWOOD:**  
Lohmuller, Bernard  
**OAKLAND:**  
DeAzevedo, Soares  
Fauset, George  
Morkin, Roy  
**OROVILLE:**  
Rodgers, Edw. T.,  
Palm Grove Ballroom.  
**PALM SPRINGS:**  
Hall, Donald H.

**PEEBLES:**  
McCaw, E. E., Owner,  
Horse Follies of 1946.

**SACRAMENTO:**  
Cole, Joe  
Leising, George

**SAN DIEGO:**  
Tricoli, Joseph, Oper.,  
Playland.  
Miller, Warren

**SAN FRANCISCO:**  
Bramy, Al  
Brown, Willie II.  
Kahn, Ralph  
Rogers & Chase Co.  
Shelton, Earl  
Earl Shelton Productions.  
Tanner, Joe (Henery)  
The Civic Light Opera  
Committee of San Francisco;  
Francis C. Moore, Chairman.

**STOCKTON:**  
Sharon, C.

**VALLEJO:**  
Rendezvous Club, Adeline Cota,  
Owner; James O'Neil, Mgr.

**YREKA:**  
Legg, Archie

### COLORADO

**DENVER:**  
Goldfarb, Marvin, Bookers' License 1882, of the National Enterprises.  
Sarconi, Charles

### CONNECTICUT

**HARTFORD:**  
Kantrovitz, Clarence (Kay)  
Kaplan, Yale  
Kay, Clarence (Kantrovitz)  
Russo, Joseph  
Shayne, Tony  
**NEW HAVEN:**  
Nison, E. C., Dance Promoter

**NEW LONDON:**  
Johnson, Henry

**WATERBURY:**  
Derwin, Wm. J.  
Fitzgerald, Jack

**WEST HAVEN:**  
Paticelli, Alfred

### DELAWARE

**LEWES:**  
Riley, J. Carson

**NEW CASTLE:**  
Lamon, Ed

**WILMINGTON:**  
Alken, Sylvester, Operator,  
Odd Fellows Temple.  
Chipsey, Edward B.  
Crawford, Frank  
Johnson, Thos. "Kid"  
Kaye, Al

### FLORIDA

**CORAL GABLES:**  
Hirliman, George A., Hirliman  
Florida Productions, Inc.  
**HALLANDALE:**  
Singapore Sadies'  
**JACKSONVILLE:**  
Sells, Stan  
**MIAMI:**  
Evans, Dorothy, Inc.  
**MIAMI BEACH:**  
Amron, Jack, Terrace Rest.  
Hume, Jack  
Galatin, Pete, Manager,  
International Restaurant

Wit's End Club, R. R. Reid,  
Manager; Charles Leveson,  
Owner.

**ORLANDO:**  
Wells, Dr.

**PANAMA CITY:**  
Daniels, Dr. E. R.

**SARASOTA:**  
Louden, G. S., Manager,  
Sarasota Cotton Club

**STARBUCK:**  
Camp Blanding Rec. Center  
Goldman, Henry

**TAMPA:**  
Junior Woman's Club  
Pegram, Sandra  
Williams, Herman

**WEST PALM BEACH:**  
Walker, Clarence, Principal,  
Industrial High School.

### GEORGIA

**ATLANTA:**  
Herren, Chas., Herren's Ever-  
green Farms Supper Club.

**AUGUSTA:**  
Kirkland, Fred  
Minnick, Joe, Jr.,  
Minnick Attractions.

**SAVANNAH:**  
Hotel DeSoto Bellmen's Club

**VALDOSTA:**  
Wilkes, Lamar

**VIDALIA:**  
Pal Amusement Co.

### IDAHO

**COEUR D'ALENE:**  
Bon Air Club, Earl Crandall  
and Jesse Lachman, Owners  
and Operators.

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

**POCATELLO:**  
McNichols, James  
Reynolds, Bud

### ILLINOIS

**CHICAGO:**  
All-American News, Inc.  
Birk's Super Beer Co.  
Brydon, Ray Marsh, of the  
Dan Rice J-Ring Circus.  
Chicago Artists Bureau,  
License 468.  
Children's Health & Aid Soc.  
Club Plantation, Ernest Brad-  
ley, Mgr.; Lawr. Wakefield,  
Owner.  
Cole, Elsie, Gen. Mgr., and  
Chicago Artists Bureau, Li-  
cense 468.  
Davis, Wayne  
Eden Building Corporation  
411 Club, The.  
Iley Kelly, Owner.  
Pine, Jack, Owner,  
"Play Girls of 1938".  
Pine, Jack, Owner,  
"Victory Follies".  
Fitzgerald, P. M., Manager,  
Grand Terrace Cafe.  
Fox, Albert  
Fox, Edward  
Gentry, James J.  
Gluckman, E. M.,  
Broadway on Parade.  
Hale, Walter, Promoter  
Markee, Vince  
Mays, Chester  
Miller, R. H.  
Novak, Sarge  
Rose, Sam  
Sipchen, B. J., Amusement Co.  
Sistare, Horace  
Stanton, James B.  
Stoner, Harlan T.  
Taftan, Mathew,  
Platinum Blonde Revue  
Taftan, Mathew,  
"Temptation of 1941".  
Teichner, Chas. A., of  
T.N.T. Productions.  
Thomas, Otis E.  
Walton (Jones), Anna, Owner,  
Casa Blanca Lounge.

**EAST ST. LOUIS:**  
Davis, C. M.

**EFFINGHAM:**  
Behl, Dan

**FREEPORT:**  
Hille, Kenneth and Fred  
March, Art

**GALESBURG:**  
Clark, Horace G.

**KANEKREE:**  
Havner, Mrs. Theresa, Prop.,  
Dreamland.

**LA GRANGE:**  
Haege, Robert  
Klaan Club,  
LaGrange High School.  
Viner, Joseph W.

**PEORIA:**  
Betar, Alfred  
Humane Animal Assn.

**POLO:**  
Clem, Howard A.

**QUINCY:**  
Hammond, W.  
Vincent, Charles E.

**ROCKFORD:**  
Trocarder Theatre Lounge  
White Swan Corporation

**SPRINGFIELD:**  
Stewart, Leon H., Manager,  
Club Congo.

**STERLING:**  
Flock, R. W.

**WAUKEGAN:**  
Schneider, Joseph M.

### INDIANA

**EAST CHICAGO:**  
Barnea, J. L.

**EVANSVILLE:**  
Adams, Jack C.  
Fox, Ben

**FORT WAYNE:**  
Fisher, Ralph L.  
Mitter, Harold R., Manager,  
Uptown Ballroom.  
Reeder, Jack

**INDIANAPOLIS:**  
Gentry, James J.  
Dickerson, Matthew  
Dickerson Artists' Bureau  
Harding, Howard  
Harris, Rupert, Greater United  
Amusement Service.  
Richardson, Vaughn,  
Pine Ridge Follies.

**MARION:**  
Horine, W. S.  
Idle Hour Recreation Club

**MISHAWAKA:**  
McDonough, Jack  
Rose Ballroom  
Wely, Elwood

**RICHMOND:**  
Newcomer, Charles

**ROME CITY:**  
Kintzel, Stanley

**SOUTH BEND:**  
DeLeury-Reeder Adv. Agency

### IOWA

**AUDUBON:**  
American Legion Auxiliary  
Hollenbeck, Mrs. Mary

**BRYANT:**  
Voss, A. J., Manager,  
Rainbow Gardens.

**CEDAR RAPIDS:**  
Alberts, Joe, Manager,  
Thorwood Park Ballroom  
Jurgensen, P. H.  
Watson, N. C.

**DES MOINES:**  
Hughes, R. E., Publisher,  
"Iowa Unionist".  
LeMan, Art  
Young, Eugene R.

**EAGLE GROVE:**  
Orr, Jesse

**IOWA CITY:**  
Fowler, Steve

**MARION:**  
Jurgenson, P. H.

**OTTUMWA:**  
Baker, C. G.

**WHEATLAND:**  
Griebel, Ray, Mgr., Alex Park

### KANSAS

**KANSAS CITY:**  
White, J. Cordell

**LEAVENWORTH:**  
Phillips, Leonard

**MANHATTAN:**  
Sawnt, Ray

**TOPEKA:**  
Mid-West Sportsmen Asso.

**WICHITA:**  
Bedinger, John

### KENTUCKY

**HOPKINSVILLE:**  
Stiele, Lester

**LEXINGTON:**  
Harper, A. C.  
Hine, Geo. H.  
Montgomery, Garnet  
Wilson, Sylvester A.

**LOUISVILLE:**  
Greenwell, Allen V., Prop.,  
Greenwell's Nite Club  
Greyhound Club

Norman, Tom  
Ofurt, L. A., Jr.  
Shelton, Fred  
Walker, Norval  
Wilson, James H.

**MIDDLESBORO:**  
Green, Jimmie

**OWENSBORO:**  
Cristall, Joe, Owner, Club 71

**PADUCAH:**  
Vickers, Jimmie.  
Bookers' License 2611

### LOUISIANA

**ALEXANDRIA:**  
Green, Al, Owner and Oper.,  
Riverside Bar.  
Smith, Mrs. Lawrence, Prop.,  
Club Plantation.  
Starrs & Bars Club (also known  
as Brass Hats Club), A. R.  
Conley, Owner; Jack Tyson,  
Manager.

**LAKE CHARLES:**  
Veltin, Tony, Mgr., Palma Club

**NEW ORLEANS:**  
Hyland, Chauncey A.  
Mitchell, A. T.

**SHREVEPORT:**  
Adams, E. A.  
Farrell, Holland  
Houser, J. W.  
Reeves, Harry A.  
Riley, Billy  
Williams, Claude

### MAINE

**SANTORD:**  
Parent Hall.  
E. L. Legere, Manager.

### MARYLAND

**BALTIMORE:**  
Alber, John J.  
Continental Arms,  
Old Philadelphia Road  
Delta Sigma Fraternity  
Demley, Emil E.  
Earl Club, Earl Kahn, Prop.  
East End Cafe, Merle Rosenfeld  
and Sam Goverman.  
Epstein, Henry  
Erod Holding Corporation  
Green, Jerry  
Lipsey, J. C.  
Masoo, Harold, Prop.,  
Club Astoria  
Stage Door Casino  
White, David,  
Nation Wide Theatrical Agy.

**BETHESDA:**  
Hodges, Edwin A.

**FENWICK:**  
Seaside Inn, Albert Repsch and  
Deisy Mae Burton, Opera.

**FREDERICK:**  
Rev. H. B. Rittenhouse

**OCEAN CITY:**  
Gay Nineties Club, Lou Bel-  
mont, Prop.; Henry Epstein,  
Owner (of Baltimore, Md.).

**SALISBURY:**  
Twio Lanterns,  
Elmer B. Dashiell, Oper.

**TURNERS STATION:**  
Thomas, Dr. Joseph H.  
Edgewater Beach.

### MASSACHUSETTS

**ALLSTON:**  
Spaulding, A. W.

**ATTLEBORO:**  
St. Moritz Cafe

**BOSTON:**  
Aquatic Shows, Inc.,  
also known as Water Follies  
of 1944.  
Grace, Max L.  
Gray, Judd,  
Wormouth's Restaurant  
Lopez, William  
Mouzin, George  
Paladino, Rocky  
Snyder, Sam  
Sullivan, J. Arnold,  
Bookers' License 150.  
Walker, Julian  
Younger Citizens  
Coordinating Committee

**CAMBRIDGE:**  
Montgomery, A. Frank, Jr.

**DANVER:**  
Batistini, Eugene

**FITCHBURG:**  
Baldac, Henry

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

**LOWELL:**  
Porter, R. W.

**NANTASKET:**  
Sheppard, J. K.

**NEW BEDFORD:**  
Rose, Manuel

**NORTH WEYMOUTH:**  
Pearl, Moray

### MICHIGAN

**BATH:**  
Terrace, The, Park Lake

**BATTLE CREEK:**  
Mugel, Milton

**RAY CITY:**  
Alpha Omega Fraternity  
Niedzielski, Harry  
Walker, Dr. Howard

**DETROIT:**  
Adler, Caesar, and Hoffmann,  
Sam, Opera, Frontier Beach.  
Advance Theatrical Operation  
Corp., Jack Broder, Pres.  
Amnor Record Company  
Berman, S. R.  
Bibb, Allen  
Bologna, Sam, Imperial Club  
Bommarito, Joe  
Briggs, Edgar M.  
Cavanaugh, J. J., Receiver,  
Downtown Theatre.  
Daniels, James M.  
Downtown Casino, The  
Kosman, Hyman  
Malloy, James  
O'Malley, Jack  
Paradise Cave Cafe  
San Diego Club,  
Nono Minando.  
Schreiber, Raymond, Owner and  
Oper., Colonial Theatre.

**FLINT:**  
Carpenter, E. M., Mgr.,  
Terrace Gardens.  
McClarin, William

**GRAND RAPIDS:**  
Huban, Jack

**ISHPEMING:**  
Andriacchi, Peter, Owner,  
Venice Cafe.

**LANSING:**  
Hagen, Lester, Mgr.,  
Lansing Armory.  
Metro Amusement Co.  
Norris, Elmer, Jr.,  
Palomar Ballroom.  
Tholen, Garry  
Wilson, L. E.

**McMILLAN:**  
Bodetto, Clarence, Mgr., Jeff's

**MEMPHIS:**  
Doran, Francis, Jordan College

**NORWAY:**  
Valencia Ballroom,  
Louis Zadra, Mgr.

**ROUND LAKE:**  
Gordon, Don S., Mgr.,  
Round Lake Casino.

**TRAVERSE CITY:**  
O-Ai-Ka Beach Pavilion,  
Al Lawson.

### MINNESOTA

**ALEXANDRIA:**  
Crest Club, Frank Gasmer

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

**CALEDONIA:**  
Elton, Rudy

**FAIRMOUNT:**  
Graham, H. R.

**GARDEN CITY:**  
Conking, Harold C.

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

**HIBBING:**  
Pitman, Earl

**LUVERNE:**  
Bennett, J. W.

**MORRIS:**  
Crosgrove, Mr. and Mrs. James

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

**ST. CLOUD:**  
Geas, Mike

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

### MISSISSIPPI

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

**GREENVILLE:**  
Pollard, Plesord

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

### MISSOURI

**CAPE CHARDEAU:**  
Gilkinson, Lorenz  
Moonlong Club

**CHILLICOTHE:**  
Haves, H. H., Manager,  
Windsoor Gardens.

**KANSAS CITY:**  
Cox, Mrs. Evelyn  
Esquire Productions, Kenneth  
Yates, Bobby Henshaw,  
Fox, S. M.  
Holm, Maynard G.  
Trudisium, M. C., Asst. Mgr.,  
Orpheum Theatre.  
Watson, Chas. C.

**LEBANON:**  
Key, Frank  
**NORTH KANSAS CITY:**  
Cook, Bert, Mgr., Ballroom,  
Winwood Beach.  
**POPULAR BLUFF:**  
Brown, Merle  
**ROLLA:**  
Shubert, J. B.  
**ST. JOSEPH:**  
Thomas, Clarence H.  
**ST. LOUIS:**  
Caruth, James, Oper., Club  
Klantham, Cafe Society,  
Brown Bomber Bar.  
**ST. LOUIS:**  
Boyer, Hubert

## MONTANA

**FORSYTH:**  
Allison, J.

## NEBRASKA

**COLUMBUS:**  
Mout, Don  
**GRAND ISLAND:**  
Scott, S. P.  
**KIARNEY:**  
Field, H. E., Mgr., 1733 Club  
**LINCOLN:**  
Johnson, Max  
**OMAHA:**  
Davis, Clyde E.  
Omaha Credit Women's Break-  
fast Club.  
Russo, Charles

## NEVADA

**ELY:**  
Folsom, Mrs. Ruby  
**LAS VEGAS:**  
Bon-Aire Club  
**RENO:**  
Blackman, Mrs. Mary

## NEW JERSEY

**ARCOLA:**  
Corriston, Eddie  
White, Joseph  
**ASBURY PARK:**  
Richardson, Harry  
Ryan, Paddy, Operator,  
Paddy Ryan's Bar & Grill.  
White, William  
**ATLANTIC CITY:**  
Atlantic City Art League  
Danzler, George, Operator,  
Fassa's Morocco Restaurant.  
Passe, George, Operator,  
Fassa's Morocco Restaurant.  
Jones, J. Paul  
Lockman, Harvey  
Morocco Restaurant, Geo. Fassa  
and Gen. Danster, Oper.  
**ATLANTIC HIGHLANDS:**  
Kaiser, Walter  
**BLOOMFIELD:**  
Brown, Grant  
**CAMDEN:**  
Towers Ballroom, Pearson Leary  
and Victor Potamkin, Mgr.  
**CAPE MAY:**  
Mayflower Casino,  
Charles Anderson, Operator.  
**CLIFTON:**  
Sjoberstein, Joseph L., and  
Ettelson, Samuel  
**EATONTOWN:**  
Scherl, Anthony, Owner,  
Dubonnet Room.  
**LAKEWOOD:**  
Farr, Arthur, Mgr., Hotel Plaza  
Seidin, S. H.  
**LONG BRANCH:**  
Rappaport, A., Owner,  
The Blue Room.  
**LYNDHURST:**  
Dorando's, Salvatore Dorando  
**MONTCLAIR:**  
Coe-Hay Corporation and Mont-  
clair Theatre, Thos. Hayes,  
James Castello.  
Three Crowns Restaurant  
**MOUNTAINSIDE:**  
The Chatterbox, Inc.,  
Ray DiCarlo.  
**NEWARK:**  
Clark, Fred R.  
Coleman, Melvin  
Krusant, Norman  
N. A. A. C. P.  
Robinson, Oliver,  
Museum Club.  
Santoro, V.  
Simmons, Charles  
Skyway Restaurant,  
Newark Airport Highway.  
Smith, Frank  
Swarth, Mrs. Rosemond  
Tucker, Frank  
**PATERSON:**  
Marsh, James  
Piedmont Social Club  
Prynt, Joseph  
Riverview Casino

**PRINCETON:**  
Lawrence, Paul  
**SOMERS POINT:**  
Dean, Mrs. Jeannette  
Leigh, Stockton  
**TRENTON:**  
Laramore, J. Dory  
**UNION CITY:**  
Head, John E., Owner, and Mr.  
Scott, Mgr., Back Stage Club.  
**W. COLLINGSWOOD HGTS.:**  
Conway, Frank, Owner, Frankie  
Conway's Tavern, Black  
Horse Pibe.

## NEW MEXICO

**ALBUQUERQUE:**  
Maertz, Otis  
**CLOVIS:**  
Denton, J. Earl, Owner,  
Plaza Hotel.

## NEW YORK

**ALBANY:**  
Bradt, John  
Bologhino, Dominick, Owner,  
Trout Club.  
Flood, Gordon A.  
Kessler, Sam  
Lang, Arthur  
New Abbey Hotel  
New Goblet, The  
**ARMONK:**  
Embassy Associates  
**BINGHAMTON:**  
Beatty, Bert  
**BONAVENTURE:**  
Class of 1941 of the  
St. Bonaventure College.  
**BRONX:**  
Santoro, E. J.  
**BROOKLYN:**  
Graymont, A. C.  
Hared Productions Corp.  
Johnston, Clifford  
Puma, James  
**BUFFALO:**  
Christiano, Frank  
Erickson, J. M.  
Kaplan, Ken, Mgr.,  
Buffalo Swing Club.  
King, Geo., Productions Co.  
McKay, Louis  
Michels, Max  
Nelson, Art  
Nelson, Mrs. Mildred  
Rush, Charles E.  
Shultz, E. H.  
**EASTCHESTER:**  
Starlight Terrace, Carlo Del  
Tulo and Vincent Formi-  
cella, Prop.  
**ELLENVILLE:**  
Cohen, Mrs. A.  
**ELMIRA:**  
Goodwin, Madalya  
**GLENS FALLS:**  
Halfway House, Ralph Gottlieb,  
Employer; Joel Newman,  
Owner.  
Tiffany, Harry, Mgr.,  
Twin Tree Inn.  
**HUDSON:**  
Buddy's Tavern, Samuel Gusto  
and Benny Goldstein.  
**JAMESTOWN:**  
Lindstrom & Meyer  
**KIAMESHA LAKE:**  
Mayfair, The  
**LACKAWANNA:**  
Chic's Tavern,  
Louis Ciccarelli, Prop.  
**LARCHMONT:**  
Morris, Donald  
Theta Kappa Omega Fraternity  
**MT. VERNON:**  
Raphin, Harry, Prop.,  
Wagon Wheel Tavern.  
**NEWBURGH:**  
Matthews, Bernard H.  
**NEW LEBANON:**  
Donlon, Eleanor  
**NEW YORK CITY:**  
Acme Record Co.  
Amusement Corp. of America  
Bakewell, C. Paul  
Bernubi, M.  
Booker, H. E., and All-Ameri-  
can Entertainment Bureau.  
Broadway Swing Publications,  
L. Frankel, Owner.  
Campbell, Norman  
Carerita, A.  
Chissarini & Co.  
Cohen, Alexander, connected  
with "Bright Lights".  
Cotton Club  
Currie, Robert W., formerly  
held Booker's License 2595.  
Davison, Jules  
Denon Boys  
Dicker & Dorahind, Inc.  
Dodge, Wendell P.  
Dyraf, Nicholas  
Embroe, Mrs. Mabel K.

Evans & Lee  
Fine Plays, Inc.  
Flisnink, Sam B.  
Foreman, Jean  
Footshop, Inc.  
Fur Dressing & Dyeing  
Salesmen's Union.  
Clyde Oil Products  
Grant & Wadsworth and  
Casimir, Inc.  
Grisman, Sam  
Hirleman, George A., Hirleman  
Florida Productions, Inc.  
Immerman, George  
Joseph, Alfred  
Katz, George, Theatrical Prom.  
Koch, Fred G.  
Koren, Aaron  
Leigh, Stockton  
Leonard, John S.  
Levy, Al. and Nat, former own-  
ers, Merry-Go-Round (Bklyn).  
Lyons, Allen  
(also known as Arthur Lee)  
Makler, Harry, Mgr.,  
Folley Theatre (Brooklyn).  
Maconi, Charles  
Matlow, I.  
Maybom, Col. Fedor  
Meeoroc, Ed. P.  
Miller, James  
Montello, B.  
Moody, Philip, and Youth  
Movement to the Future  
Organization.  
Murray, David  
New York Ice Fantasy Co.,  
Scott Chalfant, James Bliz-  
sard and Henry Robinson,  
Owners.  
Pearl, Harry  
Phi Rho Phi Fraternity  
Prince, Hughie  
Regan, Jack  
"Right This Way",  
Carl Reed, Mgr.  
Rogers, Dick  
Rogers, Harry, Owner,  
"Prisco Polies".  
Rosemer, Adolph and Sykes,  
Oper., Royal Tours of Mexico  
Agency  
Russell, Alfred  
Schulte, Ray  
Seidner, Charles  
Singer, John, former Booker's  
License 3226.  
Solomonoff, Henry  
South Seas, Inc.,  
Abner J. Rubin.  
"SO" Shampoo Co.  
Spencer, Lou  
Stein, Ben  
Stein, Norman  
Strauss, Walter  
Strouse, Irving  
Superior 25 Club, Inc.  
Wade, Frank  
Wec & Leventhal, Inc.  
Weinstock, Joe  
Wilder Operating Co.  
Wiootky, S.

**NIAGARA FALLS:**  
Fanes, Joseph,  
connected with Midway Park.  
**PORT KENT:**  
Klagen, Henry C., Owner,  
Mountain View House.  
**ROCHESTER:**  
Genesee Electric Products Co.  
Goris, Arthur  
Lloyd, George  
Pulsifer, E. H.  
Valenti, Sam  
**REHOBETHADY:**  
Gibbons, John P.  
Magill, Andrew  
**SOUTH FALLSBURG:**  
Seldin, S. H., Oper.,  
Grand View Hotel.  
Majestic Hotel, Messrs. Cohen,  
Kornfeld and Shore, Owners  
and Operators.  
**SUFFERN:**  
Armitage, Walter, Pres.,  
County Theatre.  
**SYRACUSE:**  
Feinglos, Norman  
Horton, Don  
Syracuse Musical Club  
**TROY:**  
DeSina, Manuel  
**TUCKAHOE:**  
Birbaum, Murray  
Roden, Walter  
**UTICA:**  
Moijnous, Alex.  
**VALHALLA:**  
Twin Palms Restaurant,  
John Masi, Prop.  
**WHITE PLAINS:**  
Brod, Mario  
Mechris Corp., Reis, Les  
**WHITESBORO:**  
Guido, Lawrence  
**YONKERS:**  
Colonial Manor Restaurant,  
William Babner, Prop.

## LONG ISLAND

### (New York)

**HICKSVILLE:**  
Seever, Manager,  
Hicksville Theatre.  
**LINDENHURST:**  
Fox, Frank W.  
**NORTH CAROLINA**

**ASHEVILLE:**  
Pitmon, Earl  
Village Bar,  
Mrs. Ralph Overton, Owner.  
**CAROLINA BEACH:**  
Palma Royal Restaurant,  
Chris Economides, Owner.  
**CHARLOTTE:**  
Amusement Corp. of America,  
Edson E. Blackman, Jr.  
**DURHAM:**  
Alston, L. W.  
Ferrell, George  
Mills, J. N.  
Pratt, Fred  
**FAYETTEVILLE:**  
Behunc, C. B.  
Matthews, John, Owner and  
Oper., Andy's Supper Club.  
The Town Pump, Inc.  
**GREENSBORO:**  
Fair Park Casino and  
Irish Horan.  
**HIGHPOINT:**  
Trumpeter Club, The,  
J. W. Beantet, Pres.  
**KINSTON:**  
Course, E. P.  
**RALEIGH:**  
Charles T. Norwood Post,  
American Legion.  
**WALLACE:**  
Strawberry Festival, Inc.  
**WILLIAMSTON:**  
Grey, A. J.  
**WINSTON-SALEM:**  
Payne, Miss L.

## NORTH DAKOTA

**BISMARCK:**  
Coman, L. R.

## OHIO

**AKRON:**  
Brady Lake Dance Pavilion  
Pallman Cafe, George Subria,  
Owner and Manager.  
Millard, Jack, Mgr. and Lessee,  
Merry-Go-Round.  
**CANTON:**  
Holt, Jack  
**CHILLICOTHE:**  
Rutherford, C. E., Mgr.  
Club Bavarian.  
Scott, Richard  
**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2556.  
Black, Floyd  
Carpenter, Richard  
Charles, Alberta, of the Ezzard  
Charles Colosseum.  
Einhorn, Harry  
Jesse, John  
Kolb, Matt  
Laas, Myer (Blackie)  
Lee, Eugene  
Overton, Harold  
Raney, Lee  
Reider, Sam  
**CLEVELAND:**  
Amata, Carl and Mary, Green  
Derby Cafe, 3314 E. 116th St.  
Salanci, Frank J.  
Tuttstone, Velma  
Weisenberg, Nate, Mgr.,  
Mayfair or Euclid Casino.  
**COLUMBUS:**  
Bell, Edward  
Bellingier, C. Robert  
Mallory, William  
**DAYTON:**  
Stapp, Philip B.  
Victor Hugo Restaurant  
**DELAWARE:**  
Bellingier, C. Robert  
**ELYRIA:**  
Cornish, D. H.  
Elyria Hotel  
**FINDLAY:**  
Bellingier, C. Robert  
Wilson, Mr. and Mrs. Karl,  
Oper., Paradise Club.  
**KENT:**  
Sophomore Class of Kent State  
Univ., James Ryback, Pres.  
**MARIETTA:**  
Morris, H. W.  
**MEDINA:**  
Brandow, Paul  
**OXFORD:**  
Dayton-Miami Association,  
William F. Drees, Pres.  
**PORTSMOUTH:**  
Smith, Phil

**SANDUSKY:**  
Boulevard Sidewalk Cafe, The  
Burract, John  
Wonderbar Cafe  
**SPRINGFIELD:**  
Prince Husley Lodge No. 409,  
A. B. P. O. E.  
**TOLEDO:**  
Cavender, E. S.  
Frank, Steve and Mike, Own-  
ers and Mgrs., Frank Bros.  
Cafe.  
Dutch Village.  
A. J. Hand, Oper.  
Huntley, Lucius  
**WARREN:**  
Windom, Chester  
Young, Lin.  
**YOUNGSTOWN:**  
Einhorn, Harry  
Lombard, Edward  
Reider, Sam  
**ZANESVILLE:**  
Venner, Pierre

## OKLAHOMA

**ADA:**  
Hamilton, Herman  
**OKLAHOMA CITY:**  
Holiday Inn,  
Louis Strauch, Owner  
Louis' Tap Room,  
Louis Strauch, Owner,  
The 29 Club,  
Louis Strauch, Owner,  
**TULSA:**  
Angel, Alfred  
Deros, John  
Goltry, Charles  
Horn, O. B.  
Mayfair Club, John Old, Mgr.  
McHunt, Arthur  
Moana Company, The  
Shunston, Chief Joe  
Tate, W. J.  
Williams, Cargile  
**OREGON**

**ASHLAND:**  
Hales, Kermit, Oper.,  
The Chateau.  
**HERMISTON:**  
Rosenberg, Mrs. R. M.

## PENNSYLVANIA

**ALTIQUIPPA:**  
Cannon, Robert  
Guina, Otis  
Young Republican Club  
**ALLENTOWN:**  
Connors, Earl  
Sedley, Roy  
**BIRDSBORO:**  
Birdsboro Oriole Home Asso.  
**BRADFORD:**  
Fizell, Francis A.  
**BROWNSVILLE:**  
Hill, Clifford, Pres.,  
Triangle Amusement.  
**BEYN MAWR:**  
Foard, Mrs. H. J. M.  
**CANONSBURG:**  
Vlachos, Tom  
**CLARION:**  
Birocco, J. E.  
Smith, Richard  
Rending, Albert A.  
**COLUMBIA:**  
Hardy, Ed.  
**CONNEAUT LAKE:**  
Yaras, Max  
**DRUMS:**  
Green Gables  
**EASTON:**  
Calichio, E. J., and Matino,  
Michael, Mgrs., Victory Ball-  
room.  
Green, Morris  
Jacobson, Benjamin  
Koury, Joseph, Owner,  
The Y. M. I. D. Club  
**ELMHURST:**  
Watro, John, Mgr.,  
Showboat Grill.  
**EMPORIUM:**  
McNarney, W. S.  
**ERIE:**  
Oliver, Edward  
**FAIRMONT PARK:**  
Riverside Inn,  
Samuel Ottenberg, Pres.  
**HARRISBURG:**  
Reever, William T.  
Waters, B. N.  
**RELAVER:**  
Condors, Joseph  
**LANCASTER:**  
Parker, A. R.  
**LATROBE:**  
Yingling, Charles M.  
**LEBANON:**  
Fishman, Harry K.  
**MARSHALLTOWN:**  
Willard, Weldon D.

**MIDLAND:**  
Mason, Bill  
**MT. CARMEL:**  
Mayfair Club, John Pogelski and  
John Ballant, Mgrs.  
**NEW CASTLE:**  
Bondurant, Harry  
**PHILADELPHIA:**  
Arcadia, Tom,  
International Rest.  
Benay-the-Bum,  
Benjamin Fogelman, Prop.  
Bryant, G. Hodges  
Bubeck, Carl F.  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620.  
Glass, Davey  
Hirst, Izzy  
McShain, John  
Philadelphia Fed. of Blind  
Philadelphia Gardens, Inc.  
Rothe, Otto  
Stanley, Frank  
Street, Benay  
Wilner, Mr. and Mrs. Max

**PITTSBURGH:**  
Aanaia, Flores  
Bland's Night Club  
Fichlin, Thomas  
Sala, Joseph M., Owner,  
El Chico Cafe.  
**POTTSTOWN:**  
Schmoyer, Mrs. Irma  
**READING:**  
Nally, Bernard  
**RIDGEWAY:**  
Benigni, Silvio  
**SHARON:**  
Marino & Cohn, former Oper.,  
Clover Club.  
**STRAFFORD:**  
Poinsettia, Walter  
**WASHINGTON:**  
Athens, Peter, Mgr.,  
Washington Cocktail Lounge.  
**WEST ELIZABETH:**  
Johnson, Edward  
**WILKES BARRE:**  
Cohen, Harry  
Kozky, William  
McKane, James  
**YATESVILLE:**  
Bianco, Joseph, Oper.,  
Club Mayfair.

## RHODE ISLAND

**NORWOOD:**  
D'Antuono, Joe  
D'Antuono, Mike  
**PROVIDENCE:**  
Allen, George  
Belinger, Lucian  
Goldsmith, John, Promoter  
Kronson, Charles, Promoter  
**WARWICK:**  
D'Antuono, Joe  
D'Antuono, Mike

## SOUTH CAROLINA

**CHARLESTON:**  
Hamilton, E. A. and James  
**GREENVILLE:**  
Allen, E. W.  
Bryant, G. Hodges  
Felds, Charles B.  
Goodman, H. E., Mgr.,  
The Pines.  
Jackson, Rufus  
National Home Show  
**ROCK HILLS:**  
Rolas, Kid  
Wright, Wilford  
**SPARTANBURG:**  
Holcome, H. C.

## TENNESSEE

**BRISTOL:**  
Pinchurst Country Club,  
J. C. Rates, Mgr.  
**CHATTANOOGA:**  
Daddy, Nathan  
Reever, Harry A.  
**JACKSON:**  
Clark, Dave  
**JOHNSON CITY:**  
Watkins, W. M., Mgr.,  
The Lark Club.  
**MEMPHIS:**  
Athinson, Elmer  
Hubert, Maurice  
**NASHVILLE:**  
Carter, Robert T.  
Eakle, J. C.  
Harris, Rupert, Greater United  
Amusement Service.  
Hayes, Billie and Floyd,  
Club Zanzibar.

## TEXAS

**ABILENE:**  
Sphina Club  
**AMARILLO:**  
Cox, Milton

INTERNATIONAL MUSIC



**AUSTIN:**  
Franks, Tony  
Rowlett, Henry

**CLARKSVILLE:**  
Dickson, Robert G.

**DALLAS:**  
Caraban, R. H.  
Goldberg, Bernard  
May, Oscar P. and Harry E.  
Morgan, J. C.

**FORT WORTH:**  
Airfield Circuit  
Bowers, J. W., also known as  
Bill Bauer or Gret Bourke.  
Caraban, Robert  
Coo Coo Club  
Merritt, Morris John  
Smith, J. P.

**GALVESTON:**  
Evans, Bob  
Page, Alex  
Purple Circle Social Club

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Grigsby, J. B.  
Jenson, Oscar  
Merritt, Morris John  
Orchestra Service of America  
Revis, Bouldin  
Richards, O. K.  
Robinowitz, Paul  
World Amusements, Inc.  
Thomas A. Wood, Pres.

**KILGORE:**  
Club Plantation  
Mathews, Edna

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

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

**PORT ARTHUR:**  
Silver Slipper Night Club,  
V. B. Berwick, Mgr.

**SAN ANTONIO:**  
Thomson's Tavern,  
J. W. Leathy

**TEKARKANA:**  
Gaet, Arthur

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

**WACO:**  
Williams, J. R.

**WICHITA FALLS:**  
Dibbles, C.  
Malone, Eddie, Mgr., The Barn

**UTAH**

**SALT LAKE CITY:**  
Allan, George A.

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**VIRGINIA**

**ALEXANDRIA:**  
Dove, Julian M.

**LYNCHBURG:**  
Bailey, Clarence A.

**NEWPORT NEWS:**  
Key, Bert, Owner, "The Barn"

**NORFOLK:**  
DeWitt Music Corp., U. H.  
Maszy, Pres.; C. Coates, Vice-Pres.

**ROANOKE:**  
Pegram, Mrs. Emma

**ROANOKE:**  
Harris, Stanley  
Morris, Robert P., Mgr.,  
Radio Artists' Service.  
Wilson, Sol, Mgr., Royal Casino

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

**WASHINGTON**

**TACOMA:**  
Dittbenner, Charles  
King, Jan

**WOODLAND:**  
Martin, Mrs. Edith

**WEST VIRGINIA**

**BLUEFIELD:**  
Brooks, Lawson  
Florence, C. A.  
Thompson, Charles G.

**CHARLESTON:**  
Brandon, William  
Covey, Labbe  
Hargrave, Paul  
White, R. L.,  
Capitol Booking Agency.  
White, Ernest B.

**FARMINGTON:**  
Carperter, Samuel H.

**MORGANTOWN:**  
Leone, Tony, former manager,  
Morgantown Country Club.

**WISCONSIN**

**ALMOND:**  
Bernatos, George,  
Twin Lakes Pavilion.

**APPLETON:**  
Kozelzman, E.  
Miller, Earl

**ARCADIA:**  
Schade, Cyril

**BARABOO:**  
Dunham, Paul L.

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

**GREEN BAY:**  
Franklin, Allen

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

**JUMP RIVER:**  
Erickson, John, Mgr.,  
Community Hall.

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

**MADISON:**  
White, Edw. R.

**MALONE:**  
Kramer, Gale

**MERRILL:**  
Goetich's Nite Club,  
Ben Goetich, Owner.

**MILWAUKEE:**  
Cubie, Iva  
Thoma, James  
Weinberger, A. J.

**MT. CALVARY:**  
Sijack, Steve

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

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

**ROTHSCHILD:**  
Rhymer, Lawrence

**SHEBOYGAN:**  
Bahr, August W.  
Sicilia, N.

**SLINGER:**  
Bue, Andy, alias Andy Buege

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

**WAUSAU:**  
Vogl, Charles

**WYOMING**

**CASPER:**  
Schmitt, A. E.

**ORIN JUNCTION:**  
Queen, W., Queen's Dance Hall

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Alvis, Ray C.  
Arcadia Ballroom, Edw. P.,  
Menorle, Owner and Oper.  
Archer, Pat  
Bereneger, A. C.  
Blue Mirror,  
Frank Caligure, Oper.  
Burroughs, H. F., Jr.  
Flagship, Inc.  
Frastone, James  
Furedy, E. S., Mgr.,  
Trass Lux Hour Glass.  
Hayden, Phil  
Hodges, Edwin A.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Huie, Lim, Mgr., Casino Royal,  
formerly known as LaParce.  
Lynch, Ruford  
McDonald, Earl H.  
Melody Club  
Moore, Frank, Owner,  
Star Dust Inn.  
O'Brien, John T.  
Reich, Eddie  
Ross, Thomas N.  
Smith, J. A.  
Trass Lux Hour Glass,  
E. S. Furedy, Mgr.

**CANADA**

**ALBERTA**

**CALGARY:**  
Dowsley, C. L.

**MANITOBA**

**WINNIPEG:**  
Hamilton Booking Agency

**ONTARIO**

**BRANTFORD:**  
Newman, Charles

**HAMILTON:**  
Dumbells Amusement Co.

**PORT ARTHUR:**  
Curtin, M.

**TORONTO:**  
Leslie, George  
Chin Up Producers, Ltd.,  
Roly Young, Mgr.  
Clarke, David  
Cockerill, W. H.  
Eden, Leonard  
Henderson, W. J.  
LaSalle, Fred,  
Fred LaSalle Attractions.  
Local Union 1452, CIO Steel  
Workers' Organizing Com.

**QUEBEC**

**MONTREAL:**  
Auger, Henry  
DeSautels, C. B.  
Horn, Jack, Oper.,  
Vienna Grill  
Soukris, Irving

**QUEBEC CITY:**  
Soukris, Irving

**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**

Al-Dean Circus, F. D. Freeland  
American Negro Ballet  
Aulger, J. H.,  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Bendorf, Clarence  
Bert Smith Revue  
Bigley, Mel. O.  
Baugh, Mrs. Mary  
Blake, Milton (also known as  
Manuel Blake and Tom Kent).  
Blanke, Manuel (also known as  
Milton Blake and Tom Kent).  
Blaufoz, Paul, Mgr., Pee Bee Gee  
Production Co., Inc.  
Brau, Dr. Max,  
Wagnerian Opera Co.  
Draustein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Bruce, Howard,  
Hollywood Star Doubles.  
Bregler, Harold  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.  
Burns, L. L., and Partners  
Carr, June, and  
Her Parisienne Creations.  
Carroll, Sam  
Currie, Mr. and Mrs. R. C.,  
Promoters, Fashion Shows.  
Curry, R. C.  
Czapiewski, Harry J.  
Darragh, Don  
DeShon, Mr.  
Eckhart, Robert  
Edmonds, E. E.,  
and His Enterprises  
Farrance, B. F.  
Feehan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Fitzkee, Daniel  
Foley, W. R.  
Fox, Sam M.  
Freeland, F. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Polities Gay Paree  
Freich, Joe C.  
Gardiner, Ed., Owner, Uncle Ezra  
Smith's Barn Dance Frolics.  
George, Wally  
Grego, Pete  
Hansover, M. L., Promoter  
Hendershott, G. B.,  
Fair Promoter.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horas, Irish  
Hyman, S.  
International Magicians, Produc-  
ers of "Magic in the Air".  
Johnson, Sandy  
Johnston, Clifford  
Katz, George  
Kauneonga Operating Corp.,  
P. A. Scheffel, Sec.  
Kane, Lew, Theatrical Promoter  
Kent, Tom (also known as  
Manuel Blake and Milton  
Blake).  
Kessler, Sam, Promoter  
Kerry, Ray  
Kimball, Dude (or Romaine)  
Kosman, Hyman  
Kosta, Oscar  
Larson, Norman J.  
Lasky, Andre, Owner and Mgr.,  
Andre Lasky's French Revue.  
Lawton, Miss Judith  
Lester, Ann  
Levin, Harry  
London Intimate Opera Co.  
Magee, Floyd  
Maurice, Ralph  
Maxwell, J. E.  
McCaw, E. E., Owner,  
Horse Polities of 1946.  
McPryer, William, Promoter  
McKay, Gail B., Promoter  
McKinley, N. M.  
Meyer, Harold  
Miller, George E., Jr., former  
Bookers' License 1129.

Monmouth Co. Firemen's Assn.  
Monoff, Yvonne  
Mother, Woody (Paul Woody)  
Motho, Maurice  
Mueller, Otto  
Nash, L. J.  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners.  
Ouellette, Louis  
Platinum Blood Revue  
Plumley, L. D.  
Richardson, Vaughan,  
Pine Ridge Polities  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Rogers, Harry, Owner,  
"Prisco Polities"  
Ross, Hal J.  
Ross, Hal J., Enterprises  
Schulte, Ray  
Shavitch, Vladimir  
Singer, Leo, Singer's Midgets  
Smith, Ora T.  
Snyder, Sam, Owner,  
International Water Polities  
Stone, Louis, Promoter  
Sullivan, Peter  
Tadna, Mathew  
Temptations of 1941  
Thompson, J. Nelson, Promoter  
Todd, Jack, Promoter  
Travers, Albert A.  
"Uncle Ezra Smith Barn Dance  
Frolic Co."  
Waltner, Marie, Promoter  
Welch Jack and Jack Schenz,  
Theatrical Promoters.  
White, Jack,  
Promoter of Style Shows.  
Wilky, Walter C., Promoter of  
the "Jitterbug Jamboree".  
Williams, Cargile  
Williams, Frederick  
Wolfe, Dr. J. A.

Woody, Paul (Woody Mother)  
Yokel, Alex, Theatrical Promoter  
"Zorine and Her Nudists"

**THEATRES AND PICTURE HOUSES**

Arranged alphabetically  
as to States and  
Canada

**CALIFORNIA**

**LOS ANGELES:**  
Paramount Theatre

**MASSACHUSETTS**

**BOSTON:**  
E. M. Loew's Theatres

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

**MICHIGAN**

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

**GRAND RAPIDS:**  
Powers Theatre

**MISSOURI**

**KANSAS CITY:**  
Main Street Theatre

**NEW JERSEY**

**MONTCLAIR:**  
Montclair Theatre and Co-Hay  
Corp., Thomas Haynes, James  
Costello.

**NEW YORK**

**NEW YORK CITY:**  
Apollo Theatre (42nd St.)  
Jay Theatres, Inc.

**LONG ISLAND (New York)**

**HICKSVILLE:**  
Hicksville Theatre

**OHIO**

**CLEVELAND:**  
Metropolitan Theatre  
Emanuel Struts, Oper.

**PENNSYLVANIA**

**HAZLETON:**  
Capitol Theatre,  
Bud Irwin, Mgr.

**PHILADELPHIA:**  
Apollo Theatre  
Bijou Theatre

**TENNESSEE**

**KNOXVILLE:**  
Bijou Theatre

**VIRGINIA**

**BUENA VISTA:**  
Rockbridge Theatre

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Universal Chain Theatrical  
Enterprises.

**UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS**

**PARKS, BEACHES AND GARDENS**

Playland Park, Rye, N. Y.

**BANDS ON THE UNFAIR LIST**

Port Cralo Band & Drums Corp.,  
Rensselaer, N. Y.  
Libertyville Municipal Band,  
Harry White, Dir., Mundelein,  
Illinois.  
Southern Pacific American Legion  
Post Band, San Francisco, Cal.  
Southern Pacific Club Band,  
San Francisco, Calif.  
Spencer, Robert (Bob) and his  
Band, Midland, Mich.  
Wuerf's Concert Band,  
Sheboygan, Wis.

**ORCHESTRAS**

Alexander, Landon, Orchestras,  
Baton Rouge, La.  
Beer, Stephen S., Orchestra,  
Reading, Pa.  
Brewer, Gage, and his Orchestra,  
Wichita, Kan.  
Burian, Lorraine, and her Orches-  
tra, Friendship, Wis.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cole, George, and his Orchestra,  
Westfield, Mass.  
Davis, R. L., and his Orchestra,  
Paso Robles, Calif.  
Downs, Red, Orchestra,  
Topeka, Kan.  
Drotting, Charles, Orchestra,  
Stoughton, Wis.  
Green, Red, Orchestra,  
Wichita, Kan.  
Kryl, Bohumir, and his Symphony  
Orchestra.  
Lee, Duke Doyle, and his Orches-  
tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Marin, Pablo, and his Tipica Or-  
chestra, Mexico City, Mexico.  
Nevchols, Ed., Orchestra,  
Monroe, Wis.  
O'Neil, Kermit and Ray, Orches-  
tra, Westfield, Wis.  
Rushbols, Ed., Orchestra,  
Dunbar, N. Y.  
St. Ouge Orchestra,  
West Havenport, N. Y.  
Wells Orchestra,  
Kitchener, Ont., Canada

**INDIVIDUALS, CLUBS, HOTELS, Etc.**

This List is alphabeti-  
cally arranged in States,  
Canada and Mis-  
cellaneous

**CALIFORNIA**

**RIVERSIDE:**  
The Auditorium

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

**SANTA BARBARA:**  
City Club

**SAN JOSE:**  
Costello, Billy (Pop Eye)

**STOCKTON:**  
Cushing's Thrill Circus, Frank  
Cushing and Marjorie Bailey.  
San Joaquin County Fair

**CONNECTICUT**

**HARTFORD:**  
Buck's Tavern,  
Frank S. DeLuco, Prop.  
Kid Kaplan Grill

**NORWICH:**  
Wonder Bar

**FLORIDA**

**TAMPA:**  
Rainbow Tavern,  
Nick Brown, Prop.

**ILLINOIS**

**BELLEVILLE:**  
Turkey Hill Grange

**MATTOON:**  
U. S. Grant Hotel

**STERLING:**  
Moore Lodge, E. J. Yeager,  
Gov.; John E. Bowman, Sec.

**IOWA**

**BOONE:**  
Miner's Hall

**DUBUQUE:**  
Julius Dubuque Hotel

**KANSAS**

**WICHITA:**  
Shadowland Dance Club, Gage  
Brewer, Owner and Oper.

**KENTUCKY**

**LOUISVILLE:**  
Swiss-American Home  
Assn., Inc.

**LOUISIANA**

**BATON ROUGE:**  
Bombardiers Club  
Elks Club

**NEW ORLEANS:**  
Happy Landing Club

**MARYLAND**

**ELETON:**  
Tom Howard's Tavern, Tom  
Howard, Owner, Booth's Vil-  
lage.

**MASSACHUSETTS**

**FALL RIVER:**  
Faris, Gilbert

**MICHIGAN**

**DOUGLASS:**  
Tara Cafe,  
C. W. Koning, Owner.

**PLINT:**  
Central High School Audl

**INTERLOCHEN:**  
National Music Camp

**ISHPEMING:**  
Casino Bar & Night Club,  
Ralph Doto, Prop.

**MARQUETTE:**  
Johnston, Martin M.

**MUNISING:**  
Corktown Bar

**NECAUNES:**  
Hotel Bar,  
Napoleon Vizza, Prop.

**NEVADA**

**TONOPAH:**  
Weas, George

**NEW JERSEY**

**ATLANTIC CITY:**  
Hotel Lafayette  
Kalbits of Columbus Hotel and  
Grille.

**CLIFTON:**  
Boeckmans, Jacob

**JERSEY CITY:**  
Ukrainian National Home

**LITTLE FERRY:**  
Charlie's Grill,  
Charles Kozler, Owner.

**NEWARK:**  
Dodgers Grill

**NEW YORK**

**BUFFALO:**  
Hell, Art  
Williams, Buddy

**MECHANICVILLE:**  
Cole, Harold

**MT. VERNON:**  
Studio Club

**NORTH CAROLINA**

**IRELAND:**  
Chatterbox Club,  
W. H. Brew, Owner.

**OHIO**

**CONNEAUT:**  
MacDowell Music Club

**GREENVILLE:**  
Union City Country Club,  
Chester Seaman, President.

**OKLAHOMA**

**OKLAHOMA CITY:**  
Jake's Cow Shed, Willard Humphries and Jack Samara, Mgrs.  
Orwig, William, Booking Agent

**PENNSYLVANIA**

**BRACKENRIDGE:**  
Nick Tavern

**CARBONDALE:**  
Cerra Hotel (also known as Annex Nite Club).

**DUNMORE:**  
Charlie's Cafe,  
Charlie DeMarco, Prop.

**NEW KENSINGTON:**  
Radio Station WKPA

**PHILADELPHIA:**  
Municipal Convention Hall  
Philadelphia Arena

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

**ROULETTE:**  
Brewer, Edgar, Roulette House

**SCRANTON:**  
Keyser Valley Com. House,  
Vincent Farrell, President.

**SOUTH CAROLINA**

**COLUMBIA:**  
University of South Carolina

**TENNESSEE**

**NASHVILLE:**  
Hippodrome

**TEXAS**

**CORPUS CHRISTI:**  
Continental Club

**PORT ARTHUR:**  
DeGrasse, Lenore

**PORT WORTH:**  
Hilarity Club

**UTAH**

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

**WEST VIRGINIA**

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

**WISCONSIN**

**COTTAGE GROVE:**  
Cottage Grove Town Hall,  
John Galvin, Oper.

**POND DU LAC:**  
5th & Main Tavern,  
Ray Stoebauer, Prop.

**GRAND MARSH:**  
Patrick's Lake Pavilion,  
Mike Cushman.

**NEW LONDON:**  
Norris Spencer Post, 263,  
American Legion.

**DISTRICT OF COLUMBIA**

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

**CANADA**

**ALBERTA**

**EDMONTON:**  
Lake View Dance Pavilion,  
Cooking Lake.

**ONTARIO**

**HAMILTON:**  
Hamilton Arena,  
Percy Thompson, Mgr.

**QUEBEC**

**AYLMER:**  
Lakeshore Inn

**MONTRÉAL:**  
Harry Feldman  
Tie-Toc Cafe and Louis Dettner

**MONTRÉAL (Lechine):**  
Compo Company

**SASKATCHEWAN**

**SASKATOON:**  
Kirkbeck, Paul

**MISCELLANEOUS**

Cushings Thrill Circus, Frank Cushing and Marjorie Bailey, Davis, Oscar

**THEATRES AND PICTURE HOUSES**

**MARYLAND**

**BALTIMORE:**  
State Theatre

**MISSOURI**

**ST. LOUIS:**  
Fox Theatre

**CANADA**

**MANITOBA**

**WINNIPEG:**  
Odeon Theatre

**FIFE AND DRUM CORPS**

American Legion Fife, Drum and Bugle Corp, Perth Amboy, N. J.  
Fort Cralo Band & Drum Corps, Rensselaer, N. Y.

**FOR SALE or EXCHANGE**

**FOR SALE—Cello,** genuine Carlo Giuseppe Testore, Milan, 1690 (Gaglio); three certified Italian Violas, Arist Cavalli, Cremona, 1923 (Hill); Luigi Fabri, Venice, 1800 (Hill); Joannes Gagliano, Naples, 1801 (Wurlitzer). Berger, 165 East Ohio, Chicago, Ill.

**FOR SALE—Music Library** of songs; classic, popular, arias, some original editions for collectors; folk songs, too; score, vocal and pit. of operas, musical comedy; orchestra scores for some of the standard opera, large size; symphonies, etc.; violin music; pit. solos; extra parts; B. H. editions; send your wants; big reduction on all items. E. D. Music Library, 6179 77th St., Elmhurst, L. I., N. Y.

**FOR SALE—Military Band Library,** will sell separately or in bulk: Boehm Flute. L. R. Anderson, 752 South 15th St., Newark, N. J. Phone: Mitchell 2-6931.

**FOR SALE—Selmer (Paris) Alto Sax,** gold lacquer, in excellent condition; also Meyer System Bassoon and two military oboes, all A-1; will send C.O.D. on approval to highest offer. Musician, 26 Middle St., Claremont, N. H.

**FOR SALE—Violin,** genuine Don Nicolous Amat Bononiaro, made 1734, violin valued \$10,000, will sell for \$1,000; also Diagon Gilaphone, \$75, cost \$200; new Guitars, \$20-\$30, No. 1 Grade; other violins. Edward R. Slater, Sr., 31 Hallberg Ave., Bergenfield, N. J.

**FOR SALE or EXCHANGE—Vibronote Speaker** for Hammond Organ for sale, beautiful blonde mahogany cabinet. Box Y, International Musician, 39 Division St., Newark 2, N. J.

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

**FOR SALE—Conn "A" Boehm Ebonite Clarinet,** good condition, \$50 in care of tender. Andrew Streck, 28 North Clover St., Poughkeepsie, N. Y.

**FOR SALE—Library of Brass Band,** including overtures, selections, operas, waltzes; list to interested, all or in part; also 13-in. Cymbals, 34-in. Bass Drum. Musician, 15 River St., Milford, Conn.

**FOR SALE—Three Viola Bows,** Dodd, Hill, Schuster; also small Viola, \$125; French Violin, good; old instrument, \$250. Theodore Ratner, Apt. 51, 15 West 107th St., New York 25, N. Y. Phone: ACademy 4-6793.

**FOR SALE—Selmer (Paris) Bb Bass Clarinet:** like new; write or wire \$400; will ship C.O.D. R. W. House, 1101 State St., Charlotte, N. C.

**FOR SALE—Bassoon,** Heckel, No. 5799, excellent tone, \$500. B. Hudson, 825 Pomona Ave., Albany 6, Calif.

**FOR SALE—Old Violin,** labeled Antonius Widahalm, Nuremberg, 1770, good condition; also Eduard Reichert Violin Bow in fine condition, with case, sacrifice for \$75 cash. Oliver Dickhut, 1226 West Vine St., Milwaukee, Wis.

**FOR SALE—For military band,** 45 light and heavy concert numbers, street march size, good condition, instrumentation as published; \$10, cash or C.O.D. Barrington Sargent, 240 Massachusetts Ave., Boston 15, Mass.

**FOR SALE—Fine Violin,** made by Jacques Boksy, in excellent condition; beautiful tone and priced reasonably; also Nuremberg Bow; originally purchased Lyon & Healy collection. Mildred Field, 1321 Main, Grinnell, Iowa.

**FOR SALE—F. Barbier Eb Clarinet,** Albert System, made in Paris, in good condition (overhauled), 4 & 4, in good case, C.O.D., 3 days' trial, \$55; Selmer Bb, Improved Albert System, articulated G sharp key, 6 rings, extra Bb-Eb and Eb level, very good instrument, C.O.D., \$75; old Violin, made in Czechoslovakia, in fine condition, elegant tone, one French and one Czech Bow, chin rest, cushion, 2 mutes, and case, all for (3 days' trial, C.O.D.), \$100. Joe A. Sup, 3414 DeSota Ave., Cleveland Heights 18, Ohio.

**FOR SALE—Eb Clarinet,** "French Paradise", 17 keys, 6 rings, wood, used in symphony, alligator case, \$75, or will swap for Bb Buffet. Charles J. O'Malley, Route 10, Minneapolis 16, Minn.

**FOR SALE—Violin Teacher's complete library;** consisting of study books, quartet music, theory counter-point and harmony books, concertos and sonatas; I have hundreds of copies of violin and piano sheet music, all by the most famous masters; also graded music, book cases, music satchels, and teacher's rack, all items for sale can be seen by appointment and nothing will be sold in part; if interested please call at 215 First St., Pittsfield, Mass.

**FOR SALE—Buffet Bassoon,** Paris Conservatory System; excellent condition. Auguste Mcnard, 1109 Amsterdam Ave., New York, N. Y. Phone: MOnument 2-7995.

**FOR SALE—Heckel Bassoon and Case,** first-class condition, \$600; 3 days' trial, C.O.D. railway express. John C. Koch, 264 Carl St., Buffalo 15, N. Y.

**FOR SALE—18th Century Viola** with 17-in. body, excellent tone, perfect condition; for price and other details address Chandler, 166 Livingston St., Brooklyn, N. Y.

**FOR SALE—Professional Presto Combination Recorder,** record-player, public address system; used little; perfect condition; complete with new static microphone and desk-stand, \$275. J. B. Freeman, Room 425, Y. M. C. A., Kokomo, Ind.

**FOR SALE—One beautifully toned "Leclercq's Paris" Viola,** adult size, highly praised by Remenyi and others of authority. Armand C. Profflet, 511 22nd St., Cairo, Ill.

**AT LIBERTY**

**AT LIBERTY—Oboe and English Horn player;** experience with Baltimore, North Carolina and New Orleans Symphony orchestras; will also consider combination industrial employment and symphony work. Charles B. Burk, Jr., 2021 Eutaw Place, Baltimore, Md.

**AT LIBERTY—Piano, Solovoz and Hammond Organ** player, open for restaurant, hotel, lounge position not far from Red Bank, N. J. Fred A. Wohlforth, Red Bank, N. J. Phone: Red Bank 6-2499-1.

**AT LIBERTY—Hammond Organist** desires position in lounge, bar, theatre; plays Organon and Novachord; all United States and Canadian locations accepted; no southern locations. Reginald Smith, P. O. Box 573, Buffalo 5, N. Y.

**AT LIBERTY—A-1 Modern Dance Drummer,** prefer a good steady night club. Frank J. Schalk, 107 South Main St., Minot, N. D.

**AT LIBERTY—String Bass,** double on Violin; Toronto area only. Harvey Kingelin, 4 Sydenham St., Toronto, Ontario, Canada. Phone: WA 0514.

**AT LIBERTY—String Bass,** doubling on vocals; age 29; neat; read or fake; will travel; prefer location with hotel band. Dick Creighton, 17 Tewksbury St., Winthrop, Mass.

**AT LIBERTY—French Hornist,** experienced symphony and opera, desires full symphony position; references furnished; would prefer a season to work in conjunction with engineering position. Edward B. Northrup, 929 South St., Toledo, 8, Ohio.

**AT LIBERTY—Experienced Drummer,** age 25, nondrinker; three years R. C. N. Band; would like position in good orchestra, preferably touring if possible; marine pearl outfit; member Local 145. E. F. White, 1435 East 21st Ave., Vancouver, B. C., Canada.

**AT LIBERTY—Drummer,** Colored, open for steady and single engagements; read; reliable; member Local 802; good reference; experience in all lines. George Petty, Apt. 20, 502 West 151st St., New York 31, N. Y. Phone: AUdubon 3-8455.

**WANTED**

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

**WANTED—Piston Bugles,** soprano, tenor and baritone. Temple of Music, Bloomsburg, Pa.

**WANTED—Harpist** for Vancouver Symphony Orchestra; season commences October 6th and consists of 12 subscription concerts, 8 of which to be conducted by Dr. Otto Klemperer; write Mrs. E. E. Buckerfield, president, Vancouver Symphony Society, 632 Seymour St., Vancouver, B. C., Canada.

**WANTED—Bb curved soprano Saxophones** and Slide Cornets, brass; any make; any condition; reply stating price. Jean Barry, 1303 South Cleveland Ave., Los Angeles 35, Calif.

**WANTED—Deagan Imperial Model Vibraharp,** F to F; cash. L. Grady, 448 Englewood Ave., Melrose Park 1, Ill.

**WANTED TO BUY—Library of music,** new or old dance tunes, orchestrations; kindly state details and lowest price. Robert G. Haane, 27-39 Gilmore St., Corona, N. Y. Phone: HA 9-3389.

**SUSPENSIONS, EXPULSIONS, REINSTATEMENTS**

(Continued from page 42)

**Miami, Fla., Local No. 655—Marino Nardelli,** Paul Tichenor, Thomas C. Nixon, William J. Riley, John Diaz, James Peck, Francisco Perez, Hector Machin, Regina McLinden, Freddie H. Ashe, Leon Summerlin, Maurice Harmon Herman, John Maddox, Edward Sloan, Marie Kemp, F. Leo Heasley, Alberto Frigosa, Bienvenido Ocasio, Alonzo Turner, Howard White, Ray Barocas, Jose A. Catarineau, Forrest S. Gattlet, Owen Ivan Moran, Richard K. Lutz, Carlton E. Regan.

**Newburgh, N. Y., Local No. 291—Walter Rhinefield.**

**New Orleans, La., Local No. 174—Anthony Stella (Danny Dean),** Roy Lohberger, Alexander Ivlow.

**Newark, N. J., Local No. 16—Ed Staley,** Sam Brodsky, Jessie Griffiths.

**New Philadelphia-Dover, Ohio, Local No. 404—Charles Besozzi,** Kenneth Gibbs, Joe Gray, Ralph Green, Roy Huprich.

**New Haven, Conn., Local No. 234—Irving Greenberg.**

**Pittsburgh, Pa., Local No. 60—Fredrick W. Bjurstrom,** George T. Brayak, Michael Hanick, D. F. Matho, Frank S. Meade.

**Pateroson, N. J., Local No. 248—Albert Heise,** Donald Weinberg, Andy Becker, Richard B. Schuler, Paul Shiposh, John Mozulay, Joseph Frangipane, Marie DeSerio, Paul Prinzi, John Cali, George Ryerson, Richard S. Phillips, Max Drogman, Alfred Pavlak, James Shaw, Paul V. Sieben.

**Peoria, Ill., Local No. 26—Robert L. Schoenberger,** Sherrell S. Benson, Wm. J. Kumpf, Harry R. Jackson, Wayne G. Storm.

**Poughkeepsie, N. Y., Local No. 238—Charles Tacinelli.**

**San Antonio, Texas, Local No. 23—Charles E. Pos,** Billy Fenney, Vernon Geyer, Cliff Warner.

**San Luis Obispo, Calif., Local No. 305—Carl Loveland, Sr.**

**St. Cloud, Minn., Local No. 536—Robert Powell,** Lloyd McNeal, Harold Baker, Vernon Feia, Theo. K. Pierson, Gordon Guscendorf, Jerry Dostal.

**Santa Rosa, Calif., Local No. 325—Jack Marcucci.**

**San Diego, Calif., Local No. 325—Jack D. Clark,** Leslie Grimes.

**San Jose, Calif., Local No. 153—Marvin Brooks,** Don S. Navarra, Charles E. Beall, Ray Martinez.

**Scrannton, Pa., Local No. 120—Warren J. Allen,** Joseph Bachak, Andrew Billek, James G. Cawley.

**St. Paul, Minn., Local No. 30—Donald J. Allen,** Robert F. Byrnes, Ellsworth J. Wagner, Virgil C. Wagner, James T. Messicci, Fred J. Heucke.

**Toledo, Ohio, Local No. 15—Dorothy Barnes,** Orton Lazette, Marguerite Henricks, Guy Shipman, Donald Smyth, Luena Wagner, Loyal Huffman, Al Philip, Bob Bohm, Ronald Odmark, Charles Holmes, Louis Bozman, Bob Sampson, Ray Wright.

**Toronto, Ontario, Canada, Local No. 149—E. Barnes, A. J. Belfontaine,** Eugene Bicknell, Merle Brydon, D. Buchanan, Joe Coll, Edgar Dowell, Miss C. Eyles, Paul Firman, Robert Gimby, Nat. Grupaitein, Stan Henshaw, E. Knaggs, Wm. Mc-Aopicie, Larry Martin, Ronald Phillipson (Gene Douglas), Jarle R. Reynolds, Jas. T. Shand, Chas. Turner, Eric Wild, Stan Wilson.

**Utica, N. Y., Local No. 51—Lloyd F. Dawes,** Donald E. Sheridan, Leighton Gupitll, Robert Henderson, John C. Jason, Nick Detore, Robert Dowd, John F. Mizzae, Gerald Dougherty, Michael Talento, Wm. Schorge, Frank Banville, Claude Watson, Ray Snyder, Howard Miller, John Polera, Ray Dimitrich, Joseph Derwoyed, Harry Tamasi.

**Walla Walla, Wash., Local No. 501—Delbert Bunch.**

**Wisconsin Rapids, Wis., Local No. 610—Renne Bates,** Mrs. Roger Johnson, LeRoy Holten, Cal Schultz, Harold Wells, Jack Kucher, Jr., Al Thomas, Merle Blachfeld, Earl Trickey.

**Worcester, Mass., Local No. 143—Dorothy Smith,** Daniel Casale.

**Watertown, N. Y., Local No. 734—Freddie Jackson** Jaschia, Robert Payne, Robert Beach, Bernard G. McCord, Floyd Cook.

**CHORD CHART WORTH \$\$\$ IN ARRANGING AND HARMONY LESSONS**

Method invaluable aid for "ARRANGING" and "IMPROVISING". Basis for forming more than 200 chord combinations. Progressions of minor sevenths and circle of fifths. Scales, adding notes to chords, and a brief course in HARMONY and ARRANGING. ONLY 35c PLUS 5c POSTAGE. POCKET FAKE LIST, 500 Standard Tunes, buy first note, 25c. No C. O. D.'s on orders of less than six.

**LONAXIN MUSIC - - - 448 WOOD STREET, PITTSBURGH 22, PENNSYLVANIA**





*Bobby Byrne*

directs a solo played by

*Danny Gregus*

on

MAPES GUITAR STRINGS

..... strings of complete satisfaction

★

Hear Bobby Byrne and his orchestra on Cosmo  
Records and over your favorite radio station.

★

Mapes Strings are made for Guitars, Mandolin,  
Violin, Banjos and Ukulele and are made only  
by The Mapes Piano String Co., New York 54,  
N. Y. String Makers for more than half a century.



ALL AMERICA

*Swings*

TO MAPES MUSICAL STRINGS.....

K. Antl.  
and  
F.  
ony Or-  
and con-  
which to  
write.  
er Sym-  
r, B. C.,  
nes and  
ndition:  
th Clov-  
braharp,  
d Ave.,  
new or  
state de-  
E, 27-39  
9-3389.  
ONS.  
ardelli,  
am J.  
Perez,  
die H.  
erman,  
F. Leo  
Alonso  
ose A.  
Moran,  
Walter  
Anthony  
xander  
y, Sam  
404-  
Ralph  
Irving  
k W.  
anick,  
Hesse,  
d B.  
Joseph  
e Cali,  
Drog-  
ieba,  
choen-  
Harry  
Charles  
Charles  
Cliff  
Carl  
Robert  
ernon  
Jerry  
Jack  
e D.  
pols.  
inez.  
llen,  
wley-  
d J.  
gner,  
d J.  
rnes,  
man,  
aries  
ight.  
E-  
Merle  
well,  
Na:  
Mc-  
Gene  
Chas.  
wes.  
bert  
bert  
hael  
uode  
iera,  
nasi.  
bert  
enne  
Cal  
Al  
thy  
die  
ach.  
AN



THE YEAR THE . . .

# "Manassa Mauler"

WON HIS CROWN!



Smalls curls as Shank Meyers machines another reamer for lower joint of the alto clarinet



The art of aligning toneholes along a true customer's work - is done by Harry Bonetzer



Ernest Frenschel, 20th anniversary final assembly for alto, inserts new Conn reamer and trumpet



The knobs which hold key rods in position on saxophones are hand-laid by Arthur Wilcox



Henry Spoons, of the model shop, measures distance between posts for exact fit of C and D $\sharp$  keys



Bassoon reeds are polished with skill and patience by Ralph Moyer for that perfect fit

ON JULY 4, 1919, Jack Dempsey knocked out Jess Willard in the 3rd round of their championship bout at Toledo, Ohio. The same year these six craftsmen joined Conn in a winning fight to build the finest band instruments human skill and ingenuity can produce! They, together with 118 other skilled craftsmen, each having over 25 consecutive years with Conn, have dedicated their time and energy wholeheartedly to this job . . . and your new Conn will reflect this devotion and painstaking care in playing ease, intonation accuracy and beauty of tonal quality.

Right now the demand for Conn instruments is greater than ever before in history, and we're doing everything possible to produce instruments for everyone. So please be patient . . . and don't blame your dealer because you can't get a Conn at once. Look to your future and remember . . . it pays to wait for the best!

**CONN BAND INSTRUMENT DIVISION**  
C. G. Conn Ltd., Elkhart, Indiana



*This advertisement is the eighth of a series on Conn Craftsmen*

"CHOICE OF THE ARTISTS" \* \* "CHOICE OF CHAMPIONS."

in  
ne  
ld  
be!  
25  
gy  
le-  
nd  
ver  
is-  
our  
nd